

An aerial photograph of a coastline, showing a mix of deep blue and turquoise water, sandy beaches, and some greenery. The water is clear, revealing the sandy bottom in some areas. The overall scene is bright and natural.

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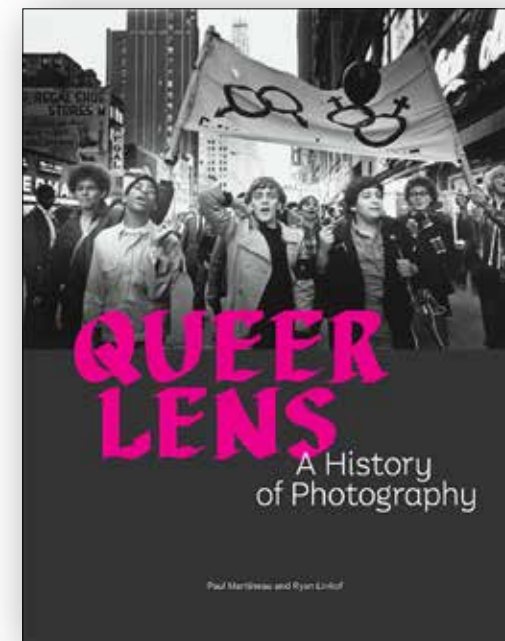
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Inside Front Cover:  
*Priscilla and Regina, Brooklyn, NY (detail), negative June 1979, print 2019. Joan E. Biren (American, born 1944). Inkjet print, 48.1 x 37.5 cm. J. Paul Getty Museum. © JEB (Joan E. Biren).*

p. 12 (left), p. 13:  
*Benjamin Patterson (American, 1934–2016), Duo, 1961. Getty Research Institute, Jean Brown Papers, 890164, box 39, folder 32. © The Estate of Benjamin Patterson.*

p. 12 (right):  
*Graphic scores related to Trio B, from The Mind is a Muscle by Yvonne Rainer. Getty Research Institute, Yvonne Rainer Papers, 2006. M. 24, box 22, folder 2. Used with Permission. © Yvonne Rainer.*

Copiously illustrated, *Queer Lens* explores the transformative role of photography in LGBTQ+ communities from the nineteenth century to the present day



## Queer Lens A History of Photography

Edited by Paul Martineau and Ryan Linkof, with contributions by Jordan Bear, Ken Gonzales-Day, Alexis Bard Johnson, Derek Conrad Murray, and Catherine Opie

**PAUL MARTINEAU** is curator in the Department of Photographs at the J. Paul Getty Museum.

**RYAN LINKOF** is curator at the Lucas Museum of Narrative Art.

**EXHIBITION**  
*J. Paul Getty Museum  
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June 17–September 28, 2025*

Photography's power to capture a subject—representing reality, or a close approximation—has inherently been linked with the construction and practice of identity. Since the camera's invention in 1839, and despite periods of severe homophobia, the photographic art form has been used by and for individuals belonging to dynamic LGBTQ+ communities, helping shape and affirm queer culture and identity across its many intersections.

*Queer Lens* explores this transformative force of photography, which has played a pivotal role in increasing queer visibility. Lively essays by scholars and artists explore myriad manifestations of queer culture, both celebrating complex interpretations of people and relationships and resisting rigid definitions. Featuring a rich selection of images—including portraits of queer individuals, visual records of queer kinship, and documentary photographs of early queer groups and protests—this volume investigates the medium's profound role in illuminating the vibrant tapestry of LGBTQ+ communities.

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**JUNE**

Photography



*Related Title*

**Icons of Style**  
ISBN 978-1-60606-558-7, HC  
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A must-have for jewelry enthusiasts, this engaging volume illuminates the ways in which jewelry has been used to craft and express identity



## Beyond Adornment Jewelry and Identity in Art

Yvonne J. Markowitz and Susanne Gänsicke, with a contribution by Emily Stoehrer

**YVONNE J. MARKOWITZ** is the Rita J. Kaplan and Susan B. Kaplan Curator Emerita of Jewelry at the Museum of Fine Arts, Boston.

