

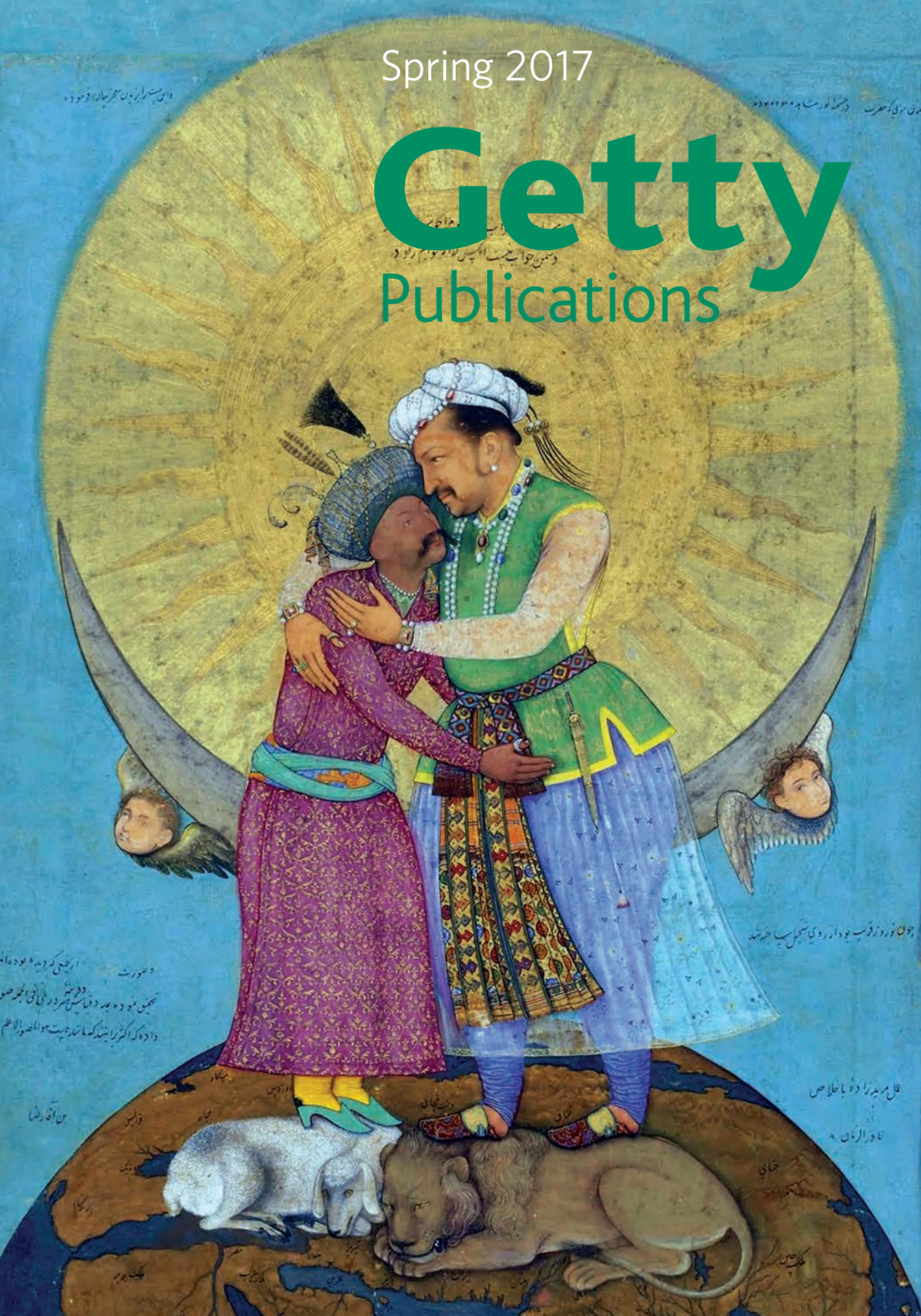
Spring 2017

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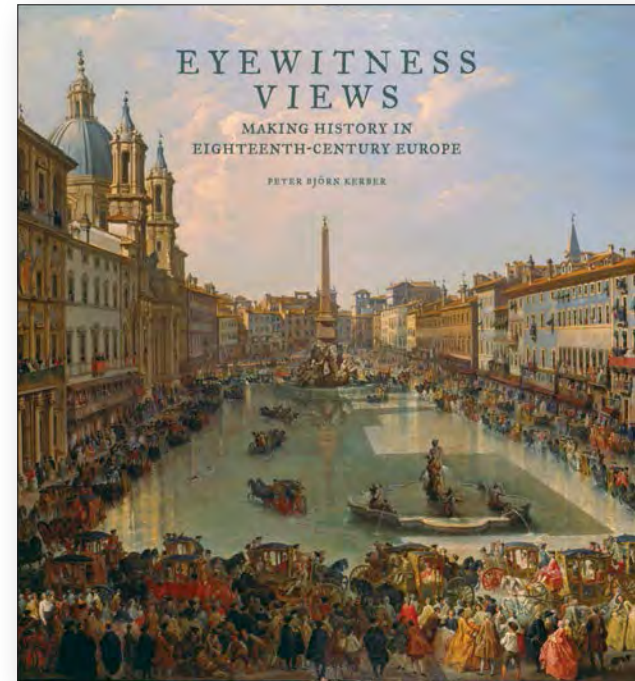
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Eyewitness Views Making History in Eighteenth-Century Europe

Peter Björn Kerber

PETER BJÖRN KERBER is assistant curator of paintings at the J. Paul Getty Museum.

EXHIBITION

The J. Paul Getty Museum
The Getty Center
May 9 to July 30, 2017
Minneapolis Institute of Art
September 10 to
December 31, 2017
Cleveland Museum of Art
February 25 to May 20, 2018

Canaletto, Bernardo Bellotto, Luca Carlevarij, Giovanni Paolo Panini, Francesco Guardi, Hubert Robert—these renowned view painters are perhaps most famous for their expansive canvases depicting the ruins of Rome or the canals of Venice. Many of their most splendid paintings, however, feature important contemporary events. These occasions motivated some of the greatest artists of the era to produce their most exceptional work. Little explored by scholars, these paintings stand out by virtue of their extraordinary artistic quality, vibrant atmosphere, and historical interest. They are imbued with a sense of occasion, even drama, and were often commissioned by or for rulers, princes, and ambassadors as records of significant events in which they participated.

Lavishly illustrated and meticulously researched, this volume provides the first-ever comprehensive study—in any language—of this type of view painting. In examining these paintings alongside the historical events depicted in them, Peter Björn Kerber carefully reconstructs the meaning and context these paintings possessed for the artists who produced them and the patrons who commissioned them, as well as for their contemporary viewers.

This vital book represents a major contribution to the field of view painting studies and will be an essential resource for scholars and enthusiasts.

