

getty portfolio // nicole l. trudeau

Highlights of work completed while on staff, from December 1999–January 2013

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412 Forest Lane

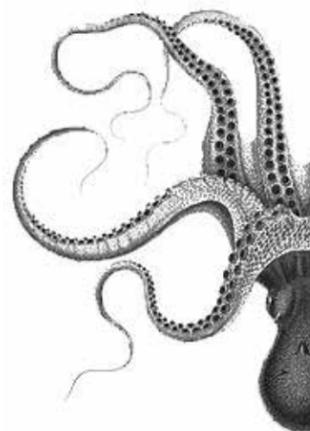
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exhibition credits // nicole l. trudeau

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2013

@ the Getty Center
Overdrive: L.A. Constructs the Future: 1940–1990

2012

@ the Getty Center
Gustav Klimt: The Magic of Line
Lyonel Feininger: Photographs, 1928–1939
Narrative Interventions in Photography

2011

@ the Getty Center
Gothic Grandeur: Manuscript Illumination, 1200–1350
Luminous Paper: British Watercolors and Drawings
In Focus: The Tree
Brush and Shutter: Early Photography in China

2010

@ the Getty Center
Imagining the Past in France, 1250–1500
The Spectacular Art of Jean-Léon Gérôme
In Focus: Tasteful Pictures

2009

@ the Getty Villa
The Golden Graves of Ancient Vani
The Chimaera of Arezzo
@ the Getty Center
In Focus: The Worker

2008

@ the Getty Villa
III: Reconstructing Identity: A Statue of a God from Dresden
The Getty Commodus: Roman Portraits & Modern Copies
Fragment to Vase: Approaches to Ceramic Restoration
Grecian Taste & Roman Spirit: The Society of Dilettanti
@ the Getty Center
California Video
Imagining Christ
André Kertész: Seven Decades
The Goat's Dance: Photographs by Graciela Iturbide

2007

@ the Getty Center
Taddeo and Federico Zuccaro: Artist-Brothers in Rome
Evidence of Movement
Oudry's Painted Menagerie
Made for Manufacture: Drawings for Sculpture & the Decorative Arts

2006

@ the Getty Villa
Permanent Collection Graphics for Grand Opening
Enduring Myth: The Tragedy of Hippolytos and Phaidra
@ the Getty Center
Public Faces/Private Spaces: Recent Acquisitions
The Cult of Saints
Agitated Images: John Heartfield and German Photomontage
Courbet and the Modern Landscape
Scene of the Crime: Photo by Weegee
Pictures for the Press

2005

@ the Getty Center
A Renaissance Cabinet Rediscovered
Shrine and Shroud: Textiles in Illuminated Manuscripts
Three Roads Taken: The Photographs of Paul Strand
The Photographs of Frederick Sommer: A Centennial Tribute

2004

@ the Getty Center
Past Presence: Objects of Study at the Getty Research Institute
Photographers of Genius at the Getty

2003

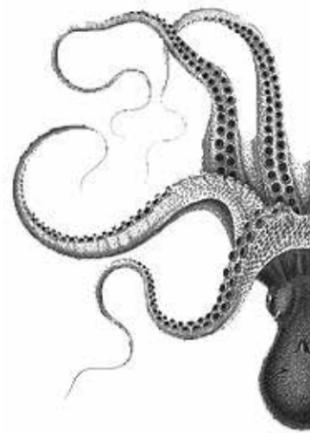
@ the Getty Center
Casting Characters: Portraits and Studies of Heads
Photographs of Artists by Alexander Liberman
Illuminating the Renaissance: The Triumph of Flemish Manuscript Painting in Europe
Robert Motherwell: A la pintura
Prehistoric Arts of the Eastern Mediterranean

2002

@ the Getty Center
Mise en Page: The Art of Composing on Paper
About Life: The Photographs of Dorothea Lange
The Grapes of Wrath: Horace Bristol's California Photographs
Rome on the Grand Tour
The Sacred Spaces of Pieter Saenredam
Drawing Italy in the Age of the Grand Tour
Gallery planning for Permanent Collection at the Villa

2001

@ the Getty Center
Painting on Light: Drawings and Stained Glass in the Age of Dürer and Holbein
Mexico: From Empire to Revolution (Production only)
Gallery planning for Permanent Collection at the Villa
Ancient Art from the Permanent Collection



exhibition

Overdrive: L.A. Constructs the Future: 1940–1990

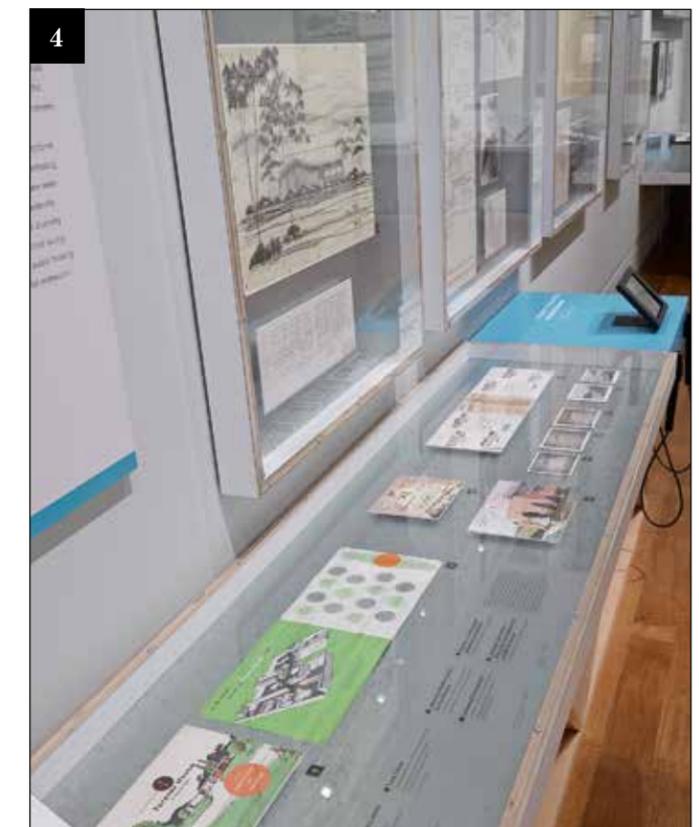
J. Paul Getty Museum // April 9–July 21, 2013

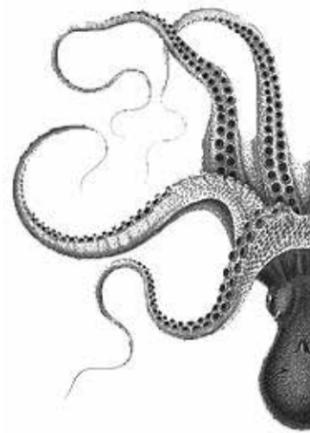
My most challenging project to date, *Overdrive* was a complex installation with nearly 500 objects - including multimedia elements, photographs, models, and works on paper - all with different conservation requirements. Working with an incredibly strict budget, we managed to create an aesthetic that complemented the architecturally-focused show. We used familiar building materials (2x4 frames for casework bases, marine ply for case decks, galvanized metal backing for shadowboxes, industrial connectors for vitrines, and magnets for flat work) to showcase objects that were very much works in progress. We also employed color-blocking to create sections within the dense salon hang. Ultimately, the gallery space is jam-packed but not overwhelming; it is surprisingly open due to the creation of vistas, focal points and peek-throughs; all of which remind the visitor of the eclectic nature of Los Angeles.

