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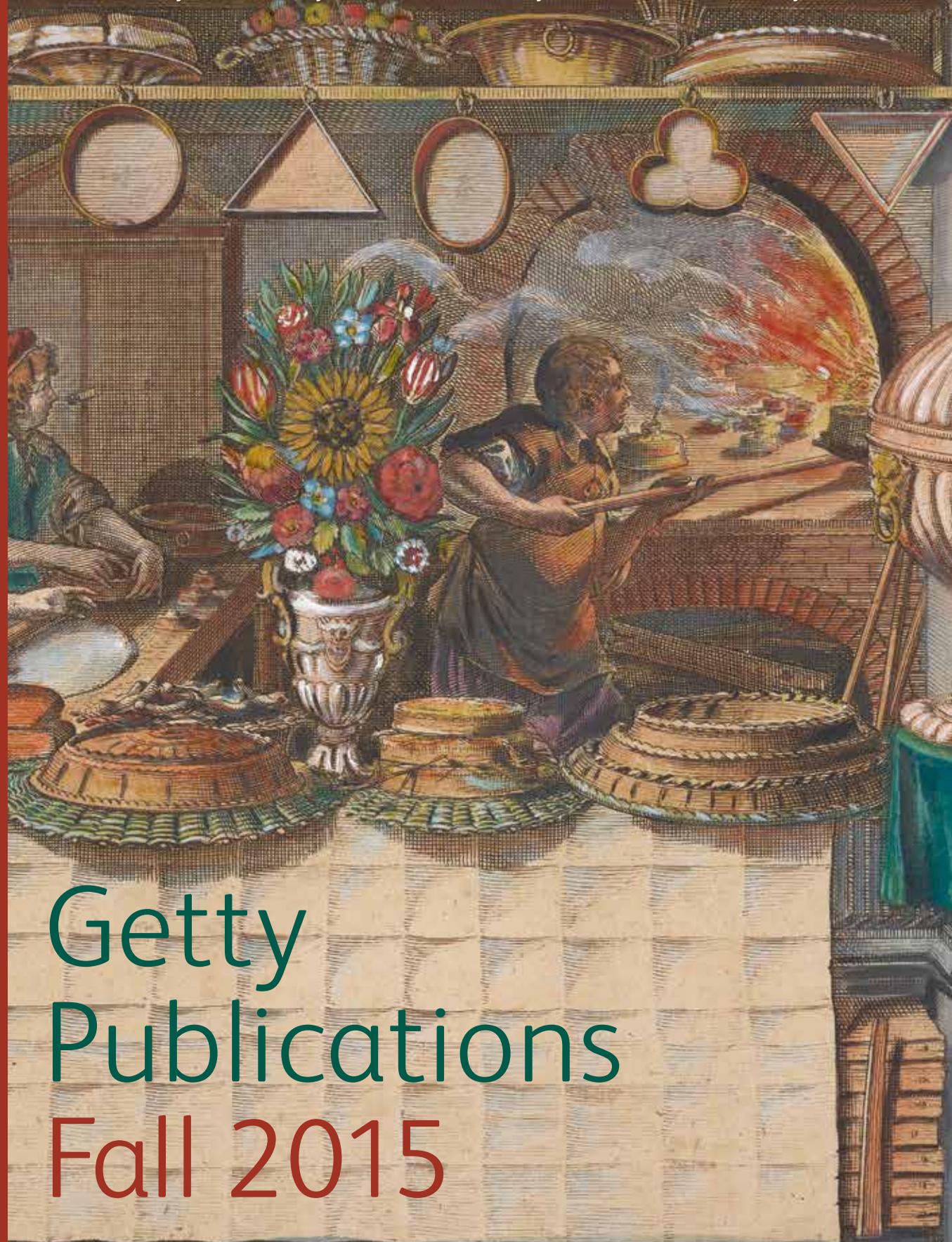
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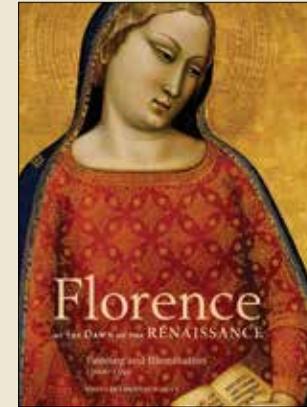
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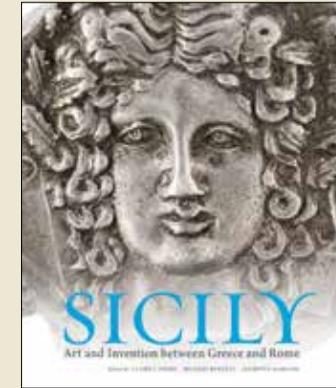
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Cover: Abraham Bosse (French, 1602–1670). *The pastry shop, Netherlands (detail)*, ca. 1635, hand-colored etching, engraving, gouache and gold, 26.5 x 33.5 cm (10.4 x 13.3 in.). Getty Research Institute, Los Angeles. From *The Edible Monument: The Art of Food for Festivals* edited by Marcia Reed. See page 10.

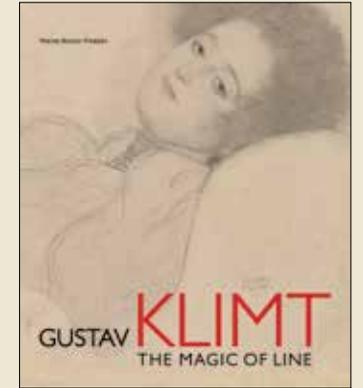
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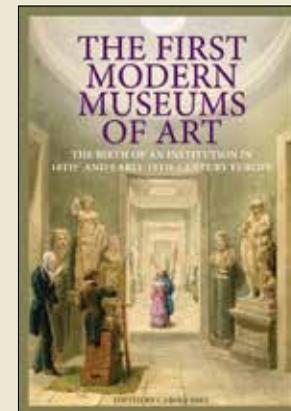
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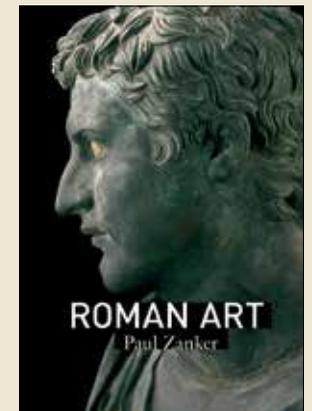
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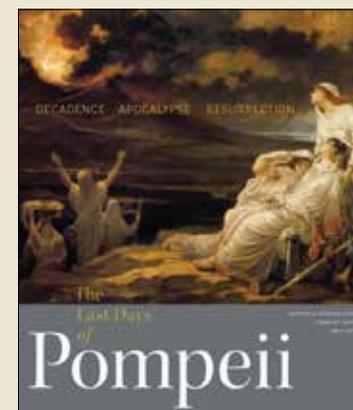
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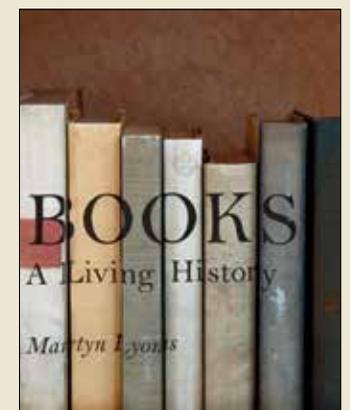
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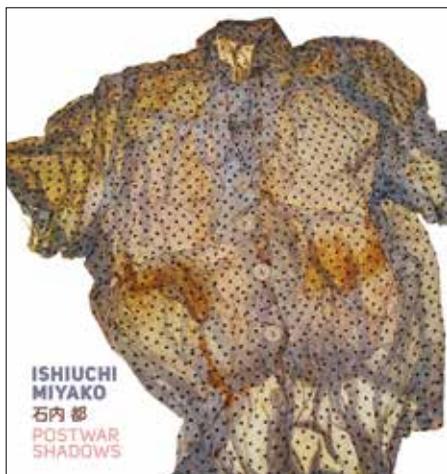
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A rich and captivating exploration of one of Japan's most influential photographers

Ishiuchi Miyako

Postwar Shadows

Amanda Maddox

A maverick in the history of photography, Ishiuchi Miyako (b. 1947) burst onto the scene in Tokyo during the mid-1970s, at a time when men dominated the field in Japan. Working prodigiously over the last forty years, she has created an impressive oeuvre and quietly influenced generations of photographers born in the postwar era. Recipient of the prestigious Hasselblad Award in 2014, Ishiuchi ranks as one of the most significant photographers working in Japan today.

Spurred by her contentious relationship with her hometown, Yokosuka — site of an important American naval base since 1945 — Ishiuchi chose that city as her first serious photographic subject. Grainy, moody, and deeply personal, these early projects established her career. This choice of subject also defined the beginning of Ishiuchi's extended exploration of the American occupation and the shadows it cast over postwar Japan.

Ishiuchi has since addressed the theme of occupation both indirectly — through her photographs of scars, skin, and other markers of time on the human body — and more explicitly, with her images of garments and accessories once owned by victims of the atomic blast in Hiroshima. Essays featured in this volume reveal the past as the wellspring of Ishiuchi's work and the present moment as her principal subject.

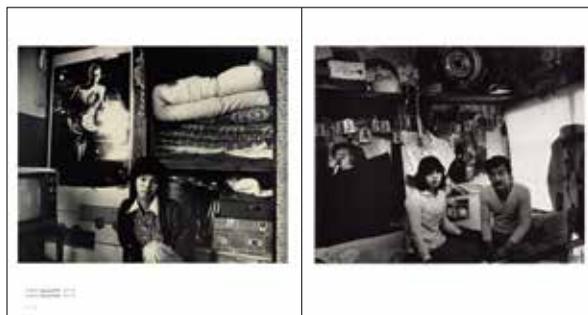
Ishiuchi Miyako: Postwar Shadows — which includes a selection of more than 100 works — is published on the occasion of an exhibition by the same name, on view at the J. Paul Getty Museum at the Getty Center, Los Angeles, from October 5, 2015, to February 21, 2016.

