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Ancient Carved Ambers in the J. Paul Getty Museum
See page 15 for more information.

Also available online:
Anglo-American Exchange in Postwar Sculpture, 1945–1975
Edited by Rebecca Peabody
ISBN 978-1-60606-068-8

Cult Statue of a Goddess
Edited by Karol Wight
ISBN 978-0-89236-927-0

Looking at the Landscapes of Courbet and Modernism
With a Preface by Mary Morton

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65
Pacific Standard Time
Los Angeles Art, 1945–1980
Edited by Rebecca Peabody, Andrew Perchuk, Glenn Phillips, and Rani Singh, with Lucy Bradnock

This comprehensive, richly illustrated book explores postwar American art from a new perspective: Southern California. The analysis of the L.A. art scene from the end of World War II until the beginning of the 1980s—the first in-depth scholarly survey of the region’s art—demonstrates the major role Southern California artists played in the twentieth century’s most influential art movements.

Grounded in more than a decade of research, the five chapters augmented by lively sidebars take readers on a tour of an art world in constant formation. The story unfolds through the people, relationships, and ideas that defined the region’s artistic production. Photographs and rare materials from the Getty Research Institute and other archives bring the era to life, opening a window onto the emergence of hard-edge abstraction, ceramic sculpture, assemblage, pop art, conceptualism, performance art, and avant-garde practices that blurred boundaries and defied labels. The result is an indispensable resource that will fundamentally change the view of modern art in America.

At the Getty Research Institute, Rebecca Peabody is manager of research projects; Andrew Perchuk is deputy director; Glenn Phillips is principal project specialist and consulting curator in the Department of Architecture and Contemporary Art; Rani Singh is senior research associate in the Department of Architecture and Contemporary Art; and Lucy Bradnock is a postdoctoral fellow.

Getty Research Institute / J. Paul Getty Museum
352 pages, 9 x 11 ½ inches
218 color and 160 b/w illustrations
ISBN 978-1-60606-072-8
US $59.95

See pages 8–9 for more information about Pacific Standard Time.
Profiles of Renaissance personalities from iconic figures including Leonardo da Vinci and Christopher Columbus to those that are little known

Renaissance People
Lives that Shaped the Modern Age

Robert C. Davis and Beth Lindsmith

The Renaissance burst forth in all its glory around 1500 and spread throughout Europe. This period of great creativity and productivity in the arts and sciences is illuminated in this book through the lives of more than ninety of its illustrious intellectuals, artists, literary figures, scientists, and rulers. Included are such major figures as Lorenzo and Catherine de’ Medici, Leonardo da Vinci, Charles V, Martin Luther, Christopher Columbus, Nicolaus Copernicus, and St. Teresa of Ávila, as well as lesser-known characters such as Antonio Rinaldeschi, “gambler and blasphemer”; Louise Labé, “the jousting poetess”; Dick Tarlton, “the queen’s comedian”; Veronica Franco, “courtesan and wordsmith”; and Catena, “rustler, robber, and bandit chief.”

Each section in this volume marks a chronological stage in Europe’s rebirth, tying the period’s intellectual currents to its political and social concerns and setting the context for the individual biographies.

Robert C. Davis is professor of Italian Renaissance and Early Modern Mediterranean history at Ohio State University and author of Holy War and Human Bondage: Tales of Christian-Muslim Slavery in the Early-Modern Mediterranean (Praeger, 2009) and Venice, the Tourist Maze: A Cultural Critique of the World’s Most Touristed City (University of California Press, 2004). Beth Lindsmith is a teacher in the Department of English at Ohio State University and a freelance journalist.

J. Paul Getty Museum
336 pages, 7 1/2 x 9 1/2 inches
180 color and 20 b/w illustrations
ISBN 978-1-60606-078-0
US $39.95

OCTOBER
NAO

> HISTORY
Modern Antiquity

Picasso, de Chirico, Léger, Picabia

Christopher Green and Jens M. Daehner

An unlikely episode in the history of European Modernism is the alliance between the avant-garde and the antique forged by artists of impeccable radical credentials. This book focuses on the reinventions and transformations of antiquity in the work of four culturally and politically diverse artists between 1905 and 1935. In distinctly different ways, classicizing creations such as de Chirico’s enigmatic piazzas, Picasso’s post-Cubist women, Léger’s mechanized nudes, and Picabia’s Transparencies reflect what the eyes and minds of these artists found so arresting in the arts of antiquity and how they made those arts modern.

Classicism in the modern age has often been condemned as a conservative regression of the avant-garde in light of the totalitarian regimes that formed in Europe during this period. Yet far from being a reactionary language, the “classical” provided a range of elements that were surprisingly in tune with the “modern.” Modern Antiquity draws unprecedented attention not only to the aesthetic impact ancient art had on twentieth-century artists but also to the ways in which these artists shaped our contemporary experience of antiquity. The result is a new and more nuanced appreciation of the complex role the classical past has played in western modernity.


