

For Immediate Release: January 19, 2012

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## HAMMER PROJECTS: ANTONY

On view at the Hammer Museum, Los Angeles, January 21 – May 13, 2012



Left to right: Antony. *Cut Away the Bad n. 1*, 2007. Cut printed page. 8 ¾ x 10 ¼ in. (22.2 x 26 cm). Courtesy of the artist. Untitled, 2011. Magazine pages. 8 ¼ x 10 ½ in. (21 x 26.7 cm). Courtesy of the artist. *Love of the World*, 2003. Collage on printed page. 10 ¼ x 14 in. (26 x 35.6 cm). Courtesy of the artist.

Los Angeles—Over the past 20 years, **Antony** has developed an esoteric and diverse body of work that includes not only his critically acclaimed music and elaborate performances but also his lesser-known work in collage, drawing, and sculpture. Antony's work emerges from a set of rituals such as washing and burning paper or engaging in repetitive mark-making as well as cutting, tearing, and sewing found images. Antony's growing visual vocabulary reflects his ideas about the power of human intuition, the sacredness of nature, transgenderism, and the revolutionary potential of the feminine. The exhibition features collages and drawings made from the late 1990s to 2011, some of which were recently published in *Swanlights*, a book accompanying the 2010 Antony and the Johnsons album. Organized by guest curator James Elaine.

Born in Chichester, West Sussex, England in 1971, Antony currently lives in New York. Since 2000, he has released four studio albums with his band Antony and the Johnsons. A special edition of the band's 2010 album *Swanlights* was accompanied by a book published by Abrams Image featuring drawings and collages by Antony as well as photographs by Don Felix Cervantes in collaboration with Antony. In 2009, a one-person exhibition of Antony's work was presented at Isis Gallery, London, and he curated *6 Eyes* at galerie du jour, Paris. His work was included in *It's not only Rock'n'Roll, Baby!* at the Triennale Bovisa, Milan and Palais des Beaux-Art, Brussels in 2010. Antony's performance projects include *Miracle Now* (1996); *TURNING* (2004/2006), in collaboration with Charles Atals; and *The Crying Light* (2009). Antony was musical director of *The Life and Death of Marina Abramovic* (2011) in collaboration with Abramovic and Robert Wilson. Commissioned by the Museum of Modern Art, New York, his performance *Swanlights* will debut at Radio City Music Hall in 2012.

Hammer Projects is a series of exhibitions focusing primarily on the work of emerging artists.

Hammer Projects is made possible through a major gift from The Horace W. Goldsmith Foundation.

Additional generous support is provided by the Los Angeles County Board of Supervisors through the Los Angeles County Arts Commission; Good Works Foundation and Laura Donnelley; Kayne Foundation—Ric & Suzanne Kayne and Jenni, Maggie & Saree; Susan Bay Nimoy and Leonard Nimoy; the Department of Cultural Affairs, City of Los Angeles; and the David Teiger Curatorial Travel Fund.

### **ABOUT THE HAMMER MUSEUM**

The Hammer Museum, a public arts unit of the University of California, Los Angeles, is dedicated to exploring the diversity of artistic expression through the ages. Its collections, exhibitions, and programs span the classic to the cutting-edge in art, architecture, and design, recognizing that artists play a crucial role in all aspects of culture and society.

Founded by Dr. Armand Hammer in 1990, the museum houses the Armand Hammer Collection of Old Master, Impressionist, and Post-Impressionist paintings and the Armand Hammer Daumier and Contemporaries Collection. Associated UCLA collections include the Grunwald Center for the Graphic Arts, comprising more than 45,000 prints, drawings, photographs, and artists' books from the Renaissance to the present; and the Franklin D. Murphy Sculpture Garden on the UCLA campus. The Hammer's newest collection, the Hammer Contemporary Collection, is led by works on paper, particularly drawings and photographs from 1960 to the present.

