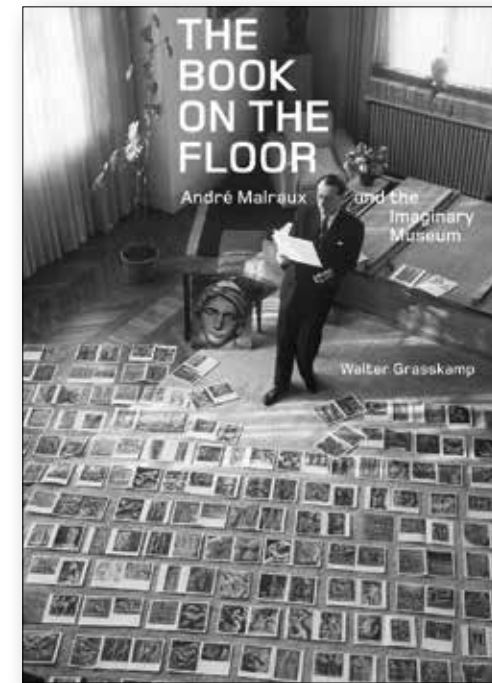


Fall 2016

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Publications



The Book on the Floor André Malraux and the Imaginary Museum

Walter Grasskamp

WALTER GRASSKAMP is an art critic and held the chair in art history at the Akademie der Bildenden Künste in Munich from 1995 to 2016.

In 1954, the French writer, politician, and publisher André Malraux (1901–1976) posed at home for a photographer from the magazine *Paris Match*, surrounded by pages from his forthcoming book *Le musée imaginaire de la sculpture mondiale*. The enchanting metaphor of the *musée imaginaire* (imaginary museum) was built upon that illustrated art book, and Malraux was one of its greatest champions. Drawing on a range of contemporary publications, he adopted images and responded to ideas. Indeed, Malraux's book on the floor is a variation of photographer André Vigneau's spectacular *Encyclopédie photographique de l'art*, published in five volumes from 1935 on—years before Malraux would enter this field. Both authors were engaged in juxtaposing artworks via photographs and publishing these photographs by the hundreds, but Malraux was the better sloganeer.

Starting from a close examination of the photograph of Malraux in his salon, art historian Walter Grasskamp takes the reader back to the dawn of this genre of illustrated art book. He shows how it catalyzed the practice of comparing works of art on a global scale. He retraces the metaphor to earlier reproduction practices and highlights its ubiquity in contemporary art, ending with an homage to the other pioneer of the “museum without walls,” the unjustly forgotten Vigneau.

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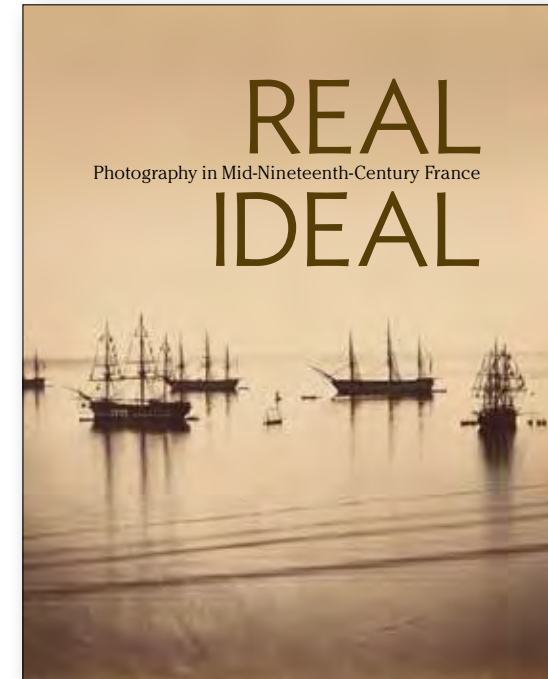
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Cover: Gustave Caillebotte (French, 1848–1894), *At the Cafe Rouen*, oil on canvas. Musée des Beaux-Arts, Rouen, France | Bridgeman Images. From the book *Gustave Caillebotte: Painting the Paris of Naturalism, 1872–1887*. See page 13. **Inside front cover:** Dennis Adams, Film still from *Malraux's Shoes*, 2012. Kent Fine Art, New York. **Page 2 (top to bottom):** Gustave Le Gray (French, 1820–1884), *Pavillon Mollien, the Louvre*, 1859. Albumen silver print. 36.7 × 47.9 cm (14 7/16 × 18 7/8 in.) Los Angeles, J. Paul Getty Museum 90.XM.72. Charles Nègre (French, 1820–1880), *Grasse, Mill (Waterfalls)*, 1852. Albumen silver print 15.9 × 15.9 cm (6 3/4 × 6 3/4 in.) Los Angeles, J. Paul Getty Museum 84.XM.344.3. Henri Le Secq (French, 1818–1882), *Statue of Christ, Reims Cathedral*, about 1851. Salted paper print 34.3 × 24.5 cm (13 3/8 × 9 5/8 in.) Los Angeles, J. Paul Getty Museum, 2014.24.1. **Page 7:** Cox Studio, San Francisco, CA, 1955. San Francisco NAACP members at a “Don’t Ride” campaign urging riders to boycott Yellow Cab and help bring a stop to hiring discrimination. Library of Congress, Prints & Photographs Division, Visual Materials from the NAACP Records. **Page 10:** Front cover image for *Seeing the Getty Center and Gardens*. Photo: Rebecca Vera-Martinez, Central Garden, The Getty Center. Photo © 2008 J. Paul Getty Trust / Nick Springgett. Aerial view of the Getty Center. Photo: John Stephens.



From my point of view, the artistic beauty of a photographic print nearly always lies . . . in sacrificing certain details so as to produce an effect that sometimes achieves the most sublime of art.

GUSTAVE LE GRAY
Photographie: Traité nouveau théorique et pratique des procédés et manipulations sur papier et sur verre (1852)



Real/Ideal Photography in Mid-Nineteenth-Century France

Edited by Karen Hellman
With contributions by Sylvie Aubenas, Sarah Freeman, Anne de Mondenard, Karlyn Olvido, and Paul-Louis Roubert

In the years following the announcement of the invention of photography in 1839, practitioners in France gave shape to this intriguing new medium through experimental printing techniques and innovative compositions. The rich body of work they developed proved foundational to the establishment of early photography, from the introduction of the paper negative in the late 1840s to the proliferation of more-standardized equipment and photomechanical technology in the 1860s.