Overdrive received the Western Museums Association's Charles Redd Center for Western Studies Award for Exhibition Excellence for 2013.

Images:

1. Kiosk Banner on site
2. Title wall
3. Gallery view
4. Casework with integrated ipad





exhibition

Overdrive: L.A. Constructs the Future: 1940–1990

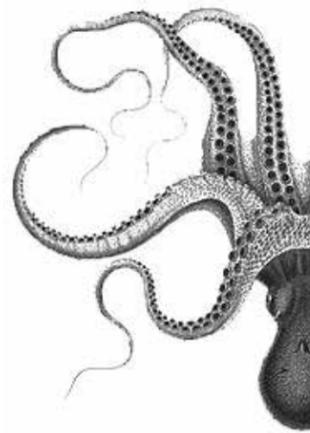
J. Paul Getty Museum // April 9–July 21, 2013



Images:

1. Gallery view showing color blocking and casework
2. Gallery view with standing ipad unit and section text
3. Gallery view with focal mural
4. Gallery view





permanent installation

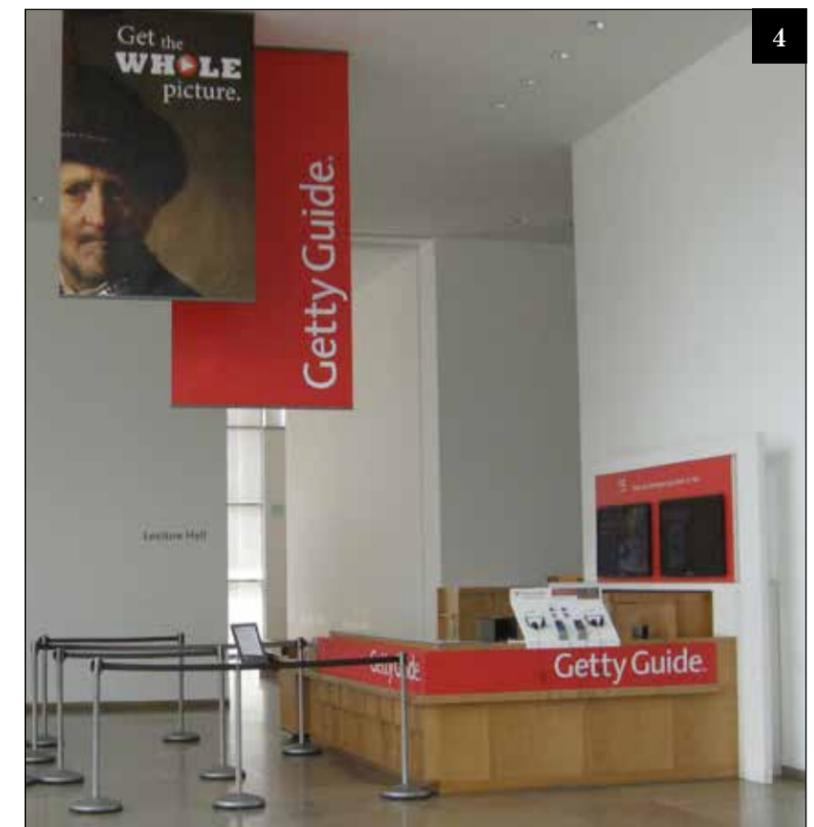
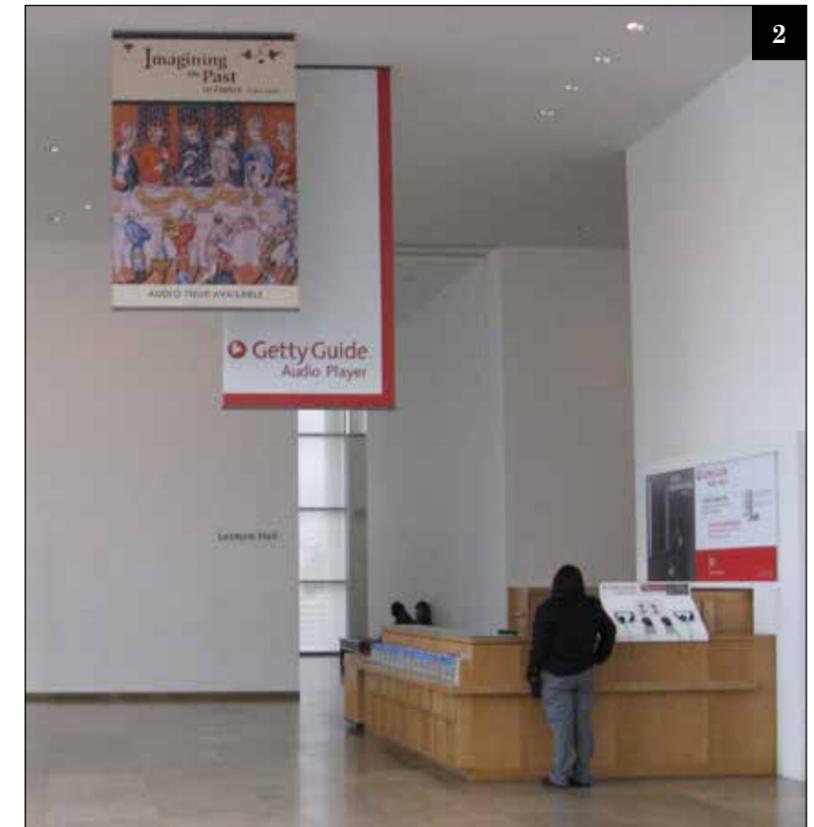
Getty Guide
J. Paul Getty Museum

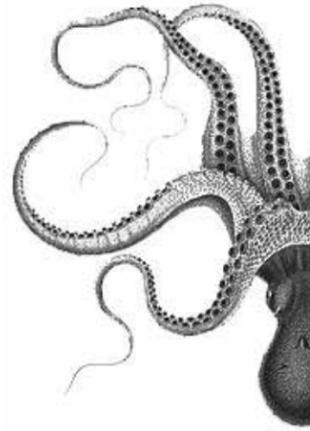
The main goal of this branding project was to make the Getty Guide identity more visible from our entrance door, and guide visitors to the appropriate pick-up point. We added banners, a new sampling station and custom built elements to the desk to offer the visitor strong branded cues. We also installed animated screens that advertise special offerings and tours, and simplified the language so only the cost and necessary information is most visible. Maps and other clutter were removed.

The banners above the desk reinforced the strong red associated with this micro-brand, and also gave us another opportunity for our “get the whole picture” promotion (see next page).