J. PAUL GETTY MUSEUM

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224 color illustrations, 1 map
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Art History



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Cover image: India/Iran/Persia: Emperor Jahangir of India (right) and Shah Abbas of Persia embrace in a symbolic representation of friendship between the Mughal and Safavid Empires, Delhi, 1618/Pictures from History/Bridgeman Images. **Inside front cover:** Luca Carlevarij (Italian, 1663–1730). *The Reception of the French Ambassador Henri-Charles Arnauld, Abbé de Pomponne, at the Doge's Palace* (detail), ca. 1706–8. Oil on canvas, 130 × 260 cm (51¼ × 102¾ in.). Amsterdam, Rijksmuseum, inv. SK-C-1612. **Page 4:** All images by Thomas Annan (Scottish, 1829–1887). *Top, right: Close, No. 46 Saltmarket*, negative, 1868–71; print, 1871. From *Photographs of Streets, Closets &c., Taken 1868–71*, 1871. Albumen silver print, 27.1 × 22.3 cm (10⅞ × 8⅞ in.). Montreal, Centre for Architecture, PH1980:0358:022. *Left, top: Glasgow Bridge and Harbour*, ca. 1868. From *Photographs of Glasgow, with Descriptive Letterpress*, 1868. Albumen silver print, 10.3 × 16.4 cm (4¼ × 6⅝ in.). Los Angeles, The Getty Research Institute. *Left, bottom: Cathedral Interior*, ca. 1868. From *Photographs of Glasgow, with Descriptive Letterpress*, 1868. Albumen silver print, 16.1 × 10.3 cm (6¼ × 4¼ in.). Los Angeles, The Getty Research Institute. *Right: John Nichol, B.A., Oxon. Professor of English Language and Literature*, 1871. Carbon print, 21.3 × 16.4 cm (8⅜ × 6⅝ in.). Los Angeles, J. Paul Getty Museum, 84.XO.890.5.25.



The Lure of Italy Artists' Views

Julian Brooks

JULIAN BROOKS is senior curator and head of the Department of Drawings at the J. Paul Getty Museum, where he has organized and co-organized numerous exhibitions. Among his many publications are *Andrea del Sarto: The Renaissance Workshop in Action* (Getty Publications, 2015) and *Master Drawings Close-Up* (Getty Publications, 2010).

EXHIBITION

The J. Paul Getty Museum
The Getty Center
May 9 to July 30, 2017

For centuries Italy has fascinated travelers and artists. From the crumbling ruins of ancient Rome to the crystal-clear light of Venice, artists have found inspiration not only in the cities but also in the countryside and in the deep history and culture. From as early as the 1500s, artists visiting from France, England, the Netherlands, and Germany drew sketches to preserve vivid memories, often creating work of extraordinary atmosphere and beauty in the process. A growing number of tourists in the subsequent centuries fueled a further demand for souvenir views, spurring local artists to craft their own masterpieces.

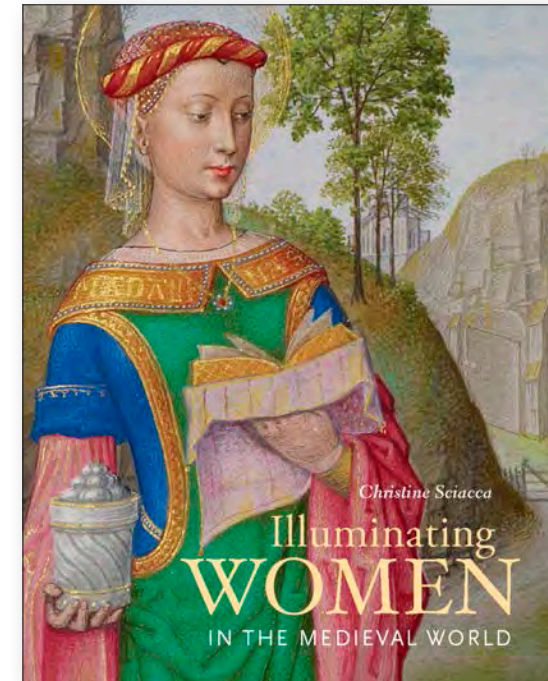
This lovely book is a narrated assemblage of some of these beautiful views, which transport the reader effortlessly to Italy, rekindling memories, setting intentions, or provoking curiosity. The text provides new insights into the topographical renditions of Italian scenes over the centuries, while compelling illustrations of works from the Getty collection by artists such as Richard Parkes Bonington, J. M. W. Turner, Claude Lorrain, Giovanni Battista Lusieri, Canaletto, and many more capture the essence and spirit of Italy.

J. PAUL GETTY MUSEUM

96 pages, 8¾ × 7¼ inches
67 color illustrations, 1 map
ISBN 978-1-60606-519-8, hardcover
US \$19.95 X [UK £12.50]

MAY

Art History



Illuminating Women in the Medieval World

Christine Sciacca

CHRISTINE SCIACCA is assistant curator of manuscripts at the J. Paul Getty Museum. She is the editor of *Florence at the Dawn of the Renaissance* (Getty Publications, 2012) and the author of *Building the Medieval World* (Getty Publications, 2010).

EXHIBITION

The J. Paul Getty Museum
The Getty Center
June 20 to September 17, 2017

When one thinks of women in the Middle Ages, the images that often come to mind are those of damsels in distress, mystics in convents, female laborers in the field, and even women of ill repute. In reality, however, medieval conceptions of womanhood were multifaceted, and women's roles were varied and nuanced. Female stereotypes existed in the medieval world, but so too did women of power and influence. The pages of illuminated manuscripts reveal to us the many facets of medieval womanhood and slices of medieval life—from preoccupations with biblical heroines and saints to courtship, childbirth, and motherhood. While men dominated artistic production, this volume demonstrates the ways in which female artists, authors, and patrons were instrumental in the creation of illuminated manuscripts.

Featuring over one hundred illuminations depicting medieval women from England to Ethiopia, this book provides a lively and accessible introduction to the lives of women in the medieval world.

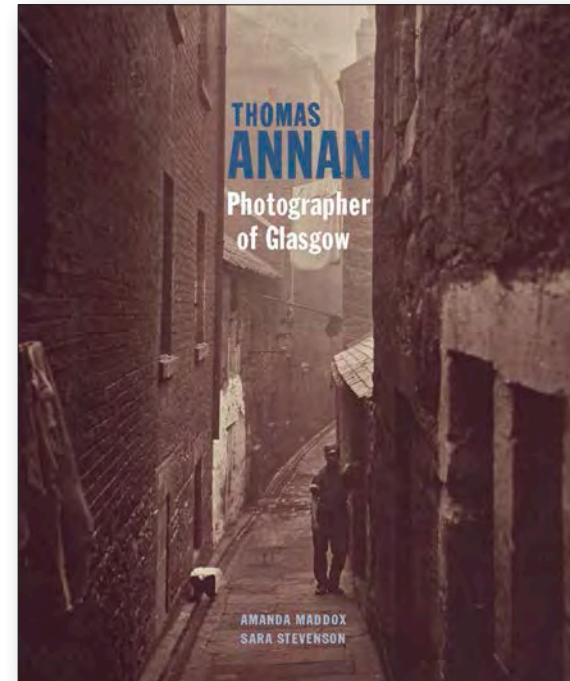
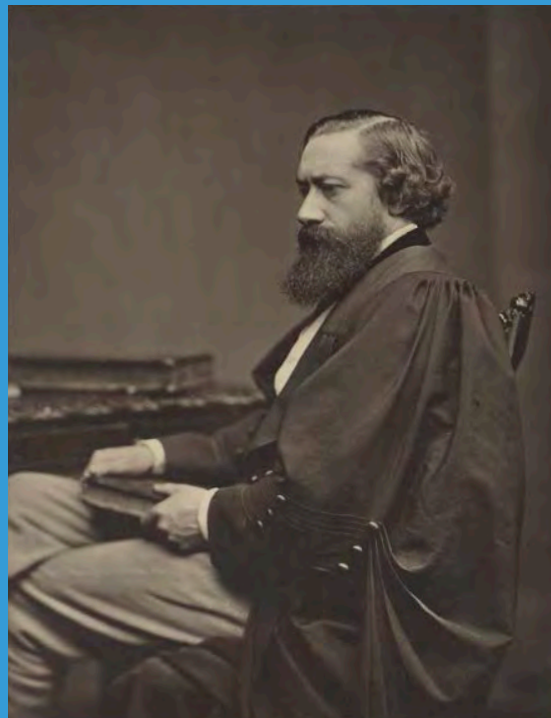
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JUNE

Manuscripts

“Annan’s photographs encompass a sense of the past and the future, distress and optimism, dark and light. They are far from simple pictures, but he has given both his contemporaries and his descendants the opportunity to see with his lyrical and humane clarity.”