The essays in this elegant volume investigate the early history of the medium when the ambiguities inherent in the photograph were ardently debated. Focusing on the French photographers who worked with paper negatives, especially the key figures Édouard Baldus, Gustave Le Gray, Henri Le Secq, and Charles Nègre, *Real/Ideal* explores photography's status as either fine art or industrial product (or both), its repertoire of subject matter, its ideological functions, and even the ever-experimental photographic process itself.

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212 color illustrations
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AUGUST

Photography

KAREN HELLMAN is assistant curator of photographs at the J. Paul Getty Museum.

SYLVIE AUBENAS is the director of the Department of Prints and Photographs at the Bibliothèque nationale de France, Paris.

SARAH FREEMAN is associate conservator of paper conservation at the J. Paul Getty Museum.

ANNE DE MONDENARD is curator at the Centre de recherche et de restauration des musées de France, Paris.

KARLYN OLVIDO is a former research assistant at the J. Paul Getty Museum.

PAUL-LOUIS ROUBERT is assistant professor at Université Paris 8 and president of the Société française de photographie, Paris.

EXHIBITION
The Getty Center
August 30 to November 27, 2016



Bouchardon Royal Artist of the Enlightenment

Anne-Lise Desmas, Édouard Kopp, Guilhem Scherf, and Juliette Trey

ANNE-LISE DESMAS is curator and head of the Department of Sculpture and Decorative Arts at the J. Paul Getty Museum.

ÉDOUARD KOPP is the Maida and George Abrams Associate Curator of Drawings at the Harvard Art Museums.

GUILHEM SCHERF is chief curator in the Department of Sculpture at the Louvre.

JULIETTE TREY is curator in the Department of Graphic Arts at the Louvre.

EXHIBITION

The Louvre
September 12 to December 5, 2016
The Getty Center
January 10 to April 2, 2017

One of the most imaginative and fascinating artists of eighteenth-century France, Edme Bouchardon (1698–1762) was instrumental in the transition from Rococo to Neoclassicism and in the artistic rediscovery of classical antiquity. Much celebrated in his time, Bouchardon created some of the most iconic images of the age of Louis XV. His oeuvre demonstrates a remarkable variety of themes (from copies after the antique to subjects of history and mythology, portraiture, anatomical studies, ornament, fountains and tombs), media (drawings, sculptures, medals, prints), and techniques (chalk, plaster, wax, terracotta, marble, bronze).

With five essays by experts on Bouchardon's sculpture and graphic arts, more than 140 catalogue entries, and a detailed chronology, this book aims to demonstrate the originality of Bouchardon's art within the cultural and social context of the period, while suggesting the subtle relationship between, as well as the relative autonomy of, the artist's two careers as a sculptor and a draftsman.

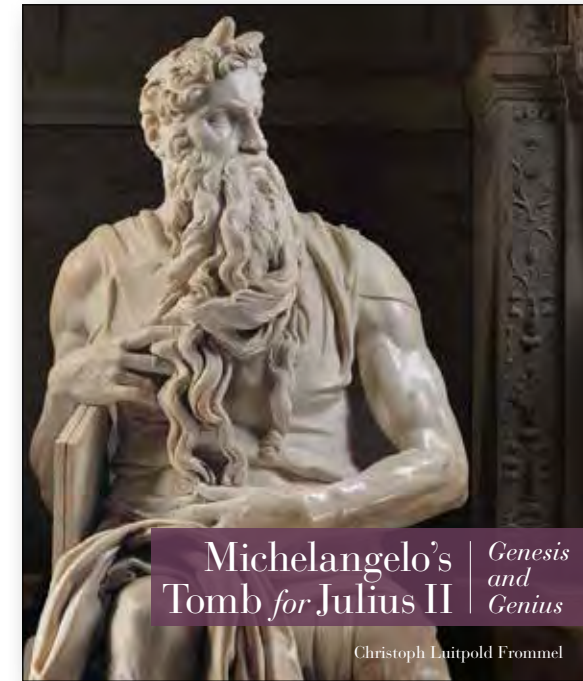
This lavishly illustrated publication represents an unprecedented and thorough survey on this major and unique artist from the Age of Enlightenment, offering in-depth scholarship based on unpublished material.

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JANUARY

Art History



Michelangelo's Tomb for Julius II Genesis and Genius

Christoph Luitpold Frommel

With contributions by Claudia Echinger-Maurach, Antonio Forcellino, and Maria Forcellino

CHRISTOPH LUITPOLD

FROMMEL was a professor at the Università "La Sapienza" in Rome.

CLAUDIA ECHINGER-MAURACH

is professor of art history at the Westfälische Wilhelms-Universität in Munich.

ANTONIO FORCELLINO

, an art historian and restorer, is a leading authority on Michelangelo.

MARIA FORCELLINO

is an art historian.

In 1505, Michelangelo (1475–1564) began planning the magnificent tomb for Pope Julius II, which would dominate the next forty years of his career. Repeated failures to complete the monument were characterized by Condivi, Michelangelo's authorized biographer, as "the tragedy of the tomb." This definitive book thoroughly documents the art of the tomb and each stage of its complicated evolution. Authored by Christoph Luitpold Frommel, who also acted as the lead consultant on the recent restoration campaign, this volume offers new post-restoration photography that reveals the beauty of the tomb overall, its individual statues, and its myriad details.

This book traces Michelangelo's stylistic development; documents the dialogue between the artist and his great friend and exacting patron Pope Julius II; unravels the complicated relationship between the master and his assistants, who executed large parts of the design; and sheds new light on the importance of neoplatonism in Michelangelo's thinking.

A rich trove of documents in the original Latin and archaic Italian relates the story through letters, contracts, and other records covering Michelangelo's travels, purchase of the marble, and concerns that arose as work progressed. The book also catalogues fifteen sculptures designed for the tomb and more than eighty related drawings, as well as an extensive and up-to-date bibliography.

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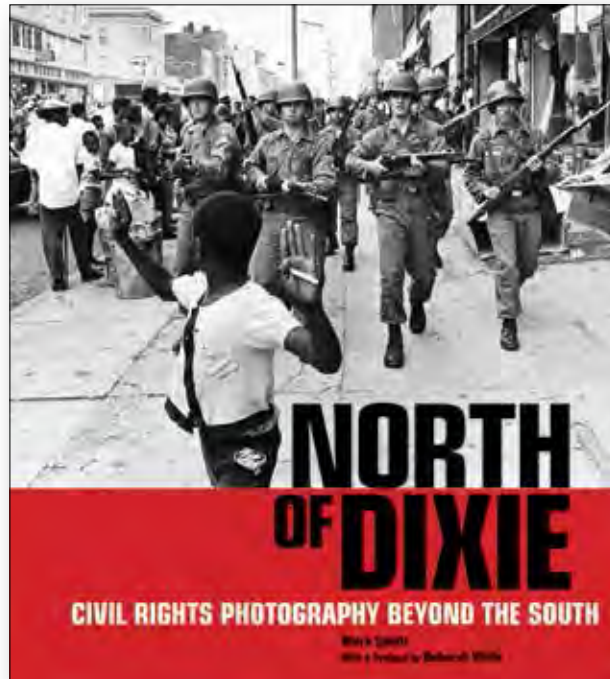
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NOVEMBER

Art History

North of Dixie sheds much needed light on aspects of African American history that have been unfortunately neglected. . . . This book will provide new reasons to appreciate the dedicated people who recorded what the mainstream news media missed.

