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Mobile App

The J. Paul Getty Museum Highlights of the Collections

From treasures of the ancient world and medieval manuscripts to Renaissance drawings, French furniture, Impressionist paintings, iconic American photographs, and much more, this app gives you access to 150 of the most beloved objects in the Getty's collection. Each object is presented with an image and a brief discussion, and some also include audio commentary and multiple views. This multiplatform app brings the Getty's most extraordinary artworks and the expertise of its curators to your fingertips.

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An enthralling tour through the late works of a celebrated British painter

J. M. W. Turner

Painting Set Free

Edited by David Blayney Brown, Amy Concannon, and Sam Smiles

When the prolific British painter Joseph Mallord William Turner (1775–1851) died at the age of 76, his contemporaries held a generally negative view of his recent work, describing it as indulgent, eccentric, and even repulsive. But over the past century, a number of curators and critics have reassessed Turner’s late paintings. Instead of finding his employment of shimmering color to evoke light unpleasant or unskilled, they have seen it as a precursor to the Impressionists and consider his use of abstraction to be distinctly modern.

In this elegantly conceived volume, leading experts on Turner consider these contrasting views of the artist in a groundbreaking exploration of his paintings. They examine his notes and sketchbooks to determine whether his health may have impacted his art and how Victorian views of old age influenced perceptions of the elderly artist. They also question the notion that Turner’s late work articulated a conclusive, radical vision heedless of public reaction, for evidence makes clear that he had a firm idea of the art market in his day.

Fully illustrated in color, this book is published on the occasion of an exhibition on view at the Tate Britain, London, from September 15, 2014, through January 18, 2015; at the J. Paul Getty Museum from February 24 through May 24, 2015; and at the de Young Museum in San Francisco from June 20 through September 20, 2015.

DAVID BLAYNEY BROWN is Manton Curator of British Art, 1790–1850, Tate Britain, where **AMY CON-CANNON** is assistant curator of British Art, 1790–1850. **SAM SMILES** is programme director for Art History and Visual Culture at the University of Exeter.

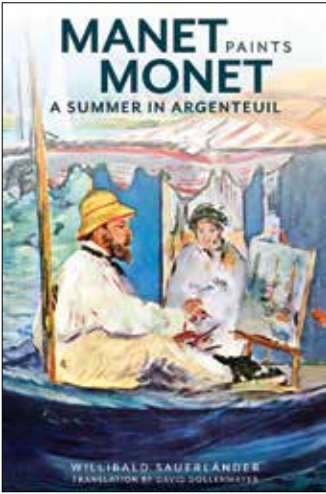
J. Paul Getty Museum
 224 pages, 9¼ x 11¾ inches
 130 color illustrations
 ISBN 978-1-60606-427-6, hardcover
 US \$49.95 T

NOVEMBER
NAO

> **ART HISTORY**



Joseph Mallord William Turner (British, 1775–1851), *Rain Clouds*, c. 1845. Watercolor on paper. London, Tate Britain.



*A bracing consideration of Impressionism
by way of a single masterwork*

Manet Paints Monet

A Summer in Argenteuil

Willibald Sauerländer

Translated by David Dollemayer

Manet Paints Monet focuses on an auspicious moment in the history of art. In the summer of 1874, Édouard Manet (1832–1883) and Claude Monet (1840–1926), two outstanding painters of the nascent Impressionist movement, spent their holidays together in Argenteuil on the Seine River. Their growing friendship is expressed in their artwork, culminating in Manet’s marvelous portrait of Monet painting on a boat.

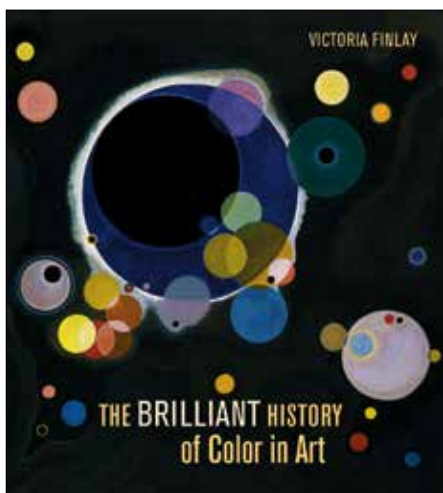
The boat was the ideal site for Monet to execute his new plein-air paintings, enabling him to depict nature, water, and the play of light. Similarly, Argenteuil was the perfect place for Manet, the great painter of contemporary life, to observe Parisian society at leisure. His portrait brings all the elements together—Manet’s own eye for the effect of social conventions and boredom on vacationers, and Monet’s eye for nature—but these qualities remain markedly distinct. With this book, esteemed art historian Willibald Sauerländer describes how Manet, in one instant, created a defining image of an entire epoch, capturing the artistic tendencies of the time in a masterpiece that is both graceful and profound.

WILLIBALD SAUERLÄNDER was professor of art history at the University of Freiburg; director of the Central Institute for Art History in Munich; Mellon Lecturer at the National Gallery of Art, Washington, D.C.; and visiting professor at many distinguished institutions. He is the author of, among others, *The Catholic Rubens*. **DAVID DOLLENMAYER** is a prizewinning emeritus professor of German at the Worcester Polytechnic Institute in Worcester, Massachusetts.

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 80 pages, 5 7/8 x 8 3/4 inches
 30 color and 8 b/w illustrations, 1 map
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 US \$19.95 T [UK £16.95]

NOVEMBER

> **ART HISTORY**



An irresistible look at the gorgeous colors that comprise the artist's palette

The Brilliant History of Color in Art

Victoria Finlay

The history of art is inseparable from the history of color. And what a fascinating story they tell together: one that brims with an all-star cast of characters, eye-opening details, and unexpected detours through the annals of human civilization and scientific discovery.

