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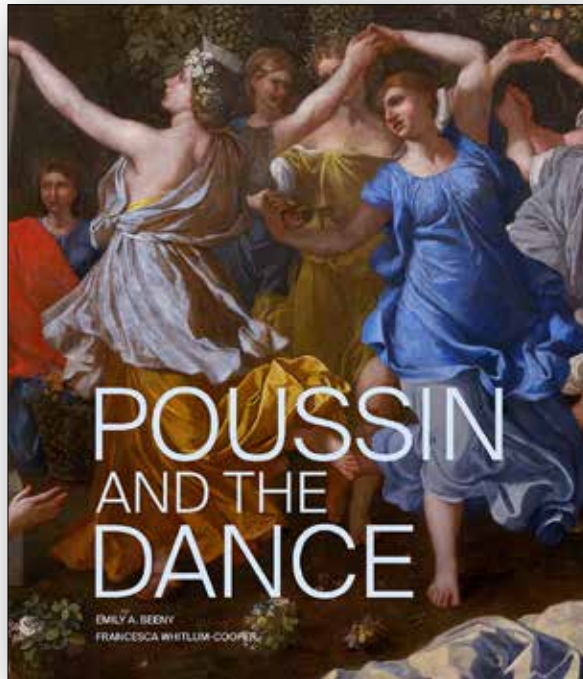
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Cover: Detail from untitled work by AiseBorn, featured in  
*L.A. Graffiti Black Book*. See page 3  
Panel: Nicolas Poussin (French, 1594–1665), detail of  
*The Realm of Flora*, 1630–31. Oil on canvas, 131 × 181 cm  
(51¼ × 71¼ in.). Dresden, Gemäldegalerie Alte Meister,  
inv. 719. Photo: bpk Bildagentur / Gemäldegalerie  
Alte Meister, Staatliche Kunstsammlungen, Dresden /  
Art Resource, NY. From Poussin and the Dance  
by Emily A. Beeny and Francesca Whitlum-Cooper.



Richly illustrated and engagingly written, this publication examines how the father of French classicism brought dance to bear on every aspect of his artistic production



## Poussin and the Dance

Emily A. Beeny and Francesca Whitlum-Cooper

**EMILY A. BEENY** is associate curator of drawings at the J. Paul Getty Museum. She coauthored *Manet and Modern Beauty* (Getty, 2019).

**FRANCESCA WHITLUM-COOPER** is the Myojin-Nadar Associate Curator of Paintings, 1600–1800, at the National Gallery, London. She edited *Boilly: Scenes of Parisian Life* (2019).

**EXHIBITION**  
Getty Center Museum  
June 8–August 29, 2021  
  
National Gallery, London  
October 9, 2021–January 2, 2022

Scenes of tripping maenads and skipping maidens, Nicolas Poussin's dancing pictures, painted in the 1620s and 1630s, helped him formulate a new style. This style would make him the model for three centuries of artists in the French classical tradition, from Le Brun and David to Cézanne and Picasso.

*Poussin and the Dance*, the first published study devoted to this theme, situates the artist in seventeenth-century Rome, a city rich with the ancient sculptures and Renaissance paintings that informed his dancing pictures. Tracing the motif of dance through his early Roman production, this book examines how these works helped their maker confront the problem of arresting motion, explore the expressive potential of the body, and devise new methods of composition. The essays investigate how dance informed nearly every aspect of Poussin's artistic production, notably through his use of wax figurines to choreograph the compositions he drew and painted. This publication also considers Poussin's dancing pictures within a broader context of seventeenth-century European culture, collecting, and patronage.

**J. PAUL GETTY MUSEUM**  
144 pages, 9½ × 11 inches  
89 color illustrations  
ISBN 978-1-60606-683-6, paperback  
US \$30.00 Academic Trade  
**NAO**

**JUNE**

Paintings



### Related Titles

**Manet and Modern Beauty**  
ISBN 978-1-60606-604-1, HC  
US \$65.00 Trade, UK £50.00, 2019

**Miraculous Encounters**  
ISBN 978-1-60606-589-1, HC  
US \$40.00 Academic Trade,  
NAO, 2018



Augor



Ash



Blossm and Petal



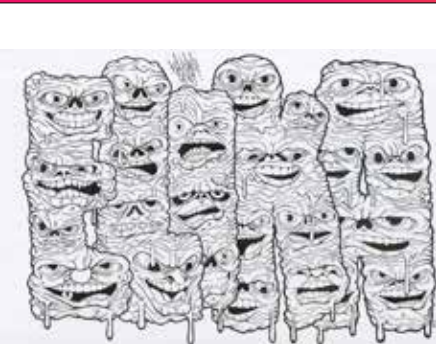
Bob Roberts (Bad Bob the Worst)



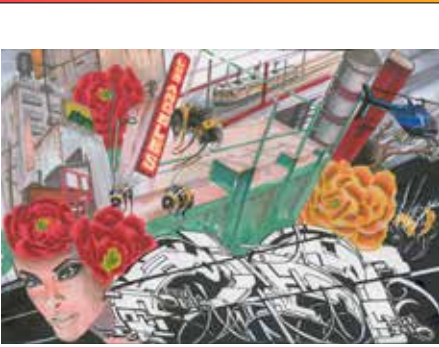
Prime



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Works on paper by Augor, Axis, Blossm and Petal, Bob Roberts (Bad Bob the Worst), Prime, Punk, Elka, and Elie from LA Liber Amicorum, 2012, GRI 2013.M.8. Donated by Ed and Brandy Sweeney. Cover art by Prime. Copyright held by the artists.



This collection of unique works by 150 Los Angeles graffiti and tattoo artists represents an unprecedented collaboration across the city's diverse artistic landscape



## L.A. Graffiti Black Book

David Brafman

**DAVID BRAFMAN** is associate curator of rare books at the Getty Research Institute. He is coauthor of *Insects and Flowers: The Art of Maria Sibylla Merian* (Getty, 2008) and a contributor to *Cave Temples of Dunhuang: Buddhist Art on China's Silk Road* (Getty, 2016).