**SUSANNE GÄNSICKE** is senior conservator of antiquities at the J. Paul Getty Museum.

Why do people wear jewelry? What meaning does it hold for the wearer? And what does the wearer hope it will convey to those they encounter—or to someone viewing their image decades, even centuries, later?

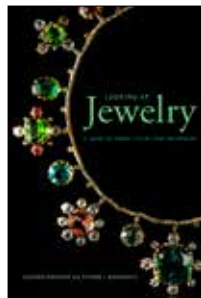
Artistic renderings of the human figure—in portraiture, sculpture, and other media—in a range of allegorical, historical, and religious images often showcase jewelry. The ornaments depicted in such designs offer an abundance of information that not only heightens our understanding of the subject but also provides insights into the imagination of the artist. Jewelry enhances our enjoyment of works of art because it is visually compelling, sensuous, and laden with an array of associations and symbolic meanings.

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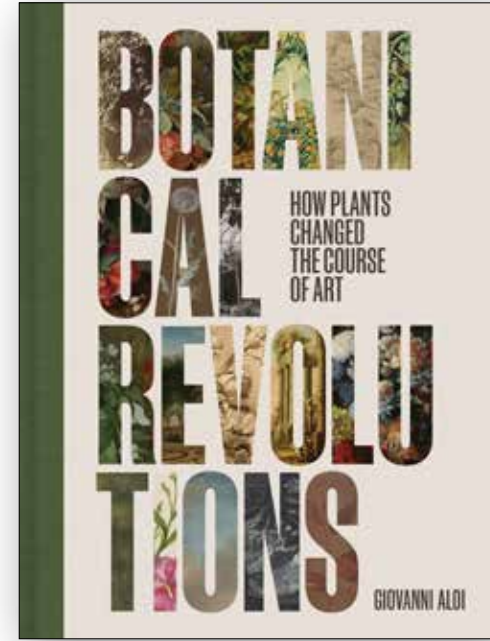
Art History



Related Title

**Looking at Jewelry**  
ISBN 978-1-60606-599-0, PA  
US \$19.95 Trade, UK £16.99,  
2019

This groundbreaking volume unearths the representation of plants and their vital impact on art, thereby advocating for the botanical world's legitimate place in art history



## Botanical Revolutions How Plants Changed the Course of Art

Giovanni Aloï

**GIOVANNI ALOI** is an author, educator, and curator specializing in environmental subjects and the representation of nature in art. His previous publications include *Lucian Freud Herbarium* (2019), *Botanical Speculations* (2018), and *Why Look at Plants?* (2018).

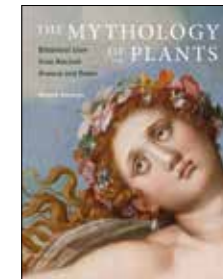
Desired for their aesthetic beauty, sought after for their medicinal properties, harvested for their scents and flavors, or grown as essential material resources, plants are indissolubly entwined with our existence. In art it is no different: plants have played a critical role. Yet despite their significant material and conceptual contributions, plants have been sidelined in the commentary of art historians and critics.

*Botanical Revolutions* presents a global history of plants in art, focusing on the crucial moments that signaled the formation of new movements and styles, as well as the creation of media that could not have occurred without the involvement of and interaction with the vegetal world. In this fascinating and beautifully illustrated book, author Giovanni Aloï delves deeply into the history and representation of plants in art, advocates for a change in our relationship with the botanical world, and presents an alternative history of art that foregrounds the truly indispensable contributions of plants.

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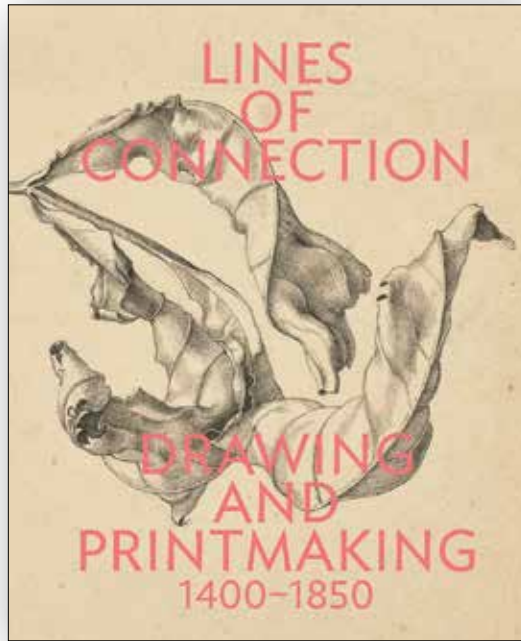
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Related Title