Enter critically acclaimed writer and popular journalist Victoria Finlay, who here takes readers across the globe and over the centuries on an unforgettable tour through the brilliant history of color in art. Written for newcomers to the subject and aspiring young artists alike, Finlay's quest to uncover the origins and science of color will beguile readers of all ages with its warm and conversational style. Her rich narrative is illustrated in full color throughout with 166 major works of art—most from the collections of the J. Paul Getty Museum.

Readers of this book will revel in a treasure trove of fun-filled facts and anecdotes. Were it not for Cleopatra, for instance, purple might not have become the royal color of the Western world. Without Napoleon, the black graphite pencil might never have found its way into the hands of Cézanne. Without mango-eating cows, the sunsets of Turner might have lost their shimmering glow. And were it not for the pigment cobalt blue, the halls of museums worldwide might still be filled with forged Vermeers.

Red ochre, green earth, Indian yellow, lead white—no pigment from the artist's broad and diverse palette escapes Finlay's shrewd eye in this breathtaking exploration.

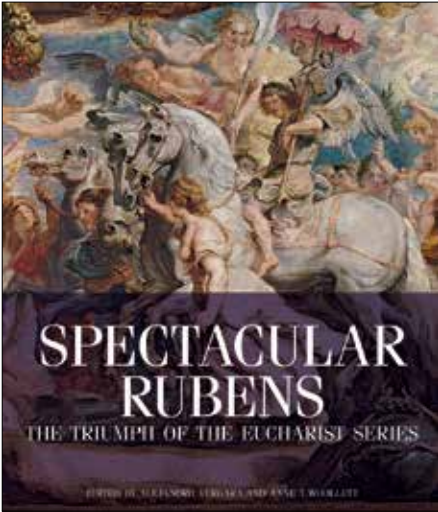
VICTORIA FINLAY is the author of *Color: A Natural History of the Palette* and *Jewels: A Secret History*. She was formerly arts editor at the *South China Morning Post*.



J. Paul Getty Museum
 128 pages, 9 x 10¼ inches
 166 color illustrations
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NOVEMBER

- > ART HISTORY
- > SCIENCE



This lavishly illustrated volume offers a fascinating glimpse into Rubens’s artistic process

Spectacular Rubens

The Triumph of the Eucharist Series

Edited by **Alejandro Vergara** and **Anne T. Woollett**

The six glorious scenes that make up the *Triumph of the Eucharist* series by Peter Paul Rubens (1577–1640) are highlights of the Museo Nacional del Prado’s superb collection of Flemish paintings. Completed in 1626, these brilliantly detailed sketches were painted at the behest of the Infanta Isabel Clara Eugenia in preparation for a series of monumental tapestries that are now considered among the finest made in Europe in the seventeenth century. Unfortunately, additions to the wooden supports, introduced after the paintings were created, made the panels considerably larger than Rubens intended and over time caused serious damage to the original sections. With the aid of the Getty Foundation’s Panel Paintings Initiative, the panels have been restored and returned to their original dimensions by the Prado, and the magnificent oil sketches can once again be placed on public view. This lushly illustrated and illuminating volume provides new insight into the history of the Eucharist series of paintings and tapestries and attests to Rubens’s exhilarating art.

Spectacular Rubens is published on the occasion of an exhibition of the paintings, on view at the Museo Nacional del Prado from March 25 through June 29, 2014, and at the J. Paul Getty Museum from October 14, 2014, through January 4, 2015.

ALEJANDRO VERGARA is senior curator of Flemish and Northern European paintings at the Museo Nacional del Prado, Madrid. **ANNE T. WOOLLETT** is curator of paintings at the J. Paul Getty Museum and the author of *Drama and Devotion*, *Miraculous Bouquets*, and *Rembrandt in Southern California*.

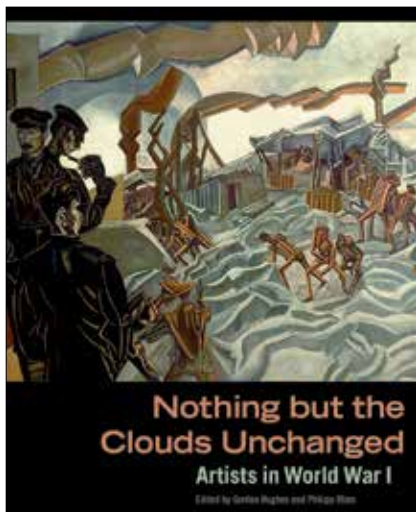
J. Paul Getty Museum
 112 pages, 9½ x 11 inches
 88 color and 10 b/w illustrations
 ISBN 978-1-60606-430-6, paper
 US \$24.95 T [UK £18.99]

OCTOBER

> ART HISTORY



Peter Paul Rubens (Flemish, 1577–1640), *The Defenders of the Eucharist*, c. 1625. Oil on panel. Madrid, Museo Nacional del Prado, P-1695.



An indelible portrait of how World War I influenced a generation of visual artists

Nothing but the Clouds Unchanged

Artists in World War I

Edited by Gordon Hughes and Philipp Blom

Much of how World War I is understood today is rooted in the artistic depictions of the brutal violence and considerable destruction that marked the conflict. *Nothing but the Clouds Unchanged* examines how the physical and psychological devastation of the war altered the course of twentieth-century artistic Modernism. Following the lives and works of fourteen artists before, during, and after the war, this book demonstrates how the conflict and the resulting trauma actively shaped artistic production. Featured artists include Georges Braque, Carlo Carrà, Otto Dix, Max Ernst, George Grosz, Ernst Ludwig Kirchner, Oskar Kokoschka, Käthe Kollwitz, Fernand Léger, Wyndham Lewis, André Masson, László Moholy-Nagy, Paul Nash, and Oskar Schlemmer. Materials from the Getty Research Institute’s special collections—including letters, popular journals, posters, sketches, propaganda, books, and photographs—situate the works of the artists within the historical context, both personal and cultural, in which they were created.

The volume accompanies a related exhibition on view at the Getty Research Institute Gallery from November 25, 2014, to April 19, 2015.

