

For Immediate Release: July 18, 2012

Contact: Sarah L. Stifler, Hammer Communications, 310-443-7056, [sstifler@hammer.ucla.edu](mailto:sstifler@hammer.ucla.edu)

### ZARINA: PAPER LIKE SKIN

Hammer Museum presents first retrospective of Indian-born American artist Zarina  
On view September 30 – December 30, 2012



Los Angeles—The Hammer Museum presents *Zarina: Paper Like Skin*, the first retrospective of Indian-born American artist **Zarina**, featuring approximately 60 works dating from 1961 to the present. This long overdue survey of Zarina’s work will be on view September 30 to December 30, 2012 at the Hammer Museum, and will travel to the Solomon R. Guggenheim Museum in New York from January 25 to April 21, 2013, and the Art Institute of Chicago from June 27 to September 22, 2013. The exhibition is organized by Allegra Pesenti, curator, Grunwald Center for the Graphic Arts.

“*Paper Like Skin* reveals the breadth of Zarina’s vision and the versatility of her practice,” explains Hammer director Ann Philbin. “It joins a series of survey exhibitions organized by the Hammer that highlight important but under recognized female artists such as Lee Bontecou and most recently Alina Szapocznikow. The presentation of Zarina’s work also emphasizes the museum’s commitment to the study and collection of works on paper through its Grunwald Center for the Graphic Arts.”

Zarina Hashmi, who prefers to be referred to simply by her first name, was born in Aligarh, India, in 1937 and has lived and worked in New York for the past 30 years. Paper is central to Zarina’s practice, both as a surface to print on and as a material with its own properties and history, which she employs in woodcuts, etchings, drawings, rubbings, and casts made from paper pulp. Although she is primarily a printmaker, she considers herself to be a sculptor as well, in part because the activity of carving blocks of wood is central to her practice. Many of the works in this loosely chronological exhibition will be displayed for the first time. Zarina’s vocabulary is minimal yet rich in associations with her life and the themes of displacement and exile. The concept of home—whether personal, geographic, national, spiritual, or familial—resonates throughout her oeuvre.

Above. Left-right: Zarina. *Dividing Line*, 2001. Woodcut printed in black on Indian handmade paper mounted on Arches Cover white paper. Edition 16/20. 25 3/4 x 19 3/4 in. (65.4 x 50.2 cm) (sheet); 16 x 13 in. (40.6 x 33 cm) (image). UCLA Grunwald Center for the Graphic Arts, Hammer Museum. Purchased with funds provided by the Friends of the Graphic Arts. Photograph: Robert Wedemeyer. *Baghdad* from *These Cities Blotted into the Wilderness (Adrienne Rich after Ghalib)*, 2003. 1 from a portfolio of 9 woodcuts with Urdu text printed in black on Okawara paper and mounted on Somerset paper. Edition 16/20; sheet size: 16 1/4 x 14 1/4 in. (41.3 x 36.2 cm); image size variable. Courtesy of the artist and Luhring Augustine, New York. Photograph: Robert Wedemeyer. *Blinding Light*, 2010. Okawara paper gilded with 22-carat gold leaf. 72 1/2 x 36 1/2 in. (184.2 x 92.7 cm). Courtesy of the artist and Luhring Augustine, New York. Photograph: Robert Wedemeyer.

“Today it is common for artists from Asia, the Middle East, and Africa to live in Western cities, travel extensively, and make art that reflects a sophisticated awareness of contemporary art but that is also grounded in their cultures of origin, often exploring issues of identity and history,” remarks curator Allegra Pesenti. “In many respects Zarina’s career can be seen as a precursor for this new generation of diasporic artists.”

### **EXILE & TRAVELS**

While Zarina’s work has its roots in abstraction, it has always been informed by a profound socio-political awareness. The border between India and Pakistan that was demarcated by the British during the partition of 1947 caused the uprooting and deaths of millions of people, and eventually disrupted the lives of Zarina’s family members, causing them to leave their home in 1959. Since then, Zarina’s visits to India have not been simple homecomings. From 1958, she began a life abroad and relocated to different cities including: Bangkok, New Delhi, Paris, Bonn, Tokyo, Los Angeles, Santa Cruz, and finally New York.

