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

Edited by *Rebecca Peabody*

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

ISBN 978-1-60606-069-8

AVAILABLE JUNE 2011

## Cult Statue of a Goddess

Edited by *Karol Wight*

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

ISBN 978-0-89236-928-7

2008

## Looking at the Landscapes: Courbet and Modernism

With a Preface by *Mary Morton*

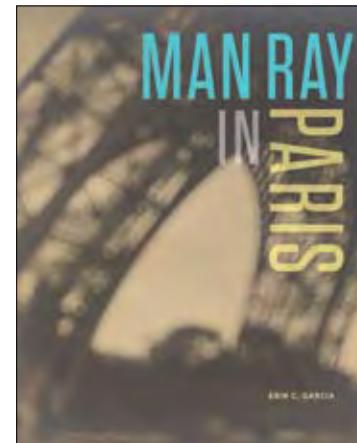
These essays closely examine realist painter Gustave Courbet's landscape oeuvre, including influences on his work from seventeenth-century painterly practices, the market for his work in light of burgeoning tourism, connections between his paintings and mid-nineteenth-century landscape photography, what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

ISBN 978-0-89236-927-0

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Cover: Cast inlay in the form of a head. Egyptian, New Kingdom, 1540–1070 B.C. H 3 cm (1 1/16 in.). JPM 2003.149. From *Molten Color: Glassmaking in Antiquity*, see page 8.



*Innovative photographs by an avant-garde American artist*

## Man Ray in Paris

Erin C. Garcia

Paris after World War I was teeming with Americans. Bon vivants seeking escape from prohibition mingled with artists and intellectuals, all pursuing their dreams in the City of Light. The American Modernist Man Ray (1890–1976) spent the 1920s and 1930s in Paris, where experimental expression was flourishing. While he considered himself to be primarily a painter and also worked in film, sculpture, and collage, his best-known and most innovative medium was photography.

Man Ray arrived in Paris in 1921 full of creative energy. Inspired by Marcel Duchamp's "readymades"—mundane objects that became works of art in the gallery context—Man Ray spontaneously created an assemblage during a party by combining carpet tacks and an iron, which he then photographed. Soon afterward, he began to experiment with cameraless photography and devised his Rayographs—abstract images produced by placing objects directly on photographic paper and exposing it to light.

He eventually became an influential figure in the city's avant-garde circles and began to make striking portraits of many of its luminaries, including Pablo Picasso, James Joyce, Jean Cocteau, Joan Miró, and Gertrude Stein. His work inspired other photographers and encouraged painters, including the Surrealists René Magritte and Salvador Dalí, to experiment with the medium.

Through its fascinating text and numerous photographs, this volume vividly demonstrates why Man Ray is still considered to be one of the most inventive and exciting artists of the twentieth century.

Erin C. Garcia, former assistant curator in the Department of Photographs at the J. Paul Getty Museum, is currently an independent curator in San Francisco. She is the author of *Photography as Fiction* (Getty Publications, 2011).

J. Paul Getty Museum  
128 pages, 7 1/2 x 9 1/2 inches  
99 color illustrations  
ISBN 978-1-60606-060-5  
US \$24.95 T [UK £16.95 T]

MAY

> PHOTOGRAPHY





## Flowers of the Renaissance

Celia Fisher

From the sunflower in Van Dyck's self-portrait to roses scattered around Botticelli's Venus to columbines in the borders of fifteenth-century manuscripts, flowers grace many Renaissance artworks. But their symbolism may not be understood by the modern viewer. This is the first book to untangle the botanical messages in many of the world's great masterpieces.

Renaissance artists made conscious choices about the flowers they included and rendered them with an accuracy that made each species easily identifiable. Focusing on twenty popular flowers, including roses, lilies, irises, tulips, daisies, and poppies, the author discusses the cultivation history of each variety before examining its symbolic meanings. Flowers and plants were rarely the subject of a painting, but rather elements of a larger religious story. Influenced by the revival of classical ideals, artists married religious symbolism with that from contemporary romances or classical mythology. For example, the *hortus conclusus* or closed garden, traditionally a reference to the Virgin Mary, became a symbol for the popular *Romance of the Rose*, and Venus, as the goddess of love, was aligned with the Virgin Mary and, like her, often surrounded by roses or daisies.

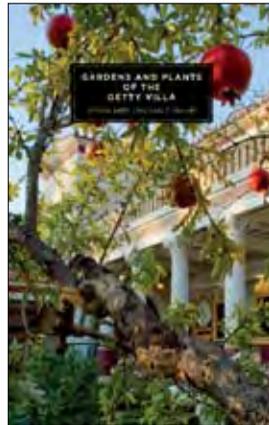
This beautifully illustrated book uncovers hidden treasures in the grass at a saint's feet, on a lady's sleeve, and inside the lid of a Florentine wedding chest, allowing the reader to appreciate another aspect of many Renaissance works of art.

Celia Fisher is a freelance art historian and plant specialist and the author of *Flowers and Fruit* (National Gallery London, 1998) and *The Medieval Flower Book* (British Library, 2007).

J. Paul Getty Museum  
160 pages, 11 x 11 inches  
150 color illustrations  
ISBN 978-1-60606-062-9  
US \$39.95 T

MAY  
NAO

> ART HISTORY



## Gardens and Plants of the Getty Villa

Patrick Bowe and Michael D. DeHart

*Gardens and Plants of the Getty Villa* is the long-awaited companion volume to *Plants in the Getty's Central Garden* published in 2004. In the first part of the book, garden historian Patrick Bowe explores the design, planting, and uses of the ancient Roman garden and describes how J. Paul Getty's vision to create such a garden in California was brought to reality.

The second part includes a sumptuously illustrated guide to the plants in each of the five gardens at the Villa. Bowe introduces each of the gardens, describing the underlying concepts and the relationship to the ancient Roman models as well as the architectural and sculptural elements present. He also documents how plantings have been renewed in light of new knowledge emerging from excavations conducted in the Roman gardens of Pompeii and Herculaneum. Horticulturist Michael D. DeHart provides informative descriptions of the growing habits and characteristics for each of the plants, citing medicinal, culinary, and ritual uses for many of them.

Patrick Bowe is the author of many books on gardens and garden history including *Gardens of the Roman World* (Getty Publications, 2004). Michael D. DeHart has been supervisor for Grounds and Gardens at the J. Paul Getty Trust for the last twenty years.

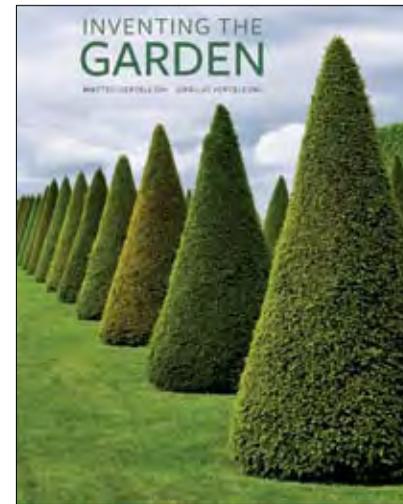
J. Paul Getty Museum  
160 pages, 5 7/8 x 8 3/8 inches  
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MARCH

> GARDEN DESIGN



Also available:  
*Plants in the Getty's Central Garden*  
162 pages, 5 7/8 x 8 3/8 inches  
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US \$19.95 T [UK £13.99 T]



A lavishly illustrated history of garden design

## Inventing the Garden

Matteo Vercelloni and Virgilio Vercelloni

The authors trace the evolution of the Western garden from the first plots cultivated for pleasure in the Middle East to today's diverse green spaces that challenge traditional ideas about what constitutes a garden. They examine the changing attitude toward nature—as something to be dominated or embraced, ordered or allowed to range freely, exploited or conserved.

