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THE HAMMER MUSEUM PRESENTS TEA AND MORPHINE:

WOMEN IN PARIS, 1880 to 1914

Includes works from the Elisabeth Dean Collection & the UCLA Grunwald Center for the Graphic Arts

On view January 26 – May 18, 2014



Los Angeles—The Hammer Museum presents ***Tea and Morphine: Women in Paris, 1880 to 1914*** on view **January 26 – May 18, 2014**. The exhibition draws on the Elisabeth Dean Collection of French prints, a major promised gift to the UCLA Grunwald Center for the Graphic Arts, as well as the Grunwald’s existing holdings to explore fin-de-siècle representations of women. While women were often exalted and idealized in French graphic arts of the period, the exhibition explores how grittier images, whether of morphine addicts or prostitutes, began to dramatize a more nuanced and often troubling range of female experience. *Tea and Morphine* is co-curated by Cynthia Burlingham, Director, Grunwald Center for the Graphic Arts and Deputy Director, Curatorial Affairs at the Hammer Museum, and Victoria Dailey, Independent Curator.

“The Dean Collection represents one of the most important gifts in the Grunwald Center’s history, and we are delighted to present this selection of works which demonstrates the incredible quality and scope of the entire collection,” says Cynthia Burlingham.

Whether as angelic creatures or exotic lures, women filled the imaginations of artists and constituted the great subject of fin-de-siècle art. Those who had leisure time were depicted relaxing with an afternoon cup of tea, as seen in a Mary Cassatt etching, whereas other artists portrayed the drug addiction common to women facing harsh economic realities. These extremes, and the positions in between, set the parameters for the exhibition of approximately

Paul Albert Besnard, *Morphinomanes ou Le Plumet* [*Morphine Addicts or The Plume*], 1887. Etching, drypoint and aquatint, 12 ¾ x 17 in.

100 works, which includes prints as well as rare books and ephemera (such as menus, theater programs, and music scores). This array of objects gives the exhibition an intimate quality, revealing much about how women—and men—lived their lives during a time of great social upheaval and artistic innovation.

This will be the first, large-scale exhibition of the Elisabeth Dean Collection since a 1986 exhibition at the Fresno Art Museum, when the collection was only six years old. *Tea and Morphine* will be the public's first opportunity to appreciate the growth of the Elisabeth Dean Collection and to understand the scope of this important body of work.

ARTIST LIST

Tea and Morphine features the work of 43 artists, providing a cross section of the Parisian art world that reflects the stylistic diversity of the era. The exhibition juxtaposes established names with prolific but less-remembered figures whose diverse sensibilities gave the period's artworks and advertisements their sensual appeal. It includes prominent Impressionist and Symbolist painters and members of the Nabi group alongside graphic designers and illustrators who were regular contributors to such newly established print journals as *l'Estampe originale* and *L'Estampe moderne*.

