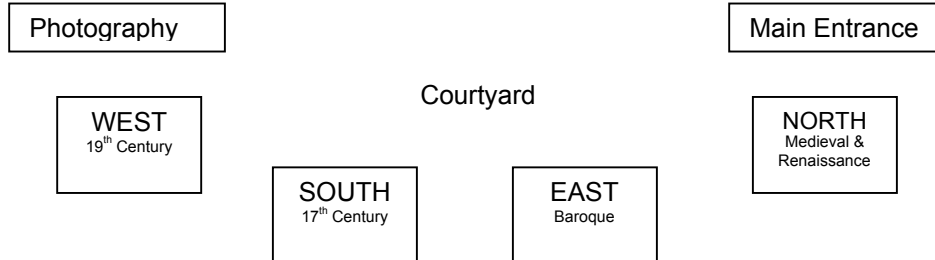


**Introduction and Layout of Getty Center**

The Getty has five main pavilions connected by corridors. The permanent exhibitions are in the NORTH, EAST, SOUTH and WEST Pavilions. The fifth pavilion houses visiting works. The works are displayed by period and location beginning with early times in the North Pavilion and moving through time in a counter clock-wise direction. The Getty collection is predominantly elite Western European art. The collections are presented chronologically.



Because paintings are best studied in natural light they are always on the 2<sup>nd</sup> floor. On the first floor you will find furniture and sculptures. You will find the following sculptures on the first floor:

North	bronze
East	baroque
West	marble and terra cotta

Take time to really study the art pieces. Look for methods the artists use to tell stories through portraiture, body language and other components of the art pieces. Unfortunately we can't see it all in one trip. **Spend most of your time studying art from 1450 on. Be sure to complete Section I and do as much of Section II as time allows.** You can find many of the art pieces online at: <http://www.getty.edu/art/>

**Section I – The Life and Times of Louis XIV**  
**SOUTH PAVILION (Courtyard Level)**  
**Art 1600 -- 1800**

**Gallery S102: Decorative Arts**

Welcome to the Paris Court. The art displayed here is art for the elite. Throughout these next galleries you will see examples of three distinctive styles in the Decorative Arts.

**Baroque:** Uses deep colors; images capture fleeting moments in time, much drama. Brass is characteristically a baroque metal, however sculpture is produced in mixed medium.

**Rococo:** Use of pastel colors; flower and shell images; scrolling and rolling in curvature. (The "Pink Bed" in Gallery S109 is typical Rococo.)

**Neoclassical:** These pieces were influenced by the Classical Age of Greece and Rome. In the 1730s Pompeii was being excavated and there was much interest in the design elements of the Classical era. Notice the symmetry. Look for the chandelier that was designed to include a "gold fish" bowl (Gallery S114).

## Assignment:

Examine and discuss in writing three “portraits” of Louis XIV  
Tapestry, Cabinet and Oil Painting

### Portrait 1: Tapestry



[Cartoon by Pierre-Josse Perrot, designer; woven under the direction of Étienne-Claude Le Blond, workshop director  
French, Gobelins, about 1730 - 1740  
Silk and wool  
H: 11 ft. 10 in.; W: 8 ft. 9 in.]

There are a couple of tapestries that show Louis XIV’s power. Usually one is in the “pink” rococo room (pink bed) or on the same floor between the pink room and the cabinet. Your chaperone will have a list of symbols. Locate a tapestry and answer the following questions. How/why is this a portrait of Louis XIV? What symbols do you see? (The fleur-de-lis is the symbol of the Bourbon royal power) What does this tapestry tell you about his power? Also note other tapestries. They are exquisite. Some took twenty years to produce. Each square meter took a craftsperson one year to weave.

### Portrait 2: Cabinet on Stand (supported by Hercules and Hippolyta)



[Attributed to André-Charles Boulle, ébéniste; and Jean Varin, medalist]

Turn left and walk to the end of the gallery until you come to the Cabinet on stand. How/why is this a portrait of Louis XIV? What symbols do you see? What does it tell you about his power in relationship to other European countries?

### Portrait 3: Portrait of Louis XIV (Same one as our textbook) (This is a photo spot for European History students!)



[Workshop of Hyacinthe Rigaud  
French, probably Paris, after 1701  
Oil on canvas  
114 x 62 5/8 in.]

What symbols do you see? What does this portrait tell you about Louis and his power?

## Section II

### Traveling through Time – 1450 to 1800

This section is mapped out chronologically. Explore galleries in any order following chronologically as much as possible.

#### NORTH PAVILION (Courtyard Level)

##### Art Before 1600: Medieval and Renaissance

Gallery N105: Manuscripts (*if time permits*)

The objects in this gallery are periodically rotated. Several artisans produced manuscripts: a) calligraphers (lettering), b) illuminators (painters), and c) gold leaf craftsmen. Most manuscripts include a decorated initial (first letter of the text generally over-sized), an illumination or painting, text, and decorative border.

