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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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William Pereira, Welton Becket, Charles Luckman, and Paul R. Williams. Theme Building at Los Angeles International Airport (detail), completed 1961; drawing, 1958. Pencil, watercolor, and gouache on board. Los Angeles, Alan E. Leib Collection. Image courtesy of and © The Luckman Partnership, Inc. La Salas O'Brien Company. From *Overdrive* (plate 29), p. 3.

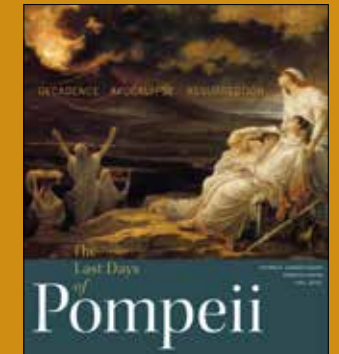
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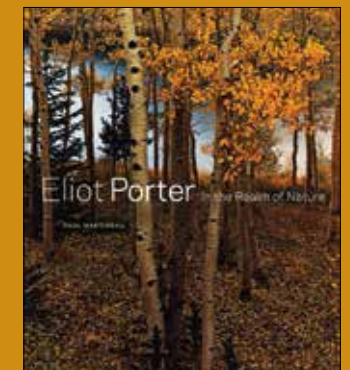
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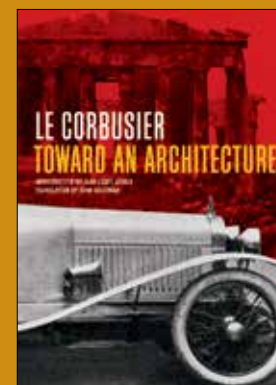
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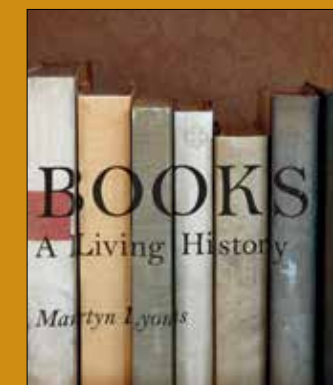
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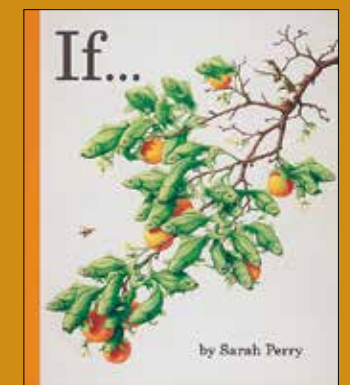
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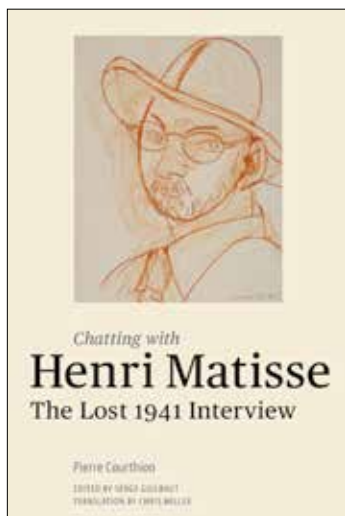
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**A major interview with Matisse
published here for the first time**

Chatting with Henri Matisse

The Lost 1941 Interview

Interview by Pierre Courthion

Translated by Chris Miller

Edited by Serge Guilbaut

In 1941 the Swiss art critic Pierre Courthion interviewed Henri Matisse while the artist was in bed recovering from a serious operation. It was an extensive interview, seen at the time as a vital assessment of Matisse's career and set to be published by Albert Skira's then newly established Swiss press. After months of complicated discussions between Courthion and Matisse, and just weeks before the book was to come out—the artist even had approved the cover design—Matisse suddenly refused its publication. A typescript of the interview now resides in Courthion's papers at the Getty Research Institute.

This rich conversation, conducted during the Nazi occupation of France, is published for the first time in this volume, where it appears both in English translation and in the original French version. Matisse unravels memories of his youth and his life as a bohemian student in Gustave Moreau's atelier. He recounts his experience with collectors, including Alfred Barnes. He discusses fame, writers, musicians, politicians, and, most fascinatingly, his travels. *Chatting with Henri Matisse*, introduced by Serge Guilbaut, contains a preface by Claude Duthuit, Matisse's grandson, and essays by Yve-Alain Bois and Laurence Bertrand Dorléac. The book includes unpublished correspondence and other original documents related to Courthion's interview and abounds with details about avant-garde life, tactics, and artistic creativity in the first half of the twentieth century.

Serge Guilbaut, a professor of art history at the University of British Columbia, Vancouver, writes extensively on modern and contemporary art. His books include *How New York Stole the Idea of Modern Art: Abstract Expressionism, Freedom, and the Cold War* (University of Chicago Press, 1983), *Voir, ne pas voir, faut voir* (Harmonia Mundi, 1993), and *Los espejismos de la imagen en los lindes del siglo XXI* (Akal Ediciones, 2009).

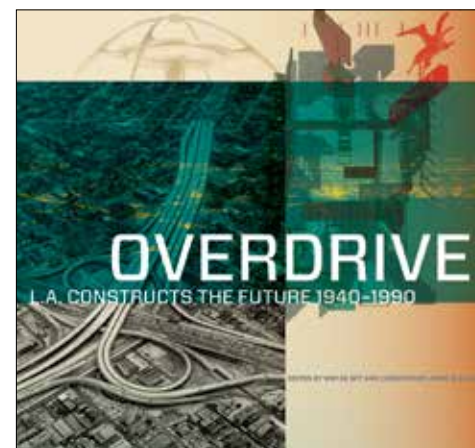
Getty Research Institute
368 pages, 6 x 9 inches
23 color and 28 b/w illustrations
ISBN 978-1-60606-129-9
US \$45.00X

JULY
NAO

> **BIOGRAPHY**

Matisse and his cat, 1946. Photo by Hélène Adant.
 Centre Pompidou – MnamCci – Kandinsky Library.





A fascinating study of architectural innovation in Los Angeles

Overdrive

L.A. Constructs the Future, 1940–1990

Edited by Wim de Wit and Christopher James Alexander

From 1940 to 1990, Los Angeles rapidly evolved into one of the most populous and influential industrial, economic, and creative capitals in the world. During this era, the region was transformed into a laboratory for cutting-edge architecture. *Overdrive: L.A. Constructs the Future, 1940–1990* examines these experiments and their impact on modern design, reframes the perceptions of Los Angeles’s dynamic built environment, and amplifies the exploration of the city’s vibrant architectural legacy.

The drawings, models, and images highlighted in the *Overdrive* exhibition and catalogue reveal the complex and often underappreciated facets of Los Angeles and illustrate how the metropolis became an internationally recognized destination with a unique design vocabulary, canonical landmarks, and a coveted lifestyle. This investigation builds upon the groundbreaking work of generations of historians, theorists, curators, critics, and activists who have researched and expounded upon the development of Los Angeles. In this volume, thought-provoking essays shed more light on the exhibition’s narratives, including Los Angeles’s physical landscape, the rise of modernism, the region’s influential residential architecture, its buildings for commerce and transportation, and architects’ pioneering uses of bold forms, advanced materials, and new technologies.

