A LOOK AHEAD: 2011–2012

[Updated November 2011]
EXHIBITIONS AT THE GETTY
A LOOK AHEAD: 2011–2012

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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 posted as they become available, or may be requested.

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Gothic Grandeur: Manuscript Illumination, 1200–1350
December 13, 2011–May 13, 2012

The word "Gothic" evokes visions of soaring spires, graceful flying buttresses, and sparkling stained glass. The term is also applied to the style of manuscript illumination that reigned in Europe from around 1200 to 1350. The Gothic illuminated manuscripts in this exhibition, drawn from the Getty Museum's collections, are characterized by whimsical marginal decorations, vivid narratives, and a naturalistic style of painting. The period also saw an explosion in the variety of illustrated books being produced, ranging from scholastic university treatises to entertaining romances. On February 27, the pages of the manuscripts will be turned to allow visitors to see additional treasures.

J. Paul Getty Museum at the Getty Center

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The Life of Art: Context, Collecting, and Display
February 7, 2012–Ongoing

From the time an object is made until the day it enters a museum’s collection, it may be displayed, used, and perceived in different ways. The Life of Art takes selected objects from the Getty Museum’s galleries and encourages visitors to sit down and spend time with them, offering the opportunity to examine them closely to understand how they were made and functioned, why they were collected, and how they have been displayed. Through careful looking, what may be learned about the maker and previous owners of a French gilt-bronze wall light, for example, or the transformation in England of a Chinese porcelain bowl? Close engagement reveals the full lives of these works and why they continue to be collected and cherished today.

J. Paul Getty Museum at the Getty Center

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Drawings from German-Speaking Lands, 1480–1660  
March 27–June 17, 2012

The period of 1480–1660 represents one of the high points in German art, spanning the careers of artists such as Martin Schongauer, Albrecht Dürer, Lucas Cranach the Elder, and Hans Holbein the Younger. Because different styles of drawing developed in the various regions of present-day Germany and Switzerland, this exhibition of works from the Getty Museum’s permanent collection is organized by region—the Middle and Upper Rhine, Switzerland, Nuremberg, and Saxony. The exhibition explores the drawings’ wide range of functions and captivating subject matter, including mercenary soldiers and scenes of courtly love. It also presents important new scholarship in the field that has been accomplished during the past decades.

J. Paul Getty Museum at the Getty Center

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Aphrodite and the Gods of Love  
March 28–July 9, 2012

From her genesis among earlier deities in the ancient Near East to her adoption in Roman culture as Venus, this exhibition explores the realms of Aphrodite, Greek goddess of love. It moves beyond the familiar aspects of desire, seduction, feminine beauty, and sexuality to demonstrate the various facets of this complex divinity: civic protectress, helper to sailors, and manipulator of mortals. Organized by the Museum of Fine Arts, Boston, in association with the J. Paul Getty Museum, the exhibition includes objects ranging from large-scale sculpture to delicate jewelry drawn from both museums’ collections as well as major loans from Italian institutions.

J. Paul Getty Museum at the Getty Villa

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Photography's remarkable propensity to shape visual identities has made it the leading vehicle for representing the famous. Soon after photography was invented in the 1830s, it was used to capture the likenesses and accomplishments of great men and women, gradually supplanting other forms of commemoration. In the twentieth century, the proliferation of photography and the transformative power of fame have helped to accelerate the desire for photographs of celebrities in magazines, newspapers, advertisements, and on the Internet. Drawn from the J. Paul Getty Museum's collection, the exhibition surveys this complex and ever-changing relationship from the 1840s to the 1990s.

J. Paul Getty Museum at the Getty Center

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Herb Ritts (American, 1952–2002) was a Los Angeles-based photographer who established an international reputation for his distinctive photographs of fashion models, nudes, and pop icons. From the late 1970s until his untimely death from AIDS in 2002, Ritts's ability to create photographs that successfully bridged the gap between art and commerce was not only a testament to the power of his imagination and technical skill but also marked the synergy between art, popular culture, and business that followed in the wake of the Pop Art movement of the 1960s and 1970s. This exhibition features a selection of Ritts's vintage prints, magazine covers, Polaroids, and commercial video projects.

