

FOR IMMEDIATE RELEASE

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HAMMER MUSEUM EXPLORES RECENT ART FROM LOS ANGELES IN THE MAJOR EXHIBITION *EDEN'S EDGE: FIFTEEN LA ARTISTS*, OPENING MAY 13

Groundbreaking exhibition crosses generations, mediums, and materials; includes works by Mark Bradford, Liz Craft, Lari Pittman, Ken Price, and Jason Rhoades.

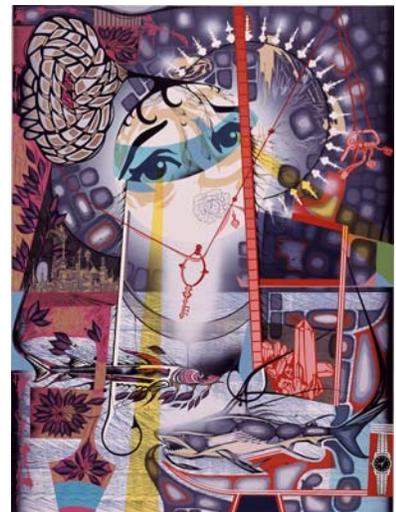
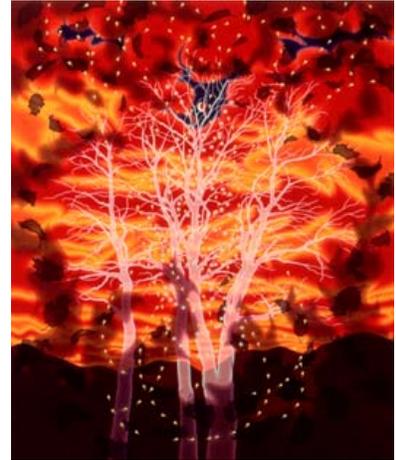
Los Angeles, CA – The contemporary art scene in Los Angeles has become one of the most influential in the world, and the Hammer Museum has dedicated itself to exploring its vitality. The Hammer continues this commitment with the major exhibition *Eden's Edge: Fifteen LA Artists*, on view May 13 through September 2, 2007.

Organized by Gary Garrels, Chief Curator and Deputy Director of Exhibitions and Public Programs, *Eden's Edge* offers a multifaceted view of art-making in Los Angeles over the past ten years. Occupying the entire west wing of the Museum—more than half the Hammer's exhibition space—*Eden's Edge* represents an extraordinary cross-section of talent, ranging from established to emerging artists.

Eden's Edge presents approximately 95 works made by **Ginny Bishton** (b.1967), **Mark Bradford** (b.1961), **Liz Craft** (b.1970), **Sharon Ellis** (b.1955), **Matt Greene** (b.1972), **Elliott Hundley** (b.1975), **Harriet "Harry" Dodge** (b.1966) & **Stanya Kahn** (b.1968), **Monica Majoli** (b.1963), **Matthew Monahan** (b.1972), **Rebecca Morales** (b.1962), **Lari Pittman** (b.1952), **Ken Price** (b.1935), **Jason Rhoades** (1965 – 2006), **Anna Sew Hoy** (b.1976), and **Jim Shaw** (b.1952). Although these artists come from disparate generations and backgrounds and work in a variety of medium, *Eden's Edge* will emphasize their shared perspectives on the complexities and contradictions of life in present-day Los Angeles.

"Although we are giving each artist his or her own space in this exhibition, we chose the works for *Eden's Edge* because of the way they play off of one another, establishing visual and conceptual conversations that reverberate in fresh and engaging ways," Gary Garrels stated. "What emerges is not so much a single theme as a series of preoccupations: beauty and sensuality, instability and incongruity, craft and materials, articulated within overarching themes of vulnerability, sexuality, and transformation."

Eden's Edge is the largest exhibition to date in a series of Hammer-organized exhibitions that offer museum-based insight into recent art. In the tradition of these innovative exhibitions – *Snapshot: New Art from Los Angeles* (2001), *International Paper: Drawings by Emerging Artists* (2003), and *THING: New Sculpture*



from Los Angeles (2005) – this exhibition is a survey of contemporary work that also highlights artistic practices.

“In *Eden's Edge*, we have an opportunity to explore an extraordinary period in this city's art scene,” said Ann Philbin, Director of the Hammer Museum. “We are grateful to the museums and private collectors around the world, and to the artists themselves, who have made this exhibition possible by lending us works, many of which, though made here, have never before been shown in Los Angeles.”

Installed in roughly chronological order according to the amount of time the artist has been working, the exhibition establishes a generational continuum, integrating newly emerging artists with their more established peers. Each artist is represented by artworks made within the past ten years with the goals of including pieces that act as complements and counterpoints to each other.

Works in *Eden's Edge* vary in size from the small collages of Ginny Bishton to the large-scale installation of the late Jason Rhoades. In medium, they range from the ceramic fusions of figure and landscape by Ken Price and the ceramic “webs” of Anna Sew Hoy, to the meticulous paintings on vellum by Rebecca Morales, to the video and film work of Harriet “Harry” Dodge and Stanya Kahn.

Eden's Edge will be accompanied by a full-color catalogue, featuring an essay by Gary Garrels that places the artists' work within the recent development of art both in southern California and on the international scene. The catalogue will also include color reproductions of all the works in the exhibition; critical entries on each artist; artists' biographies; and a bibliography.

Eden's Edge has been generously supported by The Andy Warhol Foundation for the Visual Arts and David Teiger, with additional support provided by Rosette Delug, the Murray and Ruth Gribin Foundation, Linda and Jerry Janger, the Peter Norton Family Foundation, and the David Teiger Curatorial Travel Fund.

Additional images available on request

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, recognizing that artists play a crucial role in all aspects of culture and society. The Hammer's collections, exhibitions, and programs span the classic to the cutting-edge, presenting historical and contemporary art, architecture, and design alongside selections from its permanent collections.

Founded by Dr. Armand Hammer in 1990, the Hammer's collections include 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 over 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 generated by its curators or organized in collaboration with other institutions. The Hammer also presents approximately ten Hammer Projects 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.

The Hammer is a lively cultural center offering a diverse range of free public programs throughout the year, including lectures, readings, symposia, film screenings, music performances, and other events. The Billy Wilder Theater opened at the Hammer Museum in late 2006. This state-of-the-art venue houses the Hammer’s widely acclaimed public programs and is also 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**.

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: \$5 for adults; \$3 for seniors (65+) and UCLA Alumni Association members; free for Museum members, students with identification, UCLA faculty/staff and visitors 17 and under. The Museum is free for everyone on Thursdays.

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.

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

The Hammer Museum is operated by the University of California, Los Angeles. Occidental Petroleum Corporation has partially endowed the Museum and constructed the Occidental Petroleum Cultural Center Building, which houses the Museum.

Image Credits: Sharon Ellis. *Fire*, 2002. Alkyd on canvas. 40 x 34 in. Collection of Laurel Cutler Israel & Theodore J. Israel Jr. Collection. Courtesy of Christopher Grimes Gallery.
Liz Craft. *Ballad of the Hippie*, 2003. Bronze and peacock feather. 78 x 32 x 29 in. Private Collection. Courtesy of Marianne Boesky Gallery, New York.
Lari Pittman. *Untitled*, 2003. Acrylic, oil, and aerosol lacquer on gessoed canvas on wood panel. 102 x 76 in. Collection of Eileen Harris Norton. Courtesy of Regen Projects, LA.