GORDON HUGHES is the Mellon Assistant Professor in the Department of Art History at Rice University. **PHILIPP BLOM** is an independent scholar who specializes in intellectual and cultural history.

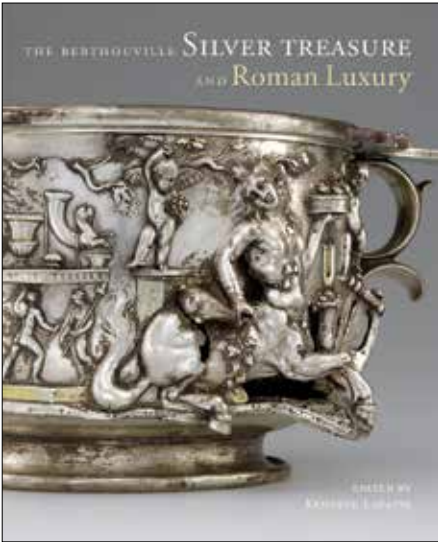
Getty Research Institute
 192 pages, 8 x 10 inches
 67 color and 23 b/w illustrations
 ISBN 978-1-60606-431-3, hardcover
 US \$40.00 X [UK £29.95]

NOVEMBER

> **ART HISTORY**



Oskar Kokoschka (Austrian, 1886–1980), *Bride of the Wind (Die Windsbraut)*, 1914. Oil on canvas. Kunstmuseum Basel, Inv. 1745.



This elegantly produced book unveils an ancient treasure to modern-day readers

The Berthouville Silver Treasure and Roman Luxury

Edited by Kenneth Lapatin

With contributions by Mathilde Avisseau-Broustet, Cécile Colonna, Isabelle Fauduet, Gaëlle Gautier, Susan Lansing Maish, Ruth Leader-Newby, and Eduardo Sánchez

In 1830 a farmer plowing a field near the village of Berthouville in Normandy, France, discovered a trove of ancient Roman silver objects weighing some 55 pounds (25 kilograms). The Berthouville treasure, as the find came to be known, includes two statuettes representing the Gallo-Roman god Mercury and approximately sixty vessels—bowls, cups, pitchers, and plates, many of which bear votive inscriptions—along with dozens of smaller components and fragments. Dedicated to Mercury by various individuals, the treasure, including some of the finest ancient Roman silver to survive, fortunately escaped being melted down. It was acquired by the Cabinet des médailles et antiques of the Bibliothèque Royale (now the Département des Monnaies, médailles et antiques of the Bibliothèque nationale de France), where it was displayed until late 2010, when it was brought in its entirety to the Getty Villa together with four large, late antique silver plates, each with its own colorful history, for comprehensive conservation treatment.

This sumptuously illustrated volume is published to accompany an exhibition of the same name, opening at the Getty Villa on November 18, 2014. It presents the highlights of the treasure and other Roman luxury arts from the holdings of the Cabinet des médailles—including precious gems, jewelry, gold coins, and colored marbles—and contextualizes them in a series of elucidating essays.

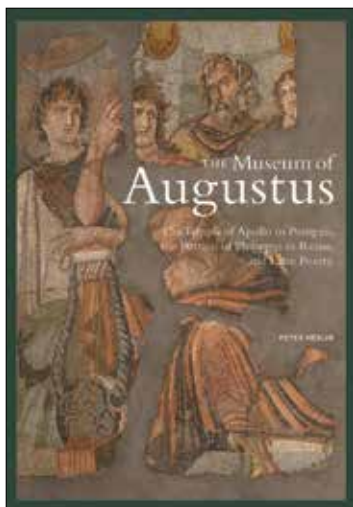
KENNETH LAPATIN is associate curator of antiquities at the J. Paul Getty Museum. He is the coauthor of *The Last Days of Pompeii: Decadence, Apocalypse, Resurrection*.

J. Paul Getty Museum
224 pages, 9 x 11 inches
98 color and 21 b/w illustrations, 2 maps
ISBN 978-1-60606-420-7, hardcover
US \$50.00 X [UK £39.95]

NOVEMBER

> **ANTIQUITIES**





An ambitious consideration of the dynamic interplay between Roman poetry and visual art

The Museum of Augustus

The Temple of Apollo in Pompeii, the Portico of Philippus in Rome, and Latin Poetry

Peter Heslin

In the *Odes*, Horace writes of his own work, “I have built a monument more enduring than bronze,”—a striking metaphor that hints at how the poetry and built environment of ancient Rome are inextricably linked. This fascinating work of original scholarship makes the precise and detailed argument that painted illustrations of the Trojan War, both public and private, were a collective visual resource for selected works of Virgil, Horace, and Propertius. Carefully researched and skillfully reasoned, the author’s claims are bold and innovative, offering a strong interpretation of the relationship between Roman visual culture and literature that will deepen modern readings of Augustan poets.

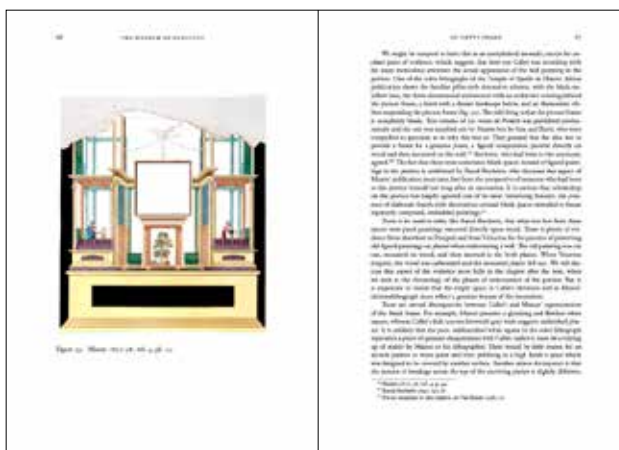
The Museum of Augustus first provides a comprehensive reconstruction of paintings from the remaining fragments of the cycle of Trojan frescoes that once decorated the Temple of Apollo in Pompeii. It then finds the echoes of these paintings in the Augustan-dated Portico of Philippus, now destroyed, which was itself a renovation of Rome’s de facto temple of the Muses—in other words, a museum, both in displaying art and offering a meeting place for poets. It next examines the responses of the Augustan poets to the decorative program of this monument that was intimately connected with their own literary aspirations. The book concludes by looking at the way Horace in the *Odes* and Virgil in the *Georgics* both conceptualized their poetic projects as temples to rival the museum of Augustus.