Los Angeles’s ability to facilitate change, experiment, recalibrate, and forge ahead is one of its greatest strengths. Future generations are destined to harness the region’s enviable resources to create new layers of architectural innovations.

The related exhibition will be held at the J. Paul Getty Museum from April 9 to July 21, 2013.

Wim de Wit is an architectural historian and head of the Department of Architecture and Contemporary Art at the Getty Research Institute in Los Angeles. He has organized numerous exhibitions and contributed to catalogues about topics in the history of twentieth-century architecture, including *Lessons from Bernard Rudofsky: Life as a Voyage* (Birkhäuser, 2007). Christopher James Alexander is assistant curator of architecture and design at the Getty Research Institute. He is the author of *Julius Shulman’s Los Angeles* (Getty, 2011).

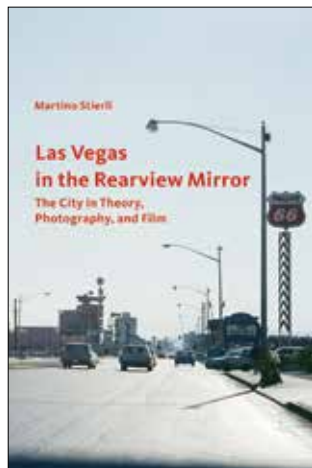
Getty Research Institute
320 pages, 10½ x 9¾ inches
112 color and 98 b/w illustrations, 4 line drawings
ISBN 978-1-60606-128-2
US \$59.95T [UK £39.95]

APRIL

> **ARCHITECTURE**

Opposite: Contact sheet of photographs showing freeway construction, 1964. Photos by Harry Drinkwater. Los Angeles, Getty Research Institute. © Harry Drinkwater





Las Vegas in the Rearview Mirror

The City in Theory, Photography, and Film

Martino Stierli

Learning from Las Vegas, published in 1972 by the architects Robert Venturi, Denise Scott Brown, and Steven Izenour, marks the turn in architectural theory from modern to postmodern. Martino Stierli explores the significance of this controversial publication by situating it in the artistic, architectural, and urbanist discourse of the 1960s and '70s, and by evaluating the book's enduring influence on visual studies and architectural research. Stierli provides an original, in-depth analysis of the postmodern image of the city and the representation of urban form in visual media, graphics, and typography.

Referencing cinematic visualization, the authors of *Learning from Las Vegas* documented a sprawling postwar American city from a moving car. Stierli examines this methodology against the background of contemporary pop and conceptual art, including the work of artists Ed Ruscha and Stephen Shore. Using both text and image, Stierli assesses the broad intellectual impact of this architectural manifesto and explains why the lessons from *Learning from Las Vegas* remain relevant today.

Martino Stierli holds a Swiss National Science Foundation Professorship at the Institute of Art History at the University of Zürich and is a freelance curator. He is widely published and the author of *Venturi's Grand Tour: Zur Genealogie der Postmoderne* (Standpunkte Basel, 2011).

Getty Research Institute
352 pages, 6½ x 10 inches
136 color and 88 b/w illustrations
ISBN 978-1-60606-137-4, paper
US \$50.00X [UK £34.99]

APRIL

> ARCHITECTURE



Ed Ruscha and Some Los Angeles Apartments

Virginia Heckert

Los Angeles-based contemporary artist Ed Ruscha is celebrated for his paintings, drawings, prints, and artist's books, receiving widespread critical acclaim for more than half a century. Capturing the quintessential Los Angeles experience with its balance of the banal and the beautiful, his photo-books of the 1960s—such as *Twentysix Gasoline Stations*, *Every Building on the Sunset Strip*, *Some Los Angeles Apartments*, and *Thirtyfour Parking Lots*—are known for their deadpan cataloguing of the city's functional architecture.

This publication features thirty-eight Ruscha plates and an essay that traces the evolution of the artist's thinking about his photographs initially as the means to the end of his self-published photobooks and eventually as works of art in and of themselves. Virginia Heckert contextualizes Ruscha's photographs within the history of photographic documentation of vernacular architecture, using examples by such important photographers as Carleton Watkins, Eugène Atget, and Walker Evans, as well as contemporary photographers, many of whom have acknowledged Ruscha as an influence in their own depiction of the built environment.

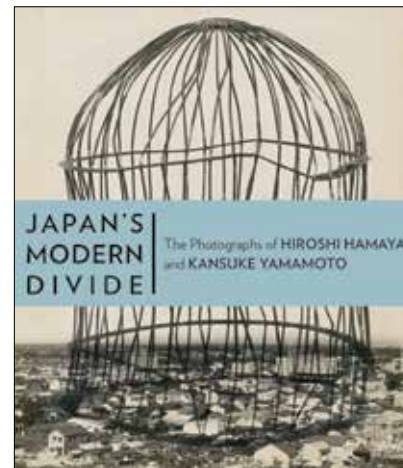
Ed Ruscha and "Some Los Angeles Apartments" accompanies an exhibition titled *In Focus: Ed Ruscha*, on view at the J. Paul Getty Museum from April 9 to September 29, 2013.

Virginia Heckert is associate curator in the Department of Photographs at the J. Paul Getty Museum. She is the author of *Some Aesthetic Decisions: The Photographs of Judy Fiskin* (Getty, 2011), and *Irving Penn: Small Trades* (Getty, 2009).

J. Paul Getty Museum
100 pages, 8 x 10 inches
11 color and 56 b/w illustrations
ISBN 978-1-60606-138-1
US \$24.95T [UK £16.95]

APRIL

> PHOTOGRAPHY



Japan's Modern Divide

The Photographs of Hiroshi Hamaya and Kansuke Yamamoto

Edited by Judith Keller and Amanda Maddox

With contributions by Kōtarō Iizawa, Ryūichi Kaneko, and Jonathan Reynolds

In the 1930s the history of Japanese photography evolved in two very different directions: one toward documentary photography, the other favoring an experimental, or avant-garde, approach strongly influenced by Western Surrealism. This book explores these two strains of modern Japanese photography through the work of two remarkable figures: Hiroshi Hamaya and Kansuke Yamamoto.

Hiroshi Hamaya (1915–1999) was born and raised in Tokyo and, after an initial period of creative experimentation, turned his attention to recording traditional life and culture on the coast of the Sea of Japan. In 1940 he began photographing the New Year's rituals in a remote village, which was published as *Yukiguni* (Snow country). He went on to record cultural changes in China, political protests in Japan, and landscapes around the world.

Kansuke Yamamoto (1914–1987) became fascinated by the innovative approaches in art and literature exemplified by such Western artists as Man Ray, René Magritte, and Yves Tanguy. He promoted Surrealist and avant-garde ideas in Japan through his poetry, paintings, sculptures, and photographs.

