

The J. Paul Getty Museum Getty Research Institute Getty Conservation Institute Getty Foundation

# Getty Publications Spring 2012

# Getty Publications

## To order

### INDIVIDUALS

Visit your local bookstore or call:  
800 223-3431 (North America)  
310 440-7333 (International)  
[www.getty.edu/publications](http://www.getty.edu/publications)  
[pubsinfo@getty.edu](mailto:pubsinfo@getty.edu)



For information about Getty Publications and future titles, sign up for *Art Bound*, our monthly electronic newsletter at [www.getty.edu/artbound](http://www.getty.edu/artbound)



Find us on Facebook!

### BOOKSTORES

800 621-2736 (U.S. and Canada)  
(44) 1202-665432 (U.K. and Europe)



Follow us on Twitter! @GettyPubs



## Mobile App

### J. Paul Getty Museum Highlights

Available in the Apple App Store, *J. Paul Getty Museum Highlights* features 150 masterpieces from the museum's six curatorial departments: Antiquities, Manuscripts, Paintings, Drawings, Sculpture and Decorative Arts, and Photographs. Each work is accompanied by an explanatory paragraph of text and can be explored in detail thanks to zooming capability. The app also features audio presentations on a number of objects in the collections and videos about the Getty Center, the Getty Villa, and manufacturing techniques of selected artworks.

#### APRIL

Cover: Lucio Fontana (Italian, 1899–1968), *Concetto spaziale*, 1963–64. Synthetic paint on canvas, 54 x 73 cm. Cat. rais. no. 63–64 T 15. Private collection, Genoa. © 2011 Artists Rights Society (ARS), New York/SIAE, Rome. From *Lucio Fontana: The Artist's Materials*, page 11.



*A seductive collection of portraits and nudes from the famed fashion photographer*

## Herb Ritts

### L.A. Style

**Paul Martineau**

**With an essay by James Crump**

*Herb Ritts: L.A. Style* traces the life and career of the iconic photographer through a compelling selection of renowned, as well as previously unpublished, photographs and two insightful essays. Herb Ritts (1952–2002) was a Los Angeles-based photographer who established an international reputation for distinctive images of fashion models, nudes, and celebrity portraits. During the 1980s and 1990s, Ritts was sought out by leading fashion designers such as Armani, Gianfranco Ferrè, Donna Karan, Calvin Klein, Valentino, and Versace, as well as magazine editors from *GQ*, *Interview*, *Rolling Stone*, and *Vanity Fair*, among others, to lend glamour to their products and layouts. Largely self-taught, Ritts developed his own style, one that often made use of the California light and landscape and helped to separate his work from his New York-based peers. From the late 1970s until his untimely death from AIDS in 2002, Ritts’s ability to create photographs that successfully bridged the gap between art and commerce was not only a testament to the power of his imagination and technical skill, but also marked the synergistic union between art, popular culture, and business that followed in the wake of the Pop Art movement of the 1960s and 1970s.

An exhibition of the same name will be on view at the Getty Center from April 3 through August 12, 2012; at the Cincinnati Art Museum from October 6 through December 30, 2012; and at the John and Mable Ringling Museum of Art in Sarasota, Florida, from February 23 through May 19, 2013.

Paul Martineau is associate curator in the Department of Photographs at the J. Paul Getty Museum. He is the author of *Paul Outerbridge: Command Performance* (Getty Publications, 2009) and *Still Life in Photography* (Getty Publications, 2010). James Crump is chief curator and curator of photography at the Cincinnati Art Museum. In 2007, Crump wrote, produced, and directed the documentary film *Black White + Gray*, featuring the influential curator and collector Sam Wagstaff and artist Robert Mapplethorpe.

J. Paul Getty Museum  
 224 pages, 9 ½ x 12 inches  
 30 color and 135 tritone illustrations  
 ISBN 978-1-60606-100-8  
 US \$59.95 T [UK £34.95]

APRIL

> PHOTOGRAPHY





*A fresh look at the life and work of the gifted but controversial artist*

## Caravaggio

### The Artist and His Work

*Sybille Ebert-Schiffener*

The young Michelangelo Merisi da Caravaggio (1571–1610) created a major stir in late-sixteenth-century Rome with the groundbreaking naturalism and highly charged emotionalism of his paintings. One might think, given the vast number of books that have been written about him, that everything that could possibly be said about the artist has been said. However, the author of this book argues, it is important to take a fresh look at the often repeated and widely accepted narratives about the artist's life and work.

Sybille Ebert-Schiffener subjects the available sources to a critical reevaluation, uncovering evidence that the efforts of Caravaggio's contemporaries to disparage his character and his artwork often sprang from their own cultural biases or a desire to promote the artistic achievements of his rivals. Contrary to repeated claims in the literature, the painter lacked neither education nor piety, but was an extremely accomplished technician who developed a successful marketing strategy. He enjoyed great respect and earned high fees from his prestigious clients while he also inspired a large circle of imitators. Even his brushes with the law conformed to the behavioral norms of the aristocratic Romans he sought to emulate.

The beautiful reproductions of Caravaggio's paintings in this volume make clear why he captivated the imagination of his contemporaries, a reaction that echoes today in the ongoing popularity of his work and the fierce debate that it continues to provoke among art historians.

Sybille Ebert-Schiffener is the director of the Bibliotheca Hertziana at the Max Planck Institute for Art History in Rome. She is the author of *Still Life: A History* (Abrams, 1999) and co-editor of *Sacred Possessions: Collecting Italian Religious Art, 1500–1900* (Getty Publications, 2010).

J. Paul Getty Museum  
 320 pages, 10 1/8 x 12 1/8 inches  
 187 color illustrations  
 ISBN 978-1-60606-095-7  
 US \$59.95 T [UK £39.95]

**JUNE**

- > ART HISTORY
- > PAINTINGS





*This beautifully illustrated volume argues that to understand Klimt's art, one must carefully consider his drawings*

## Gustav Klimt

### The Magic of Line

**Marian Bisanz-Prakken**

The phenomenal draftsman Gustav Klimt occupies a unique place in modern art. His extant oeuvre comprises some 250 paintings and more than 4,000 works on paper. The study of the human figure—above all female—lies at the heart of the artist's activity as a draftsman, which he practiced assiduously. Through his study of the poses and gestures of his models, Klimt repeatedly examined the essence of particular psychological and existential states of being. In his constant quest for the ideal solution, Klimt often went beyond the preparation of his paintings, which, particularly after 1900, were dominated by the themes of Eros, Love, Life, and Death. His art cannot be understood without carefully considering the drawings, which are characterized by an unsurpassed mastery of line, in all the phases of his artistic development—from Historicism, through Stilkunst around 1900, the Golden Period, and up to his freer late work.

This lavishly illustrated publication accompanies the exhibition organized by the Albertina Museum in Vienna (March 13 to June 10, 2012) and the J. Paul Getty Museum in Los Angeles (July 3 to September 23, 2012) to mark the 150th anniversary of Gustav Klimt's birth. In both venues, the emphasis will be placed on showing not only the variety of his draftsmanship, but also the centrality of drawing to Klimt's artistic enterprise. Most of the works on display will come from the Albertina's outstanding collection, one of the most extensive and representative groups of Klimt drawings in the world, complemented by select Austrian and international loans.

Marian Bisanz-Prakken is curator at the Albertina Museum, Vienna, and the reigning expert on Klimt drawings. She has published many books and articles on the subject.

**J. Paul Getty Museum**  
 304 pages, 9 ½ x 11 inches  
 225 color illustrations  
 ISBN 978-1-60606-111-4  
 US \$49.95 T

**JULY**  
**NAO**

> **DRAWINGS**



## Photography and Play

Erin C. Garcia

Photography and leisure go hand in hand. Cameras are part of our everyday lives, but we are never more likely to take a picture or to be photographed than when we are at play. As recreation and entertainment flourished in the nineteenth century, so too did the new medium of photography. Cameras became increasingly accessible to amateurs and were quickly deemed an indispensable part of what it meant to have fun. Acting as social commentators, many artists also turned their attention to the subject of pleasure and entertainment, often observing how photography itself has changed the way we spend our free time.

*Photography and Play* reveals the various ways that artists throughout photographic history have turned to topics as diverse as Victorian billiard players, Parisian barflies, moviegoers, sightseers, and suburban sunbathers. The book features eighty-three photographs by such noted artists as Diane Arbus, Eugène Atget, Brassai, Henri Cartier-Bresson, Walker Evans, André Kertész, Bill Owens, Man Ray, Edward Steichen, Joel Sternfeld, Alfred Stieglitz, Weegee, and Garry Winogrand—all of whom documented people at play.