J. Paul Getty Museum
176 pages, 9 x 11 inches
82 color and 41 b/w illustrations
US $39.95 [UK £27.95]

NOVEMBER

MODERN ART
The Knightly Art of Battle

Ken Mondschein

This volume offers an intriguing glimpse into the world of late medieval martial arts, from wrestling to fencing with the longsword to the subtle tricks that could be employed when jousting on horseback. Using superb details of lively pen drawings highlighted with gold leaf, the book features some of the most interesting selections from Fior di Battaglia (The Flower of Battle), a manuscript by the renowned Italian fencing master Fiore dei Liberi depicting the knightly arts of fighting with swords, daggers, and polearms, on foot and on horseback, and in and out of armor.

The copy in the collection of the J. Paul Getty Museum, created in the early fifteenth century, is the finest and most complete manuscript to survive. Offering detailed visual documentation of Fiore’s techniques coupled with the author’s genius for explaining sophisticated methods of offense and defense, the manuscript provides a comprehensive record of the skills by which men lived and died in the Middle Ages. Included are an introductory commentary, brief explanations of positions and techniques, and fascinating details about medieval arms and armor.

Ken Mondschein is a research fellow and historical fencing instructor at the Higgins Armory Museum, teaches history at American International College in Springfield, MA, and is a visiting fellow at the Center for Renaissance Studies at the University of Massachusetts Amherst.

The Joys of Collecting

J. Paul Getty

In 1965, shortly after founding his namesake museum in Malibu, California, J. Paul Getty (1892–1976) penned a remembrance about “the romance and zest—the excitement, suspense, thrills, and triumphs—that make art collecting one of the most exhilarating and satisfying of all human endeavors.”

Newly republished, this book offers a fascinating portrait of an idiosyncratic and highly personal passion for art. In the late 1920s, Getty writes, “It appeared to me that the days of collecting were just about over. The men who had made their millions…before I’d started in business…had swept up just about everything worthwhile.” The onset of the Great Depression changed the landscape dramatically; Getty recounts how his serious acquisitions began in the early 1930s and continued for more than three decades. The text, adorned with revealing anecdotes, covers paintings, antiquities, and decorative arts and furniture, with conversational asides discussing Getty’s philosophy of collecting. This personal chronicle reads like an intriguing postcard from a vastly different—and increasingly distant—era.

Books
A Living History
Martyn Lyons

From the first scribbling on papyrus to the emergence of the e-book, this wide-ranging overview of the history of the book provides a fascinating look at one of the most efficient, versatile, and enduring technologies ever developed. The author traces the evolution of the book from the rarefied world of the hand-copied and illuminated volume in ancient and medieval times, through the revolutionary impact of Gutenberg’s invention of the printing press, to the rise of a publishing culture in the nineteenth and twentieth centuries, and the subsequent impact of new technologies on this culture.

Many of the great individual titles of the past two millennia are discussed as well as the range of book types and formats that have emerged in the last few hundred years, from serial and dime novels to paperbacks, children’s books, and Japanese manga. The volume ends with a discussion of the digital revolution in book production and distribution and the ramifications for book lovers, who can’t help but wonder whether the book will thrive—or even survive—in a form they recognize.

Martyn Lyons is professor of history at the University of New South Wales in Sydney, Australia, and the author of A History of Reading and Writing in the Western World (Palgrave Macmillan, 2009) and Reading Culture and Writing Practices in Nineteenth-Century France (University of Toronto Press, 2008).
Artful Lives
Edward Weston, Margrethe Mather, and the Bohemians of Los Angeles
Beth Gates Warren

This captivating biography reveals the previously untold love story of Edward Weston and Margrethe Mather. Both were photographic artists at the center of the bohemian cultural scene in Los Angeles during the 1910s and 1920s, yet Weston would become a major Modernist photographer while Mather, who Weston ultimately expunged from his journals, would fall into obscurity. The book reveals how they and their entourage sought out the limelight as the Hollywood film industry came of age.

Based on ten years of research and illustrated with extraordinary images, some never published, this history has a captivating range of characters, including Charlie Chaplin, Imogen Cunningham, Max Eastman, Emma Goldman, Tina Modotti, Vaslav Nijinsky, and Carl Sandburg. The lively text brings to life the ambiance of this exciting time in Los Angeles history as well as its darker side. Artful Lives exceeds any previously published account of this key period in Weston’s development and reveals Mather’s important contribution to it, making it an essential reference in Weston studies.

Beth Gates Warren is an independent scholar and consultant in the field of fine art photography and the author of Margrethe Mather and Edward Weston: A Passionate Collaboration (W. W. Norton, 2001), which accompanied an exhibition she curated for the Santa Barbara Museum of Art.

Le Corbusier & Lucien Hervé
A Dialogue Between Architect and Photographer
Jacques Sbriglio
With introductions by Quentin Bajac and Béatrice Andrieux
Preface by Michel Richard

In 1949, the photographer Lucien Hervé (1910–2007) took a picture of an innovative apartment building in Marseille, France, and sent it to the building’s architect, Le Corbusier (1887–1965). Le Corbusier responded by asking Hervé to become his official photographer. This book recounts the collaboration between these groundbreaking Modernists.

The author takes the reader on a tour of sixteen of Le Corbusier’s most iconic buildings using Hervé’s edited sheets of contact prints as visual guides. These sheets, which became an effective tool in the collaborative dissemination of Le Corbusier’s work, capture Hervé’s dynamic perspectives and dramatic use of light. His sequencing of the individual prints creates an exhilarating rhythm that powerfully showcases the architect’s novel forms and materials.