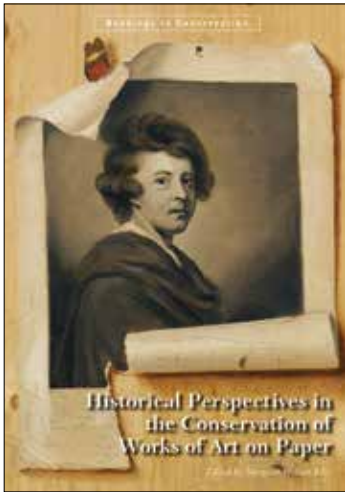
PETER HESLIN is a lecturer in the Department of Classics and Ancient History at Durham University.

J. Paul Getty Museum
 352 pages, 7 x 10 inches
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FEBRUARY

> CLASSICS





This volume gathers essential writings on the preservation of our artistic heritage

Historical Perspectives in the Conservation of Works of Art on Paper

Edited by Margaret Holben Ellis

This book is the seventh in the Readings in Conservation series, which gathers and publishes texts that have been influential in the development of thinking about the conservation of cultural heritage. The present volume provides a selection of more than ninety-five texts tracing the development of the conservation of works of art on paper.

Comprehensive and thorough, the book relates how paper conservation has responded to the changing place of prints and drawings in society. The readings include a remarkable range of historical selections from texts such as Renaissance printmaker Ugo da Carpi's sixteenth-century petition to the Venetian senate on his invention of chiaroscuro, Thomas Churchyard's 1588 essay in verse "A Sparke of Frenship and Warne Goodwill," and Robert Bell's 1773 piece "Observations Relative to the Manufacture of Paper and Printed Books in the Province of Pennsylvania." These are complemented by influential writings by such figures as A. H. Munsell, Walter Benjamin, and Jacques Derrida, along with a generous representation of recent scholarship. Each reading is introduced by short remarks explaining the rationale for its selection and the principal matters covered, and the book is supplemented with a helpful bibliography. This volume is an indispensable tool for museum curators, conservators, and students and teachers of the conservation of works of art on paper.

MARGARET HOLBEN ELLIS is Eugene Thaw Professor of Paper Conservation at the Conservation Center of the Institute of Fine Arts, New York University; she also serves as director of the Thaw Conservation Center, Morgan Library & Museum, New York.

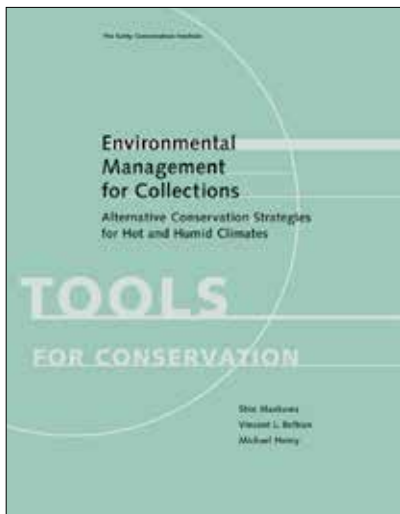
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FEBRUARY

> CONSERVATION



"Paper is Part of the Picture," print by George F. Trenholm. From *Strathmore Munsell Covers: A Demonstration Showing the Simplicity with Which They Represent a Perfect Background and Bring Color into Printing*, 1925, reproduced courtesy NYU IFA Conservation Center Special Collections.



This volume will provide much-needed guidance for curators and conservators alike

Environmental Management for Collections

Alternative Conservation Strategies for Hot and Humid Climates

Shin Maekawa, Vincent L. Beltran, and Michael Henry

In recent years more cultural institutions in hot and humid climates have been installing air-conditioning systems to protect their collections and provide comfort for both employees and visitors. This practice, however, can pose complications, including problems of installation and maintenance as well as structural damage to buildings, while failing to provide collections with a viable conservation environment.

This volume offers hands-on guidance to the specific challenges involved in conserving cultural heritage in hot and humid climates. Initial chapters present scientific and geographic overviews of these climates, outline risk-based classifications for environmental control, and discuss related issues of human health and comfort. The authors then describe climate management strategies that offer effective and reliable alternatives to conventional air-conditioning systems and that require minimal intervention to the historic fabric of buildings that house collections. The book concludes with seven case studies of successful climate improvement projects undertaken by the Getty Conservation Institute in collaboration with cultural institutions around the world. Appendixes include a unit conversion table, a glossary, and a full bibliography.

This book is an essential tool for cultural heritage conservators and museum curators, as well as other professionals involved in the design, construction, and maintenance of museums and other buildings housing cultural heritage collections in hot and humid climates.

SHIN MAEKAWA is a senior scientist at the Getty Conservation Institute. **VINCENT L. BELTRAN** is an assistant scientist at the Getty Conservation Institute. **MICHAEL HENRY** is a principle at Watson and Henry Associates, in Bridgeton, New Jersey.