Examples of the highly prescribed *hortus conclusus* or enclosed spaces of the Middle Ages are found in the Italian Renaissance gardens and the symmetries of Versailles and Les Tuileries. After the rise of Romanticism in the late eighteenth century, English gardeners such as William Kent and “Capability” Brown embraced the concept that nature should prevail over man's manipulation of it and created gardens that broke through traditional enclosures. A century later, while the American West witnessed both the conquering spirit of the homesteaders and the first stirrings of the conservation movement, urban parks and gardens were created as oases to which all people had access.

The book concludes with a look at contemporary gardens, where efforts to reclaim landscapes and repurpose crumbling infrastructure are taking place within an atmosphere of ecological sensitivity—appreciating the idea that the whole planet is a garden and all who live in it are gardeners.

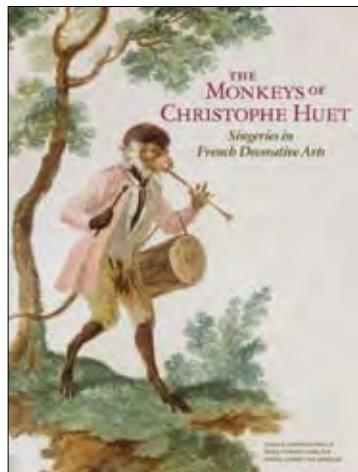
Matteo Vercelloni has created designs for innovative land management and is the author of *Il paradiso terrestre: Viaggio tra i manufatti del giardino dell'uomo* (Jaca, 1986). Virgilio Vercelloni (1930–1995) was an architect and landscape gardener and the author of *European Gardens* (Rizzoli, 1990).

J. Paul Getty Museum  
240 pages, 9 1/2 x 11 3/4 inches  
250 color and 80 b/w illustrations  
ISBN 978-1-60606-047-6  
US \$74.95 T

MARCH  
NAO

> GARDEN DESIGN





**This delightful volume explores the whimsical monkey motifs popular in Rococo France**

## The Monkeys of Christophe Huet

Singeries in French Decorative Arts

Nicole Garnier-Pelle, Anne Forray-Carlier, and Marie Christine Anselm

Although monkeys had been used to mimic man and his foibles in the margins of medieval illuminated manuscripts, a taste for depictions of elegant monkeys developed among the French aristocracy at the end of the seventeenth century. This delightful book traces the evolution of the monkey motif into a distinct genre known as *singerie* (from the French word “singe” meaning monkey) during the exuberant Rococo period.

The designer and engraver Jean Bérain (1640–1711) was the first to insert monkeys into scenes of Renaissance grotesque decoration, surrounding them with scrolling foliage, fantastical creatures, and Chinese motifs. Claude Audran III (1658–1734) developed this style further with his satirical wall painting of monkeys at Louis IV’s Château de Marly. But it was Christophe Huet (1700–1759), an acclaimed painter of animals, who produced the best-known surviving examples of *singeries* for the Château de Chantilly north of Paris. Huet’s life and work is the focus of this book. In his whimsical paintings, monkeys, acting as surrogates for the château’s aristocratic occupants and their guests, are shown singing and dancing, bathing, hunting boar, and sledding on the frozen lake.

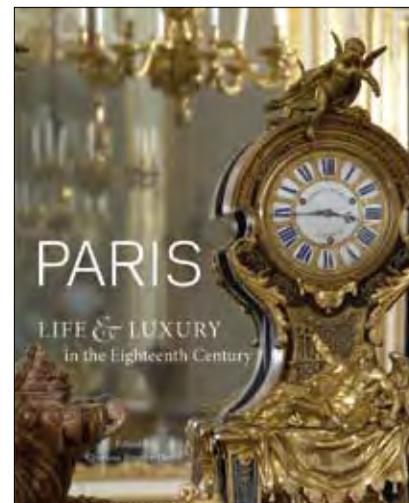
Huet’s work is placed in context through an examination of lesser-known interiors with *singeries* decoration as well as monkey motifs in the decorative arts ranging from tapestries and teapots to furniture mounts and fireplace accessories.

Nicole Garnier-Pelle is curator in charge of cultural heritage at the Condé Museum in Chantilly, France. Anne Forray-Carlier is chief curator at the Museum of Decorative Art in Paris. Marie Christine Anselm is an art historian specializing in harpsichords and their decoration.

J. Paul Getty Museum  
176 pages, 8 x 10 ½ inches  
360 color illustrations  
ISBN 978-1-60606-065-0  
US \$50.00 X [UK £35.00 T]

AUGUST

> DECORATIVE ARTS



**Stunning objets d’art are used to re-create the daily routines of French aristocrats**

## Paris

Life & Luxury in the Eighteenth Century

Edited by Charissa Bremer-David

With contributions by Charissa Bremer-David, Kimberly Chrisman-Campbell, Joan DeJean, Mimi Hellman, and Peter Björn Kerber

Luxury items from centuries past are most often seen within museum settings, devoid of their connotations in time and space. This groundbreaking book seeks to reimagine objects from eighteenth-century Paris within their original context, showing how they were used in the daily routines of elite members of society. Against the background of the reign of Louis XV (r. 1723–1774), the chapters move chronologically from morning to night, covering such topics as temporal literacy and technological advances in timekeeping; innovations in domestic architecture and design for privacy; fashion and self-identity as expressed in the ritual of the morning toilette; reading and discussion of literary texts as influences on the collecting of art; and sociability and politesse during nocturnal entertainments.

The book reflects current scholarship in social history and material culture, but rather than being an exploration of the vernacular, it investigates the emergence of the luxury trade in eighteenth-century Paris, whose products survive in great quantity due to their superior materials and craftsmanship. The essays reveal many of the considerations—practical, social, and aesthetic—that inspired their production. By connecting the purposes, function, and beauty of these works of art, the volume makes a fascinating and important contribution to the study and enjoyment of a great period in French culture. The publication coincides with the exhibition *Paris: Life & Luxury* on view at the J. Paul Getty Museum from April 26 through August 7, 2011 and at the Museum of Fine Arts, Houston, from September 18 through December 10, 2011.

Charissa Bremer-David is curator in the Department of Sculpture and Decorative Arts at the J. Paul Getty Museum.