Along with essays by the book's coeditors, Judith Keller and Amanda Maddox, are essays by Kōtarō Iizawa, Ryūichi Kaneko, and Jonathan M. Reynolds, life chronologies, and a selection of poems by Yamamoto translated by John Solt. This book, which features more than one hundred images, accompanies an exhibition of the same name on view at the J. Paul Getty Museum from March 26 to August 25, 2013.

Judith Keller is senior curator in the Department of Photographs at the J. Paul Getty Museum. She is the author of *Jo Ann Callis: Woman Twirling* (Getty, 2009); *Walker Evans: The Getty Collection* (Getty, 1995); and *Graciela Iturbide: Juchitán* (Getty, 2008). Amanda Maddox is assistant curator in the Department of Photographs at the J. Paul Getty Museum. Kōtarō Iizawa is a photography historian, critic, and curator based in Tokyo. Ryūichi Kaneko is a photography historian and guest curator at the Tokyo Metropolitan Museum of Photography. Jonathan M. Reynolds is associate professor of art history at Barnard College.

J. Paul Getty Museum
224 pages, 9½ x 11 inches
105 color and 40 b/w illustrations
ISBN 978-1-60606-132-9
US \$49.95T [UK £34.95]

APRIL

> PHOTOGRAPHY

Two strains of modern Japanese photography come together in this beautiful book





Exquisite flowers captured by one of Japan's most important early photographers

Some Japanese Flowers
Photographs by Kazumasa Ogawa

Captivated in his youth by the new technology of photography, Kazumasa Ogawa (1860–1929) became one of the most enterprising and important early photographers, technicians, and printers in Japan. Born shortly before the Meiji era (1868–1912), or period of “enlightened rule,” and educated in both the United States and Japan, Ogawa produced a range of illustrated books for the Western market. His work focused on traditional architecture, scenic views, and subjects associated with Japanese culture, such as national festivals, military tableaux, ritual customs, costumed geisha, and flowers.

An original, deluxe edition of Ogawa’s 1896 book of hand-colored collotype prints, titled *Some Japanese Flowers*, in the collection of the J. Paul Getty Museum, is reproduced here in its entirety. These beautiful photographs feature flowers native to Japan, such as the lotus, several varieties of chrysanthemum, lily, and morning glory, as well as garden scenes.

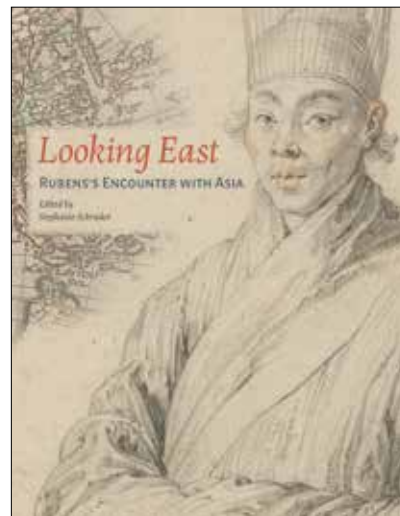
In addition to thirty-eight full-color plates, this small-format, stitch-bound book contains an 1890 portrait of Ogawa as publisher of Japan’s first photography magazine, *Shashin Shimpo* (Photographic journal). An accompanying essay traces Ogawa’s distinguished career and describes the collotype process used to produce his exquisite flower images, collected here again for the first time since the late nineteenth century.

Kazumasa Ogawa was a pioneering photographer and printer, and the foremost photography publisher in Japan during the Meiji era. The editor of *Shashin Shimpo*, he opened Tokyo’s first photography studio, established Japan’s first collotype press, and was a founding member of the Japan Photographic Society, the nation’s first amateur photography association.

J. Paul Getty Museum
52 pages, 6½ x 7¼ inches
38 color and 1 b/w illustrations
ISBN 978-1-60606-130-5
US \$14.95 [UK £9.95]

APRIL

> PHOTOGRAPHY



Scholars explore the mystery that surrounds one of Rubens's most intriguing drawings

Looking East
Rubens's Encounter with Asia

Edited by **Stephanie Schrader**
With contributions by **Burglind Jungmann, Kim Young-Jae, and Christine Göttler**

Peter Paul Rubens’s fascinating depiction of a man wearing Korean costume of around 1617, in the collection of the J. Paul Getty Museum, has been considered noteworthy since it was made. Published to accompany an exhibition of Rubens’s *Man in Korean Costume* at the J. Paul Getty Museum from March 5 to June 9, 2013, *Looking East: Rubens's Encounter with Asia* explores the various facets of Rubens’s compelling drawing of this Asian man that appears in later Rubens works. This large drawing was copied in Rubens’s studio during his own time and circulated as a reproductive print in the eighteenth century. Despite the drawing’s renown, however, the reasons why it was made and whether it actually depicts a specific Asian person remain a mystery. The intriguing story that develops involves a shipwreck, an unusual hat, the earliest trade between Europe and Asia, the trafficking of Asian slaves, and the role of Jesuit missionaries in Asia.

The book’s editor, Stephanie Schrader, traces the interpretations and meanings ascribed to this drawing over the centuries. Could Rubens have actually encountered a particular Korean man who sailed to Europe, or did he instead draw a model wearing Asian clothing or simply hear about such a person? What did Europeans really know about Korea during that period, and what might the Jesuits have had to do with the production of this drawing? All of these questions are asked and explored by the book’s contributors, who look at the drawing from various points of view.

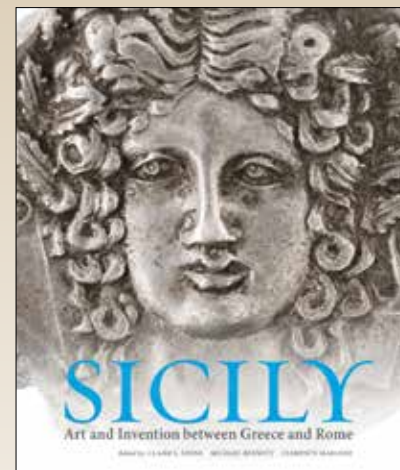
Stephanie Schrader is associate curator in the Department of Drawings at the J. Paul Getty Museum. Her recent publications include “Naturalism Under the Microscope: A Technical Study of Maria Sibylla Merian’s *Metamorphosis of the Insects of Surinam*” (*Getty Research Journal*, 2012) and contributions to the Metropolitan Museum of Art’s exhibition catalogue *Man, Myth, and Sensual Pleasures: Jan Gossart’s Renaissance* (2010).