Jacques Sbriglio is an architect and professor of architectural theory and projects at L’École nationale supérieure d’architecture de Marseille-Luminy. Quentin Bajac is head of the photography department at the Musée national d’art moderne, Centre Pompidou, in Paris, and author of The Invention of Photography (Thames & Hudson/Abrams, 2002). Béatrice Andrieux is a freelance curator who has organized several exhibitions of Hervé’s photographs in France. Michel Richard is director of the Fondation Le Corbusier in Paris.

J. Paul Getty Museum
392 pages, 7 x 10 inches
87 b/w illustrations
ISBN 978-1-60606-070-4
US $39.95 (UK £27.95)

NOVEMBER
> BIOGRAPHY

Getty Publications
296 pages, 13⅜ x 9¼ inches
250 color illustrations
US $74.95T

SEPTEMBER
NAO
> PHOTOGRAPHY
The American architectural photographer Julius Shulman (1910–2009) is one of the few image makers to have documented, as well as witnessed, nearly an entire century of Los Angeles history. His captivating photographs serve as a visual record of the dramatic evolution of this exciting and diverse metropolis.

Shulman’s best-known images consist of mid-century views of Modernist domestic interiors, notably the iconic *Case Study House #22* of 1960, in which two well-dressed women sit inside the floor-to-ceiling window walls of a Pierre Koenig–designed house that seems to float like a spaceship over the light-spangled urban sprawl beyond. Not as well known but equally powerful are Shulman’s images of Union Station and downtown’s vintage office buildings, the dynamic Wilshire Boulevard corridor, the region’s eclectic coffee shops and movie theaters, the sweeping canopy of the Century Plaza Hotel, the diverse fabric of L.A.’s residential neighborhoods, and the panoramic vistas of the city of the future under construction.

The author selected sixty images from the Getty Research Institute’s Shulman archive for this elegant book, for which he also wrote an informative essay on the photographer’s exceptional capacity to capture the diverse built environment of Los Angeles.

Christopher James Alexander is assistant curator of architecture and design at the Getty Research Institute and co-curator of the 2007 traveling exhibition *Julius Shulman’s Los Angeles*.
Some Aesthetic Decisions
The Photographs of Judy Fiskin
Virginia Heckert

This first major monograph of Los Angeles-based artist Judy Fiskin includes reproductions of nearly three hundred images taken from 1973 to 1995. Since Fiskin turned to video in the late 1990s, this compendium represents her complete photographic oeuvre, including many images never before published.

Distinctive in both subject matter and form, Fiskin’s photographs showcase the less-noticed aspects of the built environment, from vernacular and military architecture to period furniture and flower-arranging competitions. Her images are printed in small scale in black and white with black borders and set within a field of white photographic paper, thus becoming objects in and of themselves as well as windows into an earlier time and place.

The text includes an introductory essay and an illuminating 1988 interview by the artist John Divola, as well as a chronology and bibliography. The book is published in conjunction with In Focus: Los Angeles, 1945–1980, an exhibition of the J. Paul Getty Museum’s holdings of photographs made in Southern California, on view at the Getty Center from December 20, 2011, to May 6, 2012, as part of Pacific Standard Time.

Virginia Heckert is curator in the Department of Photographs at the J. Paul Getty Museum and coauthor of Irving Penn: Small Trades (Getty Publications, 2009).

J. Paul Getty Museum
376 pages, 8 3/16 x 10 3/8 inches
294 duotone illustrations
ISBN 978-1-60606-081-0
US $50.00X [UK £35.00]

Proof
The Rise of Printmaking in Southern California
Edited by Leah Lehmbbeck

The first goal of the Tamarind Lithography Workshop, founded in Los Angeles in 1960, was to “create a pool of master artisan-printers in the United States” to revive the medium of fine-art lithography. With essays by both established print scholars and new voices, this lavishly illustrated volume introduces the printmaking pioneers who nurtured an environment suitable for the founding of the country’s most significant print shop. By tracing the local printmaking communities, the academic establishment, as well as the significant influence of workshops like Gemini G.E.L. and Cirrus Editions, the catalogue addresses the spectacular spread of printmaking from its modern beginnings in Southern California within the larger narrative of postwar American art.

Drawing on the extensive print collection of the Norton Simon Museum, the book includes works by the local founders of the movement such as John Altoon, Garo Antreasian, Richard Diebenkorn, Sam Francis, Ed Moses, Ken Price, Ed Ruscha, and June Wayne as well as by artists who traveled west to print in Los Angeles such as Joseph Albers, Bruce Conner, Lee Mullican, Louise Nevelson, Claes Oldenburg, and Robert Rauschenberg. An accompanying exhibition, part of the Pacific Standard Time initiative, will be on view at the Norton Simon Museum in Pasadena from October 1, 2011, through April 3, 2012.

Leah Lehmbbeck is associate curator at the Norton Simon Museum.

Norton Simon Museum
256 pages, 9 x 12 inches
200 color illustrations
US $60.00X [UK £40.00]
Notes toward a Conditional Art

Robert Irwin
Introduced and edited by Matthew Simms

Robert Irwin began his career in the 1950s as an abstract painter. As a pioneer of the Light and Space movement in Los Angeles in the 1970s and early 80s, Irwin focused on exploring aesthetic perception as the fundamental feature of art, culminating in what he terms “conditional art” or “site-conditioned work.”

