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NEWS FROM THE GETTY

EXHIBITIONS AT THE GETTY A LOOK AHEAD: 2009–2010

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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 be sent as they become available, or may be requested.

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CURRENTLY ON VIEW



Unknown maker. The Chimaera of Arezzo, Etruscan, about 400 B.C. Bronze. Museo Archeologico Nazionale di Firenze. Photo by Fernando Guerrini.

The Chimaera of Arezzo

July 16, 2009 – February 8, 2010

Inaugurating a partnership with the National Archaeological Museum of Florence, this exhibition traces the myth of Bellerophon and the Chimaera over six centuries of classical art. Featured is a masterpiece of Etruscan bronzework known as the Chimaera of Arezzo: a large-scale sculpture of the legendary monster comprised of a lion, a fire-breathing goat, and a serpent. From its ancient dedication to the supreme Etruscan deity in a sanctuary at Arezzo to its Renaissance display in the Medici collection, the Chimaera has endured as an emblem of the triumph of right over might.

J. Paul Getty Museum at the Getty Villa

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Irving Penn. *Seamstress Fitter*, London, negative: 1950; print 1951. Partial gift of Irving Penn, the J. Paul Getty Museum, Los Angeles. © 1951, restored 1996 Condé Nast Publications, Ltd.

Irving Penn: Small Trades

September 8, 2009 – January 10, 2010

Working in Paris, London, and New York in the early 1950s, photographer Irving Penn (American, born 1917) created masterful representations of skilled tradespeople dressed in work clothes and carrying the tools of their trade. A neutral backdrop and natural light provided a stage on which his subjects could present themselves with dignity and pride. Penn revisited his *Small Trades* series over many decades, producing evermore-exacting prints, including platinum enlargements. In 2008 the Getty acquired the most comprehensive group of these images, carefully selected by the photographer—155 gelatin silver prints and 97 platinum prints—which will be exhibited in their entirety for the first time.

[J. Paul Getty Museum at the Getty Center](#)

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Unknown maker. *Oinoche*, Greek, 6th-4th century B.C. Glass. The J. Paul Getty Museum, Villa Collection, Malibu, California.

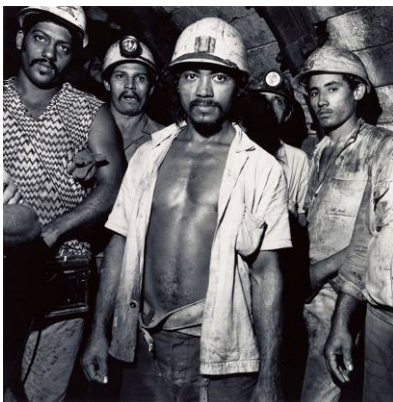
Molten Color

October 8, 2009 – December 31, 2014

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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Milton Rogovin. *Cuba*, 1989. The J. Paul Getty Museum, Los Angeles. © Milton Rogovin

In Focus: The Worker

November 3, 2009 – March 21, 2010

The invention of photography was announced in 1839, when the Industrial Revolution was transforming patterns of daily life in the Western world. Workers of all types were central to these changes and the camera was used—more than any other artistic medium—to depict them. Drawn exclusively from the Museum's collection, this exhibition brings together more than 40 photographs that demonstrate shifting attitudes towards the worker over much of the 19th and 20th centuries.