Images:

1. Distribution Desk: Before Remodel
2. Before Remodel, view from entrance
3. Distribution Desk: AFTER Remodel
4. AFTER Remodel, view from entrance





permanent installation

Getty Guide
J. Paul Getty Museum

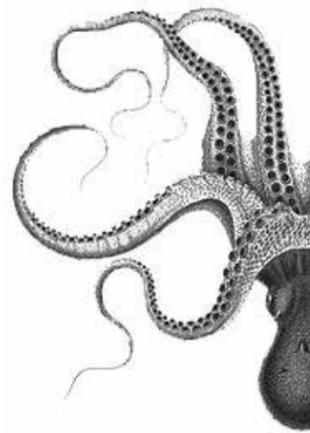
Our campaign, "Get the Whole Picture" was meant to give the visitor a sense that he/she was missing part of the experience if he/she did not pick up a Getty Guide iPhone unit. To reinforce this call to action, we used lenticular kiosk signs, where part of a famous work in the collection is reduced to pixels, then comes into focus as you pass by. This animation technique was also used on the digital screens at the desk.

This campaign is also in place at the Getty Villa.

Images:

1. New sampling station
2. Lenticular Kiosk Banner
3. Lenticular Kiosk Banner





exhibition

Gustav Klimt: The Magic of Line

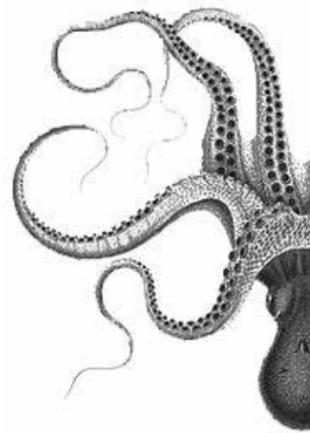
J. Paul Getty Museum // July 3–Sept. 23, 2012

This major loan exhibition was organized by the Albertina Museum, Vienna, in association with the J. Paul Getty Museum, to mark the 150th anniversary of Klimt's birth. The drawings in this exhibition come mostly from the Albertina, which houses one of the most comprehensive collections of Klimt drawings. The exhibition design draws inspiration from not only Klimt's drawings, but his paintings as well, and the exhibition halls that showcased his work. Rich black and gold, period typefaces and friezes in each gallery help reinforce this style.

Images:

1. Gallery Entrance, with motif inspired by the Secession Building in Vienna
2. Gallery View
3. Text Panel
4. Gallery with reproduction of the Beethoven Frieze - the first time this has been reproduced at near to actual size





promotional design

Gustav Klimt: The Magic of Line

J. Paul Getty Museum // July 3–Sept. 23, 2012

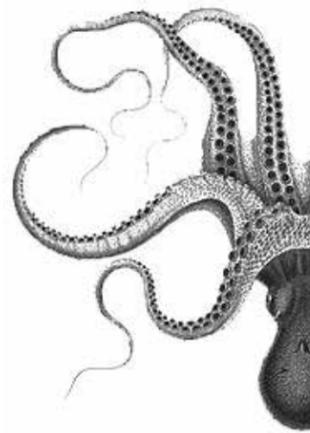
For the promotional materials for the show, we employed Klimt's aesthetic of "framing" - using key lines to create distinct areas of interest - which was a constant thread throughout his work. We created a custom illustration of the snake found in the decoration surrounding the entrance to the Secession Building in Vienna to anchor the typography.

In print we were able to use gold foils to capture that spirit of opulence that is so prevalent in Klimt's work.

Images:

1. Street Banner
2. "Curved Wall" Banner at Getty Entrance
3. Elevator Mural and Walkway Banner
4. Printed materials





exhibition

Brush and Shutter: Early Photography in China

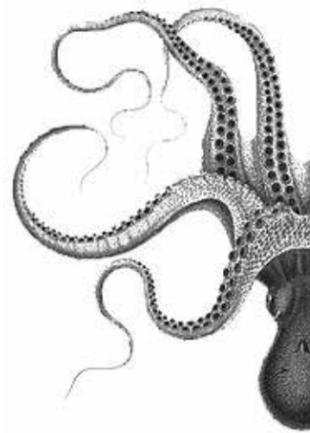
J. Paul Getty Museum // February 8–May 1, 2011

In association with the Getty Research Institute, *Brush & Shutter* showcased numerous objects from our wealth of holdings in Chinese photography and ephemera. Created to appeal to our heavy Asian audience, traditional Chinese elements, like the New Year's couplet on the entrance (shown at left) celebrated Chinese cultural history. The dense salon-style hang offered viewers a rich experience in a relatively small space. Several volumes were accompanied by small slideshow video monitors, so visitors had access to the entire publication, even though only one page was on view. The variety of media, from photography (color, black and white, lantern slides and daguerreotypes) to painting to printmaking provided the visitor a rich experience.

Images:

1. Gallery Entrance
2. Video monitor incorporated into salon-style hang
3. Gallery view, looking towards entrance, with daguerreotype display on doorblock





exhibition

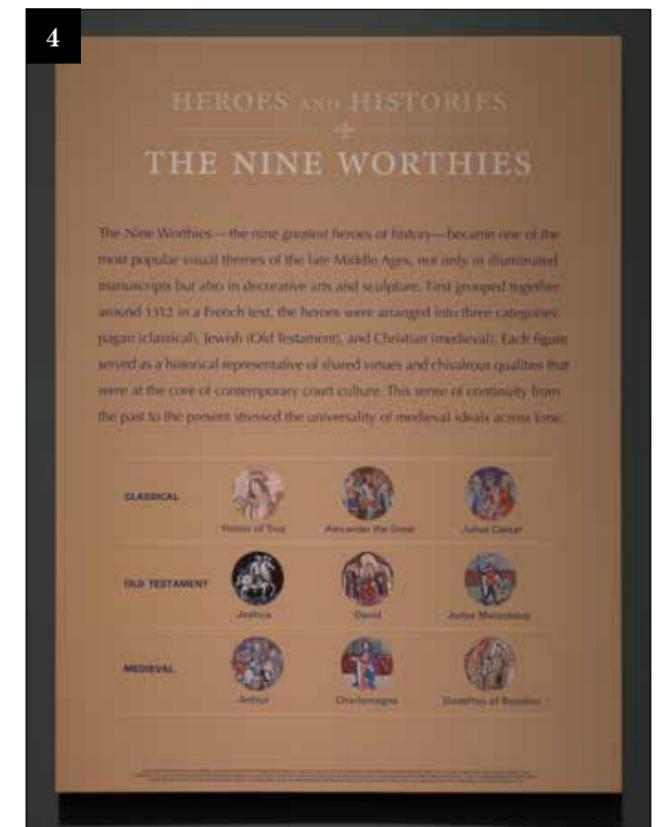
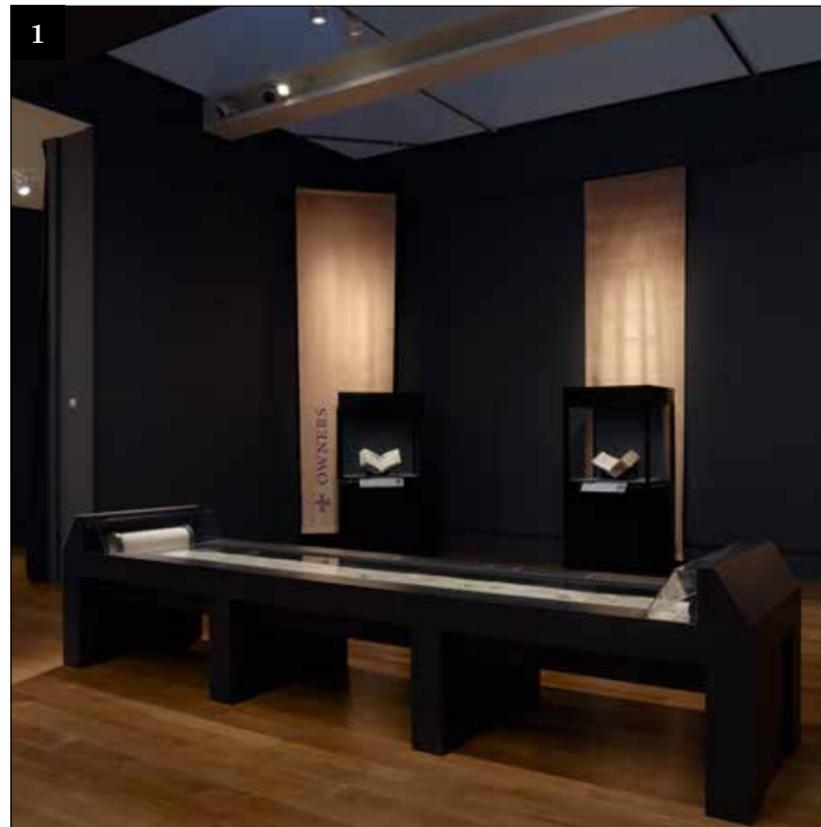
Imagining the Past in France, 1250–1500