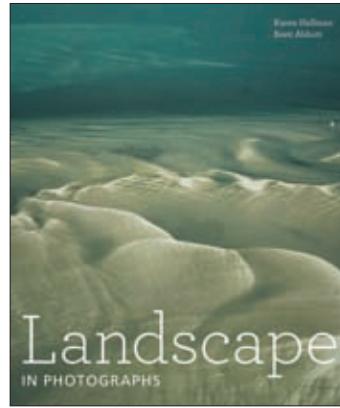
The illuminating introductory essay traces the relationship between the growing importance of leisure over the past 150 years and the part that photography has played in changing how we see ourselves.

Erin C. Garcia is an independent curator in the San Francisco Bay Area. She is the author of *Man Ray in Paris* (Getty Publications, 2011) and *Photography as Fiction* (Getty Publications, 2010).

J. Paul Getty Museum  
112 pages, 7 ¼ x 8 ¾ inches  
87 color illustrations  
ISBN 978-1-60606-107-7  
US \$24.95 T [UK £16.95]

JUNE

> PHOTOGRAPHY



## Landscape in Photographs

Karen Hellman and Brett Abbott

Like painters and draftsmen before them, photographers turned to the landscape as a source of inspiration after the invention of the medium in 1839. Since then, changing artistic movements and technical advancements have provided opportunities for camera artists to approach the subject in diverse and imaginative ways, as illustrated by the carefully selected works in *Landscape in Photographs*.

Until the nineteenth century, landscape was seen merely as a backdrop to a main subject, but with the rise of industrialization, natural settings became increasingly rare in urban life and, therefore, more valued and frequently represented. Plein air photographers recorded landscapes near and far, while Pictorialists, such as Edward Steichen and Imogen Cunningham, added emotional resonance to the scenery with their painterly style. During the twentieth century, the lenses of Edward Weston, Ansel Adams, and Minor White discovered lines, shades, and textures, and the landscape became a creation of rich tones and graphic compositions. Artists such as Harry Callahan and Aaron Siskind went further and cropped nature into purely abstract images.

*Landscape in Photographs* accompanies the exhibition *In Focus: Depth of Field*, on view at the Getty Center from May 22 through October 27, 2012.

Karen Hellman is assistant curator in the Department of Photographs at the J. Paul Getty Museum in Los Angeles. Brett Abbott is curator of photography at the High Museum of Art in Atlanta and the author of *Engaged Observers: Documentary Photography Since the Sixties* (Getty Publications, 2010).

J. Paul Getty Museum  
112 pages, 7 ¼ x 8 ¾ inches  
81 color illustrations  
ISBN 978-1-60606-103-9  
US \$24.95 T [UK £16.95]

JUNE

> PHOTOGRAPHY



**Critically acclaimed documentary photographer Mary Ellen Mark captures an American rite of passage**

## Prom

**Mary Ellen Mark**

**With a DVD of the film *Prom* by Martin Bell**

The high school prom is an American tradition, a rite of passage, and one of the most important rituals of youth in this country. The internationally recognized documentary photographer Mary Ellen Mark took on the extraordinary challenge of working with the Polaroid 20x24 Land Camera to produce this fascinating look at dozens of young people from a diverse range of backgrounds on this memorable night in their lives.

Traveling across the United States to complete the project from 2006 to 2009, Mark photographed prom-goers at thirteen schools from New York City to Charlottesville, Virginia, to Houston to Los Angeles. Mark's husband, the filmmaker Martin Bell, collaborated with her on the project to produce and direct a film, also called *Prom*, featuring interviews with the students about their lives, dreams, and hopes for the future. A DVD of the film is packaged with the book.

The 127 large-format photographs are reproduced in rich detail, and quotations from the student interviews punctuate the book. Some of the students' statements are comical, while others are deeply touching. The result is a captivating and revealing document of American youth at the beginning of the twenty-first century.

Mary Ellen Mark has achieved worldwide visibility through her numerous books, exhibitions, and editorial magazine work. She is a contributing photographer to the *New Yorker* and has published photo-essays and portraits in *Life*, *New York Times Magazine*, *Rolling Stone*, and *Vanity Fair*. Her books include *Seen Behind the Scene: Forty Years of Photographing on the Set* (Phaidon, 2008), *Exposure* (Phaidon, 2006), and *Twins* (Aperture, 2005). Martin Bell is a filmmaker whose film *Streetwise* was nominated for an Academy Award. He has collaborated with Mary Ellen Mark on several projects, including his films *Twins*, *Circus of Dreams*, *Alexander*, and *Streetwise*.

J. Paul Getty Museum  
 164 pages, 10 x 12 ¾ inches  
 129 color illustrations, NTSC DVD  
 ISBN 978-1-60606-108-4  
 US \$49.95 T [UK £34.95]

**APRIL**

> **PHOTOGRAPHY**





**A masterpiece of English manuscript illumination vividly illustrates the book of Revelation**

## Illuminating the End of Time

### The Getty Apocalypse Manuscript

**Nigel J. Morgan**

The visionary nature of the Apocalypse—the biblical book of Revelation—along with its detailed descriptions of the end of the world have long made it ideal for illustration. Illuminated texts of the Apocalypse were particularly popular in thirteenth-century England, and the copy in the collections of the J. Paul Getty Museum, with its lively narrative miniatures, stands as a testament to the artistic heights achieved during that period.

In this richly illustrated book, all eighty-two of the manuscript's images are reproduced in color for the first time. They are accompanied by a full commentary. A general introduction to the history of thirteenth-century English illustrated Apocalypse manuscripts is followed by a succinct study of the artistic context of the Getty's manuscript, as well as a consideration of its style and date. The rest of the commentary is devoted to a stylistic and iconographic analysis of the manuscript's images; there is also a complete translation of the text.

Nigel J. Morgan is one of the world's leading authorities on English illuminated manuscripts of the Apocalypse. He is honorary professor of the history of art at the University of Cambridge, a fellow of Corpus Christi College in the United Kingdom, and the author of *The Lambeth Apocalypse* (Harvey Miller Publishers, 1990) and *The Douce Apocalypse: Picturing the End of the World in the Middle Ages* (Bodleian Library, 2007).

**J. Paul Getty Museum**  
**180 pages, 8 3/4 x 12 1/2 inches**  
**82 color and 34 b/w illustrations, 6 line drawings**  
**ISBN 978-1-60606-071-1**  
**US \$75.00 X [UK £50.00]**

**MARCH**

> **ILLUMINATED MANUSCRIPTS**





## The Medieval Cookbook

Revised Edition

**Maggie Black**

This book takes the reader on a gastronomic journey through the Middle Ages, offering not only a collection of medieval recipes, but a social history of the time. The eighty recipes, drawn from the earliest English cookbooks of the fourteenth and fifteenth centuries, are presented in two formats: the original Middle English version and one adapted and tested for the modern cook.

In a fascinating introduction, the author describes the range of available ingredients in medieval times and the meals that could be prepared from them—from simple daily snacks to celebratory feasts—as well as the preparation of the table, prescribed dining etiquette, and the various entertainments that accompanied elite banquets. Each chapter presents a series of recipes inspired by a historical event, a piece of literature, or a social occasion. Here we find descriptions of the grilled meats consumed by William the Conqueror’s invading forces; the pies and puddings enjoyed by the pilgrims in Chaucer’s *The Canterbury Tales*; and the more sumptuous fare served at royal feasts and Christmas celebrations.

Beautifully illustrated with lively dining scenes from illuminated manuscripts and tapestries, this book serves up a delightful literary and visual repast for anyone interested in the history of food and dining.

The late Maggie Black was a food historian and freelance writer. She was the author of *Food and Cooking in 19th Century Britain* (English Heritage, 1985) and *Medieval Cookery: Recipes and History* (English Heritage, 2003).

J. Paul Getty Museum  
 144 pages, 6 ¼ x 8 ¾ inches  
 53 color and 3 b/w illustrations  
 ISBN 978-1-60606-109-1  
 US \$24.95 T

**MAY  
 NAO**

> **COOKING**



## The Classical Cookbook

Revised Edition

**Andrew Dalby and Sally Grainger**

“An affectionate introduction to the ebullience of Greek and Roman culture.” —*Los Angeles Times*

Fifty recipes from the ancient world are presented in a fresh, new design alongside reproductions of ancient wall paintings, mosaics, vases, and household objects. Originally published in 1996, *The Classical Cookbook* was the first book about ancient dining to draw from both Greek and Roman writings. Each chapter describes a different social gathering and the food that might have been served on such an occasion. From a menu inspired by Homer’s *Odyssey* in 700 B.C., to the offerings at a typical Greek symposium or drinking party in fourth century Athens, to the special treats at a Macedonian wedding feast, the recipes presented here suggest the true variety of food and social life in the ancient Mediterranean.