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FEBRUARY

> CONSERVATION



An innovative study that will change the way we conduct manuscript research

Manuscript Cultures of Colonial Mexico and Peru New Questions and Approaches

Edited by Thomas B. F. Cummins, Emily Engel, Barbara Anderson, and Juan Ossio

This volume showcases dynamic developments in the field of manuscript research that go beyond traditional textual, iconographic, or codicological studies. Using state-of-the-art conservation technologies, scholars investigate how four manuscripts—the Galvin Murúa, the Getty Murúa, the Florentine Codex, and the *Relación de Michoacán*—were created and demonstrate why these objects must be studied in a comparative context. The forensic study of manuscripts provides art historians, anthropologists, curators, and conservators with effective methods for determining authorship, identifying technical innovations, and contextualizing illustrated histories. This information, in turn, allows for more nuanced arguments that transcend the information that the written texts and painted images themselves provide. The book encourages scholars to think broadly about the manuscripts of colonial Mexico and Peru in the sixteenth and seventeenth centuries and employ new techniques and methods of research.

THOMAS B. F. CUMMINS is the Dumbarton Oaks Professor of the History of Pre-Columbian and Colonial Art and chair of the Department of the History of Art and Architecture at Harvard University. **EMILY ENGEL** is chair and assistant professor in the Department of Fine Arts at the College of Mount Saint Vincent, New York. **BARBARA ANDERSON** is an independent curator and art historian. **JUAN OSSIO** is senior professor in the Departamento de Ciencias Sociales at the Pontificia Universidad Católica del Perú, and from 2008 to 2011 served as the inaugural Peruvian Minister of Culture.

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JANUARY

- > ART HISTORY
- > LATIN AMERICAN HISTORY



Unknown, probably Martín de Murúa (Spanish, c. 1525–1618). *Paradisial Andean Landscape*. From Martín de Murúa, *Historia del origen, y genealogía real de los reyes del Piru*, 1590, fol. 1v. Collection of Séan Galvin.

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Are you researching Impressionist watercolors? Beginning a conservation project on Japanese lacquerware? Looking for all of Julia Margaret Cameron's influential photographs in one easy-to-access place? The Getty's Virtual Library now provides a digital location for the curious-minded reader and art professional alike to find the resources they need. Over 250 books from the capacious backlog—many of them no longer in print—are now available as downloadable PDFs.

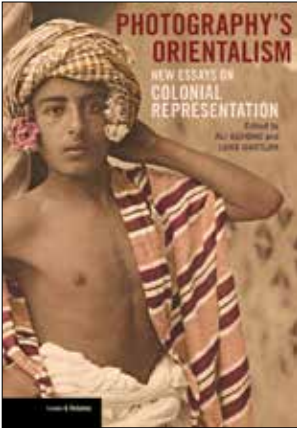
The publications, the earliest of which dates from 1954, span the Getty's rich publishing history and include catalogues that highlight masterpieces from Getty collections, translations of groundbreaking texts on the visual arts, essential works of art historical research, exhibition catalogues, journals,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

From Courbet to chromatography, from Modernist architecture to manuscript painting, the Virtual Library brings a remarkable breadth of subjects to vivid life and is an indispensable resource for scholars, students, and bibliophiles.

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New E-Book

Explores the interplay between nineteenth-century photography and Europe's vision of the Middle East

Photography's Orientalism

New Essays on Colonial Representation

Edited by Ali Behdad and Luke Gartlan

The Middle East played a critical role in the development of photography as a new technology and an art form. Likewise, photography was instrumental in cultivating and maintaining Europe's distinctively Orientalist vision of the Middle East. As new advances enhanced the versatility of the medium, nineteenth-century photographers were able to mass-produce images to incite and satisfy the demands of the region's burgeoning tourist industry and the appetites of armchair travelers in Europe. In this way, the evolution of modern photography fueled an interest in visual contact with the rest of the world.

Photography's Orientalism offers the first in-depth cultural study of the works of European and non-European photographers active in the Middle East and India, focusing on the photographic, literary, and historical representations of this region and beyond. The essays explore the relationship between art and politics by unpacking the connection between the European presence there and aesthetic representations produced by traveling and resident photographers, thereby contributing to how the history of photography is understood.

ALI BEHDAD is John Charles Hillis Professor of Literature and chair of the English Department at the University of California, Los Angeles. His books include *Belated Travelers: Orientalism in the Age of Colonial Dissolution* and *A Forgetful Nation: On Immigration and Cultural Identity in the United States*.

LUKE GARTLAN is a lecturer in the School of Art History at the University of St Andrews, Scotland. His most recent publication is "'Bronzed and Muscular Bodies': Jinrikishas, Tattooed Bodies, and Yokohama Photography," in *Transculturation in British Art, 1770–1930*. He is also editor of the journal *History of Photography*.

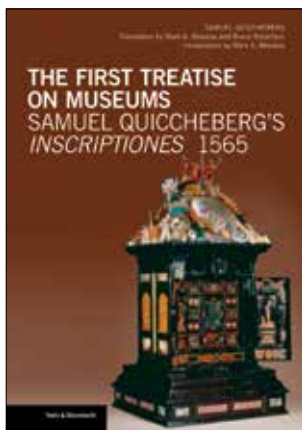
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AVAILABLE

> PHOTOGRAPHY

New E-Book

A new translation of an influential sixteenth-century study goes digital



The First Treatise on Museums Samuel Quiccheberg's *Inscriptiones*, 1565

Samuel Quiccheberg

Introduction by Mark A. Meadow

Translation by Mark A. Meadow and Bruce Robertson

Samuel Quiccheberg's *Inscriptiones*, first published in Latin in 1565, is an ambitious effort to demonstrate the pragmatic value of curiosity cabinets, or *Wunderkammern*, to princely collectors in sixteenth-century Europe and, by so doing, inspire them to develop their own such collections. Quiccheberg shows how the assembly and display of physical objects offered nobles a powerful means to expand visual knowledge, allowing them to incorporate empirical and artisanal expertise into the realm of the written word. But in mapping out the collectability of the material world, Quiccheberg did far more than create a taxonomy. Rather, he demonstrated how organizing objects made their knowledge more accessible; how objects, when juxtaposed or grouped, could tell a story; and how such strategies could enhance the value of any single object.