J. Paul Getty Museum  
168 pages, 9 x 11 inches  
79 color and 77 b/w illustrations  
ISBN 978-1-60606-052-0  
US \$45.00 X [UK £32.50 T]

MAY

> DECORATIVE ARTS





Explore medieval fashions through illuminated manuscripts—from the luxurious garments worn by royalty to the modest clothes of the peasantry

## Fashion in the Middle Ages

Margaret Scott

From the costly velvets and furs worn by kings to the undyed wools and rough linens of the peasantry, the clothing worn by the various classes in the Middle Ages played an integral role in medieval society. In addition to providing clues to status, profession, or geographic origin, textiles were a crucial element in the economies of many countries and cities.

Much of what is known about medieval fashion is gleaned from the pages of manuscripts, which serve as a rich source of imagery. This volume provides a detailed look at both the actual fabrics and composition of medieval clothing as well as the period's attitude toward fashion through an exploration of the illuminated manuscripts in the collection of the J. Paul Getty Museum. The last portion of the book is dedicated to the depiction of clothing in biblical times and the ancient world as seen through a medieval lens. Throughout, excerpts from literary sources of the period help shed light on the perceived role and function of fashion in daily life. The book accompanies an exhibition of the same name on view at the J. Paul Getty Museum from May 31 to August 14, 2011.

Margaret Scott is the former head of the History of Dress Department at the Courtauld Institute of Art, London, and a world-renowned authority on medieval clothing. She is the author of *Medieval Clothing and Costumes: Displaying Wealth and Class in Medieval Times* (The Rosen Publishing Group, 2004).

J. Paul Getty Museum  
112 pages, 5 x 9 inches  
88 color illustrations  
ISBN 978-1-60606-061-2  
US \$19.95 T [UK £13.95 T]

JUNE

> MANUSCRIPTS



A guide to the symbols of political and dynastic power in Western art

## Symbols of Power in Art

Paola Rapelli

This latest volume in the popular Guide to Imagery series examines the ways that sovereign rulers have employed well-defined symbols, attributes, and stereotypes to convey their power to their subjects and rivals, as well as to leave a legacy for subsequent generations to admire.

Legendary rulers from antiquity such as Alexander the Great, Julius Caesar, and Constantine have been looked to as models for their display of imperial power by the rulers of later eras. From medieval sovereigns such as Charlemagne and France's Louis IX to the tsars of Russia and the great European royal dynasties of the Hapsburgs, the Bourbons, and the Tudors, the rulers of each period have appropriated and often embellished the emblems of power employed by their predecessors. Even the second-tier lords who ruled parts of France and Italy during the Renaissance, such as the dukes of Burgundy, the Gonzaga of Mantua, and the Medici of Florence, became adept at manipulating this imagery. The final chapter is reserved for Napoleon I, perhaps the ultimate master of symbolic display, who assumed the attributes of Roman emperors to project an image of eternal and immutable authority.

The author examines not only regal paraphernalia such as crowns, scepters, thrones, and orbs, but also the painted portraits, sculptures, tapestries, carved ivories, jewelry, coins, armor, and, eventually, photographs created to display their owner's sovereign power, a vast collection of works that now forms a significant portion of the cultural heritage of Western civilization.

Paola Rapelli is an art historian living in Italy and the author of books on Goya, Monet, and Kandinsky in the Dorling Kindersley ArtBook series (1999).

J. Paul Getty Museum  
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384 pages, 5 1/4 x 7 3/4 inches  
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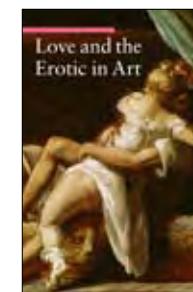
APRIL

> ART HISTORY

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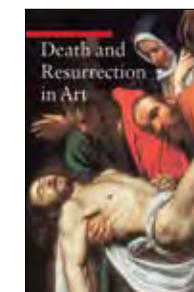
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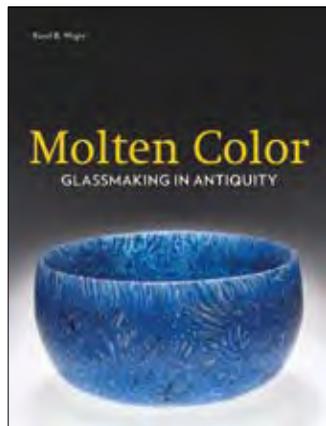
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Other series titles appear on pages 22–23.



*An exploration of the techniques used to make glass in the ancient world*

**Molten Color**  
Glassmaking in Antiquity

**Karol B. Wight**

Some of the most astounding antiquities in museums today are pieces made of glass. Not only are they beautiful, with marvelous colors and fanciful shapes, but the fact that these fragile items have survived the millennia is amazing. This volume describes the uses of glass and glassmaking in the ancient world, from their origins in Mesopotamia and Egypt to developments in the late Roman Empire.

The first half of this exquisitely illustrated book examines the earliest techniques for making glass, including casting, core-forming, and mosaic. All were used for centuries prior to the development of glass blowing, in which molten glass is inflated at the end of a hollow tube. This technique, which started in the middle of the first century B.C., led to entirely new shapes and decorative approaches. The second half of the book looks at glass made during the Roman imperial period.

Most of the objects used as examples come from the J. Paul Getty Museum's fine collection of ancient glass; additional pieces are from the Corning Museum of Art, New York, and the Römisch-Germanisches Museum, Cologne. *Molten Color* accompanies a permanent exhibition of the same name on view at the Getty Villa.

Karol B. Wight is senior curator of Antiquities at the J. Paul Getty Museum and coauthor of *Looking at Glass: A Guide to Terms, Styles, and Techniques* (Getty Publications, 2005).

J. Paul Getty Museum  
128 pages, 6 1/2 x 8 1/2 inches  
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ISBN 978-1-60606-053-7  
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MAY

> ANTIQUITIES



*Dutch art expert Seymour Slive introduces the reader to the pleasure of viewing Ruisdael's dramatic seventeenth-century landscapes*

**Jacob van Ruisdael**  
Windmills and Water Mills

**Seymour Slive**

Windmills were ubiquitous in seventeenth-century Holland and they remain the best-known symbol of the Dutch landscape. Jacob van Ruisdael first depicted them as a precocious teenager and continued to represent all types in various settings until his very last years. Water mills, in contrast, were scarce in the new Dutch Republic, found mainly in the eastern provinces, particularly near the border with Germany. Ruisdael discovered them in the early 1650s and was the first artist to make water mills the principal subject of a landscape.

His most celebrated painting, *Windmill at Wijk bij Duurstede* at the Rijksmuseum, and the J. Paul Getty Museum's *Two Undershot Water Mills with an Open Sluice* are the centerpieces of this overview of the artist's depictions of windmills and water mills. Both depended upon forces of nature for their operation, but their use in the Netherlands and their place in seventeenth-century Dutch art differed considerably. This book examines their role in Holland and introduces readers to the pleasure of studying Ruisdael's images of them, a joy conveyed by the English landscapist John Constable in a letter written to his dearest friend after seeing a Ruisdael painting of a water mill in a London shop: "It haunts my mind and clings to my heart."