**The Mythology of Plants**  
ISBN 978-1-60606-321-7, HC  
US \$25.00 Academic Trade,  
UK £21.99, 2014

The first volume to chart the rich and reciprocal relationship between drawing and printmaking from the fifteenth to nineteenth centuries



## Lines of Connection Drawing and Printmaking, 1400–1850

Edina Adam and Jamie Gabbarelli

**EDINA ADAM** is assistant curator of drawings at the J. Paul Getty Museum.

**JAMIE GABBARELLI** is the Prince Trust Associate Curator of Prints and Drawings at the Art Institute of Chicago.

### EXHIBITION

The Art Institute of Chicago  
March 15–June 1, 2025

J. Paul Getty Museum  
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July 1–September 14, 2025

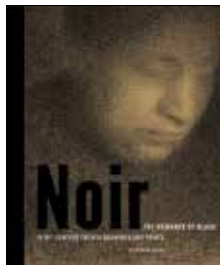
While often viewed and studied separately, drawings and prints have always been closely intertwined. They facilitated and generated the production of one another, and in some instances, clear distinctions between the two dissolved. Many artists created drawings specifically intended for translation into print, and an even greater number used prints as a training tool, copying from them to hone drawing skills. This reciprocal relationship goes even deeper, however, as innovative artists made fascinating hybrid works that blurred the boundaries between the two media, pushing against modern definitions and hierarchies.

*Lines of Connection* charts these historical and geographical continuities for the first time by bringing together works on paper of superb quality, foregrounding issues of artistic process and collaboration, technical innovation, and creative ingenuity. Featuring over 170 prints and drawings by such artists as Albrecht Dürer, Parmigianino, Hendrick Goltzius, Maria Sibylla Merian, Rembrandt van Rijn, and William Blake, this catalogue is a rich narrative introduction to the compelling, yet understudied, relationship between drawing and printmaking.

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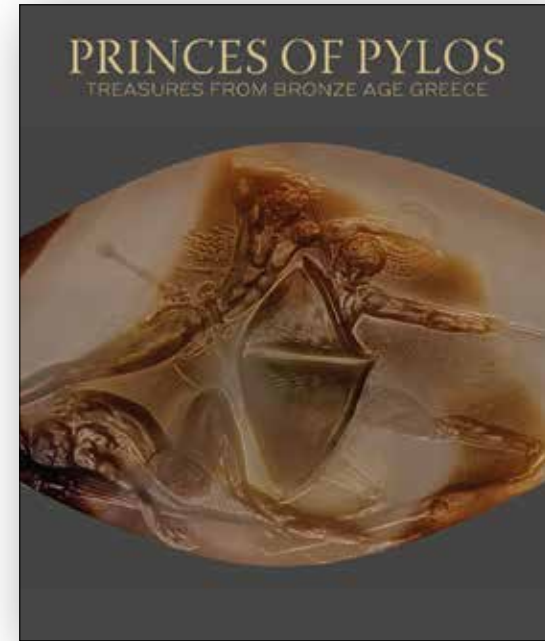
Drawings



Related Title

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UK £35.00, 2016

Presenting archaeological objects from the rich tombs of warrior-princes and the best-preserved Bronze Age palace on the Greek mainland, this volume features the latest discoveries from the dynamic world of Mycenaean Messenia



## Princes of Pylos Treasures from Bronze Age Greece

Edited by Sharon R. Stocker, Claire L. Lyons, Jack L. Davis, and Evangelia Militsi-Kechagia

**SHARON R. STOCKER** is senior research associate in the Department of Classics at the University of Cincinnati and codirector of the Palace of Nestor excavations in Greece.

**CLAIRE L. LYONS** is curator of antiquities at the J. Paul Getty Museum.

**JACK L. DAVIS** is the Carl W. Blegen Professor of Greek Archaeology at the University of Cincinnati and former director of the American School of Classical Studies in Athens.

