



EXHIBITIONS AT THE GETTY

A Look Ahead

Updated May 2017

Cover image: *Angelic Upstarts at a Miners' Benefit Dance at the Barbary Coast Club, Sunderland, Wearside (detail), 1984.* Chris Killip. Gelatin silver print. The J. Paul Getty Museum, purchased in part with funds provided by Alison Bryan Crowell, Trish and Jan de Bont, Daniel Greenberg and Susan Steinhauser, Manfred Heiting, Gloria Katz and Willard Huyck, and Lyle and Lisi Poncher. © Chris Killip

EDITORS:

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The Getty offers a wide range of public programs that complement these exhibitions. For a list of related events, please check the Getty360 calendar at <http://www.getty.edu/360/> or subscribe to *e-Getty* at www.getty.edu/subscribe to receive free monthly highlights via e-mail.

Images and press materials for exhibitions will post as they become available, or may be requested.

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Ongoing Exhibitions:



Angelic Upstarts at a Miners' Benefit Dance at the Barbary Coast Club, Sunderland, Wearside (detail), 1984. Chris Killip. Gelatin silver print. The J. Paul Getty Museum, purchased in part with funds provided by Alison Bryan Crowell, Trish and Jan de Bont, Daniel Greenberg and Susan Steinhauser, Manfred Heiting, Gloria Katz and Willard Huyck, and Lyle and Lisi Poncher. © Chris Killip

Now Then: Chris Killip and the Making of "In Flagrante" May 23–August 13, 2017

Poetic, penetrating, and often heartbreaking, Chris Killip's *In Flagrante* remains the most important photobook to document the devastating impact of deindustrialization on working-class communities in northern England in the 1970s and 1980s. Comprising fifty photographs—all drawn from the collection of the J. Paul Getty Museum—*In Flagrante* serves as the foundation of this exhibition, which includes maquettes, contact sheets, and work prints that reveal the artist's process. *Now Then* also showcases material from two related projects—*Seacoal* and *Skinningrove*—that Killip developed in the 1980s, featured selectively in *In Flagrante*, and revisited decades later. Curated by Amanda Maddox.

J. Paul Getty Museum at the Getty Center

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Slotting Machine, about 1857. Thomas Annan (Scottish, 1829 – 1887). Albumen silver print. Image: 29 × 23.8 cm (11 7/16 × 9 3/8 in.). The J. Paul Getty Museum, Los Angeles.

Thomas Annan: Photographer of Glasgow May 23–August 13, 2017

During the rise of industry in nineteenth-century Scotland, Thomas Annan ranked as the preeminent photographer in Glasgow. Best known for his haunting images of tenements on the verge of demolition—often considered precursors of the documentary tradition in photography—he prodigiously recorded the people, the social landscape, and the built environment of Glasgow and its outskirts for more than twenty-five years. This exhibition is the first to survey his industrious career and legacy as photographer and printer. Curated by Amanda Maddox.

J. Paul Getty Museum at the Getty Center

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The Regatta on the Grand Canal in Honor of King Frederick IV of Denmark, 1711, Luca Carlevarijs (Italian, 1663-1730). Oil on canvas. Unframed: 135.3 x 259.7 cm (53 1/4 x 102 1/4 in.). The J. Paul Getty Museum, Los Angeles.

Eyewitness Views: Making History in Eighteenth-Century Europe

May 9–July 30, 2017

From Paris to Madrid and Vienna to London, from the Doge's Palace to St. Peter's Square, Europe's most iconic cityscapes and monuments have played host to magnificent ceremonies. During the golden age of view painting in the eighteenth century, princes, popes, magistrates, and ambassadors commissioned artists such as Canaletto and Panini to create depictions of important moments, ranging from a regatta on the Grand Canal to an eruption of Vesuvius. This first-ever exhibition focusing on views of historic events includes over fifty spectacular painting—many never seen before in America—from an international array of lenders. Turning the beholder into an eyewitness on the scene, the works bring the spectacle and drama of the past to life. Curated by Peter Björn Kerber.