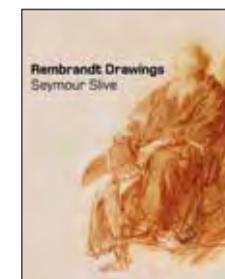
Seymour Slive is Gleason Professor of Fine Arts Emeritus at Harvard University and former Director of the Harvard University Art Museums. He is the author of *Rembrandt Drawings* (Getty Publications, 2009), *Dutch Painting 1600–1800* (Yale University Press, 1995), *Jacob van Ruisdael: A Complete Catalogue of His Paintings, Drawings, and Etchings* (Yale University Press, 2001), and numerous other publications.

J. Paul Getty Museum  
128 pages, 8 1/2 x 8 1/2 inches  
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US \$22.95 T [UK £15.95 T]

JUNE

> ART HISTORY

Also by Seymour Slive:

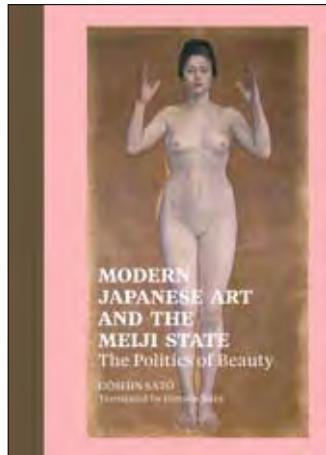


260 pages, 8 x 10 inches  
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NAO

Praise for Rembrandt Drawings:

"You would have to go a long way to find a better guide than Mr. Slive—to understanding Rembrandt and his art." —*The Wall Street Journal*

"A connoisseur's volume but also an eloquent introduction to Rembrandt's genius as draughtsman. . . . here is virtuosity and humanity together, on every page." —*Financial Times*



## Modern Japanese Art and the Meiji State

The Politics of Beauty

Dōshin Satō

Translated by Hiroshi Nara

This broad-ranging and profoundly influential analysis describes how Western art institutions and vocabulary were transplanted to Japan in the late nineteenth century. In the 1870s and 1880s, artists, government administrators, and others in Japan encountered the Western “system of the arts” for the first time, as objects and information from Japan reached European and American audiences following the collapse of the shogun’s regime. Under pressure to exhibit and sell its artistic products abroad, Japan’s new Meiji government came face-to-face with the need to create European-style art schools, museums, government-sponsored exhibitions, and artifact preservation policies—and even to establish Japanese words for “art,” “painting,” “artist,” and “sculpture.”

*Modern Japanese Art and the Meiji State* represents nothing less than a reconceptualization of the field of Japanese art history. It exposes the politics through which the words, categories, and values that still structure our understanding of the field came to be while revealing the historicity of Western and non-Western art history.

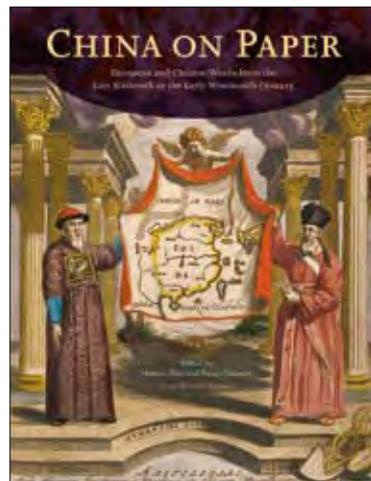
Dōshin Satō is professor of Japanese art history at the Tokyo University of the Arts. The original Japanese edition of this book, published in 1999, was the winner of the Sunjory Prize for Social Sciences and Humanities.

Getty Research Institute  
416 pages, 7 ½ x 10 ½ inches  
17 color and 19 b/w illustrations, 12 line drawings  
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JULY

> ART HISTORY AND CRITICISM

New in Paperback



## China on Paper

European and Chinese Works from the Late Sixteenth to Early Nineteenth Century

Edited by Marcia Reed and Paolo Demattè

“As one expects from a Getty publication, the scholarship is thorough and the reproductions are impeccable.”

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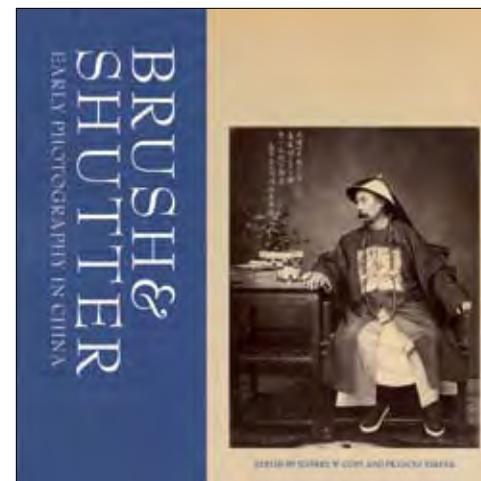
The striking illustrated books, maps, and prints featured in *China on Paper* are some of the most notable among the printed works produced at the dawn of the era of global trade to present China to Europe and bring Western science, religion, and art to China. From a Chinese translation of the rosary to French editions of Confucian classics, from a monumental map of the world to magnificent engravings of the European pavilions built by Jesuits at the behest of the Qianlong emperor—these works on paper reveal a compelling and largely hidden history of mutual curiosity and fruitful collaboration at a time when few people traveled far from home.

Marcia Reed is head of Collection Development at the Getty Research Institute. Paola Demattè is associate professor of Chinese art and archaeology at the Rhode Island School of Design.

Getty Research Institute  
248 pages, 8 ¾ x 11 inches  
49 color and 68 b/w illustrations  
ISBN 978-1-60606-068-1, paper  
US \$30.00 X [UK £21.00 T]

MARCH

> ART HISTORY



## Brush and Shutter

Early Photography in China

Edited by Jeffrey W. Cody and Frances Terpak

Photography was introduced to China in the 1840s through the West’s engagement in the Opium Wars and the subsequent reforms of Chinese statesmen. As a result, traditional modes of expression were dramatically transformed. Uncovered here is a captivating visual history of China during photography’s first century, from the late Qing period to Republican Shanghai and wartime Chongqing. Chinese export painters learned and adapted the medium of photography by grafting the new technology onto traditional artistic conventions—employing both brush and shutter. Ultimately, both Chinese and Western photographers were witnesses to and agents of dynamic cultural change.

The essays in this volume shed new light on the birth of a medium. Jeffrey Cody and Frances Terpak, together with Edwin Lai, discuss the medium’s evolution, commercialization, and dissemination; Wu Hung examines the invention of a portrait style through the lens of Milton Miller; Sarah Fraser investigates how this style shaped China’s national image; and Wen-hsin Yeh addresses the camera’s role in Republican Shanghai and wartime Chongqing. The catalog accompanies an exhibition of the same name at the J. Paul Getty Museum from February 8 to May 1, 2011.

Jeffrey W. Cody is a senior project specialist in the Education Department at the Getty Conservation Institute. He is the author of *Building in China* (The Chinese University Press, 2001) and *Exporting American Architecture, 1870–2000* (Routledge, 2003) and coeditor of *Chinese Architecture and the Beaux-Arts* (University of Hawaii Press, 2011). Frances Terpak is curator of photographs at the Getty Research Institute and coauthor of the award-winning *Devices of Wonder: From the World in a Box to Images on a Screen* (Getty Publications, 2001).