In addition to being a prolific artist, Irwin has been an active writer throughout his career. This book includes previously published pieces along with a significant selection of writings published for the first time. The texts cover a diverse terrain such as the lessons of modern art, Irwin’s philosophy of teaching, and his understanding of art as a form of pure inquiry, presenting the reader with an overview of his unique perspective within the broad discourse of postwar American art. The book makes clear that writing as a reflection on aesthetic questions is an integral element of Irwin’s multifaceted art practice.

Robert Irwin’s work is held in public and private collections worldwide, but he is perhaps best known for his Central Garden at the Getty Center. In 1984, he became one of the first visual artists to receive the prestigious John D. and Catherine T. MacArthur Genius award. Matthew Simms is associate professor of art history at California State University, Long Beach.

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.

RELATED TITLES:
Pacific Standard Time: Los Angeles Art, 1945–1980 (see page 1)
Some Aesthetic Decisions: The Photography of Judy Fiskin
Proof: The Rise of Printmaking in Southern California
Notes toward a Conditional Art

www.getty.edu/pacificstandardtime/
Women in the Ancient World

Jenifer Neils

This book takes a fresh look at visual representations of women in the ancient Near East, Egypt, Greece, and Rome and analyzes them for indications of women’s roles in these societies. After examining their traditional functions as wives and mothers, the author presents evidence of women’s participation in the public and religious spheres. Juxtapositions comparing images and attitudes of each society reveal whether the women portrayed are meant to be examples of perfect femininity or the object of scorn, faithful wives or untouchable priestesses or high-living prostitutes. Depictions of goddesses and the dress and adornments of women are analyzed for what they divulge about ideals of feminine beauty and attitudes toward female nudity.

The text is packed with quotations from contemporary sources that reveal details about women in the ancient world, often with surprising resonance for our own time. The illustrations, many specially commissioned, include public art and domestic artifacts: sculptures, wall and mummy case paintings, engravings, silver objects, and jewelry.

Jenifer Neils is vice president of the Archaeological Institute of America and Ruth Coulter Heede Professor of Art History at Case Western Reserve University. She is the author of The British Museum Concise Introduction to Ancient Greece (British Museum, 2008) and The Parthenon Frieze (Cambridge University Press, 2006).

Looking at Textiles

A Guide to Technical Terms

Elena Phipps

Textiles have been made and used by every culture throughout history. However diverse—whether an ancient Egyptian mummy wrapping, a Turkish carpet, an Italian velvet, or an American quilt—all textiles have basic elements in common. They are made of fibers, constructed into forms, and patterned and colored in ways that follow certain principles.

Looking at Textiles serves as a guide to the fundamentals of the materials and techniques used to create textiles. The selected technical terms explain what textiles are, how they are made, and what they are made of, and include definitions of terms relating to fibers, dyes, looms and weaving, and patterning processes. The many illustrations, including macro- and microscale photographs of a range of ancient and historic museum textiles, demonstrate the features described in the text.

Elena Phipps was a textile conservator at the Metropolitan Museum of Art for over thirty years. She has published numerous scholarly works on textile materials, techniques, and culture, including The Colonial Andes: Tapestries and Silverwork, 1530–1830 (Metropolitan Museum of Art, 2004), which was awarded both the Alfred H. Barr, Jr., Award (College Art Association) and the Mitchell Prize for best exhibition catalogue.
Miraculous Bouquets

Flower and Fruit Paintings by Jan van Huysum

Anne T. Woollett

Precisely rendered to dazzle the eye with their botanical accuracy, the sumptuous arrays of fruit and flowers by Dutch painter Jan van Huysum (1682–1749) were among the most avidly collected paintings of the eighteenth century. The arrangements were painstakingly executed over many months and commanded exceptionally high prices from admirers throughout Europe.

This delightful book explores two of Van Huysum’s most important still-life paintings, Vase of Flowers and Fruit Piece, both in the collection of the J. Paul Getty Museum. Executed in 1722, they are among the first works to feature the innovations Van Huysum introduced to a beloved Dutch tradition. Like his seventeenth-century predecessors, Van Huysum combined flowers and fruits that flourished at different times of the year into a single bouquet. He worked directly from nature rather than from sketchbooks and animated the arrangements with crawling insects and butterflies. His inimitable technique resulted in an illusionism that continues to captivate us today. The book’s sumptuous plates reveal the artist’s highly nuanced palette, and his exuberant, asymmetrical arrangements reflect emerging rococo rhythms.

Anne T. Woollett is curator in the Department of Paintings at the J. Paul Getty Museum. She is the author of Rembrandt in Southern California (Getty Publications, 2009) and coauthor of Looking at Paintings: A Guide to Technical Terms (Getty Publications, 2009).
The Eye of the Connoisseur
Authenticating Paintings by Rembrandt and His Contemporaries

Anna Tummers

Attributing old master paintings is one of the most difficult tasks of the art historian. While authorship has important implications for the field of art history and for valuation, little has been written on the theory and techniques of the connoisseur’s work. This volume analyzes the role of the expert’s intuition along with efforts to develop scientific techniques.

