Exhibitions at the Getty

A Look Ahead

Updated January 2017

Breaking News: Turning the Lens on Mass Media
December 20, 2016–April 30, 2017

Beginning in the 1960s, artists increasingly turned to news media—both printed and televised—as a rich source of inspiration. Breaking News presents work by nineteen such artists who have employed appropriation, juxtaposition, and mimicry, among other means, to create photographs and videos that effectively comment on the role of the news media in determining the meaning of images. Curated by Arpad Kovacs.

J. Paul Getty Museum at the Getty Center

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Remembering Antiquity: The Ancient World through Medieval Eyes
January 24–June 4, 2017

Featuring illuminated manuscripts and antiquities from the Getty Museum’s collection, this exhibition explores medieval responses to the classical world. For over a millennium following the fall of Rome, the culture of antiquity was remembered, performed, and preserved through visual arts, ceremony, and monastic book culture. At the hands of medieval authors, the narratives of ancient rulers and mythic heroes were adapted and embellished for inclusion in religious texts. People saw themselves as part of a rich classical heritage that was sustained and transmitted through the work of medieval artisans. Curated by Kristen Collins, Kenneth Lapatin, and Rheagan Martin.

J. Paul Getty Museum at the Getty Center

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In Focus: Jane and Louise Wilson's Sealander
February 14–July 2, 2017

Working collaboratively since 1989, twin sisters Jane and Louise Wilson create powerful, compelling photographs, videos, and installations that explore historical events and architectural spaces that resonate with power. Their Sealander series presents images of abandoned World War II bunkers along the Normandy coastline of northern France. The monumental scale and monochromatic palette of the photographs merge time and space, past and present, man-made structure and natural environment, land and sea. The exhibition is greatly enhanced by a number of generous gifts and loans to the Getty Museum. Curated by Virginia Heckert.

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Eyewitness Views: Making History in Eighteenth-Century Europe
May 9–July 30, 2017

From Paris to Madrid and Vienna to London, from the Doge’s Palace to St. Peter’s Square, Europe’s most iconic cityscapes and monuments have played host to magnificent ceremonies. During the golden age of view painting in the eighteenth century, princes, popes, magistrates, and ambassadors commissioned artists such as Canaletto and Panini to create depictions of important moments, ranging from a regatta on the Grand Canal to an eruption of Vesuvius. This first-ever exhibition focusing on views of historic events includes over fifty spectacular paintings -- many never seen before in America -- from an international array of lenders. Turning the beholder into an eyewitness on the scene, the works bring the spectacle and drama of the past to life. Curated by Peter Björn Kerber.

Traveling dates:
Minneapolis Institute of Art September 10-December 31, 2017
The Cleveland Museum of Art: February 25-May 20, 2018

J. Paul Getty Museum at the Getty Center

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The Lure of Italy: Artists' Views from the Getty Museum Collection
May 9–July 30, 2017

From the crumbling ruins of ancient Rome to the crystal clear light of Venice, Italy has fascinated travelers and artists for centuries. Painters and draftsmen have found inspiration not only in the cities but also in the countryside and in the deep history and culture. Visiting from France, England, the Netherlands, and Germany, artists drew sketches to preserve vivid memories, creating works of extraordinary atmosphere and beauty. Their Italian counterparts responded to the tourist demand for souvenirs by crafting their own masterpieces. Featuring works from the Getty Museum’s collection by R. P. Bonington, Claude Lorrain, Giovanni Battista Lusieri, and Canaletto, this exhibition captures the essence and spirit of Italy. Curated by Julian Brooks.

J. Paul Getty Museum at the Getty Center

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Now Then: Chris Killip and the Making of In Flagrante
May 23–August 13, 2017

Poetic, penetrating, and often heartbreaking, Chris Killip’s In Flagrante remains the most important photobook to document the devastating impact of deindustrialization on working-class communities in northern England in the 1970s and 1980s. Comprising fifty photographs—all drawn from the collection of the J. Paul Getty Museum—In Flagrante serves as the foundation of this exhibition, which includes maquettes, contact sheets, and work prints that reveal the artist’s process. Now Then also showcases material from two related projects—Seacoal and Skinningrove—that Killip developed in the 1980s, featured selectively in In Flagrante, and revisited decades later. Curated by Amanda Maddox.

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Thomas Annan: Photographer of Glasgow
May 23–August 13, 2017

During the rise of industry in nineteenth-century Scotland, Thomas Annan ranked as the preeminent photographer in Glasgow. Best known for his haunting images of tenements on the verge of demolition—often considered precursors of the documentary tradition in photography—he prodigiously recorded the people, the social landscape, and the built environment of Glasgow and its outskirts for more than twenty-five years. This exhibition is the first to survey his industrious career and legacy as photographer and printer. Curated by Amanda Maddox.

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Illuminating Women in the Medieval World
June 20–September 17, 2017

From damsels in distress to powerful patrons, from the Virgin Mary to the adulterous Bathsheba, a wide variety of female figures populated the pages of medieval manuscripts. Virtuous women such as biblical heroines, steadfast saints, and pious nuns were held up as models for proper behavior, while lascivious women were warnings against sinful conduct. Female figures fulfilled the romantic role of lovers, the social and political function of wives, and the nurturing capacity of mothers. They were also creators of manuscripts, as women of great wealth and high status exercised their authority and influence by commissioning books—and sometimes even illuminating them. Curated by Christine Sciacca.

J. Paul Getty Museum at the Getty Center

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Happy Birthday, David Hockney
June 27–October 15, 2017

To celebrate David Hockney's eightieth birthday and his long and continuing artistic career, this exhibition features one of the Getty Museum's most iconic works—Pearblossom Hwy., 11–18th April 1986, #2 —alongside a selection of drawn and photographic self-portraits borrowed from the artist's studio. Hockney's famous photo collage is remarkable both for its synthesis of mundane observations of a road trip to California's Antelope Valley and for its innovative reimagining of perspectival vision. Laced with the same wit and sensitivity, the self-portraits display an intense scrutiny of the artist's features over a period of more than fifty years. Curated by Julian Brooks and Virginia Heckert.

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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 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 3 p.m. 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, but reduced to $10 after 3 p.m.. 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 (Getty Center and Getty Villa) is available for one fee through the Getty’s Pay Once, Park Twice program. Visit the Museum Information Desk at the Center or the Villa to obtain a coupon good for same-day complimentary parking at the other site.

Additional information is available at www.getty.edu.
Information is subject to change
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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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