Getty Research Institute  
220 pages, 11 x 10 ½ inches  
61 color and 75 b/w illustrations  
ISBN 978-1-60606-054-4  
US \$45.00 X [UK £32.50 T]

MARCH

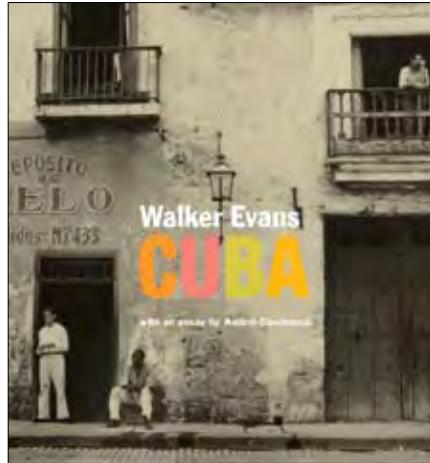
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> PHOTOGRAPHY

A fascinating history of the introduction of photography to China during a century of radical change



**New** in Paperback



Poignant photographs of Cuba in the 1930s taken by a quintessential American photographer

## Walker Evans

Cuba

Essay by Andrei Codrescu

Introduction by Judith Keller

“Evans’s pictures are lyrical observations of Havana’s streets and people.”

—*The New York Times Book Review*

“A beautiful and essential publication for those interested in Walker Evans, and an alluring and fascinating book for anyone interested in Cuba.”

—*Black & White Magazine*

In 1933, Walker Evans traveled to Cuba to take photographs for *The Crime of Cuba*, a book by American journalist Carleton Beals. Beals’s explicit goal was to expose the corruption of dictator Gerardo Machado and the torturous relationship between the United States and its island neighbor. Evans’s photographs are fascinating both for their subject matter and the evidence they provide of his artistic development. This volume brings together more than sixty of these images—all from the J. Paul Getty Museum’s extensive holdings of the photographer’s work.

Codrescu’s spirited text helps to provide a sense of the aesthetic and political forces that were shaping Evans’s art in the early 1930s. He argues that the photographs are the work of a young artist whose temperament was distinctly at odds with Beals’s impassioned rhetoric and shows that Evans was just beginning to combine his early, formalist aesthetic with the social concerns that would figure so prominently in his later work. Together, the images and the insightful essay provide a compelling study of a major artist at an important juncture in his career.

Andrei Codrescu is a poet, novelist, essayist, and commentator for National Public Radio. He is the author of *Ay, Cuba!* (Picador, 1999) and the founder of *Exquisite Corpse: A Journal of Letters and Life*. Judith Keller is senior curator in the Department of Photographs at the J. Paul Getty Museum and author of *Walker Evans: The Getty Museum Collection* (Getty Publications, 1995).

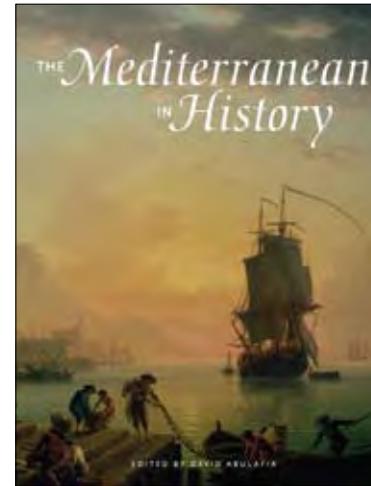
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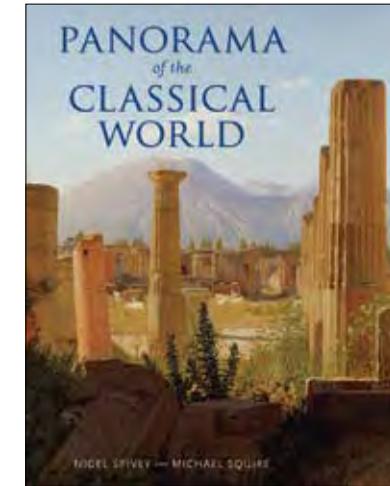
David Abulafia is professor of Mediterranean History at the University of Cambridge.

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Nigel Spivey is a lecturer in classics at the University of Cambridge. His many publications include the award-winning *Understanding Greek Sculpture* (Thames & Hudson, 1996) and *Etruscan Art* (Thames & Hudson, 1997). Michael Squire is a junior research fellow at Christ’s College, Cambridge.

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MARCH  
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> HISTORY



*A critical text exploring the mission, history, theory, practice, and future prospects of museum education*

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Interpretation as Experience

Rika Burnham and Elliott Kai-Kee

At the heart of all good art museum teaching is an effort to bring people and artworks together in meaningful ways. But what constitutes an experience of a work of art? What should be taught and why? What kinds of uniquely valuable experiences are museum educators alone equipped to provide? This book—unlike any other publication currently available—addresses these and myriad other questions and investigates the mission, history, theory, practice, and future prospects of museum education. Every critical issue that has preoccupied the profession throughout its hundred-year history is considered, including lecture- versus conversation-based formats; the place of information in gallery teaching; the relation of art museum teaching to the disciplines of art history, curation, and conservation; the use of questions to stimulate discussion; and the role of playfulness, self-awareness, and institutional context in constructing the visitor's experience.

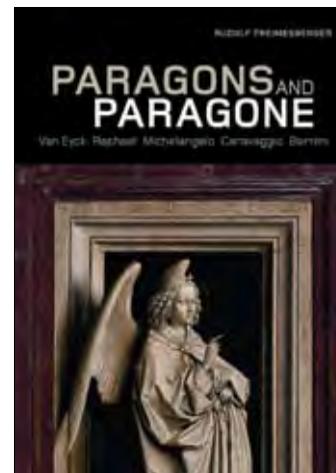
The book will prove invaluable for all professional museum educators and volunteer docents as well as museum studies students, art and art history teachers, curators, and museum administrators. The essays distill the authors' decades of experience as practitioners and observers of gallery teaching across the United States and abroad. They offer a range of perspectives on which everyone involved with art museum education may reflect and in so doing, encourage education to take its proper place at the center of the twenty-first century art museum.

Rika Burnham is head of education at The Frick Collection in New York. Elliott Kai-Kee is an education specialist at the J. Paul Getty Museum.

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APRIL

> ART EDUCATION



## Paragons and Paragone

Van Eyck, Raphael, Michelangelo, Caravaggio, Bernini

Rudolf Preimesberger

The *paragone*—the notion of competition and rivalry among the arts—has been a topic of debate for centuries. It erupted with great force in the Renaissance, with sculptors vying with painters for superiority, modern artists competing with the ancients, and painting challenging poetry. If the traces of this lively conversation are most evident in the literature, the remarkable scholarship presented here demonstrates how the *paragone* was rendered visible also in works of art.

