

BERNINI  
AND THE BIRTH OF  
BAROQUE PORTRAIT SCULPTURE

**RELATED EVENTS AND PUBLICATIONS**

***Bernini and the Birth of Baroque Portrait Sculpture***

At the J. Paul Getty Museum at the Getty Center, August 5–October 26, 2008

All events listed here are free, unless otherwise noted. Seating reservations are required. For reservations and information, please call (310) 440-7300 or visit [www.getty.edu](http://www.getty.edu).

**LECTURES**

*Bernini's Speaking Marbles*

"Looking at a portrait is like looking in a mirror," German writer Johann Wolfgang von Goethe wrote. "One sees oneself reflected." In this lecture, Irving Lavin, emeritus professor of art history at the Institute for Advanced Studies in Princeton, New Jersey, situates Bernini's sculpture in the larger history of bust portraiture.

Sunday, August 17, 4:00 p.m.

Harold M. Williams Auditorium

*Bernini's Beloved: A Portrait of Costanza*

Bernini's portrait bust of his mistress Costanza Bonarelli is often cited as a pivotal sculptural work. Until recently, little was known about the sitter's identity. Sarah McPhee, professor of art history at Emory University, shares some surprising discoveries about Bonarelli based on new archival research, unearthing a fuller identity for the artist's mistress.

Sunday, October 5, 4:00 p.m.

Harold M. Williams Auditorium

**GALLERY COURSE**

*Facing the Ages: Portraiture in Europe from Antiquity to the Baroque*

Educators and curators address the question, What is a portrait in the tradition of western European art? Examining painted and sculpted portraits from antiquity, the Middle Ages, and the Renaissance and Baroque periods, this three-part course explores the Museum's collection and complements the exhibitions *Bernini and the Birth of Baroque Portrait Sculpture* and *Faces of Power and Piety: Medieval Portraiture*. Course fee \$35; \$25 students. Open to 40 participants.

Part 1: Friday, September 19, 12:00–2:00 p.m., Getty Villa meeting rooms and Museum galleries

Part 2: Friday, September 26, 12:00–2:00 p.m., Getty Research Institute Lecture Hall and Museum galleries

Part 3: Friday, October 3, 12:00–2:00 p.m., Getty Research Institute Lecture Hall and Museum galleries

**STUDIO COURSE**

*Portraiture in Three Dimensions*

Sculpt a portrait head in this three-session workshop with artist Jonathan Bickhart. Working in

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oil-based clay from a model, participants study basic anatomy and proportion as well as how to capture expression to create a "speaking likeness." Course fee \$115; \$85 students. Open to 25 participants.

Tuesdays, August 5, August 12, and August 19, 1:00–5:00 p.m.

Repeats Tuesdays, September 9, September 16, and September 23, and Sundays, October 9, October 12, and October 19

Museum Studios and galleries

### **ARTIST-AT-WORK DEMONSTRATIONS**

#### *Marble Carving*

Drop by as sculptor Robert Cunningham demonstrates the materials and techniques used in carving a portrait in marble.

Sundays, August 10–October 12, 1:00–3:00 p.m.

Outdoor Classroom, Plaza Level

### **TALKS**

#### *Curator's Gallery Talks*

Catherine Hess, associate curator, Department of Decorative Arts and Sculpture, the J. Paul Getty Museum, leads a gallery talk on the exhibition. Meet under the stairs in the Museum Entrance Hall.

Thursdays, August 14 and 28, September 11 and 25, and October 9 and 23, 1:30 p.m.

Museum galleries

#### *Point-of-View Talks*

Artist John Nava discusses the approaches to and use of portraiture as presented in the exhibitions *Bernini and the Birth of Baroque Portrait Sculpture*, *Faces of Power and Piety: Medieval Portraiture*, and *August Sander: People of the Twentieth Century*.

Sign up at the Museum Information Desk beginning at 3:00 p.m.

Friday, August 15, 4:30 and 6:00 p.m.