J. Paul Getty Museum
128 pages, 7 x 9 inches
47 color and 5 b/w illustrations
ISBN 978-1-60606-131-2, paper
US \$20.00 [UK £13.99]

MARCH

> DRAWINGS





This richly illustrated volume demonstrates Sicily's essential role in the ancient Mediterranean world

Sicily

Art and Invention between Greece and Rome

Edited by Claire L. Lyons, Michael Bennett, and Clemente Marconi

Ancient Sicily, a prosperous island at the crossroads of the Mediterranean, occupied a pivotal place between Greece, North Africa, and the Italian peninsula. In the late eighth century **B.C.**, émigrés from the Greek mainland founded colonies along the shores of the region they knew as Sikelia, bringing with them the dialects, customs, and religious practices of their homelands. Dearest of all lands to Demeter, goddess of the harvest, Sicily grew wealthy from its agricultural abundance, and colonial settlements emerged as formidable metropolises.

Sicily: Art and Invention between Greece and Rome is the only English-language book that focuses on the watershed period between the victory over the Carthaginians at the Battle of Himera in 480 **B.C.** and the Roman conquest of Syracuse in 212 **B.C.**, a time of great social and political ferment. Intended as a sourcebook for Classical and Hellenistic Sicily, this anthology features current research by more than forty international scholars. The essays investigate Sicily not simply as a destination for adventurers and settlers, but as a catalyst that shaped Greek culture at its peak and transmitted Hellenism to Rome. In the opulent courts of the Sicilian city-states, artists, poets, and scientists attained levels of refinement and ingenuity rivaling, even surpassing, those of “old Greece.” Innovation in architecture, engineering, coinage, philosophy, and literature flourished in mixed cultural communities, which offered room for experimentation and gave birth to such influential figures as Empedokles, Theokritos, and Archimedes.

This volume accompanies the exhibition *Sicily: Art and Invention between Greece and Rome*, presented at the J. Paul Getty Museum at the Getty Villa (April 3–August 19, 2013), the Cleveland Museum of Art (September 30, 2013–January 5, 2014), and the Palazzo Ajutamicristo in Palermo (February 14–June 15, 2014).

Claire L. Lyons is acting senior curator of antiquities at the J. Paul Getty Villa and a specialist in the archaeology of Greece and pre-Roman Italy. Michael Bennett is the Cleveland Museum of Art’s first curator of Greek and Roman Art and has overseen the reinstallation of the museum’s collections of Ancient Near Eastern, Greek, Etruscan, and Roman antiquities. Clemente Marconi is James R. McCredie Professor in the History of Greek Art and Archaeology at New York University’s Institute of Fine Arts. His area of specialty is archaeology of ancient Sicily.

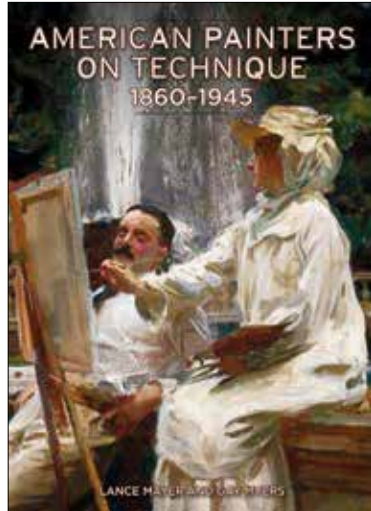
J. Paul Getty Museum
 288 pages, 9½ x 11 inches
 144 color and 23 b/w illustrations, 1 map
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 US \$60.00 [UK £39.95]

APRIL

> **ANTIQUITIES**

Opposite: Statuette of a Dancer Playing the Lyre, 200–100 **B.C.**, detail. Terracotta, height: 7⅞ in. Los Angeles, J. Paul Getty Museum, 73.AD.151





Praise for the previous volume,
*American Painters on Technique:
The Colonial Period to 1860*

“Highly recommended.”—Choice

“Written to be accessible to curators, art historians, and painters as well as conservators, it offers a procession of fascinating personalities woven into a cohesive narrative that intertwines with American history.”—Fine Art Connoisseur

American Painters on Technique

1860–1945

Lance Mayer and Gay Myers

This book, like the authors’ previous volume on American painting materials and techniques from the colonial period to 1860, is the first overview of an important but largely unknown aspect of American art from 1860 to 1945. The study is based primarily on firsthand descriptions of the materials and techniques that artists used to make paintings. It is written to be accessible and interesting to curators, art historians, and painters, as well as conservators.

The period covered in this book is best understood divided roughly into two parts: 1860 to 1910 and 1910 to 1945. Between 1860 and 1910, the predominant theme is the increased number of Americans who traveled to Europe for instruction, resulting in an explosion of transplanted techniques. The lessons they learned there were often recombined in unique ways as they developed their own styles. We know about their approaches from letters, diaries, colormen’s catalogues, books, and other printed sources.

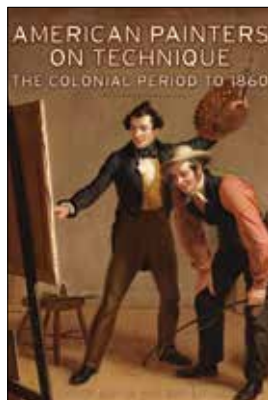
The following period, from 1910 to 1945, saw a much greater increase in books and other printed sources of information. It was marked by a fundamental change in the attitudes of painters toward their materials. Artists began to turn away from commercially made products and began once again to make their own media and grounds from raw materials. Because of the explosion of information in the twentieth century, the authors moved away from devoting chapters to individual artists and instead included short sections on techniques of many different artists, interwoven with discussions of more general topics. An epilogue summarizes the lessons American painters’ experiences over 250 years can hold for contemporary artists interested in the long-term preservation of their paintings.

Lance Mayer and Gay Myers are both conservators in the partnership Lance Mayer and Gay Myers, Conservators LLC.

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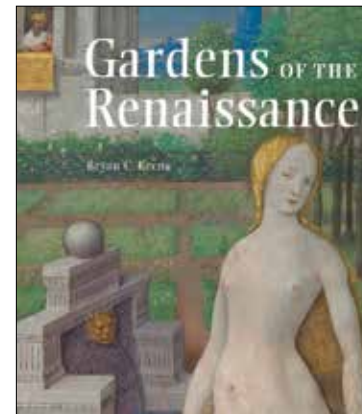
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Also by Lance Mayer
and Gay Myers

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US \$50.00X [UK £34.95]



*This charming volume illuminates
the gardens of the past*

Gardens of the Renaissance

Bryan C. Keene

Whether part of a grand villa or an extension of a common kitchen, gardens in the Renaissance were planted and treasured in all reaches of society. Illuminated manuscripts of the period offer a glimpse into how people at the time pictured, used, and enjoyed these idyllic green spaces. Drawn from a wide range of works in the Getty Museum’s permanent collection, this gorgeously illustrated volume explores gardens on many levels, from the literary Garden of Love and the biblical Garden of Eden to courtly gardens of the nobility, and reports on the many activities—both reputable and scandalous—that took place there.

This handsomely designed book is published on the occasion of an exhibition at the J. Paul Getty Museum from May 28 to August 11, 2013.

Bryan C. Keene, in the Department of Manuscripts at the J. Paul Getty Museum, also curated the exhibition. He is a contributing author to *Florence at the Dawn of the Renaissance: Painting and Illumination, 1300–1350* (Getty, 2012).