— CLAYBORNE CARSON
Martin Luther King, Jr.,
Centennial Professor of History,
Stanford University



North of Dixie Civil Rights Photography Beyond the South

Mark Speltz
With a preface by Deborah Willis

MARK SPELTZ is an author and historian who writes about civil rights photography, vernacular architecture, and Wisconsin culture and history. He is currently a senior historian at American Girl in Madison, Wisconsin.

DEBORAH WILLIS is chair of the Department of Photography & Imaging at the Tisch School of the Arts at New York University. She has been the recipient of Guggenheim, Fletcher, and MacArthur fellowships and was named one of the "100 Most Important People in Photography" by *American Photography* magazine.

The history of the civil rights movement is commonly illustrated with well-known photographs from Birmingham, Montgomery, and Selma—leaving the visual story of the movement outside the South remaining to be told. In *North of Dixie*, historian Mark Speltz shines a light past the most iconic photographs of the era to focus on images of everyday activists who fought campaigns against segregation, police brutality, and job discrimination in Chicago, Detroit, Los Angeles, Philadelphia, and many other cities.

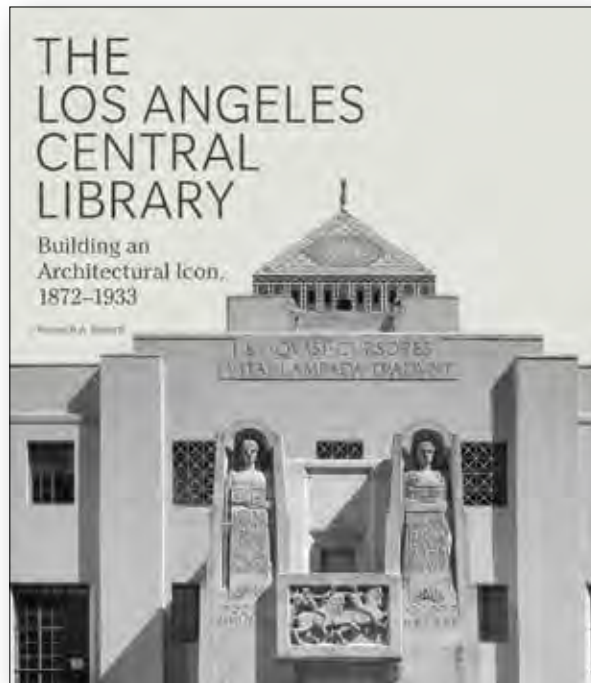
With images by photojournalists, artists, and activists, including Bob Adelman, Charles Brittin, Diana Davies, Leonard Freed, Gordon Parks, and Art Shay, *North of Dixie* offers a broader and more complex view of the American civil rights movement than is usually presented by the media. *North of Dixie* also considers the camera as a tool that served both those in support of the movement and against it. Photographs inspired activists, galvanized public support, and implored local and national politicians to act, but they also provided means of surveillance and repression that were used against movement participants. *North of Dixie* brings to light numerous lesser-known images and illuminates the story of the civil rights movement in the American North and West.

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NOVEMBER

Photography





The Los Angeles Central Library Building an Architectural Icon, 1872-1933

Kenneth A. Breisch
With a foreword by *Kevin Starr*

KENNETH A. BREISCH is associate professor in the School of Architecture at the University of Southern California.

In the most comprehensive investigation of the Los Angeles Public Library's early history and architectural genesis ever undertaken, Kenneth Breisch chronicles the institution's first six decades, from its founding as a private library association in 1872 through the completion of the iconic Central Library building in 1933. During this time, the library evolved from an elite organization ensconced in two rooms in downtown LA into one of the largest public library systems in the United States—with architect Bertram Grosvenor Goodhue's building, a beloved LA landmark, as its centerpiece.

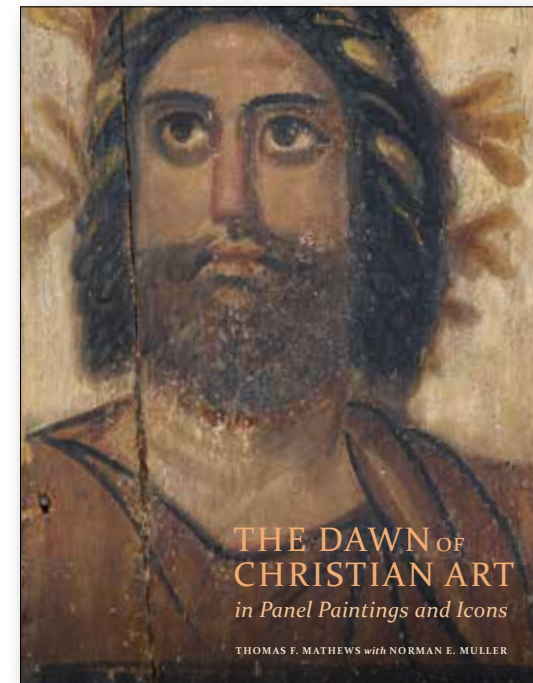
Goodhue developed a new style, fully integrating the building's sculptural and epigraphic program with its architectural forms to express a complex iconography. Working closely with sculptor Lee Oskar Lawrie and philosopher Hartley Burr Alexander, he created a great civic monument that, combined with the library's murals, embodies an overarching theme: the light of learning.

"A building should read like a book, from its title entrance to its alley colophon," wrote Alexander—a narrative approach to design that serves as a key to understanding Goodhue's architectural gem. Breisch draws on a wealth of primary source material to tell the story of one of the most important American buildings of the twentieth century and illuminates the formation of an indispensable modern public institution: the American public library.

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DECEMBER

Architecture



The Dawn of Christian Art in Panel Paintings and Icons

Thomas F. Mathews
With *Norman E. Muller*

THOMAS F. MATHEWS is the John Langeloth Loeb Professor of the History of Art, Emeritus, at the Institute of Fine Arts, New York University.