Quiccheberg's descriptions of early modern collections provide both a point of origin for today's museums and an implicit critique of their aims, asserting the fundamental research and scholarly value of collections: collections are to be used, not merely viewed. *The First Treatise on Museums* makes Quiccheberg's now rare publication available in an English translation. Complementing the translation are a critical introduction by Mark A. Meadow and a preface by Bruce Robertson.

MARK A. MEADOW is associate professor in the Department of History of Art and Architecture at the University of California, Santa Barbara. His publications include *Pieter Bruegel the Elder's Netherlandish Proverbs and the Practice of Rhetoric* and a translation of Symon Andriessoon's *Duytsche Adagia ofte Spreecwoorden*. **BRUCE ROBERTSON** is professor in the Department of History of Art and Architecture and director of the Art, Design & Architecture Museum at the University of California, Santa Barbara.

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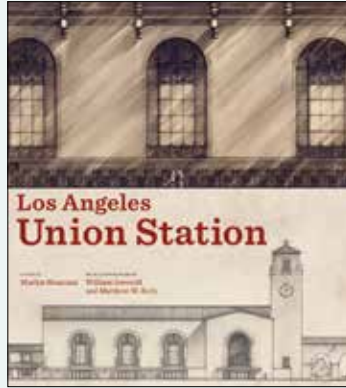
AVAILABLE

> ART HISTORY

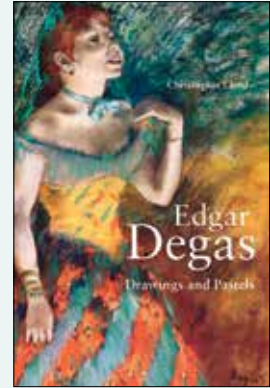
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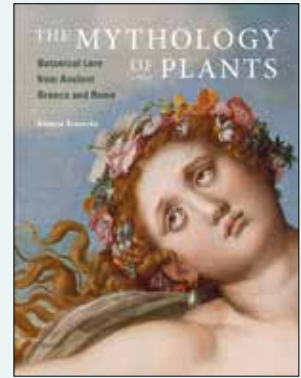
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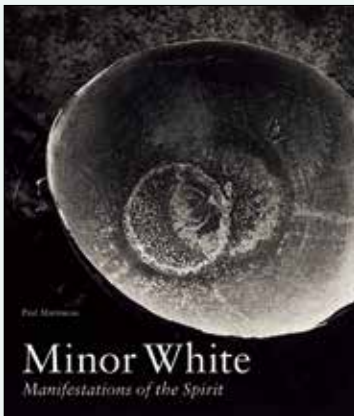
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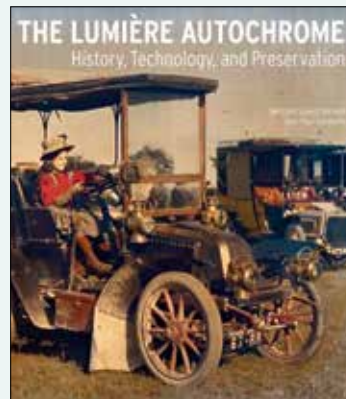
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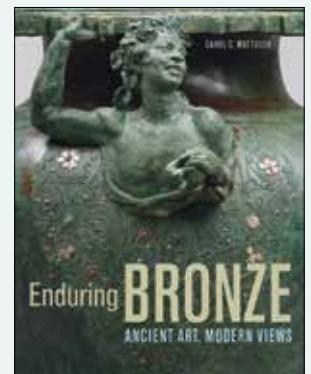
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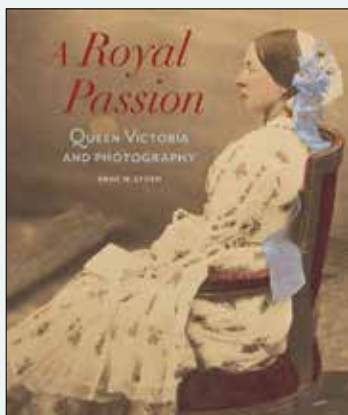
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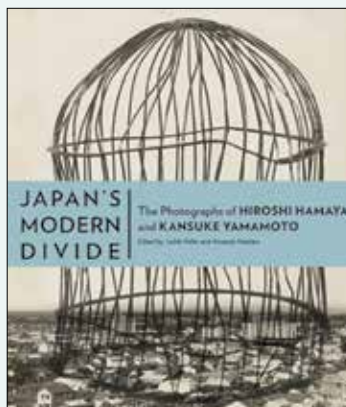
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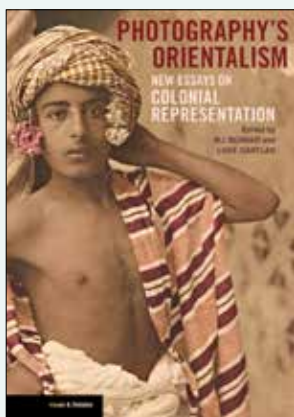
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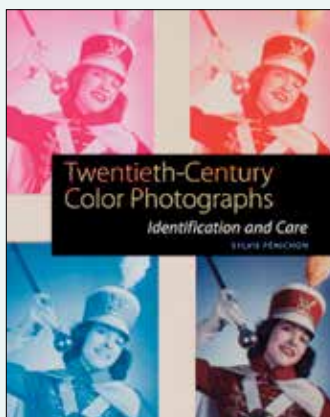
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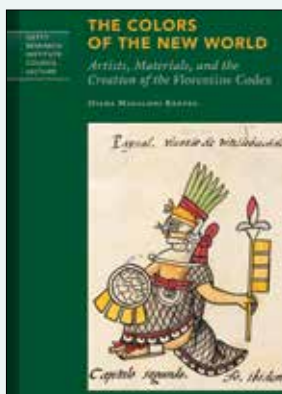
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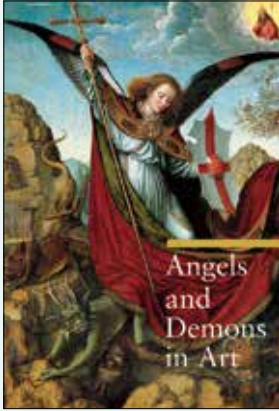