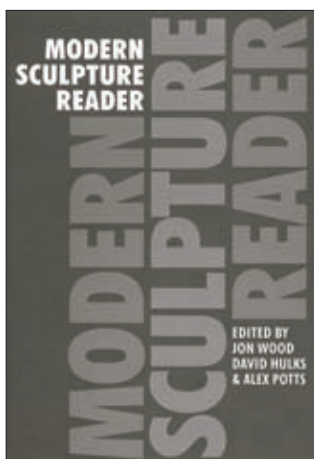
Enjoy Parthian chicken, fish in coriander sauce, squash Alexandria-style, cabbage the Athenian way, pancakes with honey and sesame seeds, and many more tasty dishes. Each original recipe is followed by a version for today’s cook.

Andrew Dalby is a classics scholar, linguist, and food historian. He is the author of *Venus: A Biography* (Getty Publications, 2005) and *Dangerous Tastes: The Story of Spices* (University of California Press, 2000). Sally Grainger is a former professional chef and a food historian specializing in ancient baking techniques. She is the author of *Cooking Apicius: Roman Recipes for Today* (Prospect Books, 2006).

J. Paul Getty Museum  
 160 pages, 6 ¼ x 8 ¾ inches  
 35 color and 35 b/w illustrations  
 ISBN 978-1-60606-110-7  
 US \$24.95 T

**MAY  
 NAO**

> **COOKING**



*A critical collection of writings on the creation, display, and interpretation of sculpture*

## Modern Sculpture Reader

*Edited by Jon Wood, David Hulks, and Alex Potts*

In many anthologies of art, sculpture is given short shrift in relation to other media, if it is treated at all. *Modern Sculpture Reader* aims to rectify this situation by presenting a collection of important texts that have defined sculpture's radically changing status and role since the end of the nineteenth century, a time marked by a general reappraisal of the forms and functions of art.

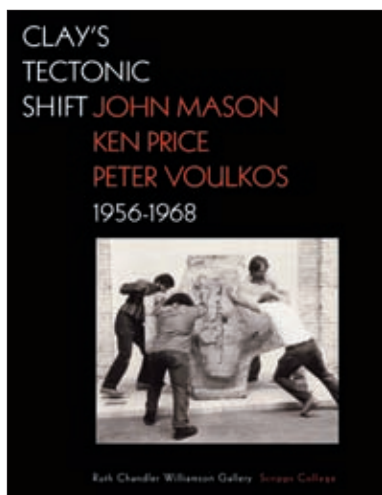
From the rigorously theoretical to the experimental and poetic, *Modern Sculpture Reader* offers a lively discourse on the medium by a range of artists, writers, critics, and poets—Marcel Duchamp, Louise Bourgeois, Claes Oldenbourg, André Breton, Ezra Pound, and Clement Greenberg—in a variety of genres: poems, lectures, transcribed interviews, newspaper and magazine articles, and artists' statements. These diverse text selections offer valuable insight into the development of the critical language of sculpture and its connections to other media in an era of increasingly conceptual artistic practice. Many of the essays highlight key ongoing concerns such as sculpture's physical properties and conditions of display, both of which have important implications for the viewer's tactile and emotional interaction with sculptural works.

Jon Wood is research curator at the Henry Moore Institute, Leeds, and co-author of *Articulate Objects: Sculpture, Voice and Performance* (Peter Lang, 2009). David Hulks is a teacher and researcher in world art studies with an interest in psychoanalytical theory and the conceptual aspects of three-dimensional art since the post-war era. Alex Potts is Max Loehr Collegiate Professor in the Department of History of Art at the University of Michigan at Ann Arbor and the author of *The Sculptural Imagination: Figurative, Modernist, Minimalist* (Yale University Press, 2001).

J. Paul Getty Museum  
 544 pages, 6 ½ x 9 ½ inches  
 ISBN 978-1-60606-106-0, paper  
 US \$50.00 X [UK £34.99]

**AUGUST**

> **SCULPTURE**



**A fascinating look at three artists  
who helped bring ceramics into the  
world of fine art**

## Clay's Tectonic Shift

**John Mason, Ken Price, and Peter Voulkos, 1956–1968**

**Edited by Mary Davis MacNaughton**

*Clay's Tectonic Shift* focuses on artists John Mason (b. 1927), Kenneth Price (b. 1935), and Peter Voulkos (1924–2002) and their radical early work in postwar Los Angeles where they formed the vanguard of a new California ceramics movement. The three artists broke from the craft tradition that emphasized the function of a piece. Experimenting with scale, surface, color, and volume, their work was instrumental in elevating ceramics from a craft to a fine art.

Earlier exhibitions and publications stated that key innovations in this new ceramics movement were made at the Otis Art Institute and that its direction was defined by a group of students surrounding the charismatic leader Voulkos. The truth is that the new trend in ceramics was driven by the works that Price, Mason, and Voulkos made in a subsequent, independent phase when they were working as professional artists in Los Angeles, and the goal of *Clay's Tectonic Shift* is to correct that misperception. These three artists followed individual paths as they willfully propelled a new use of the medium into the mainstream professional arena, where it was widely recognized and documented. An exhibition of the same name will be on view at the Ruth Chandler Williamson Gallery at Scripps College from January 21 through April 8, 2012, as part of Pacific Standard Time, a collaboration of more than sixty cultural institutions across Southern California to tell the story of the birth of the Los Angeles art scene.

Mary Davis MacNaughton, director of the Williamson Gallery and associate professor of art history at Scripps College, has contributed to books on ceramics, including *Revolution in Clay: The Marer Collection of Contemporary Ceramics* (University of Washington Press, 1994) and retrospectives on Paul Soldner and David Furman.

Scripps College/J. Paul Getty Museum  
240 pages, 8 ½ x 11 inches  
131 color and 37 b/w illustrations  
ISBN 978-1-60606-105-3  
US \$50.00 X [UK £34.95]

**MARCH**

> **DECORATIVE ARTS**



See pages 16–17 for other titles related to Pacific Standard Time.



*A thorough investigation of the material and philosophical aspects of conserving contemporary art*

## Conserving Contemporary Art

Issues, Methods, Materials, and Research

Oscar Chiantore and Antonio Rava

Since the advent of the avant-garde in the early twentieth century, visual artists have adopted new techniques and materials, some of whose characteristics of aging and wear are still largely unknown today. The conservator's intervention has become increasingly delicate, problematic, and experimental and requires not only technical knowledge of these materials but also a greater awareness of the artist's intellectual universe. Translated from Italian to reach a wider audience, *Conserving Contemporary Art: Issues, Methods, Materials, and Research* is one of the first books to give a comprehensive overview of the many considerations faced by the conservator of modern and contemporary art.

The book takes into account both the material and ethical aspects of contemporary art, focusing on the enormous variety of techniques and materials used by contemporary artists, and their deterioration. It also emphasizes the need to understand the meaning of these works when devising an appropriate conservation strategy. A number of chapters are dedicated to specific conservation treatments, such as cleaning and reintegration, while the many issues introduced are illustrated with a number of examples from painting, photography, sculpture, installation art, video, and web-based art. All in all, the text acts as an introduction to many of the issues with which the field is currently grappling.

Oscar Chiantore is a professor of chemistry and polymer technology at the University of Turin and has collaborated with conservators at the Tate, London, and the Getty Conservation Institute. Antonio Rava is a conservator, also based in Turin, where he has headed the conservation firm Rava & C. for over thirty years.

Getty Conservation Institute  
 332 pages, 6 ½ x 9 ½ inches  
 180 color and 37 b/w illustrations  
 ISBN 978-1-60606-104-6, paper  
 US \$49.95 X [UK £34.99]

**AUGUST**

> CONSERVATION



## Lucio Fontana

### The Artist's Materials

*Pia Gottschaller*

Lucio Fontana (1899–1968) is widely regarded as one of the most influential and innovative post-World War II Italian artists. Best known for his *tagli*—slashed, mostly monochromatic canvases—Fontana fashioned a remarkably multifaceted oeuvre that encompasses architecture, sculpture, and ceramics, as well as painting. In his quest to expand the vocabulary of his art, Fontana subjected the pictorial surface of his paintings to a remarkable assortment of punctures, gashes, and slashes, as well as adornments of glass fragments, glittering aluminum flakes, and sand.