**EVANGELIA MILITSI-KECHAGIA** is director of the Messenia Ephorate of Antiquities (Kalamata), Hellenic Ministry of Culture and Sports.

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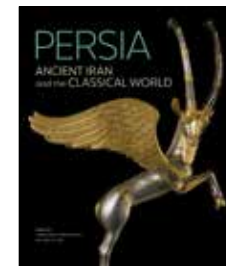
Ancient Pylos has long captivated travelers, archaeologists, and historians familiar with Homer's *Iliad* and his account of the kingdom of Nestor, the prudent elder counselor in the Trojan War. Excavations begun in 1939 unearthed the storied Palace of Nestor in Messenia, an epicenter of Mycenaean civilization at a crossroads between Crete, Mesopotamia, the Levant, and Egypt.

*Princes of Pylos* features spectacular works of art and craft, many recently excavated at sites across Messenia, including goldwork of unparalleled artistry, masterfully carved sealstones, weapons, and wall paintings. Essays by an international team of archaeologists examine key discoveries, including the Linear B tablets—the earliest written form of the Greek language—which document the political, religious, and economic organization of the prosperous Pylian community. New research and cutting-edge science cast light on the 2015 find of the Grave of the Griffin Warrior, an extraordinary, intact burial that preserved thousands of artifacts, including the celebrated Pylos Combat Agate, one of the finest works of the Aegean Bronze Age. With over 300 illustrations, *Princes of Pylos* is the first major publication in English to reconstruct life in the kingdom of Pylos during the Late Bronze Age.

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**Persia**  
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The dramatic life story of Elisabeth Vigée Le Brun, one of the greatest portrait painters of all time



## Daring

### The Life and Art of Elisabeth Vigée Le Brun

Jordana Pomeroy

**JORDANA POMEROY** is director and CEO of the Currier Museum of Art and former chief curator at the National Museum of Women in the Arts.

Supremely talented and strategically charming, Elisabeth Vigée Le Brun (1755–1842) overcame tragedy and broke gender barriers to reach the height of success as a portrait painter, first in Paris, and then across Europe. After losing her father at age twelve and facing financial insecurity, she fought to gain access to artistic training and opportunity. She was pressured to marry at age twenty, to an art dealer who both helped and harmed her career. Vigée Le Brun deployed her intelligence and beauty to attract powerful clients, who relied on her to style the personal identities they projected to the world.

Vigée Le Brun's salons were the talk of Paris, and she became court painter to Marie Antoinette. Then came the French Revolution, when marginalized groups demanded change to centuries-old systems of oppression. Vigée Le Brun was forced to reexamine her alliances and run for her life, taking her young daughter but leaving her husband behind. Making her way through the countrysides and capitals of Europe and Russia—including a stay at the imperial court of Catherine the Great—the artist conquered fear and adversity to refashion her life and art.

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**Maria Sibylla Merian**  
ISBN 978-1-947440-01-2, HC  
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2018

This groundbreaking book provides the first material study of the celebrated contemporary Chinese artist Cai Guo-Qiang, known worldwide for his use of subversive materials, particularly gunpowder



## Cai Guo-Qiang

### The Artist's Materials

Rachel Rivenc

**RACHEL RIVENC** is head of conservation and preservation at the Getty Research Institute.

Cai Guo-Qiang (b. 1957) is among the most prominent contemporary artists active today. His prolific, diverse creative practice—which includes gunpowder drawings and paintings, explosion events, videos, multimedia installations, and site-specific works—draws on a personal belief system that freely blends symbols and tenets from Eastern and Western traditions. Cai's output seeks to establish dialogues among different cultures, different periods of time, and even different species—always while probing our shared humanity and the connections that can be divined across space and time, out of chaos and disorder. Based on in-depth interviews between the author and artist and with studio assistants, as well as extensive examination, sampling, and scientific analysis of a wide range of artworks, this publication addresses the implications of Cai's distinctive materials and processes and their associated conservation issues.

Written for conservation scientists, conservators, specialists in contemporary art history, museum curators, collections managers, practicing artists, collectors, and art enthusiasts, this book offers insights into the life, methods, and materials of a leading figure in the art world. The technical discussions provide essential findings that will inform strategies for the future care of his works.