J. Paul Getty Museum at the Getty Center

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The Getty Research Institute Collects: Recent Print Acquisitions
April 12–December 2, 2012

Representing some of the finest works from the beginning of the 1500s through the late 1900s, this exhibition features recently acquired masterpieces, including Albrecht Dürer's classically inspired suite, Life of the Virgin, and his exquisite etching, Desperate Man. Piranesi's first edition Prisons present the kind of technical and formal innovations that have captivated print collectors, writers, and artists for 250 years; the Getty Research Institute's copy is an exciting discovery in a unique state of preservation. Besides highlighting collection strengths such as artist portraits and landscapes, the exhibition also features Karl Friederich Schinkel's designs for Mozart's operas, and a monumental 12-plate reproductive print after the Last Judgment by the so-called French Michelangelo, Jean Cousin.

Getty Research Institute at the Getty Center

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In Focus: Depth of Field
May 22–October 7, 2012

Photographic space is the theme of this second exhibition on landscape in the Getty Museum’s In Focus series. Comprising approximately twenty-five works from the permanent collection, it explores the various ways that photographers have used the natural landscape to construct and manipulate perspective. 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 photographers such as John Beasly Greene (1832–1856), Imogen Cunningham (1888–1976), Harry Callahan (1912–1999), and William Garnett (1916–2006).

J. Paul Getty Museum at the Getty Center

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Heaven, Hell, and Dying Well:
Images of Death in the Middle Ages
May 29–August 12, 2012

Throughout the Middle Ages, death and the afterlife were stirring subjects that challenged and inspired the creativity of the artists who illuminated manuscripts. Delightful and disturbing visions of heaven and hell fueled the viewers’ imaginations. Books adorned with depictions of God’s mercy, saved souls in paradise, and the rewards of the blessed instilled hope, while morbid and sometimes horrific illustrations of funerals, demons, and the punishment of the wicked prompted pious Christians to repent for their sins. At the core of visual devotion stood images of Christ’s Passion and crucifixion, promising resurrection and eternal life.

J. Paul Getty Museum at the Getty Center

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Modern Antiquity: Picasso, de Chirico, Léger, and Picabia in the Presence of the Antique
November 2, 2011–January 16, 2012

An extraordinary episode in the history of European modernism is the alliance between the avant-garde and the antique. Juxtaposing twentieth-century works with ancient objects, this major international loan exhibition focuses on how four eminent artists reinvented and transformed antiquity between 1905 and 1935. Classicizing creations such as de Chirico’s enigmatic piazzas, Picasso’s postcubist women, Léger’s mechanized nudes, and Picabia’s "transparencies" made the arts of antiquity modern. The Getty Villa—a reconstruction of an ancient Roman house—and its antiquities collection provide a unique environment to experience modern art in relation to the classical past.

J. Paul Getty Museum at the Getty Villa

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Images of the Artist
November 15, 2011–February 12, 2012

*Images of the Artist* investigates some of the ways in which artists have represented themselves, their fellow artists, or their trade over the past five centuries. Raising compelling issues about identity and image-making, this rich theme is explored through a selection of over 40 objects—mostly drawings but also prints, photographs, paintings, and sculpture—from the permanent holdings of the J. Paul Getty Museum, complemented by loans from local collections. Works range from portraits and self-portraits to depictions of the artist’s life and space as well as allegorical images.

J. Paul Getty Museum at the Getty Center

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October 1, 2011–February 5, 2012

This exhibition charts the abundant artistic innovation in post-World War II Los Angeles. During this period, Los Angeles artists looked for new approaches, subjects, and techniques for art making, including experimenting with the materials and processes of the pioneering industries in the region and the local surf and car cultures. The exhibition leads viewers on a dynamic tour from the emergence of an indigenous strain of modernism evident in the hard-edge paintings, assemblage sculpture, and large-scale ceramics of the 1950s, to the subsequent development of iconic Pop images of the city in the 1960s, and the conceptual and material contributions of Light and Space art and process painting that fostered the advanced art of the 1970s.

J. Paul Getty Museum at the Getty Center

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From Start to Finish:  
De Wain Valentine's Gray Column  
September 13, 2011–March 11, 2012

Gray Column was one of the largest sculptures De Wain Valentine ever cast with polyester resin—the material with which he worked throughout the 1960s and 1970s to create his dazzling circles and columns. This monumental, free-standing slab, measuring twelve feet high and eight feet wide, was abandoned in 1975 and only completed for this exhibition. Curated by the Getty Conservation Institute and on view at the J. Paul Getty Museum, From Start to Finish tells the story of how this extraordinary piece was made and features preparatory drawings and maquettes, videos documenting the fabrication process, interviews with the artist, and a discussion of the conservation of this sculpture.