Paper became a transportable surface for Zarina, readily available wherever her travels took her. She developed an appreciation for the characteristics of papermaking unique to each country that she visited and began to incorporate them into her work. In Bangkok she made her first woodcut and produced stone rubbings from temple carvings on handmade plant-fiber papers. In Paris in the mid-1960s she studied printmaking under the tutelage of Stanley William Hayter at Atelier 17, and was influenced by the intellectual currents of the times spurred by the existentialist writings of Jean-Paul Sartre, Simone de Beauvoir’s *Second Sex*, and the films of the French new wave. She went to Tokyo in 1974, and continued her exploration of the woodcut practice as an apprentice of the Toshi Yoshido Studio while printing for the Dominican priest and printmaker Father Gaston Petit. She limited her palette to a range of mud-like blacks and browns, but these tones were generated as much from the varieties of paper that she selected as they were from the color of the inks. In a country where paper is embedded within the fabric of life and habitat, she deepened her relationship to the material.

Zarina moved to the United States in 1975, first to Los Angeles and then, a year later, to New York where she engaged with the local community of artists. Her involvement with the collective of women behind the journal *Heresies* and with the New York Feminist Art Institute introduced her to the writings and work of Lucy Lippard, Louise Bourgeois, and Ana Mendieta among others. She also cocurated *Dialectics of Isolation: An Exhibition of Third World Women Artists in the United States* at A.I.R. (Artists in Residence, Inc.) Gallery, the first cooperative gallery for woman artists in the U.S.

### **ARTISTIC PRACTICE**

While committed to abstraction from the beginning, Zarina uses it as a vehicle for message and meaning that often begins with words – derived from poems by Urdu writers such as the classical poet Asadullah Khan Ghalib and the twentieth-century poet Faiz Ahmed Faiz or from her own literal evocations of the time and moment. These origins are suggested in titles like *A Sigh* or *Cocoon* and in her use of text and the printed page as integral components of her images. This use of text has its roots in the tradition of the illustrated manuscript, particularly in Islamic cultures, and in the advent of cubism and the collage. Zarina has assimilated these practices into her own deeply individual language.

The white on white works Zarina produced in the 1970s testify to her engagement with the ideas of minimalism and conceptualism prevalent in New York at this time. Using no ink, she began to build her images from within the paper itself, incisively and palpably manipulating the material, scratching, perforating, and folding it. Zarina's approach suggests an awareness of the process art movement, in which artists such as Richard Serra, Sol LeWitt, and Eva Hesse sought to realize the content of their work both in the physical act that determined its form and in the physical qualities of the materials employed to make it.

After the attacks of September 11, 2001, an event that affected her deeply, Zarina pursued her exploration of the lines that define (or confine) civic communities in a sequence of perceptive "portraits" of cities bombed in recent times, many of which have large Muslim populations (*These Cities Blotted into the Wilderness (Adrienne Rich after Ghalib), 2003*). In the quietly provocative work *Dividing Line* (2001), the political boundary is made personal by her bold handcrafted line and the shaved surface from which it emerges. The line represents the border between India and Pakistan that was demarcated during the partition of 1947. The woodcut's typical appearance of white against black is reversed here, an effect achieved by carving out the background of the block, the negative space of the two neighboring countries, instead of the line itself.

Zarina's most recent works trace a journey into the self and the intangible realm of spirituality. The Sufi concept of *noor*, or divine light, is evoked through the layering of her papers and objects in gold leaf, while the deep, inward search for unity with God, as described in the writings of Saint John of the Cross, inspired her use of obsidian, a shimmering black medium derived from volcanic glass. In two of her most radiant works, *Blinding Light* (2010) and *Dark Night of the Soul* (2011) the luminosity of gold and the seeping shadows of obsidian evoke parallel visions of eternity. Zarina's oeuvre, which encompasses prints, manipulated papers, sculptures cast out of paper pulp and bronze, and wall installations, evokes personal notions of transience, memory and identity, while also embodying themes common to all of humanity.

## EXHIBITION HISTORY

Zarina's work has been included in major thematic exhibitions throughout the United States in recent years, including *WACK! Art and the Feminist Revolution* at the Museum of Contemporary Art in Los Angeles, (2007); *Gouge: The Modern Woodcut 1870 to Now* (2008) at the Hammer Museum; *Mind and Matter: Alternative Abstractions, 1940s to Now* (2010) at the Museum of Modern Art, New York; and *The Third Mind: American Artists Contemplate Asia 1860-1989* (2009) at the Solomon R. Guggenheim Museum, New York. She also participated in the 2008 Gwangju Biennale in Korea, the 2011 Istanbul Biennial, and was one of four artists to represent India at the 2011 Venice Biennial.