Many graffiti artists carry sketchbooks, called black books, and they ask crew members and others whose work they admire to inscribe their books with lettering or drawings. A few years ago, the Getty Research Institute invited artists, including Angst, Axis, Big Sleeps, Chaz, Cre8, Defer, EyeOne, Fishe, Heaven, Hyde, Look, ManOne, and Prime, to consider the idea of a citywide graffiti black book. During visits to the Getty Center, the artists viewed rare books related to calligraphy and letterforms, including works by Albrecht Dürer and Leonardo da Vinci. The artists instantly recognized the connections to their own practices and were particularly drawn to a *liber amicorum* (book of friends), a form of autograph book popular in the seventeenth century. Passed from hand to hand, it was filled with signatures, poetry, and coats of arms, like a black book from another era.

Inspired by this meeting of minds across centuries, these artists became both creators and curators, crafting their own pages and inviting others to contribute. Eventually 150 Los Angeles artists decorated 143 individual pages. These were bound together into an exquisite artists' book that became known as the *Getty Graffiti Black Book*. This publication reproduces each page from the original artists' book and recounts the story of an unprecedented collaboration across the diverse artistic landscape of Los Angeles.

**GETTY RESEARCH INSTITUTE**  
176 pages, 10 × 8 inches  
168 color illustrations  
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**APRIL**

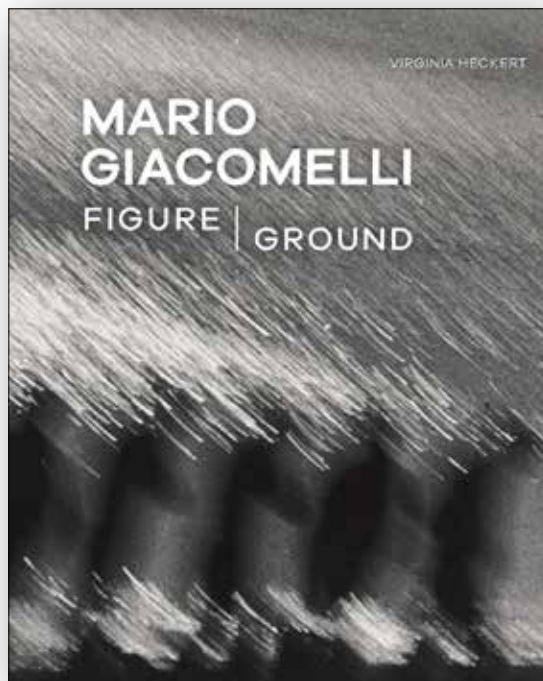
Contemporary Art



*Related Title*

**Artists and Their Books /  
Books and Their Artists**  
ISBN 978-1-60606-573-0, HC  
US \$49.95 Trade, UK £40.00, 2018

*A new look at the work of Mario Giacomelli, one of Italy's foremost photographers of the twentieth century*



## Mario Giacomelli Figure/Ground

Virginia Heckert

**VIRGINIA HECKERT** is curator of photographs at the J. Paul Getty Museum. She is the author of several books, including *Light, Paper, Process* (Getty, 2015) and *Ed Ruscha and "Some Los Angeles Apartments"* (Getty, 2013).

Mario Giacomelli (1925–2000) was born into poverty and lived his entire life in Senigallia, a seaside town along the Adriatic coast in Italy's Marche region. He purchased his first camera in 1953 and quickly gained recognition for the raw expressiveness of his images. His preference for grainy, high-contrast film and paper produced bold, geometric compositions with glowing whites and deep blacks. Giacomelli most frequently focused his camera on the people, landscapes, and seascapes of the Marche, and he often spent several years expanding and reinterpreting a single body of work or repurposing an image made for one series for inclusion in another. By applying titles derived from poetry and literature to his photographs, he transformed ordinary subjects into meditations on time, memory, and existence.

Spanning the photographer's earliest pictures to those made in the final years of his life, this publication celebrates the J. Paul Getty Museum's extensive Giacomelli holdings, formed in large part through a significant gift from Daniel Greenberg and Susan Steinhäuser.

**J. PAUL GETTY MUSEUM**  
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124 color illustrations, 1 map  
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US \$24.95 / UK £18.99 Trade

**MAY**

Photography



*Related Title*

**Dora Maar**  
ISBN 978-1-60606-629-4, HC  
US \$40.00 Trade, NAO, 2020

*In almost thirty interviews, Donatien Grau probes some of the world's most prominent thinkers and preeminent arts leaders on the past, present, and future of the encyclopedic museum*



## Under Discussion The Encyclopedic Museum

*Edited by Donatien Grau*

**DONATIEN GRAU** is head of contemporary programs at the Musée d'Orsay, Paris. He is the author of *Plato in L.A.* (Getty, 2018).

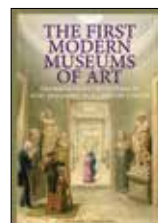
Over the last two decades, the encyclopedic museum has been criticized and praised, constantly discussed, and often in the news. Encyclopedic museums are a phenomenon of Europe and the United States, and their locations and mostly Eurocentric collections have in more recent years drawn attention to what many see as bias. Debates on provenance in general, cultural origins, and restitutions of African heritage have exerted pressure on encyclopedic museums, and indeed on all matter of museums. Is there still a place for an institution dedicated to gathering, preserving, and showcasing all the world's cultures?

Donatien Grau's conversations with international arts officials, museum leaders, artists, architects, and journalists go beyond the history of the encyclopedic format and the last decades' issues that have burdened existing institutions. Are encyclopedic museums still relevant? What can they contribute when the Internet now seems to offer the greater encyclopedia? How important is it for us to have in-person access to objects from all over the world that can directly articulate something to us about humanity? The fresh ideas and nuances of new voices on the core principles important to museums in Dakar, Abu Dhabi, and Mumbai complement some of the world's arts leaders from European and American institutions—resulting in some revealing and unexpected answers. Every interviewee offers differing views, making for exciting, stimulating reading.