J. Paul Getty Museum
100 pages, 7 x 8 inches
64 color illustrations
ISBN 978-1-60606-143-5
US \$19.95T [UK £14.95]

JUNE

> MANUSCRIPTS



Georg Strauch, *The Nuremberg Residence and Garden of Magdalene Pairin. Genealogy of the Derrer Family*, Nuremberg, about 1626–1711. Los Angeles, J. Paul Getty Museum, Ms. Ludwig XIII 12, fol. 130bis



Sixty-six of the most important texts on this critical topic

Historical Perspectives on Preventive Conservation

Edited by Sarah Staniforth

This is the sixth volume to appear in the Getty Conservation Institute's 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 sixty-five texts tracing the development of the field of preventive conservation from antiquity to the present day.

The volume is divided into nine parts: Philosophies of Preventive Conservation, Keeping Things, Early Years of Conservation in Museums, Relative Humidity and Temperature, Light, Pests, Pollution, The Museum Environment and Risk Management, and Future Trends. Writings by such well-known figures as M. Vitruvius Pollio, John Ruskin, and Rachel Carson are complemented by selections from diverse sources including early housekeeping books, eighteenth-century archivist manuals, and Victorian novels. Other seminal texts include John Evelyn's seventeenth-century tract on air pollution in London and the founding manifesto of the Society for the Protection of Ancient Buildings by William Morris. There is also a wide-ranging representation of recent scholarship, including writings from non-Western traditions such as India and Japan. Each reading is introduced by short prefatory remarks explaining the rationale for its selection and the principal matters covered. There is also a bibliography.

Intended especially for students, this volume will also be of interest to conservators, museum curators, collection managers, and others involved in caring for collections and objects.

Sarah Staniforth is museums and collections director at the National Trust in London.

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Readings in Conservation series
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An indispensable volume for creators, curators, and conservators of installation art

Ephemeral Monuments

History and Conservation of Installation Art

Edited by Barbara Ferriani and Marina Pugliese

Installation art is an evolving, often ephemeral medium that defies rigid categorization. It has also radically transformed the concepts of space, time, and the experience of art. The conservation field is faced with unique challenges over how best to manage and preserve the essence of these works. How detailed can documentation get? When does the replacement of original components become acceptable? How does the field cope with the obsolescence of certain technologies? By exploring the questions and dilemmas facing those who care for art installations, this book intends to raise awareness and promote discussion about the various conservation approaches for these works.

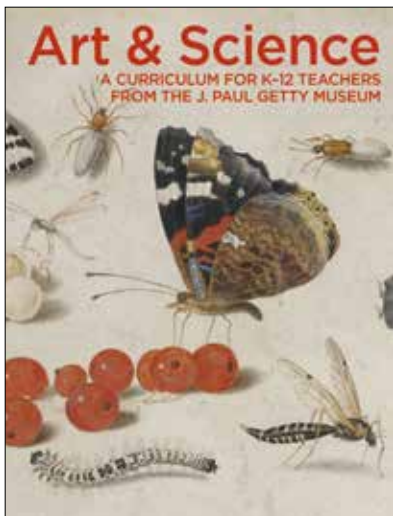
This volume is the English edition of the first book published in Italy to address the history and conservation of installation art. With an introduction by noted art historian Germano Celant, it includes essays by museum director and art historian Marina Pugliese—tracing the evolution of this art form, beginning with the experimental exhibitions of the early twentieth century—and by contemporary art conservator Barbara Ferriani, who addresses the problems associated with the assembly and installation of these works as well as their re-presentation and conservation. Other expert contributors address the specific nature of video installations, the role of interviews with living artists, and tools and techniques for documenting ephemeral works of art. The second part of the book is dedicated to specific installations by artists such as Mario Merz, Anselm Kiefer, and Bill Viola, whose works exemplify this unique art form.

Barbara Ferriani is a conservator and teaches conservation of contemporary art at the University of Ca' Foscari in Venice and at the Università Statale in Milan. Marina Pugliese is an art historian specializing in contemporary art techniques and conservation and the director of the Museo del Novecento (Museum of Twentieth-Century Art) in Milan.

Getty Conservation Institute
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MAY

> CONSERVATION



Engaging lessons and activities for teachers and their students

Art & Science

A Curriculum for K–12 Teachers from the J. Paul Getty Museum

For the first time, the award-winning Education Department of the J. Paul Getty Museum is making one of its much-lauded K–12 curricula available nationwide in an attractive and inexpensive print format. *Art & Science* was developed by the Getty’s expert educators, scientists, curators, and conservators, and tested by classroom teachers, and it connects to national and California state standards. Teachers and parents will find engaging lessons and activities divided into beginning, intermediate, and advanced levels for step-by-step learning.

Art & Science mines the treasures of the Getty Museum to explore the many intersections of the visual arts with scientific disciplines. Full-color images of antiquities, decorative arts, drawings, manuscripts, painting, photography, and sculpture illuminate lesson plans about, for example:

- The laws of physics that keep a bronze sculpture of a juggler from tipping over
- The science that allows photographers to manipulate light and capture images on paper
- The processes of radiation and convection that turn clay into porcelain
- Scientific observation of the natural world as the subject for art
- How scientists removed 2,000 years of oxidation and encrustation to reveal a priceless ancient sculpture

The curriculum also contains a trove of resources, including handouts, “Questions for Teaching,” a timeline, glossary, and list of print and web sources for further research. There are also links to additional related lessons and images available on the Getty website. The full-page color images and special “lay flat” binding of *Art & Science* make it ideal for use with a digital document reader.

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JULY

> EDUCATION



Getty Research Journal No. 5

The *Research Journal* publishes the original research underway at the Getty and seeks to foster an environment of collaborative scholarship among art historians, museum curators, and conservators. Articles explore the collections of the J. Paul Getty Museum and Research Institute, as well as the annual themes and ongoing research projects of the Research Institute. Shorter texts highlight new acquisitions and discoveries, and focus on the diverse tools for scholarship being developed at the Getty.

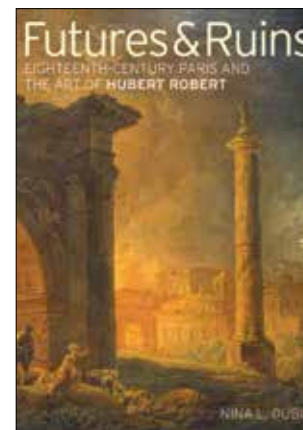
This issue features essays on early modern alchemy; portraits of the Orsini family; a decorative design for a Borghese palace; the Eruditi Italiani archive; the collecting habits of Louis-Philippe, duc d’Orléans; Félix Bracquemond’s sketches of the Paris Commune; the art dealer David Croal Thomson; the Russian avant-garde book *Mirskontsa*; Malvina Hoffman’s *Heads and Tales*; and Yves Klein at Galerie Schmela. In a new section about tools of art historical scholarship, authors discuss the Spanish translation of the *Art & Architecture Thesaurus*® and the creative potential of digital architectural taxonomies. Short texts examine ancient Roman terracotta fragments, prints by Albrecht Dürer, designs for the Palacio Salvo in Montevideo, the textile collection of Ulrich Middeldorf, a New York “pottery happening,” and the German writer Christa Wolf.