The Hammer presents major single-artist and thematic exhibitions of historical and contemporary art. It also presents approximately ten Hammer Projects exhibitions each year, providing international and local artists with a laboratory-like environment to create new work or to present existing work in a new context.

As a cultural center, the Hammer offers a diverse range of free public programs throughout the year, including lectures, readings, symposia, film screenings, and music performances. The Hammer's Billy Wilder Theater houses these widely acclaimed public programs and is the new home of the UCLA Film & Television Archive's renowned cinematheque.

### **HAMMER MUSEUM INFORMATION**

For current program and exhibition information call **310-443-7000** or visit **[www.hammer.ucla.edu](http://www.hammer.ucla.edu)**.

**Hours:** Tuesday, Wednesday, Friday, Saturday, 11am – 7pm; Thursday, 11am – 9 pm; Sunday, 11am – 5 pm; closed Mondays, July 4, Thanksgiving, Christmas, and New Year's Day.

**Admission:** \$10 for adults; \$5 for seniors (65+) and UCLA Alumni Association members; free for Museum members, students with identification, UCLA faculty/staff, military personnel, veterans, and visitors 17 and under. The Museum is free for everyone on Thursdays. Public programs are free.

**Location/Parking:** The Hammer is located at 10899 Wilshire Boulevard, at Westwood Boulevard. Parking is available under the Museum. Rate is \$3 for three hours with Museum validation. Bicycles park free.

**Hammer Museum Tours:** For group tour reservations and information, call 310-443-7041.

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### HAMMER PROJECTS: ALEX HUBBARD

On view at the Hammer Museum, Los Angeles, February 18 – May 20, 2012



Left and middle images: Alex Hubbard. *Eat Your Friends*, 2012. Digital video, color with sound. Courtesy of the artist; Alex Hubbard. *The Border, The Ship*, 2011. Digital video, color with sound. 9 minutes. Courtesy of the artist.

Los Angeles—Construction and art materials, urban detritus, domestic items, and even the occasional animal make their way into New York-based artist **Alex Hubbard's** dynamic videos. Avoiding a single point of focus, he constructs his videos in layers, creating all-over compositions in which movement is multi-directional and time seems non-linear. Also a painter, his videos and paintings are constructed through parallel strategies, both exploring the construction, composition, mass, color, and depth of images in unexpected ways. Hubbard's elaborate Foley soundtracks add a delightful and provocative dimension to his adventurous visual narratives that challenge notions of duration and question the difference between looking and watching. *Hammer Projects: Alex Hubbard* marks the debut of his newest video, *Eat Your Friends* (2012). Presented alongside *The Border, The Ship* (2011), the exhibition highlights Hubbard's increasingly complex videos that engulf viewers with bold colors, performative gestures, and evolving compositions. Organized by Hammer curatorial associate Corrina Peipon, *Hammer Projects: Alex Hubbard* is his first one-person museum exhibition.

Alex Hubbard was born in 1975 in Toledo, Oregon and lives in New York. He received his BFA from the Pacific Northwest College of Art and participated in the Whitney Museum Independent Study Program. One person exhibitions of his work have been presented at venues such as Gaga Contemporary, Mexico City; STANDARD (OSLO), Oslo, Norway; and The Kitchen, Maccarone Gallery, and Team Gallery in New York. A two-person exhibition with Oscar Tuazon was presented at the Contemporary Art Museum St. Louis in 2008. Hubbard's work has been featured in numerous group exhibitions including *Compulsive Jalouse*, Palais de Tokyo, Paris, France (2006); *Nothingness and Being*, The Jumex Collection, Mexico City (2009); *Meth Labs, A Lecture*, Ballroom, Marfa, Texas (2008); *The Reach of Realism*, Museum of Contemporary Art, North Miami (2009); *Whitney Biennial*, Whitney Museum of American Art, New York (2010); *Greater New York*, PS1, Long Island City, New York (2010); and *Knight's Move*, SculptureCenter, Long Island City, New York (2010).

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