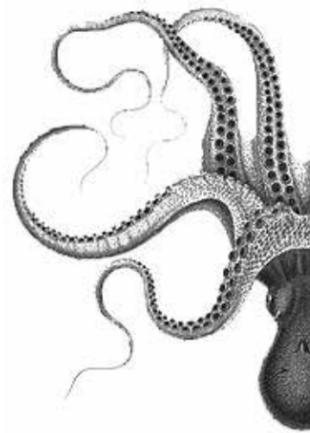
J. Paul Getty Museum // Nov. 16, 2010–Feb. 6, 2011

Reuniting some of the most exquisite manuscripts from across the globe, this exhibition's highlight was a 9' long scroll, chronicling the history of the world from the perspective of its commissioner: the French king. The installation design was focused on opulence: employing lush fabrics and materials to transport the visitor to royalty. Interactive displays and interpretive graphics helped illustrate the rich history of these objects.

Images:

1. Scroll Case in Introductory Gallery
2. Title Wall
3. Oculus Gallery with timeline feature and multimedia interactive
4. Text Panel





exhibition

The Spectacular Art of Jean-Léon Gérôme

J. Paul Getty Museum // June 15–Sept. 12, 2010

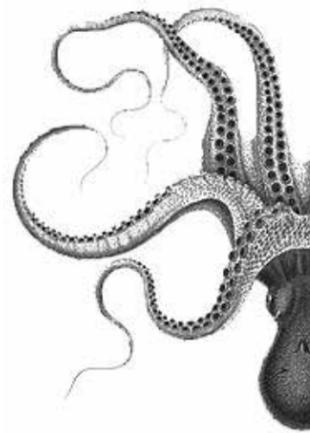
Gerome's paintings are so dramatic, that the design for this overview exhibition simply focused on using wall colors to enhance the theatrical nature of his work. Each color was meant to evoke a time and place - deep blue for the Orient; intense red for Ancient Rome and the Middle East, and pale green for Grecian inspired works. We also used lighting to further enhance the drama, spotlighting each artwork and allowing the ceiling to disappear into darkness.

Never have I received such compliments for a color palette! Visitors were emailing asking for the paint colors throughout the exhibition. This show helped to remind me how important design can be, and how even the smallest details can make a huge impact.

Images:

1. Gallery Overview
2. Gallery Overview





exhibition

The Golden Graves of Ancient Vani

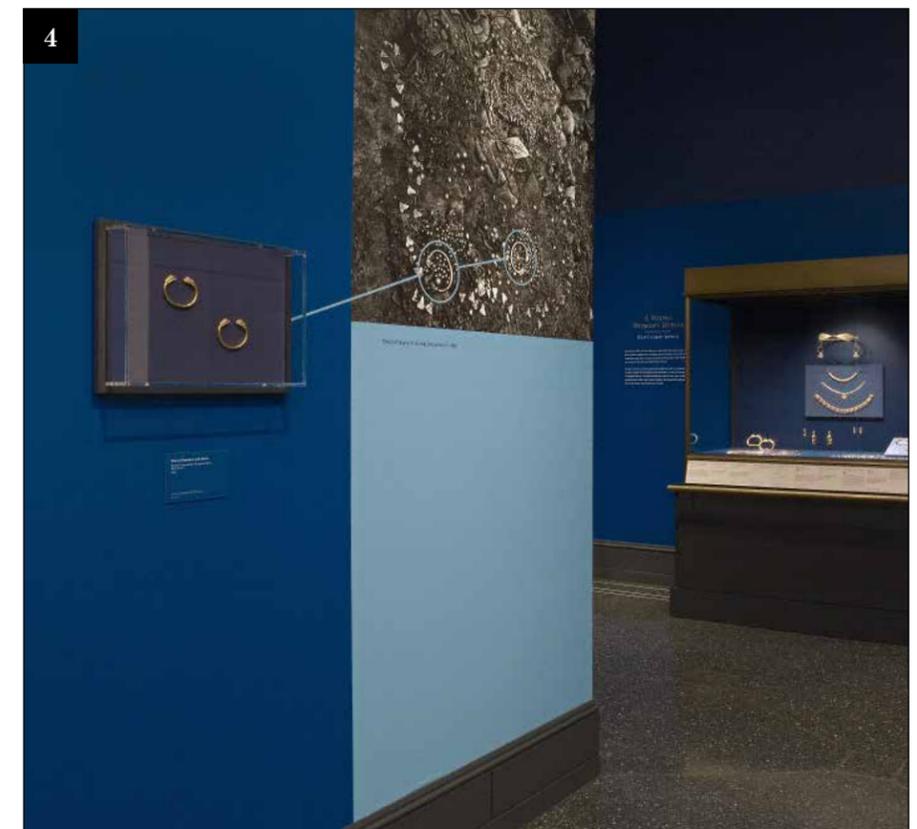
J. Paul Getty Museum at the Getty Villa // July 16–Oct. 5, 2009

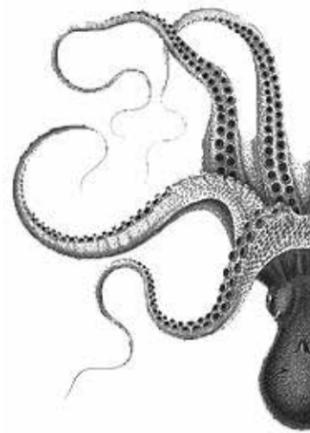
This exhibition focused on an array of precious objects from the ancient kingdom of Colchis (now the Republic of Georgia), namely from the excavation of a series of rich burials.