Traveling dates:

Minneapolis Institute of Art: September 10-December 31, 2017

The Cleveland Museum of Art: February 25-May 20, 2018

J. Paul Getty Museum at the Getty Center

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A View of the Bay of Naples, Looking Southwest from the Pizzofalcone towards Capo di Posilippo, 1791. Giovanni Battista Lusieri (Italian, about 1755–1821). Watercolor, gouache, graphite, and pen and ink on six sheets of paper. Unframed: 101.8 x 271.9 cm (40 1/16 x 107 1/16 in.). The J. Paul Getty Museum, Los Angeles

The Lure of Italy: Artists' Views

May 9–July 30, 2017

From the crumbling ruins of ancient Rome to the crystal clear light of Venice, Italy has fascinated travelers and artists for centuries. Painters and draftsmen have found inspiration not only in the cities but also in the countryside and in the deep history and culture. Visiting from France, England, the Netherlands, and Germany, artists drew sketches to preserve vivid memories, creating works of extraordinary atmosphere and beauty. Their Italian counterparts responded to the tourist demand for souvenirs by crafting their own masterpieces. Featuring works from the Getty Museum's collection by R. P. Bonington, Claude Lorrain, Giovanni Battista Lusieri, and Canaletto, this exhibition captures the essence and spirit of Italy. Curated by Julian Brooks.

J. Paul Getty Museum at the Getty Center

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External view of the Berlin Philharmonic, Berlin, 2017. Hans Scharoun, architecture, 1963

Berlin and Los Angeles: Space for Music

April 25–July 30, 2017

Berlin and Los Angeles: Space for Music celebrates the 50th anniversary of the sister-city partnership between West Berlin and Los Angeles by exploring two iconic buildings: the Berlin Philharmonic (1963), designed by Hans Scharoun, and the Walt Disney Concert Hall (2003) in Los Angeles, designed by Frank Gehry. Both buildings have captured the public's imagination and become signature features of the urban landscape of each city. Focusing on the buildings' extraordinary interiors, this exhibition brings together original drawings, sketches, prints, photographs, and models to convey each architect's design process. *Berlin and Los Angeles* demonstrates how the Berlin Philharmonic and the Walt Disney Concert Hall were pivotal in fostering a strong resonance between architecture and the city.

Getty Research Institute at the Getty Center

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ONLINE ONLY

The Legacy of Ancient Palmyra



Temple of Baalshamin, 1864, Louis Vignes. Albumen print. 8.8 x 11.4 in. (22.5 x 29 cm.). The Getty Research Institute

War in Syria has irrevocably changed the ancient caravan city of Palmyra, famed as a meeting place of civilizations since its apogee in the mid-2nd to 3rd century CE. The Romans and Parthians knew Palmyra as a wealthy oasis metropolis, a center of culture and trade on the edge of their empires. For centuries, traveling artists and explorers have documented the site in former states of preservation. This online exhibition captures the site as it was photographed for the first time by Louis Vignes in 1864 and illustrated in the 18th century by the architect Louis-François Cassas. Their works contribute to Palmyra's legacy, one that goes far beyond the stones of its once great buildings. Curated by Frances Terpak and Peter Bonfitto.

Visit getty.edu/palmyra to view the exhibition.

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J. Paul Getty in 1964, in the Great Hall of Sutton Place, England. Research Library, The Getty Research Institute.
Photo by Yousuf Karsh, © The Estate of Yousuf Karsh

J. Paul Getty Life and Legacy Ongoing

This permanent installation tells the story of J. Paul Getty, the businessman and art collector who used the bulk of his wealth to create the arts institution that bears his name. Considered the world's richest man in the 1950s and 60s, Getty made his fortune in the oil business. Upon his death in 1976 he bequeathed his estate to his small namesake museum, along with a remarkably broad directive. Accordingly, the J. Paul Getty Trust was created, the world's largest cultural and philanthropic organization dedicated to the visual arts. The installation includes objects that Getty collected personally, and a digital interactive experience that visitors can use to learn about his life, business dealings, and establishment of the Trust and the Museum.

