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A dizzying array of luxury objects from the ancient Americas is assembled in this gorgeously illustrated volume

LOS ANGELES — In October 1502, Christopher Columbus's fourth voyage brought him to the coast of Central America, specifically to a region he would later name Costa Rica, or "rich coast." He bestowed this name because of the exquisite gold ornaments he saw worn by the locals who greeted him, works probably similar to the eagle pendants that have survived to the present day. The encounter sparked a passion for gold in Europe, setting in motion a cascading series of events that resulted in a devastating loss of native traditions and lives.

Golden Kingdoms: Luxury Art in the Ancient Americas edited by **Joanne Pillsbury, Timothy Potts, and Kim N. Richter** (Getty Publications, \$59.95, hardcover) looks at the time before the arrival of Europeans to delve into the rich history of luxury arts from Mexico through the southern tip of Argentina, including results from recent excavations across Latin America, including Peru, Guatemala, Colombia, Panama, and elsewhere. Featuring three hundred works of art—many never displayed in the United States before—in jade, gold, shell, and many other media, this volume explores not only artistic practices but also the historical, cultural, social, and political conditions in which luxury arts were produced and circulated, alongside their religious meanings and ritual functions.

Golden Kingdoms creates new understandings of ancient American art through a thematic exploration of indigenous ideas of value and luxury. Central to the book is the examination of the exchange of materials and ideas across regions and across time: works of great value would often be transported over long distances, or passed down over generations, in both cases attracting new audiences and inspiring new artists. The idea of exchange is at the heart of this volume, researched and written by twenty scholars based in the United States and Latin America.

This volume is published to accompany an exhibition on view at the J. Paul Getty Museum at the Getty Center from September 16, 2017 through January 28, 2018 and at the Metropolitan Museum of Art, New York from February 26 to May 28, 2018.

Pacific Standard Time: LA/LA is a far-reaching and ambitious exploration of Latin American and Latino art in dialogue with Los Angeles taking place from September 2017 through January 2018. Led by the Getty, Pacific Standard Time: LA/LA is a collaboration of arts institutions across Southern California.



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Through a series of thematically linked exhibitions and programs, Pacific Standard Time: LA/LA highlights different aspects of Latin American and Latino art from the ancient world to the present day. With topics such as luxury arts in the pre-Columbian Americas, 20th century Afro-Brazilian art, alternative spaces in Mexico City, and boundary-crossing practices of Latino artists, exhibitions range from monographic studies of individual artists to broad surveys that cut across numerous countries.

Supported by more than \$16 million in grants from the Getty Foundation, Pacific Standard Time: LA/LA involves more than 70 cultural institutions from Los Angeles to Palm Springs, and from San Diego to Santa Barbara. Pacific Standard Time is an initiative of the Getty. The presenting sponsor is Bank of America.

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Joanne Pillsbury is the Andrall E. Pearson Curator in the Department of the Arts of Africa, Oceania, and the Americas at the Metropolitan Museum of Art. **Timothy Potts** is director of the J. Paul Getty Museum. **Kim N. Richter** is senior research specialist in the Director's Office at the Getty Research Institute.

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Luxury Arts in the Ancient Americas

Joanne Pillsbury, Timothy Potts, and Kim N. Richter

J. Paul Getty Museum / Getty Research Institute

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