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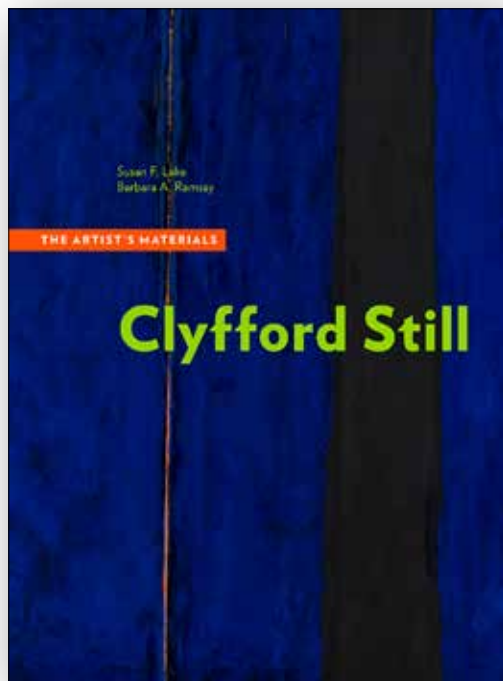


*Related Title*

**The First Modern  
Museums of Art**

ISBN 978-1-60606-120-6, HC  
US \$50.00 Academic Trade,  
UK £40.00, 2012

*This groundbreaking book provides the first detailed account of the materials and techniques of perhaps the most radical—and, until now, least studied—major American Abstract Expressionist*



## Clyfford Still The Artist's Materials

*Susan F. Lake and Barbara A. Ramsay*

**SUSAN F. LAKE** recently retired from her position as director of collection management and chief conservator at the Hirshhorn Museum and Sculpture Garden in Washington, DC.

**BARBARA A. RAMSAY** is chief conservator at the John and Mable Ringling Museum of Art. She was the first conservator for the Clyfford Still and Patricia A. Still Estate.

Among the most radical of the great American Abstract Expressionist painters, Clyfford Still has also long been among the least studied. Still severed ties with the commercial art world in the early 1950s, and his estate at the time of his death in 1980 comprised some 3,125 artworks—including more than 800 paintings—that were all but unknown to the art world. Susan F. Lake and Barbara A. Ramsay were granted access to this collection by the estate and by the Clyfford Still Museum in Denver, which houses this immense corpus today.

This volume, based on the authors' materials research project and enriched by their unprecedented access to Still's artworks, paints, correspondence, studio records, and personal library, provides the first detailed account of the artist's materials, working methods, and techniques. Initial chapters provide an engaging and erudite overview of Still's life. Subsequent chapters trace the development of his visionary style, offer in-depth materials analysis of selected works from each decade of his career, and suggest new approaches to the care and conservation of his paintings. The richly illustrated narrative is complemented by a series of technical appendices and a full bibliography.

**GETTY CONSERVATION INSTITUTE**  
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**AUGUST**

**Conservation**



### *Related Titles*

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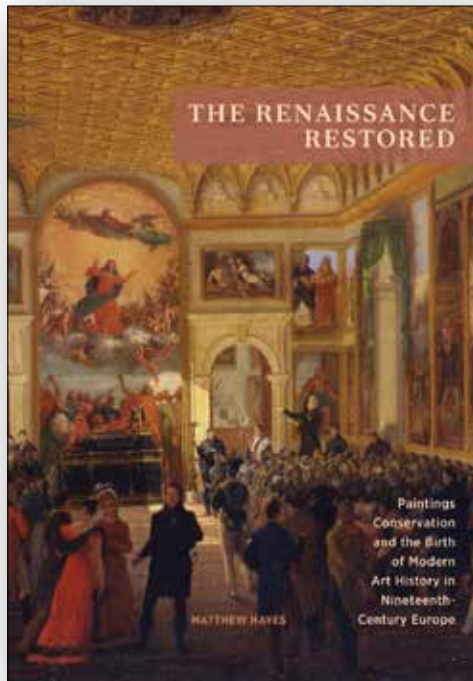
ISBN 978-1-60606-583-9, PA  
US \$40.00 Academic Trade,  
UK £30.00, 2019

**Willem de Kooning**

ISBN 978-1-60606-021-6, PA  
US \$40.00 Academic Trade,  
UK £30.00, 2010



*This handsomely illustrated volume traces the intersections of art history and paintings restoration in nineteenth-century Europe*



## The Renaissance Restored

### Paintings Conservation and the Birth of Modern Art History in Nineteenth-Century Europe

*Matthew Hayes*

**MATTHEW HAYES** is a paintings conservator in private practice and founding director of the Pietro Edwards Society for Art Conservation in New York City.

Repairing works of art and writing about them—the practices that became art conservation and art history—share a common ancestry. By the nineteenth century the two fields had become inseparably linked. While the art historical scholarship of this period has been widely studied, its restoration practices have received less scrutiny—until now.

This book charts the intersections between art history and conservation in the treatment of Italian Renaissance paintings in nineteenth-century Europe. Initial chapters discuss the restoration of works by Giotto and Titian, framed by the contemporary scholarship of art historians such as Jacob Burckhardt, G. B. Cavalcaselle, and Joseph Crowe that was redefining the earlier age. Subsequent chapters recount how paintings conservation was integrated into museum settings. The narrative uses period texts, unpublished archival materials, and historical photographs in probing how paintings looked at a time when scholars were writing the foundational texts of art history, and how contemporary restorers were negotiating the appearances of these works. The book proposes a model for a new conservation history, object focused yet enriched by consideration of a wider cultural horizon.

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**JULY**

Conservation

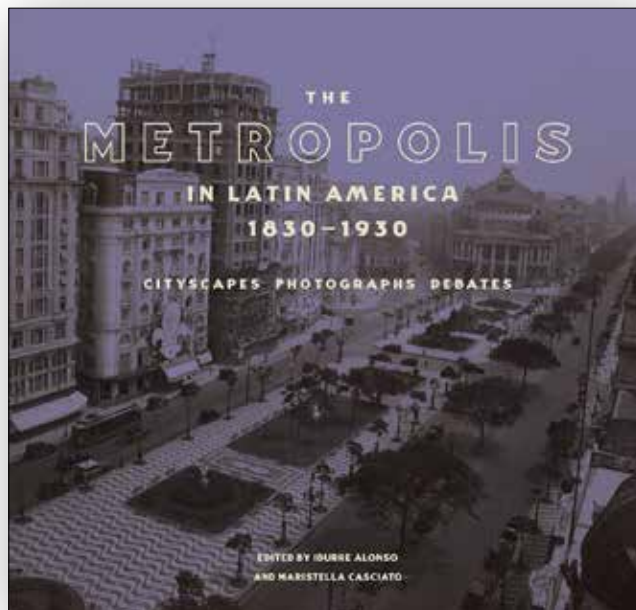


#### Related Title

##### The Restoration of Paintings in Paris, 1750–1815

ISBN 978-1-60606-516-7, PA  
US \$69.95 Short, UK £55.00, 2017

*This volume examines the unprecedented growth of several cities in Latin America from 1830 to 1930, observing how socio-political changes and upheavals created the conditions for the birth of the metropolis*