*Zarina: Paper Like Skin* is made possible by a major gift from Susan Steinhauser and Daniel Greenberg/The Greenberg Foundation. Generous support was also provided by the E. Rhodes and Leona B. Carpenter Foundation, Susie Crippen, the LLWW Foundation, and by Catherine Glynn Benkaim and Barbara Timmer.

## CATALOGUE & PUBLIC PROGRAMS

*Zarina: Paper Like Skin* will be accompanied by a fully illustrated catalogue with essays by exhibition curator Allegra Pesenti, curator at the Grunwald Center for the Graphic Arts, Hammer Museum; Aamir Mufti, professor of comparative literature at UCLA; and Sandhini Poddar, assistant curator of Asian art at the Guggenheim Museum in New York. The exhibition will be accompanied by several free public programs. Visit [www.hammer.ucla.edu](http://www.hammer.ucla.edu) for details.

## **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](http://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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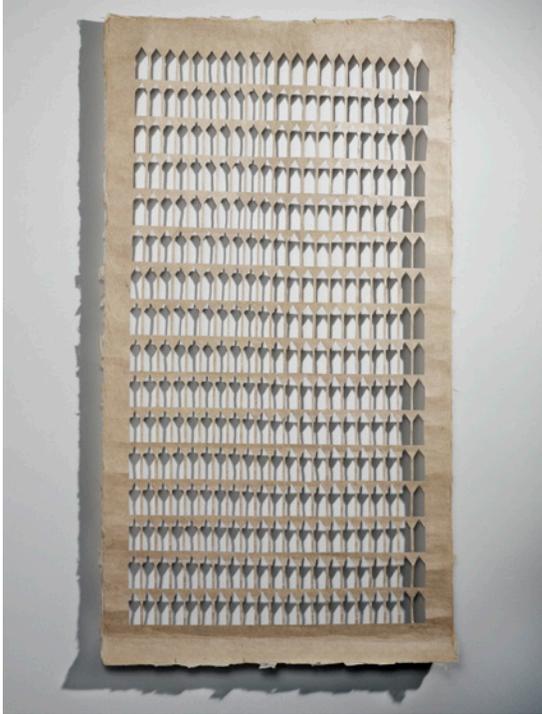
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1. ZARINA. *DOOR*, 1969. RELIEF PRINT FROM COLLAGED WOOD, PRINTED IN BURNT UMBER ON INDIAN HANDMADE PAPER. EDITION 5/10. 29 1/4 X 21 7/8 IN. (74.3 X 55.6 CM). COURTESY OF THE ARTIST AND LUHRING AUGUSTINE, NEW YORK. PHOTOGRAPH: ROBERT WEDEMEYER.

2. ZARINA. *KISS*, 1968. RELIEF PRINT FROM COLLAGED WOOD, PRINTED IN BLACK AND BURNT UMBER ON BFK WHITE PAPER. EDITION 3/10. 30 X 20 3/8 IN. (76.2 X 51.8 CM). COURTESY OF THE ARTIST AND LUHRING AUGUSTINE, NEW YORK. PHOTOGRAPH: ROBERT WEDEMEYER.

3. ZARINA. *UNTITLED*, 1970. RELIEF PRINT FROM COLLAGED WOOD, PRINTED IN BURNT UMBER ON INDIAN HANDMADE PAPER. EDITION 1/10. 30 X 22 IN. (76.2 X 55.9 CM). UCLA GRUNWALD CENTER FOR THE GRAPHIC ARTS, HAMMER MUSEUM. PURCHASED WITH FUNDS PROVIDED BY THE HELGA K. AND WALTER OPPENHEIMER ACQUISITION FUND. PHOTOGRAPH: ROBERT WEDEMEYER.

4. ZARINA. *UNTITLED*, 1970. RELIEF PRINT FROM COLLAGED WOOD, PRINTED IN BLACK ON INDIAN HANDMADE PAPER. EDITION 6/10. 29 7/8 X 22 IN. (75.9 X 55.9 CM). UCLA GRUNWALD CENTER FOR THE GRAPHIC ARTS, HAMMER MUSEUM. PURCHASED WITH FUNDS PROVIDED BY THE HELGA K. AND WALTER OPPENHEIMER ACQUISITION FUND. PHOTOGRAPH: ROBERT WEDEMEYER.