The essays on Renaissance and Baroque art reveal the *paragone* to be a crucial motive and key to the interpretation of some of the most celebrated works of art such as Van Eyck's Ghent Altarpiece and Michelangelo's *Pietà* in St. Peter's Basilica. The author's incisive and erudite analysis of social history, biography, rhetoric, art theory, wordplay, and history illuminates these works anew, thus affording a modern audience a better understanding of the subtleties of their composition and meaning. Readers will find surprising insights and unsuspected drama in works of art they may have thought they knew.

Rudolf Preimesberger is professor emeritus at the Freie Universität Berlin.

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JUNE

> ART HISTORY AND CRITICISM



## Getty Research Journal No. 3

Edited by Thomas W. Gaehtgens and Katja Zelljadt

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

This issue features essays by Bridget Alsdorf, Mari-Tere Alvarez, Sussan Babaie, Jane Bassett, Eckhart Gillen, Ara H. Merjian, Avinoam Shalem, Astrit Schmidt-Burkhardt, Isabelle Tillerot, and Wim de Wit; the short texts examine a scripta of Bartolomeo Sanvito, a sixteenth-century Florentine list of buildings to be demolished, a print by Donato Rascicotti, the diaries of James Ward, a family photo album of Morocco, Julius Shulman's A to Z negatives, Robert Alexander and Instant Theatre, and Anselm Kiefer's *Die berühmten Orden der Nacht*.

Thomas W. Gaehtgens is director of the Getty Research Institute. Katja Zelljadt is head of the Scholars Program at the Getty Research Institute.

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MARCH

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This fourth volume in the Readings in Conservation series aims to promote critical thinking about the concepts and practices of textile conservation and to encourage engagement with new issues. Recognizing conservation as a dynamic social force, the volume draws attention to the cultural significance of textiles and dress and to the importance of textile conservation in fostering understanding and use of collections.

The eighty-one readings illustrate not only the intellectual foundations but also the important changes in conservation practice and contribute to the growing historiography of textile conservation. In addition to papers from America, Australia, Canada, England, and Scotland, the book includes many significant texts translated into English for the first time, reflecting practice in Belgium, Denmark, France, Germany, Hungary, Italy, Norway, Poland, Russia, Singapore, Sweden, Switzerland, and The Netherlands.

Mary M. Brooks, textile conservator and educator, works as a museological, conservation, and textile consultant for universities and museums. Dinah D. Eastop, textile conservator and educator, works as a consultant in conservation and material culture studies for universities and heritage organizations worldwide.

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MAY

> CONSERVATION



## House Paints, 1900–1960

History and Use

Harriet A. L. Standeven

The versatility of modern commercial house paints has ensured their use in a broad range of applications, including the protection and decoration of historic buildings, the coating of toys and furniture, and the creation of works of art. Historically, house paints were based on naturally occurring oils, gums, resins, and proteins, but in the early twentieth century, the introduction of synthetic resins revolutionized the industry. Good quality ready-mixed products became available and were used by artists worldwide.

While the ubiquity of commercial paints means that conservators are increasingly called upon to preserve them, such paints pose unique challenges including establishing exactly which materials are present.

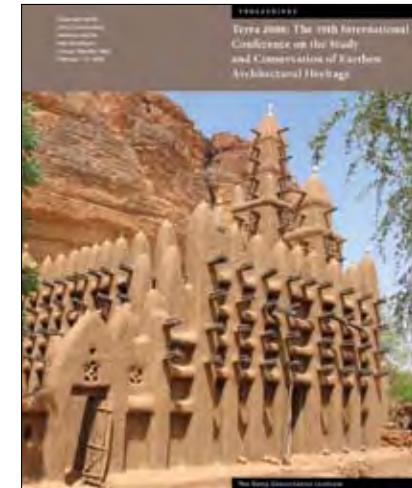
This book traces the history of the household paint industry in the United States and United Kingdom over the first half of the twentieth century. It includes chapters on the artistic use of commercial paints and the development of ready-mixed paints and synthetic resins; oil paints, oleo-resinous gloss and enamel paints, water paints, nitrocellulose lacquers, oil-modified alkyds, and emulsion paints; and the conservation implications of these materials. The book will be of interest to conservators and conservation scientists working on a broad range of painted surfaces, as well as curators, art historians, and historians of architectural paint.

Harriet A.L. Standeven is a freelance conservator specializing in the care of modern and contemporary art.

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JUNE

> CONSERVATION



## Terra 2008

The 10th International Conference on the Study and Conservation of Earthen Architectural Heritage

Edited by **Leslie Rainer**, **Angelyn Bass Rivera**, and **David Gandreau**

Earthen architecture constitutes one of the most diverse forms of cultural heritage and one of the most challenging to preserve. It dates from all periods and is found on all continents but is particularly prevalent in Africa, where it has been a building tradition for centuries. Sites range from ancestral cities in Mali to the palaces of Abomey in Benin; from monuments and mosques in Iran and Buddhist temples on the Silk Road to Spanish missions in California.

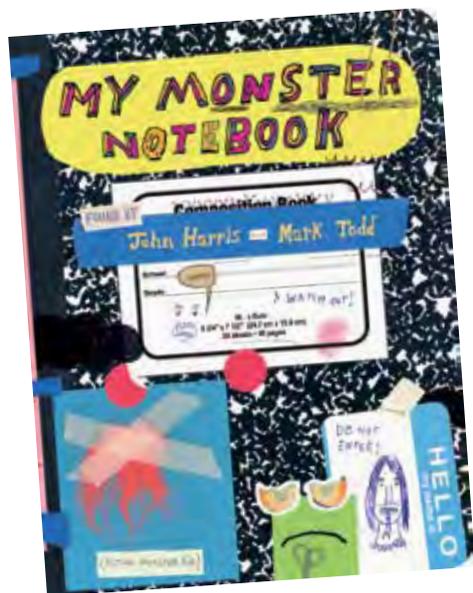
This volume's sixty-four papers cover earthen architecture in Mali, conservation of living sites, local knowledge systems and intangible aspects, seismic and other natural forces, conservation and management of archaeological sites, research advances, and training. The contributors represent a range of international institutions. The book will interest conservators and site managers as well as those studying earthen architectural heritage worldwide.

Leslie Rainer is a senior project specialist at the Getty Conservation Institute and coauthor of *Palace Sculptures of Abomey: History Told on Walls* (Getty Publications, 1999). Angelyn Bass Rivera is a principal of Conservation Associates in Santa Fe and coeditor of *The Conservation of Decorated Surfaces on Earthen Architecture* (Getty Publications, 2006). David Gandreau is an archaeologist and researcher at the Center for the Research and Application of Earth Architecture in Grenoble.

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JUNE

> CONSERVATION



**New** for **Children**

*From the Teumessian Fox to the hundred-headed Briaereus, this zany book introduces kids to some lesser-known monsters from Greek mythology*

## My Monster Notebook

**John Harris**  
 Illustrated by **Mark Todd**

In 2005, the Getty published *Greece! Rome! Monsters!*, a handy guide to the best-known monsters from Greek and Roman mythology. Now comes *My Monster Notebook*, which presents yet more of these creepy creatures and characters from ancient times. Purporting to be a school notebook found on the sidewalk, the pages reveal the stories of such thrilling and little-known creatures as the huge Teumessian Fox (who was turned to stone by Zeus), Echidna (mother of many, many monsters), hundred-headed Briaereus (who was also a handful), and Typhon (who threw mountains around as if they were beanbags).

