
Featured in: The Photographs of Ray K. Metzker and the Institute of Design (September 25, 2012–February 24, 2013)

A Look Ahead: 2012–2013

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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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The Sanctuaries of Demeter and Persephone at Morgantina
April 14, 2012–January 21, 2013

A cache of votive offerings excavated from the sanctuaries of the ancient city of Morgantina is on loan from the Museo Archeologico of Aidone, Sicily. These objects, which date from 400 to 200 B.C., were given as gifts by worshippers to Demeter and her daughter Persephone, goddesses of agricultural fertility. Ranging from terracotta figures of the deities to bone hair pins and oil lamps used in nocturnal rituals, the artifacts reveal worship practices and highlight the vibrancy of local craftsmanship. Several works have been conserved by the Getty, such as a bust of Persephone, for which treatment uncovered a painted scene of dancing women on her garment.

In Focus: Picturing Landscape
May 22–October 7, 2012

Nature's challenge to photographers is the theme of this second exhibition on landscape in the Getty Museum's In Focus series. Comprising approximately twenty works from the permanent collection, it looks at the various ways that photographers have responded to the test of depicting the breadth and perspective of a natural landscape through a camera lens. From the pre-photographic drawings made with the aid of a camera lucida to more recent advances in digital technology, the exhibition touches on a range of technical and artistic explorations by figures such as John Beasly Greene, Imogen Cunningham, Harry Callahan, and William Garnett.

ACCOMPANYING VOLUME:
Landscape in Photographs
Karen Hellman and Brett Abbott
Changing artistic movements and technical advancements have provided opportunities for camera artists to approach landscape in diverse and imaginative ways, as illustrated by the carefully selected works in Landscape in Photographs. ($24.95, hardcover)
**Drama and Devotion: Heemskerck’s Ecce Homo Altarpiece from Warsaw**


One of the most admired Netherlandish painters of the sixteenth century, Maerten van Heemskerck (1498–1574) worked in an expressive style influenced by his exposure to the work of contemporary Italian painters, particularly Michelangelo. His dramatic Ecce Homo (1544) altarpiece from the National Museum in Warsaw, Poland, on view to the public for the first time following conservation and study at the Getty Museum, offers a rare opportunity to experience a complete triptych by this Renaissance master. The exhibition provides insight into Heemskerck’s materials and expedient technique and elaborates on the original location of the altarpiece in Dordrecht. Supported by the Getty Museum Paintings Conservation Council, this event also marks the 150th anniversary of the National Museum.

**ACCOMPANYING VOLUME:**

*Drama & Devotion: Heemskerck’s Ecce Homo Altarpiece from Warsaw*

Anne T. Woollett, Yvonne Szafran, and Alan Phenix

Richly illustrated, the book documents the dramatic process of revealing the brilliance of a sixteenth-century masterpiece, and it sheds light on the artist’s technique, iconography, and the role of the altarpiece in the turbulent history of the era. ($25.00, paperback)

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**Gustav Klimt: The Magic of Line**

July 3–September 23, 2012

This retrospective is the first fully dedicated to the drawings of Gustav Klimt (1862–1918), one of the seminal figures in modern art. It explores the stylistic evolution of his drawings as well as their centrality to his artistic enterprise. Indeed, Klimt’s paintings cannot be understood without careful consideration of his drawings, which also play a semi-autonomous role in his artistic output. Based upon assiduous study of the human figure, they are characterized by an unsurpassed mastery of line during all phases of his artistic development. This major loan exhibition was organized by the Albertina Museum, Vienna, in association with the J. Paul Getty Museum, to mark the 150th anniversary of Klimt’s birth.

**ACCOMPANYING VOLUME:**

*Gustav Klimt: The Magic of Line*

Marian Bisanz-Prakken

This lavishly illustrated publication emphasizes not only the variety of Klimt’s draftsmanship, but also the centrality of drawing to his artistic enterprise. ($49.95, hardcover)
Messerschmidt and Modernity
July 24–October 14, 2012

The Vexed Man, acquired by the J. Paul Getty Museum in 2008, is one of a group of astonishing “Character Heads” produced by Franz Xaver Messerschmidt (1736–1783), a renowned German sculptor at the Hapsburg court in Vienna. Messerschmidt and Modernity examines not only the study of expression and physiognomy during the eighteenth–century European Enlightenment but also the impact the heads have had on the work of modern and contemporary artists in Austria, Great Britain, and the United States. Artists featured in the exhibition include contemporary artists Tony Bevan, Tony Cragg, Ken Gonzales-Day, Bruce Nauman, Pierre Picot, and Cindy Sherman.