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5. ZARINA. *SHADOW HOUSE*, 2006. CUT NEPALESE PAPER. 69 X 39 IN. (175.3 X 99.1 CM). UCLA GRUNWALD CENTER FOR THE GRAPHIC ARTS, HAMMER MUSEUM. PURCHASED WITH FUNDS PROVIDED BY THE HELGA K. AND WALTER OPPENHEIMER ACQUISITION FUND. PHOTOGRAPH COURTESY OF LUHRING AUGUSTINE, NEW YORK ©LAMAY PHOTO.

6. ZARINA. *BLINDING LIGHT*, 2010. OKAWARA PAPER GILDED WITH 22-CARAT GOLD LEAF. 72 1/2 X 36 1/2 IN. (184.2 X 92.7 CM). COURTESY OF THE ARTIST AND LUHRING AUGUSTINE, NEW YORK. PHOTOGRAPH: ROBERT WEDEMEYER.

7. ZARINA. *DIVIDING LINE*, 2001. WOODCUT PRINTED IN BLACK ON INDIAN HANDMADE PAPER MOUNTED ON ARCHES COVER WHITE PAPER. EDITION 16/20. 25 3/4 X 19 3/4 IN. (65.4 X 50.2 CM) (SHEET); 16 X 13 IN. (40.6 X 33 CM) (IMAGE). UCLA GRUNWALD CENTER FOR THE GRAPHIC ARTS, HAMMER MUSEUM. PURCHASED WITH FUNDS PROVIDED BY THE FRIENDS OF THE GRAPHIC ARTS. PHOTOGRAPH: ROBERT WEDEMEYER.

8. ZARINA. *POOL I*, 1980. CAST PAPER WITH TERRA-ROSA PIGMENT. EDITION 2/3. 21 1/4 X 21 1/4 X 2 3/4 IN. (54 X 54 X 7 CM). COURTESY OF THE ARTIST AND LUHRING AUGUSTINE, NEW YORK. PHOTOGRAPH: ROBERT WEDEMEYER.

HAMMER

ZARINA: PAPER LIKE SKIN

SEPTEMBER 30 - DECEMBER 30, 2012



9. THESE CITIES BLOTTED INTO THE WILDERNESS (ADRIENNE RICH AFTER GHALIB), 2003. GROZNY, SARAJEVO, SREBRENICA, BEIRUT, JENIN, BAGHDAD, KABUL, AHMEDABAD, NEW YORK. PORTFOLIO OF 9 WOODCUTS WITH URDU TEXT PRINTED IN BLACK ON OKAWARA PAPER AND MOUNTED ON SOMERSET PAPER. EDITION 16/20; SHEET SIZE: 16 1/4 X 14 1/4 IN. (41.3 X 36.2 CM); IMAGE SIZE VARIABLE. COURTESY OF THE ARTIST AND LUHRING AUGUSTINE, NEW YORK. PHOTOGRAPHY: ROBERT WEDEMEYER.

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Morgan Kroll, Public Relations Associate, 310-443-7016, [mkroll@hammer.ucla.edu](mailto:mkroll@hammer.ucla.edu)

**THE HAMMER MUSEUM IS THE ONLY WEST COAST VENUE FOR  
*GRAPHIC DESIGN: NOW IN PRODUCTION*  
On view September 30, 2012 – January 6, 2013**

Los Angeles—The Hammer Museum will present the exhibition *Graphic Design: Now in Production* from September 30, 2012 through January 6, 2013. Organized by the Walker Art Center in Minneapolis and the Smithsonian’s Cooper-Hewitt, National Design Museum in New York, the exhibition explores some of the most vibrant graphic design work produced since 2000, including posters, books, magazines, identity and branding, information graphics, typography and typefaces, and film and television title graphics. The Hammer is the third stop in a national tour of the exhibition, which debuted at the Walker Art Center in fall 2011 and was most recently presented by Cooper-Hewitt on Governors Island. The lead curators of *Graphic Design: Now in Production* are Andrew Blauvelt, curator of architecture and design at the Walker Art Center, and Ellen Lupton, senior curator of contemporary design at Cooper-Hewitt. The Hammer’s presentation is organized by Brooke Hodge, director, exhibition management and publications.

