EXHIBITIONS AT THE GETTY

A Look Ahead
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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 Getty Web site calendar 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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**Ishiuchi Miyako: Postwar Shadows**  
October 6, 2015–February 21, 2016

Self-taught photographer Ishiuchi Miyako (Japanese, born 1947) stunned the Japanese photography establishment in the late 1970s with grainy, haunting, black-and-white images of Yokosuka—the city where Ishiuchi spent her childhood and where the United States established an important naval base in 1945. Fusing the personal and political in her work, Ishiuchi interweaves her identity with the complex history of postwar Japan that emerged from “shadows” cast by American occupation. Presenting photographs made over the last forty years, this exhibition includes Ishiuchi’s most recent series, ひろしま/hiroshima, seventy years after the U.S. atomic bombing of Hiroshima and Nagasaki.

The J. Paul Getty Museum thanks the Japan Foundation and Shiseido Co., Ltd., for their support of this exhibition.

Curator: Amanda Maddox

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**The Younger Generation: Contemporary Japanese Photography**  
October 6, 2015–February 21, 2016

Several young Japanese photographers garnered attention in the 1990s, when their bold, colorful, often provocative pictures of themselves and their immediate worlds were collectively dubbed “girl photographs.” This exhibition celebrates the emergence of five talented female photographers from Japan whose careers began in the 1990s and 2000s—Kawauchi Rinko, Onodera Yuki, Otsuka Chino, Sawada Tomoko, and Shiga Lieko. Selected series by these artists evoke the influence of Ishiuchi Miyako, whose work is showcased in the companion exhibition *Ishiuchi Miyako: Postwar Shadows.*

The J. Paul Getty Museum thanks the Japan Foundation for its support of this exhibition.

Curators: Amanda Maddox (lead), Virginia Heckert
**The Edible Monument: The Art of Food for Festivals**  
October 13, 2015–March 13, 2016

Elaborate artworks made of food were created for royal court and civic celebrations in early modern Europe. Like today’s Rose Bowl Parade on New Year’s Day or Mardi Gras just before Lent, festivals were times for exuberant parties. Public celebrations and street parades featured large-scale edible monuments made of breads, cheeses, and meats. At court festivals, banquet settings and dessert buffets featured magnificent table monuments with heraldic and emblematic themes made of sugar, flowers, and fruit. This exhibition, drawn from the Getty Research Institute’s Festival Collection, features rare books and prints, including early cookbooks and serving manuals that illustrate the methods and materials for making edible monuments.

Curator: Marcia Reed

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**Greece’s Enchanting Landscape: Watercolors by Edward Dodwell and Simone Pomardi**  
October 21, 2015–February 15, 2016

“Almost every rock, every promontory, every river, is haunted by the shadows of the mighty dead,” wrote the English antiquarian Edward Dodwell of his travels in Greece in the early nineteenth century. During this time, he and the Italian artist Simone Pomardi produced almost one thousand illustrations. Selected from a vast archive of their watercolors and drawings in the collection of the Packard Humanities Institute, this exhibition brings to life a vanished world that enchanted European travelers and inspired their passionate pursuit of classical antiquity. The exhibition culminates with a series of monumental panoramas of Athens rendered with exceptional detail.

Curator: David Saunders
In Focus: Daguerreotypes  

A "mirror with a memory," a daguerreotype is a direct-positive photographic image fixed on a silver-coated metal plate. The earliest form of photography, this revolutionary invention was announced to the public in 1839. In our present image-saturated age, it is difficult to imagine a time before the ability to record the world in the blink of an eye and the touch of a fingertip. This exhibition, drawn from the Getty Museum's permanent collection with loans from two private collections, presents unique reflections of people, places, and events during the first two decades of the medium.

Curator: Karen Hellman

J. Paul Getty Museum  
at the Getty Center

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Woven Gold: Tapestries of Louis XIV  
December 15, 2015–May 1, 2016

Colorful and glittering tapestries, handwoven after designs by the most renowned artists, were the ultimate expression of status, power, taste, and wealth. As patron, heir, and collector, Louis XIV (reigned 1643–1715), vastly augmented the prestigious French royal collection of tapestries. Displayed within his palaces while in residence and in outdoor courtyards on feast days, these monumental hangings embodied and proclaimed his magnificence. With rare loans from the French state, this major international loan exhibition, exclusive to the Getty, presents a selection of grand tapestries that evoke the brilliance of the Sun King’s court.

Curator: Charissa Bremer-David

J. Paul Getty Museum  
at the Getty Center

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Traversing the Globe through Illuminated Manuscripts

January 26–June 26, 2016 (page turn April 11)

Embark on a kaleidoscopic journey through the Middle Ages and the Renaissance to consider how illuminated manuscripts and other portable objects—like ceramics, textiles, glassworks, gems, and sculptures—contributed to one's outlook on the world in Europe, Africa, Asia, and the early Americas. Drawn primarily from the Getty’s collection of illuminated manuscripts, with complementary loans from collections across Los Angeles, the exhibition presents stunning and at times surprising images and a range of ideas about exploration, exotic pursuits, and cross-cultural exchanges in the then-known world.