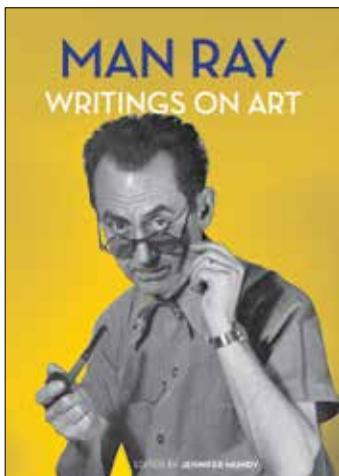
AMANDA MADDOX is assistant curator in the Department of Photographs at the J. Paul Getty Museum.

J. Paul Getty Museum
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OCTOBER

> **PHOTOGRAPHY**





A compelling collection of the artist's astute prose, revealing interviews, and illuminating ephemera

Man Ray
Writings on Art

Edited by Jennifer Mundy

Man Ray (1890–1976) was a pioneer of the Dada movement in the United States and France and a central protagonist of Surrealism. Today he is one of the best-known American artists of the twentieth century, celebrated above all for his innovative and often seductively glamorous photography. Surprisingly, given Man Ray's key role in the history of early-twentieth-century Modernism, a comprehensive collection of his writings on art has not been published in English until now.

Man Ray: Writings on Art fills a conspicuous gap in scholarship on the artist and his period. It brings together his most significant writings, many of them published here for the first time. These occasionally quixotic texts, which include artist books, essays, interviews, letters, and visual poems, reveal the incredible scale of the artist's output and the remarkable continuity of his aesthetic and political beliefs. This volume offers a long overdue vision of Man Ray as someone who used words both as a creative medium and as a means of articulating ideas about the nature and value of art. With richly reproduced illustrations, it provides powerful insight not only to scholars of art history and academics, but also to working artists and those who count themselves as Man Ray fans.

JENNIFER MUNDY is head of collection research at Tate, London.

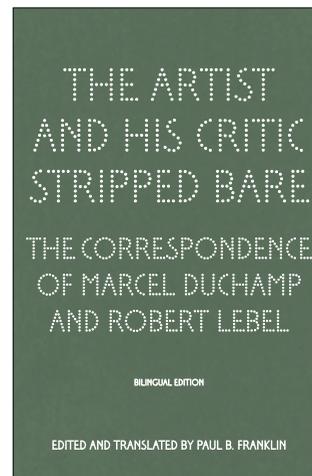


Man Ray (American, 1890–1976). *Self-Portrait*, 1916, gelatin silver print, 9.5 x 7 cm (3 3/4 x 2 3/4 in.). J. Paul Getty Museum, Los Angeles. © Man Ray Trust ARS-ADAGP

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JANUARY
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> ART HISTORY



This fascinating translation gathers letters between a seminal twentieth-century artist and his greatest advocate

The Artist and His Critic Stripped Bare
The Correspondence of Marcel Duchamp and Robert Lebel

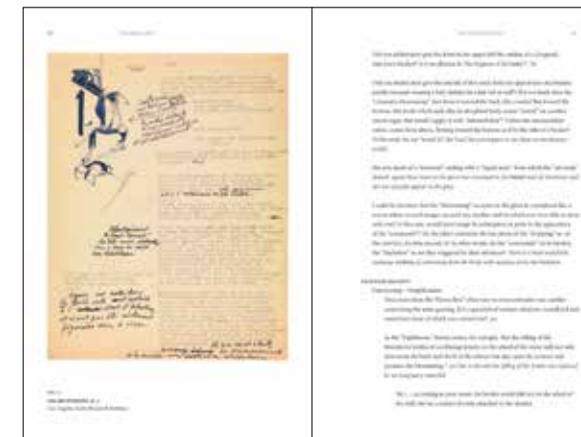
Bilingual Edition

Edited and translated by Paul B. Franklin
With a foreword by Jean-Jacques Lebel

Robert Lebel, French art critic and collector, was instrumental in rendering Marcel Duchamp's often hermetic life, art, and ideas accessible to a wider public across Europe and the United States, principally with his 1959 publication *Sur Marcel Duchamp*, the first monograph and catalogue raisonné devoted to the artist. Duchamp was a willing partner in the book's creation. In fact, his active participation in both its conception and layout was so substantial that the book is considered part of the artist's oeuvre. But the project took six years to complete. The trials, tribulations, quarrels, and machinations that plagued the production, publication, and publicity of *Sur Marcel Duchamp* are the focus of this correspondence between two life-long friends.

Translated and printed in full together for the first time, and including the original French texts, these letters, postcards, and telegrams from the collection of the Getty Research Institute offer uncensored access to the evolution of the relationship between Lebel and Duchamp from December 1946 to April 1967. They provide valuable information about their daily activities as well as those of friends and colleagues, vital details concerning their various collective projects, and illuminating insights into their thinking about art and life. These documents, witty and sincere, bear witness to the art of friendship and a friendship in art.

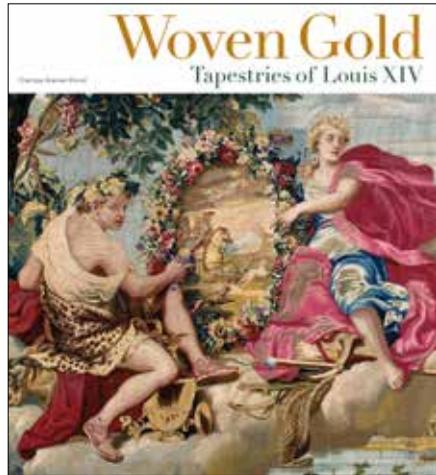
PAUL B. FRANKLIN is an independent scholar and editor-in-chief of the bilingual scholarly journal *Étant donné Marcel Duchamp*. **JEAN-JACQUES LEBEL** is an artist who lives and works in Paris.



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384 pages, 6 x 9 inches
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FEBRUARY

> ART HISTORY



A gorgeously illustrated account of the luxurious tapestries collected by Louis XIV

Woven Gold
Tapestries of Louis XIV

Charissa Bremer-David

With essays by Pascal-François Bertrand, Arnauld Brejon de Lavergnée, and Jean Vittet

Meticulously woven by hand with wool, silk, and gilt-metal thread, the tapestry collection of the Sun King, Louis XIV of France, represents the highest achievements of the art form. Intended to enhance the king's reputation by visualizing his manifest glory and to promote the kingdom's nascent mercantile economy, the royal collection of tapestries included antique and contemporary sets that followed the designs of the greatest artists of the Renaissance and Baroque periods, including Raphael, Giulio Romano, Rubens, Vouet, and Le Brun. Ranging in date from about 1540 to 1715 and coming from weaving workshops across northern Europe, these remarkable works portray scenes from the bible, history, and mythology. As treasured textiles, the works were traditionally displayed in the royal palaces when the court was in residence and in public on special occasions and feast days. They are still little known, even in France, as they are mostly reserved for the decoration of elite state residences and ministerial offices.

This catalogue accompanies an exhibition of fourteen marvelous examples of the former royal collection that will be displayed exclusively at the J. Paul Getty Museum at the Getty Center from December 15, 2015, to May 1, 2016. Lavishly illustrated, the volume presents for the first time in English the latest scholarship of the foremost authorities working in the field.

CHARISSA BREMER-DAVID is curator in the Department of Sculpture and Decorative Arts at the J. Paul Getty Museum. She is author of *French Tapestries and Textiles in the J. Paul Getty Museum* (Getty Publications, 1997) and has published extensively on French tapestries.

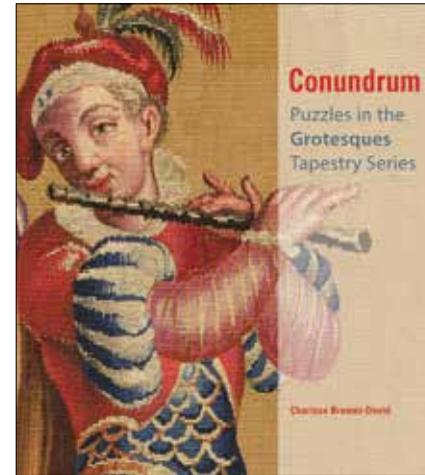


Brussels, workshop of Frans Geubels (Flemish, fl. ca. 1545–85) following a design by Giovanni da Udine (Italian, 1487–1564), in collaboration with other artists from the workshop of Raphael (Italian, 1483–1520). Tapestry, *The Triumph of Bacchus from the Triumph of the Gods* (detail), ca. 1560. Wool, silk, and gilt-metal-wrapped thread. Mobilier National, Paris, GMTT 1/3. Photo credit: Image © Le Mobilier National. Photo by Lawrence Perquis

J. Paul Getty Museum
136 pages, 12 x 11 inches
97 color and 10 b/w illustrations
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DECEMBER

> ART HISTORY



A remarkable book on some of the most appealing and perplexing tapestries ever created

Conundrum
Puzzles in the *Grottesques* Tapestry Series

Charissa Bremer-David

The whimsical imagery of four tapestries in the permanent collection of the J. Paul Getty Museum and currently on display at the Getty Center is perplexing. Created in France at the Beauvais manufactory between 1690 and 1730, these charming hangings, unlike most French tapestries of the period, appear to be purely decorative, with no narrative thread, no theological moral, and no allegorical symbolism. They belong to a series called the *Grottesques*, inspired by ancient frescos discovered during the excavation of the Roman emperor Nero's Domus Aurea, or Golden House, but the origins of their mysterious subject matter have long eluded art historians. Based on seven years of research, *Conundrum: Puzzles in the Grottesques Tapestry Series* reveals for the first time that the artist responsible for these designs, Jean-Baptiste Monnoyer (1636–1699), actually incorporated dozens of motifs and vignettes from a surprising range of sources: antique statuary, Renaissance prints, Mannerist tapestry, and Baroque art, as well as contemporary seventeenth-century urban festivals, court spectacle, and theater.