“The Hammer is so pleased to be the only west coast venue for *Graphic Design: Now in Production*, the first survey exhibition of graphic design in the 21st century,” says Hammer director Annie Philbin. “With the advent of recent technology and increased accessibility to software and tools, design has undergone a revolutionary democratization. This exhibition highlights the creative process of design as it extends beyond the professional studio to include the design and production of blogs, print-on-demand publications, as well as the venerable realm of poster design.”

Graphic design is the art and practice of visual communication. Designers use color, typography, images, symbols and systems to make the surfaces around us come alive with meaning. Today the field is shifting and expanding in unprecedented ways, as new technologies and social movements are changing the way people make and consume media. Public awareness of graphic design has grown enormously during the past two decades through the revolutions in desktop computing and networked communication, which have also fueled tremendous growth in the profession.

The exhibition is organized around seven themes: **Posters**, **Magazines**, **Books**, **Information Design**, **Branding**, **Typography**, and **Film and Television Titles**.

## **Posters**

The poster is the most iconic form of graphic design, with its roots in the early advertising culture of the 19th century. Today, designers create posters to actively investigate the genre itself through self-initiated projects. Experimental approaches to the poster encourage user-generated messages and explore digital, mechanical, and handmade techniques. This section includes an interactive digital poster wall display by the Dutch design collective Lust; Albert Exergian’s posters based on American television classics; Jürg Lehnli’s Empty Words project, a machine for making die-cut posters; and Anthony Burrill’s typographic woodblock and silkscreen posters proclaiming messages such as “Oil and Water Do Not Mix,” printed with ink made from spilled Gulf of Mexico oil.

## Magazines

With the rapid growth of digital formats, publishers are rethinking the traditional magazine by exploiting the explosion of niche audiences and new digital formats, print-on-demand, and online distribution networks. This section was curated by Jeremy Leslie, creative director of the blog magCulture, which explores issues and trends in publication design.

Among the projects on view are Jop van Bennekom's *Fantastic Man* and *The Gentlewoman*; Karen, an independent magazine-maker who applies a highly personal blog-like sensibility to content creation; Hannerie Visser's *Afro* magazine from South Africa, which reimagines the form of the magazine itself; and Pedro Fernandes' design of *I*, a Portuguese newspaper that incorporates the visual vocabulary of magazines.

## Books

The role of the designer in the publishing process during the past 20 years has dramatically shifted to be more inclusive in terms of authoring, editing, and self-publishing. This section features work by David Pearson, whose Pocket Penguin book titles reinvigorated the publisher's classic backlist; the print-on-demand experiments of James Goggin; Irma Boom's innovative book designs, and McSweeney's books and magazines, which employ typography, layout, and production to enhance the experience of reading.

## Information Design

Information designers serve as storytellers, journalists, and translators, seeking to organize data in understandable, engaging, and memorable ways. This section includes work by the Boston-based studio Sosolimited, whose real-time installation analyzes language from broadcast television to create dynamic typographic displays; information displays created by the *New York Times*' Graphics Department that tell the news stories of today; Catalogtree's interactive iPad app about the "flash crash" of the American financial markets; and David McCandless' *Mountain and Molehills*, a statistical representation of media "scare" stories of the past decade—from Y2K to SARS.

## Branding

More than just a logo, a brand also consists of a larger visual and verbal identity as well as the perceived values that both define and set apart an organization, community or even an individual. Designers approach branding as a narrative-driven experience, evoking an emotional response and solidifying the relationship between a company and consumers. This section was curated by Armin Vit and Bryony Gomez-Palacio, operators of the blog Brand New, which tracks the ever-changing world of brand makeovers and corporate identity programs.

Highlights include Ji Lee's logo preservation project, which documents the use of the twin towers of the World Trade Center to brand numerous New York City area businesses; a new project commission from design researchers Metahaven about the use of social media as a powerful form of communication and control; and experimental identities for cultural institutions, created by Stefan Sagmeister, Mevis & Van Deursen, and Maureen Mooren, among others.

## Typography

Typography is the creation of letterforms and other characters that give visual form to the spoken and written word. The personal computer revolution of the 1980s introduced typography to the general public and the availability of font design software in the 1990s fueled a renaissance in typeface design.