NORMAN E. MULLER is conservator at Princeton University Art Museum and a specialist in painters' materials and methods.

Staking out new territory in the history of art, this book presents a compelling argument for a lost link between the panel-painting tradition of Greek antiquity and Christian paintings of Byzantium and the Renaissance. While art historians place the origin of icons in the seventh century, Thomas F. Mathews finds strong evidence as early as the second century in the texts of Irenaeus and the Acts of John that describe private Christian worship. In closely studying an obscure set of sixty neglected panel paintings from Egypt in Roman times, the author explains how these paintings of the Egyptian gods offer the missing link in the long history of religious painting. Christian panel paintings and icons are for the first time placed in a continuum with the pagan paintings that preceded them, sharing elements of iconography, technology, and religious usages as votive offerings.

Exciting discoveries punctuate the narrative: the technology of the triptych, enormously popular in Europe, traced by the authors to the construction of Egyptian portable shrines, such as the *Isis* and *Serapis* of the J. Paul Getty Museum; the discovery that the egg tempera painting medium, usually credited to Renaissance artist Cimabue, has been identified in Egyptian panels a millennium earlier; and the reconstruction of a ring of icons on the chancel of Saint Sophia in Istanbul.

This book will be a vital addition to the fields of Egyptian, Graeco-Roman, and late-antique art history and, more generally, to the history of painting.

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DECEMBER

Art History



Seeing the Getty Center and Gardens

Featuring stunning color photographs throughout, these foreign-language editions—available in Chinese, French, German, Japanese, Korean, and Spanish—take readers on a visual tour through Los Angeles's iconic Getty Center, from the monumental modernist architecture of Richard Meier to the dynamic Central Garden designed by Robert Irwin. Filled with dazzling artistic treasures, distinctive flora, and panoramic views, these beautifully illustrated volumes are perfect souvenirs for guests of the Center and an enticing introduction for those who have yet to visit the site.



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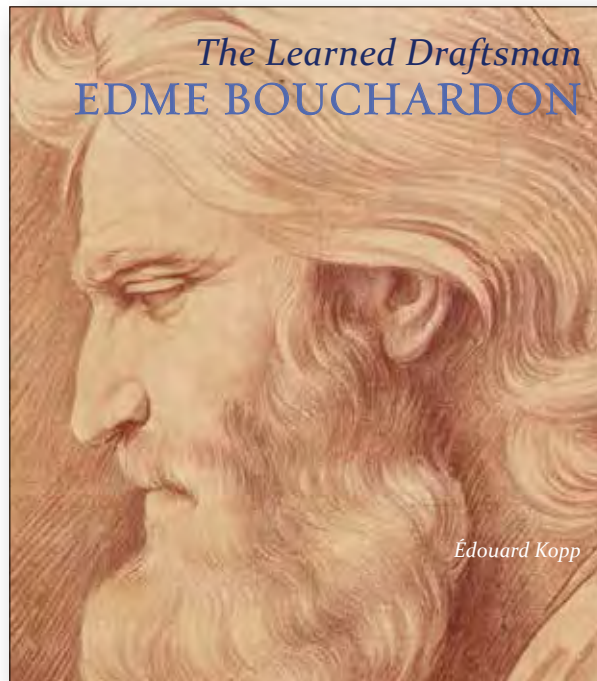
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y sus jardines

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The Learned Draftsman Edme Bouchardon

Édouard Kopp

ÉDOUARD KOPP is the Maida and George Abrams Associate Curator of Drawings, Harvard Art Museums. He is the coauthor, with Scott Allan, of *Unruly Nature: The Landscapes of Théodore Rousseau* (Getty Publications, 2016) and the author of *Capturing Nature's Beauty: Three Centuries of French Landscapes* (Getty Publications, 2009).

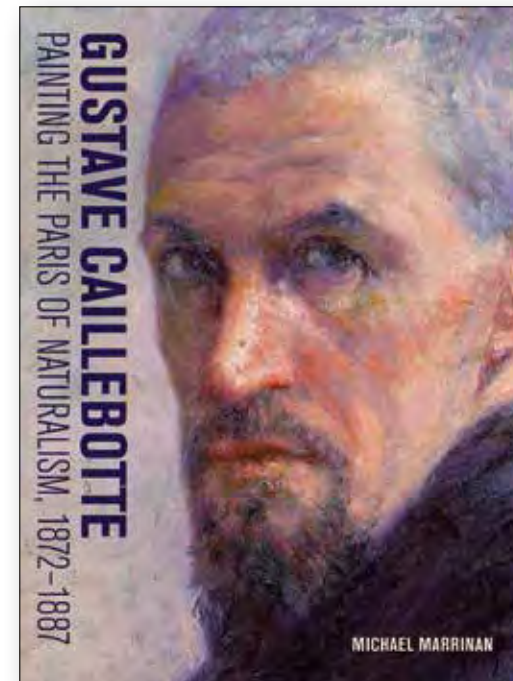
The celebrated French artist Edme Bouchardon (1698–1762) is primarily known as a sculptor today, but his contemporaries widely lauded him as a draftsman as well. Talented, highly innovative, and deeply invested in the medium, Bouchardon made an important contribution to the European art and culture of his time, and in particular to the history of drawing. Around two thousand of his drawings survive—most of which bear no relation, conceptual or practical, to his sculpture—yet, remarkably, little scholarly attention has been paid to this aspect of his oeuvre. This is the first book-length work devoted to the artist's draftsmanship since 1910.

Ambitious in scope, this volume offers a compelling narrative that effectively covers four decades of Bouchardon's activity as a draftsman—from his departure for Rome in 1723 as an aspiring student to his death in Paris in 1762, by which time he was one of the most renowned artists in Europe. His accomplished and dynamic style is analyzed and copiously illustrated in a series of five interrelated chapters that serve as case studies, each of which focuses on a coherent group of drawings from a particular period of Bouchardon's career.

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JANUARY

Art History



Gustave Caillebotte Painting the Paris of Naturalism, 1872-1887

Michael Marrinan

MICHAEL MARRINAN is professor emeritus at Stanford University.

