William Blake (1757–1827) is a universal artist—an inspiration to musicians, poets, performers, and visual artists worldwide. By combining his poetry and images on the page through radical printing techniques, Blake created some of the most striking and enduring images in art. His personal struggles in a period of political terror and oppression; creativity, inventiveness, and technical innovation; and vision and political commitment keep his work relevant today.

Featuring over 130 color images, this accessible yet comprehensive introduction to Blake’s achievements and ambition includes discussions of his legacy in America; relationship to the medieval, Renaissance, and Baroque artists who preceded him; visionary imagination; and unparalleled skill as a printmaker.

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Mesopotamia: Civilization Begins
Edited by Ariane Thomas and Timothy Potts

A rich and vivid overview of ancient Mesopotamia, the "cradle of civilization"

Ancient Mesopotamia, a region that mainly corresponds to modern-day Iraq, has a record of human activity dating back nearly fifteen thousand years. Writing was invented in Mesopotamia at the end of the fourth millennium BCE, and urbanization reached new heights of social, economic, and architectural sophistication there. A cultural melting pot, Mesopotamia was the source of many myths, which in turn influenced Greco-Roman, Judeo-Christian, Arabic, and Persian traditions. For these reasons and many others, it is still considered the "cradle of civilization." Mesopotamia: Civilization Begins presents a rich panorama of ancient Mesopotamia's history, from its earliest prehistoric cultures to its conquest by Alexander the Great in 331 BCE. This catalogue records the beauty and variety of the objects on view in the Getty's exhibition, on loan from the Louvre's unparalleled collection of ancient Near Eastern antiquities: cylinder seals, monumental sculptures, cuneiform tablets, jewelry, glazed bricks, paintings, figurines, and more. Essays by international experts explore a range of topics, from the earliest French excavations to Mesopotamia's economy, religion, cities, cuneiform writing, rulers, and history—as well as its enduring presence in the contemporary imagination.

J. PAUL GETTY MUSEUM
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262 color and 33 b/w illustrations, 1 map
US $65.00, UK £50.00

If…
25th-Anniversary Edition
Sarah Perry

"Imagination is the name of the game, and Perry plays it with distinction. Eye-catching, mind-bending illustrations" (Booklist)

Take a fantastical journey where anything can happen: leaves turn into fish, cats fly with wings, humans have tails, frogs eat rainbows, and dreams become visible. The Getty’s first children’s title, Sarah Perry’s delightful picture book of “surreal possibilities” has remained a beloved backlist classic since it was first published in 1995. Her magical watercolors are an open invitation to the imagination and conjure up a world of limitless possibilities.

Issued to celebrate a remarkable book’s twenty-fifth anniversary, this enhanced, expanded, and enlivened edition will appeal to a brand-new generation of readers. Children of all ages will enjoy this romp through an inspiring, imaginative world.

Ages three to five

Please note that this title is distributed and sold in North America by ABRAMS, New York.

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48 pages, 8½ × 10¼ inches
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Children’s
Finding Dora Maar
Brigitte Benkemoun
Translated by Jody Gladding

Merging memoir, biography, and cultural history, this distinctive book, a bestseller in France, traces the life of Dora Maar (1907–1997) through a serendipitous encounter with the artist’s address book.

In search of a replacement for his lost Hermès agenda, Brigitte Benkemoun’s husband buys a vintage diary on eBay. When it arrives, she opens it and finds inside private notes dating back to 1952, including twenty pages of phone numbers and addresses for Jean Cocteau, Marc Chagall, Paul Éluard, Leonor Fini, Alberto Giacometti, Pablo Picasso, and other artistic luminaries of postwar Europe.

After realizing the provenance of the address book, Benkemoun embarks on a two-year voyage of discovery to learn more about the brilliant and enigmatic Maar and the role that each of these figures played in her life.

Longlisted for the prestigious literary award Prix Renaudot, Finding Dora Maar is a fascinating and breathtaking portrait of the artist.

“Beautifully written and fascinating.”—Paris Match
“One of the happy surprises of the end of the literary season.”—Livres Hebdo
“A highly moving portrait of the artist.”—Elle (France)

This work received support from the French Ministry of Foreign Affairs and the Cultural Services of the French Embassy in the United States through their publishing assistance program.

Related Exhibition
J. Paul Getty Museum
The Getty Center
April 21–July 26, 2020

Lectures on Art
Selected Conférences from the Académie Royale de Peinture et de Sculpture, 1667–1772
Edited by Christian Michel and Jacqueline Lichtenstein
Translated by Chris Miller

For the first time, a critical selection of the Académie Royale de Peinture et de Sculpture’s highly influential conférences is available in English.