Thomas Annan Photographer of Glasgow

Amanda Maddox and Sara Stevenson

AMANDA MADDOX is assistant curator in the Department of Photographs at the J. Paul Getty Museum. She is the author of *Ishiuchi Miyako: Postwar Shadows* (Getty Publications, 2015).

SARA STEVENSON is an independent scholar and founding curator of photography at the National Gallery of Scotland. She is a former guest scholar in the Department of Photographs at the J. Paul Getty Museum.

EXHIBITION

*The J. Paul Getty Museum
The Getty Center
May 23 to August 13, 2017*

Thomas Annan (1829–1887) was the preeminent photographer of Glasgow in the mid-nineteenth century, a period when the rise in industry and population dramatically altered the landscape of the “second city” of the British Empire. Often working in conjunction with civic projects, Annan produced numerous series that underscore the transformation of the city and its environs, though he remains best known for one series in particular: a group of enigmatic photographs of central Glasgow’s narrow alleys, or closes, on the verge of demolition. These haunting images, made between 1868 and 1871 and regarded as precursors of the documentary tradition in photography, represent the notion of progress that underpins much of Annan’s oeuvre.

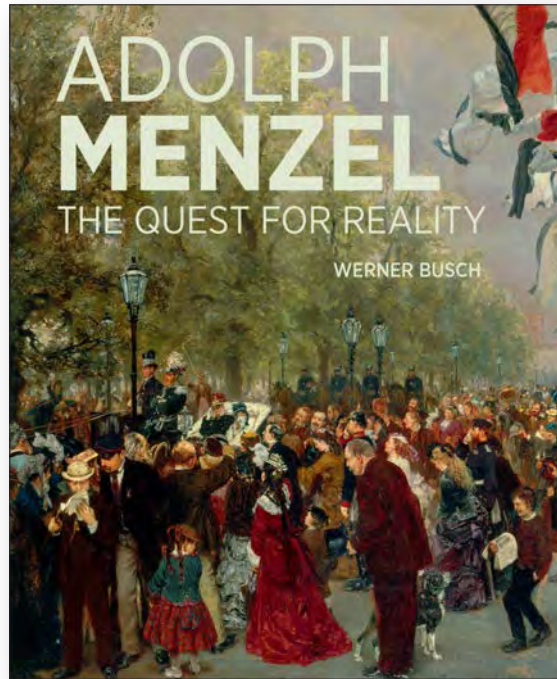
Annan’s publication history serves as the organizing principle for this book, which considers both the breadth of his body of work as well as the multiple formats in which his photographs appeared and circulated. Featured here are seven examples—including private albums and commercial books—that focus on subjects as varied as the city’s streets and closes, the Loch Katrine aqueduct, Glasgow College, the cathedral, and the country estates of the landed gentry, highlighting Annan’s extensive engagement with the city of Glasgow. Plates from each of these works are faithfully reproduced in full color, and an introductory essay by the leading authority on Annan surveys the life and career of this widely influential photographer.

J. PAUL GETTY MUSEUM

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MAY

Photography



Adolph Menzel The Quest for Reality

Werner Busch

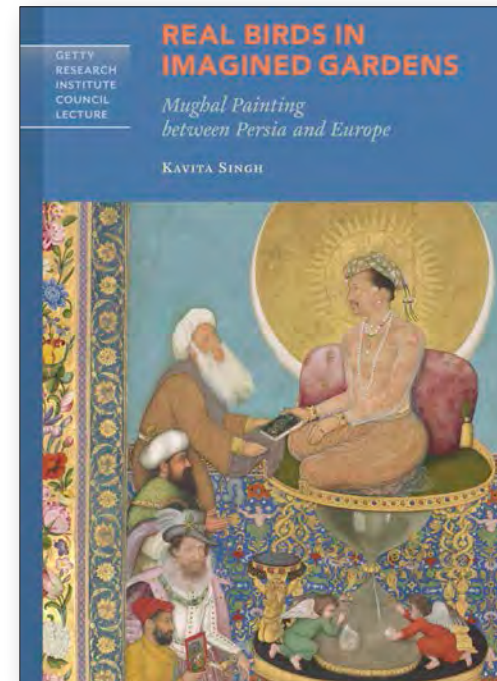
WERNER BUSCH was professor of art history at the Freie Universität Berlin from 1988 to 2010.

The work of Adolph Menzel (1815–1905) is widely regarded as the epitome of realist art. From the very beginning of his career, he captured the beauty and horror of reality with unflinching precision, and he was a consummate master of atmosphere. A man of very short stature, Menzel was excluded from many aspects of life, and so his struggle with reality was also a struggle to assert himself. Werner Busch's comprehensive new study sheds light on the biographical and historical events that shaped Menzel's work and the course it took. Menzel's paintings of the life of Frederick the Great still dominate our image of the monarch. Their modern perspective, however, neither glorified the king nor found favor with the Prussian royal family. After witnessing the horror of war in the aftermath of the Battle of Königgrätz, Menzel abandoned history painting. In Paris, he discovered the energy and bustle of the heroless metropolis; for the remainder of his career, he devoted himself to painting scenes of contemporary life. In this lavishly illustrated book, Busch examines the artist's multifaceted oeuvre and brings the long nineteenth century into aesthetic focus.

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137 color and 30 b/w illustrations
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US \$65.00 X [UK £42.50]

APRIL

Art History



Real Birds in Imagined Gardens Mughal Painting between Persia and Europe

Kavita Singh

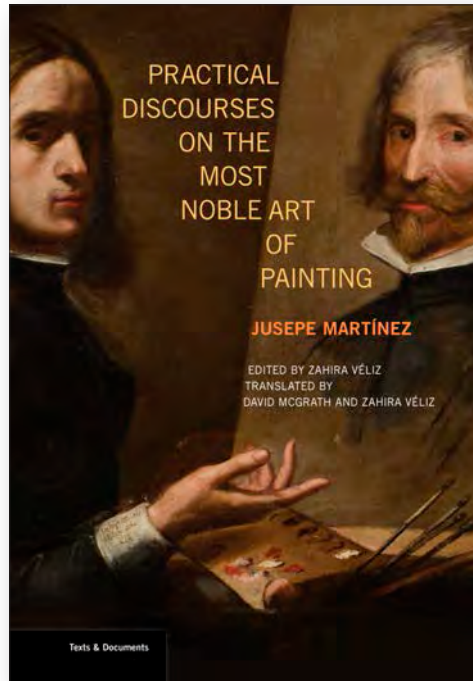
KAVITA SINGH is a professor at the School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi.