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Anonymous scribe and illustrator, *The Cosmic Mind*, Ink and watercolor on paper, Pseudo Isidore of Seville (Isidore of Seville, Spanish ca. 560–636), "De philosophia naturali" Possibly Mainz, Germany, 1400s
The Lawrence J. Schoenberg Collection

Migrations of the Mind: Manuscripts from the Lawrence J. Schoenberg Collection

November 17, 2009–April 18, 2010

This exhibition of medieval and early modern manuscripts, drawn from the collection of Lawrence J. Schoenberg, illustrates the progression of scientific knowledge and spiritual insight through the Middle Ages and Renaissance that laid the foundation for modern secular thought. The modern division between science and religion was not shared in the medieval and early modern period. Rather, this distinction was blurred, and in some intellectual communities scientific study and its artistic expression were viewed as a form of spirituality. The manuscripts in this exhibition illustrate the transmission of knowledge as a visual process and include subjects as diverse as philosophy, astronomy, geometry, music, architecture, engineering, technology, and alchemy. Demonstrated in the production of some of these manuscripts was a historical vision of divine creator and human creativity.

[Getty Research Institute Exhibition Gallery at the Getty Center](#)

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Unknown maker, Roman, *Statue of a God*, 100 – 200, Marble, Skulpturensammlung, Staatliche Kunstsammlungen Dresden, Dresden, Germany

Reconstructing Identity: A Statue of a God from Dresden

November 19, 2009–February 8, 2010

This exhibition examines the restoration history of a Roman statue from the Skulpturensammlung, Staatliche Kunstsammlungen Dresden. Since its discovery in the 1600s, the figure has been restored as Alexander the Great, Bacchus, and Antinous in the guise of the wine god. Damaged in World War II, the sculpture was recently reassembled by Getty and Dresden conservators.

[J. Paul Getty Museum at the Getty Villa](#)

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Aelbert Cuyp, *A Milkmaid*, about 1640 – 1650, Black chalk, graphite, and gray wash, The J. Paul Getty Museum, Los Angeles

Drawing Life: The Dutch Visual Tradition

November 24, 2009 – February 28, 2010

During the 1600s citizens of the Netherlands witnessed increasing political freedom, religious tolerance, and economic prosperity that resulted in a boom of artistic patronage and art production. In addition to traditional genres of portraiture and biblical narratives, Dutch artists began to portray the landscapes and everyday life of their native land with its bustling cities, rustic countryside, and placid waterways. This exhibition of Dutch drawings from the Getty's collection traces the invention of these new genres, exploring their persistence in the 18th century and their enduring popularity.

[J. Paul Getty Museum at the Getty Center](#)

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Scribe Writing, probably Eadmer of Canterbury, Tournai (probably), Belgium, Europe, about 1140 - 1150, Tempera colors, gold paint, and ink on parchment bound between wood boards covered with old brown calf, The J. Paul Getty Museum, Los Angeles, Ms. Ludwig XI 6, fol. 2v



Luisa Roldán. *Saint Ginés de La Jara*, 1692. Polychromed wood (pine and cedar) with glass eyes. The J. Paul Getty Museum, Los Angeles



Rembrandt, *Bulwark "The Rose"*, about 1645 - 1650, Netherlands, Pen and brown ink, brush and brown wash on brown tinted paper, Szépművészeti Múzeum, Budapest

The Medieval Scriptorium

November 24, 2009 – February 14, 2010

Organized with children in mind, this exhibition presents medieval manuscripts from the Getty's collection and focuses on the working method of medieval artists. Before technology made it possible to print many copies of a book, scribes and artists made each manuscript by hand. *Scriptorium* is a Latin word that means "place for writing," and it was also a place where monks illustrated their books with images created with costly pigments and precious metals such as silver and gold. Children are invited to view medieval manuscripts and take part in a copying activity at the *scriptorium* table.

[J. Paul Getty Museum at the Getty Center](#)

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CONTINUING

La Roldana's Saint Gines: The Making of a Polychrome Sculpture

February 17, 2009—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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UPCOMING

***WINTER PREMIERE PRESENTATION**

Drawings by Rembrandt and His Pupils: Telling the Difference

December 8, 2009 – February 28, 2010

Distilling over thirty years of scholarly research, this major international loan exhibition presents an extraordinary opportunity to explore the differences between Rembrandt's drawings and those of over fourteen students and followers. In carefully selected pairings of celebrated drawings by Rembrandt and his pupils, the exhibition outlines these artistic differences and sheds light on the art of drawing in Rembrandt's circle and the vibrant creative life within the master's studio.