Between 1667 and 1792, the artists and amateurs of the Académie Royale de Peinture et de Sculpture in Paris lectured on the Académie’s conférences, foundational documents in the theory and practice of art. These texts and the principles they embody guided artistic practice and art theory in France and throughout Europe for two centuries. In the 1800s, the Académie’s influence waned, and few of the 388 Académie lectures were translated into English. Eminent scholars Christian Michel and Jacqueline Lichtenstein have selected and annotated forty-two of the most representative lectures, creating the first authoritative collection of the conférences for readers of English. Essential to understanding French art of the seventeenth and eighteenth centuries, these lectures reveal what leading French artists looked for in a painting or sculpture, the problems they sought to resolve in their works, and how they viewed their own and others’ artistic practice.

Christian Michel is a professor of art history at the Université de Lausanne, a leading scholar of artistic production in seventeenth- and eighteenth-century Europe, and the author of many essays, articles, and books.

Jacqueline Lichtenstein was a philosopher and art historian specializing in the history and criticism of art and aesthetics. She taught at the University of Paris IV-Sorbonne, the University of Paris-X-Nanterre, the Ecole du Louvre, and the University of California, Berkeley. Lichtenstein died in 2019.


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Art History

May
Lives of the Artists

Two new titles in the Lives of the Artists series offer personal, revealing accounts of prominent artists as viewed by their contemporaries—and themselves.

Anecdotes of William Hogarth
William Hogarth
One of the most visible, popular, and significant artists of his generation, William Hogarth (1697–1764) is best known for his acerbic, strongly moralizing works, which were mass-produced and widely disseminated as prints during his lifetime. This volume is a fascinating look into hogarth’s life, presenting autobiographical vignettes supplemented with short texts and essays written by his contemporaries, first published in 1785.

92 pages, 4½ × 5¾ inches
48 color and 1½ b/w illustrations
US $12.95 Trade

A Memoir of Samuel Palmer
Samuel Palmer, A. H. Palmer, and F. G. Stephens
Samuel Palmer (1805–1881) was one of the leading British landscape painters of the nineteenth century. Inspired by his mentor, the artist and poet William Blake, Palmer brought a new spiritual intensity to his romantic depictions of nature. A Memoir of Samuel Palmer contains the first biography of the artist, written by his son A. H. Palmer; a critical appreciation of Palmer by the Pre-Raphaelite artist and critic F. G. Stephens, which provides a deeply personal look at the painter as well as insight into the reception of his art during the Victorian era; and an autobiographical letter by Palmer himself.

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34 color illustrations
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J. PAUL GETTY MUSEUM

NAO

Art History

APRIL 2020

NAO
The Getty Research Journal features the work of art historians, museum curators, and conservators from around the world as part of the Getty’s mission to promote the presentation, conservation, and interpretation of the world’s artistic legacy. Articles present original scholarship related to the Getty’s collections, initiatives, and research.

This issue features essays on works by Bolognese painter Guido Reni and his studio; a collection of late nineteenth-century images by one of Iran’s most prolific photographers, Antoin Sevruguin; Le Corbusier’s encounters with and monumentalization of the konak, a type of Ottoman house; the correspondence between René Magritte and his wife while he stayed at the London home of patron and collector Edward James; Le Corbusier’s encounters with and monumentalization of the konak, a type of Ottoman house; the correspondence between René Magritte and his wife while he stayed at the London home of patron and collector Edward James; the activities of Belgian surrealist Édouard Léon Théodore Mesens as art dealer and collector; and art historian and critic Leo Steinberg’s unpublished research on Titian.

Shorter texts include notices on three joining fragments of an Urartian bronze belt; a sketchbook newly attributed to Florentine architect, engineer, and set designer Giulio Parigi; photo albums documenting the plague pandemic in late nineteenth-century Bombay; four scrapbooks produced by Neue Sachlichkeit photographer Albert Renger-Patzsch; and the correspondence between Swiss curator Harald Szeemann and Russian artist Lev Nusberg.

The Tastemakers
British Dealers and the Anglo-Gallic Interior, 1785–1865
Diana Davis

An examination of the development, role, and influence of the British decorative art dealers who invented an Anglo-Gallic style for elite interiors.

In this volume, Diana Davis demonstrates how London dealers invented a new and visually splendid decorative style that combined the contrasting tastes of two nations. Departing from the conventional narrative that depicts dealers as purveyors of antiquarianism, Davis repositions them as innovators who were key to transforming old art objects from ancien régime France into cherished “antiques” and, equally, as creators of new and modified French-inspired furniture, bronze work, and porcelain. The resulting old, new, and reconfigured objects merged aristocratic French eighteenth-century taste with nineteenth-century British preference, and they were prized by collectors, who displayed them side by side in palatial interiors of the period.