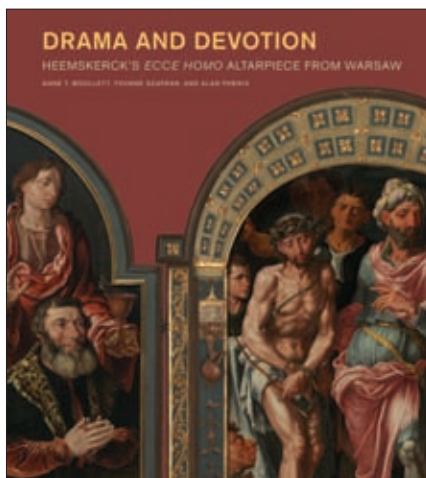
This richly illustrated book, the third in the Getty Conservation Institute's Artist's Materials series, presents the first technical study in English of this important painter. Initial chapters present an informative overview of Fontana's life and work. Subsequent chapters examine the nine major cycles of work on canvas that constitute his most important achievement, focusing on the physical genesis of these landmark paintings: How did Fontana's philosophical concerns influence his choice of materials? Once he had settled on an aesthetic concept, what precise means did he use to realize it? Did physical constraints imposed by the material force him to adjust his concepts? In considering these questions, this book seeks to illuminate how Fontana's material choices over the course of his career fit into the gradual evolution of idea into form.

Pia Gottschaller is a freelance paintings curator and conservator.

Getty Conservation Institute  
The Artist's Materials series  
150 pages, 7 ½ x 10 inches  
76 color and 18 b/w illustrations  
ISBN 978-1-60606-114-5, paper  
US \$50.00 S [UK £34.99]

**AUGUST**

> CONSERVATION



## Drama and Devotion

### Heemskerck's *Ecce Homo* Altarpiece from Warsaw

*Anne T. Woollett, Yvonne Szafran, and Alan Phenix*

Maerten van Heemskerck (1498–1574) was one of the most active and inventive Dutch painters of the sixteenth century. Over the course of his long career, he created lively mythological scenes, dramatic altarpieces for guilds, and smaller works for wealthy individuals. Several of his religious paintings were destroyed by Protestant iconoclasts in 1566.

One of his extant masterpieces, the *Ecce Homo* triptych of 1544, once graced the family chapel of Jan van Drenckwaerd, a wealthy merchant and sheriff, in Dordrecht's Augustinian church. This unusually complete triptych, with its original decorated frame, was brought from the National Museum in Warsaw, Poland, for treatment and study at the J. Paul Getty Museum as part of the Conservation Partnership program. Richly illustrated, the book documents the dramatic process of revealing the brilliance of a sixteenth-century masterpiece, and it sheds light on the artist's technique, iconography, and the role of the altarpiece in the turbulent history of the era. *Drama and Devotion* accompanies an exhibition at the J. Paul Getty Museum that opens June 5, 2012.

Anne T. Woollett is curator of paintings at the J. Paul Getty Museum and author of *Rembrandt in Southern California* (Getty Publications, 2009). Yvonne Szafran is senior conservator of paintings at the J. Paul Getty Museum. Alan Phenix is a scientist at the Getty Conservation Institute.

J. Paul Getty Museum  
112 pages, 9 x 10 inches  
68 color and 21 b/w illustrations  
ISBN 978-1-60606-112-1, paper  
US \$25.00 S [UK £16.99]

**JUNE**

> CONSERVATION



## Letters to Miranda and Canova on the Abduction of Antiquities from Rome and Athens

Antoine Quatremère de Quincy

Introduction by Dominique Poulot

Translation by Chris Miller and David Gilks

In the 1790s and early 1800s, the art world experienced two big events: First came the military confiscation of masterpieces from Italy and northern Europe in order to build a universal museum in Paris's Louvre. Then famous marble sculptures were prised from the Parthenon and sent to London. These events provoked reactions ranging from enthusiastic applause to enraged condemnation.

The French art critic, architectural theoretician, and political conservative Quatremère de Quincy was at the center of the European debates. In his pamphlet *Letters to Miranda*, he condemns the revolutionary hubris of putting "Rome in Paris" and urges the return of the works. In the *Letters to Canova*, however, Quatremère celebrates the British Museum for making the Parthenon sculptures accessible.

Quatremère's writing was highly controversial in its time. This book offers the first English translation of the two series of letters, as well as a new critical introduction.

Antoine Quatremère de Quincy (1755–1849) was a French archaeologist, architectural theoretician, arts administrator, and influential writer. Dominique Poulot is professor of the history of art at the Université Paris 1 Panthéon-Sorbonne. Chris Miller is a translator specializing in the fine arts. David Gilks is a Leverhulme Early Career Fellow at Queen Mary, University of London.

Getty Research Institute  
208 pages, 7 x 10 inches  
17 b/w illustrations  
ISBN 978-1-60606-099-5, paper  
US \$50.00 S [UK £34.99]

JUNE

> ART HISTORY AND CRITICISM

New in Paperback



## Roman Art

Paul Zanker

"Zanker, one of the foremost ancient Roman art historians, has produced an excellent general study of Roman art and its reception." – *Choice*

Traditional studies of Roman art have sought to identify an indigenous style distinct from Greek art and in the process have neglected the large body of Roman work that creatively recycled Greek artworks. Now available in paperback, this fresh reassessment offers instead a cultural history of the functions of the visual arts, the messages that these images carried, and the values that they affirmed in late Republican Rome and the Empire.

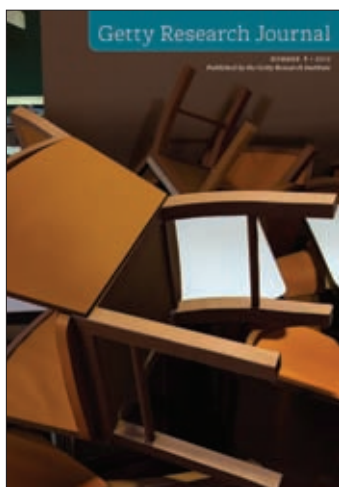
The analysis begins at the point at which the characteristic features of Roman art started to emerge, when the Romans were exposed to Hellenistic culture through their conquest of Greek lands in the third century B.C. As a result, the values and social and political structure of Roman society changed, as did the functions and character of the images it generated. This volume, presented in very clear and accessible language, offers new and fascinating insights into the evolution of the forms and meanings of Roman art.

Paul Zanker is a professor of the history of ancient art at the Scuole Normale Superiore in Pisa, Italy. He is the author of *The Power of Images in the Age of Augustus* (University of Michigan Press, 1990), *Mask of Socrates: The Image of the Intellectual in Antiquity* (University of California Press, 1996), and *Pompeii: Public and Private Life* (Harvard University Press, 1999).

J. Paul Getty Museum  
224 pages, 6 3/8 x 9 1/2 inches  
60 color and 60 b/w illustrations  
ISBN 978-1-60606-101-5, paper  
US \$30.00 S [UK £20.99]

JANUARY

> ANTIQUITIES  
> ART HISTORY



## Getty Research Journal No. 4

*Edited by Thomas W. Gaehtgens and Lucy Bradnock*

The *Getty Research Journal* is a peer-reviewed periodical that features essays on objects in or aspects of the Getty's extensive archival, rare book, and artistic holdings, or that bear upon the annual research themes of the Research Institute. Shorter texts present new acquisitions or note discoveries in the collections. The journal is particularly interested in publishing the work of emerging authors and seeks to foster an environment of collaborative scholarship among art historians, museum curators, and conservators.

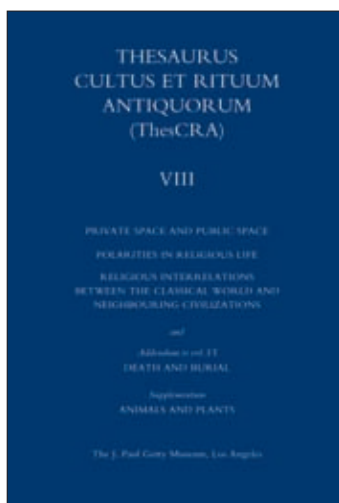
This issue includes essays by Scott Allan, Adriano Amendola, Valérie Bajou, Alessia Frassani, Alden R. Gordon, Natilee Harren, Sigrid Hofer, Christopher R. Lakey, Vimalin Rujivacharakul, and David Saunders; the short texts examine a Nuremberg festival book, translations of a seventeenth-century rhyming inventory, the print innovations of Maria Sibylla Merian, Karl Schneider's Sears designs, Clement Greenberg's copy of T. S. Eliot's *The Waste Land*, the Marcia Tucker papers, a mail art project by William Pope.L, the L.A. Art Girls' reinvention of Allan Kaprow's *Fluids*, and Jennifer Bornstein's investigations into the archives of women performance artists.

Thomas W. Gaehtgens is director of the Getty Research Institute. Lucy Bradnock is a research associate at the Getty Research Institute.

**Getty Research Institute**  
 250 pages, 7 x 10 inches  
 62 color and 51 b/w illustrations  
 ISBN 978-1-60606-113-8, paper  
 US \$50.00 S [UK £35.00]

**MARCH**

> **ART HISTORY AND CRITICISM**



## Thesaurus Cultus et Rituum Antiquorum (ThesCRA)

**Volume VIII**

*Edited by Antoine Hermary and Bertrand Jaeger*

*ThesCRA* is a major multivolume reference work on all known aspects of Greek, Etruscan, and Roman cults and rituals. Providing both a sweeping overview and an in-depth investigation, *ThesCRA* covers the period from Homeric times (1000 B.C.) to late Roman times (A.D. 400).