Featured works on view in this section include Process Type's Anchor, Peter Bilak's History, and Lineto's Akkurat, as well as posters and other artifacts created by M/M (Paris), Antoine + Manuel, Marian Bantjes, Oded Ezer and Farhad Fozouni.

### Film and Television Titles

Film and television titles are mini narratives that give viewers insight into what is to come and what has already happened. This section will feature television and film titles curated by Ian Albinson, co-founder of the website [artofthetitle.com](http://artofthetitle.com), created by some of the leading motion graphic designers practicing today.

### Catalogue

An extensively illustrated, 240-page catalogue produced by the Walker Art Center accompanies the exhibition. Conceived as a visual compendium, the catalogue features project details, artists' statements, and excerpts from interviews and published manifestos. Original essays discuss the changing nature of design labor, work and value; the expanding roles that designers are assigning themselves in the production process; the varied definitions and theoretical framework that informs the notion of the designer as producer; the role graduate programs have played in development of systematic creativity; and the blurred nature of designing, writing and reading in the age of user-generated content; desktop production; and systems of self-publishing.

### Credit

*Graphic Design: Now in Production* is co-organized by the Walker Art Center, Minneapolis, and the Smithsonian's Cooper-Hewitt, National Design Museum, New York. Lead curators are Andrew Blauvelt, curator of architecture and design at the Walker Art Center, and Ellen Lupton, senior curator of contemporary design at Cooper-Hewitt.

### Public Programs

*Graphic Design: Now in Production* will be accompanied by a robust schedule of free public programs. Visit [hammer.ucla.edu](http://hammer.ucla.edu) for a complete schedule.

### Exhibition Tour

Following the exhibition's presentation at the Hammer Museum, *Graphic Design: Now in Production* will continue to travel. Confirmed travel venues include:

- Grand Rapids Art Museum, Grand Rapids, Mich., Feb. 1, 2013–April 28, 2013
- Contemporary Arts Museum, Houston, July 20, 2013–Sept. 29, 2013
- Southeastern Center for Contemporary Art, Winston-Salem, N.C., Oct. 18, 2013–Feb. 23, 2014
- Museum of Art, Rhode Island School of Design, Providence, R.I., March 28, 2014–Aug. 10, 2014

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GRAPHIC DESIGN:  
NOW IN PRODUCTION

SEPTEMBER 30, 2012 - JANUARY 6, 2013



1. ANTHONY BURRILL. *OIL & WATER DO NOT MIX*, 2010. CONCEIVED AND PRODUCED IN COLLABORATION WITH HAPPINESS, BRUSSELS. COURTESY THE ARTIST. © COURTESY THE ARTIST.



2. JOP VAN BENNEKOM. *THE GENTLEWOMAN*, ISSUE 3, SPRING/SUMMER 2011. COURTESY THE PUBLISHER. © COURTESY THE PUBLISHER.



3. LAURENZ BRUNNER. *AKKURAT*, 2005. COURTESY LINETO. © LINETO.

HAMMER

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4. CHRISTOPHER CLARK. *WEB TYPOGRAPHY FOR THE LONELY: CLUSTER*, 2011. POSTER. COURTESY THE ARTIST. © CHRISTOPHER CLARK.



5. FORSMAN & BODENFORS, WITH EVELINA BRATELL (STYLIST) AND CARL KLEINER (PHOTOGRAPHER). *HOMEMADE IS BEST*, 2010. COURTESY FORSMAN & BODENFORS. © FORSMAN & BODENFORS.

