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THE HAMMER MUSEUM PRESENTS
A STRANGE MAGIC: GUSTAVE MOREAU'S SALOME
 ON VIEW SEPTEMBER 16 – DECEMBER 9, 2012

Gustave Moreau (French, 1826–1898). *Salome Dancing before Herod*. 1874–76. Oil on canvas; 56 1/2 x 41 1/16 in. (143.5 x 104.3 cm). The Armand Hammer Collection; Gift of the Armand Hammer Foundation, Hammer Museum, Los Angeles. Photo: Robert Wedemeyer.



Los Angeles—This fall the Hammer Museum will present *A Strange Magic: Gustave Moreau's Salome*, an exhibition devoted to Gustave Moreau's painting *Salome Dancing before Herod*, one of the best-known works of art in the museum's Armand Hammer Collection. The exhibition will include approximately 50 works to accompany the Hammer's painting—including related paintings, drawings, and preparatory studies—drawn entirely from the collection of the Gustave Moreau Museum in Paris, many of which have never before been seen in the United States. *A Strange Magic: Gustave Moreau's Salome* is organized by the Hammer Museum in collaboration with the Gustave Moreau Museum in Paris and is curated by Cynthia Burlingham, director of the UCLA Grunwald Center for the Graphic Arts and deputy director of curatorial affairs at the Hammer Museum. The Hammer is the sole American venue for the exhibition.

"This exhibition presents a rare opportunity for a close, in-depth study of what many consider to be one of Moreau's greatest paintings," remarks Cynthia Burlingham. "The work accompanying the Hammer's painting reveals key aspects of the artist's process and invites a more intimate and nuanced understanding of this great French master."

Gustave Moreau (1826–1898) stands apart from his Realist and Impressionist contemporaries in nineteenth-century France, particularly in the mystical and enigmatic qualities that characterize his paintings of biblical and mythological subjects. Painted between 1874 and 1876, *Salome Dancing before Herod* created a sensation when it was exhibited for the first time in Paris at the Salon of 1876, and is arguably Moreau's most important work. The story of the daughter of Herodias, whose seductive dance before her stepfather and uncle, Herod, persuaded the aging king to grant her the head of John the Baptist, is derived from two passages in the New Testament Gospels of Matthew and Luke. Salome danced at the behest of her mother Herodias, who wanted to silence John the Baptist from railing against her incestuous marriage to Herod, the brother of her murdered husband.

A favorite subject among many artists of the time, the story occupied Moreau for decades. His highly original treatment of the subject—with its dramatic atmosphere, jewel-like colors, and fantastic architectural setting—aimed to infuse new life into the grand tradition of history painting. *Salome Dancing before Herod* was celebrated by many artists and writers associated with the Symbolist

movement, including Odilon Redon, Marcel Proust, and especially Joris-Karl Huysmans, who included an enthusiastic description of the painting in his influential 1884 novel *Against the Grain*.

The Gustave Moreau Museum

Moreau's paintings are rare, particularly in the United States, and the Hammer's *Salome* is one of a select group of works in major collections such as the Metropolitan Museum of Art in New York, the Art Institute of Chicago, the Harvard Art Museums, and the Musée d'Orsay in Paris. The Gustave Moreau Museum in Paris has the largest collection of works by the artist, with more than 14,000 paintings, drawings, and watercolors by Moreau, housed in his former residence and studio. The Moreau Museum is maintained as he left it upon his death in 1898, and provides a unique glimpse into a working artist's home and studio. It also houses a collection of works of art assembled by Moreau throughout his lifetime, as well as an extensive library and photographic archive that he maintained for research and source materials.

Gustave Moreau

Gustave Moreau was born in Paris on April 6, 1826. His parents provided a comfortable upbringing that focused on cultivating his artistic talents. At the age of fifteen, after four years at the Collège Rollin, Moreau traveled to northern Italy with his mother, and upon his return to Paris he received his student's-card to work at the Louvre. By 1844 Moreau had entered the tutelage of Neo-Classical painter François-Édouard Picot with the hope of earning a place at the École Royale des Beaux-Arts, which he won in 1846. Between 1848 and 1862 Moreau frequently entered paintings in the prestigious Prix de Rome and the Paris Salon with little success. He continued to copy paintings in the Louvre, and again visited Italy copying many works by Italian masters. Intensely negative response to his Salon entries in 1869, *Jupiter and Europa* and *Prometheus*, deterred him from submitting paintings to the Salon for several years.