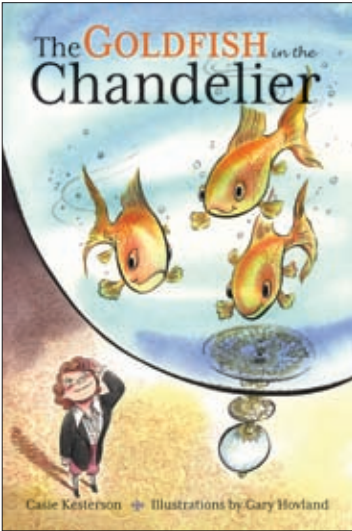
The first five volumes appeared between 2004 and 2006 and covered the dynamic elements and activities of ancient cults and rituals. Illustrated scholarly articles in English, French, Italian, and German treat such topics as processions, sacrifices, libations, dedications, purification, initiation, divination, prayer, asylum, oaths, maledictions, banquets, music, dance, cult places, cult statues, and cult implements. The latter three volumes address the occasions and circumstances of ritual. The forty-one authors of Volume VIII write about public and private life, guilds, priesthoods, priestly colleges, and other institutions, law, diplomacy, war, festivals of various kinds, and religious links to neighboring societies. In addition, the book includes an addendum to Volume VI on death and burial in the Greek world and a supplement on animals and plants. Volume VIII brings to completion this unique research tool.

Antoine Hermary is secretary general of the Foundation for the *Lexicon Iconographicum Mythologiae Classicae (LIMC)* and professor of archaeology and Greek civilization at the Université de Provence, France. Bertrand Jaeger is secretary of the Editorial Committee of the Foundation for the *LIMC*.

**J. Paul Getty Museum**  
 564 pages, 7 ½ x 10 ¾ inches  
 344 b/w illustrations  
 ISBN 978-1-60606-102-2  
 US \$250.00 S [UK £175.00]

**MAY**

> **ANTIQUITIES REFERENCE**



**New** for Children

*A charming tale about the creation of an unusual chandelier that will inspire the imagination*

## The Goldfish in the Chandelier

**Casie Kesterson**  
**Illustrations by Gary Hovland**

A different kind of adventure story, *The Goldfish in the Chandelier* takes place just outside of Paris in the early 1800s. Uncle Henri is stuck. He has been commissioned to design a chandelier for a great house in Paris, but he can't figure out what form it will take. His young nephew, Louis Alexandre, comes to the rescue with some dazzling ideas—inspired by Alexander the Great and the first hot-air balloon flights over Paris—that surprise them both. Together, they use a lot of imagination to create something that never existed before—something new, unexpected, and very beautiful.

This delightful story was inspired by the Gérard-Jean Galle chandelier, one of the most popular pieces in the J. Paul Getty Museum's impressive collection of French decorative arts. For children ages 7 to 10.

Formerly on staff at the Getty Research Institute, Casie Kesterson currently is a consultant specializing in matters relating to the history of collecting. Gary Hovland's illustrations have appeared in such nationally and internationally known publications as the *New Yorker*, the *Wall Street Journal*, and the *New York Times*. His illustrations for *If the Walls Could Talk: Family Life at the White House* (Simon & Schuster, 2004) won a *Toy Portfolio Platinum Book Award* in 2005.

**J. Paul Museum**  
**32 pages, 7 1/2 x 11 3/4 inches**  
**24 color illustrations**  
**ISBN 978-1-60606-094-0**  
**US \$17.95T [UK £12.95]**

**MARCH**

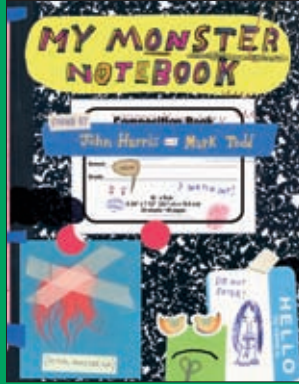
> CHILDREN'S LITERATURE



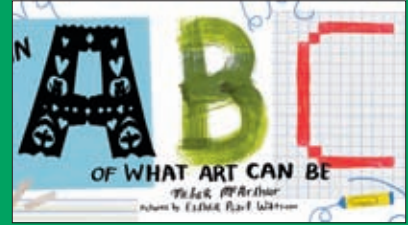
# Children's Books



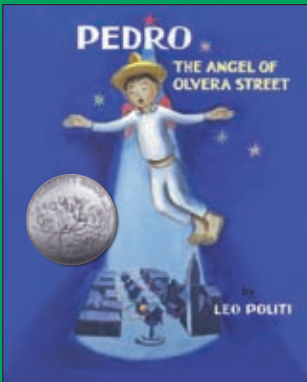
978-0-89236-989-8, HC  
US \$16.95 T, UK £10.95 T



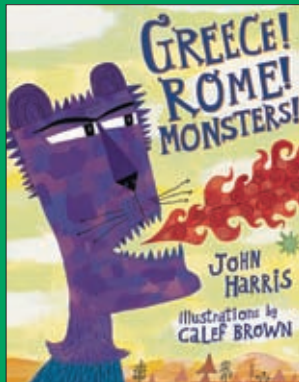
978-1-60606-050-6, HC  
US \$16.95 T, NAO



978-0-89236-999-7, HC  
US \$17.95 T, UK £10.95 T



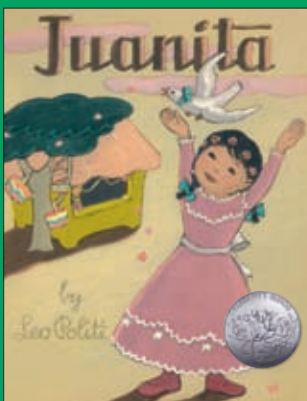
978-0-89236-990-4, HC  
US \$14.95 T, UK £9.95 T



978-0-89236-618-7, HC  
US \$17.95 T, COBEE



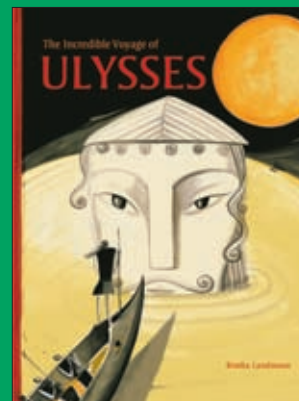
978-1-60606-003-2, HC  
US \$16.95 T, UK £10.95 T



978-0-89236-991-1, HC  
US \$16.95 T, UK £10.95 T



978-1-60606-085-8, HC  
US \$19.95 T, £12.95 T



978-1-60606-012-4, HC  
US \$19.95 T, UK £12.99 T



**PACIFIC STANDARD TIME:**  
ART IN L.A. 1945–1980

Pacific Standard Time is a collaboration of more than sixty cultural institutions across Southern California, coming together for six months beginning in October 2011 to tell the story of the birth of the Los Angeles art scene and how it became a major new force in the art world. Each institution will make its own contribution to this grand-scale story of artistic innovation and social change, told through a multitude of simultaneous exhibitions and programs. Exploring and celebrating the significance of the crucial post–World War II years through the tumultuous period of the 1960s and 70s, Pacific Standard Time encompasses developments from Modernist architecture and design to multimedia installations; from L.A. Pop to Post-Minimalism; from the films of the African American L.A. Rebellion to the feminist happenings of the Woman’s Building; from ceramics to Chicano performance art; and from Japanese American design to the pioneering work of artists’ collectives.

Initiated through \$10 million in grants from the Getty Foundation, Pacific Standard Time involves cultural institutions of every size and character across Southern California, from Greater Los Angeles to San Diego and Santa Barbara to Palm Springs.

Pacific Standard Time is an initiative of the Getty. The presenting sponsor is Bank of America.



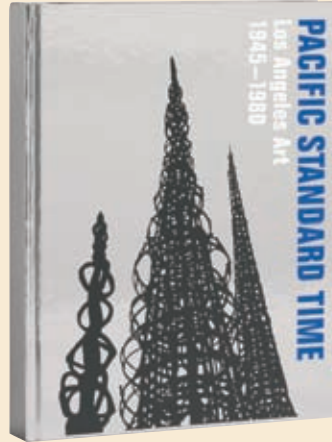
[www.getty.edu/pacificstandardtime/](http://www.getty.edu/pacificstandardtime/)

Presenting Sponsors



The Getty

Bank of America



**Pacific Standard Time**  
Los Angeles Art, 1945–1980

*Edited by Rebecca Peabody, Andrew Perchuk, Glenn Phillips, and Rani Singh, with Lucy Bradnock*

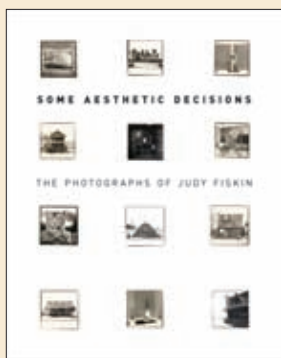
This stunningly illustrated history of the vibrant and diverse postwar art scene in Los Angeles is the first in-depth scholarly survey of the region’s art.