Accounts of paintings produced during the Mughal dynasty (1526–1857) tend to trace a linear, “evolutionary” path and assert that, as European Renaissance prints reached and influenced Mughal artists, these artists abandoned a Persianate style in favor of a European one. Kavita Singh counters these accounts by demonstrating that Mughal painting did not follow a single arc of stylistic evolution. Instead, during the reigns of the emperors Akbar and Jahangir, Mughal painting underwent repeated cycles of adoption, rejection, and revival of both Persian and European styles. Singh's subtle and original analysis suggests that the adoption and rejection of these styles was motivated as much by aesthetic interest as by court politics. She contends that Mughal painters were purposely selective in their use of European elements. Stylistic influences from Europe informed some aspects of the paintings, including the depiction of clothing and faces, but the symbolism, allusive practices, and overall composition remained inspired by Persian poetic and painterly conventions. Closely examining magnificent paintings from the period, Singh unravels this entangled history of politics and style and proposes new ways to understand the significance of naturalism and stylization in Mughal art.

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MARCH

Art History



Practical Discourses on the Most Noble Art of Painting

Jusepe Martínez

Edited by Zahira Véliz

Translated by David McGrath and Zahira Véliz

ZAHIRA VÉLIZ is senior conservator of paintings at the Museum of Fine Arts, Houston.

DAVID MCGRATH is a visiting research fellow in the Department of Spanish, Portuguese, and Latin American Studies at King's College, London.

Jusepe Martínez's *Practical Discourses on the Most Noble Art of Painting* (ca. 1673–75), though little known today, was highly influential on art, artists, and artistic practice and theory in Spain long after its publication. This volume is the first English translation of the *Discourses*, which, while circulated in manuscript copies, was not even published until the mid-nineteenth century.

Martínez wrote the *Discourses* toward the end of his life as a well-traveled professional artist who had studied and worked in Italy and the major artistic and literary centers of Spain; his ideas were especially enriched by his participation in the elevated cultural life of his native Aragonese school. His discussions on art offer anecdotal knowledge from his friendships with many of the principal artists of Spain's Golden Age, including Diego Velázquez and Alonso Cano, as well as writers and intellectuals of the period.

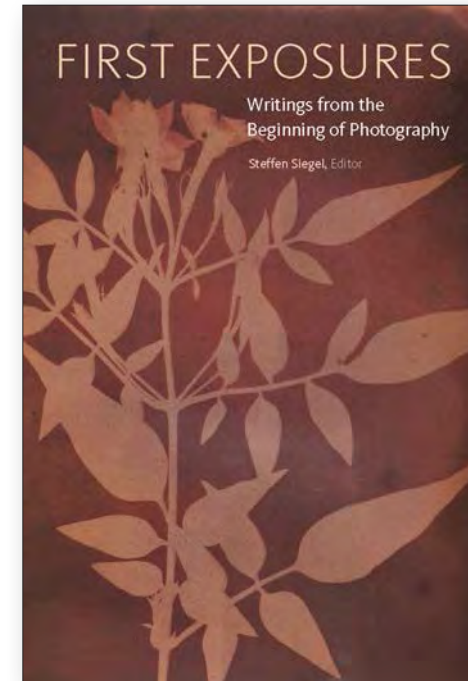
Martínez's text stands out for a nuanced humanism that is rare in practical treatises. Along with his original ideas on handling, pictorial aesthetics, and the vocation of painting, his work has even more affinities with philosophical discourses than with artists' practical instructional books. Zahira Véliz's introduction and notes provide historical context and situate Martínez's ideas in his rich cultural milieu.

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JULY

Art History



First Exposures Writings from the Beginning of Photography

Edited by Steffen Siegel

STEFFEN SIEGEL is professor of theory and history of photography at Folkwang University of Arts in Essen, Germany.

An exact date for the invention of photography is evasive. Scientists and amateurs alike were working on a variety of photographic processes for much of the early nineteenth century. Thus most historians refer to the year 1839 as the “first” year of photography, not because the sensational new medium was invented then, but because that is the year it was introduced to the world.

After more than 175 years, and for the first time in English, *First Exposures: Writings from the Beginning of Photography* brings together more than 130 primary sources from that very year—1839—subdivided into ten chapters and accompanied by fifty-three images of significant visual and historical importance.

This is an astonishing work of discovery, selection, and—thanks to Steffen Siegel's introductory texts, notes, and afterword—elucidation. The range of material is impressive: not only all the chemical and technological details of the various processes but also contracts, speeches, correspondence of every kind, arguments, parodies, satires, eulogies, denunciations, journals, and even some poems.

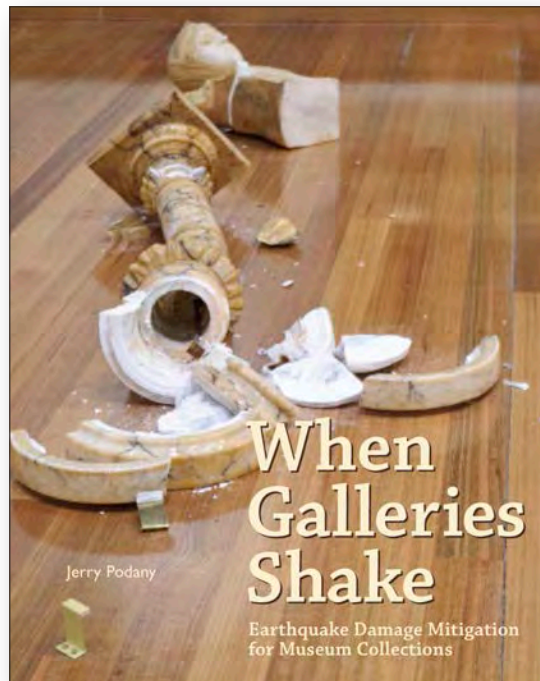
Revealing through firsthand accounts the competition, the rivalries, and the parallels among the various practitioners and theorists, this book provides an unprecedented way to understand how the early discourse around photographic techniques and processes transcended national boundaries and interconnected across Europe and the United States.

J. PAUL GETTY MUSEUM

520 pages, 6¾ × 9½ inches
53 b/w illustrations
ISBN 978-1-60606-524-2, paper
US \$65.00 X [UK £42.50]

AUGUST

Photography



When Galleries Shake Earthquake Damage Mitigation for Museum Collections

Jerry Podany

Until his retirement in 2016, **JERRY PODANY** was head of antiquities conservation at the J. Paul Getty Museum. He is the editor of *Advances in the Protection of Museum Collections from Earthquake Damage* (Getty Publications, 2008).

Earthquakes pose myriad dangers to heritage collections worldwide. This book provides an accessible introduction to these dangers and to the methodologies developed at the Getty and other museums internationally for mitigating seismic vulnerability.

Conceived as a primer and reference, this abundantly illustrated volume begins with an engaging overview of explanations for earthquakes from antiquity to the nineteenth century. A series of chapters then addresses our modern understanding of seismic events and approaches for mitigating the damage they cause to heritage collections, covering such subjects as earthquake measurement, hazard analysis, the response of buildings and collections to seismic events, mount making, and risk assessment; short sections by specialists in seismic engineering complement the main text throughout. Readers will find a range of effective seismic mitigation measures, from simple low-cost approaches to complex base-isolation techniques.