The author focuses on the challenges of attributing seventeenth-century Dutch and Flemish art, then turns to investigating connoisseurship, arguing that to evaluate authenticity, it is necessary to understand what it meant when the paintings were created. Further discussions probe the understanding of an “original” versus a “copy” at a time when painters routinely produced multiple versions of a work; the meaning of “by the master’s hand” when paintings were often produced with the help of assistants; and the significance of style when artists intentionally varied theirs depending on the subject matter or the audience.

Anna Tummers is curator of old masters in the Frans Hals Museum in Haarlem, the Netherlands. She was coeditor of The Learned Eye: Regarding Art, Theory and the Artist’s Reputation (Amsterdam University Press, 2005) and Art Market and Connoisseurship: A Closer Look at Paintings by Rembrandt, Rubens, and Their Contemporaries (Amsterdam University Press, 2008).

J. Paul Getty Museum
400 pages, 7 ½ x 9 ¾ inches
165 color illustrations
ISBN 978-1-60606-084-1
US $60.00

JANUARY 2012
NAO

Display and Art History
The Düsseldorf Gallery and Its Catalogue

Thomas W. Gaehhtgens and Louis Marchesano

This richly illustrated book examines the making of one of the earliest modern catalogues—La galerie électorale de Dusseldorff. Published in 1778, the revolutionary two-volume publication showcases one of the most important European painting collections of the eighteenth century, reflecting a pivotal moment in the history of art as well as the history of the art museum. In two essays, the authors analyze the process by which the catalogue was produced and shed light on the historical and cultural context that gave rise to an innovative and didactic way of displaying paintings—and, by extension, to art history as a discipline. The volume accompanies an exhibition of the same name to be held at the Getty Research Institute from May 31 to August 21, 2011.

Thomas W. Gaehhtgens is director of the Getty Research Institute and former director of the German Center for the History of Art in Paris, an organization he founded in 1997. Louis Marchesano is curator of prints and drawings at the Getty Research Institute.

Getty Research Institute
104 pages, 8 x 10 ½ inches
76 color illustrations, 2 foldouts
ISBN 978-1-60606-092-6, paper
US $20.00 (UK £13.00)

SEPTEMBER
A groundbreaking catalogue of all the known mammoth photographs—nearly thirteen hundred images

Carleton Watkins
The Complete Mammoth Photographs
Weston Naef and Christine Hult-Lewis

“The prodigious amount of new information and insight offered by Carleton Watkins: The Complete Mammoth Photographs will make it an indispensable resource for the field, as well as those interested in the visual culture of the West.”

–Douglas R. Nickel, Andrea V. Rosenthal Professor of Modern Art, Brown University

The extraordinary body of work produced by photographer Carleton Watkins (1829–1916) between 1858 and 1891 constitutes one of the longest and most productive careers in nineteenth-century American photography. Nearly thirteen hundred “mammoth” (18 x 22 inch) glass-plate negatives were produced, the majority of which exist in only one surviving print. Of these, fewer than three hundred have been previously reproduced or exhibited.

Drawing on the major collections of Watkins prints at the J. Paul Getty Museum, the Bancroft Library at the University of California, Berkeley, the Huntington Library in San Marino, California, and numerous smaller collections, the authors have assembled and catalogued all of Watkins’s known mammoth-plate photographs. These include views of Yosemite, San Francisco, and the Pacific Coast, as well as railroads, mines, and lumber mills throughout the west. The work will contribute not only to a fuller understanding of this pioneering photographer but also portray the barely explored frontier in its final moments of pristine beauty. The catalogue is organized by region and includes an inventory of Watkins’s negatives and an illustrated guide to his signatures, both of value to scholars, collectors, and dealers.

Weston Naef is curator emeritus in the Department of Photographs at the J. Paul Getty Museum. Christine Hult-Lewis is an independent scholar based in San Francisco.

J. Paul Getty Museum
608 pages, 9 1/4 x 12 1/2 inches
1,351 duotone images
ISBN 978-1-60606-005-6
US $195.00 (UK £125.00)

NOVEMBER

PHOTOGRAPHY
Letter and Report on the Discoveries at Herculaneum
Johann Joachim Winckelmann
Introduction, translation, and commentary by Carol C. Mattusch

This new translation brings to light early scientific archaeology and the study of Herculaneum and Pompeii as observed by the erudite and acerbic art historian Johann Joachim Winckelmann (1717–1768). His Letter, published in German in 1762, displays his knowledge of geology, ancient literature, and art while offering a scathing critique of the Spanish Bourbon excavations around the Bay of Naples and of the officials involved. He further discusses these topics in his equally controversial Report of 1764.

The introduction describes the context in which these texts were written, identifies various politicians, academics, and collectors, and elucidates topics of particular interest to Winckelmann, from artifacts to local customs to the contents of ancient papyri. The illustrations, particularly those from the Bourbon publication—Le Antichità di Ercolano (1757–92)—illuminate how these monuments influenced contemporary perceptions of the ancient world.

Johann Joachim Winckelmann was a groundbreaking Prussian art historian and author of History of Ancient Art (1764). Carol C. Mattusch is Mathy Professor of Art History at George Mason University in Fairfax, Virginia, and author of The Villa dei Papiri at Herculaneum: Life and Afterlife of a Sculpture Garden (Getty Publications, 2005), which won the Charles Rufus Morey Book Award.