## The Metropolis in Latin America, 1830–1930

### Cityscapes, Photographs, Debates

*Edited by Idurre Alonso and Maristella Casciato*

**IDURRE ALONSO** is associate curator of Latin American collections at the Getty Research Institute.

**MARISTELLA CASCIATO** is senior curator and head of architectural collections at the Getty Research Institute.

In the century between 1830 and 1930, following independence from Spain and Portugal, major cities in Latin America experienced large-scale growth, with the development of a new urban bourgeois elite interested in projects of modernization and rapid industrialization. At the same time, the lower classes were eradicated from old city districts and deported to the outskirts. *The Metropolis in Latin America, 1830–1930* surveys this expansion, focusing on six capital cities—Havana, Mexico City, Rio de Janeiro, Buenos Aires, Santiago de Chile, and Lima—as it examines sociopolitical histories, town planning, art and architecture, photography, and film in relation to the metropolis.

Drawing from the Getty Research Institute's vast collection of books, prints, and photographs from this period, largely unpublished until now, this volume reveals the cities' changes through urban panoramas, plans depicting new neighborhoods, and photographs of novel transportation systems, public amenities, civic spaces, and more. It illustrates the transformation of colonial cities into the monumental modern metropolises that, by the end of the 1920s, provided fertile ground for the emergence of today's Latin American megalopolis.

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**AUGUST**

History

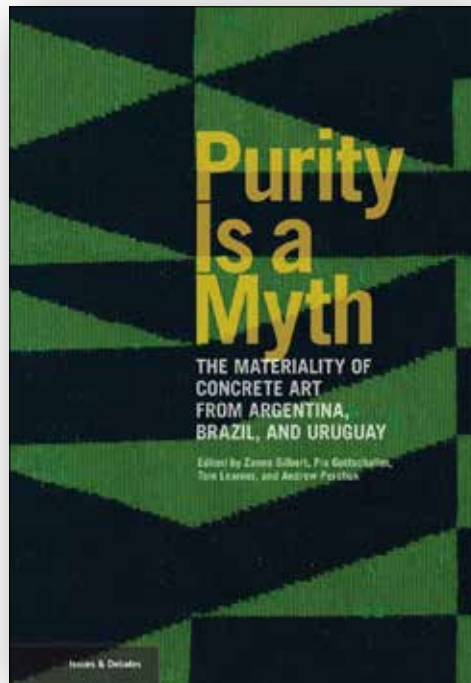


*Related Title*

**Overdrive**

ISBN 978-1-60606-128-2, HC  
US \$59.95 Trade, UK £45.00,  
2013

Presenting new scholarship, this publication is the first comprehensive study of the Concrete art movement in Latin America



## Purity Is a Myth The Materiality of Concrete Art from Argentina, Brazil, and Uruguay

*Edited by Zanna Gilbert, Pia Gottschaller, Tom Learner, and Andrew Perchuk*

**ZANNA GILBERT** is a senior research specialist at the Getty Research Institute.

**PIA GOTTSCHALLER** is a senior lecturer at the Courtauld Institute of Art.

**TOM LEARNER** is head of the Getty Conservation Institute's Science Department.

**ANDREW PERCHUK** is deputy director of the Getty Research Institute.

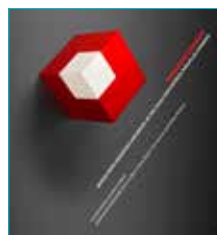
*Purity Is a Myth* presents new scholarship on Concrete art in Argentina, Brazil, and Uruguay from the 1940s to the 1960s. Originally coined by the Dutch artist Theo van Doesburg in 1930, the term *concrete* denotes abstract painting with no reference to external reality. Van Doesburg argued that there was nothing more real than a line, color, or plane. Artists such as Willys de Castro, Lygia Clark, Waldemar Cordeiro, Hermelindo Fiaminghi, Judith Lauand, Raúl Lozza, Tomás Maldonado, Hélio Oiticica, and Rhod Rothfuss would reinvent this concept in postwar Latin America.

Drawing on research conducted by Getty and international partners, the essays in this volume address a variety of topics, including the general history, emergence, and reception of Concrete art; processes and color; scientific analysis of works; illustrated chronologies of the paint industry in Brazil and Argentina; and Concrete design on paper. As the first comprehensive study of the Concrete art movement in Latin America, this volume will be indispensable to scholars, practitioners, and students of Latin American art.

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**AUGUST**

Art History



*Related Title*

**Making Art Concrete**  
ISBN 978-1-60606-529-7, HC  
US \$39.95 Academic Trade,  
UK £30.00, 2017



*This timely volume brings together case studies that address the urgent need to manage energy use and improve thermal comfort in modern buildings while preserving their historic significance and character*



# Managing Energy Use in Modern Buildings Case Studies in Conservation Practice

*Edited by Bernard Flaman and Chandler McCoy*

**BERNARD FLAMAN** is a conservation architect and project manager with Public Works and Government Services Canada. He is currently the acting subject matter expert on modern heritage.

**CHANDLER MCCOY** is senior project specialist at the Getty Conservation Institute, managing the Conserving Modern Architecture Initiative.

This collection of ten case studies addresses the issues surrounding the improvement of energy consumption and thermal comfort in modern buildings built between 1931 and 1969 and offers valuable lessons for other structures facing similar issues. These buildings, international in scope and diverse in type, style, and size, range from the Shulman House, a small residence in Los Angeles, to the TD Bank Tower, a skyscraper complex in Toronto, and from the Calouste Gulbenkian Foundation, a cultural venue in Lisbon, to the Van Nelle Factory in Rotterdam, now an office building. Showing ingenuity and sensitivity, the case studies consider improvements to such systems as heating, cooling, lighting, ventilation, and controls. They provide examples that demonstrate best practices in conservation and show ways to reduce carbon footprints, minimize impacts to historic materials and features, and introduce renewable energy sources, in compliance with energy codes and green-building rating systems.