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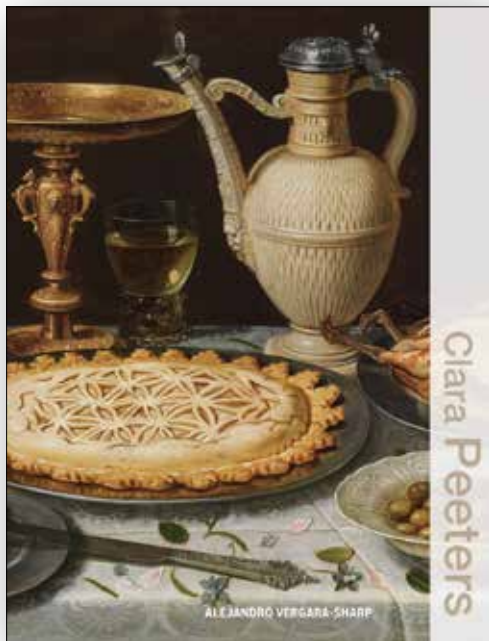
Conservation



*Related Title*

**Sam Francis**  
ISBN 978-1-60606-583-9, PA  
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Featuring newly attributed paintings, this book is an engaging exploration of Clara Peeters's contributions to the genre of still-life painting



## Clara Peeters

Alejandro Vergara-Sharp

**ALEJANDRO VERGARA-SHARP** is senior curator of Flemish and Northern European paintings at the Museo Nacional del Prado, Madrid.

Clara Peeters (ca. 1587–1636)—a Flemish still-life painter—was one of the most talented and creative artists among the early practitioners of this genre in Europe during the early seventeenth century. She specialized in paintings of food and was prominent among the artists who shaped the traditions of the Netherlandish *ontbitjes* (breakfast pieces) and *banketjes* (banquet pieces). Not only was she part of the first generation to specialize in this type of still-life painting, Peeters was the only Flemish woman known to have focused on genre painting in the early seventeenth century. Indeed, she was one of only a few women to dedicate her professional life to painting in early modern Europe.

In this monograph, author Alejandro Vergara-Sharp discusses what is known of Peeters's biography while presenting the historical and cultural context behind her art, style, and techniques. *Clara Peeters* establishes the artist as a leader in her field by examining Peeters's artistry and the material culture reflected in her paintings. This timely volume sheds light on the limitations that Peeters encountered because of her gender, and how she responded to them in her art, while assessing her importance as a painter of still life.

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**Louise Moillon**  
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Showcasing the beautiful illuminations of Sister Eufrosia Burlamacchi, this monograph is the first devoted to her life and work



## Eufrosia Burlamacchi

Loretta Vandi

**LORETTA VANDI** retired as a tenured professor of art history at the Scuola del Libro, Urbino.

The illuminated manuscripts of Sister Eufrosia Burlamacchi (1478–1548) are truly a sight to behold. Her multifaceted illumination is a balanced blend of simplicity of forms, variety of colors, and fanciful inventions. Though born into a wealthy family, Sister Eufrosia was sent to live in a convent when she was a young girl. Within the convent walls of San Domenico in Lucca, Italy, where she lived and worked, Burlamacchi attained high levels of artistic proficiency through her knowledge of drawing and color technique, composition, treatment of space, and proportions.

Through the thorough scholarship of author Loretta Vandi, this volume argues that Sister Eufrosia not only became the primary illuminator in her Dominican convent in Lucca but was also exposed to the work of artists we now include in the High Renaissance. On this ground, she pursued a clear iconographic program, supported by a style that quickly reached its maturity. Ultimately, she passed her artistic solutions on to younger sisters in faith to establish a convent workshop where mutual exchange was the norm, thus participating in a long tradition of artistic tutelage. Here, for the first time, Eufrosia Burlamacchi is recognized and discussed as an influential and gifted artist in her own right.