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MARCH

> ART HISTORY AND CRITICISM

New in Paperback



Futures & Ruins

Eighteenth-Century Paris and the Art of Hubert Robert

Nina L. Dubin

In this timely and provocative study, Hubert Robert’s paintings of urban ruins are interpreted as manifestations of a new consciousness of time, one shaped by the uncertainties of an economy characterized by the dread-inducing expansion of credit, frenzied speculation on the stock exchange, and bold ventures in real estate. As the favored artist of an enterprising Parisian elite, Robert is a prophetic case study of the intersections between aesthetics and modernity’s dawning business culture.

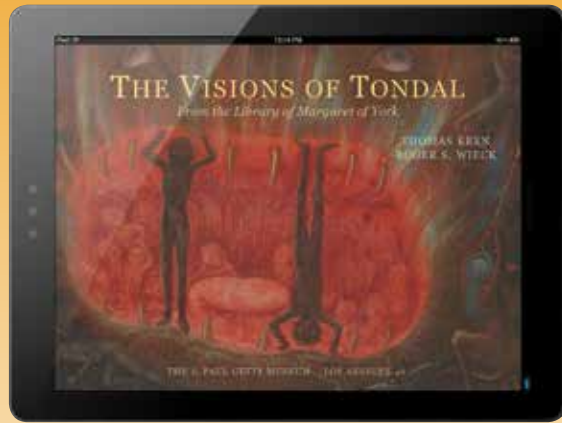
At the center of this lively narrative lie Robert’s depictions of the ruins of Paris—macabre and spectacular paintings of fires and demolitions created on the eve of the French Revolution. Drawing on a vast range of materials, *Futures & Ruins* understands these artworks as harbingers of a modern appetite for destruction. The paintings are examined as expressions of the pleasures and perils of a risk economy. This captivating account—lavishly illustrated with rarely reproduced objects—recovers the critical significance of the eighteenth-century cult of ruins and of Robert’s art for our times.

Nina L. Dubin is an associate professor of art history at the University of Illinois at Chicago.

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MARCH

> ART HISTORY



A fifteenth-century illuminated manuscript brought to life in a new e-book format

The Visions of Tondal

From the Library of Margaret of York

Thomas Kren and Roger S. Wieck

Les visions du chevalier Tondal is a fifteenth-century Burgundian illuminated manuscript in the collection of the J. Paul Getty Museum. Its text relates the story of a wealthy knight who embarks upon a dreamlike journey through hell, purgatory, and heaven, in which he discovers the wages of sin and the value of penitence. One of the most popular narratives of the Middle Ages, *The Visions of Tondal* survives in hundreds of copies in fifteen languages, but the Getty's manuscript is the only known illuminated version. The e-book begins by reproducing all of the miniatures in sequence alongside a partial English translation of the accompanying text. Unique to the e-book format is the "open to explore" detail viewer, which allows each miniature to be perused in depth. Following are essays by Thomas Kren and Roger S. Wieck based on the 1990 print edition; they introduce the manuscript in the context of its time. They also include a discussion of the popular medieval text; an overview of the library of Margaret of York, who commissioned the work; and an analysis of the manuscript's illumination, including the career of Simon Marmion and the dramatic developments in Burgundian manuscript illumination of the 1470s. This enhanced e-book edition, available exclusively from the Apple iBookstore, also includes a complete reproduction of the manuscript.

Thomas Kren is associate director for collections and senior curator at the J. Paul Getty Museum. Roger S. Wieck is curator of medieval and Renaissance manuscripts at the Morgan Library & Museum.

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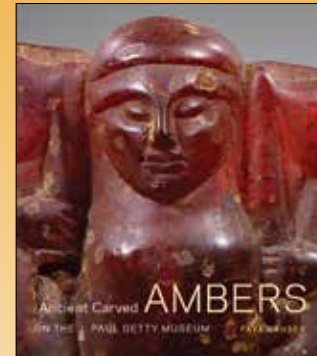
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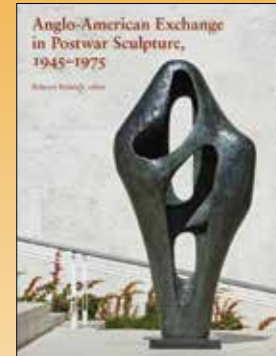


Ancient Carved Ambers in the J. Paul Getty Museum

Faya Causey

This online catalogue opens with a general introduction to amber in the ancient world and presents fifty-six Etruscan, Greek, and Italic carved ambers in the J. Paul Getty Museum.

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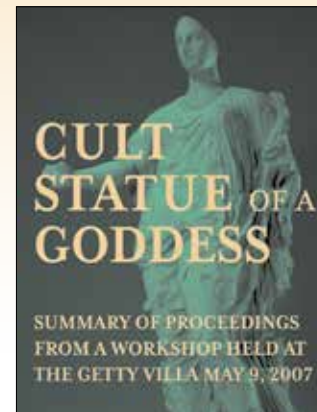


Anglo-American Exchange in Postwar Sculpture, 1945-1975

Edited by Rebecca Peabody

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

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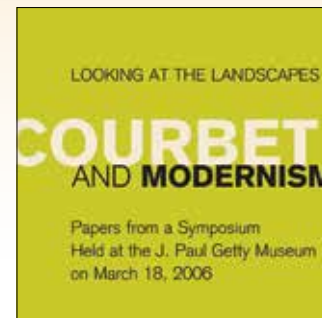


Cult Statue of a Goddess

Edited by Karol Wight

The authors in this collection discuss the origins of the cult statue of a goddess, probably Aphrodite, formerly in the J. Paul Getty Museum and repatriated to Italy in 2011. The papers included here examine the statue's style and compare it to similar sculptures from the Mediterranean basin and analyze pollen remains and soil residue found on the statue upon its arrival at the Getty.