The Conserving Modern Heritage series, launched in 2019, is written by architects, engineers, conservators, scholars, and allied professionals. The books in this series provide well-vetted case studies that address the challenges of conserving twentieth-century heritage.

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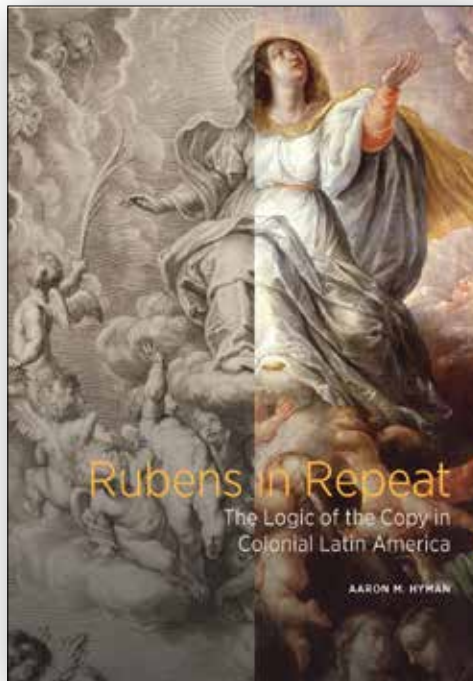
Conservation



*Related Title*

**Concrete**  
ISBN 978-1-60606-576-1, PA  
US \$59.95 Short, UK £45.00,  
2019

This book examines the reception of Flemish artist Peter Paul Rubens in Latin America in the form of prints made after his works, showing how colonial artists used such designs to forge new frameworks for artistic creativity



## Rubens in Repeat The Logic of the Copy in Colonial Latin America

Aaron M. Hyman

**AARON M. HYMAN** is assistant professor in the Department of the History of Art at Johns Hopkins University.

Peter Paul Rubens (1577–1640) never crossed the Atlantic himself, but his impact in colonial Latin America was profound. Prints made after the Flemish artist's designs were routinely sent from Europe to the Spanish Americas, where artists used them to make all manner of objects.

*Rubens in Repeat* is the first comprehensive study of this transatlantic phenomenon, despite broad recognition that it was one of the most important forces to shape the artistic landscapes of the region. Copying, particularly in colonial contexts, has traditionally held negative implications that have discouraged its serious exploration. Yet analyzing the interpretation of printed sources and recontextualizing the resulting works within period discourse and their original spaces of display allow a new critical reassessment of this broad category of art produced in colonial Latin America—art that has all too easily been dismissed as derivative and thus unworthy of sustained interest and investigation. This book takes a new approach to the paradigms of artistic authorship that emerged alongside these complex creative responses, focusing on the viceroyalties of New Spain and Peru in the seventeenth and eighteenth centuries. It argues that the use of European prints was an essential component of the very framework in which colonial artists forged ideas about what it meant to be a creator.

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Art History



*Related Title*

**Rembrandt and the  
Inspiration of India**

ISBN 978-1-60606-552-5, HC  
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## Getty Research Journal, No. 13

The *Getty Research Journal* features the work of art historians, museum curators, and conservators around the world as part of Getty's mission to promote the presentation, conservation, and interpretation of the world's artistic legacy. Articles present original scholarship related to Getty collections, initiatives, and broad research interests.

This issue features essays on a Parthian stag rhyton and new epigraphic and technical discoveries; gendered devotion and owner portraits in illuminated manuscripts from northern France around 1300; a technical analysis of heraldic devices in a missal from Renaissance Bologna; a new social and collective practice of drawing among French architect *pensionnaires* of the 1820s and 1830s at Pompeii; artist Malvina Hoffman's representations of race during her travels to Southeastern Europe as part of her work with the American Yugo-Slav Relief; Raimundo de Madrazo y Garreta's painting *Reverie—The Letter* and the small-world sensation as a methodology for global art history; arguments that disprove the attribution of the J. Paul Getty Museum's sculpture *Head with Horns* to artist Paul Gauguin; *Head with Horns* and Gauguin's creative appropriation of objects; and the unpublished first draft of critic Clement Greenberg's essay "Towards a Newer Laocöon."

**GETTY RESEARCH INSTITUTE**

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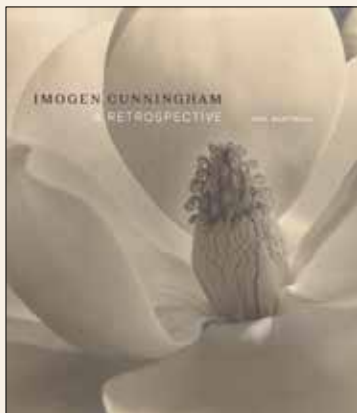
**MARCH**

Art History





# Focus on Photography



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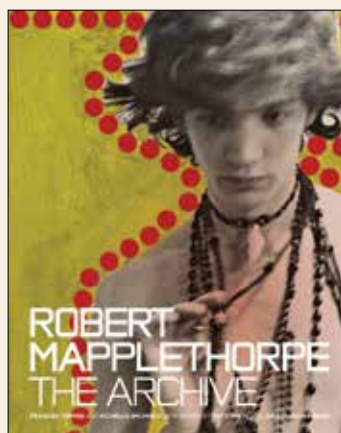
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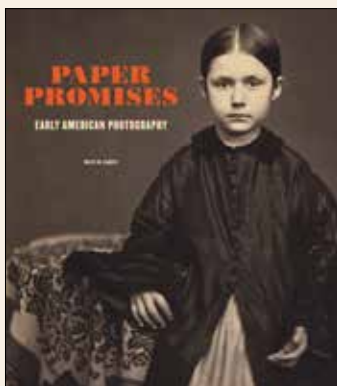
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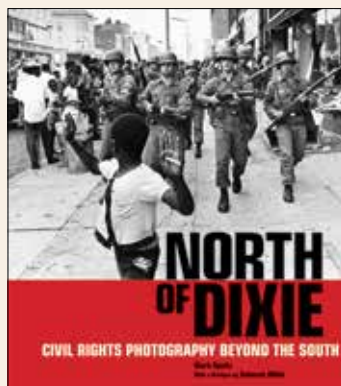
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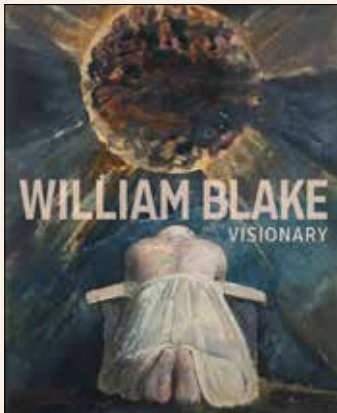