J. Paul Getty Museum at the Getty Center

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Upcoming Exhibitions:



A Muse, mid-1720s. Rosalba Carriera (Italian, 1673 – 1757). Pastel on laid blue paper. 31 × 26 cm (12 3/16 × 10 1/4 in.).
The J. Paul Getty Museum, Los Angeles

The Birth of Pastel

June 6–December 17, 2017

This installation explores the evolution of pastel paintings out of colored chalk drawings from the Renaissance to the Rococo. Featuring works by Jacopo Bassano, Federico Barocci, Simon Vouet, Robert Nanteuil, Joseph Vivien, Rosalba Carriera, and Maurice-Quentin de La Tour, the display focuses most closely on the late seventeenth and early eighteenth century, when pastels began to rival oils as the preferred medium for stately portraits in their variety of color, their high degree of finish, and even their scale. Curated by Emily Beeny.

J. Paul Getty Museum at the Getty Center

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Combat between Dares and Entellus, Gallo-Roman, from Villedaure, France, A.D. 175–200. Stone and glass. 81 7/8 x 81 7/8 in. The J. Paul Getty Museum, Villa Collection, Malibu, California

Roman Mosaics across the Empire June 9–January 8, 2018

Roman decor was unique for the elaborate mosaic floors that transformed entire rooms into spectacular settings of vibrant color, figural imagery, and geometric design. Scenes from mythology, daily life, the natural world, and spectacles in the arena enlivened interior spaces and reflected the cultural ambitions of wealthy patrons. Drawn primarily from the Getty Museum's collection, this exhibition presents the artistry of mosaics as well as the contexts of their discovery across Rome's expanding empire—from its center in Italy to provinces in North Africa, southern Gaul, and ancient Syria. Curated by Alexis Belis.

J. Paul Getty Museum at the Getty Villa

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The Annunciation, about 1525 – 1530. Simon Bening (Flemish, about 1483 – 1561). Tempera colors, gold paint, and gold leaf on parchment. Leaf: 16.8 x 11.4 cm (6 5/8 x 4 1/2 in.). The J. Paul Getty Museum, Los Angeles, Ms. Ludwig IX 19, fol. 13v

Illuminating Women in the Medieval World June 20–September 17, 2017

From damsels in distress to powerful patrons, from the Virgin Mary to the adulterous Bathsheba, a wide variety of female figures populated the pages of medieval manuscripts. Virtuous women such as biblical heroines, steadfast saints, and pious nuns were held up as models for proper behavior, while lascivious women were warnings against sinful conduct. Female figures fulfilled the romantic role of lovers, the social and political function of wives, and the nurturing capacity of mothers. They were also creators of manuscripts, as women of great wealth and high status exercised their authority and influence by commissioning books—and sometimes even illuminating them. Curated by Christine Sciacca.

J. Paul Getty Museum at the Getty Center

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Pearblossom Hwy., 11 - 18th April 1986, #2, April 11-18, 1986, David Hockney (British, born 1937). Chromogenic prints mounted on paper honeycomb panel. 181.6 x 271.8 cm (71 1/2 x 107 in.). The J. Paul Getty Museum, Los Angeles © 1986 David Hockney

Happy Birthday, Mr. Hockney

Self-Portraits: June 27–November 26, 2017

Photographs: July 18–November 26, 2017

To celebrate David Hockney's eightieth birthday and his long and continuing artistic career, the Getty Museum presents a selection of highly creative self-portraits made in different media over the past sixty-five years. The exhibition also features a number of composite Polaroids and photo collages that mark Hockney's photographic explorations of the 1980s, including one of his most renowned photo works, *Pearblossom Hwy., 11–18th April 1986, #2*.