Highlights of the exhibition include spectacular assemblages of jewelry that display the talent and skill of local goldworkers. Objects associated with a specific grave excavation incorporated an enlargement of a find photo, with a link to a conserved object in a shadow box that was can be seen in the archival image. The condition is repeated throughout the exhibition, with the hope that at a glance a visitor could grasp the overall concept of excavation and subsequent conservation.

Images:

1. Stairway Banner
2. Title Wall
3. Grave Diagram and Feature Object
4. Grave Diagram and Feature Object





exhibition

California Video

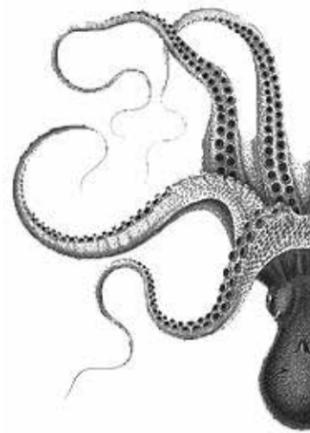
J. Paul Getty Museum // March 15–June 8, 2008

The most unique display of contemporary video art to date, *California Video* is a chronological exploration of the nature of video as an art medium, and the great variety of work it has inspired. Mostly from the Long Beach archive, the artwork is raw, and lead us to create a similarly unfinished environment, using materials like industrial-grade felt, plastic, raw steel and formica. Labels were incorporated into listening “stations” which allow 4 visitors to engage with the artwork at any given time.

Images:

1. Gallery Entrance with projected title animation
2. Rectangle gallery with single-channel works and listening pylons with label information
3. Cube gallery with large-scale installations
4. Street Banners





promotional design

Reconstructing Identity: A Statue of a God from Dresden
The Getty Commodus: Roman Portraits & Modern Copies
Fragment to Vase: Approaches to Ceramic Restoration

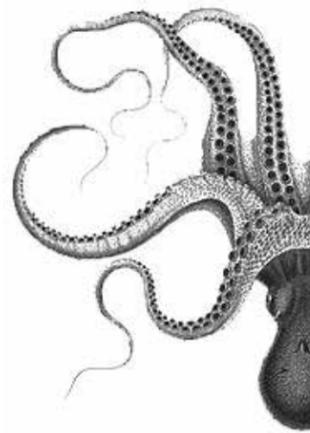
J. Paul Getty Museum at the Getty Villa //
 Dec. 18, 2008–June 1, 2009

The concept for “III” was due to the desire of senior staff to cross-promote three unrelated exhibitions at the Getty Villa. Since each title was rather lengthy, I needed to develop a quick “read”, where each exhibition would have equal billing. I created an identity that was somewhat enigmatic, hoping the mystery would appeal to visitors and lead them to the three galleries. Once a visitor reaches the gallery, the identity becomes unique to each installation, yet each maintains a sense of likeness through similar font selection, graphic treatments and format. [see next page]

Images:

1. Outdoor Banner
2. Shared print materials
3. Street Banners for the 3 shows





exhibitions

Reconstructing Identity: A Statue of a God from Dresden
The Getty Commodus: Roman Portraits & Modern Copies
Fragment to Vase: Approaches to Ceramic Restoration

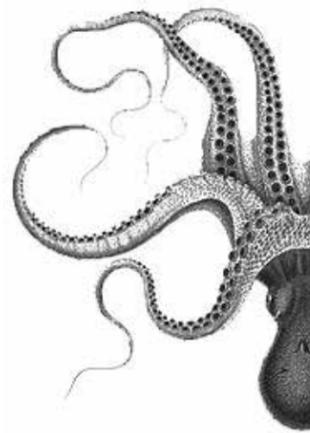
J. Paul Getty Museum at the Getty Villa //
 Dec. 18, 2008–June 1, 2009

The Title Walls for all of the “III” exhibitions have the same format, and the same images are used that were incorporated into the treatment for the printed materials and environmental promotions. This consistency leaves a trail of bread crumbs for the visitor, who can now recognize the glimpses of objects as they unfold to a larger view.

Images:

1. Title Wall for Reconstructing Identity
2. Title Wall for Commodus
3. Title Wall for Fragment to Vase, with projection at far wall





exhibition

*Fragment to Vase:
Approaches to Ceramic Restoration*

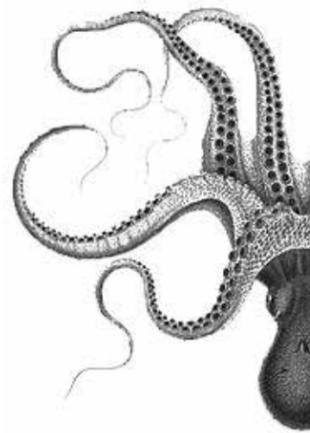
J. Paul Getty Museum at the Getty Villa //
Dec. 18, 2008–June 1, 2009

Certainly the most didactic of the “III” exhibitions, *Fragment to Vase* illustrated the complexities of restoring ancient vases—often made up of very small pieces that have to be assembled after tedious research. The exhibition design incorporated laboratory-style tables; embedded with materials, graphics and interactives that enlivened and simplified the science involved in this specialized conservation. A projection visible from the corridor showed each stage of restoration from start to finish (see title wall shown on previous page).

Images:

1. Gallery Overview
2. Casework and Table Graphics
3. Casework and Table Graphics with X-Ray Interactive, showing the repairs within the vase displayed at right
4. Section showing vases at various stages of reconstruction





exhibition

*Grecian Taste & Roman Spirit:
The Society of Dilettanti*

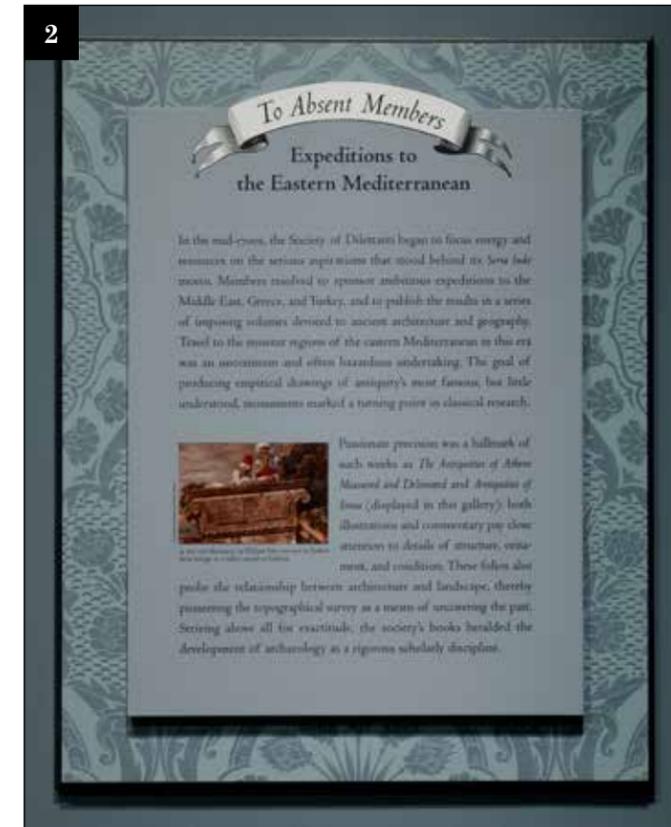
J. Paul Getty Museum at the Getty Villa // Aug. 7–Oct. 9, 2008