In bridging the gap between seismologists and seismic engineers, on the one hand, and collections care professionals, on the other, this volume will be of interest to conservators, registrars, designers, mount makers, and others involved in the management and care of collections in museums and other cultural institutions.

J. PAUL GETTY MUSEUM

280 pages, 8 × 10 inches
131 color and 37 b/w illustrations, 33 line drawings
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US \$65.00 S [UK £42.50]

AUGUST

Conservation



Getty Research Journal, No. 9

The *Getty Research Journal* features the work of art historians, museum curators, and conservators around the world as part of the Getty's mission to promote critical thinking in the presentation, conservation, and interpretation of the world's artistic legacy. Articles present original research related to the Getty's collections, initiatives, and research projects.

This issue features essays on playing cards created for the education of a young Louis XIV, seventeenth-century French fashion prints, Jehan-Georges Vibert's role in developing commercial paints and pigments, anthropological dioramas by the sculptor Caspar Mayer, glassmaker Emile Gallé's relationship with the *Revue des arts décoratifs*, Umberto Boccioni's early research into painting materials and techniques, the postwar market for Boccioni sculptures, letterhead designs collected by Jan Tschichold, an unfinished animated film by Hans Richter after designs by Kazimir Malevich, and the Finnish architectural magazine *Le carré bleu*.

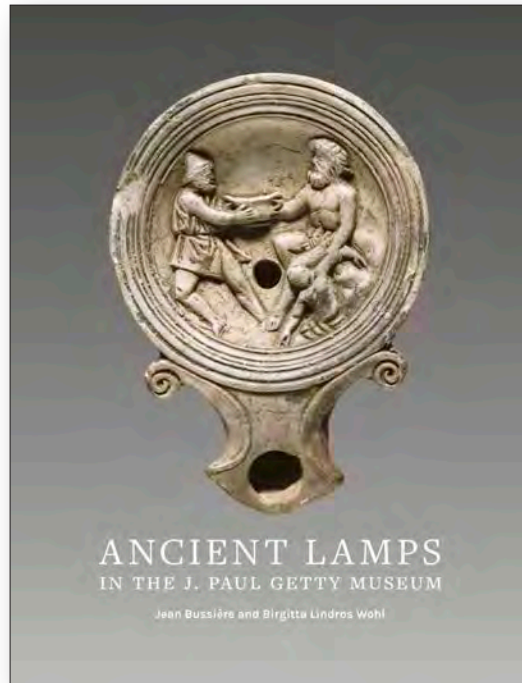
Shorter texts include notices on the Italian explorer Giovanni Francesco Gemelli Careri's description of Persepolis, the massive print collection assembled by Jean-Louis Soulavie, competing techniques for documenting Mexican archaeology in the nineteenth century, correspondence between David Croal Thomson and Edward Poynter on the attribution of Leonardo da Vinci's *Virgin of the Rocks*, and the Getty Research Institute's collection of Brazilian *cordel* literature.

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FEBRUARY

Art History



Ancient Lamps in the J. Paul Getty Museum

Jean Bussière and Birgitta Lindros Wohl

JEAN BUSSIÈRE was associate researcher at the Centre National de la Recherche Scientifique, UMR 5140, Archéologie des Sociétés Méditerranéennes, Lattes-Montpellier.

BIRGITTA LINDROS WOHL is professor emerita of art history and classics at California State University, Northridge.

In the collection of the J. Paul Getty Museum are more than six hundred ancient lamps that span the sixth century BC to the seventh century AD, most from the Roman Imperial period and largely created in Asia Minor or North Africa. These lamps have much to reveal about life, religion, pottery, and trade in the ancient Graeco-Roman world. Most of the Museum's lamps have never before been published, and this extensive typological catalogue will thus be an invaluable scholarly resource for art historians, archaeologists, and those interested in the ancient world.

Featuring zoomable images and multiple views of every lamp, an interactive map drawn from the Ancient World Mapping Center, and bibliographic references, this open-access, custom catalogue, along with its images and object data, is available for free online and in multiple formats for download, including PDF, MOBI/Kindle, and EPUB. A paperback reference edition is also available for purchase.

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AUGUST

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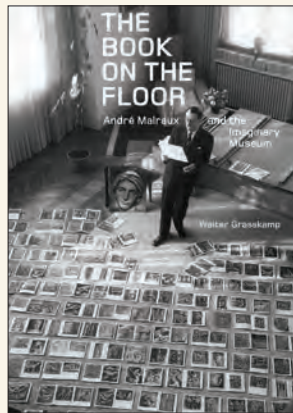
Are you researching Impressionist watercolors? Beginning a conservation project on Japanese lacquerware? Looking for all of Julia Margaret Cameron's influential photographs in one easy-to-access place? The Getty's Virtual Library provides a rich digital resource for the curious-minded reader and art professional alike. Over three hundred books—many of them no longer in print—are now available as downloadable PDFs.

The publications, the earliest of which dates from 1954, span the Getty's rich publishing history and include catalogues that highlight masterpieces from Getty collections, translations of groundbreaking texts on the visual arts, essential works of art historical research, exhibition catalogues, journals, and publications that serve as key resources in the conservation of the world's cultural heritage. The Virtual Library features titles published by the J. Paul Getty Museum, the Getty Conservation Institute, and the Getty Research Institute.

