EXHIBITIONS AT THE GETTY

A Look Ahead
Updated August 2015
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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Light, Paper, Process: Reinventing Photography
April 14–September 6, 2015

At a time when digital technologies offer increasingly sophisticated options for producing, storing, and disseminating images, a number of artists have turned their attention to exploring the essence of photography, distilling it to its basic components of light-sensitive emulsions and chemical development. These artists may use hand-coated or expired papers, archival negatives, or custom-built cameras, or they may eschew the use of a camera or film altogether. All employ a variety of darkroom techniques that shift our understanding of photography from a medium that accurately records the world to one that revels in the medium's materials and process.

Curator: Virginia Heckert

J. Paul Getty Museum
at the Getty Center

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Degas: “Russian Dancers” and the Art of Pastel
May 19–October 11, 2015

This installation of nineteenth-century pastels features one of Degas's greatest late works, Russian Dancers (1899), on loan from a private collection. In an unusual departure from his depictions of ballet, Degas produced a monumental series based on the unfamiliar steps of Ukrainian folk dance. Inspired by the performances of traveling troupes he probably saw in Parisian cafés and theaters, Degas used the rich, powdery medium of pastel to capture their swirling movements and vibrant costumes. Degas: “Russian Dancers” and the Art of Pastel sets this masterpiece in context with other works in pastel and colored chalks of Parisian popular entertainments.

Curator: Lee Hendrix
In Focus: Animalia
May 26–October 18, 2015

Photographs of animals have circulated since the early history of the medium, initially focusing on those that were tame, captive, or dead. Advancements in camera and film technologies enabled precise recordings of beasts in motion and, eventually, in their natural habitats. Spanning the history of photography, this exhibition examines the expanding tradition of animal representation through the works of artists such as Adolphe Braun, Lisette Model, Horatio Ross, Taryn Simon, Sandy Skoglund, and Alfred Stieglitz, among others.

Curator: Arpad Kovacs

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A Kingdom of Images: French Prints in the Age of Louis XIV, 1660–1715
June 16–September 6, 2015

From grand royal portraits to satiric views of everyday life, and from small-scale fashion prints decorated with actual fabrics to monumental panoramas of Versailles and the Louvre, this exhibition explores the rich variety of prints that came to define French supremacy in the era of Louis XIV (1638–1715). During the Sun King’s long reign, printmakers and publishers effectively deployed prints to promote French culture, art, and style. Commemorating the 300th anniversary of Louis XIV’s death, A Kingdom of Images features nearly 100 works from the Getty Research Institute and the Bibliothèque nationale de France in Paris.

This exhibition was organized by the Getty Research Institute in special collaboration with the Bibliothèque nationale de France.

Curator: Louis Marchesano

Dog Sitting on a Table, about 1854.

**Andrea del Sarto: The Renaissance Workshop in Action**
June 23–September 13, 2015

This major loan exhibition celebrates the transformation of the art of drawing by Andrea del Sarto (1486–1530), one of the greatest Florentine Renaissance artists. Moving beyond the graceful harmony and elegance of his elders and peers, such as Leonardo da Vinci, Raphael, and Fra Bartolommeo, Andrea brought unprecedented realism and immediacy to his art through the rough and rustic use of red chalk and the creation of powerful life and compositional studies. Comprising rare drawings and panel paintings from key international collections, the exhibition fully illuminates Andrea del Sarto's inventiveness, creative process, and workshop practice.

The exhibition was co-organized by the J. Paul Getty Museum and the Frick Collection, New York.

Curator: Julian Brooks

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**Touching the Past: The Hand and the Medieval Book**
July 7–September 27, 2015

Precious historical artifacts, manuscripts preserve some of the finest examples of medieval art. Seen in libraries and museums behind glass, these books have been largely removed from the realm of touch, making it easy to forget that their lavishly illuminated pages were once turned, stroked, stitched, and sometimes even sliced by generations before us. Drawn primarily from the permanent collection, Touching the Past: The Hand and the Medieval Book explores manuscripts as tangible, tactile objects that invited touch and were handled—reverently, carelessly, obsessively, and critically—by medieval audiences.