[J. Paul Getty Museum at the Getty Center](#)

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Frederick H. Evans (British, 1853–1943), *Southwell Cathedral - Chapter House Capital*, 1898, Platinum, The J. Paul Getty Museum, Los Angeles, © Mrs. Janet M. Stenner, sole granddaughter of Frederick H. Evans

A Record of Emotion: The Photographs of Frederick H. Evans

February 2–June 6, 2010

Frederick H. Evans (English, 1853–1943) began pursuing photography in the late 1880s. Focusing on architecture, he paid particular attention to medieval cathedrals in England and France. His images of York Minster and Ely Cathedral are among the most renowned architectural renderings in the history of photography. He attempted to capture what he called "a record of emotion," by invoking the potent symbolism of these awe-inspiring spaces. These photographs and other cathedral subjects are displayed alongside rarely seen landscapes of the English countryside and intimate portraits of the artist's family and friends, including writer George Bernard Shaw and artist Aubrey Beardsley.

[J. Paul Getty Museum at the Getty Center](#)

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Urban Panoramas: Opie, Liao, Kim

February 2–June 6, 2010

Highlighting images by three living photographers—each of whom implements a panoramic viewpoint to examine a specific urban environment—this exhibition explores the essential rhythms of three cities while showing the range of technologies used by photographic artists today. Catherine Opie (American, born 1961) created digital pigment prints from 7x17-inch negatives of the mini-malls that characterize Los Angeles's automobile culture. Jeff Liao (Taiwanese, born 1977) combined color film negatives into seamless digital prints for his *Habitat 7* project, which traces the route of the subway from Queens to Manhattan. By layering hand-cut chromogenic prints made in Reykjavík during the summer solstice, Soo Kim (Korean, born 1969) achieved the three-dimensional effect of a semitransparent city.

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Catherine Opie (American, born 1961), *Untitled #2*, 1997, Inkjet, The J. Paul Getty Museum, Los Angeles, © Catherine Opie

Building the Medieval World: Architecture in Illuminated Manuscripts

March 2–May 16, 2010

Among the lasting achievements of the Middle Ages and the Renaissance are the architectural wonders of soaring cathedrals and grand palaces. The daily presence of these towering and monumental architectural forms in both cities and in the countryside fascinated medieval viewers and crept into the fictional world of the painted page. This focused exhibition explores representations of medieval architecture in manuscript illumination. Artists incorporated examples of medieval church and domestic architecture into scenes depicting stories drawn from scripture, literature, and history. They also employed impressive architectural settings to symbolically convey the importance of individuals and events, and they frequently used architectural elements as decorative motifs to frame texts and images.

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The Construction of the Tower of Babel, about 1400 – 1410 with addition 1487, German, Tempera colors, gold, silver paint, and ink on parchment, The J. Paul Getty Museum, Los Angeles

Leonardo da Vinci and the Art of Sculpture: Inspiration and Invention

March 23–June 20, 2010

The first display of works by Leonardo da Vinci in Los Angeles in decades, this major international loan exhibition celebrates his achievements and involvement in the art of sculpture. Through original drawings, the exhibition explores his ambitious designs for huge equestrian sculpture projects that were never completed. Important works by artists who inspired Leonardo—and were inspired by him—are also on view, including Donatello's newly restored *Bearded Prophet* and three larger-than-life-size bronze figures by Leonardo's collaborator Giovanni Francesco Rustici that have never been seen outside Italy. The exhibition is organized by the High Museum of Art, Atlanta, in association with the J. Paul Getty Museum.