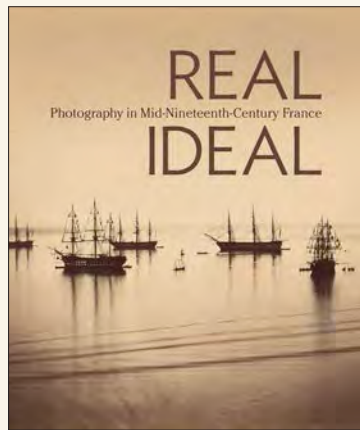
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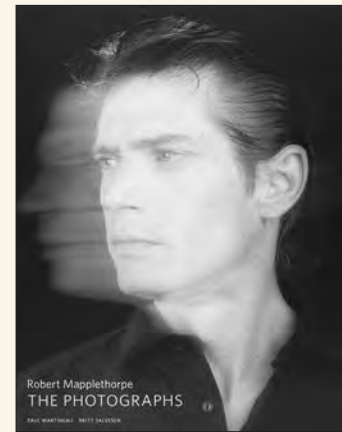
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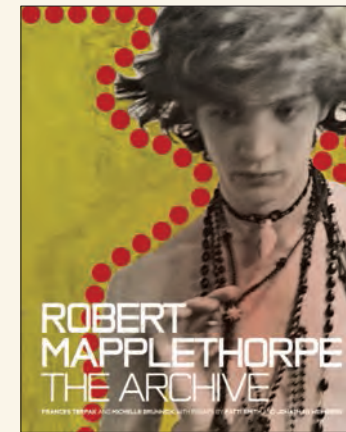
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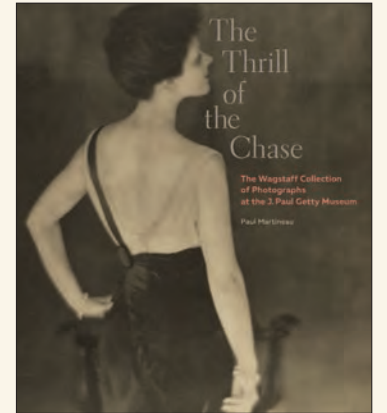
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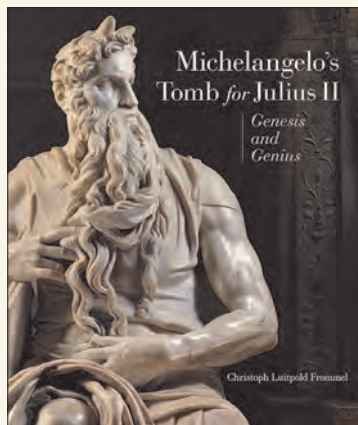
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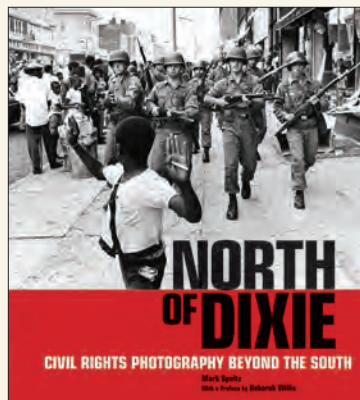
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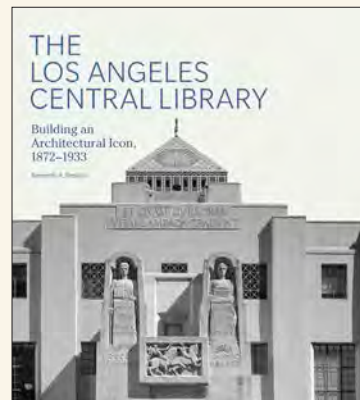
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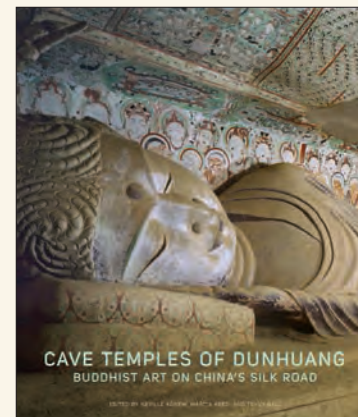
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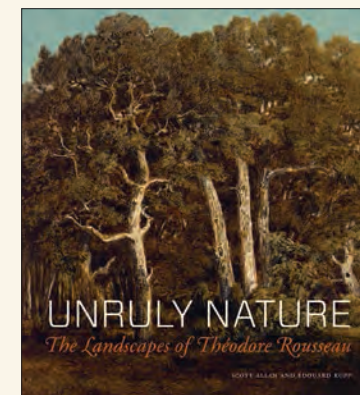
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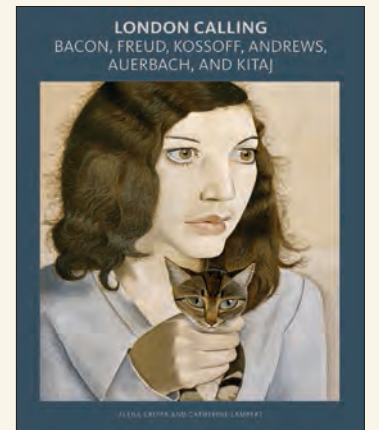
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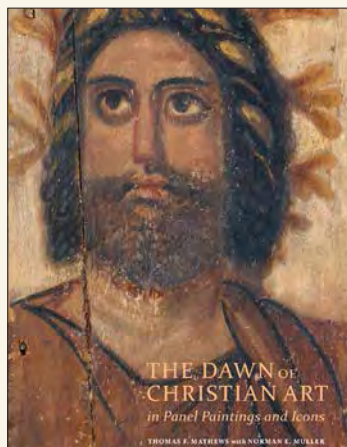
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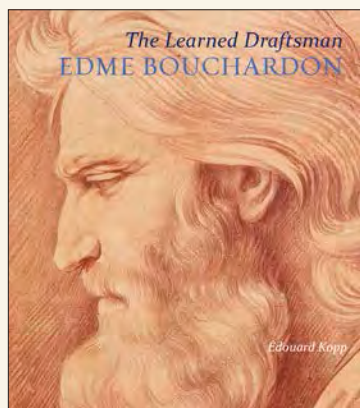
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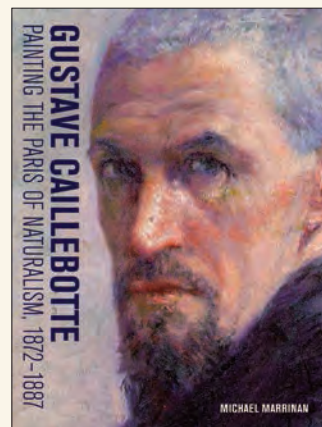
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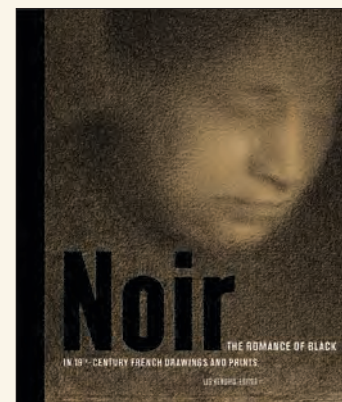
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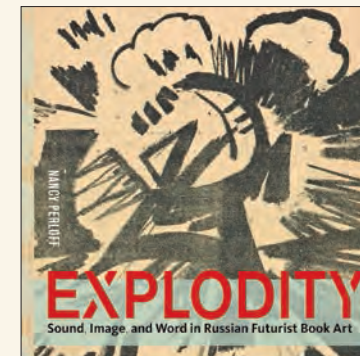
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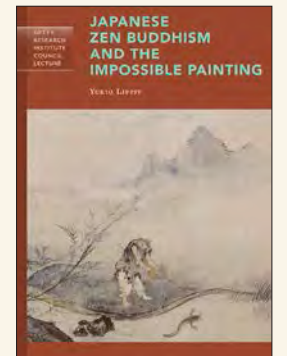
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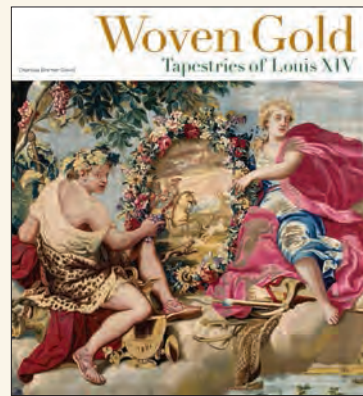