Curators: Kristen Collins (lead), Megan McNamee

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**J. Paul Getty Museum at the Getty Center**

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Power and Pathos: Bronze Sculpture of the Hellenistic World
July 28–November 1, 2015

During the three centuries between the reigns of Alexander the Great and Emperor Augustus, artists around the Mediterranean created innovative, realistic sculptures of physical power and emotional intensity. Bronze—with its reflective surface, tensile strength, and ability to hold the finest details—was employed for dynamic compositions, graphic expressions of age and character, and dazzling displays of the nude body. This major international loan exhibition unites more than fifty large-scale bronzes of the Hellenistic age.

Curators: Jens Daehner and Kenneth Lapatin

This exhibition was organized by the J. Paul Getty Museum in collaboration with the Fondazione Palazzo Strozzi in Florence and the National Gallery of Art in Washington. It is supported by an indemnity from the Federal Council on the Arts and the Humanities.

Bank of America is the National Presenting Sponsor of this international touring exhibition. The Los Angeles presentation is also supported by the Getty Museum’s Villa Council, Vera R. Campbell Foundation, and the Leventis Foundation.

Louis Style: French Frames, 1610–1792

What makes a French frame French? Drawn from the Museum’s substantial collection, this exhibition presents a survey of the exquisite carved and gilded picture frames from five periods—Louis XIII, Louis XIV, Régence, Louis XV, and Louis XVI. Tracing their development from restrained to elaborate, dynamic forms to classically inspired style, the array presents a splendid compendium of French design, ornament, craftsmanship, and construction and gilding techniques.

This exhibition, along with other displays at the Getty, commemorates the 300th anniversary of the death of Louis XIV, France’s magnificent Sun King.

Curators: Davide Gasparotto, Gene Karraker, and Anne Woollett
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

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
Art of the Fold: Drawings of Drapery and Costume
October 6, 2015–January 10, 2016

This exhibition of drawings from the permanent collection surveys how studies of drapery and costume offer more than naturalistic representations of material. In drawings of soldiers, peasants, nobles, and foreigners, clothing served as a primary indicator of social standing and class. In designs made for the theater, costume could embellish or even mask identity. With their focus on the relationship between the body and cloth, these drawn studies evoke moods, shape character, and tell stories.

Curator: Stephanie Schrader

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
Eat, Drink, and Be Merry: Food in the Middle Ages and Renaissance  

The cultivation, preparation, and consumption of food formed a framework for daily labor and leisure in the Middle Ages and Renaissance. Illuminated manuscripts offer images of the chores that produced sustenance, cooking techniques, popular dishes, grand feasts, and diners of different social classes. Food had powerful symbolic meaning in Christian devotional practice as well as in biblical stories and saintly miracles, where it nourished both the body and the soul.

Curator: Christine Sciacca

J. Paul Getty Museum at the Getty Center

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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 Medieval and Renaissance 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

J. Paul Getty Museum at the Getty Center

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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

J. Paul Getty Museum at the Getty Center

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Roman Mosaics across the Empire
March 30–September 12, 2016

Ancient Roman decor was unique for the elaborate mosaic pavements that transformed entire rooms into spectacular settings of saturated color, mythological imagery, and pure imagination. Geometric patterns and narrative scenes enlivened interior spaces and mirrored the cultural ambitions of wealthy patrons. Drawn primarily from the Getty Museum's collection, this exhibition presents the artistry of mosaics and the contexts of their discovery across Rome's expanding empire from southern Italy to Gaul, North Africa, and Syria.

Curators: Alexis Belis (lead), Claire Lyons

J. Paul Getty Museum
at the Getty Villa

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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

J. Paul Getty Museum
at the Getty Center

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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

The J. Paul Getty Museum 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.

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