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Objeto ativo (cubo vermelho/branco) / Active Object (Red/white cube), 1962. Willys de Castro (Brazilian, 1926-1988). Oil on canvas on plywood. Object: H: 25 x W: 25 x D: 25 cm (9 7/8 x 9 7/8 x 9 7/8 in.). Colección Patricia Phelps de Cisneros. Promised gift to the Museum of Modern Art through the Latin American and Caribbean Fund in honor of Tomás Orinoco Griffin-Cisneros

Making Art Concrete: Works from Argentina and Brazil in the Colección Patricia Phelps de Cisneros

September 16, 2017–February 11, 2018

Combining art historical and scientific analysis, experts from the Getty Conservation Institute and Getty Research Institute have collaborated with the Colección Patricia Phelps de Cisneros, to examine the formal strategies and material choices of avant-garde painters and sculptors in Argentina and Brazil associated with the concrete art movement. These works of geometric abstraction, created between 1946 and 1962, are presented alongside information on how the artists pioneered new techniques and materials. Curated by Tom Learner, Andrew Perchuk, Zanna Gilbert, Pia Gottschaller, and Aleca Le Blanc.

This exhibition is part of the initiative Pacific Standard Time: LA/LA.

J. Paul Getty Museum at the Getty Center

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Octopus Frontlet. Moche, 300-600. Gold, chrysocolla, shells. Object: H: 27.9 x W: 43.2 x D: 4.4 cm (11 x 17 x 1 3/4 in.). Museo de la Nación, Ministerio de Cultura del Perú

Golden Kingdoms: Luxury and Legacy in the Ancient Americas

September 16, 2017–January 28, 2018

Golden Kingdoms, a major international loan exhibition featuring more than 250 masterpieces, traces the development of luxury arts in the Americas from about 1000 BC to the arrival of Europeans in the early sixteenth century. Recent investigation into the historical, cultural, social, and political conditions under which such works were produced and circulated has led to new ways of thinking about materials, luxury, and the visual arts from a global perspective. Curated by Joanne Pillsbury, Andrall E. Pearson Curator of the Ancient Americas at The Met; Timothy Potts, director of the J. Paul Getty Museum; and Kim Richter, senior research specialist at the Getty Research Institute.

This exhibition is part of the initiative Pacific Standard Time: LA/LA.

J. Paul Getty Museum at the Getty Center

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Photography in Argentina, 1850–2010:

Contradiction and Continuity

September 16, 2017–January 28, 2018

From its independence in 1810 until the economic crisis of 2001, Argentina has been perceived as a modern country with a powerful economic system, a massive European immigrant population, an especially strong middle class, and an almost nonexistent indigenous culture. This idea of a homogenous and progressive society underlines the difference between Argentina and its neighbors. Comprising three hundred works by sixty artists, this exhibition examines crucial periods and aesthetic movements in which photography had a critical role, producing—and, at times, dismantling—national constructions, utopian visions, and avant-garde artistic trends. Curated by Judith Keller, Idurre Alonso, and Fabian Leyva-Barragan.

This exhibition is part of the initiative Pacific Standard Time: LA/LA.

J. Paul Getty Museum at the Getty Center

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Sin título (#8) / Untitled (#8), 1993. Graciela Sacco (Argentinian, born 1956). Heliograph print. 71.5 x 45.4 cm (28 1/8 x 17 7/8 in.) The J. Paul Getty Museum, Los Angeles, Purchased with funds provided by the Photographs Council. © Graciela Sacco



Praça Marechal Floriano, Rio-Brasil, 1927.
Augusto Malta (Brazilian, 1864-1957).
Albumen print. Gilberto Ferrez collection
of photographs of nineteenth-century
Brazil