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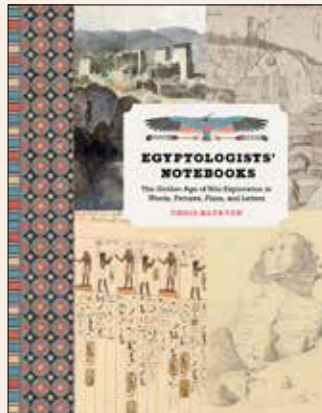


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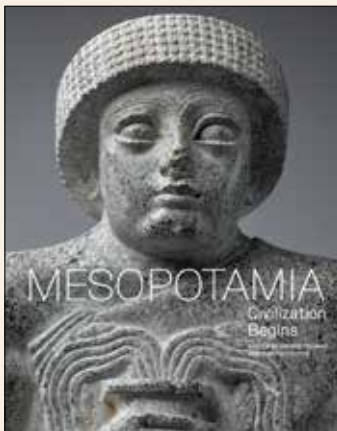
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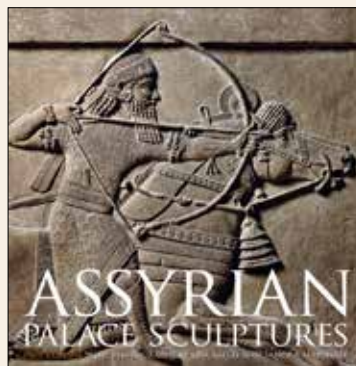
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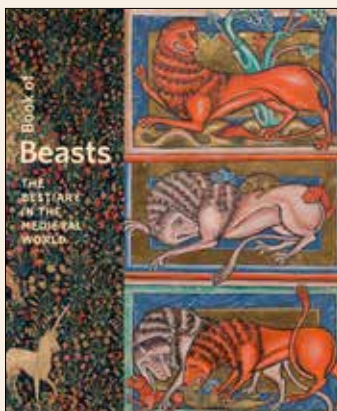
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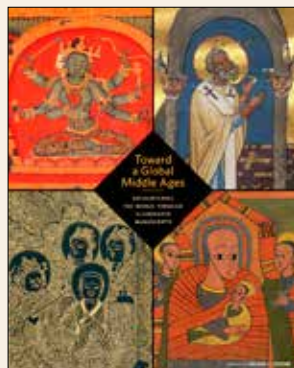
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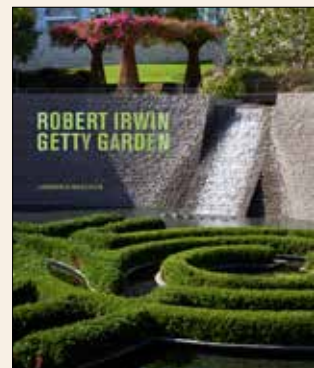
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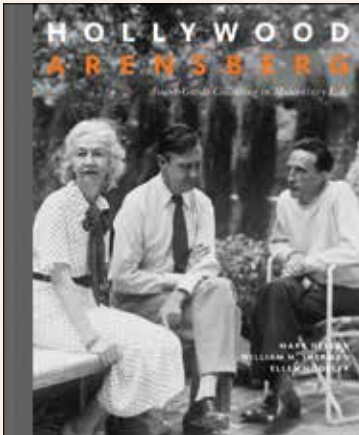
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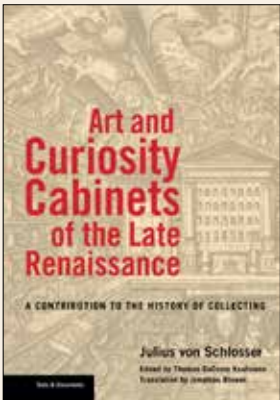
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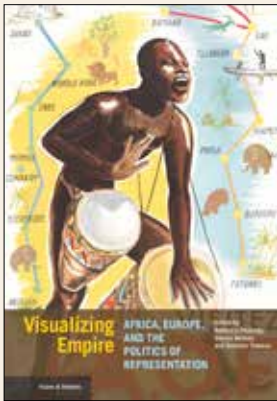
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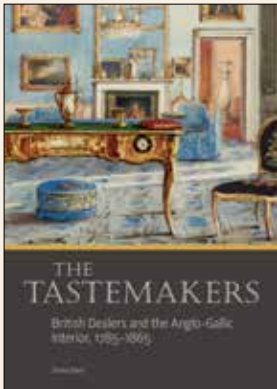
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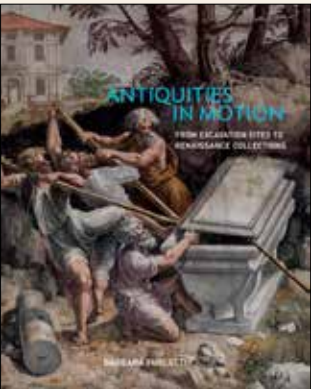
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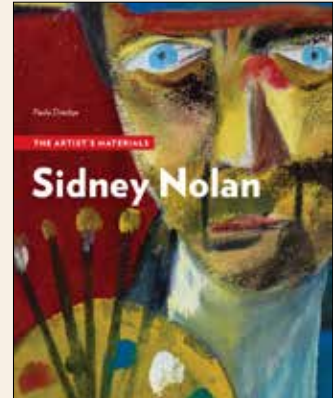
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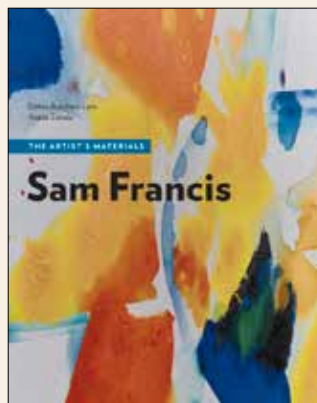
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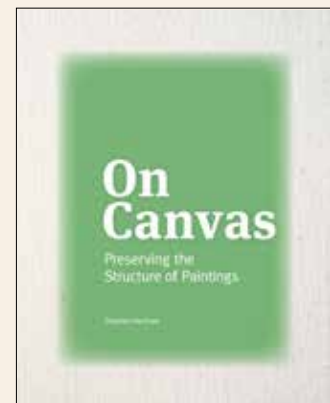
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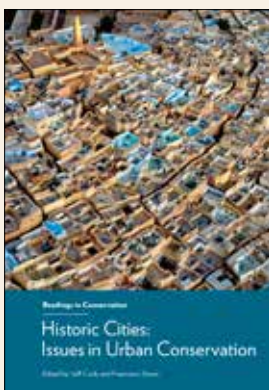
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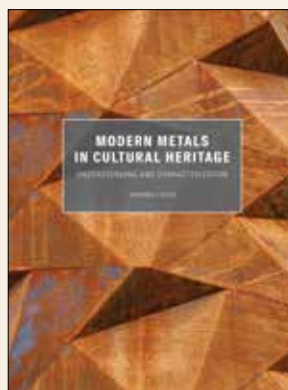
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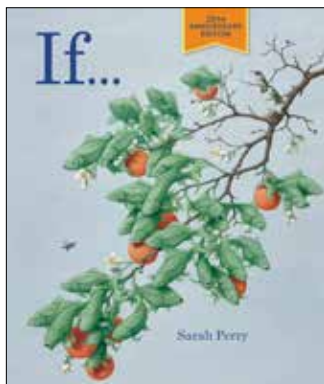
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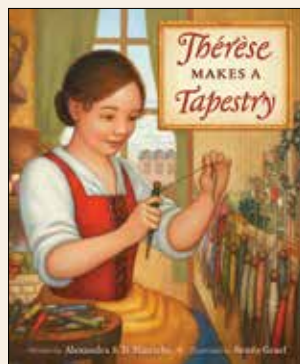
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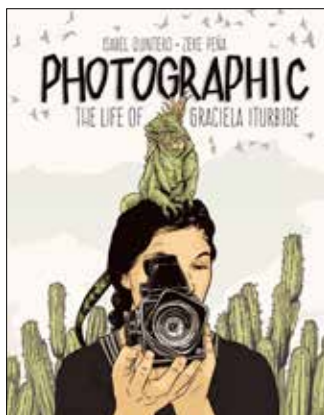
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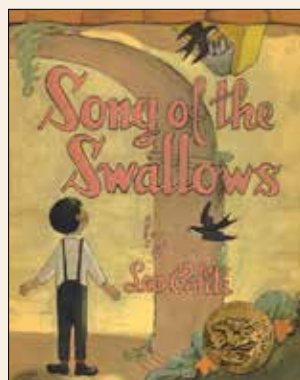
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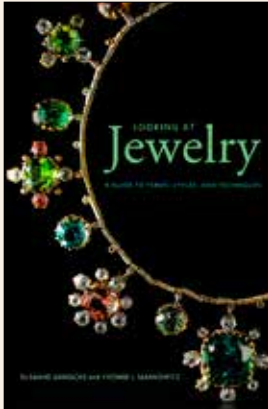