Conundrum illustrates the most interesting of these sources alongside full-color details and overall views of the four tapestries. The book's informative and engaging essay identifies and decodes the tapestries' intriguing visual puzzles, enlightening our understanding and appreciation of the series' unexpectedly rich intellectual underpinnings.

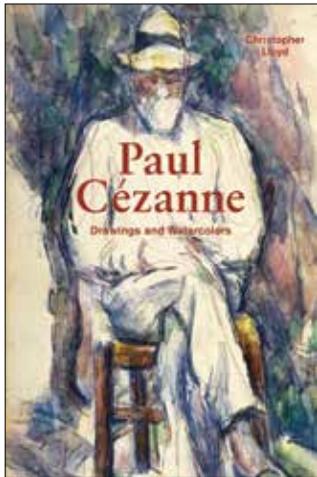
CHARISSA BREMER-DAVID is curator in the Department of Sculpture and Decorative Arts at the J. Paul Getty Museum. She is author of *French Tapestries and Textiles in the J. Paul Getty Museum* (Getty Publications, 1997) and has published extensively on French tapestries.



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DECEMBER

> ART HISTORY



A beguiling tour through the great artist's stunning drawings and watercolors

Paul Cézanne

Drawings and Watercolors

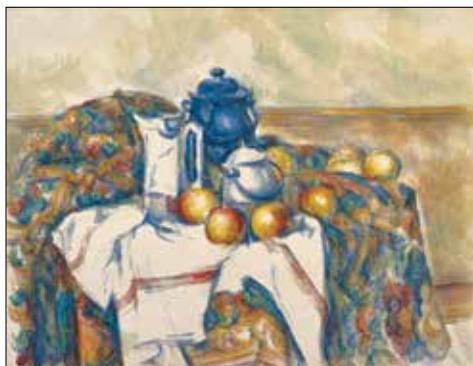
Christopher Lloyd

Paul Cézanne (1839–1906) was one of the most influential artists of his day, producing work derived from “the most acute sensibility at grips with the most searching rationality” according to his friend, the writer Joachim Gasquet. Honoring tradition while also challenging it, his example made possible the advances of numerous younger artists such as Henri Matisse, Pablo Picasso, and Georges Braque, thereby paving the way for the emergence of modern art.

Cézanne’s novel approach was evident as much in his drawings and watercolors as in his oil paintings. While the hundreds of drawings that the artist left behind in his sketchbooks confirm the centrality of this medium to his artistic practice, his watercolors from the 1890s were undertaken as works of art in their own right. These latter efforts — most of them landscapes and still lifes executed in Provence in the South of France — rank among the finest achievements in this difficult medium from any period.

This beautifully illustrated volume traces the development of Cézanne’s style through his works on paper. Diverse in subject matter and execution, his drawings and watercolors include copies of other masters’ works, studies of his immediate family and their domestic surroundings, and preliminary ideas for finished compositions. They reveal Cézanne as someone deeply committed to devising a process for comprehending and recording the world as he saw it. The result is some of the most absorbing art ever created.

CHRISTOPHER LLOYD was surveyor of the Queen’s Pictures in the British Royal Collection from 1988 to 2005. He is the author of *Edgar Degas: Drawings and Pastels* (Getty Publications, 2014).

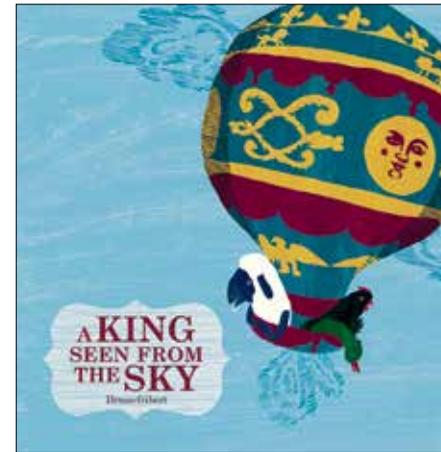


Paul Cézanne (French, 1839–1906), *Still Life with Blue Pot*, c. 1900. Watercolor over graphite, 48.1 x 63.2 cm (18¹¹/₁₆ x 24⁷/₁₆ in.). J. Paul Getty Museum, Los Angeles, 83.GC.221

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SEPTEMBER
NAO

> ART HISTORY



A rollicking and fantastical tale of the first hot-air balloon ride and the animals who were its passengers

A King Seen from the Sky

Bruno Gibert

This delightful book by award-winning children’s book author and illustrator Bruno Gibert is inspired by the true story of the first flight of living creatures in a handmade aircraft. On September 19, 1783, the Montgolfier brothers demonstrated their new invention, the hot-air balloon or *montgolfière*, at the Palace of Versailles before a large crowd, including Louis XVI and Marie Antoinette. Considered too dangerous for human passengers, the experimental vessel carried a sheep, a duck, and a hen in its basket. The balloon flew for about eight minutes, covered a distance of roughly two miles, and reached an altitude of more than 1,500 feet before landing safely. The animals’ balloon ride caused a sensation and the first human flight followed a few months later.

By the end of 1783, Louis XVI had ennobled the Montgolfier family in recognition of the brothers’ important achievements, which perhaps prompted a royal celebration for the animals like the one depicted in the book. In Gibert’s fantasy, the animals anger the king at the fete by describing him as “no bigger than the tiniest snail” when viewed from high above the ground, and Louis imprisons them in the Bastille. While the direct role of talking animals in the storming of the Bastille in 1789 can’t quite be supported by historical evidence, this book does vividly evoke the stirring developments in aeronautics that took place right around the time of the French Revolution. Ages five to seven.

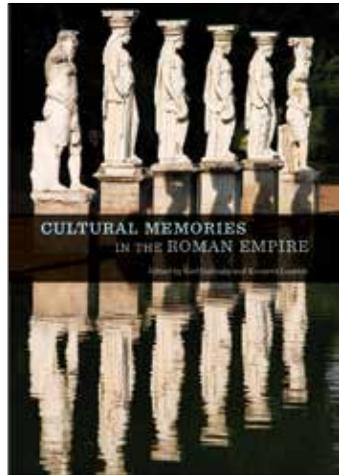
BRUNO GIBERT is a children’s book author and illustrator; he also writes novels for adults. His book *Le Petit Gibert Illustré* received the Prix Coup de Coeur du Salon de Montreuil in 2010.



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SEPTEMBER

> CHILDREN’S



An interdisciplinary and magisterial volume at the cutting edge of memory studies

Cultural Memories in the Roman Empire

Edited by Karl Galinsky and Kenneth Lapatin

With contributions by Susan Alcock, Jas' Elsner, Alicia Jiménez, Zena Kamash, Rachel Kousser, Elizabeth Marlowe, Carlos Noreña, Felipe Rojas, C. Brian Rose, Steven Rutledge, John Weisweiler, Tim Whitmarsh, Greg Woolf, and Ann Marie Yasin

Memory studies — one of the most vibrant research fields of the present day — brings together such diverse disciplines as art and archaeology, history, religion, literature, sociology, media studies, and neuroscience. In scholarship on ancient Rome, studies of social and cultural memory complement traditional approaches, opening up new horizons as we contemplate the ancient world.

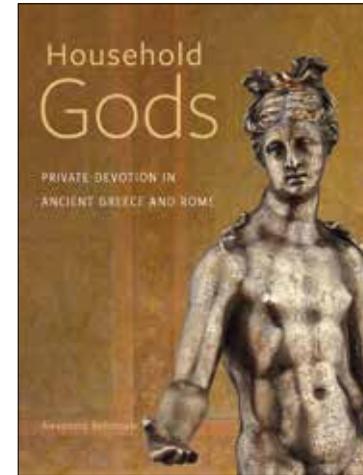
The fifteen essays presented here explore memory in the Roman Empire, addressing a wide spectrum of cultural phenomena from a range of approaches. Ancient Rome was a memory culture par excellence and memory pervades all aspects of Roman culture, from literature and art to religion and politics. This volume is the first to address the cultural artifacts of Rome through the lens of memory studies. An essential guide to the material culture of Rome, this book brings important new concepts to the fore for both scholars of the ancient world and those of social and cultural memory throughout human history.

KARL GALINSKY is Floyd A. Cailloux Centennial Professor of Classics and Distinguished Teaching Professor at the University of Texas at Austin. **KENNETH LAPATIN** is associate curator of antiquities at the J. Paul Getty Museum and is most recently the coeditor of *Power and Pathos: Bronze Sculpture of the Hellenistic World* (Getty Publications, 2015) and author of *Luxus: The Sumptuous Arts of Greece and Rome* (Getty Publications, 2015).

J. Paul Getty Museum
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JANUARY

> CLASSICS



An intimate look at the religious objects and practices of antiquity

Household Gods

Private Devotion in Ancient Greece and Rome

Alexandra Sofroniew

Daily religious devotion in the Greek and Roman worlds centered on the family and the home. Besides official worship in rural sacred areas and at temples in towns, the ancients kept household shrines with statuettes of different deities that could have a deep personal and spiritual meaning. Roman houses were often filled with images of gods. Gods and goddesses were represented in mythological paintings on walls and in decorative mosaics on floors, in bronze and marble sculptures, on ornate silver dining vessels, and on lowly clay oil lamps that lit dark rooms. Even many modest homes had one or more religious objects that were privately venerated. Ranging from the humble to the magnificent, these small objects could be fashioned in any medium from terracotta to precious metal or stone.