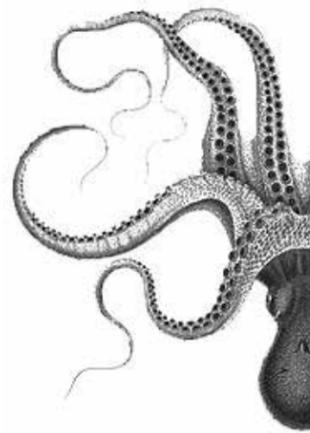
The Society of Dilettanti was founded in 1734 in London as a dining club for British gentlemen who had made the Grand Tour, an extended trip to Italy for cultural enrichment. The Dilettanti combined revelry and witty irreverence with serious study of antiquity. This exhibition was designed to capture this glamour, with a mixture of materials and finishes mirroring those used in the club (leather, damasks, leather, white mouldings, dark, rich wall colors, gold), in the hopes that the visitor would be transported to another, more opulent time.

The logotype for the exhibition was taken directly from publications produced by the society and reproduced in gilt.

Images:

1. Title Wall
2. Text Panel design
3. Gallery with moulding details
4. Press Kit and Letterhead design





exhibition

*The Goat's Dance:
Photographs by Graciela Iturbide*

J. Paul Getty Museum // Dec. 18, 2007–Apr. 13, 2008

This exhibition loosely surveys more than 30 years of Mexican photographer Graciela Iturbide's international career by highlighting major series produced in Mexico and the United States.

The design focused on color - drawn from a volume of Iturbide's work, which used warm grays, browns and terracottas to evoke a sense of Mexico and South America. The interplay of color highlighted different sections throughout the exhibition. We also used a font that captured the style of handpainted signs in Mexico for the exhibition title and section texts. The exhibition was partially bilingual, so we were sensitive to equality of both languages throughout, translating quotes and titles into both English and Spanish.

Images:

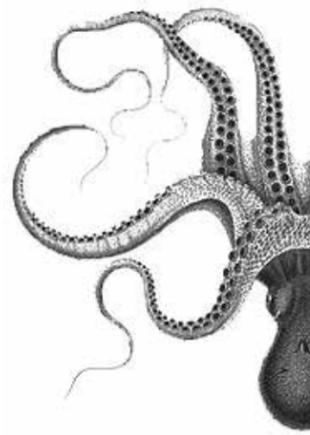
1. Gallery Overview showing the interplay of wall colors
2. East L.A. Gallery
3. Secondary Title Wall
4. Typical Section Text



LA FRONTERA {THE BORDER}

La Frontera, the Spanish name for the border between Mexico and the United States should perhaps be translated more literally, as the frontier. At least culturally, it continues to be an area of misunderstanding, unrest, and the unknown. It is also a place of pervasive cross-fertilization. Iturbide likes to visit the rapidly growing border city of Tijuana, Mexico, whenever she can. Recently the film director Alejandro Innarritu asked her to photograph the area and make still pictures there on the set of his border-crossing film, *Babel* (2006). The images here were made on a 1990 trip when Iturbide concentrated on the outlying barrios of Tijuana and, specifically, the cholo culture of those neighborhoods. Her photograph Mexican Cholos, Tijuana clearly reveals the impact of the pachuco style of the 1930-40s on the young rebels. Part dandy, part gangster, the pachuco is still admired and imitated by urban men on the margins, and Iturbide's border subjects are literally living in the margin between two worlds.

Other signs of the cholo culture that moves back and forth across La Frontera are the large cars customized for cruising effect, such as Zapata's Cañón [Zapata's Cannon] decorated with a pre-Hispanic symbol, or the tatuajes (tattoos) clearly visible on three of her subjects. The image of the Virgin of Guadalupe, patron saint of Mexico, shown here marking both walls and bodies, is nearly as ubiquitous, in East Los Angeles and in Tijuana, as tatuajes. In using Iturbide's photograph of a cholo's back tattooed with the Virgin for the cover of his 1995 book *The Crystal Frontier*, Mexican novelist Carlos Fuentes recognized the power of these hybrid traditions and made them emblematic of his border-crossing tales.



exhibition

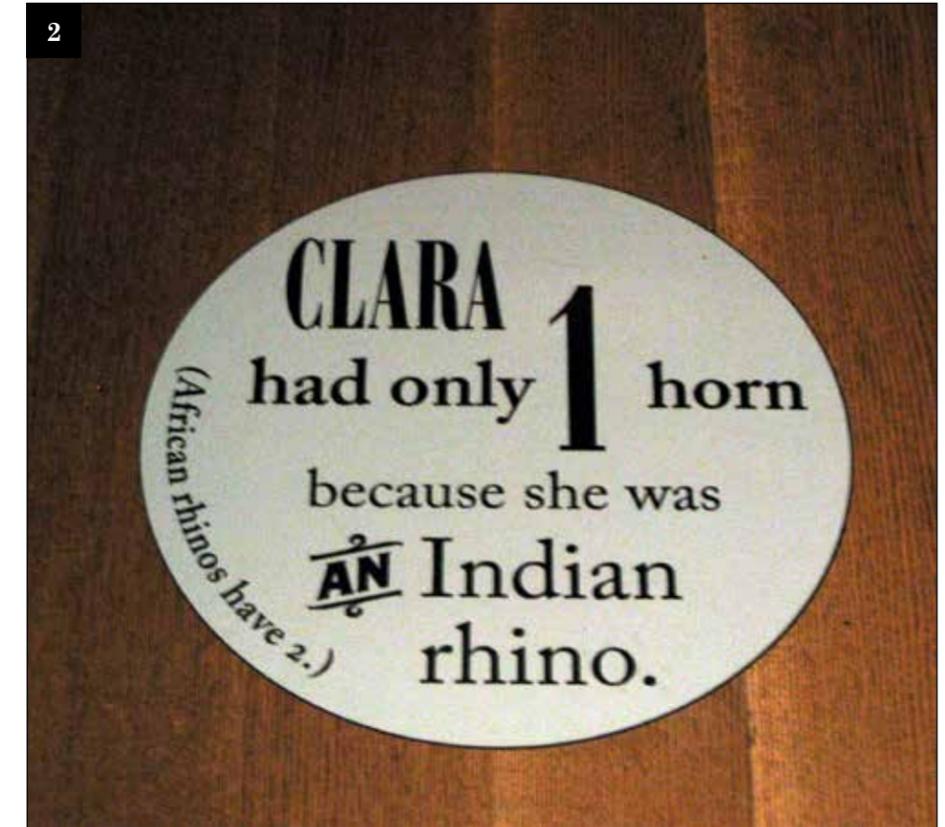
Oudry's Painted Menagerie

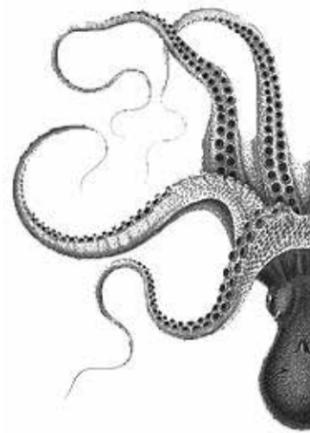
J. Paul Getty Museum // May 1–Sept. 7, 2007

Jean-Baptiste Oudry was one of the finest painters of animals in European art. This exhibition features his vibrant animal portraits, as well as decorative arts inspired by the craze for exotic animals in 18th century Europe. By far the star of the show is Clara, a real rhinoceros who toured Europe in the 18th century. Her life-size painting was displayed with stadium seating and carpeting, which allowed visitors to sit on the floor and engage in family-friendly storytelling about the famous traveler. The decorative arts gallery, which explored the fascination with rhinoceroses in the 18th century, was adorned with adhesive floor graphics to further tell Clara's story in brief anecdotes.