“As a journal of record, the volume fills in innumerable lacunae. The post-war New York art scene has dominated the text books for far too long; this necessary resource redresses the balance with authority, wit, and academic rigour, convincing the reader that it is indeed time for this history to be set down.” –*The Art Newspaper*

“The book is heavy on gorgeous reproductions of iconic L.A. artwork, and, ambitious in scale and scope, represents a significant effort and achievement.” –*Publishers Weekly*

352 pages, 9 x 11 ½ inches  
218 color and 160 b/w illustrations  
ISBN 978-1-60606-072-8, HC  
US \$59.95 T  
NAO





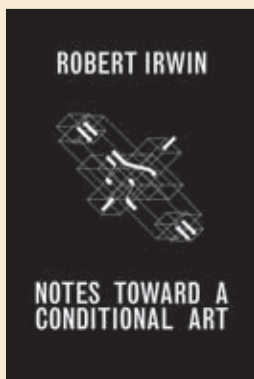
**Some Aesthetic Decisions**

The Photographs of Judy Fiskin

Virginia Heckert

This first major monograph of Los Angeles-based artist Judy Fiskin reproduces nearly three hundred images taken from 1973 to 1995, her complete photographic oeuvre.

368 pages, 8 3/16 x 10 3/16 inches  
294 duotone illustrations  
ISBN 978-1-60606-081-0, HC  
US \$50.00 X, UK £35.00 X



**Notes toward a Conditional Art**

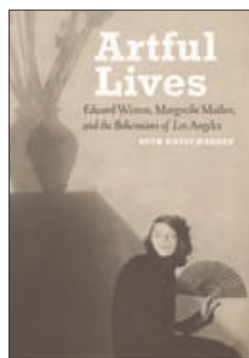
Robert Irwin

Introduced and edited by Matthew Simms

This collection of writings by the prolific artist Robert Irwin includes many that have never been published.

352 pages, 6 x 9 inches  
7 color and 18 b/w illustrations  
ISBN 978-1-60606-075-9, HC  
US \$35.00 X, UK £24.00 X

**Related Titles**



**Artful Lives**

Edward Weston, Margrethe Mather, and the Bohemians of Los Angeles

Beth Gates Warren

392 pages, 7 x 10 inches  
87 b/w illustrations  
ISBN 978-1-60606-070-4, HC  
US \$39.95 T, UK £27.95 T



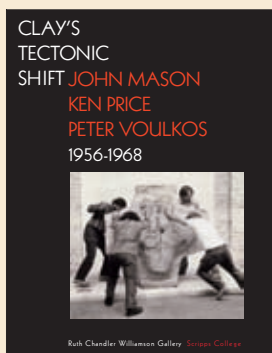
**Proof**

The Rise of Printmaking in Southern California

Edited by Leah Lehmbeck

A lavishly illustrated introduction to printmaking pioneers and the influential Tamarind Lithography Workshop.

Norton Simon Museum  
256 pages, 9 x 12 inches  
200 color illustrations  
ISBN 978-1-60606-093-3, HC  
US \$60.00 X, UK £40.00 X



**Clay's Tectonic Shift**

John Mason, Ken Price, and Peter Voulkos, 1956–1968

Edited by Mary Davis MacNaughton

See page 9 for more information.

ISBN 978-1-60606-105-3, HC  
US \$50.00 X, UK £34.95 X



**Julius Shulman's Los Angeles**

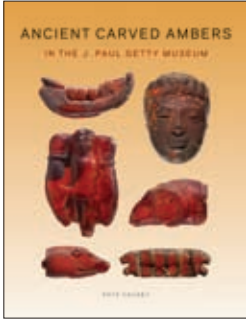
Christopher James Alexander

72 pages, 5 1/4 x 6 1/2 inches  
60 duotone illustrations  
ISBN 978-1-60606-079-7, PA  
US \$9.95 T, UK £6.99 T

# Getty Digital

The Getty offers more than a hundred digital titles from the J. Paul Getty Museum, the Getty Conservation Institute, and the Getty Research Institute on the web, free of charge.

Visit [www.getty.edu/digitalpublications](http://www.getty.edu/digitalpublications) to find these titles plus additional electronic resources.



## Ancient Carved Ambers in the J. Paul Getty Museum

*Faya Causey*

This online catalogue opens with a general introduction to amber in the ancient world and presents fifty-six Etruscan, Greek, and Italic carved ambers in the J. Paul Getty Museum.

ISBN 978-1-60606-051-3  
**OPEN ACCESS**

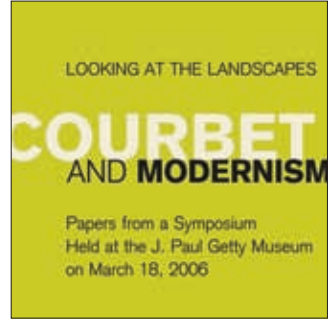


## Anglo-American Exchange in Postwar Sculpture, 1945-1975

*Edited by Rebecca Peabody*

The postwar art world saw dynamic interactions between British and American sculptors, critics, curators, teachers, and institutions. Using works of art as points of departure, this collection of essays explores the international movement of people, objects, and ideas, demonstrating the importance of Anglo-American exchange in the history of postwar sculpture.

ISBN 978-1-60606-069-8  
**OPEN ACCESS**



## Looking at the Landscapes: Courbet and Modernism

*With a Preface by Mary Morton*

These essays closely examine realist painter Gustave Courbet's landscape oeuvre, including influences on his work from seventeenth-century painterly practices, the market for his work in light of burgeoning tourism, connections between his paintings and mid-nineteenth-century landscape photography, what makes a painting "modern," and Courbet's legacy to Modernist painting.

ISBN 978-0-89236-927-0  
**OPEN ACCESS**



## Cult Statue of a Goddess

*Edited by Karol Wight*

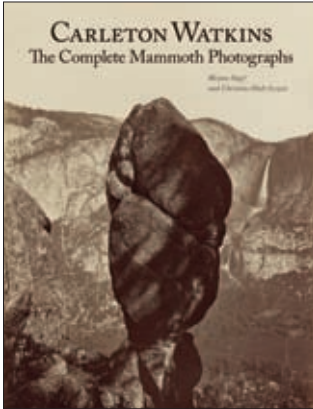
The authors in this collection discuss the origins of the Cult Statue of a Goddess. The papers included here examine the statue's style and compare it to similar sculptures from the Mediterranean basin and analyze pollen remains and soil residue found on the statue upon its arrival at the Getty.

ISBN 978-0-89236-928-7  
**OPEN ACCESS**

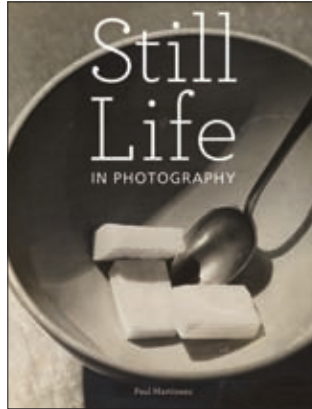


For information about future digital and print publications, sign up for *Art Bound*, our electronic newsletter. You can view the current issue and sign up for the monthly newsletter at [www.getty.edu/artbound](http://www.getty.edu/artbound)

# Focus on Photography



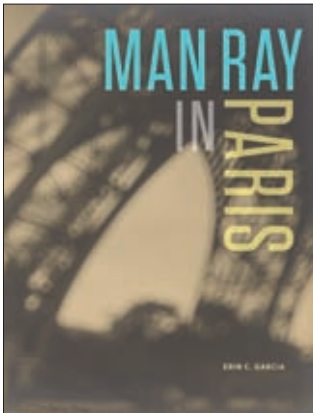
978-1-60606-005-6, HC  
US \$195.00 X, UK £125.00 X



978-1-60606-033-9, HC  
US \$24.95 T, UK £16.99 T



978-1-60606-088-9, HC  
US \$74.95 T, NAO



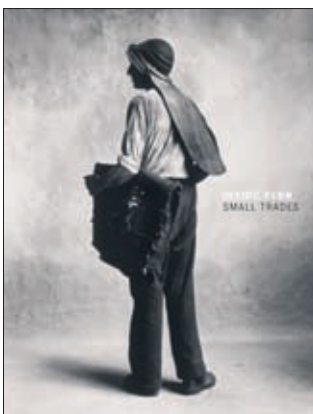
978-1-60606-060-5, HC  
US \$24.95 T, NAO