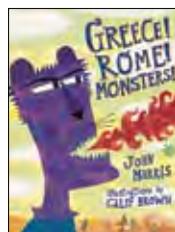
*My Monster Notebook* offers a peek at a bunch of creatures you definitely would not want to run into, brought to vivid life by someone who accidentally dropped his (or her) lovingly put together notebook. Fortunately, we found it! It includes a pronunciation guide. How do you say "Nereid"? Ages eight and up.

John Harris is a former senior editor at Getty Publications and the author of *Greece! Rome! Monsters!* (2002), *Pop-Up Aesop* (2005), *Strong Stuff: The Labors of Herakles* (2005), and others. Mark Todd is a Los Angeles-based artist and illustrator whose work has appeared in *The New York Times*, the *Los Angeles Times*, and many other publications. His paintings have been exhibited in galleries in Los Angeles and elsewhere.

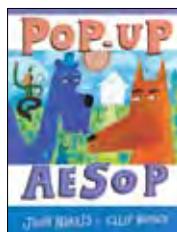
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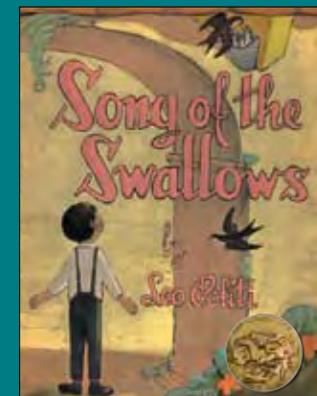


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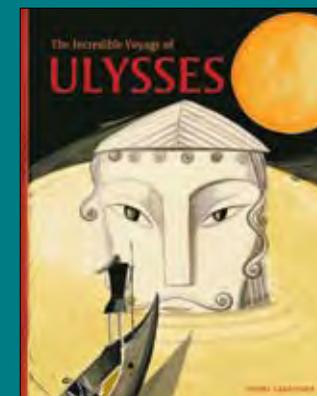


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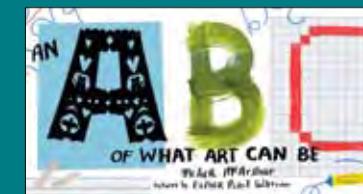
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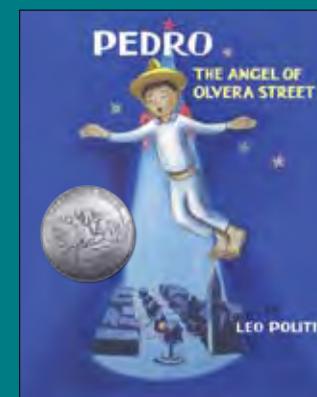
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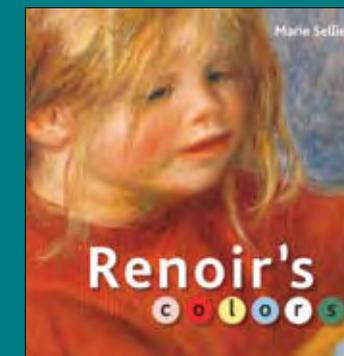
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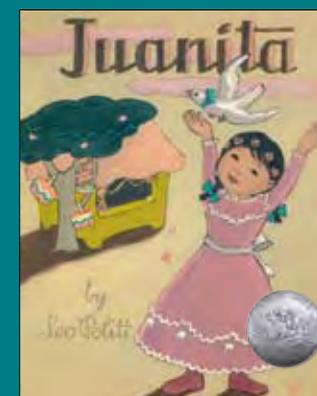
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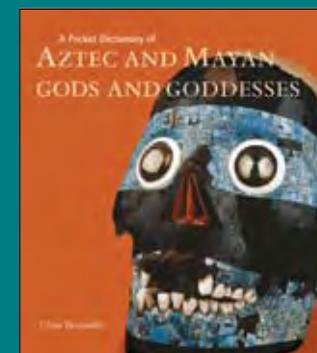
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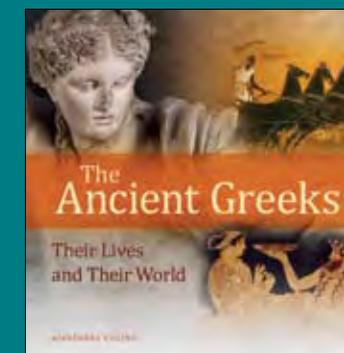
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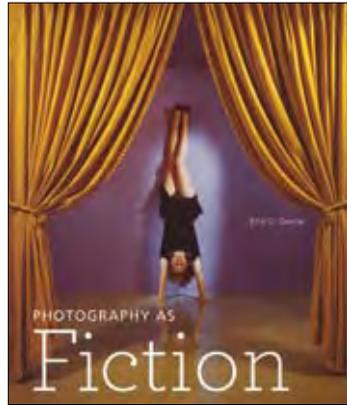


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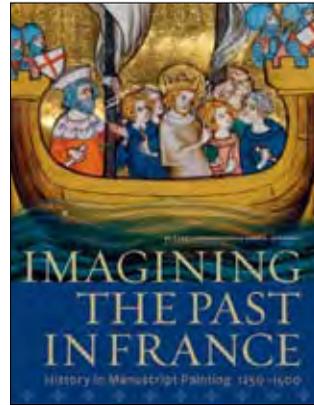