Showcasing the collections in the Getty Villa, this book's emphasis on the spiritual beliefs and practices of individuals promises to make the works of Greek and Roman art more accessible to readers. Compelling representations of private religious devotion, these small objects express personal ways of worshiping that are still familiar to us today. A chapter on contemporary domestic worship further enhances the relevance of these miniature sculptures for modern viewers.

ALEXANDRA SOFRONIEW was assistant curator of antiquities at the J. Paul Getty Museum. She has curated exhibitions for the Allard Pierson Museum, Amsterdam, and the Ashmolean Museum, Oxford. Currently, she teaches classical archaeology at St. John's College, Oxford.

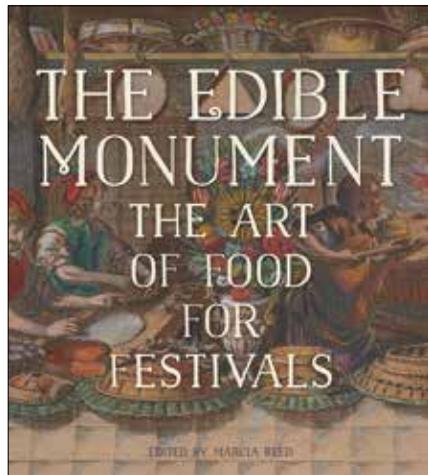
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FEBRUARY

> ANTIQUITIES



Unknown (Roman). Statuette of Hygeia, first half of the second century, bronze, 16.5 cm (6 1/2 in.). J. Paul Getty Museum, Los Angeles, 96.AB.195.2. Gift of Barbara and Lawrence Fleischman. Photo Bruce White Photography



A sumptuous account of the dynamic interplay between art and the culinary in the Western World

The Edible Monument

The Art of Food for Festivals

Edited by Marcia Reed

With contributions by Charissa Bremer-David, Joseph Imorde, Marcia Reed, and Anne Willan

The Edible Monument considers the elaborate architecture, sculpture, and floats made of food that were designed for court and civic celebrations in early modern Europe. These include popular festivals such as Carnival and the Italian Cuccagna. Like illuminations and fireworks, ephemeral artworks made of food were not well documented and were challenging to describe because they were perishable and thus quickly consumed or destroyed. In times before photography and cookbooks, there were neither literary models nor a repertoire of conventional images for how food and its preparation should be explained or depicted.

Although made for consumption, food could also be a work of art, both as a special attraction and as an expression of power. Formal occasions and spontaneous celebrations drew communities together, while special foods and seasonal menus revived ancient legends, evoking memories and recalling shared histories, values, and tastes.

Drawing on books, prints, and scrolls that document festival arts, elaborate banquets, and street feasts, the essays in this volume examine the mythic themes and personas employed to honor and celebrate rulers; the methods, materials, and wares used to prepare, depict, and serve food; and how foods such as sugar were transformed to express political goals or accomplishments.

This book is published on the occasion of an exhibition at the Getty Research Institute from October 13, 2015, to March 23, 2016.

MARCIA REED is chief curator at the Getty Research Institute. She is coeditor of *China on Paper* (Getty Publications, 2007).



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OCTOBER

> ART HISTORY



A pioneering volume on four iconic figures of West Coast Minimalism

Made in Los Angeles

Materials, Processes, and the Birth of West Coast Minimalism

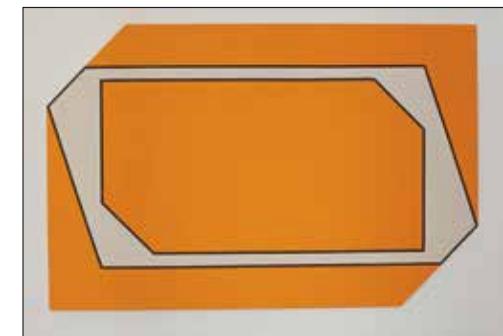
Rachel Rivenc

In the 1960s, a group of Los Angeles artists fashioned a body of work that has come to be known as the “LA Look” or West Coast Minimalism. Its distinct aesthetic is characterized by clean lines, simple shapes, and pristine reflective or translucent surfaces, and often by the use of bright, seductive colors. While the role of materials and processes in the advent of these truly indigenous Los Angeles art forms has often been commented on, it has never been studied in depth — until now.

Made in Los Angeles focuses on four pioneers of West Coast Minimalism — Larry Bell, Robert Irwin, Craig Kauffman, and John McCracken — whose working methods, often borrowed from other industries, featured the use of synthetic paints and resins as well as industrial processes to create objects that are both painting and sculpture. Bell, for example, coated plate glass with films of material that alter the way the light is absorbed, reflected, and transmitted, while Kauffman employed a process usually reserved for commercial signs for his work. McCracken coated plywood with fiberglass then spray-painted it with countless layers of automotive paints, and Irwin spray-painted discs of hammered aluminum or vacuum-formed plastics. The detailed study of each artist’s work is presented in the context of the emergence of modern art in Los Angeles, the burgeoning mid-twentieth-century gallery scene, and the light-infused LA cityscape.

Initially undertaken as part of the Pacific Standard Time: Art in L.A. 1945–1980 initiative, this volume combines technical art history and scientific analysis to investigate conservation issues associated with the work of these artists, which are often emblematic of issues in the conservation of contemporary art in general.

RACHEL RIVENC is an associate scientist at the Getty Conservation Institute.

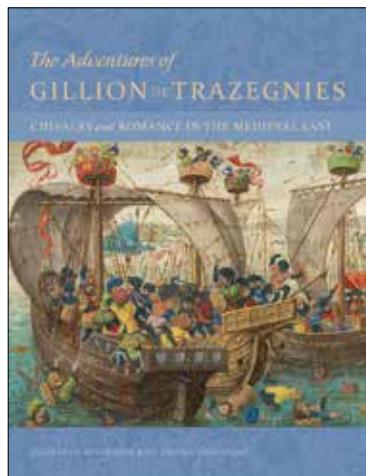


Larry Bell (b. 1939). *Lil Orphan Annie*, 1960. Acrylic on canvas, 96 x 144 inches (243.8 x 365.8 cm), collection of the artist. Photo Holly Brobst, © Larry Bell

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FEBRUARY

> CONSERVATION



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Elizabeth Morrison and Zrinka Stahuljak

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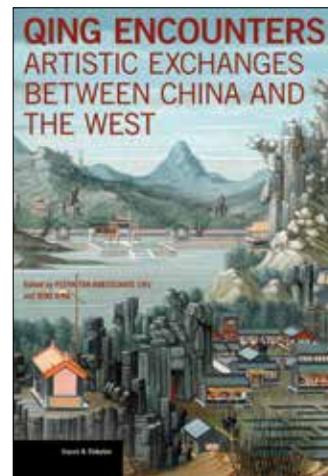
ELIZABETH MORRISON is senior curator of manuscripts at the J. Paul Getty Museum and is a specialist in Flemish illumination. **ZRINKA STAHULJAK** is professor of French and comparative literature at the University of California, Los Angeles, and has published widely on romance and the medieval Mediterranean.



Lieven van Lathem (Flemish, about 1430–1493), *Gracienne Taking Leave of Her Father the Sultan*, after 1464. In *The Romance of Gillion de Trazegnies*. Tempera colors, gold, and ink on parchment. J. Paul Getty Museum, Los Angeles, Ms. 111, fol. 188v

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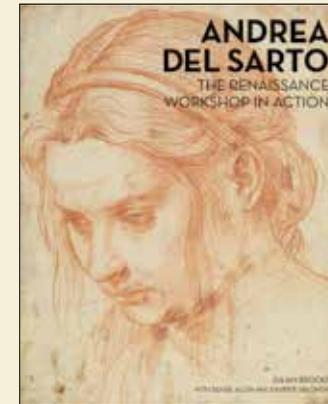
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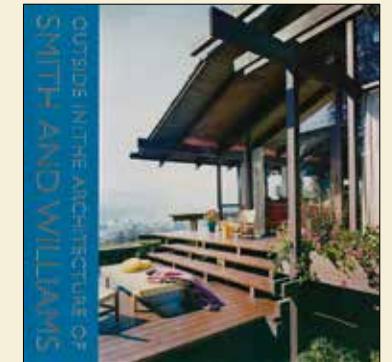
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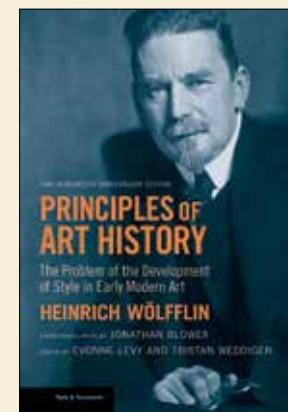
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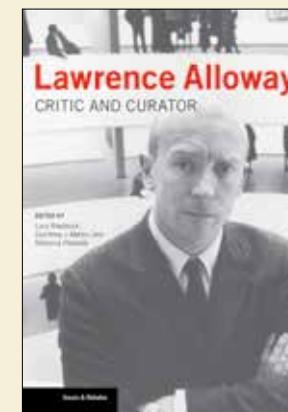
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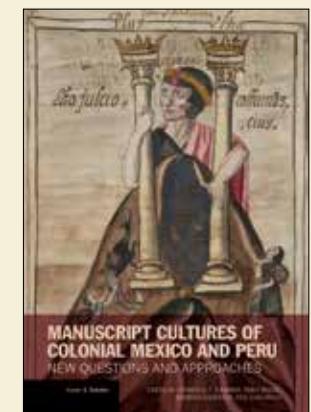
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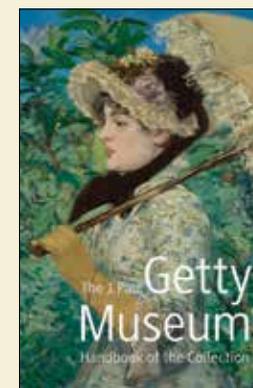
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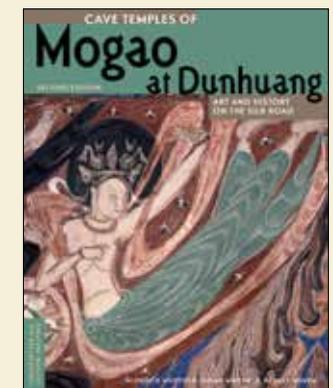
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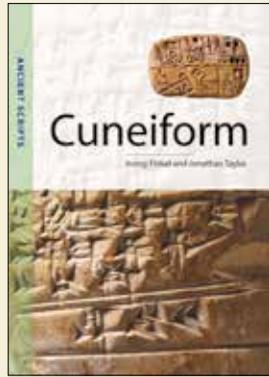