Thesaurus Cultus et Rituum Antiquorum (ThesCRA)
Volumes VI and VII
Edited by Antoine Hermary and Bertrand Jaeger

ThesCRA is a major multivolume reference on all known aspects of Greek, Etruscan, and Roman cults and rituals covering the period from 1000 B.C. to A.D. 400.

The first five volumes cover ancient cults and rituals. Illustrated 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, and cult places, statues, and implements. In Volume VI, Stages and Circumstances of Life, fifty-five authors discuss various life stages, health, sustenance, craft production, economics, travel, public and private life, guilds, priesthoods, priestly colleges and other institutions, law, diplomacy, and war. Volume VII, Festivals and Games, includes festivals and religious links to neighboring societies. Volume VIII, to be published in spring 2012, and an index, scheduled for spring 2014, will complete 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.

Volume VI
J. Paul Getty Museum
704 pages, 7 1/2 x 10 3/4 inches
464 b/w illustrations and 50 line drawings
US $250.00 [UK £175.00]

Volume VII
J. Paul Getty Museum
512 pages, 7 1/2 x 10 3/4 inches
384 b/w illustrations and 50 line drawings
$250.00 [UK £175.00]

FEBRUARY 2012

See page 21 for Volumes I–V.
Amber and the Ancient World
Faya Causey

Amber has fascinated mankind since the Paleolithic era. Through exquisite visual examples and vivid classical texts, this book examines the myths and legends woven around amber—its employment in magic and medicine, its transport and carving, and its incorporation into jewelry, amulets, and other objects of prestige. Showcased are a group of remarkable amber carvings at the J. Paul Getty Museum and masterpieces from other collections.

Amber is a tree resin that has metamorphosed over millions of years into a hard, transparent, plastic-like polymer. In the ancient world it was treasured in its raw state, made into ornaments, sewn onto clothing, used to perfume oils and creams, ground into medicines, and burned as incense. It was dedicated to the gods and buried with the wealthy and powerful. Full of fascinating facts and stories, this book brings to life one of the world’s most luminous substances.

Faya Causey is the head of the academic programs department at the National Gallery of Art, Washington, D.C. She has lectured and published on a variety of subjects, but primarily on amber, antiquity, and contemporary artists and architects whose work has ancient aspects.

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 then presents fifty-six Etruscan, Greek, and Italic carved ambers in the J. Paul Getty Museum—the second largest collection of this material in the United States and one of the most important in the world. Each piece is given a full description, including typology, style, chronology, and iconography, and is beautifully illustrated in color. The catalogue concludes with technical notes about scientific investigations of these objects and the Baltic amber from which they are carved.

With extensive notes, bibliographies, and condition reports on each object, this interactive reference provides scholars with a wealth of information. Images will have zoom functionality, allowing objects to be viewed in detail and from various angles. As new scholarship becomes available, the catalogue will be updated.

Faya Causey is the head of the academic programs department at the National Gallery of Art, Washington, D.C.
Jean Paul Riopelle
The Artist’s Materials

Marie-Claude Corbeil, Kate Helwig, and Jennifer Poulin

Jean Paul Riopelle (1923–2002) was one of the most important Canadian artists of the twentieth century, yet he is relatively unknown in the U.S. He began his career in Montreal in the 1940s, where he played a role in the influential Automatist movement, and established his reputation in the burgeoning art scene of postwar Paris, where his circle included André Breton, Samuel Beckett, and Sam Francis. During his career, Riopelle produced over six thousand works, including more than two thousand paintings.

This volume, the second in the Artist’s Materials series, grew out of a research project of the Canadian Conservation Institute. Initial chapters present an overview of Riopelle’s life and situate his work within the context of twentieth-century art. Subsequent chapters address Riopelle’s materials and techniques, focusing on his oil paintings and mixed media works, and on conservation issues. The preface is by Yseult Riopelle, the artist’s eldest daughter and editor of his catalogue raisonné. This first book-length study of the artist in English will interest curators, conservators, conservation scientists, and general readers.

Marie-Claude Corbeil is manager of the Conservation Science Division at the Canadian Conservation Institute in Ottawa. Kate Helwig and Jennifer Poulin are conservation scientists at the CCI.

American Painters on Technique
The Colonial Period to 1860

Lance Mayer and Gay Myers

This is the first comprehensive study of an important but largely unknown part of the history of American art: the materials and techniques used by American painters. Based on extensive research, including artists’ recipe books, letters, journals, and painting manuals, much previously unpublished, the authors have also drawn on their many years as conservators of paintings for museums and collectors.

Information is provided on the methods of painters such as Benjamin West, Gilbert Stuart, Washington Allston, Thomas Sully, Thomas Cole, and William Sidney Mount. Topics include the quest for the “secrets” of the Old Masters; how artists saw their paintings changing over time; the application of “toning” layers; and the evolving self-confidence of American experimenters and innovators.

The book will be of interest to curators, art historians, painters, and conservators and will form the basis for future research on American painting techniques. At a time of discovering new approaches to art history, the story of how paintings were made parallels the better-known histories about how styles changed and how paintings were commissioned, exhibited, and sold.