Images:

1. Main gallery with life-size animal paintings. Ample floor space and seating allowed visitors to engage for longer periods of time
2. Anecdotal "fun facts" about Clara's life adorned the floor throughout the exhibition
3. The decorative arts gallery
4. A floor map showed Clara's Grand Tour route and stops along the way





promotional design

Oudry's Painted Menagerie

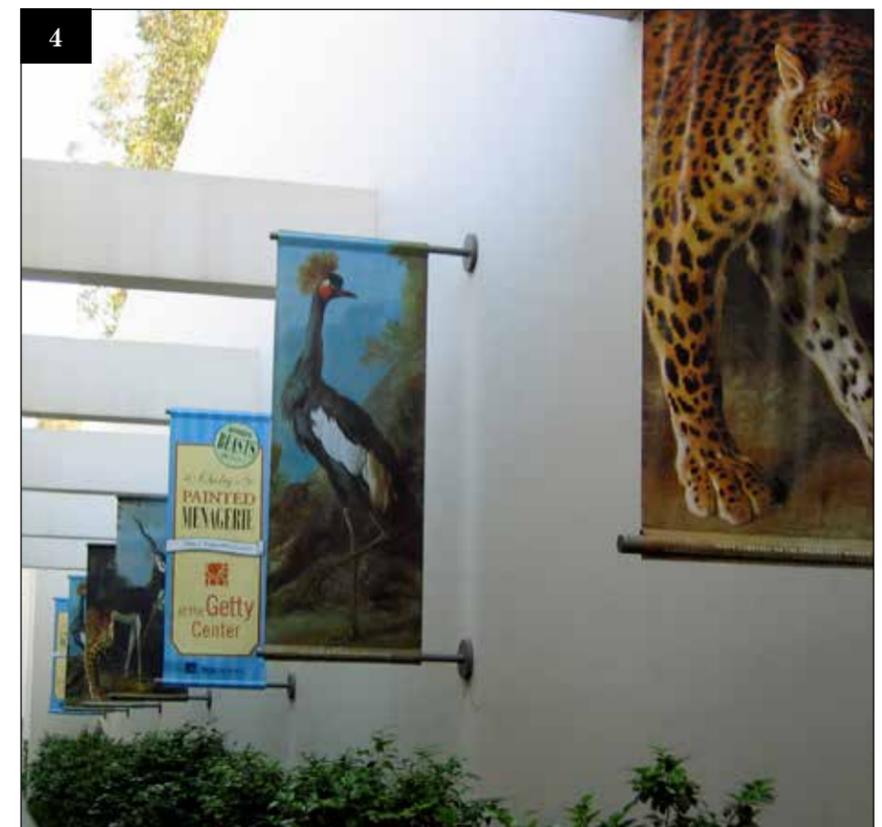
J. Paul Getty Museum // May 1–Sept. 7, 2007

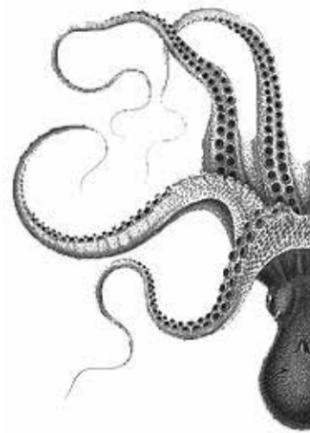


Due to the “family friendly” nature of the exhibition, we were allowed to experiment with new retail items, including mugs, rulers, buttons and even animal crackers! Multiple images were used to reinforce the “menagerie” aspect of the show. Fanciful type and side-show stripes adorned the promotional and environmental materials.

Images:

1. Kiosk banner on site
2. Retail products
3. Printed materials
4. Pedestrian walkway banners





permanent installation

Family Forum

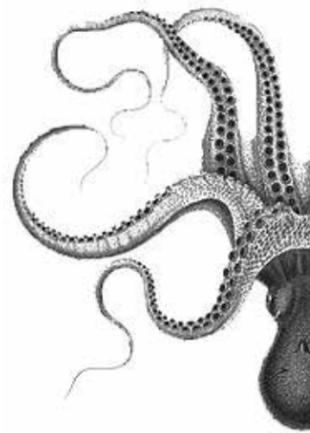
J. Paul Getty Museum at the Getty Villa // Opened 2007

The Family Forum represents a unique opportunity for families to engage in activities which help to inform them about artwork displayed around the Villa. Real art objects and interactive facsimiles are incorporated in the room, to reinforce understanding of such concepts as: drawing on 3-D surfaces, black- and red-ground figure techniques (illustrated with rubbing tables), and how vases were fired and shaped. The shadowplay activity helps visitors act out scenes on vases with a variety of foam props, common in vase painting. The room is also entirely bilingual, and meant to be self-directed.

Images:

1. Room Identity
2. Shadowplay activity
3. Vase drawing and rubbing activities
4. Entrance





exhibition

A Renaissance Cabinet Rediscovered
 J. Paul Getty Museum // Nov. 22, 2005–Aug. 5, 2007

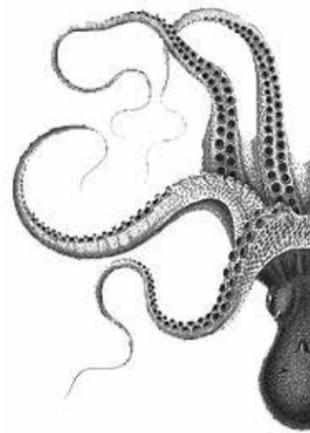
Meant to explore the complicated process of provenance and conservation, this exhibition incorporated multiple interactive elements to engage the visitor in the complex history of one object: a monumental cabinet of controversial origin. Interactives included: explanation of dendrochronology; light displays to show the use of historical tools versus contemporary tools; and how to form a “bench dog”. Visitors were enthralled with all of the tactile elements.

One significant theme was an “if-then” style of wall graphics; which allowed visitors to come to their own conclusions regarding the cabinet’s authenticity.