Museum galleries

### **PERFORMANCES**

#### *Enzo Avitabile and the Sacro Sud Project*

In his critically acclaimed album *Sacro Sud*, Neapolitan musician Enzo Avitabile plays sacred songs from southern Italy. Featuring master musicians on *launeddas*, hurdy-gurdy, and other unique and seldom-heard instruments, this stirring program, part of the 2008 World Festival of Sacred Music, is a journey into the heart of creativity, spirituality, and wonder. Tickets \$20; \$15 students/seniors.

Saturday, September 27, 7:30 p.m.

Harold M. Williams Auditorium

#### *Gordon Getty Concert: Italian Cantatas and Opera from the Time of Bernini*

During Bernini's lifetime, Italy's great *maestri di musica* were developing the dramatic vocal style that found its full fruition in the opera, or *rappresentazione in musica*, the over time captivated the stages of Europe. Celebrated baroque music singers Ann Monoyios and Drew Minter, with the instrumental ensemble ARTEK, offer a program of dramatic cantatas by Giovanni Sances, Tarquinio Merula, Girolamo Frescobaldi, Domenico Mazzochi, and Francesco Cavalli. Tickets \$20; \$15 students/seniors.

Saturday, Oct. 4, 2008, 8:00 p.m.

Harold M. Williams Auditorium

*LA Opera Performance*

LA Opera presents a selection of operatic works from the Italian Baroque period. Paired with tours of the exhibition by Museum educators, the program complements the exhibition *Bernini and the Birth of Baroque Portrait Sculpture*.

Saturday, October 11, 2008

Performance at 1:00 p.m., Gallery Tours at 2:30 p.m.

Museum Lecture Hall

### **GETTYGUIDE™ AUDIO PLAYER**

Hear a portrait artist, a sculptor, art historians, and a descendant of Bernini's noble patrons—the Barberini—talk about works of art in the exhibition. Pick up an audio player in the Museum Entrance Hall or the Exhibitions Pavilion.

### **RELATED EXHIBITION**

*Faces of Power and Piety: Medieval Portraiture*

August 12–October 26, 2008

Portraiture in illuminated manuscripts developed from the highly stylized portrayals of the early Middle Ages to the late medieval emergence of recognizable portraits. This exhibition explores both historical portraits of people from the past—including religious figures, authors, and artists—and portraits of living individuals (usually the owners or donors of books). The goal of medieval portraiture was to present a person not at a particular moment in time, but as the subject wished to be remembered through the ages.

### **RELATED PUBLICATIONS**

Publications are available in the Getty Museum Store, by calling (800) 223-3431 or (310) 440-7059, or online at [www.getty.edu/bookstore](http://www.getty.edu/bookstore).

*Bernini and the Birth of Baroque Portrait Sculpture*

Edited by Andrea Bacchi and Catherine Hess, with contributions by Andrew Bacchi, Julian Brooks, Anne-Lise Desmas, David Franklin, Catherine Hess, Jennifer Montagu, Steven F. Ostrow, and Jon L. Seydl

A groundbreaking study of the portrait busts of Bernini and his contemporaries, this lavishly illustrated catalogue highlights the artists' masterpieces, which revealed a new interest in psychological depth. (Hardcover, \$70; paperback, \$49.95)

*Looking at European Sculpture: A Guide to Technical Terms*

Jane Bassett and Peggy Fogelman

This fully illustrated guide defines the technical terms most often encountered by museum-goers viewing European sculpture. (Paperback, \$14.95)

### **UPCOMING EXHIBITION**

*Captured Emotions: Baroque Painting in Bologna, 1575–1725*

December 16, 2008–May 3, 2009

The course of Italian painting was irrevocably altered by three members of the Carracci family in about 1575. The Carraccis' stylistic revolution—characterized by a sense of energy and movement, dramatic contrasts, and realistic detail—influenced the development of painting in their hometown of Bologna, in Italy, and throughout Europe for the next two centuries. *Captured Emotions*, one of a series of collaborations with the Dresden State Art Collections, is organized

around twenty-seven paintings from Dresden, including nine pictures from the Getty, and several Bolognese Baroque paintings from collections in Southern California. The exhibition offers a thorough survey of this crucial period in Italian painting.