The Fate of Achilles

Bimba Landmann

When Achilles was born, the Fates—the three female deities who shaped people’s lives—announced that his destiny would be tied to that of Troy. Son of the nymph Thetis and Peleus, king of the Myrmidons, the fiercest warriors in all of Greece, Achilles was raised by the centaur Chiron, who taught the boy fighting skills and imbued him with a strong sense of honor.

When asked to help avenge the Greeks against the Trojans, who had kidnapped the Greek princess Helen, Achilles answers the call, even though his mother warns him that battling the Trojans will bring him eternal glory but will cost him his life. Fighting alongside the troops of King Agamemnon, Achilles’s sense of honor and capacity for empathy are both tested. Achilles goes on to meet his fate against the Trojans but, in the end, who really decided his fate? Was it the gods, or was it Achilles himself? This epic tale is enlivened by bold and beautiful illustrations reminiscent of ancient Greek art. Ages nine to twelve.

Bimba Landmann is the author and illustrator of The Incredible Voyage of Ulysses (Getty Publications, 2010) and the award-winning I Am Marc Chagall (Eerdmans Books for Young Readers, 2006).

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Academy Award–winning filmmaker William Friedkin examines the intersection of science and art as he follows the painstaking efforts of conservators at the J. Paul Getty Museum to restore French master Jean-Baptiste Oudry’s original vision of two of his largest, most resplendent paintings, Rhinoceros and Lion.
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George Wheeler
A comprehensive resource for conservators, scientists, and preservation architects in the field of stone conservation.
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Analysis of Modern Paints
Thomas J. S. Learner
Investigates the techniques currently employed to analyze the synthetic resins used in modern painting materials.
236 pages, 8 ½ x 11 inches
10 color illustrations, 240 spectra, 37 drawings
ISBN 978-0-89236-779-5, pa, $45.00 S 2005

Biodeterioration of Stone in Tropical Environments
An Overview
Rakesh Kumar and Anuradha V. Kumar
88 pages, 8 ½ x 11 inches
ISBN 978-0-89236-550-0, pa, $30.00 S 1999

Changing Views of Textile Conservation
Edited by Mary M. Brooks and Dinah D. Eastop
A collection of critically important readings on the concepts and practices of textile conservation.
680 pages, 7 x 10 inches
15 color and 81 b/w illustrations, 34 line drawings
ISBN 978-1-60606-048-3, pa, $70.00 S 2011
The Conservation of Artifacts Made from Plant Materials
Mary-Lou E. Florian, Dale Paul Kronkright, and Ruth E. Norton
350 pages, 8 1/2 x 11 inches
68 b/w illustrations, 160 line drawings

The Conservation of Tapestries and Embroideries
Proceedings of Meetings at the Institut Royal du Patrimoine Artistique, Brussels, Belgium
130 pages, 8 1/2 x 11 1/4 inches
49 color and 53 b/w illustrations, 21 line drawings
ISBN 978-0-89236-154-0, pa, $45.00 S 1989

Conservation of the Last Judgment Mosaic, St. Vitus Cathedral, Prague
Edited by Francesca Piqué and Dusan Stulik
Essays dealing with the issues, techniques, and implementation of the project to conserve this important medieval mosaic.
288 pages, 9 x 11 inches
87 color and 82 b/w illustrations
ISBN 978-0-89236-782-5, pa, $40.00 S 2005

Conserving Outdoor Sculpture
The Stark Collection at the Getty Center
Brian Considine, Julie Wolfe, Katrina Posner, and Michel Bouchard
This volume discusses the issues involved in installing and caring for modern and contemporary sculptures displayed outdoors.
288 pages, 7 3/4 x 10 1/2 inches
132 color and 81 b/w illustrations, 1 map
ISBN 978-1-60606-010-0, pa, $75.00 S 2010

Copper and Bronze in Art
Corrosion, Colorants, Conservation
David A. Scott
“Combining information on pigments and corrosion products, which are usually treated separately but are often chemically identical, is brilliant. No conservator or scientist in the field should ignore this work.” —Gerhard Eggert, Professor of Conservation, Academy of Fine Arts, Stuttgart, Germany
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Academics, archaeologists, museum curators, conservators, and a marble sculptor discuss varying approaches to restoration of ancient stone sculptures.
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Harriet A. L. Standeven
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Edited by Thomas J. S. Learner, Patricia Smithen, Joy W. Krueger, and Michael R. Schilling
Paints intended for houses, boats, cars, and other industrial applications have been turning up in modern art collections since 1930; this volume looks at the challenges these new materials present to art conservators and reveals the latest cutting-edge research.
372 pages, 9 x 11 inches
104 color and 64 b/w illustrations, 58 line drawings, 27 tables

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Max Schweidler
Translated, edited, and with an introduction, appendix, and glossary by Roy Perkinson
Max Schweidler’s seminal text on the conservation and restoration of works on paper, originally published in Germany in 1938, now available for the first time in English.
304 pages, 7 3/4 x 10 1/2 inches
94 color and 94 b/w illustrations, 53 line drawings
ISBN 978-0-89236-835-8, $50.00 S 2006