The Tastemakers analyzes dealer-made furnishings from the nineteenth-century patron’s perspective and in the context of the interiors for which they were created, contending that early dealers deliberately formulated a new aesthetic with its own objects, language, and value. Davis examines a wide variety of documents to piece together the shadowy world of these dealers, who emerge center stage as traders, makers, and tastemakers.
Robert Irwin Getty Garden

Lawrence Weschler

A beautifully illustrated, accessible volume about one of the Getty Center’s best-loved sites

Among the most beloved sites at the Getty Center, the Central Garden has aroused intense interest from the moment artist Robert Irwin was awarded the commission. First published in 2002, Robert Irwin Getty Garden is comprised of a series of discussions between noted author Lawrence Weschler and Irwin, providing a lively account of what Irwin has playfully termed “a sculpture in the form of a garden aspiring to be art.” The text revolves around four garden walks: extended conversations in which the artist explains the critical choices he made—from plant materials to steel—in the creation of a living work of art that has helped to redefine what a modern garden can and should be. This updated edition features new photography of the Central Garden in a smaller, more accessible format.

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75 color illustrations
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JUNE

Assyrian Palace Sculptures

Paul Collins, with photographs by Lisa Baylis and Sandra Marshall

“Collins leads a breathtaking lion hunt in his marvellous introduction to one of the British Museum’s fiercest and most famous treasures” (Times [UK])

Between the ninth and seventh centuries BCE, the small kingdom of Assyria (present-day northern Iraq) expanded through conquest from Egypt to Iran. The relief sculptures that decorated Assyrian palaces represent the high point of Mesopotamian art of the first millennium BCE, both for their artistic quality and their vivid depictions of warfare, rituals, mythology, hunting, and other aspects of Assyrian life. Together, the sculptures constitute some of the most impressive and eloquent witnesses of the ancient Near East, their importance only increasing with the recent destruction by ISIS of many of the reliefs that remained in Iraq.

Originally published by the British Museum in 2008, this book serves as a superb visual introduction to these extraordinary sculptures, showcasing a series of stunning photographs of the museum’s unrivaled collection of Assyrian reliefs. Highlighting individual panels and their often overlooked details, these images capture the majesty of Assyrian kings, their splendid courts, and protecting divinities. An introduction by Collins sets the sculptures in their cultural and art historical context, while the following chapters provide a brief history of Assyria and its royal palaces as well as an overview of the artworks’ discovery, reception, and understanding.

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144 pages, 10 × 10 inches
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MARCH

Antiquities
The Conservation of Medieval Polychrome Wood Sculpture
History, Theory, Practice

Michele D. Marincola and Lucretia Kargère

The first English-language book to comprehensively discuss the history and methodology of conserving medieval polychrome wood sculpture

Medieval polychrome wood sculptures are highly complex objects, bearers of histories that begin with their original carving and adornment and continue through long centuries of repainting, deterioration, restoration, and conservation. Abundantly illustrated, this book is the first in English to offer a comprehensive overview of the conservation of medieval painted wood sculptures for conservators, curators, and others charged with their care. Beginning with an illuminating discussion of the history, techniques, and meanings of these works, it continues with their examination and documentation, including chapters on the identification of both the wooden support and the polychromy itself—the paint layers, metal leaf, and other materials used for these sculptures. The volume also covers the many aspects of treatment: the process of determining the best approach; consolidation and adhesion of paint, ground, and support; overpaint removal and surface cleaning; and compensation. Four case studies on artworks in the collection of The Cloisters in New York, a comprehensive bibliography, and a checklist to aid in documentation complement the text.

Mummy Portraits of Roman Egypt
Emerging Research from the APPEAR Project

This publication presents fascinating new findings on ancient Romano-Egyptian funerary portraits preserved in international collections

Once interred with mumified remains, nearly a thousand funerary portraits from Roman Egypt survive today in museums around the world, bringing viewers face-to-face with people who lived two thousand years ago. Until recently, few of these paintings had undergone in-depth study to determine by whom they were made and how. An international collaboration known as APPEAR (Ancient Panel Paintings: Examination, Analysis, and Research) was launched in 2013 to promote the study of these objects and to gather scientific and historical findings into a shared database. The first phase of the project was marked with a two-day conference at the Getty Villa. Conservators, scientists, and curators presented new research on topics such as provenance and collecting, comparisons of works across institutions, and scientific studies of pigments, binders, and supports. The papers and posters from the conference are collected in this publication, which offers the most up-to-date information available about these fascinating remnants of the ancient world.

Marie Svoboda is associate conservator of antiquities at the J. Paul Getty Museum. She is coauthor of Herakleides: A Portrait Mummy from Roman Egypt (Getty Publications, 2011).

Caroline Cartwright is senior scientist in the Department of Scientific Research at the British Museum. She has authored over 245 scientific publications.

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AUGUST

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Focus on Photography

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