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## **The Getty Presents an Array of Free Talks Sprouting this Spring at the Getty Center**



Getty Center garden designed by Robert Irwin

Spring has sprung and the Getty is offering a full line-up of talks on a variety of subjects at the Getty Center.

Highlights include appearances by sculptor Charles Ray, photographers Chris Killip and Jane and Louise Sealander, photographer and documentarian Jamel Shabazz, journalist and "The Wire" creator David Simon, and costume designer Ruth E. Carter.

All events are free. Parking at the Getty Center is \$15 and is reduced to \$10 after 3:00 p.m. Don't forget to take advantage of "Pay Once, Park Twice," same-day parking at both the Getty Center and Getty Villa for one \$15 fee.

Getty360 is a way to explore events at the Getty, from live music and theater to family activities and hands-on courses –all in one place. Visit [getty.edu/360](http://getty.edu/360) or download the Getty360 app to keep up to date with the latest at the Getty –surround yourself with inspiration!

Here is a sampling of Spring events at the Getty Center. For complete program information and to make reservations visit [www.getty.edu/360](http://www.getty.edu/360).

**Bouchardon and Charles Ray: Sculptors Past and Present**  
**Wednesday, March 22, 7:00 p.m.**

Sculptor Charles Ray, whose *Boy with Frog* stands in front of the Getty Museum, joins the Getty's curators of sculpture, Anne-Lise Desmas, and drawings, Stephanie Schrader, to discuss 18<sup>th</sup>-century sculptor and draftsman Edme Bouchardon, and how his endeavors continue to resonate with artists today.

**Does Art Capture Reality Better than the News?**  
**Wednesday, March 29, 7:00 p.m.**

As American social problems have become more complex, and harder to understand, artists have stepped in, using their skills to capture the tragedies of the drug war, prisons, and economic dislocation. Photographer and documentarian Jamel Shabazz and "The Wire" creator and journalist David Simon, both recipients of MacArthur fellowships for their portrayals of life in post-industrial American cities, discuss how artists can best offer unflinching views of real life. Presented with Zócalo Public Square.



David Simon. Photo: Paul Schiraldi

**The Learned Draftsman: Edme Bouchardon**  
**Saturday, April 1, 5:00 p.m.**

The celebrated French artist Edme Bouchardon (1698 - 1762) is primarily known as a sculptor today, but as Edouard Kopp, co-curator of *Bouchardon: Royal Artist of the Enlightenment* explains, he was enthusiastically regarded by his contemporaries as a draftsman as well.



Galatea, 1727-30, Edme Bouchardon after Raphael. Musée du Louvre, Département des Arts graphiques, Paris. Image © Adrien Didierjean / RMN-GP

**Giulio Romano's Holy Family. The Renaissance Devotional Image as Poetic Prayer**  
**Wednesday, April 5, 7:00 p.m.**

As a religious image, Giulio Romano's *Holy Family* was intended to concentrate the viewer's attention in the process of prayer, but the elegant and poetically expressive treatment of the subject also aimed to elicit admiration for its specifically artistic quality. Robert Williams, professor of art history at UC Santa Barbara, explains how these two sources of value –often considered incompatible, if not mutually contradictory –reconciled on the Renaissance viewer's mind.

**Artist Presentation: Jane and Louise Wilson**  
**Thursday, April 20, 7:00 p.m.**

Working collaboratively, twin sisters Jane and Louise Wilson create powerful, compelling photographs, videos, and installations that explore the intersection of troubling historical events, architectural spaces, and the natural environment. Their Sealander series, now on view, presents images of abandoned World War II bunkers along the Normandy coastline of northern France. The artists, based in London, discuss their work.



Casemate SK667, 2006, Jane and Louise Wilson; face-mounted chromogenic print. The J. Paul Getty Museum. Gift of Sir Mark Fehrs Haukohl through the generosity of Jane and Louise Wilson. © Jane and Louise Wilson 2006

**Antique and Pseudo-Antique in Carolingian Manuscripts**  
**Thursday, May 4, 7:00 p.m.**

In the 9<sup>th</sup>-century Carolingian Empire, scribes and artists played a leading role in the preservation and interpretation of ancient culture. Lawrence Ness, professor of art history at the University of Delaware, explains how the creators of Carolingian manuscripts utilized and adapted older sources, but also created new works in an antique manner.



Coin with Alexander the Great with the Horn of Zeus Ammon. Pella, Macedonia. The J. Paul Getty Museum, Gift of Lily Tomlin

**Venice vs. Rome: A Capital Contest**  
**Saturday, May 13, 3:00 p.m.**

Pitting gilded gondolas against sumptuous coaches, Venice and Rome sought to surpass each other in staging the 18<sup>th</sup>-century's most spectacular festivals and celebrations. Peter Björn Kerber, curator of the exhibition *Eyewitness Views: Making History in 18<sup>th</sup>-Century Europe*, explores the pictures Canaletto, Panini, and other leading painters produced to record these dazzling occasions.



*A View of the Bay of Naples, Looking Southwest from the Pizzofalcone towards Capo di Posillipo.* Giovanni Battista Lusieri (Italian, about 175 - 1821). Watercolor, gouache, graphite, and pen and ink on six sheets of paper. Unframed: 101.8 x 271.9 cm. (10 1/16 x 107 1/16 in.); framed: 120 x 290.2 x 7.3 cm. (47 1/4 x 114 1/4 x 2 7/8 in.). 85.GC. 281. The J. Paul Getty Museum, Los Angeles

**The Visual Sources of Costume Design**  
**Wednesday, May 17, 7:00 p.m.**

Costume designer Ruth E. Carter, who has worked with directors Spike Lee, Ava DeVernay and Stephen Spielberg on such films as *Malcolm X*, *Selma* and *Amistad*, discusses her use of photographs and other visual source material to inform and inspire her celebrated designs.

### **A Subjective History [Conversation]**

**Wednesday, May 24, 7:00 p.m.**

Chris Killip, professor of Visual and Environmental Studies at Harvard University speaks about his career as a photographer with filmmaker Michael Almereyda. This program complements the exhibition *Now Then: Chris Killip and the Making of In Flagrante*.

### **Larry Wolff on Decoding the Eighteenth Century**

**Saturday, May 27, 5:00 p.m.**

Distinguished professor Larry Wolff of New York University returns to the Getty to discuss how historians utilize paintings, such as those in the exhibition *Eyewitness Views: Making History in Eighteenth-Century Europe*, and other artistic sources to enhance their understanding of eighteenth-century public events and ceremonies.

### **Coming up!**

Look for programs this summer with renowned photographer Sebastião Salgado, a panel discussion exploring the urban wildlife around the Getty, and a discussion of the color blue featuring *Saturday Night Live* alum Garrett Morris.

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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 of works of art.

### **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 Mondays, January 1, Thanksgiving Day, and December 25. 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.

**Same-day parking** at both Museum locations (Getty Center and Getty Villa) is available for one fee through the Getty's Pay Once, Park Twice program. Visit the Museum Information Desk at the Center or the Villa to obtain a coupon good for same-day complimentary parking at the other site.

**Additional information is available at [www.getty.edu](http://www.getty.edu).**

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