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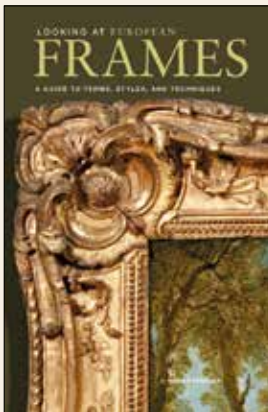
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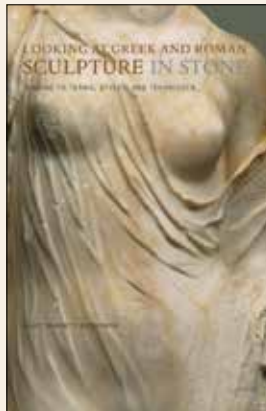
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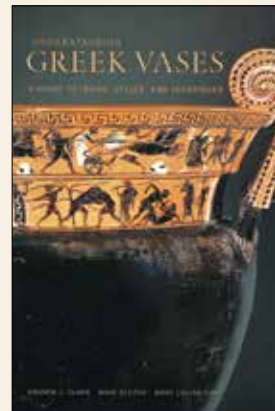
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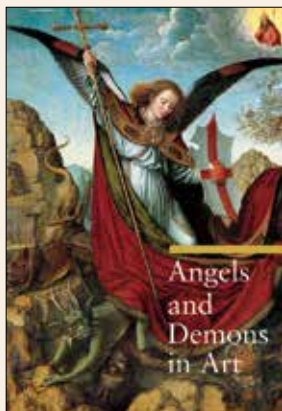
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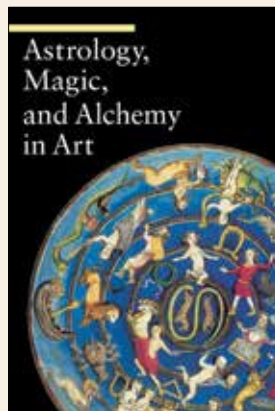
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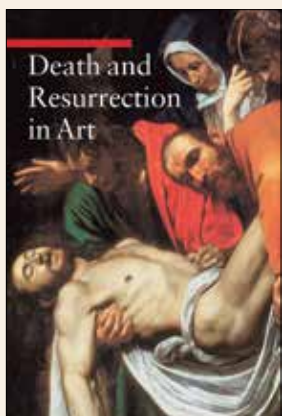
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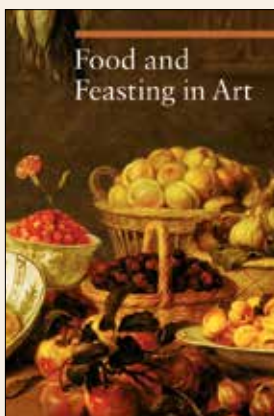
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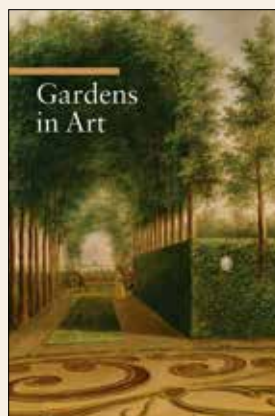
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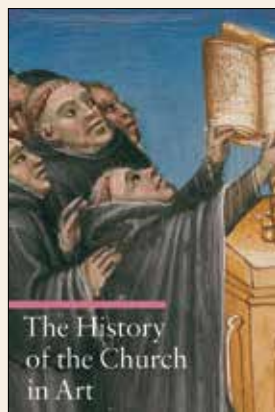
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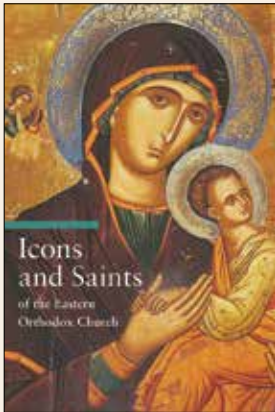