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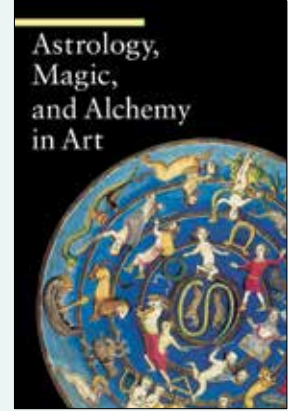
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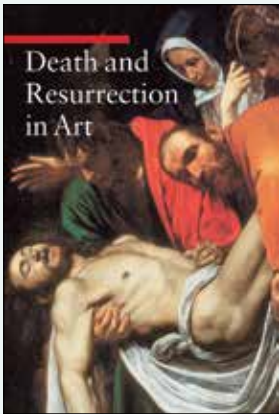
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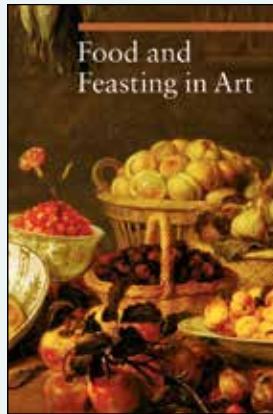
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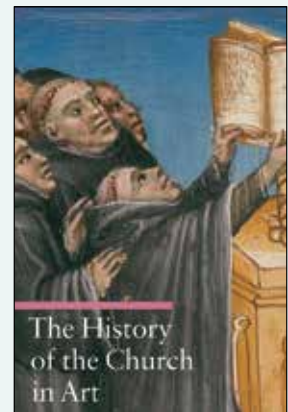
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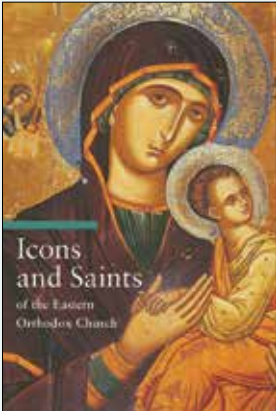
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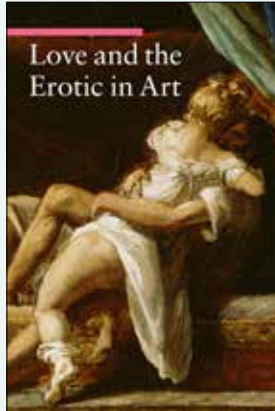
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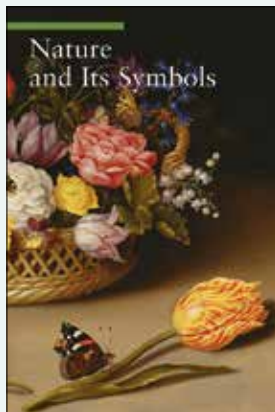
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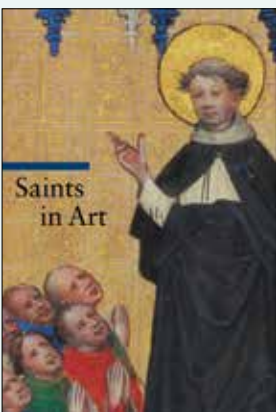
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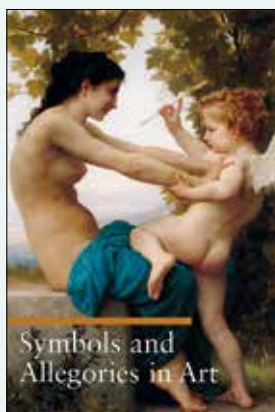
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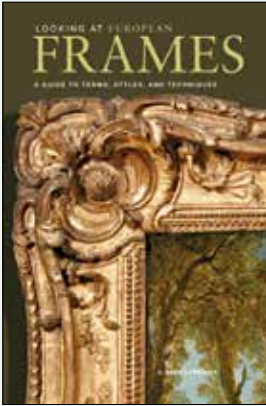