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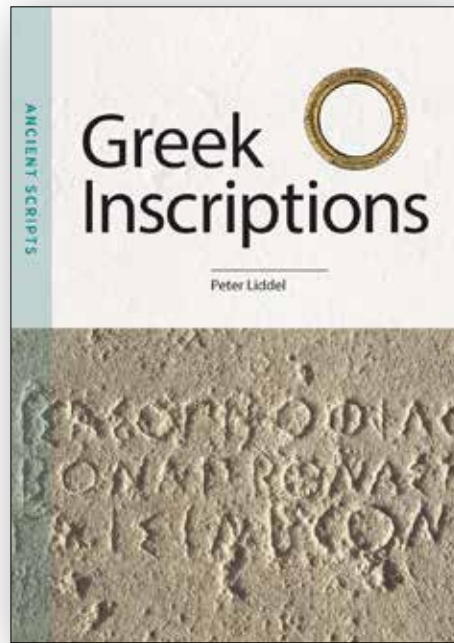
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An accessible introduction to Greek inscriptions that reveals their importance to ancient Greek culture



## Greek Inscriptions

Peter Liddel

**PETER LIDDEL** is professor of Greek history and epigraphy at the University of Manchester.

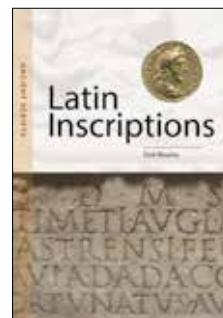
Ancient Greek inscriptions are crucially important in the effort toward understanding the cultures of Greece and the Mediterranean in antiquity. The writings provide glimpses of the behavior of the people of the time, including clues about their mindsets and larger aspirations. These public records combine word and image in a multitude of ways and are rich in the insights they offer.

The inscriptions examined in this volume come from a range of objects in metal or stone that include law decrees, accounts and inventories, tributes to leaders, and funerary epitaphs. They give a broad view of interstate relations, classic historical narratives, and the political administration of various city-states while also providing new perspectives on ideas such as democracy, citizenship, gender, ethnicity, religion, and the supernatural. Author Peter Liddel emphasizes the physical form of the texts alongside their importance in understanding ancient Greek culture. Accessible and insightful, *Greek Inscriptions* both highlights the significance and history of these artifacts and examines their reception in the modern world.

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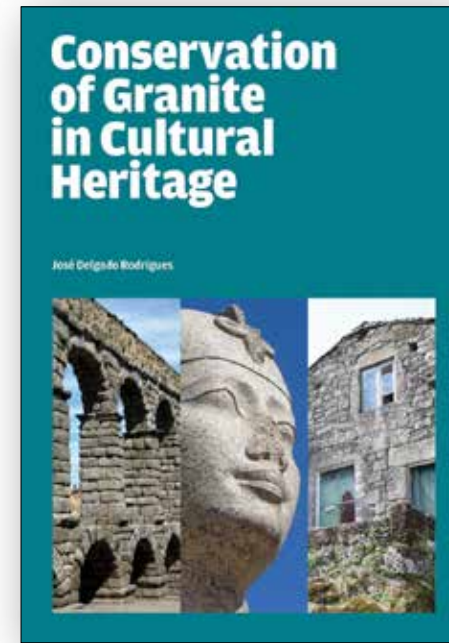
Antiquities



*Related Title*

**Latin Inscriptions**  
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NAO, 2016

Bridging scholarly research and conservation practice, this volume presents fundamental guidance on the preservation of granite used in built heritage



## Conservation of Granite in Cultural Heritage

José Delgado Rodrigues

**JOSÉ DELGADO RODRIGUES** is a geologist and conservation scientist based in Lisbon.

The field of stone conservation has long needed a holistic perspective that embraces the needs of conservation professionals and provides scientific support to enable them to better analyze preservation issues and implement efficient, long-lasting treatments. *Conservation of Granite in Cultural Heritage* offers such a perspective by bridging scholarly research on the available literature related to granite decay and best practices from conservators working in the field and laboratory.

