A Look Ahead
Updated January 2014
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.

General | Visitor Info: 310.440.7300

MEDIA CONTACTS:

Getty Communications | **310.440.7360** | gettycommunications@getty.edu | news.getty.edu

Julie Jaskol, Assistant Director, Media Relations | 310.440.7607 | jjaskol@getty.edu

Melissa Abraham, Senior Communications Specialist | 310.440.6861 | mabraham@getty.edu

Desiree Zenowich, Senior Communications Specialist | 310.440.7304 | dzenowich@getty.edu

Amy Hood, Senior Communications Specialist | 310.440.6427 | ahood@getty.edu

Alexandria Sivak, Associate Communications Specialist | 310.440.6473 | asivak@getty.edu
**Werner Herzog: Hearsay of the Soul**

**July 23, 2013–April 20, 2014**

A new acquisition by the Getty Museum’s Department of Photographs, *Hearsay of the Soul* (2012) is a five-channel video installation by celebrated German filmmaker Werner Herzog. It combines the early-seventeenth-century landscape etchings of Dutch artist Hercules Segers with recent scores and a performance by Dutch cellist and composer Ernst Reijseger, resulting in a richly layered work that is at once intimate and epic.

Curator: Arpad Kovacs

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**Miracles and Martyrs: Saints in the Middle Ages**

**September 3, 2013–March 2, 2014**

Throughout the Middle Ages, Christians were fascinated by saints, who led extraordinary lives full of mystical events and miraculous occurrences. Saints were depicted in manuscripts experiencing revelatory visions, performing wondrous feats such as healing the sick or raising the dead, and remaining steadfast in their faith despite violent persecution. This exhibition presents manuscripts that allowed medieval viewers to witness these dramatic narratives and venerate the saints as models of piety.

Curator: Beth Morrison
Canterbury and St. Albans: Treasures from Church and Cloister  
September 20, 2013–February 2, 2014

This exhibition brings together masterpieces of medieval English art: panels of stained glass from Canterbury Cathedral and pages from the St. Albans Psalter, a splendidly illuminated book of psalms. Uniting monumental glass painting with the art of book illumination, this presentation reveals how specific texts, prayers, and environments shaped the medieval viewer’s understanding of these pictures during the era of artistic renewal following the Norman Conquest of England.

Curators: Kristen Collins and Jeffrey Weaver

In Focus: Architecture  
October 15, 2013–March 2, 2014

From its inception, photography has functioned as a significant tool in the documentation and perception of architecture. The camera made it possible to record the built environment with accuracy and in greater detail, allowing photographers to represent the existence of a building from construction to demise. Drawn from the J. Paul Getty Museum’s collection, this exhibition surveys the history of architectural photography through images of sacred and secular structures, picturesque environments, abstracted spaces, and conceptual forms.

Curator: Amanda Maddox
**Tiberius: Portrait of an Emperor**


Damaged by the eruption of Vesuvius in A.D. 79, an over-life-size bronze statue of Tiberius (ruled A.D. 14–37) was discovered at Herculaneum in 1741, during the first years of excavation there. The subject of a recent provides the occasion to explore Tiberius’s character and career. Through twists of fate and familial circumstance, he succeeded Augustus to become Rome’s second emperor. Yet, ill at ease with his position, he famously removed himself to the island of Capri for the final decade of his reign.

This exhibition was organized in collaboration with the Soprintendenza Speciale per i Beni Archeologici di Napoli e Pompei—Museo Archeologico Nazionale di Napoli, Laboratorio di Conservazione e Restauro. It celebrates 2013 as the Year of Italian Culture in the United States, an initiative of the Italian Ministry of Foreign Affairs, realized under the leadership of the President of the Republic of Italy.

Curators: David Saunders and Erik Risser

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**Gods and Heroes: European Drawings of Classical Mythology**

November 19, 2013–February 9, 2014

Greco-Roman mythology has inspired and challenged generations of draftsmen to depict the colorful and dramatic stories of the classical gods and heroes. Depending on when and where they worked, artists have approached these subjects very differently, sometimes treating them as a mere pretext for visual experimentation. Through a selection of forty drawings from the Getty Museum’s collection, dating from the Renaissance to the nineteenth century, this exhibition explores the pictorial representation of myths that have been instrumental in the formation of Western culture.