ACCOMPANYING VOLUME:
Messerschmidt and Modernity
Antonia Boström

Lavishly illustrated, Messerschmidt and Modernity presents remarkable works created by and inspired by Messerschmidt, an artist both of and ahead of his time. ($20.00, paperback)

Lion Attacking a Horse from the Capitoline Museums, Rome
August 10, 2012–February 4, 2013

Among the most storied works of art to survive from antiquity, the spectacular Lion Attacking a Horse was created in the era of Alexander the Great. A trophy of war in imperial Rome, then a symbol of justice in the medieval city, this image of savage animal combat was admired by Michelangelo and inspired generations of artists. On the Capitoline Hill, its presence heralded the Renaissance spirit, laying the foundation for the world’s first public art collection. The extraordinary loan of this recently conserved marble group, presented in a special installation at the Getty Villa, signals a new partnership between the J. Paul Getty Museum and the civic museums of Rome.
The Art of Devotion in the Middle Ages  

Manuscripts and their illuminations played a central role in fostering and expressing the devotion of Christian faithful during the Middle Ages. As the word of God, biblical phrases were introduced by elaborate initial letters; narrative stories about Christ or the saints were pictured in detailed miniatures; and borders brimming with fantastic scenes focused attention on important texts. Drawn entirely from the Getty Museum's collection, this exhibition looks at manuscripts that not only helped medieval viewers celebrate Christian beliefs but also—with their lavish decoration in precious pigments and gold—served as material testaments to the piety of their owners.

J. Paul Getty Museum at the Getty Center

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The Last Days of Pompeii:  
Decadence, Apocalypse, Resurrection  

Pompeii and the other ancient cities destroyed and paradoxically preserved by the eruption of Mount Vesuvius in A.D. 79 are usually considered the places where one can best and most directly experience the daily lives of ancient Romans. Rather than presenting these sites as windows to the past, this exhibition explores them as a modern obsession. Over the three hundred years since their discovery in the early 1700s, the Vesuvian sites have functioned as mirrors of the present, inspiring foremost artists—from Piranesi, Fragonard, Ingres, and Alma-Tadema to Duchamp, Dalí, Rothko, and Warhol—to engage with contemporary concerns in diverse media.

J. Paul Getty Museum at the Getty Villa

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ACCOMPANYING VOLUME:

The Last Days of Pompeii:  
Decadence, Apocalypse, Resurrection  
Victoria C. Gardner Coates, Kenneth Lapatin, and Jon L. Seydl

This lavishly illustrated volume surveys the legacy of Pompeii in the modern imagination under the three overarching rubrics of decadence, apocalypse, and resurrection. ($39.95, hardcover)
The Photographs of Ray K. Metzker and the Institute of Design
September 25, 2012–February 24, 2013

Ray K. Metzker (American, born 1931) is one of the most innovative photographers of the last half-century. Utilizing experimental techniques such as high-contrast printing, multiple exposure, and composite images, he creates photographs that strike a unique balance between formal brilliance, optical innovation, and a deep human regard for the objective world. A graduate of Chicago’s Bauhaus-inspired Institute of Design, Metzker studied with renowned photographers Harry Callahan (American, 1912–1999) and Aaron Siskind (American, 1903–1991). An introduction to the climate of intense photographic experimentation fostered by teachers and emulated by students at the school accompanies this overview of Metzker’s career. The exhibition, which originated at the Nelson-Atkins Museum of Art (Kansas City), is supplemented by selections from the Getty Museum’s permanent collection and other key loans.