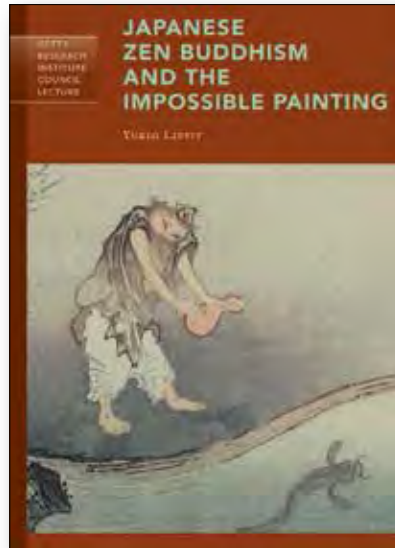
Gustave Caillebotte (1848–1894), the son of a wealthy businessman, is perhaps best known as the painter who organized and funded several of the groundbreaking exhibitions of the Impressionist painters, collected their works, and ensured the Impressionists' presence in the French national museums by bequeathing his own personal collection. Trained at the École des Beaux-Arts and sharing artistic sympathies with his renegade friends, Caillebotte painted a series of extraordinary pictures inspired by the look and feel of modern Paris that also grappled with his own place in the Parisian art scene.

Gustave Caillebotte: Painting the Paris of Naturalism, 1872-1887 is the first book to study the life and artistic development of this painter in depth and in the context of the urban life and upper-class Paris that shaped the man and his work. Michael Marrinan's ambitious study draws upon new documents and establishes compelling connections between Caillebotte's painting and literature, commerce, and technology. It offers new ways of thinking about Paris and its changing development in the nineteenth century, exploring the cultural context of Parisian bachelor life and revealing layers of meaning in upscale privilege ranging from haute cuisine to sport and relaxation. Marrinan has written what is sure to be a central text for the study of nineteenth-century art and culture.

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JANUARY

Art History



Japanese Zen Buddhism and the Impossible Painting

Yukio Lippit

YUKIO LIPPIT is professor of history of art and architecture at Harvard University and the Johnson-Kulukundis Family Director of the Arts at the Radcliffe Institute for Advanced Study.

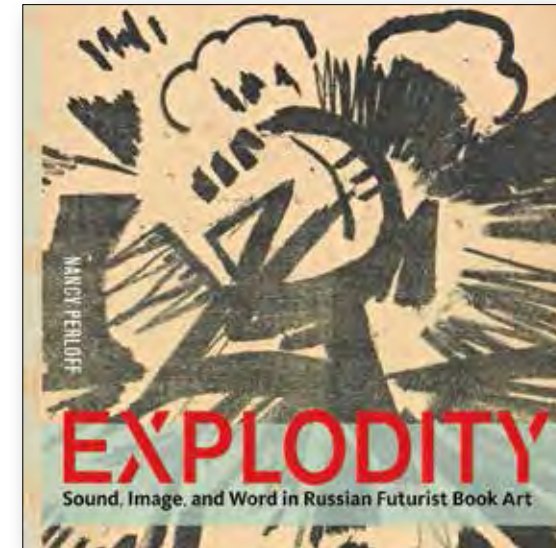
Zen art poses a conundrum. On the one hand, Zen Buddhism emphasizes the concept of emptiness, which among other things asserts that form is empty, that all phenomena in the world are illusory. On the other hand, a prodigious amount of artwork has been created in association with Zen thought and practice. A wide range of media, genres, expressive modes, and strategies of representation have been embraced to convey the idea of emptiness. Form has been used to express the essence of formlessness, and in Japan, this gave rise to a remarkable, highly diverse array of artworks and a tradition of self-negating art.

In this volume, Yukio Lippit explores the painting *The Gourd and the Catfish* (ca. 1413), widely considered one of the most iconic works of Japanese Zen art today. Its subject matter appears straightforward enough: a man standing on a bank holds a gourd in both hands, attempting to capture or pin down the catfish swimming in the stream below. This is an impossible task, a nonsensical act underscored by the awkwardness with which the figure struggles even to hold his gourd. But this impossibility is precisely the point.

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FEBRUARY

Art History



Explodity Sound, Image, and Word in Russian Futurist Book Art

Nancy Perloff

NANCY PERLOFF is curator of modern and contemporary collections at the Getty Research Institute. She is coeditor, with Brian M. Reed, of *Situating El Lissitzky: Vitebsk, Berlin, Moscow* (Getty Publications, 2003).

The artists' books made in Russia between 1910 and 1915 are like no others. Unique in their fusion of the verbal, visual, and sonic, these books are meant to be read, looked at, and listened to. Painters and poets—including Natalia Goncharova, Velimir Khlebnikov, Mikhail Larionov, Kazimir Malevich, and Vladimir Mayakovsky—collaborated to fabricate hand-lithographed books, for which they invented a new language called *zaum* (a neologism meaning “beyond the mind”), which was distinctive in its emphasis on “sound as such” and its rejection of definite logical meaning.

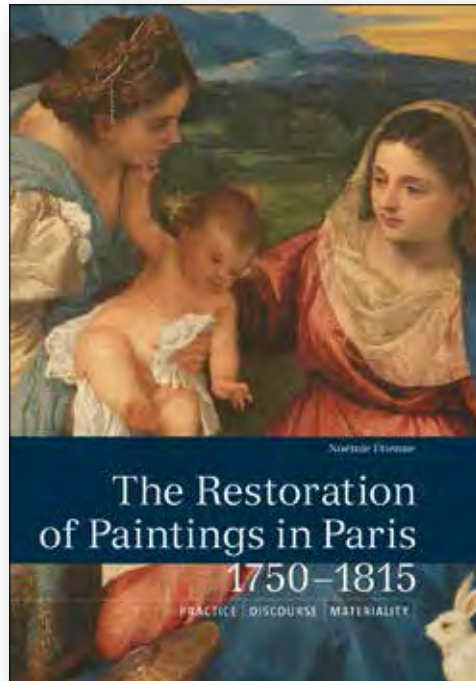
At the heart of this volume are close analyses of two of the most significant and experimental futurist books: *Mirskontsa* (Worldbackwards) and *Vzorval'* (Explodity). In addition, Nancy Perloff examines the profound differences between the Russian avant-garde and Western art movements, including futurism, and she uncovers a wide-ranging legacy in the midcentury global movement of sound and concrete poetry (the Brazilian Noigandres group, Ian Hamilton Finlay, and Henri Chopin), contemporary Western conceptual art, and the artist's book.

Upon publication, sound recordings of *zaum* poems featured in the book will be made available at www.getty.edu.

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208 pages, 8½ × 8½ inches
66 color and 18 b/w illustrations, 1 map
ISBN 978-1-60606-508-2, hardcover
US \$50.00 X [UK £32.50]

DECEMBER

Art History



The Restoration of Paintings in Paris, 1750-1815 Practice, Discourse, Materiality

Noémie Étienne

NOÉMIE ÉTIENNE is currently a fellow at the Getty Research Institute. Beginning in September 2016 she will be Swiss National Science Foundation Professor of Art History at the University of Bern.