George Auriol (French, 1863-1938)	Jean-Emile Laboureur (French, 1877-1943)
Paul Berthon (French, 1872-1909)	René Lalique (French, 1860-1945)
Albert Besnard (French, 1849-1934)	Louis Legrand (French, 1863-1951)
Pierre Bonnard (French, 1867-1947)	Alphonse Legros (French, 1837-1911)
Georges Alfred Bottini (French, 1874-1907)	Auguste Lepère (French, 1849-1918)
Henri Boutet (French, 1851-1919)	Henri Jean Guillaume Martin (French, 1860-1943)
Eugène Carrière (French, 1849-1906)	Alfredo Muller (Italian, 1869-1940)
Mary Cassatt (American, 1844-1926)	William Nicholson (English, 1872-1949)
Edgar Degas (French, 1834-1917)	Victor Emile Prouvé (French, 1858-1943)
Eugène Delâtre (French, 1864-1938)	Armand Rassenfosse (Belgian, 1862-1934)
Maxime Dethomas (French, 1867-1929)	Paul Elie Ranson (French, 1862-1909)
Maurice Denis (French, 1870-1943)	Pierre Roche (French, 1855-1922)
Maurice Dumont (French, 1869-1899)	Odilon Redon (French, 1840-1916)
Louis Abel-Truchet (French, 1857-1918)	Henri Rivière (French, 1864-1951)
Fau Fernand (French, 1858-c.1919)	Théophile Alexandre Steinlen (Swiss, 1859-1923)
Georges de Feure (French, 1868-1943)	James Jacques Joseph Tissot (French, 1836-1902)
Louis Auguste Girardot (French, 1858-1933)	Henri de Toulouse-Lautrec (French, 1864-1901)
Eugène Grasset (French, 1841-1917)	Félix Vallotton (Swiss, 1865-1925)
Paul César Helleu (French, 1859-1927)	Louis Valtat (French, 1869-1952)
Hermann-Paul (French, 1864-1940)	Edouard Vuillard (French, 1868-1940)
Georges Jeannot (French, 1848-1934)	Arthur Henri Lefort des Ylouses (French, 1846-1912)
Francis Jourdain (French, 1876-1958)	

THE ELISABETH DEAN COLLECTION & THE GRUNWALD CENTER FOR THE GRAPHIC ARTS

The Elisabeth Dean Collection comprises approximately 900 examples of late 19th- and early 20th-century prints, illustrated books, and ephemera by artists who lived, studied, and worked in Paris, the city Walter Benjamin called the “capital of the 19th-century.” This wide-ranging selection includes a variety of print mediums, from established practices like lithography, woodcut, and etching, to inventive processes developed in those years like gypsography, a technique involving printing from plaster that was pioneered by Pierre Roche. The collection illustrates the primary currents in French printmaking, from the expanded use of color to *Japonisme*, and it includes some of the foreign source material from which French artists derived inspiration. The collection provides a complete picture of the graphic arts of fin-de-siècle Paris, demonstrating the artistic vibrancy, skill, and innovation that characterized the period.

The presentation of the Dean Collection will be augmented by selections from the Hammer Museum’s Grunwald Center for the Graphic Arts, a repository of 45,000 prints, drawings, photographs, and artists’ books dating from the Renaissance to the present. Established in 1956 with a substantial gift of prints and drawings by Fred Grunwald, the collection has been steadily enriched through significant acquisitions and donations. A primary resource for teaching and research, the Grunwald Center serves UCLA students, faculty, and the public and organizes exhibitions and publications in the area of the graphic arts.

CATALOGUE

The exhibition will be accompanied by a ten-page, full-color brochure featuring an essay by exhibition co-curator Victoria Dailey. The Hammer will also host a series of free exhibition-related public programs.

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.

The museum houses the Armand Hammer Collection of old master, impressionist, and postimpressionist paintings and the Armand Hammer Daumier and Contemporaries Collection. The museum also houses 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 oversees the management of the Franklin D. Murphy Sculpture Garden on the UCLA campus. The Hammer’s newest collection, the Hammer Contemporary Collection, is highlighted by works by artists such as Lari Pittman, Kara Walker, Ed Ruscha, Barbara Kruger, Mark Bradford, Richard Hawkins, and Llyn Foulkes, among many others.

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 array of free public programs throughout the year, including lectures, readings, symposia, film screenings, and music performances. These widely acclaimed public programs are presented in the Hammer's Billy Wilder Theater, which is also the home of the UCLA Film & Television Archive's renowned cinemathèque.

HAMMER MUSEUM INFORMATION

For current program and exhibition information, call 310-443-7000 or visit www.hammer.ucla.edu.

Hours: Tuesday–Friday 11am–8pm; Saturday & Sunday 11am–5pm; closed Mondays, July 4, Thanksgiving, Christmas, and New Year's Day.

Admission: **FREE FOR ALL VISITORS BEGINNING FEBRUARY 9, 2014.** \$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 on Thursdays for all visitors. Public programs are always 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.