

EXHIBITIONS at the Getty



Freeway, 1966. Vija Celmins (American, b. Latvia, 1938). Oil on canvas. Image courtesy McKee Gallery, New York. © Vija Celmins. Featured in: *Pacific Standard Time: Crosscurrents in L.A. Painting and Sculpture, 1950–1970*

A LOOK AHEAD: 2011–2012

[Updated August 2011]



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EXHIBITIONS AT THE GETTY
A LOOK AHEAD: 2011—2012

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EDITORS:

This information is subject to change. Please call for confirmation before publishing or go to www.getty.edu for updates.

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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"In the Beginning Was the Word": Medieval Gospel Books

August 30–November 27, 2011



Saint Matthew, about 1504-1505. Unknown illuminator. Ethiopia. Tempera on parchment. The J. Paul Getty Museum, Los Angeles, Ms. 102, fol. 26v

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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A Nation Emerges: The Mexican Revolution Revealed

September 1, 2011–March 1, 2012



Mujeres listas para recibir a Rabago, 1914. Walter H. Horne (1883-1921). Gelatin silver print. Research Library, The Getty Research Institute.

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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Lyonel Feininger: Photographs, 1928–1939

October 25, 2011–March 11, 2012



Bauhaus, 1929. Lyonel Feininger (American, 1871-1956). Gelatin silver print. © Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn

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 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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PACIFIC STANDARD TIME: ART IN L.A. 1945–1980



De Wain Valentine seated in front of *Gray Column*, 1975–76. Cast polyester resin. Artwork © De Wain Valentine

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

Gray Column (1975–76) was one of the last sculptures De Wain Valentine ever made with polyester resin—the material with which he worked throughout the 1960s to create his dazzling circles and columns. It was also one of his largest polyester pieces, measuring twelve feet high and eight feet wide, but has never been displayed in public. *From Start to Finish* tells the story of how this extraordinary piece was made. The exhibition, curated by the Getty Conservation Institute and on view at the J. Paul Getty Museum, features preparatory drawings and maquettes, videos documenting the fabrication process, interviews with the artist, and a discussion of the conservation of this sculpture. This Getty Center exhibition is part of the region-wide Pacific Standard Time initiative.

Getty Conservation Institute at the Getty Center

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Pacific Standard Time: Crosscurrents in L.A. Painting and Sculpture, 1950–1970

October 1, 2011–February 5, 2012

Pacific Standard Time: Crosscurrents in L.A. Painting and Sculpture, 1950–1970 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. This Getty Center exhibition is part of the region-wide Pacific Standard Time initiative.



Standard Station, Amarillo Texas, 1963. Ed Ruscha (American, b. 1937). Oil on canvas. Hood Museum of Art, Dartmouth College, Hanover, New Hampshire; gift of James Meeker, Class of 1958, in memory of Lee English, Class of 1958, scholar, poet, athlete and friend to all. © Ed Ruscha

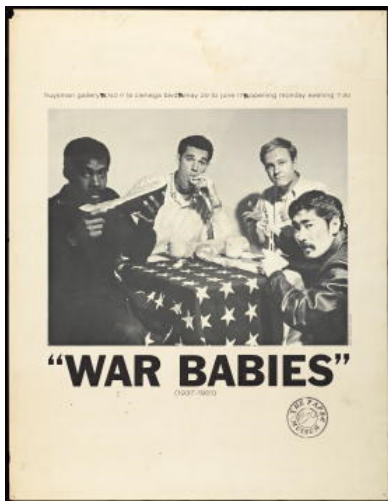
J. Paul Getty Museum at the Getty Center

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**PACIFIC
STANDARD
TIME** AT THE GETTY CENTER



PACIFIC STANDARD TIME: ART IN L.A. 1945–1980



[War babies: exhibition poster], 1961. Joe Goode (American, b. 1937). Photograph by Jerry McMillan (American, b. 1936). Offset lithograph. The Getty Research Institute, Los Angeles. © Joe Goode. Courtesy Jerry McMillan and Craig Krull Gallery, Santa Monica.

Greetings from L.A.: Artists and Publics, 1945–1980

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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[Juliet with mud mask], 1945. Man Ray (American, 1890–1976). Gelatin silver print. The J. Paul Getty Museum, Los Angeles. © Man Ray Trust ARS-ADAGP

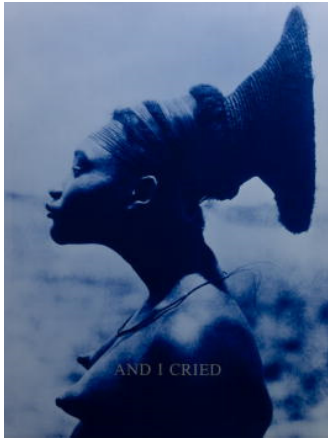
In Focus: Los Angeles, 1945–1980

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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And I Cried, 1995-96. Carrie Mae Weems (American, b. 1953). Chromogenic print. The J. Paul Getty Museum, Los Angeles. © Carrie Mae Weems

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.