#### NORTH PAVILION (Upper Level)

## Art Before 1600: Medieval and Renaissance

Beginning in Gallery N201 (Italian Painting 1300-1400), you will see much evidence of "storytelling" through paintings. Many of the pieces in this gallery were altarpieces. A specific type of altarpiece is a "triptych" (three parts). Name one and briefly discuss the story being told.

Title: \_\_\_\_\_ Year: \_\_\_\_\_  
Artist: \_\_\_\_\_ Style: \_\_\_\_\_  
Story: \_\_\_\_\_

What is the obvious main theme of the art in Gallery N201?

As you move through the galleries in numerical order you will begin to notice changes in painting style and subject matter. Choose a piece of art in galleries 202-205 to study. Study the detail.

Record the major characteristics. (Note the increased use of frames.)

Title: \_\_\_\_\_ Year: \_\_\_\_\_  
Artist: \_\_\_\_\_ Style: \_\_\_\_\_  
Characteristics: \_\_\_\_\_

## EAST PAVILION (Upper Level) European Paintings: 1500 -- 1800

Baroque Period: Drama, emotion and intense light typify the Baroque period. Notice how light is used in each of these paintings. This is the period of the Protestant Reformation and Counter Reformation. In Italy the church was trying to bring people back into the faith. They viewed the world as too corrupt and were trying to shock and shame people into repenting and coming back to the church. Choose a painting in Gallery E 202 and analyze it in terms of the **Counter**

### Reformation.

Title: \_\_\_\_\_ Year: \_\_\_\_\_  
Artist: \_\_\_\_\_ Style: \_\_\_\_\_  
Characteristics: \_\_\_\_\_

In Northern Europe, John Calvin and other leaders took a different point-of-view about art in the church. They were not against art itself, but they did not support art in the churches to the extent that the Catholics did. Paintings and pieces of sculpture could become a focus of worship (idol) instead of Christ. Protestants sought a more direct relationship with God. The churches of the Reformation were not decorated like the Catholic churches. The artists could not rely on the churches for their livelihood. Holland, during this time, was the most prosperous country in Europe, due to its shipping and trade industry. The wealthy merchant class during the Golden Age of Holland began to commission painters to paint, not only Biblical scenes, but ways of expressing pride in their country through landscapes, still lives, and portraits, often emphasizing ships and trade. Choose a painting in Gallery E203 and analyze it. What elements of the painting express pride and/or commercial success?

Title: \_\_\_\_\_ Year: \_\_\_\_\_  
Artist: \_\_\_\_\_ Style: \_\_\_\_\_  
Characteristics: \_\_\_\_\_

Gallery E205: Rembrandt and His Circle (1600 -- 1700) [Dutch Baroque]

Four of these works are Rembrandt's. All of the artists whose works are in this gallery were contemporaries. Note the drama, the way the artists used light, the historical costume and the stories they tell. Choose one piece in this gallery to analyze.

Title: \_\_\_\_\_

Year: \_\_\_\_\_

Artist: \_\_\_\_\_

Style: \_\_\_\_\_

Characteristics:

### **SOUTH PAVILION (Upper Level)**

**Art 1600 – 1800** (*if time permits*)

Gallery S206

This is another low-light gallery. These pieces are behind glass because they are chalk pastels on paper. In some cases numerous sheets of paper have been attached to one another and then secured to a canvas backing. Pastel work has not always been viewed on the same level as oil painting, but in the late 1800s in France, the work of Degas, Cassatt, and Toulouse-Lautrec brought notoriety and respect to this medium.

### **WEST PAVILION (Upper Level)**

**Art After 1800**

Gallery W204

In this gallery are examples of **Impressionism, Post-Impressionism, and Expressionism.**

**Impressionism:** It is a style of painting that originated in France during the 1860s. The Impressionists reacted against academic teaching. They believed in an objective recording of contemporary life and tried to capture an "impression" of what the eye sees at one particular moment. Landscape is considered the theme most typical of the Impressionists, but they painted many other subjects too. They were interested in capturing the effects of light on varied surfaces. Initially, these painters were greeted with harsh criticism and endured financial hardships. Note in Renoir's "La Promenade" how Renoir gives the viewer a sense of the light filtering through the trees.

**Post-Impressionism:** This school of painting is more indicative of a time period following Impressionism than a specific style of painting. Many artists worked closely with each other in Paris during this time period, but they had their individualistic styles. Note the use of contemporary color and contrast in Van Gogh's "Irises."

Gallery: W205

This is where the Munch and Ensor paintings are now. It is a great gallery to explore the direction painting took after the Impressionists and post-Impressionists. (It is categorized by Symbolist gallery)

**Expressionism:** This is a term applied to a broad trend on European art that traces its origin to Van Gogh and his use of color and line to express his emotions. In a narrow sense, the term refers to a style of painting that insists on the supreme importance of an artist's personal feelings. Munch, one of the most influential modern artists, has often been classified as an Expressionist. Note the expression of emotion in Munch's "Starry Night."