Curator: Edouard Kopp
Connecting Seas
December 7, 2013–April 13, 2014

Connecting Seas draws on the Getty Research Institute’s extensive special collections to reveal how adventures on other continents and discoveries of other cultures were perceived, re-presented, and transmitted during past ages of ocean travel. Featuring rare books, prints, maps, and navigational instruments—from Renaissance prints to Napoleon’s monumental folios on Egypt to panoramic images known as vues d’optique, photographs and children’s games—the exhibition traces the fascinating course of scholarly investigation and comprehension of other cultures in Asia, South America, and Africa. These intriguing original works from the sixteenth- to the twenty-first century, mostly from European, but some of Asian and South-American origins, chart diverse narratives of discovery, exploration, commerce, and colonization, and illuminate the multiple and various levels of encounter at the roots of today’s globalization. Connecting Seas will be the first exhibition in the Getty Research Institute’s newly expanded galleries.

Curators: Marcia Reed, David Brafman, Louis Marchesano, Isotta Poggi, Frances Terpak, Kim Richter, Peter Bonfitto

A Royal Passion: Queen Victoria and Photography
February 4–June 8, 2014

In 1839, just two years after Victoria became queen of Great Britain and Ireland, the medium of photography was announced to the world. This exhibition explores the relationship between the new art and the young queen, whose passion for collecting photographs began in the 1840s and whose photographic image became synonymous with an entire age. With important loans from The Royal Collection shown alongside masterpieces from the Getty Museum, the exhibition displays rare daguerreotypes, private portraits of the Royal Family, and a selection of prints by early masters such as William Henry Fox Talbot, Roger Fenton, and Julia Margaret Cameron.

Curator: Anne Lyden
Hiroshi Sugimoto: Past Tense  
February 4–June 8, 2014

The Japanese photographer Hiroshi Sugimoto (born 1948) has built a career around examining the complex relationship between the medium's ability to record the physical world and its simultaneous association with the abstract notions of time and history. This exhibition highlights three series in which the artist has collaborated with museums to produce photographs of natural history dioramas, wax portraits, and photogenic drawings. The works present objects of historical and cultural significance that signal or re-create earlier moments in time and simultaneously highlight the medium's oscillation between recording the present world and preserving the past.

Curator: Arpad Kovacs

Jackson Pollock's Mural  
March 11–June 1, 2014

Commissioned by art collector and dealer Peggy Guggenheim for the entry to her New York City apartment in 1943, *Mural* by Jackson Pollock (American, 1912–1956) is now considered one of the iconic paintings of the twentieth century. Following extensive study and treatment at the J. Paul Getty Museum and the Getty Conservation Institute, this exhibition presents the newly restored work alongside findings from the Getty's research. It explores a transitional moment in Pollock's career, as he moved toward the experimental application of paint that would become the hallmark of his technique.

Curator: Scott Schaefer
Hatched! Creating Form with Line
March 11–June 1, 2014

Celebrating the art of hatching—closely-drawn parallel lines that suggest relief or shadow—this exhibition includes powerful examples from the Getty Museum’s drawings collection by artists as diverse as Leonardo da Vinci and Vincent van Gogh. One of the most basic and timeless artistic techniques, hatching can create the immediate illusion of three-dimensional solidity on a two-dimensional sheet of paper. Extremely versatile, it can also be used to give the impression of movement or speed.

Curator: Julian Brooks

In Focus: Ansel Adams
March 18–July 20, 2014

Near the end of his life, Ansel Adams (1902–1984) selected 75 representative images from 2,500 negatives he made over his career. From this group, Los Angeles-based art collectors Leonard and Marjorie Vernon chose a set of 25 pictures to purchase, with the intention of donating them to a museum. The Getty acquired this unique assembly of photographs in 2011. In Focus: Ansel Adams, A Recent Acquisition provides insight into both the photographer's assessment of his life's work and the collectors' astute aesthetic judgments and personal tastes. This exhibition was made possible by Carol Vernon and Robert Turbin's generous donation of these prints, in memory of Ms. Vernon’s parents.

Curator: Karen Hellman
East Meets West: Byzantine Illumination at the Cultural Crossroads
March 25–June 22, 2014

The glittering courts of the Byzantine Empire (A.D. 330–1453) have long been admired for their rich tradition of manuscript illumination. The prominent use of gold, a striking sense of naturalism, and a distinctive spiritual character were among the widely celebrated aspects of Byzantine art in the Middle Ages. These qualities inspired artists and patrons in other Christian locales, including western Europe, Armenia, and Ethiopia. Primarily drawn from the Getty Museum's collection, this exhibition also features important loans in partnership with Heaven and Earth: Art of Byzantium from Greek Collections, on view at the Getty Villa from April 9 through August 25, 2014.