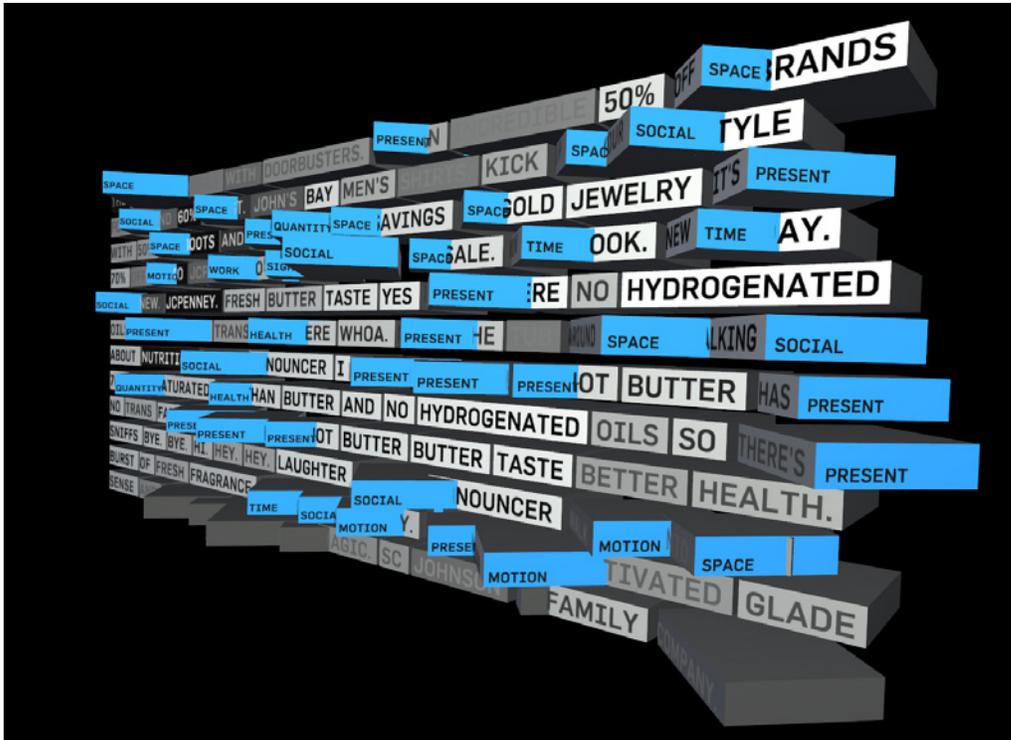


6. DAVID BENNEWITH. *CHURCHWARD INTERNATIONAL TYPEFACES*, 2009. PHOTO BY FRANZ VOS, JAN VAN EYCK ACADEMIE AND COURTESY THE ARTIST. © DAVID BENNEWITH.

# HAMMER

## GRAPHIC DESIGN: NOW IN PRODUCTION

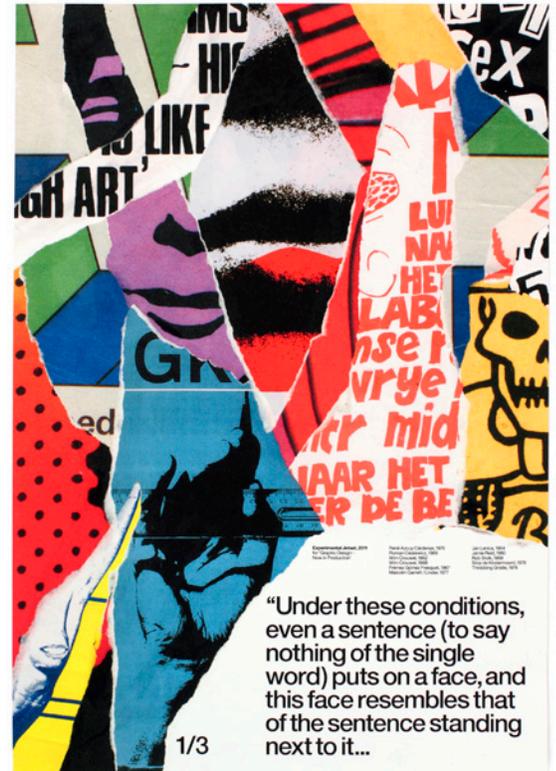
SEPTEMBER 30, 2012 - JANUARY 6, 2013



7. JUSTIN MANOR, JOHN ROTHENBERG, AND ERIC GUNTHER. *SET TOP BOX*, 2010. COURTESY SOSOLIMITED. © SOSOLIMITED.

8. FELIX BURRICHTER AND DYLAN FRACARETA. *PIN-UP*, ISSUE 10, SPRING/SUMMER 2011. COURTESY THE PUBLISHER. © COPYRIGHT THE PUBLISHER.

9. EXPERIMENTAL JETSET. *STATEMENT AND COUNTER-STATEMENT*, 2011. COURTESY THE ARTISTS. © EXPERIMENTAL JETSET.



“Under these conditions, even a sentence (to say nothing of the single word) puts on a face, and this face resembles that of the sentence standing next to it...”