Moreau submitted four paintings to the 1876 Salon which included *Hercules and the Lernaean Hydra*, *The Apparition*, and *Salome Dancing before Herod*. The enthusiastic reception for these works paved the way for decades of success. Throughout the 1880s he continued to produce large-scale works depicting biblical and mythological subjects. In 1888 he was selected to join the Académie des Beaux-Arts, and in 1892 was appointed professor at the École Nationale des Beaux-Arts, where Henri Matisse and Georges Rouault were among his students.

A Strange Magic: Gustave Moreau's Salome is made possible by a major gift from the Armand Hammer Foundation. The exhibition also received generous support from the Ahmanson Foundation and the Robert Lehman Foundation.

CATALOGUE

A Strange Magic: Gustave Moreau's Salome is accompanied by a fully illustrated, 72-page hardcover catalogue with essays by Cynthia Burlingham; Marie-Cécile Forest, the director of the Gustave Moreau Museum; and the artist Richard Hawkins. The catalogue was designed by Lorraine Wild and Haruna Madono of Green Dragon Office, and published by the Hammer Museum and DelMonico Books, an imprint of Prestel. The catalogue retails for \$21.95.

PUBLIC PROGRAMS

A Strange Magic: Gustave Moreau's Salome will be accompanied by a robust schedule of free public programs. Visit hammer.ucla.edu for a complete schedule.

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 Post-Impressionist 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, Lynn 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 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.

Hours: Tuesday–Friday 11am–8pm; Saturday & Sunday 11am–5pm; 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 on Thursdays for all visitors. Public programs are always free.

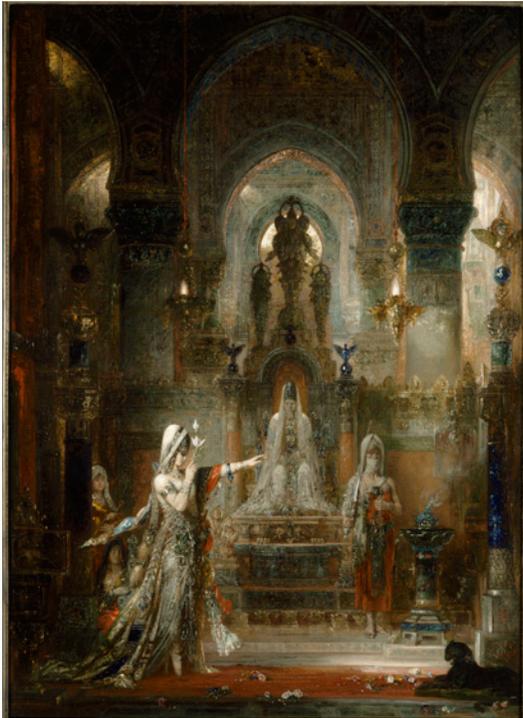
Location/Parking: The Hammer is located at 10899 Wilshire Boulevard, at Westwood Boulevard. Parking is available under the Museum. Rate is \$3 for three hours with Museum validation. Bicycles park free.

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

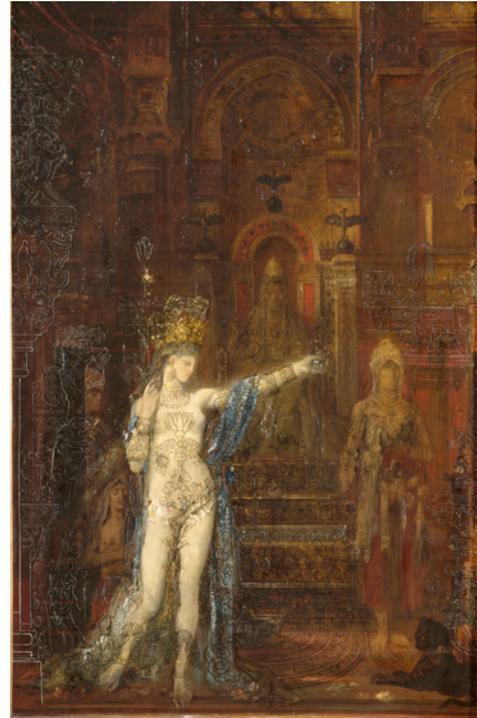
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GUSTAVE MOREAU'S SALOME**