978-1-60606-032-2, HC  
US \$24.95 T, UK £16.99 T



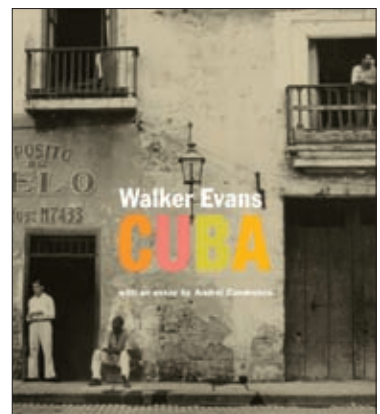
978-1-60606-054-4, HC  
US \$45.00 X, £32.50 T  
Available worldwide except in Asia



978-0-89236-996-6, HC  
US \$64.95 T, £39.95 T



978-1-60606-031-5, HC  
US \$24.95 T, UK £16.99 T



978-1-60606-064-3, PA  
US \$24.95T, £16.99 T

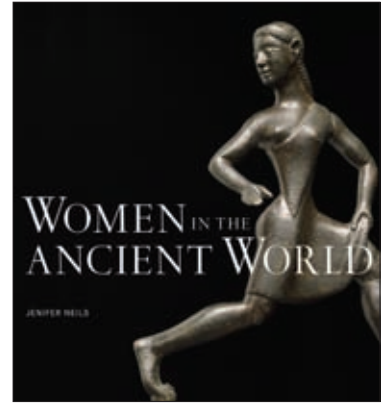
# Recent Publications



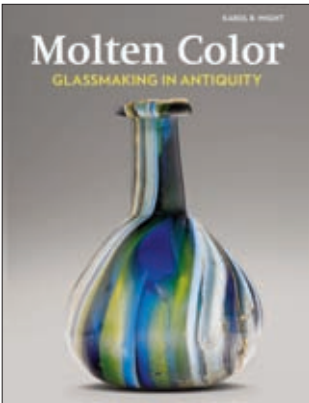
978-1-60606-052-0, HC  
US \$45.00 X, UK £32.50 T



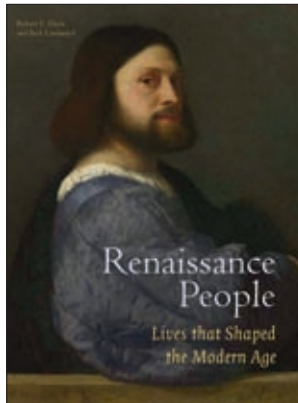
978-1-60606-065-0, HC  
US \$50.00 X, UK £35.00 T



978-1-60606-091-9, PA  
US \$25.00 X, NAO



978-1-60606-053-7, PA  
US \$20.00 X, UK £14.00 T



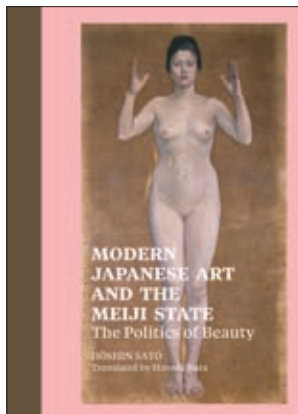
978-1-60606-078-0, HC  
US \$39.95 T, NAO



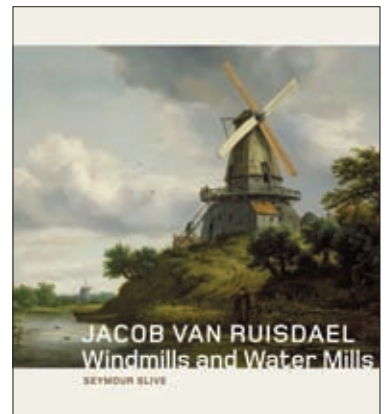
978-1-60606-062-9, HC  
US \$39.95 T, NAO



978-1-60606-090-2, PA  
US \$9.95 T, UK £6.99 T



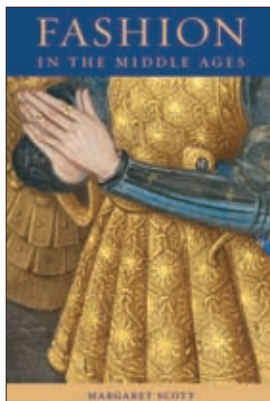
978-1-60606-059-9, HC  
US \$75.00 S, UK £50.00 S



978-1-60606-055-1, HC  
US \$22.95 T, UK £15.95 T



978-0-89236-977-5, HC  
US \$39.95 T, UK £27.95 T



978-1-60606-061-2, HC  
US \$19.95 T, UK £13.95 T



978-1-60606-087-2, PA  
US \$9.95 T, UK £6.99 T



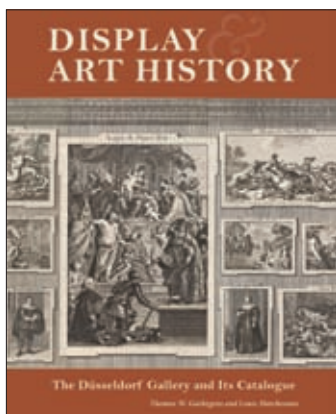
978-1-60606-086-5, PA  
US \$40.00 S, UK £30.00 S



978-1-60606-048-3, PA  
US \$70.00 S, UK £50.00 S



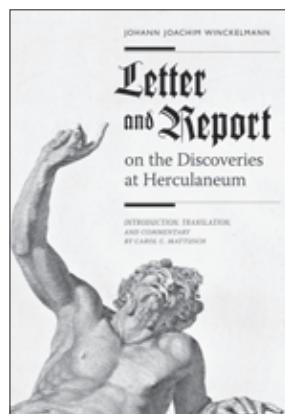
978-1-60606-077-3, HC  
US \$50.00 S, UK £35.00 S



978-1-60606-092-6, PA  
US \$20.00 S, UK £13.00 S



978-1-60606-080-3, PA  
US \$18.95 T, UK £12.99 T



978-1-60606-089-6, PA  
US \$50.00 X, UK £35.00 X

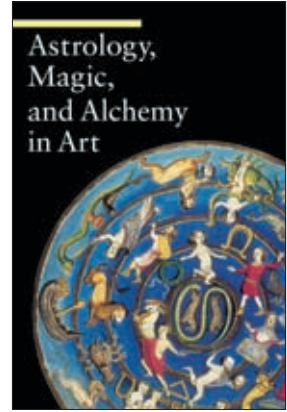
# A Guide to Imagery Series



978-0-89236-830-3, PA  
US \$24.95 T, UK £16.99 T



978-0-89236-860-0, PA  
US \$24.95 T, UK £16.99 T



978-0-89236-907-2, PA  
US \$24.95 T, UK £16.99 T



978-0-89236-947-8, PA  
US \$24.95 T, UK £16.99 T



978-0-89236-914-0, PA  
US \$24.95 T, UK £16.99 T



978-0-89236-885-3, PA  
US \$24.95 T, UK £16.99 T



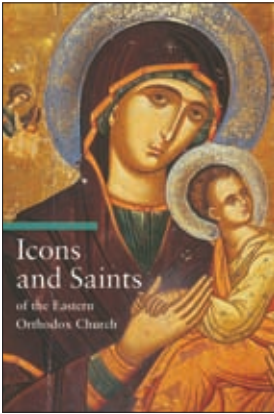
978-0-89236-702-3, PA  
US \$24.95 T, UK £16.99 T



978-0-89236-727-6, PA  
US \$24.95 T, UK £16.99 T



978-0-89236-936-2, PA  
US \$24.95 T, UK £16.99 T



978-0-89236-845-7, PA  
US \$24.95 T, UK £16.99 T



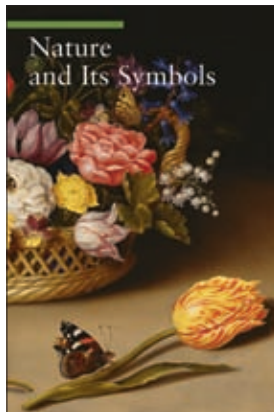
978-1-60606-009-4, PA  
US \$24.95 T, UK £16.99 T



978-1-60606-044-5, PA  
US \$24.95 T, UK £16.99 T



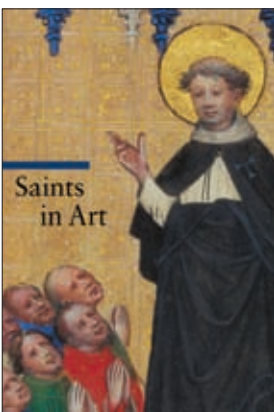
978-0-89236-965-2, PA  
US \$24.95 T, UK £16.99 T



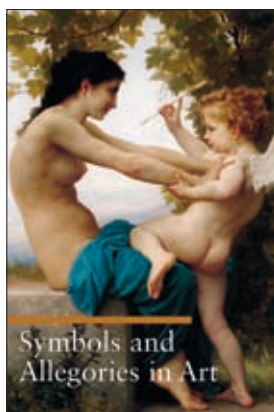
978-0-89236-772-6, PA  
US \$24.95 T, UK £16.99 T



978-0-89236-745-0, PA  
US \$24.95 T, UK £16.99 T



978-0-89236-717-7, PA  
US \$24.95 T, UK £16.99 T



978-0-89236-818-1, PA  
US \$24.95 T, UK £16.99 T



978-1-60606-066-7, PA  
US \$24.95 T, UK £16.99 T

This catalog presents books scheduled for publication and distribution from March 1, 2012, to August 31, 2012. All prices and/or publication dates are subject to change without notice.