The Metropolis in Latin America, 1830–1930

September 16, 2017–January 7, 2018

Over the course of a century of rapid urban growth, sociopolitical upheavals and cultural transitions reshaped the architectural landscapes of major cities in Latin America. Focusing on six capitals—Buenos Aires, Havana, Lima, Mexico City, Rio de Janeiro, and Santiago de Chile—*The Metropolis in Latin America, 1830–1930*, presents the colonial city as a terrain shaped by Iberian urban regulations, and the republican city as an arena of negotiation of previously imposed and newly imported models, which were later challenged by waves of local revivals. Photographs, prints, plans, and maps depict the urban impact of key societal and economic transformations, including the emergence of a bourgeois elite, extensive infrastructure projects, rapid industrialization, and commercialization. Curated by Maristella Casciato and Idurre Alonso.

This exhibition is part of the initiative Pacific Standard Time: LA/LA.

Getty Research Institute at the Getty Center

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Sacred Landscapes: Nature in Renaissance Manuscripts

October 10, 2017–January 14, 2018

Green spaces have a universal appeal. Nature's majesty is evident in gardens, farmlands, and especially the untamed wilderness. In Renaissance Europe, many people looked to greenery within the walls of the city and beyond for inspiration and to guide their contemplation of the perceived divine order of creation. Manuscript illuminators were among those who carefully studied the raw elements of nature—such as rocks, trees, flowers, waterways, mountains, and even atmosphere—and incorporated these into luxurious objects of personal or communal devotion. Curated by Bryan C. Keene and Alexandra Kaczynski.

J. Paul Getty Museum at the Getty Center

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Giovanni Bellini: Landscapes of Faith in Renaissance Venice
October 10, 2017–January 14, 2018

This exhibition offers a unique opportunity to experience masterpieces by Giovanni Bellini (about 1430–1516), one of the greatest Venetian painters of the Renaissance. Landscape played a prominent role throughout his long and illustrious career, complementing his religious subject matter and enhancing the meditational nature of paintings intended for the private devotion of highly sophisticated patrons. Distinguished by a refined sensitivity to the natural world, Bellini transformed traditional symbolic motifs into convincing yet poetic depictions of the Venetian mainland, marking the beginning of a new chapter in the history of European painting. Curated by Davide Gasparotto.

J. Paul Getty Museum at the Getty Center

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Finding Form

December 12, 2017–February 11, 2018

Line by line and layer by layer, an artist conjures a three-dimensional world from a two-dimensional sheet of paper. Through an array of media and techniques—hatched ink lines, varying densities of wash, white chalk highlights—these draftsmen generate form, likeness, and depth, yielding an arresting presence. Featuring celebrated masterworks from the 1500s to the 1800s, all from the Getty's permanent collection, this focused exhibition demonstrates how artists have performed this magic across time and place. Curated by Annie Correll and Julian Brooks.

J. Paul Getty Museum at the Getty Center

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Robert Polidori: 20 Photographs of the Getty Museum

(working title)

December 12, 2017–May 6, 2018

Acclaimed photographer Robert Polidori (Canadian-American, born 1961), known for his images of architecture and human habits, created a series of images of the Getty Center shortly before the opening of the multipurpose complex in 1997. Organized to celebrate the twentieth anniversary of the Center, this exhibition features captivating behind-the-scenes views of the building and the new galleries as objects from J. Paul Getty's painting, sculpture, and decorative arts collections were being installed in the museum. Curated by Amanda Maddox.

J. Paul Getty Museum at the Getty Center

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Paper Promises: Early American Photography (working title)

February 27–May 27, 2018

Paper Promises demonstrates the importance of photographic reproduction in shaping and circulating perceptions of America and its people during a critical period of political tension and territorial expansion. The exhibition traces mid-nineteenth-century experimentation with and exploitation of photography on paper, chronicling the ways in which concern about manipulation and duplication of paper photographs became tempered by enthusiasm for the social connectivity they offered. Rare photographs and negatives are featured alongside iconic images from the formative years of photography in the United States. Curated by Mazie Harris.