SEPTEMBER 16 - DECEMBER 9, 2012



1. GUSTAVE MOREAU (FRENCH, 1826-1898). *SALOME DANCING BEFORE HEROD*, 1874-76. OIL ON CANVAS; 56 1/2 X 41 1/16 IN. (143.5 X 104.3 CM). THE ARMAND HAMMER COLLECTION; GIFT OF THE ARMAND HAMMER FOUNDATION, HAMMER MUSEUM, LOS ANGELES. PHOTO: ROBERT WEDEMEYER.



2. GUSTAVE MOREAU (FRENCH, 1826-1898). *SALOME DANCING*, KNOWN AS *SALOME TATTOOED*, 1874. OIL ON CANVAS; 36 1/4 X 23 3/8 IN. (92 X 60 CM). MUSÉE GUSTAVE MOREAU, PARIS. PHOTO: RENE-GABRIEL OJEDA © REUNION DES MUSÉES NATIONAUX/ART RESOURCE, NY.



3. GUSTAVE MOREAU (FRENCH, 1826-1898). *STUDY FOR SALOME*, CA. 1876. PEN AND BROWN INK, BLACK CHALK, GRAPHITE, AND CHARCOAL ON TRACING PAPER; 14 3/4 X 8 11/16 IN. (37.5 X 22 CM). MUSÉE GUSTAVE MOREAU, PARIS. PHOTO: RENE-GABRIEL OJEDA © REUNION DES MUSÉES NATIONAUX /ART RESOURCE, NY.



4. GUSTAVE MOREAU (FRENCH, 1826-1898). *STUDY FOR SALOME DANCING BEFORE HEROD*, CA. 1876. PEN AND BROWN INK; 6 5/16 X 4 1/2 IN. (16 X 11 CM). MUSÉE GUSTAVE MOREAU, PARIS. PHOTO: RENE-GABRIEL OJEDA © REUNION DES MUSÉES NATIONAUX /ART RESOURCE, NY.

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5. GUSTAVE MOREAU (FRENCH, 1826-1898). *SALOME DANCING*, CA. 1876. GRAPHITE; 5 1/16 X 4 5/16 IN. (12.9 X 10.9 CM). MUSÉE GUSTAVE MOREAU, PARIS. PHOTO: TONY QUERREC © REUNION DES MUSÉES NATIONAUX /ART RESOURCE, NY.



6. GUSTAVE MOREAU (FRENCH, 1826-1898). *STUDY FOR SALOME DANCING BEFORE HEROD*, CA. 1876. BLACK CHALK; 3 3/16 X 2 1/2 IN. (9.1 X 6.5 CM). MUSÉE GUSTAVE MOREAU, PARIS. PHOTO: RENE-GABRIEL OJEDA © REUNION DES MUSÉES NATIONAUX /ART RESOURCE, NY.



7. GUSTAVE MOREAU (FRENCH, 1826-1898). *NUDE FEMALE MODEL FOR SALOME (STUDY FOR SALOME DANCING BEFORE HEROD)*, CA. 1876. BLACK CHALK ON YELLOW PAPER; 14 3/4 X 8 13/16 IN. (37.4 X 22.1 CM). MUSÉE GUSTAVE MOREAU, PARIS. PHOTO: TONY QUERREC © REUNION DES MUSÉES NATIONAUX /ART RESOURCE, NY.



8. GUSTAVE MOREAU (FRENCH, 1826-1898). *HEROD (STUDY FOR SALOME DANCING BEFORE HEROD)*, CA. 1876. GRAPHITE, SQUARED FOR TRANSFER; 7 7/16 X 5 1/8 IN. (18.9 X 13 CM). MUSÉE GUSTAVE MOREAU, PARIS. PHOTO: RENE-GABRIEL OJEDA © REUNION DES MUSÉES NATIONAUX /ART RESOURCE, NY.