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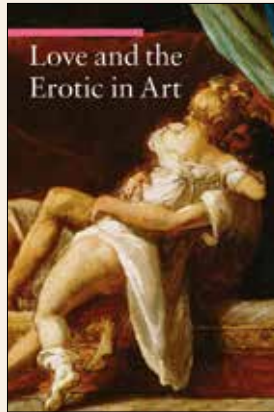


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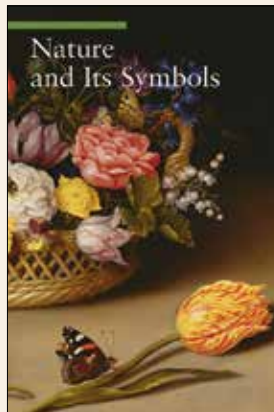
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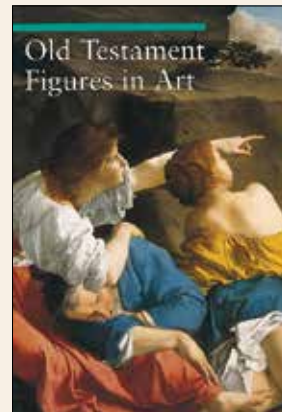
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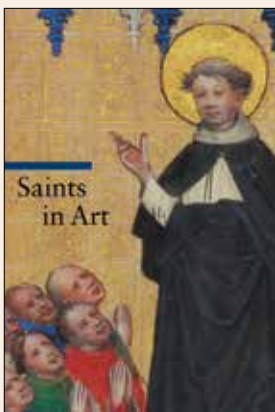
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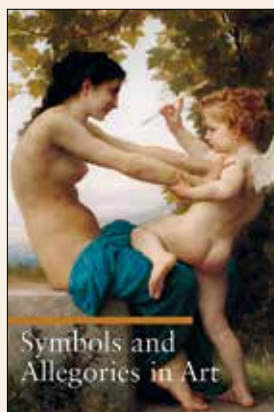
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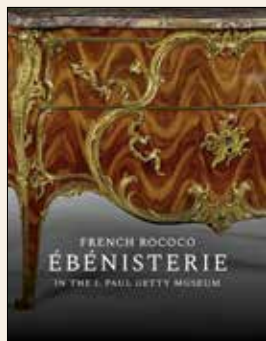
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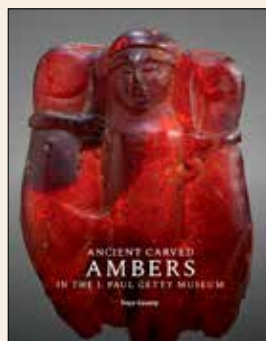
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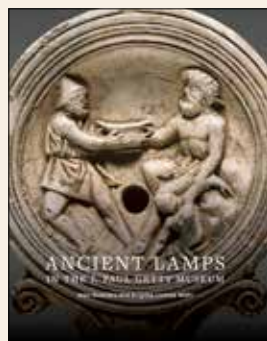
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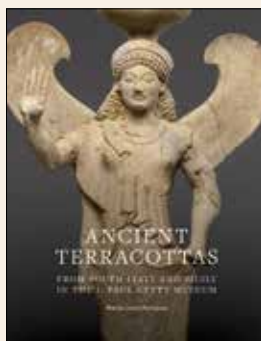
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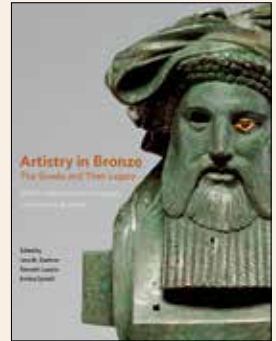
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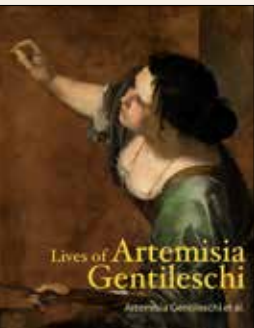
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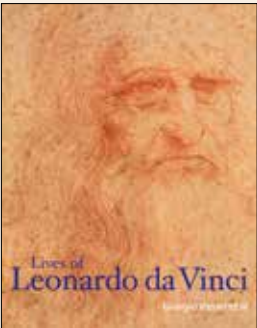
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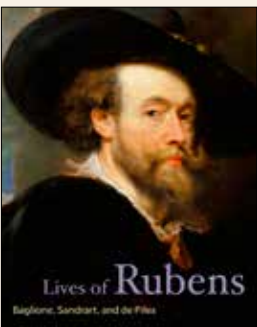


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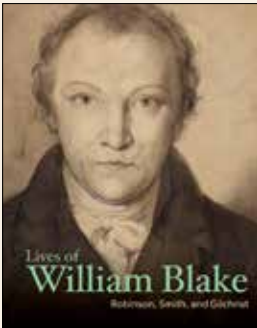
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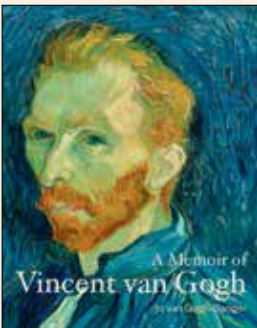
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