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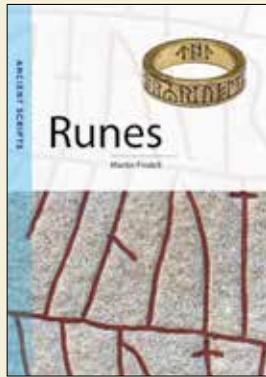


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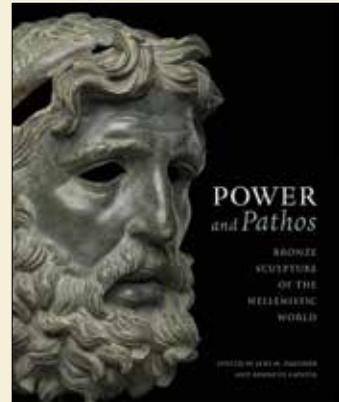
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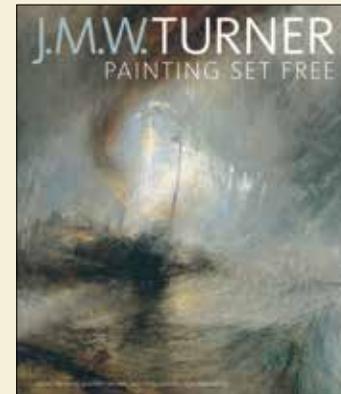
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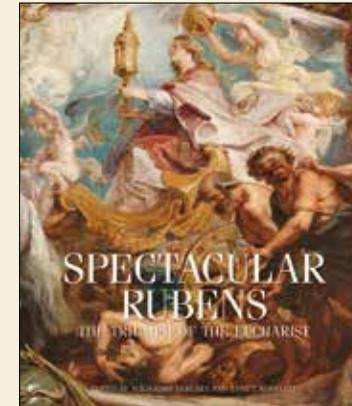
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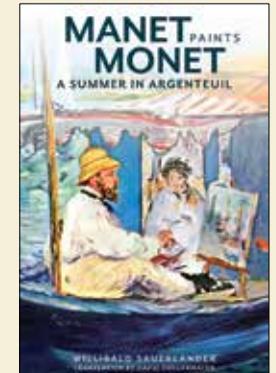
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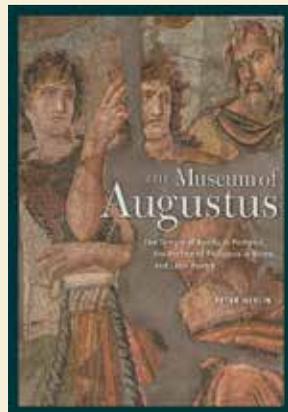
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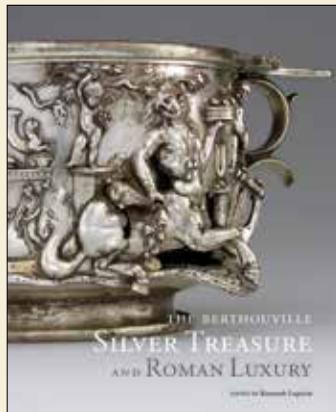
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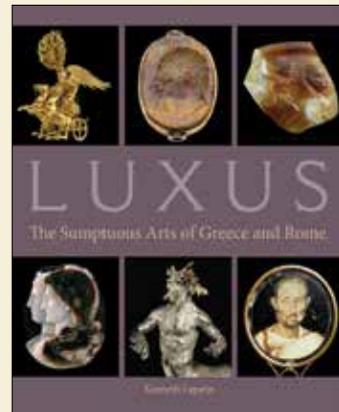
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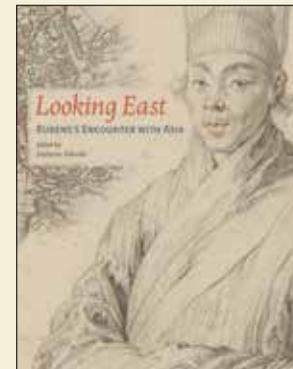
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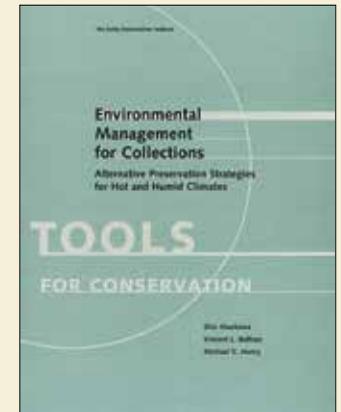
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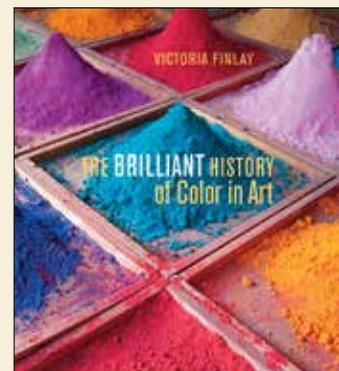
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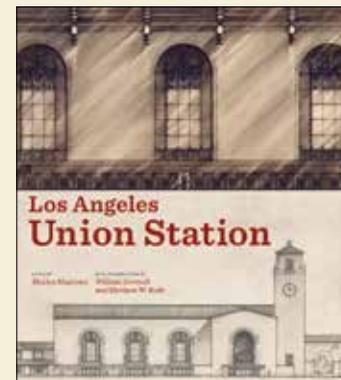
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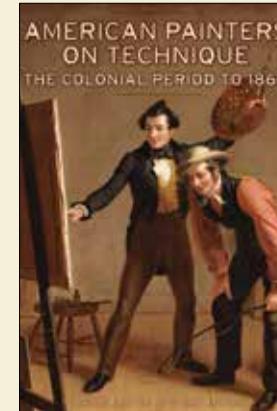
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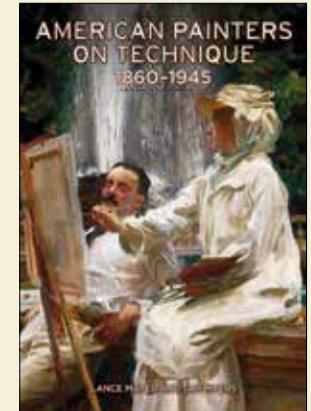
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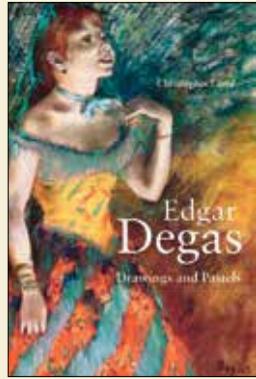


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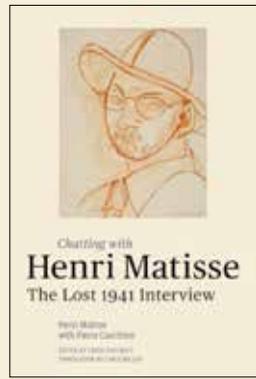