Curator: Bryan Keene

Noir: The Romance of Black in Nineteenth-Century French Drawings and Prints

February 9–May 15, 2016

Beginning around 1840, French artists began depicting shadowy, often nocturnal or twilight scenes in which forms emerge and sink back into darkness. This quest for darkened realms accompanied an exploration of new forms of subject matter, such as dream states and nonidealized representations of the poor and working class, and new black drawing materials, such as man-made charcoal, black chalk, and conté crayon. Using drawings and prints from the Getty’s permanent collection and loans from private and public Los Angeles collections, this exhibition examines how artists such as Rodolphe Bresdin, Maxime Lalanne, Odilon Redon, and Georges Seurat championed these new, dark subjects.

Curator: Lee Hendrix
Robert Mapplethorpe: The Perfect Medium
March 15–July 31, 2016

Robert Mapplethorpe (American, 1946–1989) is among the most influential visual artists of the late twentieth century. This major retrospective exhibition reexamines the arc of his photographic work from its humble beginnings in the early 1970s to the culture wars of the 1990s. Drawn from the landmark acquisition made in 2011 from the Robert Mapplethorpe Foundation, the exhibition mixes Mapplethorpe's most iconic images with lesser-known photographs. Two complementary presentations, one at the J. Paul Getty Museum and another at the Los Angeles County Museum of Art, are designed to highlight different aspects of the artist’s complex personality.

Curator: Paul Martineau

The Thrill of the Chase: The Wagstaff Collection of Photographs
March 15–July 31, 2016

In 1973, with the assistance of his lover Robert Mapplethorpe, Samuel J. Wagstaff Jr. (American, 1921–1987) came to realize that photography was an underappreciated and undervalued art form. Over the next decade, Wagstaff assembled one of the most important private collections of photographs in the world. In 1984 he sold it to the J. Paul Getty Museum, where it became part of a group of major acquisitions that formed the Department of Photographs. This three-gallery exhibition presents a selection of Wagstaff’s collection, encompassing both masterpieces of the medium and obscure works that deserve attention.

Curator: Paul Martineau
**Roman Mosaics across the Empire**  
March 30–September 12, 2016

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.

Curators: Alexis Belis (lead), Claire Lyons

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**In Focus: Electric!**  
April 5–August 28, 2016

Electrical innovations have radically transformed the rhythm of our days and our experience of darkness. Photographers have been attentive to such changes, capturing both excitement and concern about the electrical forces that energize our lives. Drawn from the Getty Museum's permanent collection, this exhibition highlights historic photographs that showcase the allure of artificial illumination as well as recent photographs that express unease about life tethered to the power grid.

Curator: Mazie Harris
Cave Temples of Dunhuang: Buddhist Art on China’s Silk Road
May 7–September 4, 2016

The Mogao caves, located near the town of Dunhuang in the Gobi Desert of northwest China, comprise some 500 decorated Buddhist cave temples dating from the 4th to the 14th centuries. Filled with exquisite wall paintings and sculptures, the caves bear witness to the intense religious, artistic, and cultural exchanges along the Silk Road, the trade routes linking East and West. Cave Temples of Dunhuang: Buddhist Art on China’s Silk Road features numerous objects originally from the site—such as paintings and manuscripts that have rarely, if ever, traveled to the United States, as well as three spectacular full-size cave replicas. The exhibition celebrates more than 25 years of collaboration between the Getty Conservation Institute and the Dunhuang Academy to preserve this UNESCO World Heritage Site.

Unruly Nature: The Landscapes of Théodore Rousseau
June 21–September 11, 2016

Though his reputation was eclipsed in the early twentieth century with the triumph of Impressionism, Théodore Rousseau (1812–1867) was one of the giants of French landscape in the second half of the nineteenth century, and his work was avidly collected for staggering sums across Europe and North America. Bringing together about seventy-five paintings and drawings, this international loan exhibition explores the astonishing technical and stylistic variety of his work, revealing him to be one of the most exciting, experimental, and affecting artists of his day.

This exhibition was co-organized by the J. Paul Getty Museum and the Ny Carlsberg Collection.

Curators: Scott Allan (lead), Edouard Kopp
**London Calling: Bacon, Freud, Kossoff, Andrews, Auerbach, and Kitaj**  
July 26-November 13, 2016

Between the 1940s and 1980s, when contemporary art was dominated by abstraction, conceptualism, and minimalism, a group of painters in London doggedly pursued the depiction of the human figure and everyday landscape, forging startling new approaches and styles. Drawn largely from the unrivaled holdings of the Tate in London, this is the first major exhibition in the U.S. to consider the work of six of the leaders of this “School of London” — Francis Bacon, Lucian Freud, Leon Kossoff, Michael Andrews, Frank Auerbach, and R. B. Kitaj — collectively, providing a timely reassessment of their extraordinary achievement.

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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 major holidays. Admission to the Getty Center is always free. Parking is $15 per car, but reduced to $10 after 5 p.m. on Saturdays and for evening events throughout the week. 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 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. 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](http://www.getty.edu).*

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