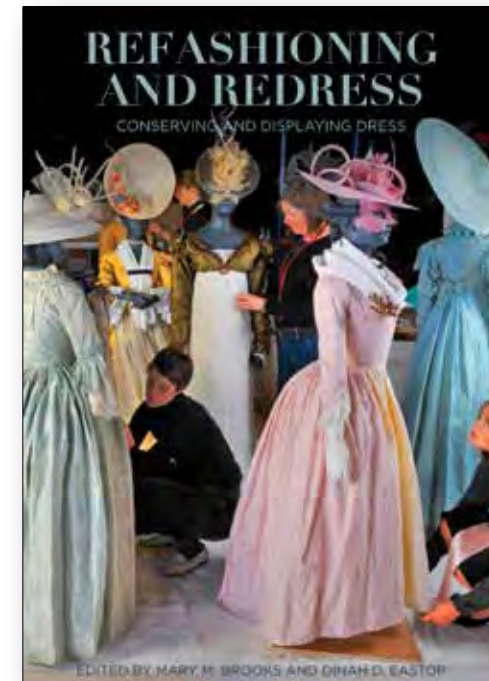
The decades following the 1973 publication of Alessandro Conti's *Storia del Restauro* have seen considerable scholarly interest in the development of restoration in France in the second half of the eighteenth century. A number of technical treatises and biographies of restorers have offered insight into restoration practice. *The Restoration of Paintings in Paris, 1750-1815*, however, is the first book to situate this work within the broader historical and philosophical contexts of the time.

Drawing on previously unpublished primary material from archives in Paris, Berlin, Rome, and Venice, Noémie Étienne combines art history with anthropology and sociology to survey the waning decades of the Ancien Régime and early post-Revolution France. Initial chapters present the diversity of restoration practice, encompassing not only royal institutions and the Louvre museum but also private art dealers, artists, and craftsmen, and examine questions of trade secrecy and the changing role of the restorer. Following chapters address the influence of restoration and exhibition on the aesthetic understanding of paintings as material objects. The book closes with a discussion of the institutional and political uses of restoration, along with an art historical consideration of such key concepts as authenticity, originality, and stability of artworks, emphasizing the multilayered dimension of paintings by such important artists as Titian and Raphael. There is also a useful dictionary of the main restorers active in France between 1750 and 1815.

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384 pages, 7 × 10 inches
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ISBN 978-1-60606-516-7, paper
US \$69.95 S [UK £45.00]

FEBRUARY

Conservation



Refashioning and Redress Conserving and Displaying Dress

Edited by Mary M. Brooks and Dinah D. Eastop

MARY M. BROOKS is a conservator, curator, and consultant. She is currently teaching conservation, museology, and cultural heritage studies at Durham University, England.

DINAH D. EASTOP is a conservator, researcher, and educator. She works as a consultant in conservation and material culture studies for universities and heritage organizations worldwide, notably for ICCROM.

They are the editors of *Changing Views of Textile Conservation* (Getty Publications, 2011).

This volume explores the conservation and presentation of dress in museums and beyond as a complex, collaborative process. Recognizing this process as a dynamic interaction of investigation, interpretation, intervention, re-creation, and display, *Refashioning and Redress: Conserving and Displaying Dress* examines the ways in which these seemingly static exhibitions of "costume" or "fashion" are actively engaged in cultural production.

The seventeen case studies included here reflect a broad range of practice and are presented by conservators, curators, makers, and researchers from around the world, exposing changing approaches and actions at different times and in different places. Ranging from the practical to the conceptual, these contributions demonstrate the material, social, and philosophical interactions inherent in the conservation and display of dress and draw upon diverse disciplines ranging from dress history to social history, material cultural studies to fashion studies, and conservation to museology. Case studies include fashion as spectacle in the museum, dress as political and personal memorialization, and theatrical dress, as well as dress from living indigenous cultures, dress in fragments, and dress online.

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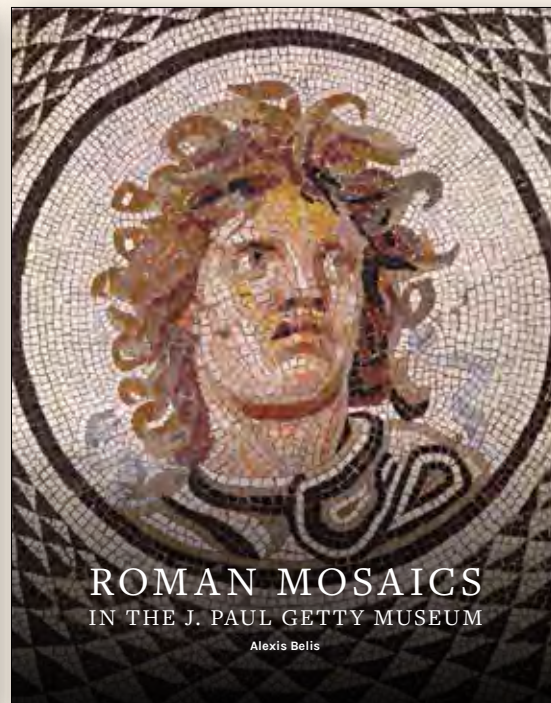
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Ancient Terracottas from South Italy and Sicily in the J. Paul Getty Museum

Maria Lucia Ferruzza
With Claire L. Lyons

MARIA LUCIA FERRUZZA is an archaeologist in the Ministry of Cultural Heritage and Sicilian Identity in Palermo and an expert in the arts and culture of ancient South Italy and Sicily.

CLAIRE L. LYONS is curator of antiquities at the J. Paul Getty Museum and a specialist in Greek and Roman art and archaeology.

In the ancient world, terracotta sculpture was ubiquitous. Readily available and economical—unlike stone suitable for carving—clay allowed artisans to craft figures of remarkable variety and expressiveness. Terracottas from South Italy and Sicily attest to the prolific coroplastic workshops that supplied sacred and decorative images for sanctuaries, settlements, and cemeteries. Sixty terracottas are investigated here by noted scholar Maria Lucia Ferruzza, comprising a selection of significant types from the Getty's larger collection—life-size sculptures, statuettes, heads and busts, altars, and decorative appliqué. In addition to the comprehensive catalogue entries, the publication includes a guide to the full collection of over one thousand other figurines and molds from the region by Getty curator of antiquities Claire L. Lyons.

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ALEXIS BELIS is assistant curator of antiquities at the J. Paul Getty Museum.

CHRISTINE KONDOLEON is George D. and Margo Behrakis Curator of Greek and Roman Art at the Museum of Fine Arts, Boston.