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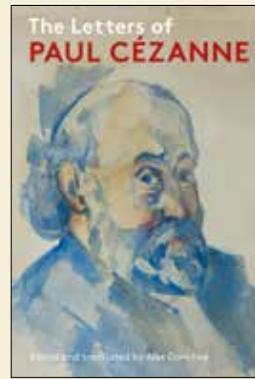
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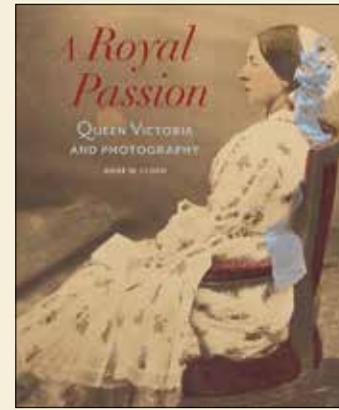
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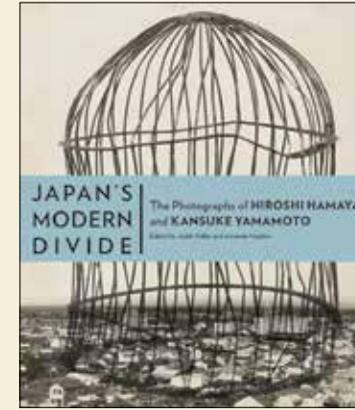
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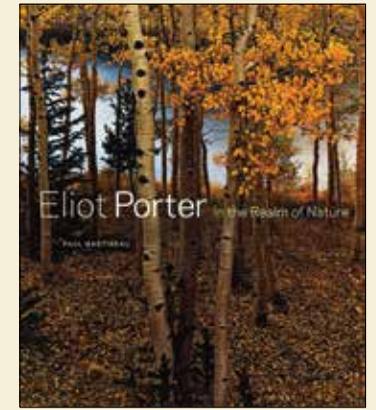
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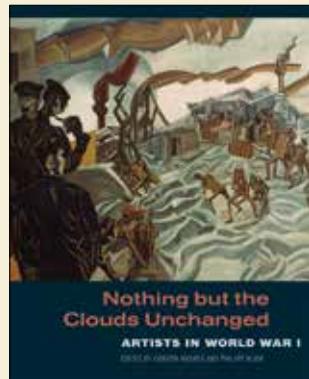
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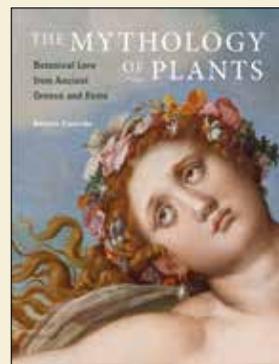
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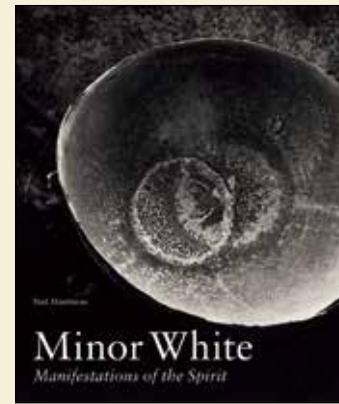
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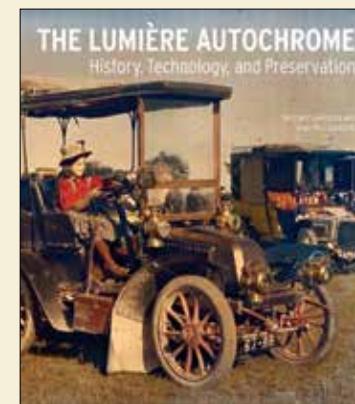
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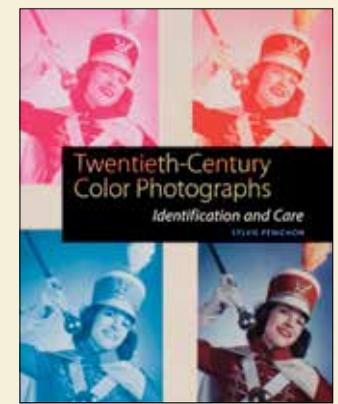
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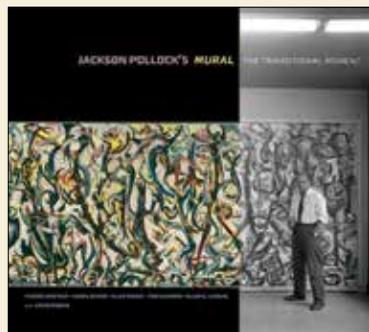
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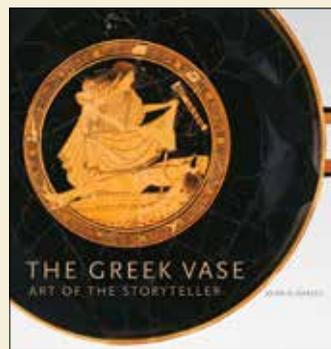
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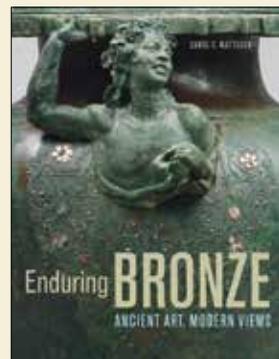
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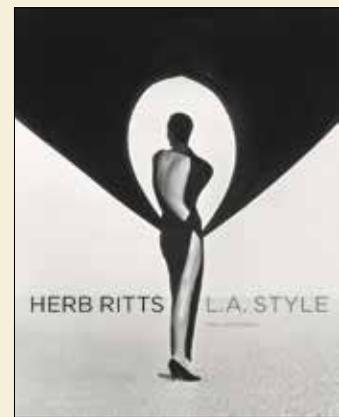
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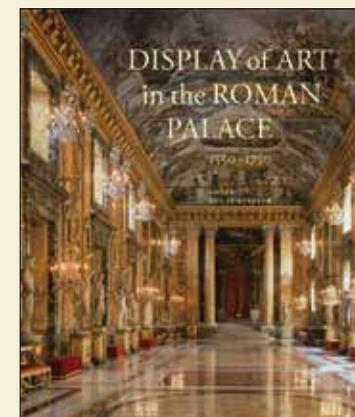
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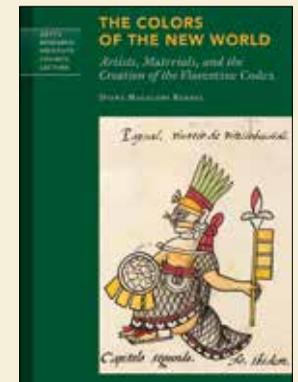
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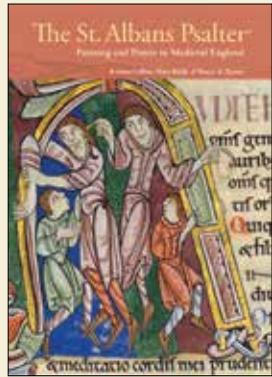


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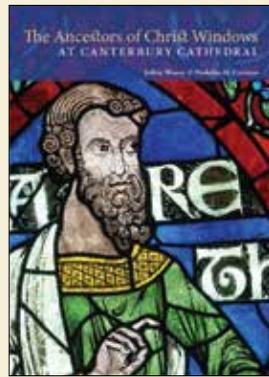


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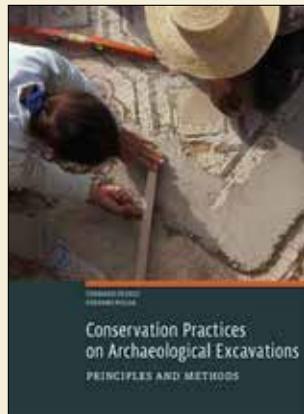
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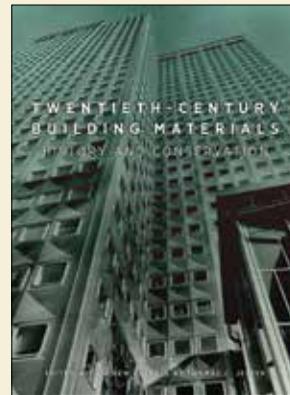
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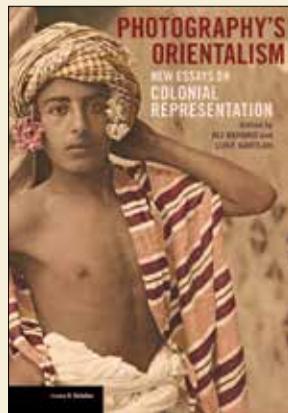
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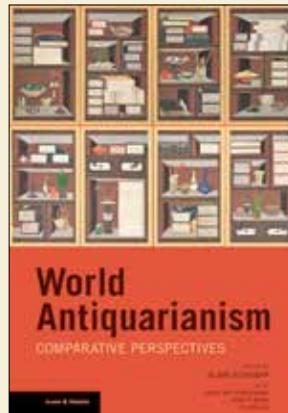
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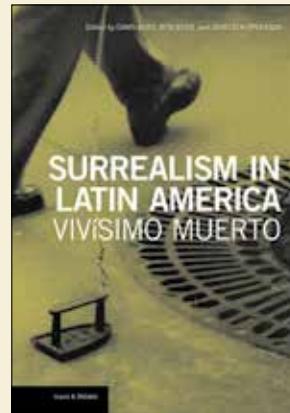
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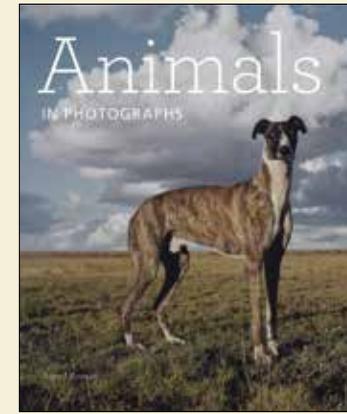


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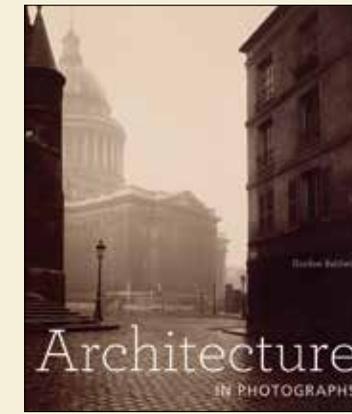