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Hermetic Melancholy, 1919. Giorgio de Chirico (Italian, 1888-1978). Oil on canvas. Musée d'Art moderne de la Ville de Paris. © Musée d'Art Moderne/Roger-Viollet

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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Self-Portrait as an Aeronaut, about 1863. Nadar [Gaspard Félix Tournachon] (French, 1820-1910). Albumen silver print. The J. Paul Getty Museum, Los Angeles.

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 about 45 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.

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Scenes from the Life of Jacob, about 1250-1260. Unknown Illuminator. France. Tempera colors, gold leaf, and ink on parchment. The J. Paul Getty Museum, Los Angeles, Ms. Ludwig VIII 4, fol. 13v.

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

Opens February 7, 2012

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.

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Head of Aphrodite, Greek, made in Athens. Late Classical period, about 330 BC. Marble from Paros. Francis Bartlett Donation of 1900 03.743. Museum of Fine Arts Boston

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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Portraits of Renown: Photography and the Cult of Celebrity

April 3–August 12, 2012

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.

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Herb Ritts: L.A. Style

April 3–August 12, 2012

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.

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In Focus: Depth of Field

April 3–August 12, 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 Beasley Greene (1832–1856), Imogen Cunningham (1883–1976), Harry Callahan (1912–1999), and William Garnett (1916–2006).

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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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Gods of Angkor: Bronzes from the National Museum of Cambodia

February 22–August 14, 2011

Cambodia is renowned for the extraordinary art produced during the Angkor period of the Khmer empire, between the ninth and the fifteenth centuries, when sculptors mastered the art of bronze casting and created profound images of Hindu and Buddhist divinities. A focused exhibition of loans from the National Museum of Cambodia in Phnom Penh, *Gods of Angkor* includes some of the finest Cambodian bronzes in existence as well as a small group of bronzes from the pre-Angkor period and some recently excavated works. It also celebrates the establishment of a bronze conservation studio at the National Museum of Cambodia and that institution's role in conserving Cambodia's cultural heritage.

J. Paul Getty Museum at the Getty Center

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Ganesha. Cambodia, Angkor period, 13th century. Bronze. National Museum of Cambodia, Phnom Penh.

Apollo from Pompeii: Investigating an Ancient Bronze

March 2–September 12, 2011

Buried during the eruption of Mount Vesuvius in A.D. 79, the *Apollo Saettante* (*Apollo as an Archer*) was unearthed in pieces between 1817 and 1818. Depicting the god in the act of shooting an arrow, the statue was one of the first major bronzes to be found at Pompeii. As part of the J. Paul Getty Museum's collaboration with the National Archaeological Museum in Naples, the sculpture was brought to the Getty Villa for study and conservation treatment in 2009. This exhibition offers a behind-the-scenes look at that project, revealing how the statue was manufactured in antiquity as well as the methods and materials used to restore it in nineteenth-century Naples.

J. Paul Getty Museum at the Getty Villa

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2009 X-ray of *Apollo as an Archer* (The *Apollo Saettante*), Roman, 100 B.C. before A.D. 79. Courtesy of the Soprintendenza Speciale per i Beni Archeologici di Napoli e Pompei.

In Search of Biblical Lands: From Jerusalem to Jordan in Nineteenth-century Photography

March 2–September 12, 2011

In the 1800s travelers came to the eastern margins of the Mediterranean and encountered a landscape of belief, at once forbidding and monotonous. Propelled by a connection to the Old and New Testaments of the Bible and encouraged by texts recently discovered in Egypt and Assyria, explorers, excavators, and entrepreneurs came to photograph places hitherto only imagined. This exhibition presents images of the region known variously as Palestine, western Syria, the Transjordan Plateau, and the Holy Land. Subjects range from architectural sites and strata to evocative geography and scenes of pastoral life.

J. Paul Getty Museum at the Getty Villa

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Pool of Hezekias. Ken and Jenny Jacobson orientalist photography collection. Research Library, The Getty Research Institute.

Paris: Life & Luxury

April 26–August 7, 2011



Lady Fastening Her Garter (also known as *La Toilette*), 1742. François Boucher (French, 1703-1770). Oil on canvas. Museo Thyssen-Bornemisza, Madrid.

Evoking the elegant, prosperous world of Rococo Paris, this major, international loan exhibition brings to life activities that took place inside a Parisian town house over the course of a typical day—from dressing and letter writing to dining, music, and other evening entertainments. *Paris: Life and Luxury* unites prime examples of the extraordinary creative virtuosity of the period's great artists and craftsmen, including furniture, fashion, silver, paintings, sculpture, musical instruments, clocks, and books. Rarely shown together, these objects literally and figuratively open up, allowing their functions and the parts they played in the fine art of eighteenth-century Parisian living to be understood by contemporary visitors.

