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Hammer Museum Announces Details of Newly Named Spaces

Recognizing Major Campaign Gifts from the Anthony and Jeanne Pritzker Family Foundation, Erika J Glazer, Susan Bay Nimoy, and Wallis Annenberg



Top Left: Pritzker Family Commons, courtesy Michael Maltzan Architecture. Top Right: Erika J Glazer Gallery, photo by Brian Forrest. Bottom Left: Susan Bay Nimoy and Leonard Nimoy Studio, photo by Eric Staudenmaier. Bottom Right: Preliminary rendering of the new Annenberg Terrace, courtesy Michael Maltzan Architecture.

(Los Angeles, CA) —The Hammer Museum at UCLA announced today the naming of four prominent spaces in honor of major contributions to its capital campaign. Gifts from the **Anthony and Jeanne Pritzker Family Foundation**, **Erika J Glazer**, **Susan Bay Nimoy**, and **Wallis Annenberg** will each be recognized with the naming of a signature space at the museum that represents a core aspect of the Hammer’s wide-ranging activities—exhibitions, education, public programs, and community engagement.

The Hammer announced its \$180 million campaign in February 2018 with a \$30 million lead gift from Los Angeles philanthropists **Lynda and Stewart Resnick** and a \$20 million gift from **Marcy Carsey**, chair of the museum’s board of directors. To date, the museum has raised more than \$130 million

toward its campaign goal, which will support an expansion of the museum's endowment and a physical transformation of its facility. The ambitious building project is helmed by architect Michael Maltzan and will continue in phases through 2020.

"I am incredibly grateful to the community of artists, friends, and patrons who have supported the Hammer's expanding presence and importance in Los Angeles," said Ann Philbin, director of the Hammer Museum. "Announced only a few months ago, our capital campaign has tremendous momentum thanks to the leadership and generosity of our donors, including Tony and Jeanne Pritzker, Erika Glazer, Susan Bay Nimoy, and Wallis Annenberg."

"Under the direction of Annie Philbin, the Hammer has staked its claim as an artistic force and a dynamic cultural center—for the UCLA community as well as national and international audiences," said Tony Pritzker, who is co-chair of UCLA's Centennial Campaign and a member of the Hammer's board of directors. "UCLA is a world-class university in so many fields—and the arts are unquestionably one of them."

Anthony and Jeanne Pritzker are longtime supporters of the Hammer, with a special focus on building the museum's family and academic programs. In recognition of a \$12.5 million campaign gift from the Anthony and Jeanne Pritzker Family Foundation, the museum's central courtyard will be named the **Pritzker Family Commons**. As the social heart of the museum, the Pritzker Family Commons serves as a daily gathering place for the community, and as the site of major events throughout the year, including the Hammer's annual Family Day, the UCLA Game Art Festival, and the popular KCRW summer concert series. Earlier this year, the Pritzkers also made a gift of \$10 million to the university to establish the UCLA Pritzker Center for Strengthening Children and Families.

Erika J Glazer, also on the museum's Board of Directors, has been a longtime champion of education, social justice, and the arts in Los Angeles. In 2014, she and fellow supporter Brenda R. Potter made transformative gifts to underwrite free admission for all visitors to the Hammer. Glazer's latest gift of \$8 million to the campaign will be recognized in the naming of the **Erika J Glazer Gallery**, a major 4,200-square-foot gallery that was renovated and expanded during the first phase of the museum's transformation. The gallery re-opened in January 2017 with the exhibition *Dubuffet Drawings, 1935–1962* and currently houses *Stones to Stains: The Drawings of Victor Hugo*.

With the premiere of *Made in L.A. 2018* in June, the Hammer debuted the new **Susan Bay Nimoy and Leonard Nimoy Studio**, named in honor of a \$7.5 million gift from Susan Bay Nimoy, a founding member of the museum's board of overseers. The flexible, 2,850-square-foot space offers a contemporary new venue for dance, music, readings, screenings, and other public programs. Previously a raw black-box space, Michael Maltzan Architecture's redesign adds a large exterior window overlooking Westwood Boulevard and a folding glass wall that opens to the courtyard. The Nimoy Studio has already hosted a wide range of programs, including performances by choreographers Flora Wiegmann and taisha paggett as part of *Made in L.A.*

Named in recognition of a \$7.5 million gift from the Annenberg Foundation, the Hammer Museum's new **Wallis Annenberg Terrace** will become a year-round space for education, programs, events, and installations. The dramatic renovation of the third-floor terrace overlooking Lindbrook Drive will include a complete glass enclosure system that, as with the Nimoy Studio, allows the terrace to function as a

stand-alone venue or remain open to the activity of the courtyard. Construction for the Wallis Annenberg Terrace and the next phase of the Hammer's transformation will begin this fall, with the terrace scheduled to open in the spring of 2019.

The Hammer's campaign has also received numerous gifts of \$1 million to \$5 million, including generous donations from the **Y & S Nazarian Family Foundation; Audrey Irmas; Leslie and Bill McMorrow; Chara Schreyer; Jiwon Choi and Steven Song; Linda Janger; The Ahmanson Foundation;** and **Beth Rudin DeWoody and The May and Samuel Rudin Family Foundation;** as well as support from **Dori Peterman Mostov and Charles H. Mostov** and **Michael Rubel and Kristin Rey.**

Starting with the renovation of the museum's exhibition galleries in 2017, the Hammer's transformation will continue in phases through 2020 under the direction of architect Michael Maltzan, and will culminate with a dramatic new presence for the museum on Wilshire Boulevard. The project will add 40,000 square feet of new space for the collection, exhibitions, and public programs; create 60 percent more gallery space and 20,000 square feet of enhanced public space; and establish a visible new presence along Wilshire Boulevard featuring a new corner entrance, a terrace at Glendon Avenue, and a large-scale exhibition gallery on the site currently occupied by a branch of City National Bank. The museum will remain free and open to the public throughout construction.

ABOUT THE HAMMER MUSEUM

The Hammer Museum is part of the School of the Arts and Architecture at UCLA, and offers exhibitions and collections that span classic to contemporary art, as well as programs that spark meaningful encounters with art and ideas. Through a wide-ranging, international exhibition program and the biennial, Made in L.A., the Hammer highlights contemporary art since the 1960s, especially the work of emerging and under recognized artists. The exhibitions, permanent collections, and nearly 300 public programs annually—including film screenings, lectures, symposia, readings, music performances, and workshops for families—are all free to the public.

The Hammer Museum building was designed by Edward Larrabee Barnes, and has over the last decade been enhanced and renovated by Michael Maltzan Architecture. The adjoining office tower building, now owned by UCLA, was designed by architect Claud Beelman, a leader in the Art Deco and Modern movements on the West Coast in the middle of the last century.

HAMMER MUSEUM INFORMATION

Admission to all exhibitions and programs at the Hammer Museum is free, made possible through the generosity of benefactors Erika J Glazer and Brenda R. Potter.

Hours: Tuesday–Friday 11 a.m.–8 p.m., Saturday & Sunday 11 a.m.–5 p.m. Closed Mondays and national holidays. Hammer Museum, 10899 Wilshire Boulevard at Westwood, Los Angeles. Onsite parking \$6 (maximum 3 hours) or \$6 flat rate after 6 p.m. Visit hammer.ucla.edu for details or call 310-443-7000.

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