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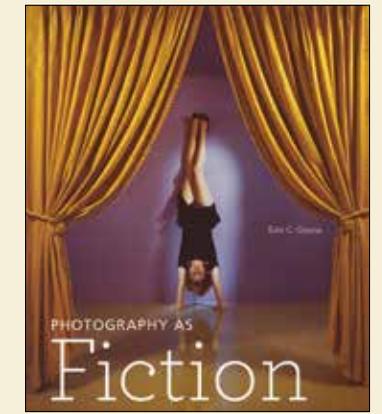
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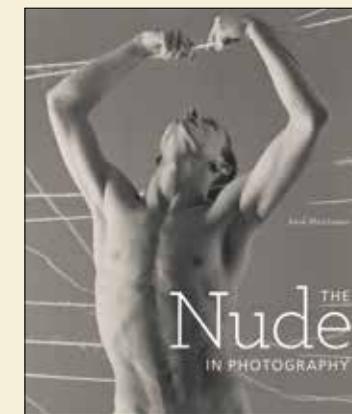
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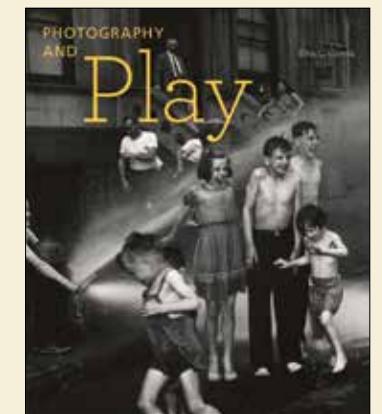
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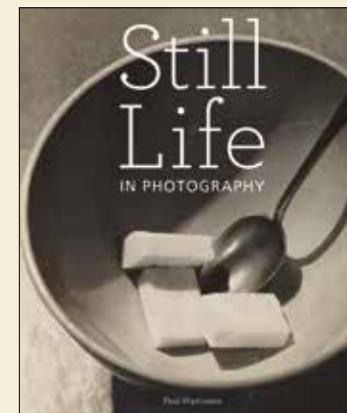
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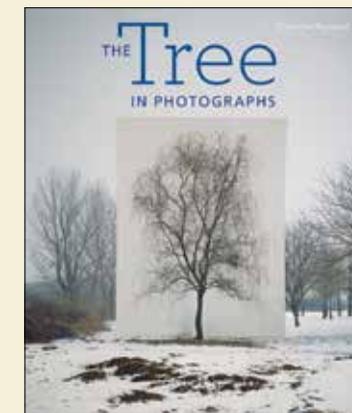
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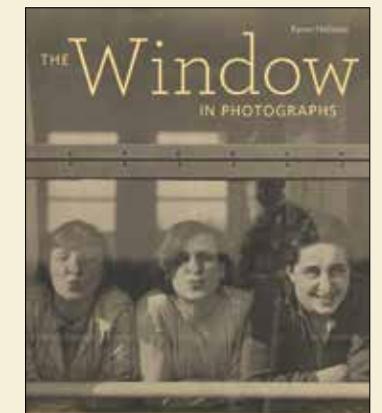
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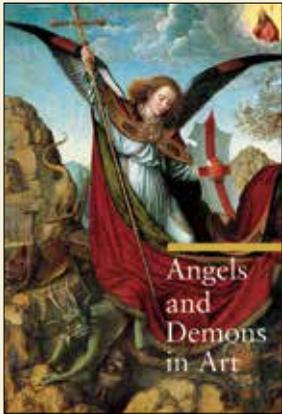


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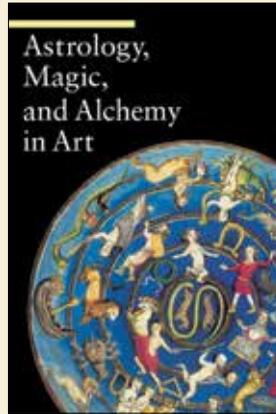
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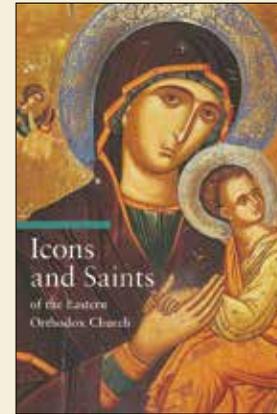
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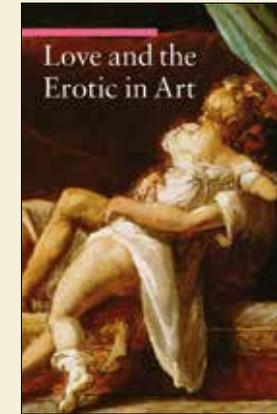
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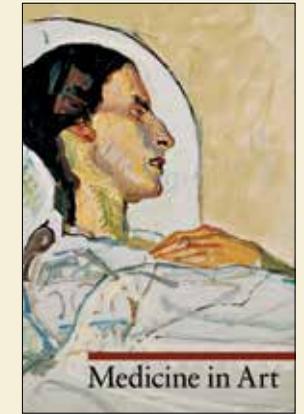
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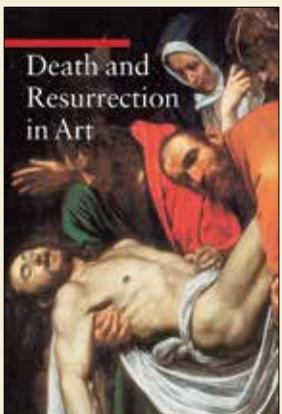
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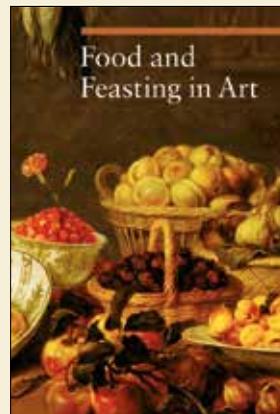
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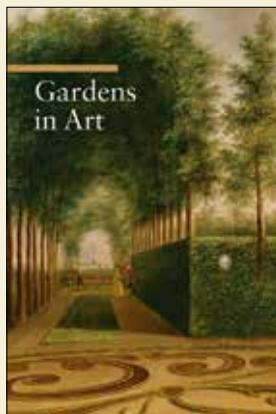
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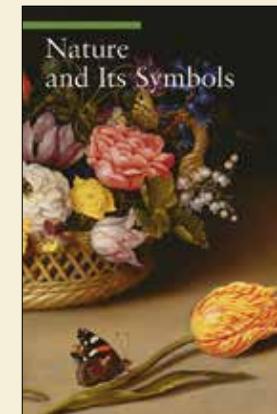
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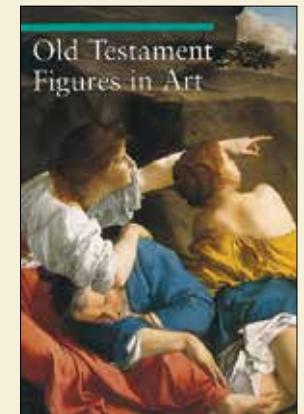
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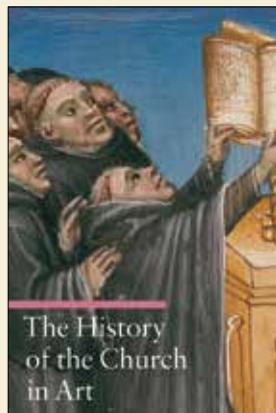
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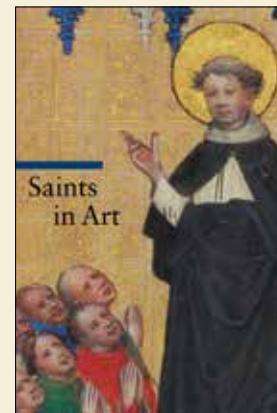
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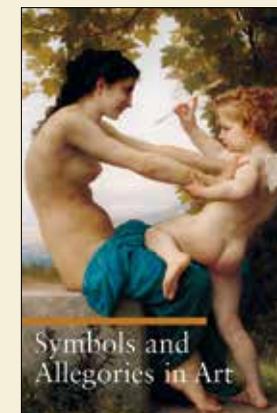
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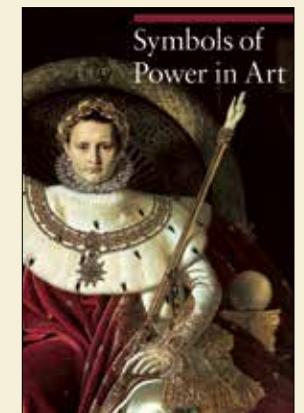
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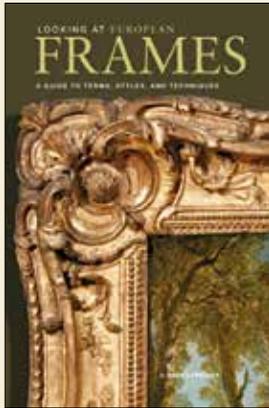
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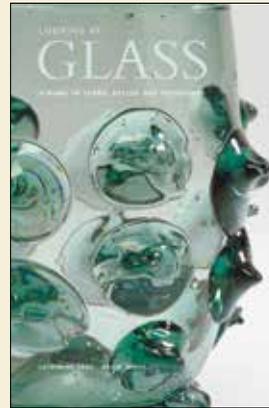
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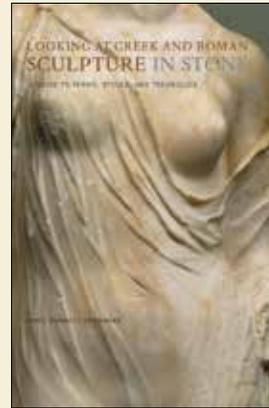
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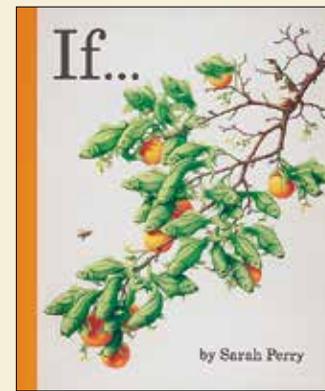
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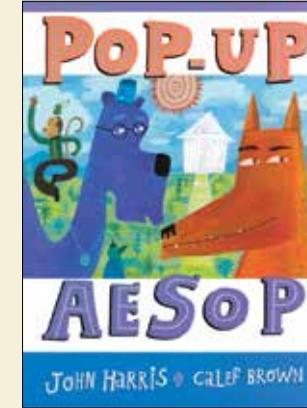
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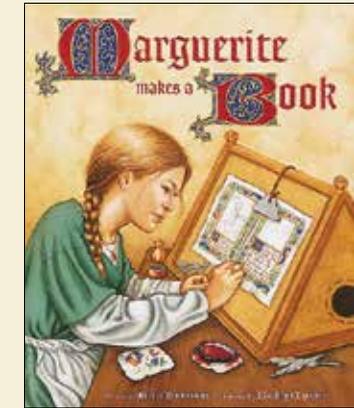
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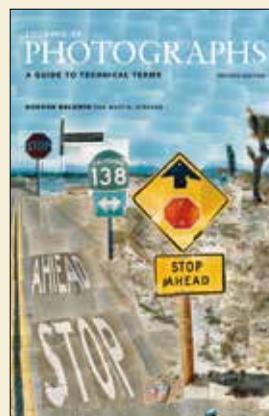
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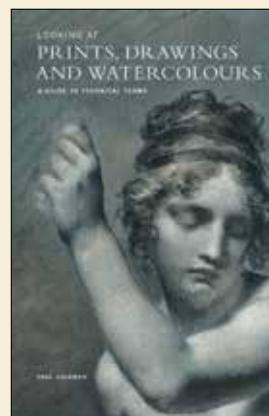
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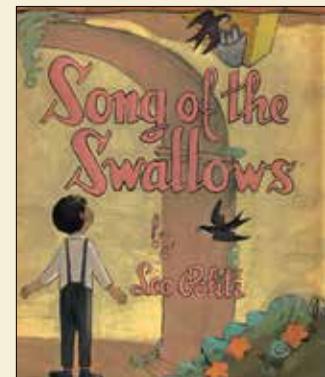
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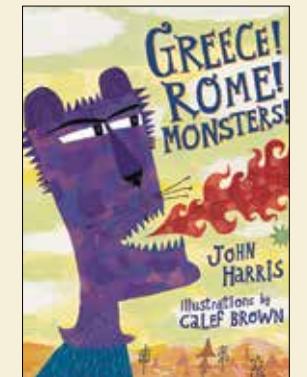
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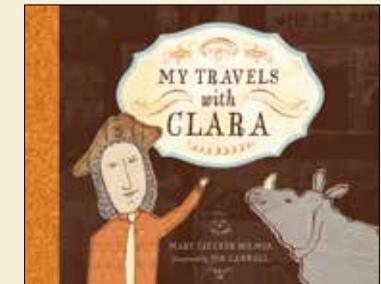
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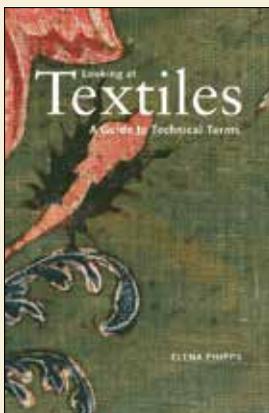
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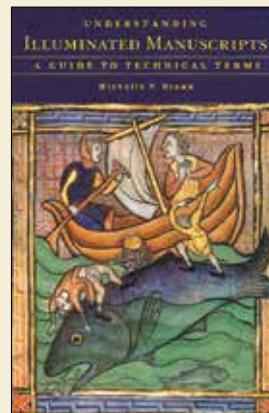
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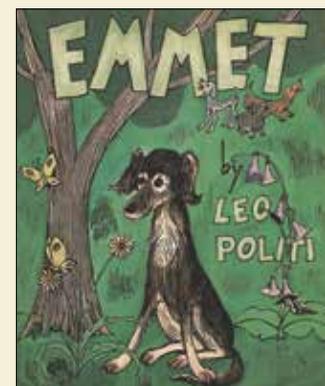
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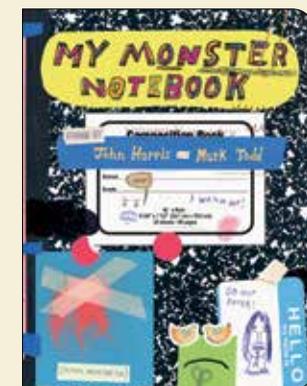
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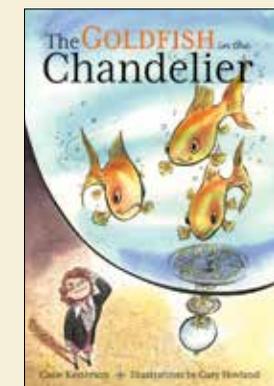
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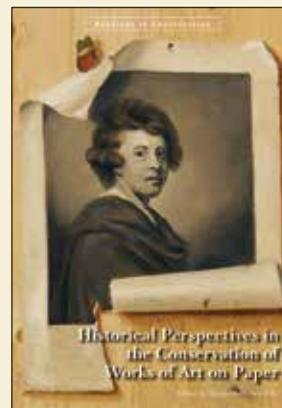
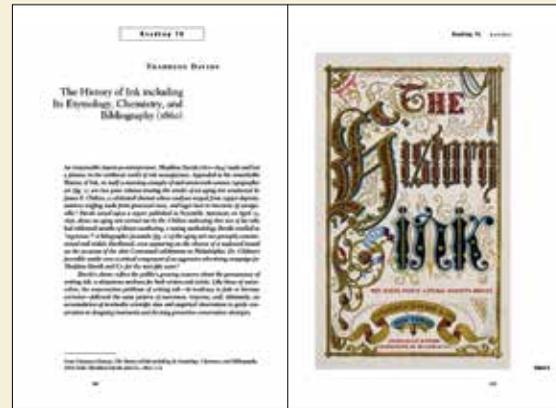


