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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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

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.

This exhibition has been organized by the Getty Research Institute with the generous participation of the Automobile Club of Southern California.

Curator: Marlyn Musicant

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

J. Paul Getty Museum
at the Getty Center

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Yvonne Rainer
May 27–October 12, 2014

Dancer, choreographer, filmmaker, and writer Yvonne Rainer is one of the most influential artistic figures of the last 50 years, not only in the fields of dance and cinema but in other artistic movements such as minimalism, conceptual art, feminist art, and postmodernism. Drawn from Rainer’s archive at the Getty Research Institute, this exhibition surveys her major dance, film, and performance works through a lively array of photographs, scores, journals, ephemera, and audiovisual presentations.

Curator: Glenn Phillips

Rococo to Revolution: 18th-Century French Drawings from Los Angeles Collections
July 1–September 21, 2014

This exhibition celebrates the art of drawing in France from the death of Louis XIV, in 1715, to the Revolution of 1789. During this period, when inventiveness was greatly valued, drawing exemplified the creative impulse perhaps more than any other artistic medium, contributing decisively to an aesthetic evolution from the decorative exuberance of the Rococo style to the linear austerity of Neoclassicism. The exhibition showcases works from the J. Paul Getty Museum and from distinguished private Los Angeles collections by such artists as François Boucher, Jacques-Louis David, Jean-Honoré Fragonard, Jean-Baptiste Greuze, and Jean-Antoine Watteau.

Curator: Edouard Kopp
**Minor White: Manifestations of the Spirit**

July 8–October 19, 2014

Controversial, misunderstood, and sometimes overlooked, Minor White (American 1908–1976) was one of the great photographers of the twentieth century. His photographs demonstrate an understanding of the aesthetic and technical aspects of photography as well as its potential to be a medium of spiritual transformation. White's work as an artist, teacher, editor, and critic exerted a powerful influence on a generation of photographers and still resonates today. This retrospective exhibition features White’s masterpiece, the eleven-print sequence *Sound of One Hand* (1965).

Curator: Paul Martineau

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**Convergences: Selected Photographs from the Permanent Collection**

July 8–October 19, 2014

By juxtaposing contemporary and historical photographs from the permanent collection, this exhibition proposes points of intersection between works created in response to shifting technical developments and aesthetic concerns. Whether related by direct influence or visual affinities of a more tenuous nature, groupings of images reveal the rich diversity of photographic approaches to subjects that have engaged photographers for the past century. Recent acquisitions by Vera Lutter, Loretta Lux, Scott McFarland, Yasumasa Morimura, Cindy Sherman, and James Welling, among others, are featured.

Curator: Virginia Heckert
Chivalry in the Middle Ages
July 8–November 30, 2014

Our popular understanding of the Middle Ages—with visions of damsels in distress and knights in shining armor—is dominated by the romantic ideals of chivalry. Manuscripts from the period reveal that the codes of behavior associated with chivalry permeated nearly every aspect of aristocratic life, from fighting techniques to courtly love. Drawn from the Getty Museum’s permanent collection, this exhibition explores how elite members of medieval society practiced the chivalric arts to demonstrate their affluence and sophistication.

Curator: Elizabeth Morrison

J. Paul Getty Museum
at the Getty Center

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In Focus: Tokyo
August 5–December 14, 2014

Although a kaleidoscopic vision would seem to be required to represent the hyperreal megalopolis of Tokyo, the four Japanese photographers in this exhibition have found a way to portray their city at human scale. Mikiko Hara adopts a quiet, daylit, snapshot style for spontaneous portraits of her young contemporaries; Daido Moriyama haunts the burgeoning neighborhood of Shinjuku for fragments of nightlife; Shigeichi Nagano observes the interactions of community within a perpetually rebuilt environment; and Masato Seto focuses on the hard-won leisure of local couples escaping the cramped quarters of high-rise living.

Curators: Amanda Maddox and Judith Keller
Spectacular Rubens: The Triumph of the Eucharist Series
October 14, 2014–January 4, 2015

The Flemish painter Peter Paul Rubens excelled at devising captivating large-scale compositions. During the mid-1620s, he designed a series of monumental tapestries for the devout Infanta Isabel celebrating the spiritual victory of the Roman Catholic Church. This exhibition unites the exhilarating designs in the collection of the Prado Museum, painted in oil on wood panel, with the magnificent tapestries—rare loans from the Patrimonio Nacional in Madrid. Characterized by exuberant energy, clever visual illusions, and an astonishing array of figures, the Eucharist series is one of the wonders of the Baroque period.

Curator: Anne Woollett

Drawing in the Age of Rubens
October 14, 2014–January 11, 2015

This exhibition of Flemish drawings from the Getty Museum’s collection bears witness to the flourishing of artistic culture in the southern Netherlands from the sixteenth to the seventeenth centuries. It features drawings made by Peter Paul Rubens and his most talented pupils as well as sheets by his contemporaries and predecessors. This survey of drawn landscapes, figural studies, and religious subjects from Rubens’s time demonstrates the master’s grand, synthetic vision as well as the dynamic tradition of his native Flanders. The exhibition complements the international loan show Spectacular Rubens: The Triumph of the Eucharist Series.

Curator: Stephanie Schrader

Josef Koudelka: Nationality Doubtful
November 11, 2014–March 22, 2015

After photographing theatrical productions in Prague and Roma settlement camps across Eastern Europe, Josef Koudelka (born 1938) risked his life and career to document the 1968 Warsaw Pact invasion of Czechoslovakia. His images of the event, smuggled into the West and reproduced worldwide, forced his exile. This exhibition—the first U.S. retrospective devoted to Koudelka since 1988—presents more than 180 works produced over six decades by this legendary photographer, including early photographic experiments, vintage Gypsies book prints and maquettes, and a selection of large-scale panoramas that he has made since 1986.