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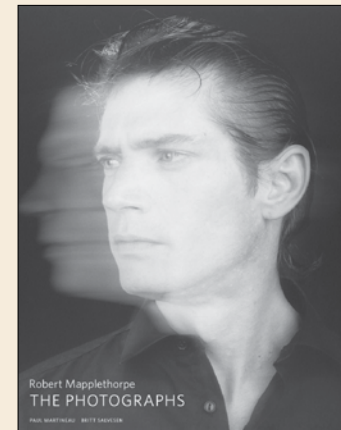
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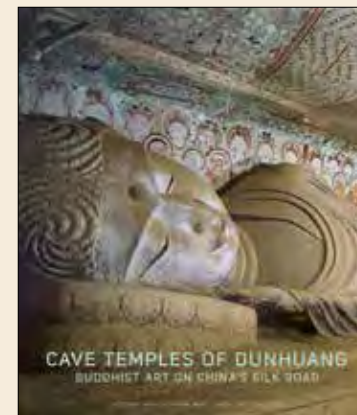
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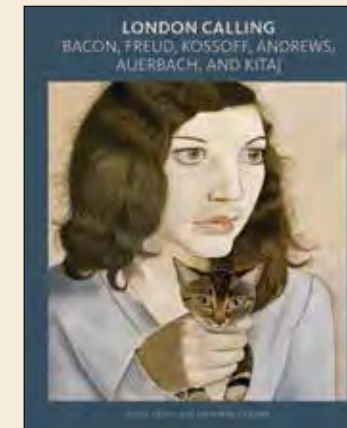
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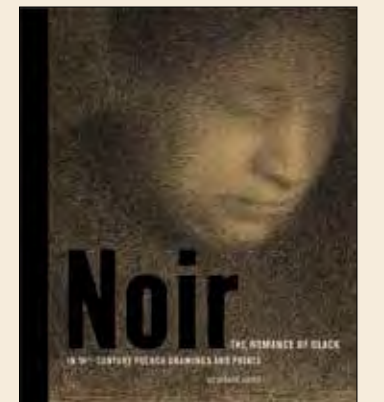
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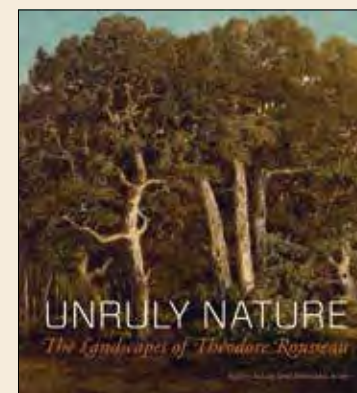
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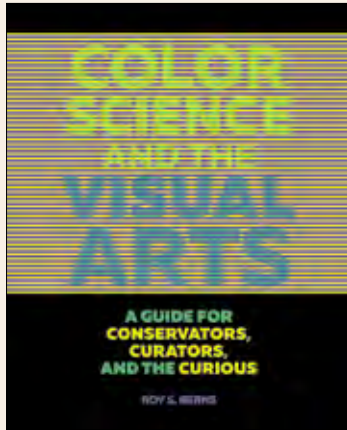