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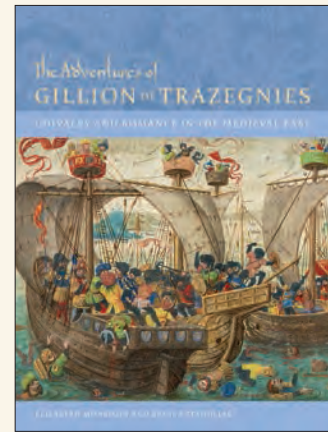
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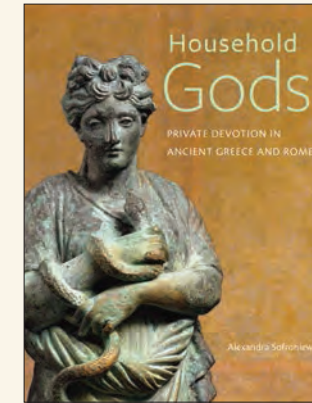
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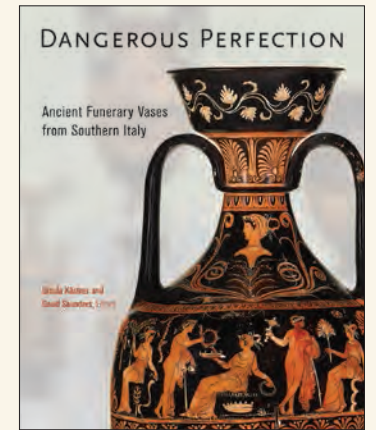
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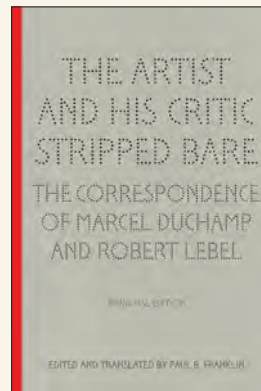
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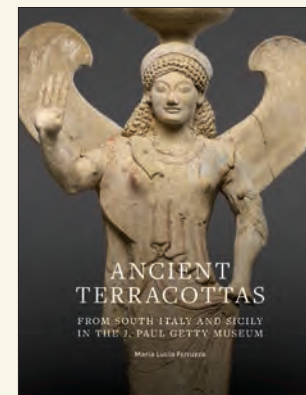
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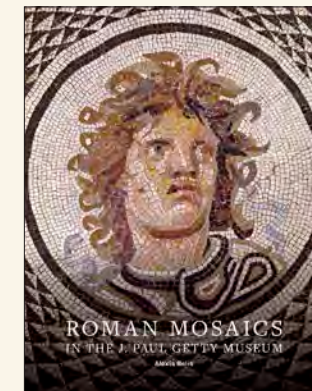
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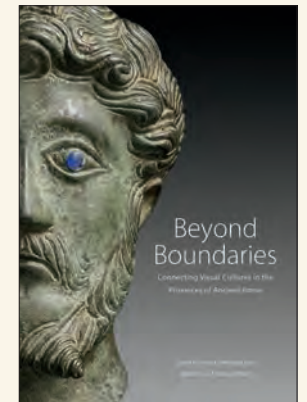
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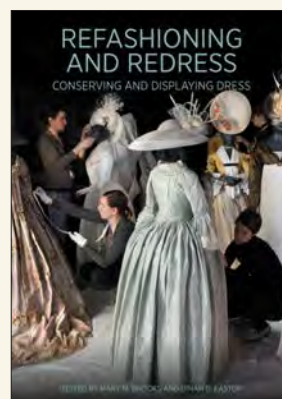
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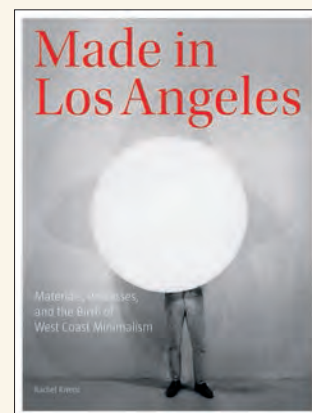
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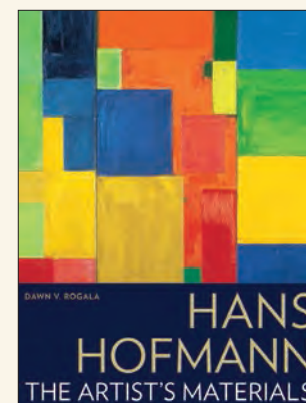
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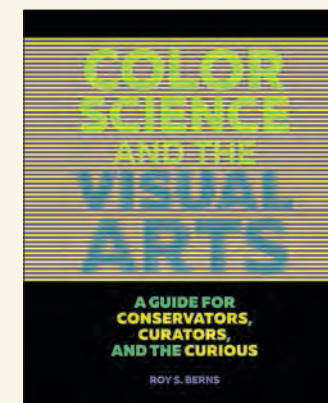
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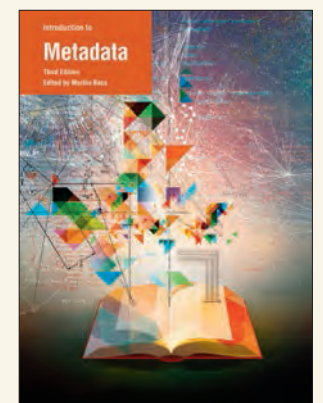
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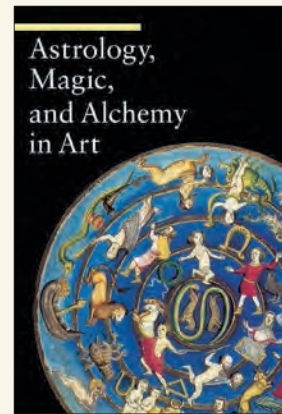
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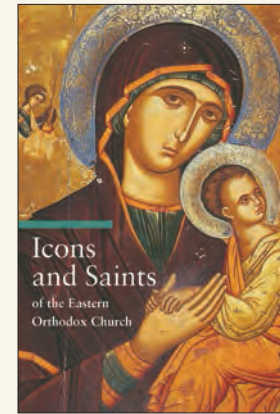
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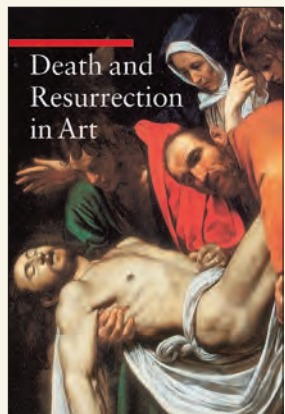
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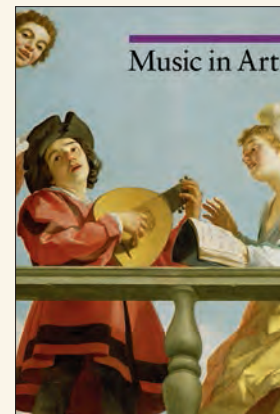
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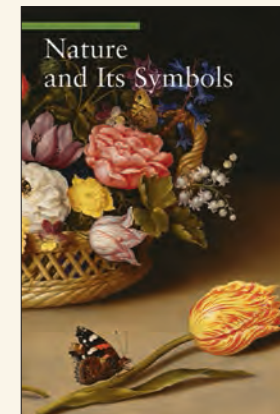
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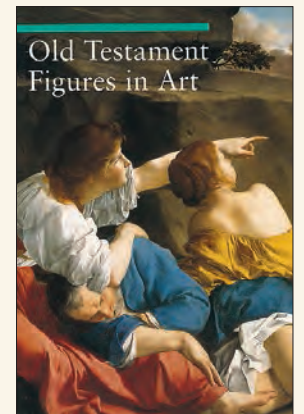
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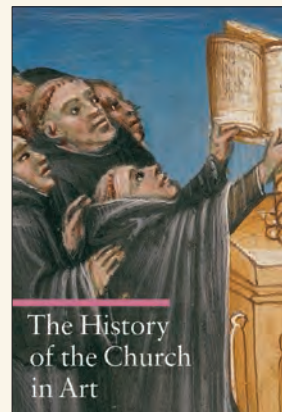
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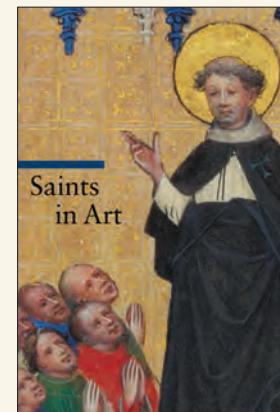
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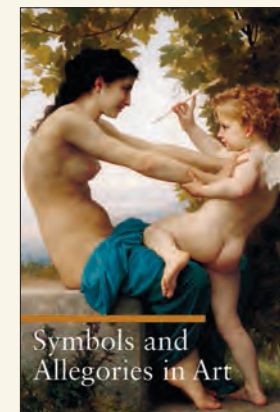
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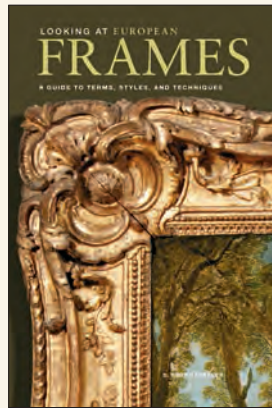