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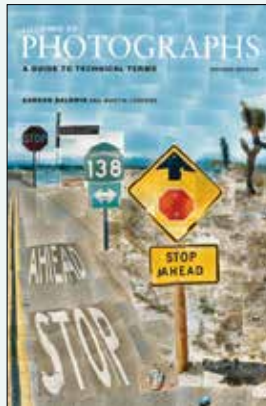
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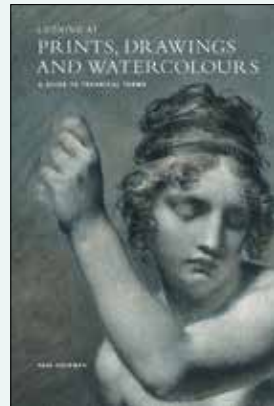
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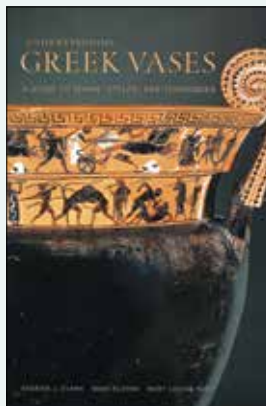
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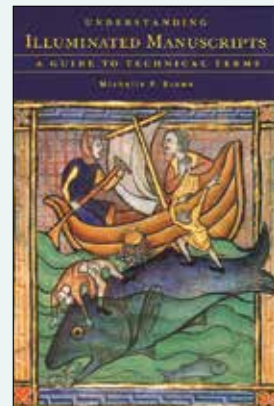
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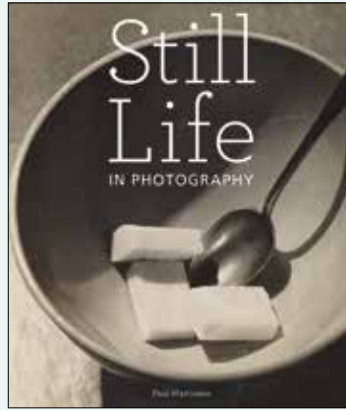
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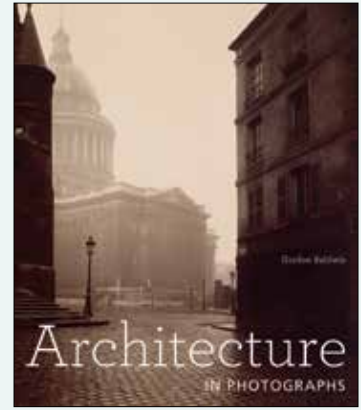
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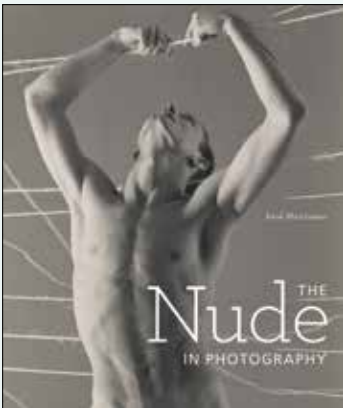
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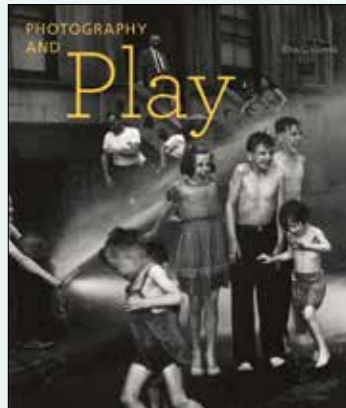
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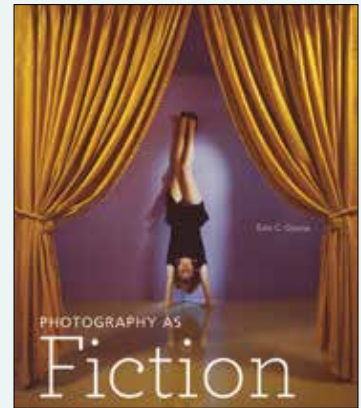
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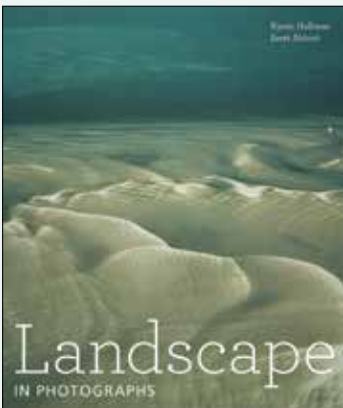
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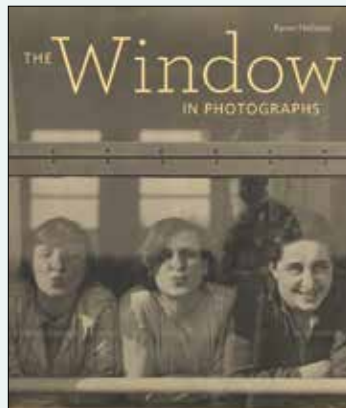
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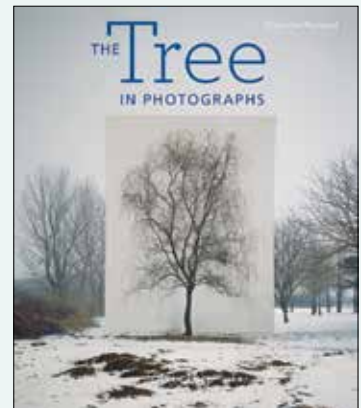
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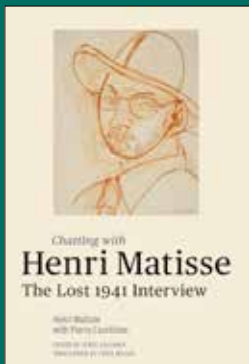
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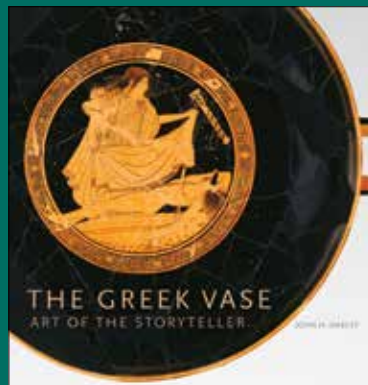
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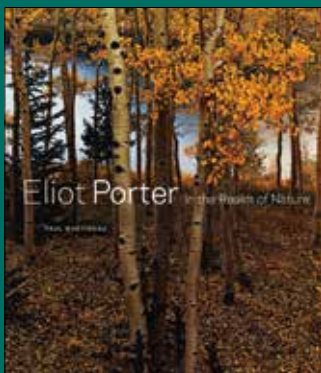
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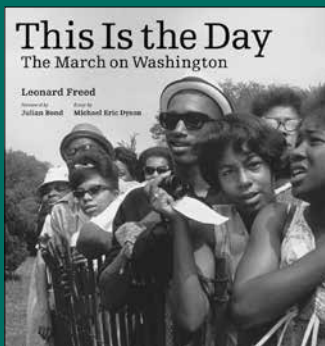
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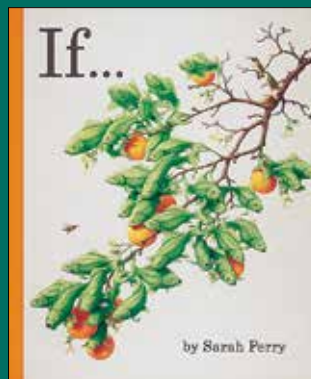
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