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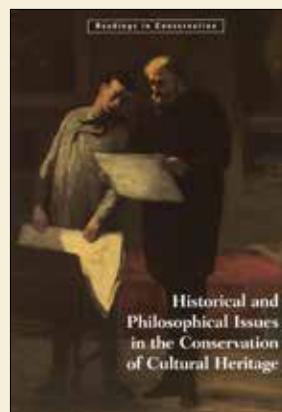
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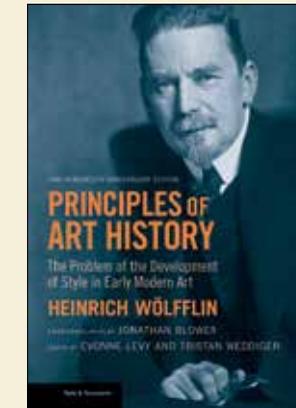
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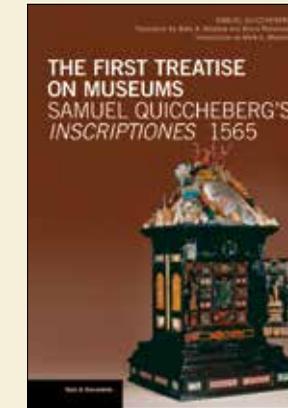
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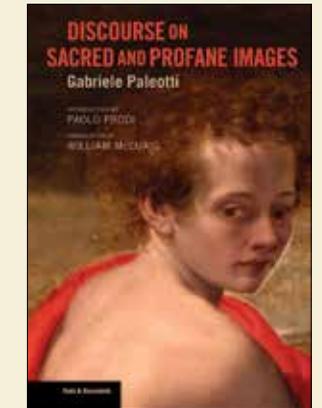
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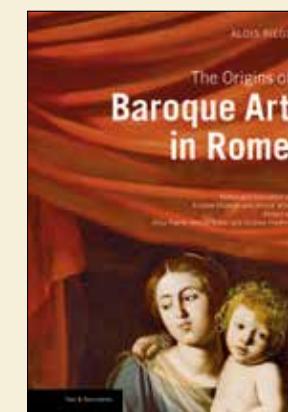
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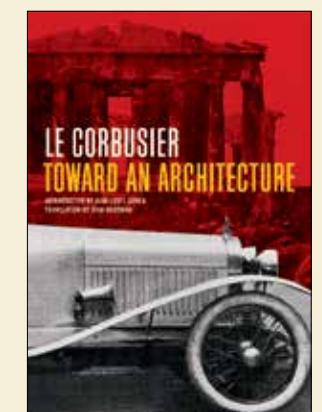
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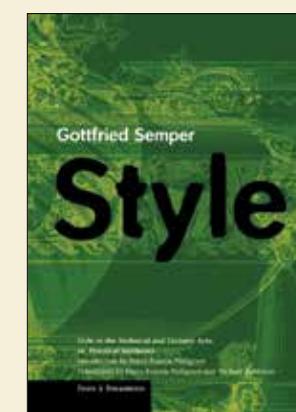
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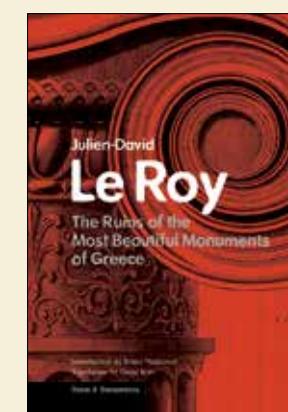
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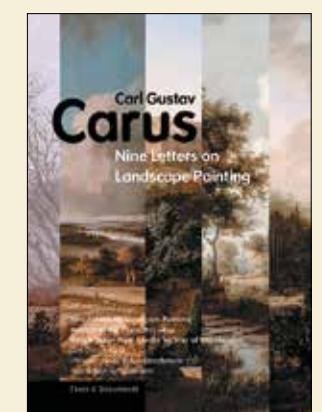
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