Getty Conservation Institute

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October 1, 2011–February 5, 2012

Beginning in the 1950s, Southern California saw the emergence of newly diverse audiences for art. While gallerists cultivated collectors, Beat artists Wallace Berman and George Herms distributed handcrafted works among friends. Others, including Chris Burden, exploited the mass media to circulate their work. Art schools became innovative forums for artists such as Judy Chicago and John Baldessari. Social and political movements that championed peace and feminism mobilized artists to take their messages to the streets. Drawn from the Getty Research Institute's archives of Los Angeles art, this exhibition features photographs, ephemera, correspondence, and artwork—many on view for the first time—that reveal how these artists disseminated their works to a broader public.

 Getty Research Institute at the Getty Center

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In Focus: Los Angeles, 1945–1980
December 20, 2011–May 6, 2012

This exhibition presents approximately twenty-five photographs from the Museum's permanent collection made in Los Angeles between 1945 and 1980. Both iconic and relatively unknown works are featured by artists whose careers are defined by their association with the city, who may have lived in Los Angeles for a few brief but influential years, or whose visit inspired them to create memorable images. Works by Robert Cumming, Joe Deal, Judy Fiskin, Anthony Friedkin, Robert Heinecken, Anthony Hernandez, Man Ray, Edmund Teske, William Wegman, Garry Winogrand, Max Yavno and others are loosely grouped around the themes of experimentation, street photography, architectural depictions, and the film and entertainment industries.

J. Paul Getty Museum at the Getty Center

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Lyonel Feininger: Photographs, 1928–1939
October 25, 2011–March 11, 2012

A highly regarded painter, printmaker, and draftsman, Lyonel Feininger (American, 1871–1956) was the first master appointed to the newly established Bauhaus in Weimar, Germany, in 1919. Like many other figures at the innovative art school, Feininger turned to photography as a tool for visual exploration. Beginning in 1928 and for the next decade, he used the camera to explore transparency, reflection, night imagery, and the effects of light and shadow. Organized by the Harvard Art Museum/Busch-Reisinger Museum, Cambridge, Massachusetts, this exhibition presents the first comprehensive overview of little-known photographs by one of the most important Modern artists of the twentieth century. The exhibition, tour, and catalogue were funded in part through the generosity of the Friends of the Busch-Reisinger Museum, the Terra Foundation for American Art, and the Dedalus Foundation, Inc.

J. Paul Getty Museum at the Getty Center

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Narrative Interventions in Photography
October 25, 2011–March 11, 2012

Featuring contemporary artists Eileen Cowin (American, born 1947), Carrie Mae Weems (American, born 1953), and Simryn Gill (Singaporean, born 1959), this exhibition explores the concept of storytelling through three distinct bodies of photographic works. Cowin's images present a philosophical questioning of narrative and what is fact or fiction; Weems's art attempts to rewrite a profound aspect of human history; while photographs by Gill reflect a more personal interaction with stories through deconstructed books. Although each artist has a different approach, all are concerned with photography and the notion of narrative: implied, real, or revised.

J. Paul Getty Museum at the Getty Center

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A Nation Emerges: The Mexican Revolution Revealed
September 1, 2011–March 1, 2012

The Mexican Revolution (1910-1920), which lasted a decade and transformed the nation, was extensively chronicled by Mexican, American, and European photographers and illustrators. Thousands of images captured a country at war. Never before, and possibly never since, has a country been the subject of such scrutiny or fascination. From postcards of the 1910 Fiesta del Centenario, to images of a war that was waged on several fronts by ever-shifting revolutionary factions, to photographs of the 1923 assassination of the retired Pancho Villa, A Nation Emerges: The Mexican Revolution Revealed chronicles this complex, multifaceted chapter in Mexico’s history.