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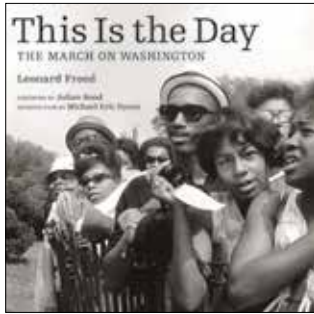
Looking at the Landscapes: Courbet and Modernism

With a Preface by Mary Morton

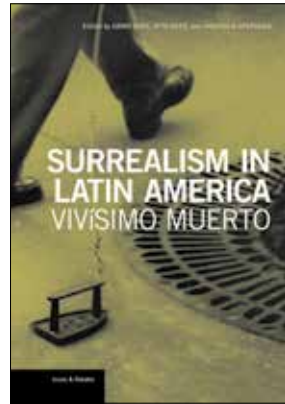
These essays closely examine realist painter Gustave Courbet's landscape oeuvre, including influences on his work from seventeenth-century painterly practices, the market for his work in light of burgeoning tourism, connections between his paintings and mid-nineteenth-century landscape photography, what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

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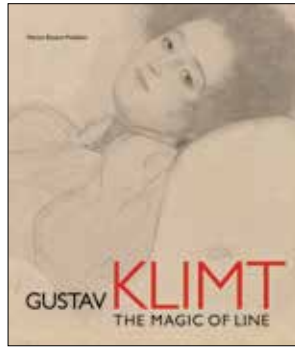
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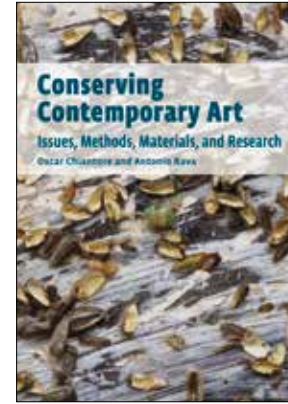
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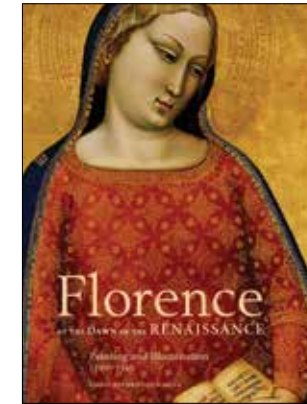
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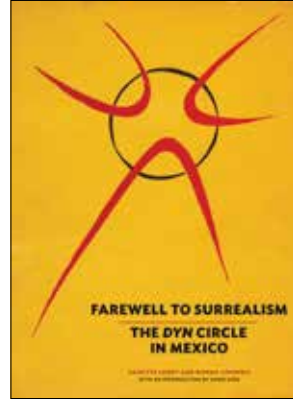
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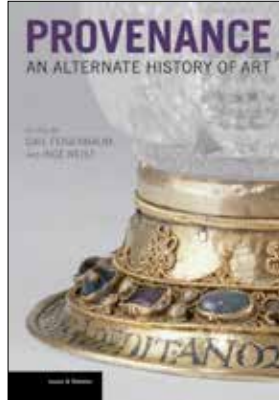
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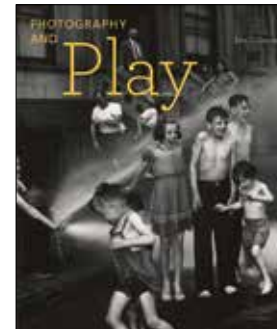
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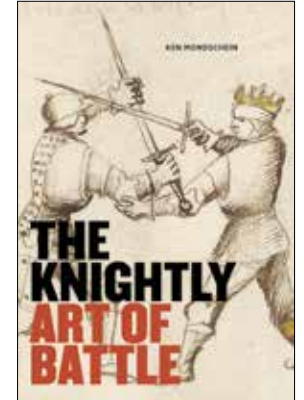
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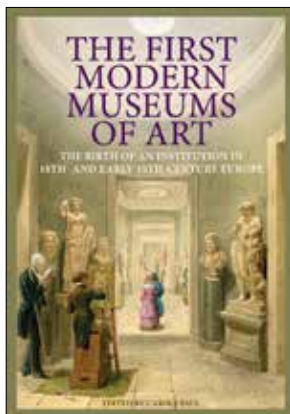
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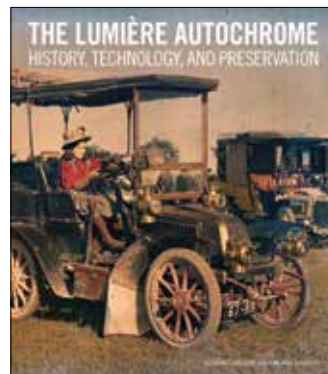
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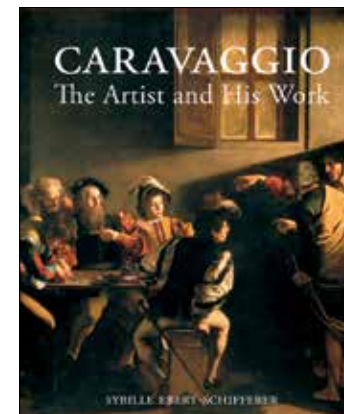
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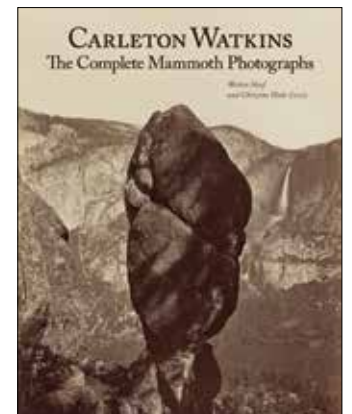
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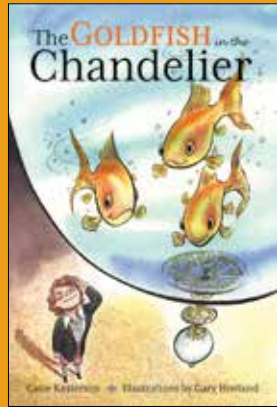


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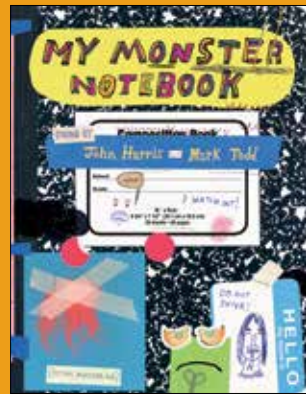