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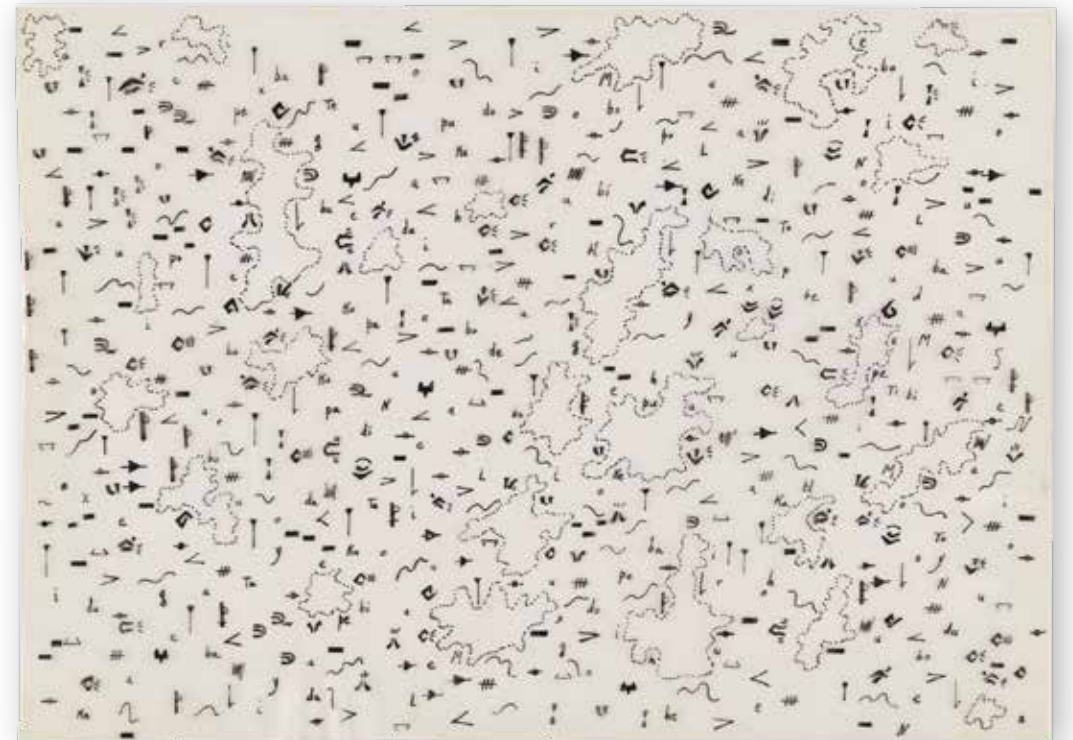
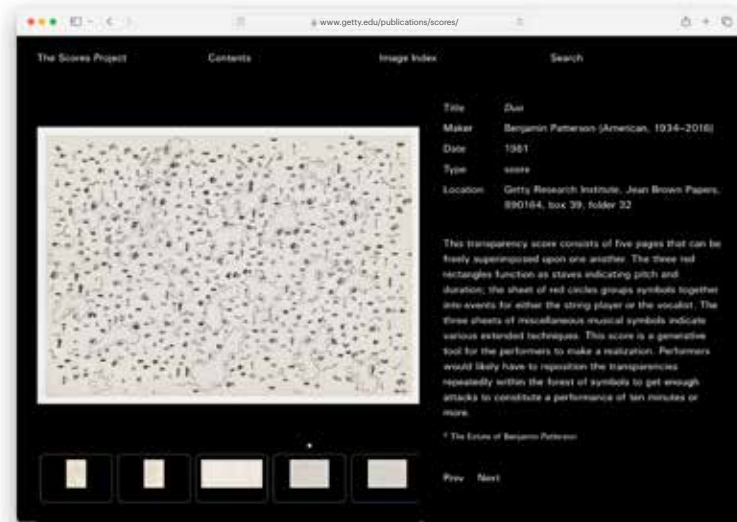
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Edited by Michael Gallope, Natilee Harren, and John Hicks, with contributions by Emily Ruth Capper, George E. Lewis, Julia Bryan-Wilson, Benjamin Piekut, and Nancy Perloff

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**MICHAEL GALLOPE** is associate professor in the Department of Cultural Studies and Comparative Literature at the University of Minnesota. His most recent book is *The Musician as Philosopher: New York's Vernacular Avant-Garde, 1958–1978* (2024).

**NATILEE HARREN** is associate professor of contemporary art history and critical studies at the University of Houston School of Art and author of *Fluxus Forms: Scores, Multiples, and the Eternal Network* (2020).

**JOHN HICKS** is a lecturer in the Department of Cultural Studies and Comparative Literature at the University of Minnesota.