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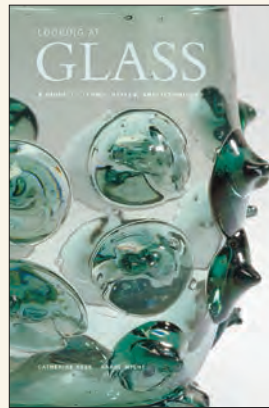


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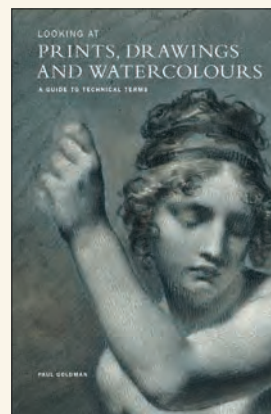
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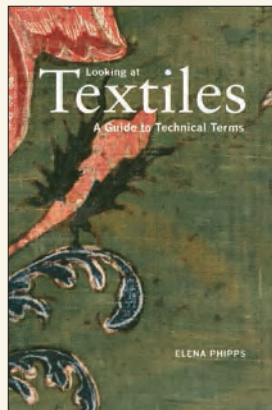
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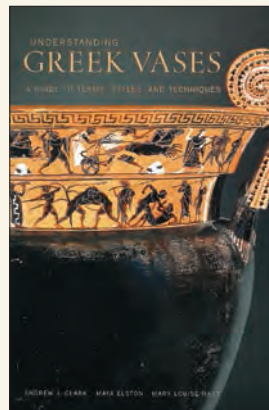
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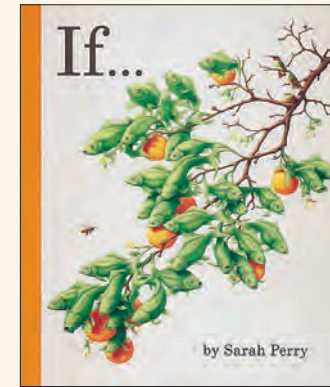


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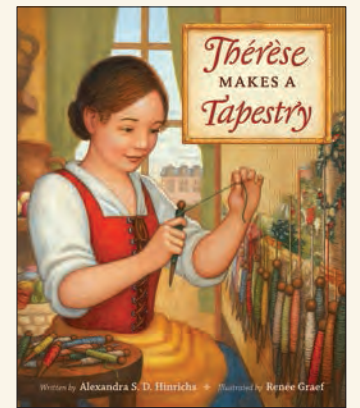
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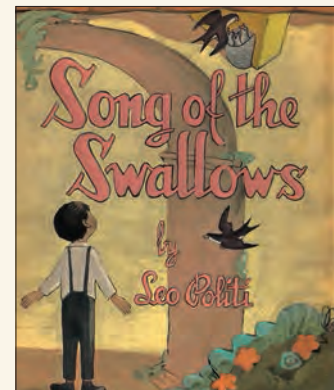
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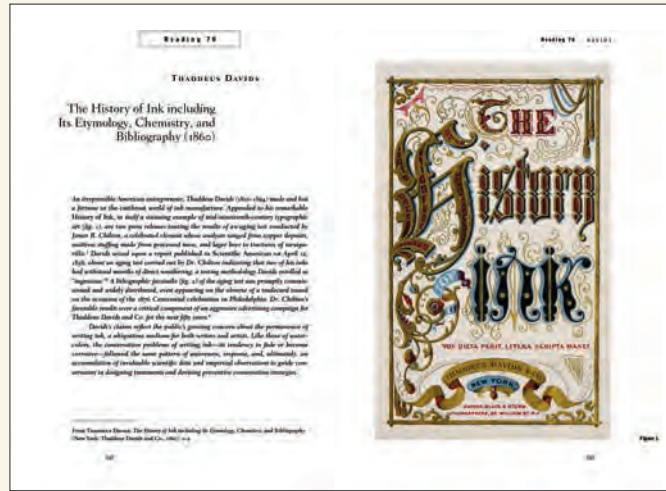


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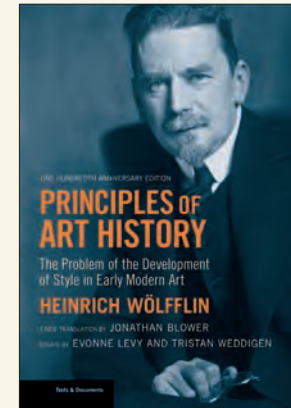
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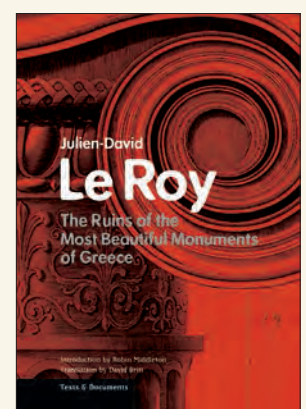
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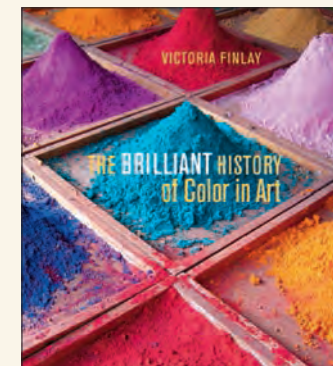
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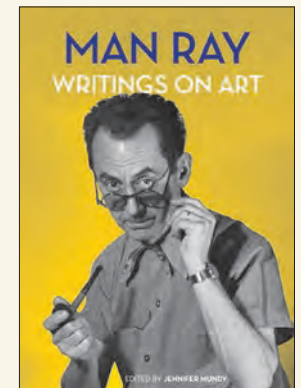
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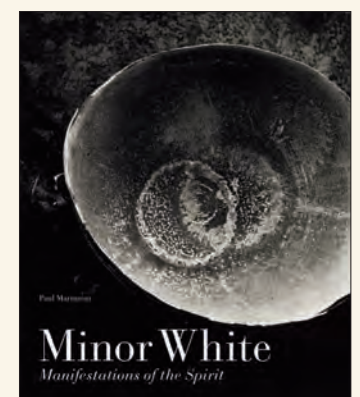
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