Getty Research Institute
Showing at the Richard J. Riordan Central Library

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In the Beginning Was the Word:
Medieval Gospel Books
August 30–November 27, 2011

The four Gospels of Matthew, Mark, Luke, and John, among the most well-known texts in the Bible, offer a powerful account of the life of Christ and form the basis of the religion that his disciples founded. The Gospels were considered of paramount importance and thus richly decorated throughout the Middle Ages. Drawing primarily from the Getty Museum’s permanent collection, this exhibition includes examples of Armenian, Ethiopian, and Byzantine as well as Western European manuscript illumination. It examines the major forms of decoration associated with the Gospels, including portraits of the four Evangelists, and explores the varied approaches to illustrating the life of Christ.

J. Paul Getty Museum at the Getty Center

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In Focus: The Sky
July 26–December 4, 2011

Generations of artists have found inspiration in the sky, which became a rich subject for the medium of photography after it was introduced in 1839. Drawn from the J. Paul Getty Museum's permanent collection, this exhibition explores the genre through the history of photography, including works by Gustave Le Gray, Alfred Stieglitz, André Kertész, and John Divola. Four sections—urban skies, clouds, dark skies, and skies in color—give an overview of the diverse and imaginative ways photographers have approached this theme.

J. Paul Getty Museum at the Getty Center

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Molten Color
Ongoing

In 2003, the J. Paul Getty Museum acquired a collection of over 350 pieces of ancient glass, formerly owned by Erwin Oppenländer. The works on view in Molten Color are remarkable for their high quality, their chronological breadth, and the glassmaking techniques illustrated by their manufacture. The vessels are accompanied by text and videos illustrating ancient glassmaking techniques.

J. Paul Getty Museum at the Getty Villa

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La Roldana's *Saint Gines.*
The Making of a Polychrome Sculpture
*Ongoing*

Luisa Roldán (Spanish, 1650-1704), affectionately known as La Roldana, was one of the most celebrated and prolific sculptors of the Baroque period. This intimate exhibition introduces visitors to La Roldana, whose artistic superiority catapulted her to fame at the royal court in an otherwise male-dominated profession. She ran a workshop, worked for the king, raised a family, and was a celebrity in her own day. With her polychrome sculpture of Saint Ginés de la Jara from the Getty Museum's collection as a focal point, this exhibition explores the artist's life, artistic achievement, and the multifaceted process used to create masterfully lifelike polychrome sculpture.

*J. Paul Getty Museum at the Getty Center*

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Roman *Ephebe* from Naples
*Ongoing*

*Youth as a Lamp Bearer,* a long-term loan from the Museo Archeologico Nazionale in Naples, is on view at the J. Paul Getty Museum at the Getty Villa. Created about 20–10 B.C., the Roman bronze figure of an *ephebe,* or youth, was excavated in 1925 in a well-appointed residence, now called the House of the Ephebe—named for this statue—off Pompeii's Via dell'Abbondanza. Referred to as the *Efebo Lampadoforo* (Youth as a Lamp Bearer), the figure holds ornate tendrils that served as candelabrum branches.

*J. Paul Getty Museum at the Getty Villa*

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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 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.

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.

The Getty Conservation Institute
The Getty Conservation Institute works internationally to advance conservation practice in the visual arts—broadly interpreted to include objects, collections, architecture, and sites. The Institute serves the conservation community through scientific research, education and training, model field projects, and the dissemination of the results of both its own work and the work of others in the field. In all its endeavors, the GCI focuses on the creation and delivery of knowledge that will benefit the professional conservation community through scientific research, education and training, model field projects, and the dissemination of the results of both its own work and the work of others in the field. In all its endeavors, the GCI focuses on the creation and delivery of knowledge that will benefit the professionals and organizations responsible for the conservation of the world’s cultural heritage. To learn more, visit www.getty.edu, or subscribe to the GCI’s E-Bulletin by visiting www.getty.edu/subscribe/gci_bulletin/.

The Getty Foundation fulfills the philanthropic mission of the Getty Trust by supporting individuals and institutions committed to advancing the understanding and preservation of the visual arts locally and throughout the world. Through strategic grants and programs, the Foundation strengthens art history as a global discipline, promotes the interdisciplinary practice of conservation, increases access to museum and archival collections, and develops current and future leaders in the visual arts. The Foundation carries out its work in collaboration with the Getty Museum, Research Institute, and Conservation Institute to ensure the Getty programs achieve maximum impact. Additional information is available at www.getty.edu/foundation.

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