[J. Paul Getty Museum at the Getty Center](#)

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The Aztec Pantheon and the Art of Empire

March 25–July 5, 2010

Organized to celebrate the bicentennial of Mexican independence, this exhibition explores the role of art under imperial rule. In the sixteenth century, Europeans interpreted their first encounters with Mexican cultures through the lens of classical history, drawing analogies between the Aztec and the Roman empires. Masterworks of Aztec sculpture—largely from the collections of the National Museum of Anthropology and recent excavations at Templo Mayor in Mexico City—are the point of departure for considering Old World myths with New World realities.

[J. Paul Getty Museum at the Getty Villa](#)

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In Focus: Tasteful Pictures

April 6–August 22, 2010

Photographers have been enticed by the subject of food since the earliest years of the medium. Drawn exclusively from the Museum's collection, this selection of 25 works highlights important technological and aesthetic developments, including bountiful still life compositions, innovative close-ups and photograms, and documentary studies. Among the photographers featured are Roger Fenton, Adolphe Braun, Edward Weston, Bill Owens, Martin Parr, and Taryn Simon.

[J. Paul Getty Museum at the Getty Center](#)

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Printing the Grand Manner: Monumental Prints in the Age of Louis XIV

May 18–October 17, 2010

Printing the Grand Manner explores the form, content, and function of late 17th-century reproductive engravings that, given their quality and impressive size, were meant to evoke the grandeur of Charles Le Brun's large-scale paintings and tapestry designs. Despite the fact that no other moment in the history of art witnessed such a concerted production of unusually grand reproductive prints, this visually compelling group of images has not drawn the attention of specialists or the public (in part, because the prints are difficult to handle and display). The exhibition examines the prints' rich vocabulary and illuminates the context of their production between the mid-1660s and 1690. It also calls out the relationship between Le Brun and his printmakers, while interpreting the prints and their inscriptions in light of debates regarding allegories, narratives, and the representation of Louis XIV.

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Old Testament Imagery in Medieval Christian Manuscripts

June 1–August 8, 2010

The Old Testament, as the Hebrew Bible is known to Christians, served as one of the richest sources for narrative art in the Middle Ages. It provided familiar stories—such as those of the Creation of the World and Noah's Ark—and held up heroes such as David and Solomon for emulation. Medieval readers turned to the Old Testament not only for inspiration and moral guidance, but also as a source of entertaining tales and historical information. This exhibition features the Old Testament in a wide variety of books, including Bibles, private devotional manuscripts, books for the mass, and world histories.

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The Spectacular Art of Jean-Léon Gérôme

June 15–September 12, 2010

Organized with the Musée d'Orsay in Paris, this is the first comprehensive show in decades devoted to the popular academic artist Jean-Léon Gérôme (French, 1824–1904). The exhibition showcases the full range of Gérôme's paintings: polished society portraits; idyllic genre scenes set in classical antiquity; ancient and modern historical subjects, scrupulously researched with an eye for archeological detail and dramatically staged to sensational effect; and Asian subjects inspired by his travels in Egypt and the Near East and treated with a new spirit of ethnographic realism. Additionally, the exhibition features photographs instrumental to Gérôme's pictorial practice and a selection of his innovative polychrome sculptures.

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Engaged Observers: Documentary Photography since the Sixties

June 29–November 14, 2010

Engaged Observers: Documentary Photography since the Sixties explores the direction of published photo essays in the second half of the 20th century. The show focuses on a diverse array of independent photojournalists who have sought to develop their work beyond traditional media outlets, pursuing book-length projects of artistic proportions. Important bodies of work by Leonard Freed, W. Eugene Smith, and Lauren Greenfield, among others, are included. A section of the exhibition is devoted to tracing the origins of the genre, touching on American Civil War photographs, turn-of-the-century activist projects by Jacob Riis and Lewis Hine, Depression-era photography, and the development of a modern photojournalism aesthetic in early illustrated newspapers and picture magazines.

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The J. Paul Getty Trust is an international cultural and philanthropic institution devoted to the visual arts that features 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.

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