Images:

1. Gallery Entrance
2. Gallery, west wall
3. The focal object on which the exhibition is based
4. The back of the cabinet with raking light to show toolmarks





exhibition

Agitated Images: John Heartfield and German Photomontage, 1920-1938

Getty Research Institute // Feb. 21-June 25, 2006

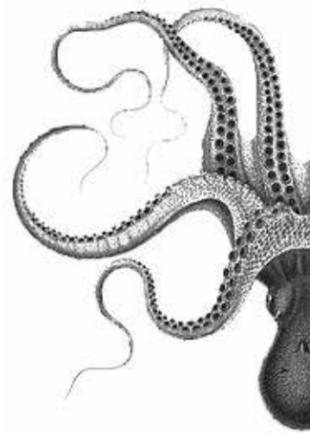
John Heartfield was a pioneer of modern photomontage. At a time of great uncertainty, Heartfield's agitated images forecasted and reflected the chaos Germany experienced in the 1920s and '30s as it slipped toward social and political catastrophe. In this climate, communists, Nazis, and other partisans clashed in the press, at the ballot box, and on the streets.

The challenge of this exhibition was to show Heartfield's explosive imagery in a palatable way. We spaced the gallery generously, giving viewers ample time to digest his complex messages. We contextualized the artworks by using our columns much as he would have done - as propaganda vehicles to display his anti-Communist posters. Bright reds and somber grays helped complement his typography and highlight some of his most visceral pieces.

Images:

1. Promotional banner
2. Title Wall
3. Gallery entrance
4. Gallery overview



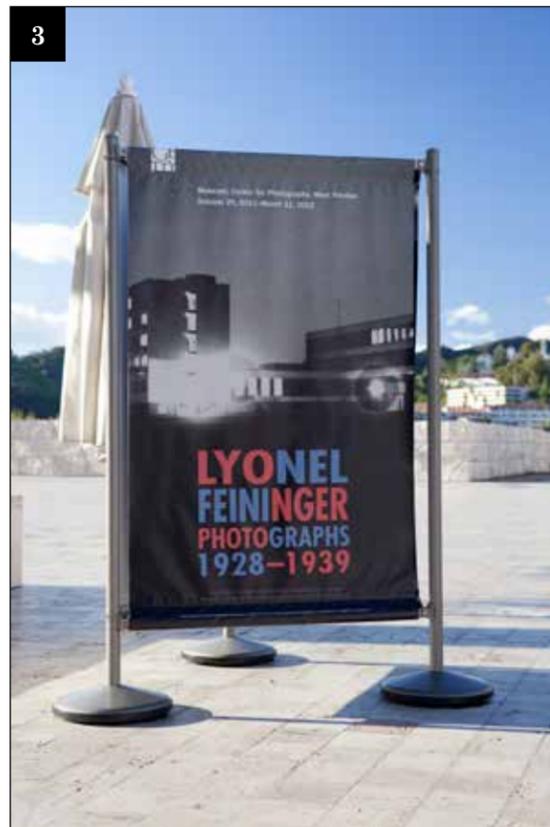


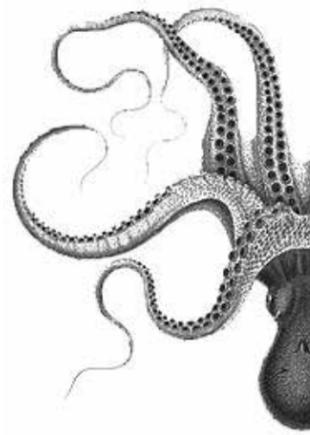
exhibition
Miscellaneous Highlights



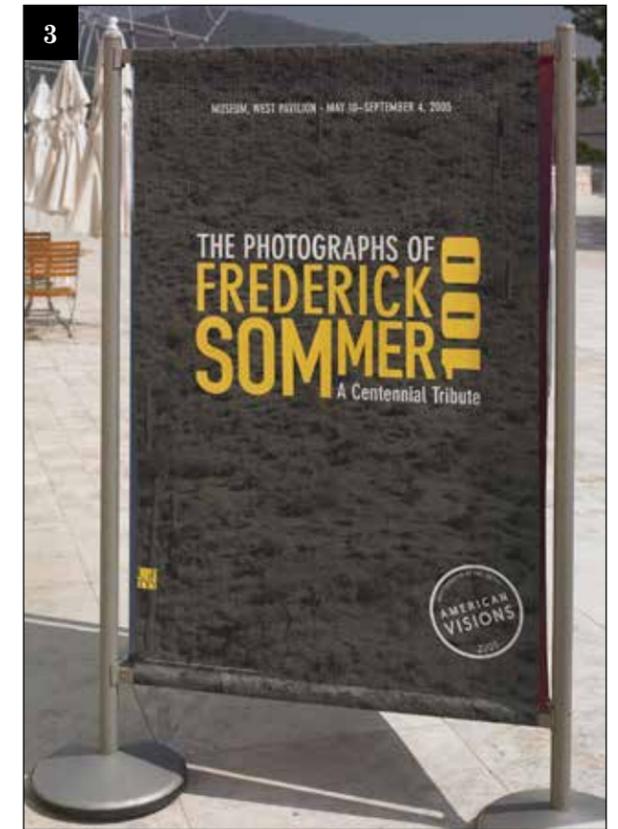
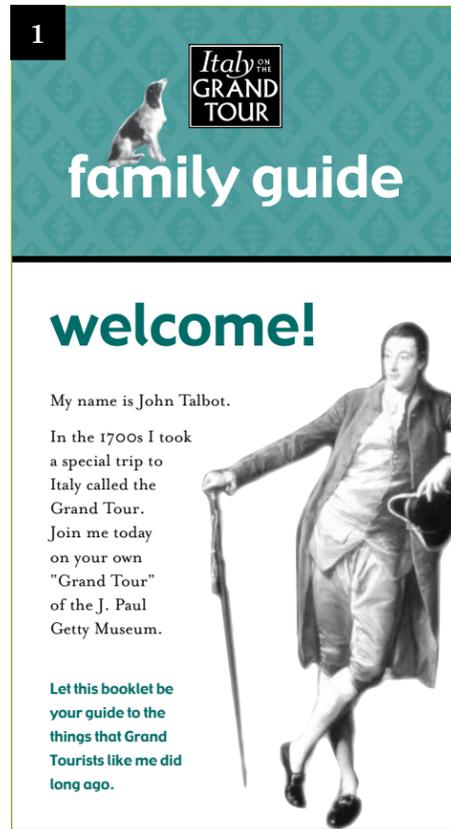
Images:

1. Title Wall for *Photographs of Artists By Alexander Lieberman*. Canvas mural of the artist's contact sheets with dimensional lettering
2. Text Panel for *Luminous Paper: British Watercolors and Drawings*. Each panel was silkscreened on paper and hung from a custom bracket akin to an easel
3. Kiosk banner for *Lyonel Feininger: Photographs, 1928-1939*, based on one of his typographic designs
4. Gallery overview for *Cult of Saints*, a manuscripts show, employing tall, slender text panels with details of key artworks





exhibition
Miscellaneous Highlights



Images:

1. Family Guide for *Italy on the Grand Tour* suite of three exhibitions
2. Print materials for *Italy on the Grand Tour*
3. Kiosk banner for *The Photographs of Frederick Sommer: A Centennial Tribute*
4. Didactic gallery for *The Sacred Spaces of Saenredam*, highlighting his working methods (from preparatory drawing to finished painting)
5. Detail from didactic display for *The Sacred Spaces of Saenredam*