Curator: Beth Morrison

Heaven and Earth: Art of Byzantium from Greek Collections
April 9–August 25, 2014

Byzantine artists drew from pagan and early Christian foundations to fashion the opulent and deeply spiritual world of Byzantium (A.D. 330–1453). The establishment of Christianity as the state religion inspired the creation of luminous icons, textiles, architectural sculptures, frescoes, and mosaics to adorn basilicas throughout the empire. Prosperous monasteries illuminated sacred manuscripts and preserved monuments of Greek literature, while private patronage fostered the embellishment of daily life. Nearly two hundred objects, exclusively from Greek collections, display the distinctive Byzantine aesthetic that influenced the artistic traditions of neighboring cultures for over a millennium.

The exhibition was organized by the Hellenic Ministry of Education and Religious Affairs, Culture and Sports, Athens, and the Benaki Museum, Athens, in association with the National Gallery of Art, Washington, and the J. Paul Getty Museum, Los Angeles. The exhibition is supported by an indemnity from the Federal Council on the Art and the Humanities.

Curator: Mary Hart
No Further West: The Story of Los Angeles Union Station
May 2–August 10, 2014

Los Angeles Union Station is a celebrated architectural icon and a symbol of the city’s early twentieth-century aspirations. When it was completed in 1939 Union Station centralized rail travel in Los Angeles and became the primary gateway into the city -- before the rise of air and automobile travel. More than a historic artifact, it is now the vibrant centerpiece of the region’s evolving transportation network. Organized by the Getty Research Institute, the exhibition features beautifully rendered architectural drawings, photographs, and other historic material that illuminate the contentious 30-year process of creating the station's eclectic, distinctly Southern Californian architecture. Presented in another iconic downtown landmark, the LA Central Library, the exhibition thoughtfully unpacks the architectural design, city-planning and cultural politics of the historic station.

The Scandalous Art of James Ensor
June 10–September 7, 2014

This exhibition charts James Ensor's astonishing artistic development in the decade culminating with his avant-garde masterpiece, Christ's Entry into Brussels in 1889 (1888), a shockingly satirical indictment of modern Belgian society that is one of the Getty Museum’s major highlights. The exhibition presents more than thirty Ensor paintings from the Royal Museum of Fine Arts in Antwerp, along with a rich selection of the artist's drawings and etchings from the Art Institute of Chicago, the J. Paul Getty Museum, the Getty Research Institute, and several other key lenders.

Curators: Scott Schaefer and Scott Allan
**Getty Research Institute at the Getty Center**

**Media Contact**
Amy Hood
310.440.6427
ahood@getty.edu

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

**Media Contact**
Alexandria Sivak
310.440.6473
asivak@getty.edu

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**Yvonne Rainer**  
May 27–October 12, 2014  
Curator: Glenn Phillips

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**Rococo to Revolution: Eighteenth-Century French Drawings from Los Angeles Collections**  
July 1–September 21, 2014  
Curator: Edouard Kopp

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**Minor White: Manifestations of the Spirit**  
July 8–October 19, 2014  
Curator: Paul Martineau

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**Convergences: Selected Photographs from the Permanent Collection**  
July 8–October 19, 2014  
Curator: Virginia Heckert

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**Chivalry in the Middle Ages**  
July 8–November 30, 2014  
Curator: Melanie Sympson

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Information is subject to change
In Focus: Tokyo
August 5–December 14, 2014
Curators: Amanda Maddox and Judith Keller

Rubens and the Triumph of the Eucharist [working title]
October 14, 2014–January 4, 2015
Curator: Anne Woollett

Drawing in the Age of Rubens
October 14, 2014–January 11, 2015
Curator: Stephanie Schrader

Josef Koudelka
November 11, 2014–March 22, 2015
Curator: Amanda Maddox
(Co-curated with the Art Institute of Chicago)

Roman Luxury: The Berthouville Silver Treasure [working title]
November 19, 2014–May 11, 2015
Curator: Kenneth Lapatin
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 Malibu.

The J. Paul Getty Museum collects in seven distinct areas, including Greek and Roman antiquities, European paintings, drawings, manuscripts, sculpture and decorative arts, and photographs gathered internationally. The Museum’s mission is to make the collection meaningful and attractive to a broad audience by presenting and interpreting the works of art through educational programs, special exhibitions, publications, conservation, and research.

Visiting the Getty Center
The Getty Center is open Tuesday through 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.