**ORDERS FOR INDIVIDUALS**

Items may be ordered using MasterCard, Visa, or American Express between 9:00 a.m. and 5:00 p.m. Pacific time, Monday through Friday.

800 223-3431 *North America*  
310 440-7333 *International*  
310 440-7742 *Fax*  
pubsinfo@getty.edu

Getty Publications  
Distribution Center  
Dept. TFC1  
1200 Getty Center Drive, Suite 1200  
Los Angeles, CA 90049

Please contact the customer service department for shipping rates. California sales tax will be added to all orders shipped to California.

**DESK COPIES**

To request a desk copy of a book that has already been adopted for course use, please submit a request on school letterhead with the title of the course, expected enrollment, and the name of the bookstore that placed the order. Mail your request to "Attn: Desk Copies" at the address below. Requests can also be faxed to 310 440-7758.

**EXAMINATION COPIES**

To request an examination copy, please send on school letterhead the name and description of the course, expected enrollment, and term in which it will be taught. Mail your request to "Attn: Exam Copies" at the address below.

For books less than \$35, please enclose the cost of shipping and handling (\$5 per book) with your request. We do not guarantee that all requests will be fulfilled. For books \$35 or more, we offer a 20% professional discount plus shipping and handling (\$5 per book). Prepayment by check or credit card (MasterCard, Visa, American Express) is required.

**REVIEW COPIES**

Requests for review copies should be sent on media letterhead. Mail the request to the Marketing Department at the address below. Requests can also be faxed to 310 440-7758 or e-mailed to publicity@getty.edu.

**MAILING ADDRESS FOR DESK, EXAM, AND REVIEW COPIES**

Getty Publications  
Marketing Department  
1200 Getty Center Drive, Suite 500  
Los Angeles, CA 90049

**AREA SALES RESTRICTIONS**

**OBE**  
World rights except United Kingdom and Commonwealth

**COBE**  
Not for sale in Commonwealth except Canada

**COBEE**  
Not for sale in Commonwealth and Europe except Canada

**USA**  
For sale in the United States and its dependencies only

**NAO**  
For sale in North America only

**U.S. AND CANADIAN TRADE DISTRIBUTION**

Chicago Distribution Center  
11030 South Langley  
Chicago, IL 60628  
800 621-2736 *Telephone*  
800 621-8476 *Fax*  
custserv@press.uchicago.edu

**U.S. SALES REPRESENTATION**

Arizona, California, Metro New York, Nevada, New Mexico, Texas  
Gary Hart  
818 956-0527 *Telephone*  
818 243-4676 *Fax*  
ghart@press.uchicago.edu

Connecticut, Delaware, Eastern Pennsylvania, Maine, Maryland, Massachusetts, New Hampshire, New Jersey, Rhode Island, Vermont, Washington DC  
Blake DeLodder  
301 322-4509 *Telephone*  
301 583-0376 *Fax*  
bdelodder@press.uchicago.edu

Illinois, Indiana, Iowa, Kentucky, Michigan, Minnesota, Nebraska, North Dakota, Ohio, South Dakota, Western New York, Western Pennsylvania, Wisconsin  
Bailey Walsh  
608 218-1669 *Telephone*  
608 218-1670 *Fax*  
bwalsh@press.uchicago.edu

Alaska, Colorado, Hawaii, Idaho, Montana, Oregon, Utah, Washington, Wyoming  
George Carroll  
Redsides Publishing Services  
425 922-1045 *Telephone*  
425 671-0362 *Fax*  
geocarroll@earthlink.net

For questions regarding your sales representation in the U.S. please contact:  
John Kessler, Sales Director  
University of Chicago Press  
1427 East 60th Street  
Chicago, IL 60637  
773 702-7248 *Telephone*  
773 702-9756 *Fax*  
jkessler@press.uchicago.edu

**CANADIAN SALES REPRESENTATION**

Canadian Manda Group  
165 Dufferin Street  
Toronto, Ontario M6K 3H6  
Canada  
416 516-0911 *Telephone*  
416 516-0917 *Fax*  
general@mandagroup.com

**FOR THE UNITED KINGDOM AND EUROPE**

Orca Book Services  
Unit A3  
Fleets Corner  
Poole  
BH17 0LA  
United Kingdom  
(44) 1202-665432 *Telephone*  
(44) 1202-666219 *Fax*  
orders@orcabookservices.co.uk

Sales representation by  
Roundhouse Group  
Unit B  
18 Marine Gardens  
Brighton  
BN2 1AH  
United Kingdom  
01273 603 717 *Telephone*  
01273 697 494 *Fax*  
sales@roundhousegroup.co.uk

**FOR ASIA AND THE PACIFIC RIM**

EWEB  
c/o University of Hawai'i Press  
2840 Kolowalu Street  
Honolulu, HI 96822  
808 956-8830 *Telephone*  
808 988-6052 *Fax*  
eweb@hawaii.edu

**ALL TERRITORIES NOT LISTED ABOVE**

Getty Publications  
Sales Department  
1200 Getty Center Drive, Suite 500  
Los Angeles, CA 90049  
310 440-6536 *Telephone*  
310 440-7758 *Fax*  
booknews@getty.edu

**DISCOUNTS**

T Trade  
X Academic Trade  
S Short

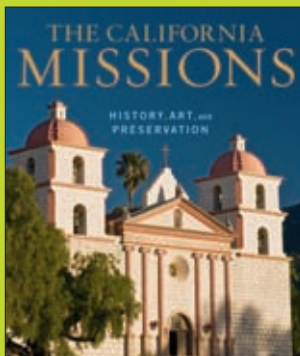
Printed on FSC® Paper. The Forest Stewardship Council™ (FSC®) promotes environmentally appropriate, socially beneficial, and economically viable management of the world's forests.



# Best of the Backlist



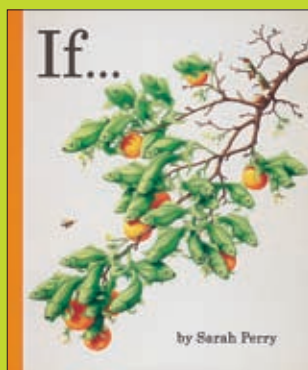
978-1-60606-083-4, HC  
US \$34.95 T, NAO



978-0-89236-983-6, HC  
US \$39.95 T, UK £27.95 T



978-0-89236-226-4, HC  
US \$19.95 T, UK £12.95 T



978-0-89236-321-6, HC  
US \$16.95 T, UK £9.95 T



978-1-60606-047-6, HC  
US \$74.95 T, NAO



978-0-89236-822-8, PA  
US \$24.95 T, NAO



978-1-60606-021-6, PA  
US \$40.00 S, UK £29.99 S



978-1-60606-029-2, PA  
US \$49.95 T, UK £35.00 T



978-1-60606-076-6, PA  
US \$14.95 T, UK £9.99 T



## The Getty

The J. Paul Getty Museum  
Getty Research Institute  
Getty Conservation Institute  
Getty Foundation

## To order

### INDIVIDUALS

Visit your local bookstore or call:  
800 223-3431 (North America)  
310 440-7333 (International)  
[www.getty.edu/publications](http://www.getty.edu/publications)  
[pubsinfo@getty.edu](mailto:pubsinfo@getty.edu)

### BOOKSTORES

800 621-2736 (U.S. and Canada)  
(44) 1202-665432 (U.K. and Europe)



Non-Profit  
Organization  
U.S. Postage  
**PAID**  
Los Angeles CA  
Permit No. 3889

The J. Paul Getty Trust  
1200 Getty Center Drive, Suite 500  
Los Angeles, CA 90049-1682

© 2011 J. Paul Getty Trust

# Getty Publications Spring 2012