J. Paul Getty Museum at the Getty Center

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Cut! Paper Play in Contemporary Photography (working title)
February 27–May 27, 2018

Interaction with paper plays an integral role in the practice of many photographers working today. Some create paper models with images gleaned from current news, popular magazines, or the internet for the express purpose of photographing them. Others cut, layer, fold, and/or assemble representational photographs to introduce tactile or narrative elements. The exhibition features works by Thomas Demand, Christiane Feser, Daniel Gordon, Soo Kim, Matt Lipps, and Christopher Russell. Curated by Virginia Heckert.

J. Paul Getty Museum at the Getty Center

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Rembrandt and the Inspiration of India
March 13–June 24, 2018

One of the most intriguing series in Rembrandt's oeuvre comprises his drawings made in the style of artists serving the Mughal court in India. Juxtaposing Rembrandt's depictions of Mughal rulers and courtiers with Indian paintings and drawings of similar compositions, this exhibition reveals how contact with Mughal art inspired Rembrandt to draw in an entirely different, refined style prompted by his curiosity for a foreign culture. Curated by Stephanie Schrader.

J. Paul Getty Museum at the Getty Center

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Egypt-Greece-Rome: Cultures in Contact

March 27–September 9, 2018

Egypt, the most ancient of the Mediterranean civilizations, held a great fascination for the Greeks and Romans. This major international loan exhibition explores the artistic interplay between these cultures from the Bronze Age to Roman times (2000 BC–AD 300). The installation includes royal Egyptian stone vessels sent to Minoan Crete and Mycenaean Greece, Archaic Greek pottery and sculpture inspired by Egyptian models, superb portraits in Egyptian and Greek style created during Greek rule in Egypt, and remarkable religious images and luxury goods in made for Roman patrons in Italy. Curated by Timothy Potts and Jeffrey Spier.

J. Paul Getty Museum at the Getty Center

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Plato

April 18–September 3, 2018

Plato is one of the founding figures of Western civilization. His legacy encompasses ethics, politics, theology, and poetics. In this exhibition at the Getty Villa, a museum exploring classical art and culture, some of today's most celebrated artists consider Plato's impact on the contemporary world. In the form of sculptures, paintings, drawings, and large-scale installations, they respond to his contribution to philosophy—from defining the ideal to understanding the human condition—while fostering the ultimate Platonic experience: contemplation. Curated by Jens Daehner.

J. Paul Getty Museum at the Getty Villa

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Classical Connections: Palmyra

April 18–October 26, 2019

Between the first and third centuries AD, the inhabitants of Palmyra, an ancient Syrian caravan city at the crossroads between the Roman and the Parthian empires, embellished their tombs with distinctive funerary portraits. These vivid likenesses of finely dressed men, women and children, often accompanied by inscriptions naming local families, illuminate the cultural exchanges taking place in the eastern Mediterranean at the time. This display presents sculpture from the collections of the Ny Carlsberg Glyptotek in Copenhagen on long-term loan to the Getty alongside historical engravings and photographs from the Getty Research Institute. Curated by Ken Lapatin.

J. Paul Getty Museum at the Getty Villa

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Earthy Paradise: Medieval Journeys Connecting India and Europe

May 1–August 5, 2018

The pages of medieval manuscripts reveal a dynamically interconnected world filled with real and imagined ideas about foreign peoples and places. Buddhists, Muslims, and Christians living across Europe and Asia conceived paradise as a place of perfect harmony, but the path for locating such a site or achieving this state of mind varied between these religions. By exploring the terrestrial and celestial realms, this exhibition highlights the spiritual motivations for creating and owning portable and devotional artworks. Curated by Bryan C. Keene.