Farewell to Surrealism: The Dyn Circle in Mexico
October 2, 2012–February 17, 2013

In the 1940s, an international circle of writers and artists from Europe, Latin America, and North America came together in Mexico City and created the unique journal Dyn. Many of them—including the journal’s founder and primary editor, Wolfgang Paalen—had been part of Andre Breton’s Parisian surrealist circle in the 1930s, before taking refuge in Mexico during World War II. This group shared a passion for the pre-Columbian past of the Americas, and their immersion in its artifacts transformed their art. Dyn is a record of their ideas and the art they made, an art that had ramifications far beyond Mexico City.

ACCOMPANYING VOLUME:
Farewell to Surrealism: The Dyn Circle in Mexico
Annette Leddy and Donna Conwell

While recent scholarship has treated individual artists in the circle, this study is the first to examine the new aesthetic found in Dyn itself. ($20.00, paperback)
In Focus: Robert Mapplethorpe
October 23, 2012–March 24, 2013

A tastemaker and provocateur, Robert Mapplethorpe (American, 1946–1989) ranks as one of the great photographers of the second half of the twentieth century. His highly stylized explorations of gender, race, and sexuality became hallmarks of the period and exerted a powerful influence on his contemporaries. Arranged chronologically, this one-gallery exhibition will present works—from his early mixed-media objects to his photographic portraits, nudes, and still lifes—that were jointly acquired in 2011 by the Getty Museum and the Los Angeles County Museum of Art from the Robert Mapplethorpe Foundation, New York City.

J. Paul Getty Museum
at the Getty Center

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November 2012

Florence at the Dawn of the Renaissance: Painting and Illumination, 1300–1350
November 13, 2012–February 10, 2013

From 1300 to 1350, Florence witnessed rapid civic and church growth and was home to the revolutionary painter Giotto di Bondone and the iconic literary figure Dante Alighieri. In this 50-year period, which laid the foundation for the Renaissance, accomplished and prolific Florentine panel painters and illuminators developed such genres as devotional art and narrative painting, disseminating new religious and humanist texts composed in the city at this time. In a fresh approach to this material, the exhibition incorporates new findings about artistic techniques and artists' workshops based on conservation research and scientific analysis. This major international loan exhibition reveals a more complex and nuanced picture of the beauty and creativity of artistic production in Florence at the dawn of the Renaissance.

ACCOMPANYING VOLUME:
Florence at the Dawn of the Renaissance: Painting and Illumination, 1300–1350
Edited by Christine Sciacca

With more than 200 illustrations, Florence at the Dawn of the Renaissance reveals the full complexity and enduring beauty of the art of this period, including panel paintings, illuminated manuscripts, and stained glass panels. ($65.00, hardcover)
Disegno: Drawing in Europe, 1520–1600
November 13, 2012–February 3, 2013

Contorted, elongated forms and dramatic, animated compositions characterized the new artistic style of the late Renaissance period (about 1520–1600). With an overriding concern for grace and virtuosity in the depiction of the human figure, it combined decorative effects with complex—often ambiguous—subject matter, which particularly thrived in courtly environments. This exhibition explores the various radical iterations of the style across Europe, featuring rare Getty Museum drawings by Italian, French, and Netherlandish artists such as Jacopo Pontormo, Giorgio Vasari, Toussaint Dubreuil, and Hendrick Goltzius, together with a selection of works from the Los Angeles County Museum of Art.

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February 2013

Untold Stories: Cutting, Collecting, and Transforming Medieval Manuscripts
February 12–April 28, 2013

For hundreds of years, manuscripts have been bought and sold, hidden and displayed, preserved and rearranged, loved and forgotten, cut into pieces, hung on the wall, and glued into albums. At times valued for their beauty, for their religious significance, or simply for the strength of their parchment pages, the manuscripts in this exhibition have been transformed again and again to suit the changing expectations of their various audiences and owners. Drawn from the Getty’s permanent collection and including several outside loans, the exhibition reveals the ways in which manuscripts have been refashioned both conceptually and physically, and explores the long and eventful history of these books before their entry into the Museum.

J. Paul Getty Museum at the Getty Center

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Looking East: Rubens’s Encounter with Asia
March 5–June 9, 2013

Peter Paul Rubens was one of the most talented and successful artists working in seventeenth-century Europe. During his illustrious career as a court painter and diplomat, Rubens expressed a fascination with exotic costumes and headdresses. With his masterful handling of black chalk and touches of red, Rubens executed a compelling drawing that featured a figure wearing Asian costume—a depiction that has lately been identified as Man in Korean Costume. Now in the collection of the J. Paul Getty Museum, the drawing is the focal point of an exhibition thatexplores for the first time what the Flemish artist could have known about Asia in general and Korea in particular.