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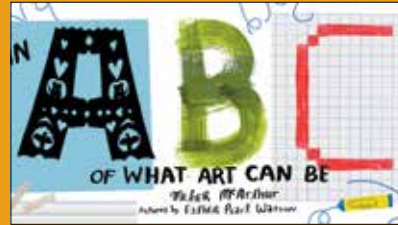
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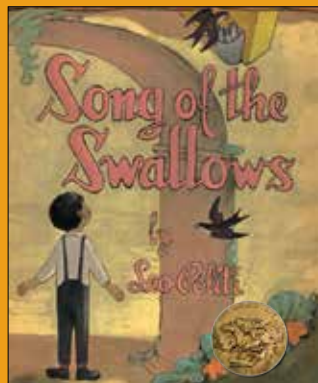
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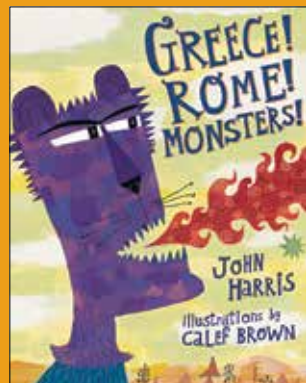
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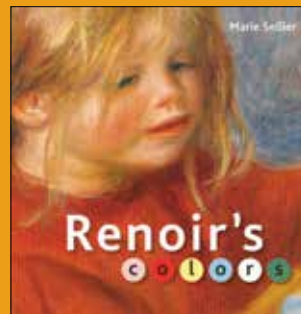
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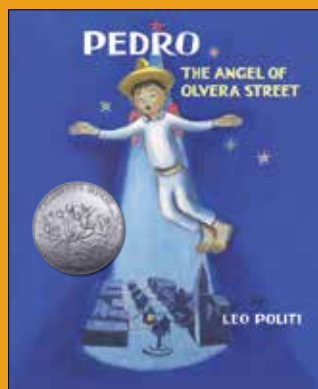
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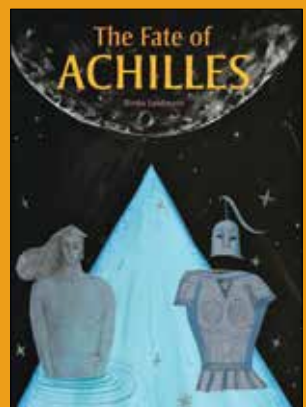
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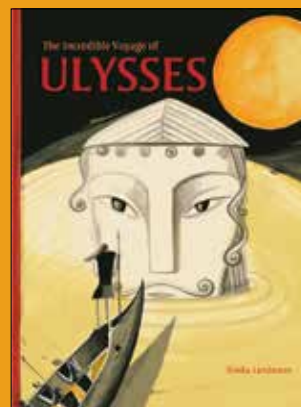
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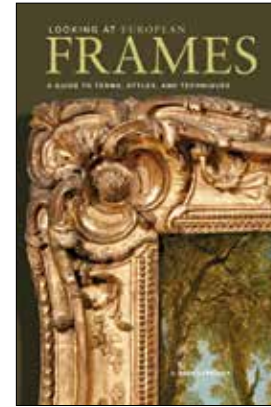


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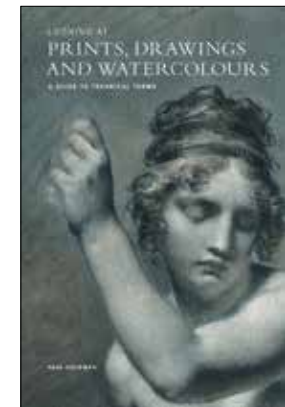
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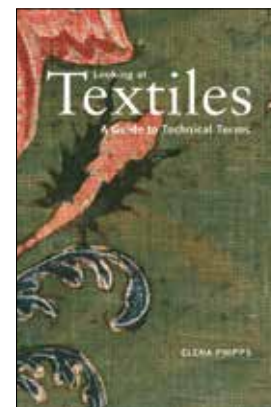
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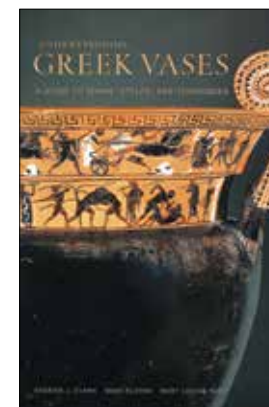
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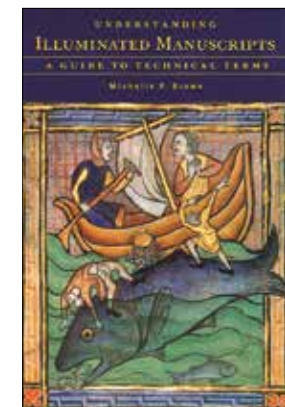
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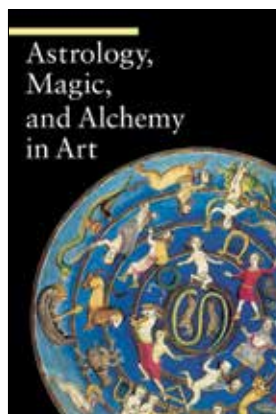
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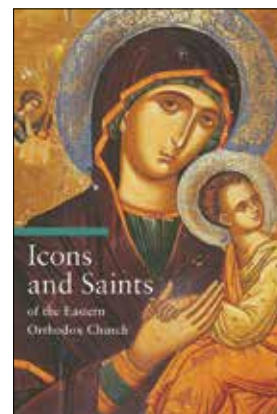
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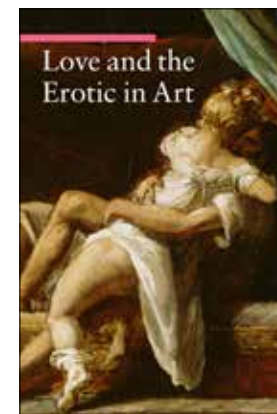
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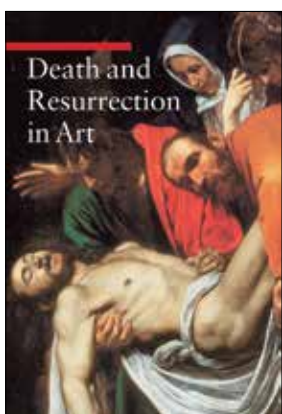
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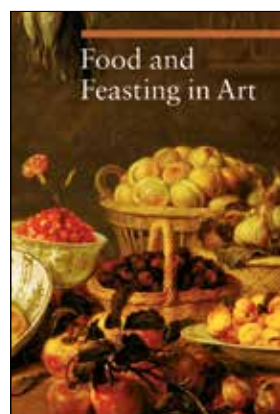
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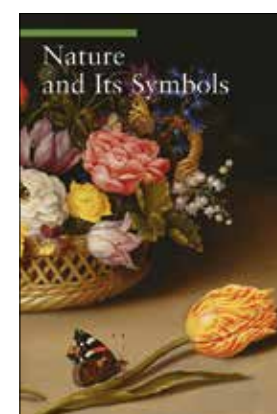
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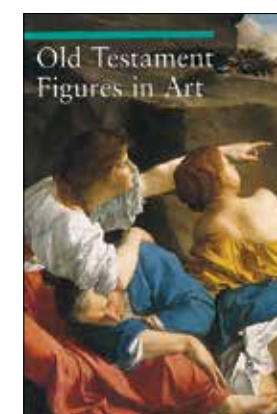
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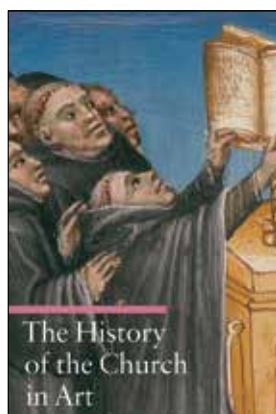
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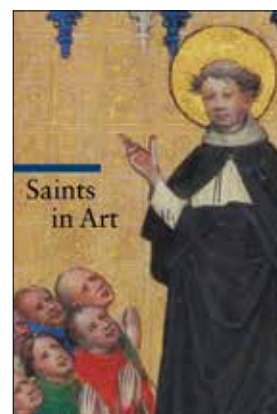
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