Individuals working in and across the fields of visual art, music, poetry, theater, and dance in the mid-twentieth century began to use experimental scores in ways that revolutionized artistic practice and opened up new forms of interdisciplinary collaboration. Their experimental methods—associated with the neo-avant-garde, neo-Dadaism, intermedia, Fluxus, and postmodernism—exploded in notoriety during the 1960s in locales from New York to Europe, East Asia, and Latin America, becoming foundational to global trends in contemporary art and performance.

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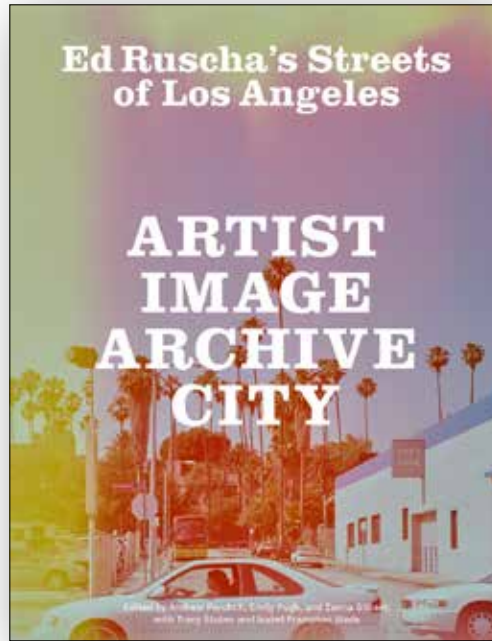
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Edited by Andrew Perchuk, Emily Pugh, and Zanna Gilbert, with Tracy Stuber and Isabel Frampton Wade

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

**EMILY PUGH** is a principal research specialist at the Getty Research Institute.

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

In 1966, Ed Ruscha drove a pickup truck rigged with a motorized camera to capture Los Angeles's most iconic street: Sunset Boulevard. Navigating the boulevard, he created a time capsule of its famed facades, beginning an almost sixty-year-long commitment to documenting the changing urban landscape of postwar Los Angeles. The Streets of Los Angeles Archive that comprises these photographs is likely the most comprehensive artistic record of any city, with over 740,000 images of major thoroughfares. Ruscha's photographs constitute an unparalleled visual chronicle of some of Los Angeles's most iconic sites while also capturing the tapestry of everyday life—popular music venues, neighborhood restaurants, and billboards promoting Hollywood's latest blockbusters.

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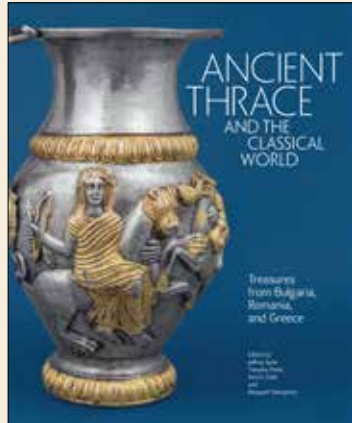
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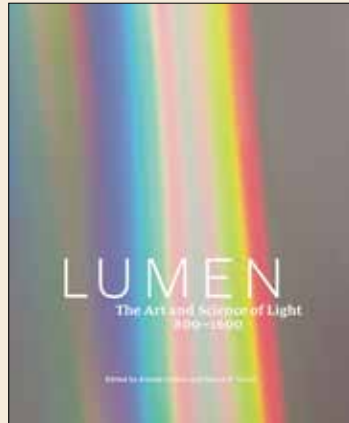
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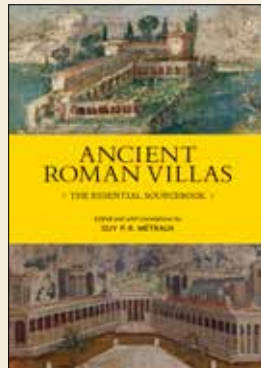
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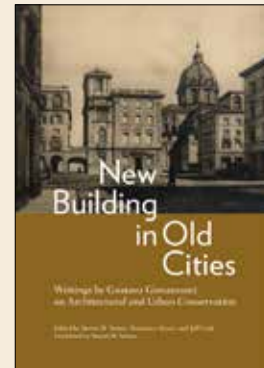
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