Solvent Gels for the Cleaning of Works of Art
The Residue Question
Dusan Stulik, David Miller, Herant Khanjian, Narayan Khandekar, Richard Wolbers, Janice Carlson, and W. Christian Petersen
Edited by Valerie Dorge
Presents the methodologies, data, and results of gel cleaning in the treatment of paintings and painted works of art.
180 pages, 8 1/4 x 11 inches
6 color and 34 b/w illustrations, 75 charts and graphs, 23 tables
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Stone Conservation
An Overview of Current Research
Second Edition
Eric Doehne and Clifford A. Price
First published in 1996, this volume has been substantially updated to reflect new research in the conservation of stone monuments, sculpture, and archaeological sites.
164 pages, 8 1/2 x 11 inches
1 b/w illustration, 1 line drawing and 2 tables
ISBN 978-1-60606-046-9, pa, $35.00 S
2011

The Structural Conservation of Panel Paintings
Proceedings of a Symposium at the J. Paul Getty Museum, April 1995
Edited by Kathleen Dardes and Andrea Rothe
588 pages, 8 1/4 x 11 3/4 inches
103 color and 353 b/w illustrations, 121 line drawings
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1998

Techniques of Chinese Lacquer
The Classic Eighteenth-Century Treatise on Asian Varnish
Filippo Bonanni
Translated by Flavia Perugini
This is the first English translation of the most important early study of Chinese lacquer in Europe.
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2009

Willem de Kooning
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Susan F. Lake
This in-depth study of the paintings of Willem de Kooning from the 1940s through the 1960s breaks new ground in its analysis of the artist’s working methods and materials.
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2010

Conservation of Sites & Architecture

Cave Temples of Mogao
Art and History on the Silk Road
Roderick Whitfield, Susan Whitfield, and Neville Agnew
Copublished by the Getty Conservation Institute and the J. Paul Getty Museum
144 pages, 8 x 10 inches
144 color and 2 b/w illustrations, 1 map
ISBN 978-0-89236-585-2, pa, $29.95 T
2001
NAO

Conservation and Seismic Strengthening of Byzantine Churches in Macedonia
Predrag Gavrilović, William S. Ginell, Veronika Sendova, and Lazar Sumanov
A summary of a four-year study to develop and test seismic-retrofitting techniques for the repair and strengthening of these ancient churches.
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47 b/w photographs, 126 charts and graphs
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530 pages, 9 x 11 inches
210 color and 200 b/w illustrations, 2 maps
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2010

Lessons Learned: Reflecting on the Theory and Practice of Mosaic Conservation
Proceedings of the 9th Conference of the International Committee for the Conservation of Mosaics, Hammamet, Tunisia, November 29–December 3, 2005
Edited by Aïcha Ben Abed, Martha Demas, and Thomas Roby
The volume’s fifty-three papers, with contributions from over eighty leading professionals in the field, are presented in either English or French, with abstracts of all papers in both languages.
432 pages, 9 x 11 inches
200 color and 150 b/w illustrations
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2008

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Edited by Gaetano Palumbo and Jeanne Marie Teutonico
96 pages, 8 ½ x 11 ¼ inches
15 color and 2 line illustrations
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2002

Managing Change
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Edited by Jeanne Marie Teutonico and Frank Matero
Examines issues of sustainability from various points of view as they relate to heritage conservation.
224 pages, 8 ½ x 11 ¼ inches
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2003

Of the Past, For the Future
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Edited by Neville Agnew and Janet Bridgland
Presents the proceedings of the conservation theme from the World Archaeological Congress held in Washington, D.C., in 2003.
336 pages, 9 x 11 inches
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2006

Terra 2008
The 10th International Conference on the Study and Conservation of Earthen Architectural Heritage
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Tunisian Mosaics, see ARCHAEOLOGY
World Rock Art, see ARCHAEOLOGY
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Edited by Shin Maekawa
100 pages, 8 1/2 x 11 inches
65 b/w illustrations
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1998

Plant Biology for
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Edited by Giulia Caneva, Maria Pia Nugarri, and Ornela Salvadori
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2008

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Shin Maekawa and Kerstin Elert
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Eike D. Schmidt
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56 pages, 5 x 8 1/2 inches
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Catherine Hess
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Marina Belozerskaya
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288 pages, 9 x 11 inches
189 color and 286 b/w illustrations
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2005
NAO

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Pierre Ramond
Translated by Brian Condside
496 pages, 9 x 12 inches
675 color and 450 b/w illustrations
ISBN 978-0-89236-595-1, $295.00 X (set)
2001

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Charissa Bremer-David
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55 color and 146 duotone illustrations, 1 color foldout
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NAD

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Seymour Slive
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1997

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336 pages, 5 ½ x 9 ½ inches
382 color and 2 b/w illustrations
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2007

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Preface by Harold M. Williams,
Essays by Richard Meier, Stephen D. Rountree, and Ada Louise Huxtable
176 pages, 10 x 10 inches
109 color, 149 duotone, and 29 b/w illustrations, 1 color foldout
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1997

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Jim Duggan
Photographs by Becky Cohen
Foreword by Robert Irwin
A guide to the growing habits and characteristics of nearly four hundred varieties of plants.
164 pages, 5 ½ x 8 ½ inches
373 color illustrations
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2004

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2009
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Foreword by David Bomford
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64 pages, 6 x 6 inches
70 color illustrations

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