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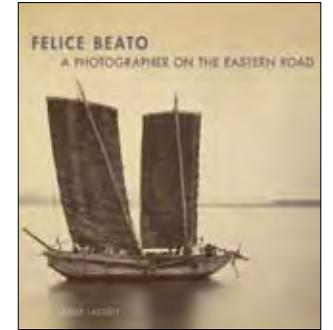
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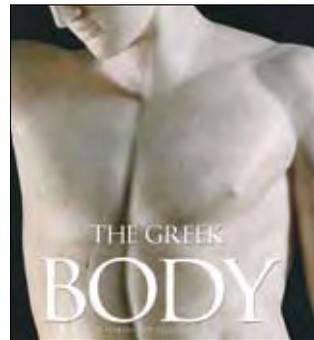
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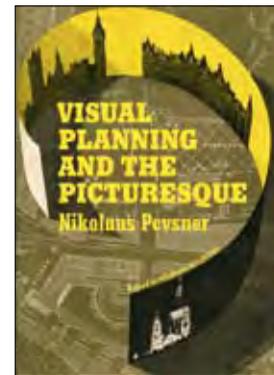
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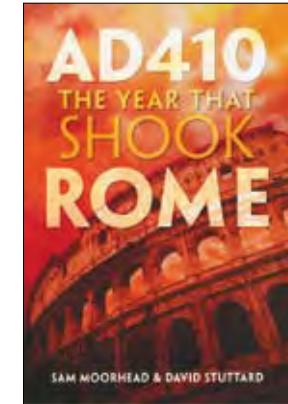
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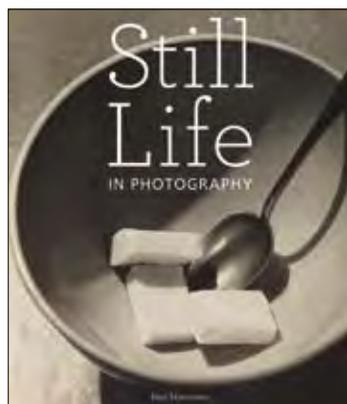
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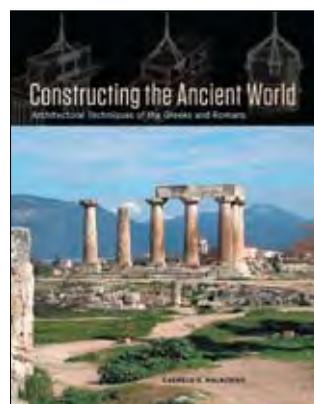
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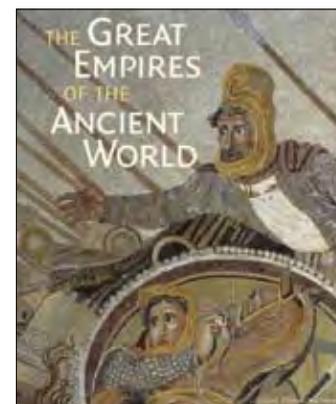
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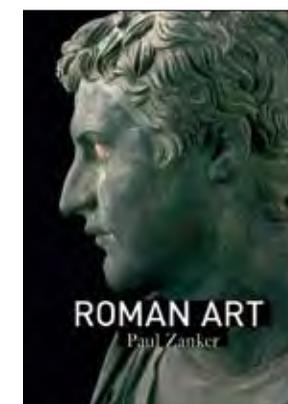
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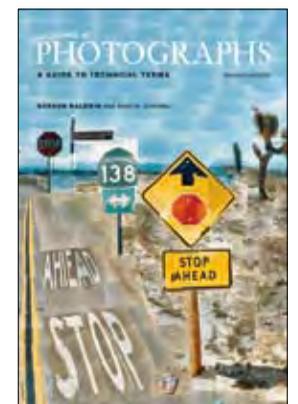
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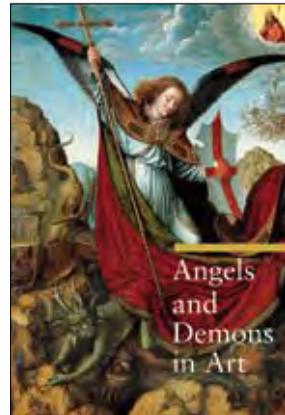
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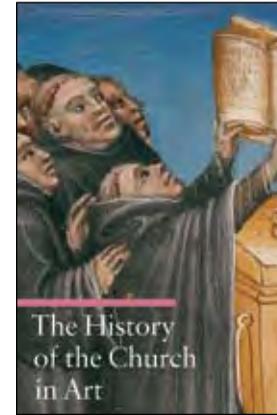
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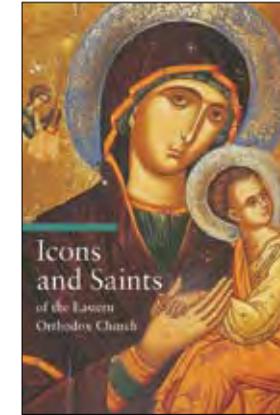
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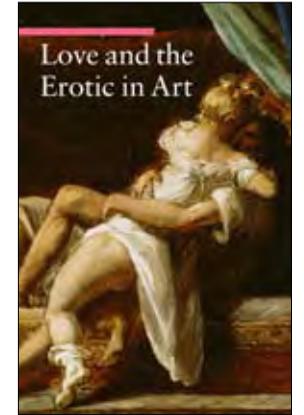
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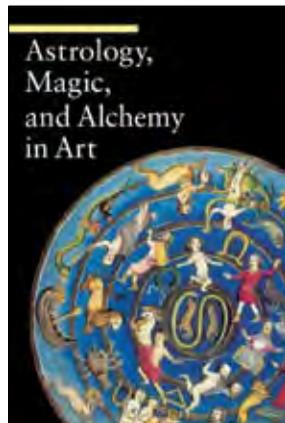
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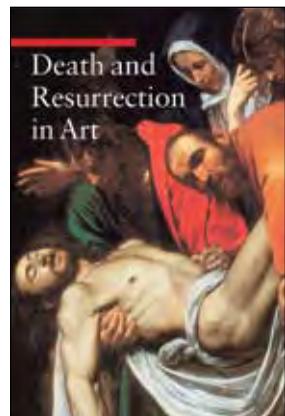
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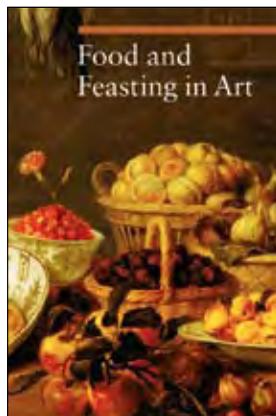
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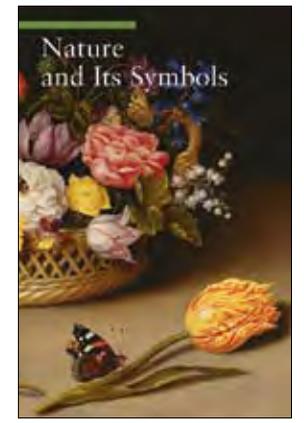
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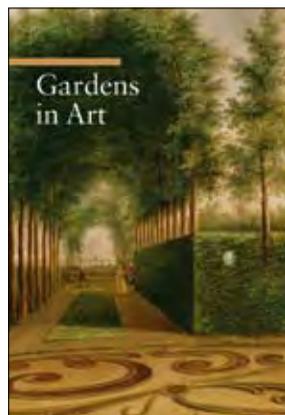
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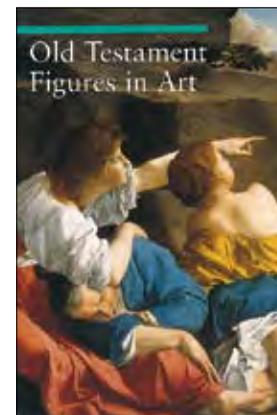
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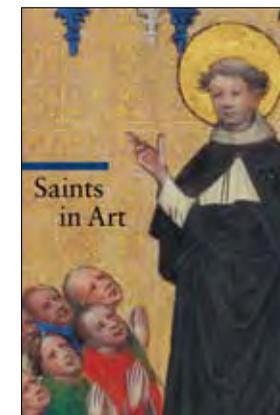
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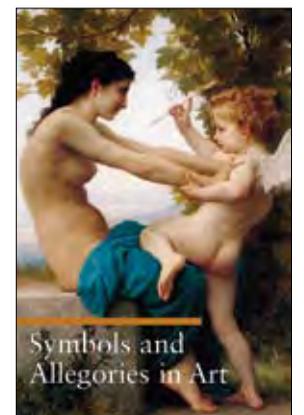
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