Curator: Amanda Maddox
(This exhibition was co-organized by the J. Paul Getty Museum and the Art Institute of Chicago.)
Ancient Luxury and the Roman Silver Treasure from Bethouville
November 19, 2014–May 11, 2015

Accidentally discovered by a French farmer in 1830, the spectacular hoard of gilt-silver statuettes and vessels known as the Berthouville Treasure was originally dedicated to the Gallo-Roman god Mercury. Following four years of meticulous conservation and research at the Getty Villa, this exhibition allows viewers to appreciate their full splendor and offers new insights about ancient art, technology, religion, and cultural interaction. The opulent cache is presented in its entirety for the first time outside Paris, together with precious gems, jewelry, and other Roman luxury objects from the royal collections of the Cabinet des médailles at the Bibliothèque nationale de France.

This exhibition was organized by the J. Paul Getty Museum in collaboration with the Bibliothèque nationale de France, Département des Monnaies, médailles et antiques, Paris. Generous support was provided by the Getty Museum’s Villa Council.

Curator: Kenneth Lapatin

Dangerous Perfection: Funerary Vases from Southern Italy
November 19, 2014–May 11, 2015

Thirteen elaborately decorated Apulian vases provide a rich opportunity to examine the funerary customs of peoples native to southern Italy and the ways they used Greek myth to comprehend death and the afterlife. Displayed following a six-year conservation project at the Antikensammlung Berlin and the Getty Villa, these monumental vessels also reveal the hand of Raffaele Gargiulo, one of the leading restorers of nineteenth-century Naples. His work exemplifies what one concerned antiquarian described as “dangerous perfection,” and the vases on view offer a window into the ongoing debate concerning the degree to which ancient artworks should be repaired and repainted.

This exhibition was organized by the J. Paul Getty Museum in collaboration with the Antikensammlung, Staatliche Museen zu Berlin. Generous support was provided by the Getty Museum’s Villa Council.

Curator: David Saunders
**World War One: War of Images, Images of War**

November 18, 2014–April 19, 2015

*World War I: War of Images, Images of War* looks back, one hundred years later, on the art and visual culture of the First World War. This was a war of unprecedented mechanized slaughter, but it was also a conflict over the cultural dominance and direction of Europe.

The exhibition demonstrates the distinctive ways in which each combatant nation utilized visual culture to help defeat its enemies and shows how artists developed their own visual language to convey and cope with the gruesome horrors they witnessed. Drawing principally from the Getty Research Institute’s collections, *World War I: War of Images, Images of War* features a range of satirical journals, rare books, and prints, as well as firsthand accounts such as a war diary, correspondence from the front, "trench art" made by soldiers, and interviews with veterans, all of which capture the trauma of this first modern war.

Curators: Nancy Perloff and Gordon Hughes, with Philipp Blom

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**Give and Ye Shall Receive: Gift-Giving in the Middle Ages**

December 16, 2014–March 15, 2015

In the Middle Ages, gift exchange helped people define their relationships to family and friends, to acquaintances and strangers, to God and to church. This exhibition, drawn from the Museum’s permanent collection, examines models for giving found in scripture and in the lives of the saints, explores how gift giving functioned in medieval society, and highlights the special role of the medieval book as a gift.

Curator: Christine Sciacca

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**In Focus: Play**

December 23, 2014–May 10, 2015

The introduction of photography in 1839 coincided with major social and economic changes spurred by the Industrial Revolution and a burgeoning culture of leisure. In addition to documenting historic events, this new medium was used to record the everyday, including the many ways people spent their free time. With the advent of faster film and handheld cameras, dancing and carousing were captured with the same enthusiasm as moments of respite and quiet contemplation. This exhibition traces the development of the photographic subject of leisure through the works of artists such as Roger Fenton, Eugène Atget, Gertrude Käsebier, Brassai, Larry Sultan, and Bill Owens.

Curator: Arpad Kovacs
**J. M. W. Turner: Painting Set Free**  
February 24-May 24, 2015

Extraordinarily inventive and enduringly influential, J. M. W. Turner (1775–1851) produced his most important and famous pictures after the age of sixty, in the last fifteen years of his life. Demonstrating ongoing radicalism of technique and ever-original subject matter, these works show Turner constantly challenging his contemporaries while remaining keenly aware of the market for his art. Bringing together over sixty key oil paintings and watercolors, this major international loan exhibition is the first to focus on the unfettered creativity of Turner’s final years.

Curators: Julian Brooks and Peter Bjorn Kerber  
The exhibition was organized by Tate Britain, in association with the J. Paul Getty Museum and the Fine Arts Museums of San Francisco.

**Renaissance Splendors of Northern Italian Courts**  
March 31-June 21, 2015

The Renaissance courts of northern Italy, among the wealthiest and most sophisticated in Europe, attracted innovative artists who created objects of remarkable beauty. Princes and other nobles offered painters and illuminators favorable contracts and social prestige in return for lavishly decorated panels and books. These works prominently displayed their owners’ scholarly learning, religious devotion, and elite status. Drawn from the Getty Museum’s permanent collection of manuscripts, this exhibition celebrates the magnificent illuminations that emerged from this courtly context—an array of visual riches fit for the highest-ranking members of Renaissance society.

Curator: Bryan Keene

**Light, Paper, Process: Reinventing Photography**  
April 14-August 23, 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
In Focus: The Animal
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 Horatio Ross, William Henry Jackson, Alfred Stieglitz, Frederick Sommer, William Wegman, Pieter Hugo, and Taryn Simon.

Curator: Arpad Kovaks

The Renaissance Workshop in Action: Andrea del Sarto
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, Sarto 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.

Curator: Julian Brooks

Information is subject to change

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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.