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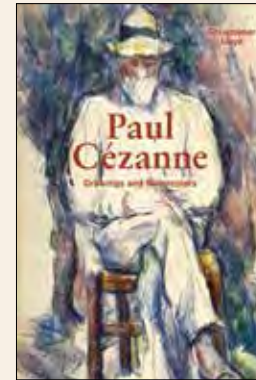
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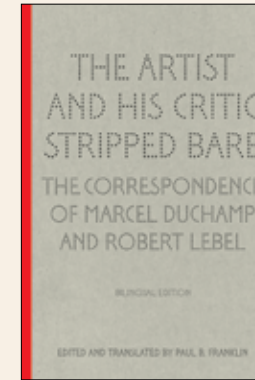
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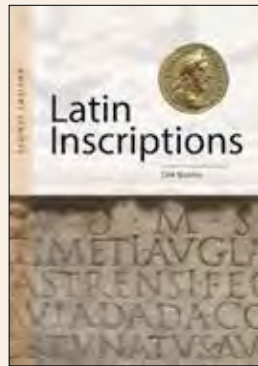
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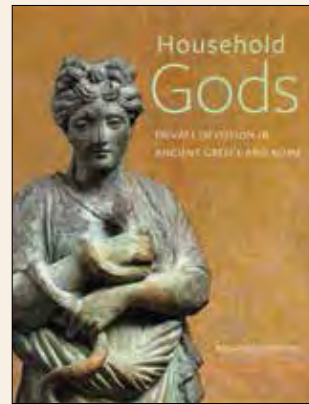
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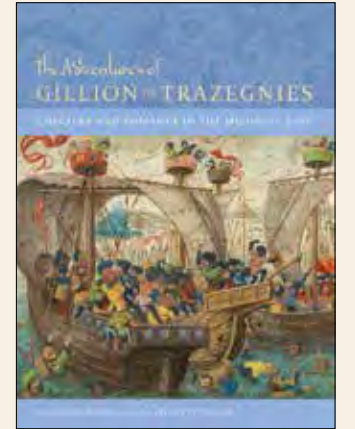
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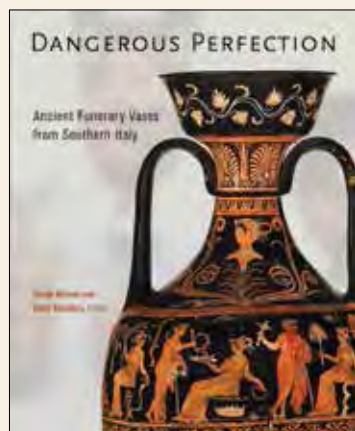
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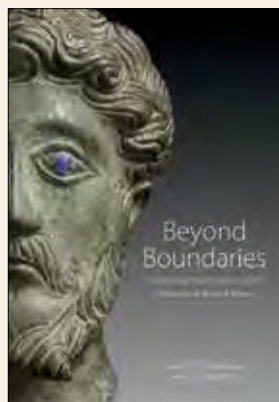
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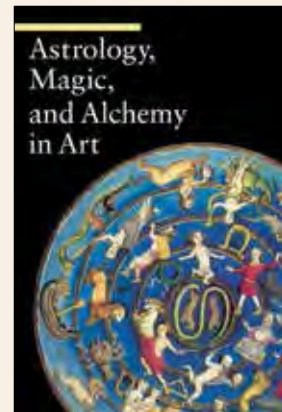
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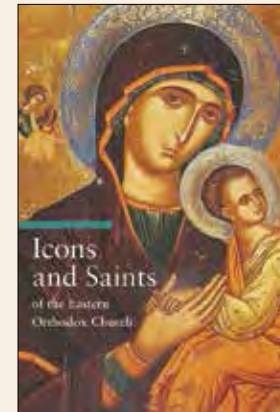
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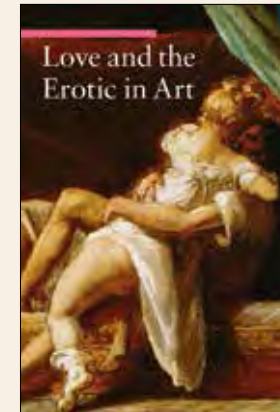
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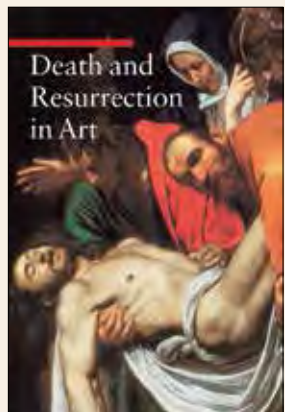
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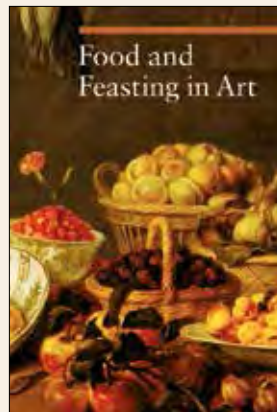
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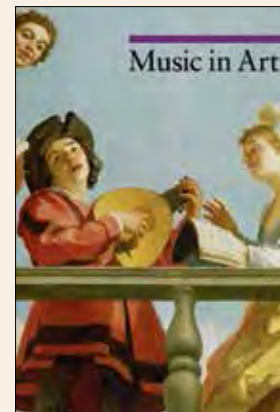
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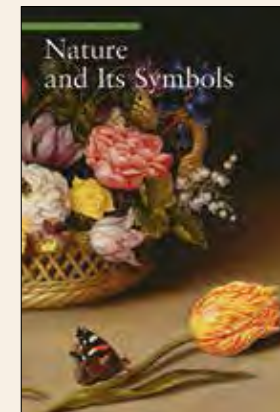
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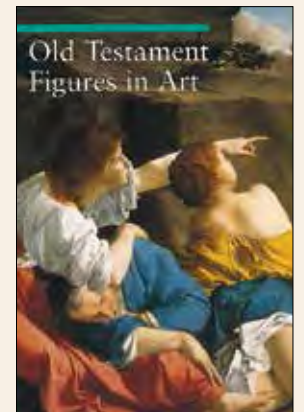
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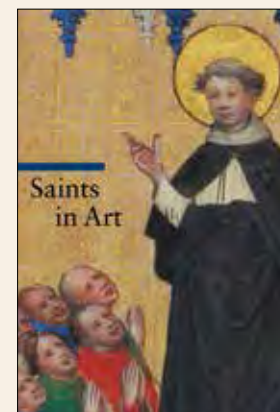
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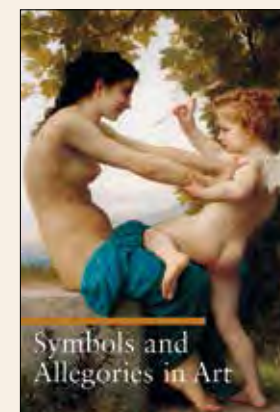
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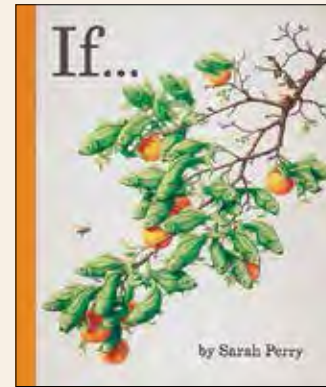


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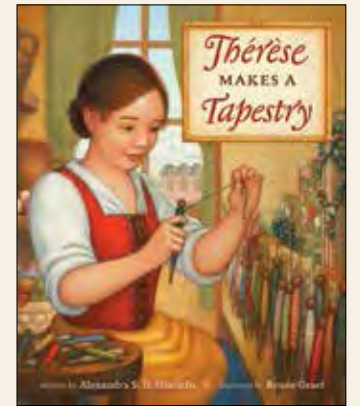
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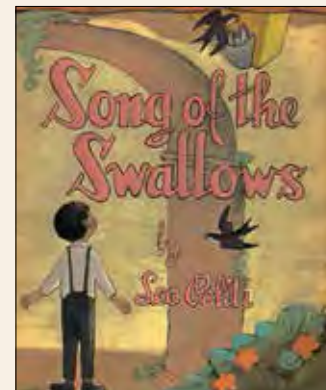
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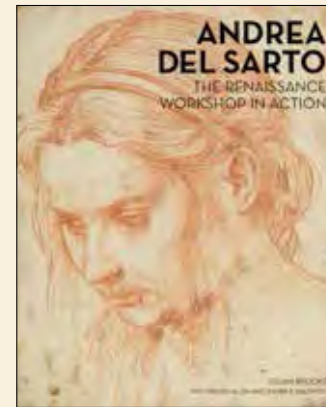
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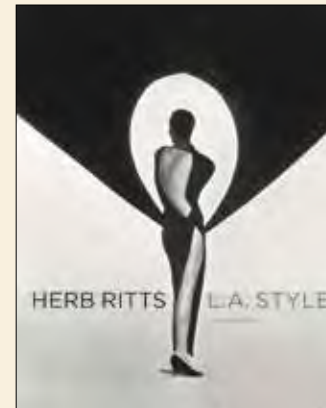
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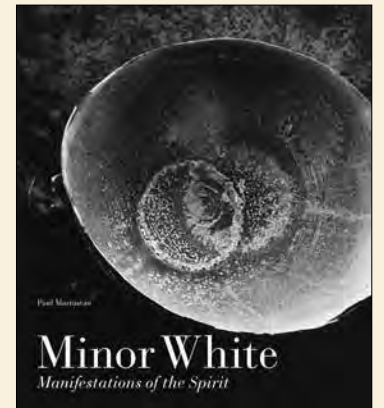
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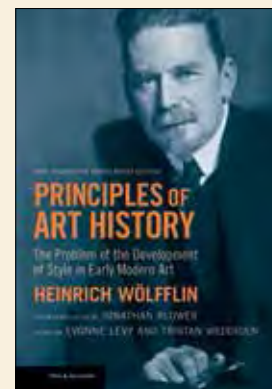
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