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Contact: Sarah L. Stifler, Hammer Communications, 310-443-7056, [sstifler@hammer.ucla.edu](mailto:sstifler@hammer.ucla.edu)

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](http://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](http://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.

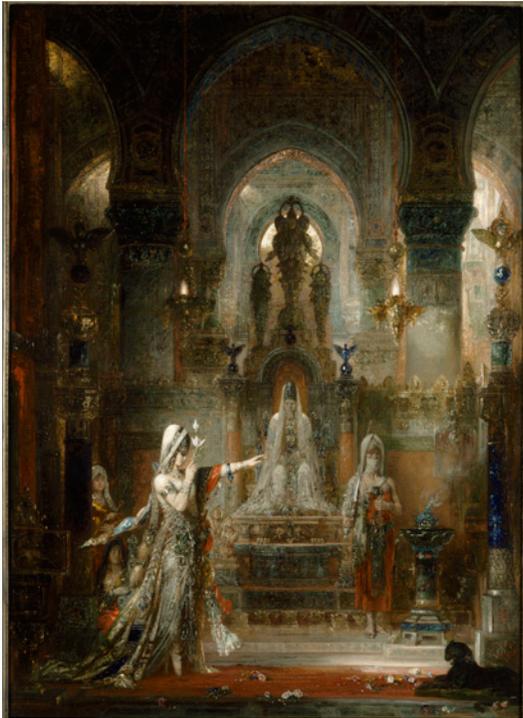
**Location/Parking:** The Hammer is located at 10899 Wilshire Boulevard, at Westwood Boulevard. Parking is available under the Museum. Rate is \$3 for three hours with Museum validation. Bicycles park free.

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

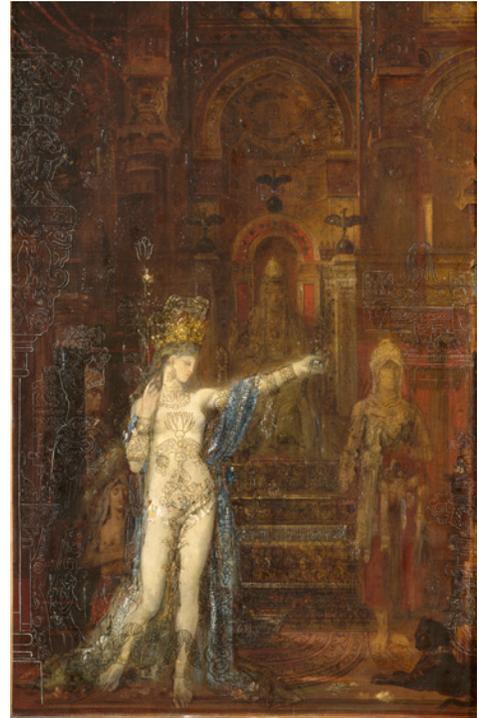
HAMMER

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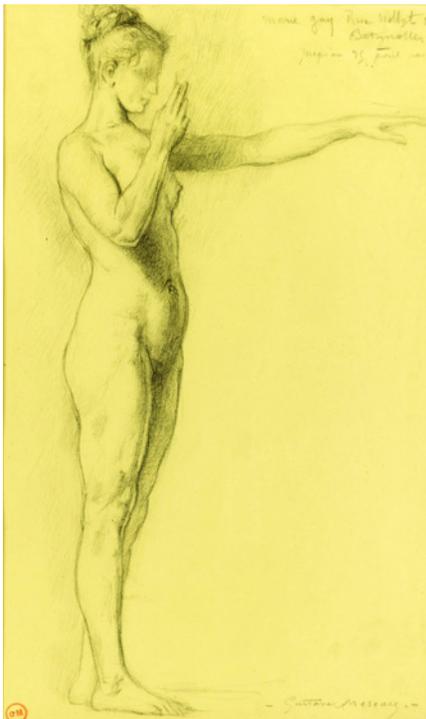
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5. GUSTAVE MOREAU (FRENCH, 1826-1898). *SALOME DANCING*, CA. 1876. GRAPHITE; 5 1/16 X 4 5/16 IN. (12.9 X 10.9 CM). MUSÉE GUSTAVE MOREAU, PARIS. PHOTO: TONY QUERREC © REUNION DES MUSÉES NATIONAUX /ART RESOURCE, NY.



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.