J. Paul Getty Museum at the Getty Center

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A Revolutionary Project: Cuba from Walker Evans to Now

May 17–October 2, 2011



[Stevedore], 1933. Walker Evans (American, 1903 - 1975). Gelatin silver print. The J. Paul Getty Museum, Los Angeles. © Walker Evans Archive, The Metropolitan Museum of Art.

A Revolutionary Project: Cuba from Walker Evans to Now looks at three critical periods in Cuba's history as witnessed by photographers. The exhibition unites Walker Evans's views from the 1930s with those of Cubans who participated in the 1959 revolution and contemporary foreign artists exploring the island nation since the end of Soviet support in the 1990s. Together the works span reportage, portraiture, landscape, and street photography, demonstrating a diverse international range of perspectives. In addition to Evans, the exhibition includes photographers such as Virginia Beahan, Raúl Corrales, Alex Harris, Alberto Korda, Osvaldo Salas, and Alexey Titarenko.

J. Paul Getty Museum at the Getty Center

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Display and Art History: The Düsseldorf Gallery and Its Catalogue

May 31–August 21, 2011

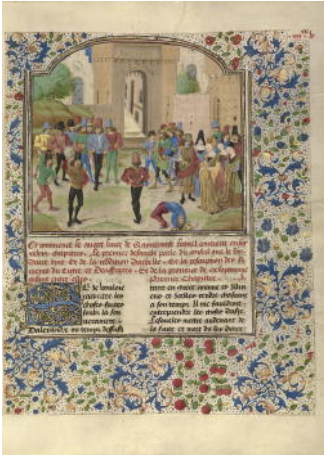


La Galerie Electorale de Düsseldorf, 1170-78. Created by Nicolas de Pigage (French, active in Germany, 1723-1796). Prints. The Getty Research Institute, Los Angeles (870670).

This exhibition showcases the making of the first modern catalogue, *La galerie electorale de Dusseldorf*, which illustrates one of the most important European painting collections of the eighteenth century. This revolutionary two-volume publication, published in 1778, is presented alongside exquisite watercolors, red chalk drawings, and architectural elevations for the Düsseldorf Gallery. These drawings, owned by the Getty Research Institute, were created as part of the complex and costly process of recording the display of the gallery's holdings in print. They allow for the reconstruction of this ambitious enterprise and reflect a pivotal moment in the history of art as well as the history of the art museum.

Getty Research Institute at the Getty Center

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The Competition in Sittacene and the Placating of Sisigambi, about 1470 - 1475. Master of the Jardin de vertueuse consolation and assistant (Flemish, active 3rd quarter of 15th century). Tempera colors, gold leaf, gold paint, and ink on parchment. The J. Paul Getty Museum, Los Angeles.

Fashion in the Middle Ages

May 31–August 21, 2011

The figures that inhabited the illuminated pages of medieval manuscripts could be recognized at a glance by the clothing they wore. Artists used costumes to identify people by profession or to place them in a social hierarchy. Yet, as this exhibition demonstrates, illuminations did not provide accurate depictions of dress. Wealthy patrons commissioned images of a perfect world, filled with glamorous versions of themselves and rather too-well-dressed peasants, while biblical figures were given a "historical" wardrobe that mixed ancient and contemporary elements.

J. Paul Getty Museum at the Getty Center

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Luminous Paper: British Watercolors and Drawings

July 19–October 23, 2011



Satan Exulting over Eve, 1795. William Blake (British, 1757–1827). Graphite, pen and black ink, and watercolor over color print. The J. Paul Getty Museum, Los Angeles.

Featuring the work of some of the most famous British artists, including Thomas Gainsborough, J. M. W. Turner, and William Blake, this exhibition reveals multifaceted innovations in the fields of watercolor and drawing. From Turner's use of his thumbprint to roughen the texture of wash to the rise of the spectacular "exhibition watercolor" in the early 1800s, the medium of watercolor was dramatically transformed. Behind the scenes, artists experimented in drawing with novel subject matter and new modes of representation. This exhibition includes many masterpieces that were recently acquired by the J. Paul Getty Museum in an effort to expand the British works-on-paper collection.

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In Focus: The Sky

July 26–December 4, 2011



Untitled, Zuma Series, 1977–78. John Divola (American, b. 1949). Chromogenic print. The J. Paul Getty Museum, Los Angeles, Gift of the Wilson Centre for Photography. © John Divola

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

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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Saint Ginés de La Jara, 1692. Luisa Roldán (Spanish, 1652-1706). Polychromed wood (pine and cedar) with glass eyes. The J. Paul Getty Museum, Los Angeles.

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.

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Youth as a Lamp Bearer, Roman, from Pompeii, 20-10 B.C. Soprintendenza Speciale per i Beni Archeologici di Napoli e Pompei

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.

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 free after 5pm 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, but free after 5pm for evening events. 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.

Additional information available at www.getty.edu.