J. Paul Getty Museum at the Getty Center

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In Focus: Expressions

June 22–October 7, 2018

The human face has been the subject of fascination for photographers since the medium's inception. This exhibition includes posed portraits, physiognomic studies, anonymous snapshots, and unsuspecting countenances caught by the camera's eye, offering a close-up look at the range of human stories that facial expressions—and photographs—can tell. Curated by Karen Hellman.

J. Paul Getty Museum at the Getty Center

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Icons of Style: A Century of Fashion Photography, 1911–2011 (working title)

June 26–October 21, 2018

This exhibition surveys the rich and varied history of modern fashion photography, exploring the ways in which photographers whose careers have been closely associated with the industry have shaped evolving notions of style and beauty. Drawn from the Getty Museum's permanent collection and supplemented by loans from private and public sources, *Icons of Style* features more than two hundred photographs presented alongside a selection of costumes, illustrations, magazine covers, videos, and advertisements. Curated by Paul Martineau.

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The J. Paul Getty Trust is an international cultural and philanthropic institution devoted to the visual arts that includes the J. Paul Getty Museum, the Getty Research Institute, the Getty Conservation Institute, and the Getty Foundation. The J. Paul Getty Trust and Getty programs serve a varied audience from two locations: the Getty Center in Los Angeles and the Getty Villa in Pacific Palisades.

The J. Paul Getty Museum collects Greek and Roman antiquities, European paintings, drawings, manuscripts, sculpture and decorative arts to 1900, as well as photographs from around the world to the present day. The Museum's mission is to display and interpret its collections, and present important loan exhibitions and publications for the enjoyment and education of visitors locally and internationally. This is supported by an active program of research, conservation, and public programs that seek to deepen our knowledge of and connection to works of art.

The Getty Research Institute is an operating program of the J. Paul Getty Trust. It serves education in the broadest sense by increasing knowledge and understanding about art and its history through advanced research. The Research Institute provides intellectual leadership through its research, exhibition, and publication programs and provides service to a wide range of scholars worldwide through residencies, fellowships, online resources, and a Research Library. The Research Library—housed in the 201,000-square-foot Research Institute building designed by Richard Meier—is one of the largest art and architecture libraries in the world. The general library collections (secondary sources) include almost 900,000 volumes of books, periodicals, and auction catalogues encompassing the history of Western art and related fields in the humanities. The Research Library's special collections include rare books, artists' journals, sketchbooks, architectural drawings and models, photographs, and archival materials.

Visiting the Getty Center

The Getty Center is open Tuesday through Friday and Sunday from 10 a.m. to 5:30 p.m., and Saturday from 10 a.m. to 9 p.m. It is closed Monday and most major holidays. Admission to the Getty Center is always free. Parking is \$15 per car, but reduced to \$10 after 3 p.m. No reservation is required for parking or general admission. Reservations are required for event seating and groups of 15 or more. Please call (310) 440-7300 (English or Spanish) for reservations and information. The TTY line for callers who are deaf or hearing impaired is (310) 440-7305. The Getty Center is at 1200 Getty Center Drive, Los Angeles, California.

Visiting the Getty Villa

The Getty Villa is open Wednesday through Monday, 10 a.m. to 5 p.m. It is closed Tuesday and most major holidays. Admission to the Getty Villa is always free. A ticket is required for admission. Tickets can be ordered in advance, or on the day of your visit, at www.getty.edu/visit or at (310) 440-7300. Parking is \$15 per car, but reduced to \$10 after 3 p.m. Groups of 15 or more must make reservations by phone. For more information, call (310) 440-7300 (English or Spanish); (310) 440-7305 (TTY line for the deaf or hearing impaired). The Getty Villa is at 17985 Pacific Coast Highway, Pacific Palisades, California.

Same day parking at both Museum locations is available for \$15 through the Getty's **Pay Once, Park Twice** program.

Additional information is available at www.getty.edu. Information is subject to change