An accompanying volume will be available.

Japan’s Modern Divide: The Photographs of Hiroshi Hamaya and Kansuke Yamamoto
March 26–August 25, 2013

This exhibition presents the work of two photographers whose careers spanned much of the twentieth century, or the Showa Era (1926–1989) as it is known in Japan. Hiroshi Hamaya (1915–1999) and Kansuke Yamamoto (1914–1987) began as teenagers to experiment with various formal approaches and techniques in photography. As their work matured, however, they took very different paths. Through the display of works from Japanese as well as U.S. collections, the exhibition examines two important strains in Japanese photography: the documentary investigation of regional traditions and social issues, represented in the work of Hamaya; and the avant-garde movement that developed in the context of Western surrealism and advanced through the work of Yamamoto. These two trends not only reflect significant, though rarely shown, activity in the history of Japanese photography but also reveal the complexity of modern life in that nation since the Meiji Restoration.

An accompanying volume will be available.
**Sicily: Between Greece and Rome**
April 3–August 19, 2013

*Sicily: Between Greece and Rome* presents masterpieces of art from ancient Sicily, an island crossroads that forged a distinctive Hellenic identity. Occupying a pivotal position in Mediterranean history, former Greek colonies such as Syracuse, Gela, Akragas, and Selinos emerged as wealthy city-states, where innovation and experimentation flourished. This exhibition celebrates Sicilian culture during the fifth to third centuries B.C., when its art, architecture, theater, poetry, philosophy and science left an original and enduring stamp on both mainland Greece and Rome. Over 150 objects bear witness to the military and athletic victories, religious and civic rituals, opulent lifestyles, and intellectual attainments that shaped the western Greek world.

An accompanying volume will be available.

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**at the Getty Villa**

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**Overdrive: L.A. Constructs the Future, 1940–1990**
April 9–July 21, 2013

*Overdrive: L.A. Constructs the Future, 1940–1990* during the period 1940 to 1990, Los Angeles rapidly evolved into one of the most populous and influential industrial, economic, and creative capitals in the world. This dynamic exhibition provides an engaging view of the region’s diverse urban landscape, including its ambitious freeway network, sleek corporate towers, whimsical coffee shops, popular shopping malls, refined steel-and-glass residences, and eclectic cultural institutions. Drawings, photographs, models, films, animations, oral histories, and ephemera illustrate the complex dimensions of L.A.’s rich and often underappreciated built environment, revealing this metropolis’s global impact as a vibrant laboratory for cutting-edge design. Organized by the Getty Research Institute and the J. Paul Getty Museum.

An accompanying volume will be available.
In Focus: Ed Ruscha
April 9–September 29, 2013

Photography has played an integral role throughout Ed Ruscha’s career, most notably in the modest books he began to self-publish in the early 1960s. In 2011 the Getty Museum acquired a group of photographs related to several of these books. By featuring both iconic and previously unpublished images from this acquisition, this exhibition provides insight into the process by which Ruscha identified subjects for Twentysix Gasoline Stations (1963) and Some Los Angeles Apartments (1965), employed a deadpan style to record examples for each, and made subsequent choices to edit the resulting images for presentation in book form.

Getty Publications is producing a volume of Ruscha’s series of photographs, Some Los Angeles Apartments.

J. Paul Getty Museum
at the Getty Center

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Gardens of the Renaissance
May 21–August 4, 2013

Whether part of a grandiose villa or an extension of a common kitchen, gardens in the Renaissance were planted and treasured in all reaches of society. Due to their ephemeral nature, most gardens have changed or been lost since the Renaissance, but illuminated manuscripts of the period offer a glimpse into how people at the time pictured, used, and enjoyed these idyllic green spaces. Through a wide range of works drawn from the Getty Museum’s permanent collection, this exhibition explores gardens on many levels—from the literary Garden of Love and the biblical Garden of Eden to courtly gardens of the nobility—and reports on the many activities both reputable and scandalous that took place there.

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