

**For Immediate Release:** September 4, 2012

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

## HAMMER MUSEUM PRESENTS THREE DAYS OF AI WEIWEI DOCUMENTARIES

Free screenings include *Ai Weiwei: Never Sorry* & *Disturbing the Peace*



Left-right. Dir. Ai Weiwei. Still from *Disturbing the Peace* (老妈蹄花), 2009. Run time 78 min; Dir. Ai Weiwei. Still from *Beijing: The Third Ring*, 2005. Run time 66 min.

Los Angeles—The Hammer Museum presents three days of documentaries about and by China's most famous international artist and its most outspoken domestic critic—Ai Weiwei. Ai's detainment for three months in a secret detention center sparked a global outcry from human rights activists and the art world. Free admission.

### Monday, September 24, 7:30PM

#### *Ai Weiwei: Never Sorry*

*Ai Weiwei: Never Sorry* is the inside story of a dissident for the digital age who inspires global audiences and blurs the boundaries of art and politics. First-time director Alison Klayman gained unprecedented access to Ai while working as a journalist in China. Her detailed portrait provides a nuanced exploration of contemporary China and one of its most compelling public figures. (2012, Dir. Klayman, 91 min.)

### Tuesday, September 25, 11AM–8PM

#### *Chang'an Boulevard*

This film is a record of Chang'an Boulevard at a sequence of measured distances along its 45 kilometers length from east to west. At each measured increment, the artist records a single frame for one minute. The whole film is composed of 608 one-minute segments. Beijing, the capitol of China for over 600 years, has a prime architectural orientation and order to its urban fabric. The structure of the city is divided in half by Chang'an Boulevard along the east-west axis. After 1949, Chang'an Boulevard and the heart of the city, Tiananmen Square, became China's main cultural political center and landmark. The film records the city through the transformation of urban landscape. The act of recording is minimal: it is filmed in a peaceful, quiet manner, focusing on the nature of time and pure observation. The work reveals Beijing as an organic whole, capturing the rhythms of the city, its social structure, cityscape, socialist-planned economy, capitalist market, political power center, commercial buildings, and industrial units as pieces of a multi-layered urban collage. (2004, Dir. Ai, 613 min.)

**Tuesday, September 25, 7:30PM**

***Disturbing the Peace***

Ai documents the trial of the journalist and civil rights advocate Tan Zuoren, who investigated government corruption when a school building collapsed during the 2008 Sichuan earthquake, killing 512 students. Tan was charged with “inciting subversion of state power” and sentenced to five years in prison. (2009, Dir. Ai, 78 min.)

**Wednesday, September 26, 11AM-8PM**

***Beijing: The Second Ring***

***Beijing: The Third Ring***

*Beijing: The Second Ring* is a document of the two opposite views of traffic flow on 33 bridges along Beijing’s Second Ring. The artist records a single frame for one minute for each view on the bridge. The entire piece is made up of 66 segments, entirely shot on cloudy days. The Rings—or traffic loops—are important urban structural elements of Beijing. The circular rings govern the whole spatial organization of the City’s urban fabric. Like the Chang’an Boulevard piece, the act of recording is minimal, focusing on the process of pure observation and the nature of time. The film documents the historic aspects of the city, modern development, its nearly 13 million people, mass transport, and the urban reality that defines Beijing. (2005, Dir. Ai, 110 min.)

*Beijing: The Third Ring* is a document of the two opposite views of traffic flow on 55 bridges along Beijing’s Third Ring. The entire piece is made up of 110 segments. As opposed to *Beijing: The Second Ring*, which was entirely shot on cloudy days, the segments of this film were shot on sunny days. (2005, Dir. Ai, 66 min.)

**Wednesday, September 26, 7:30PM**

***One Recluse***

In June 2008, Yang Jia carried a knife, a hammer, a gas mask, pepper spray, gloves and Molotov cocktails to the Zhabei Public Security Branch Bureau and killed six police officers, injuring another police officer and a guard. He was arrested on the scene, and was subsequently charged with intentional homicide. In the following six months, while Yang Jia was detained and trials were held, his mother mysteriously disappeared. *One Recluse* is a documentary that traces the reasons and motivations behind the tragedy and investigates a trial process filled with shady cover-ups and questionable decisions. The film provides a glimpse into the realities of a government-controlled judicial system and its impact on the citizens’ lives. (2010, Dir. Ai, 120 min.)

ALL HAMMER PUBLIC PROGRAMS ARE FREE. Hammer members receive priority seating, subject to availability. Reservations not accepted, RSVPs not required. Parking is available under the museum for \$3 after 6:00pm.

## **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 Hammer's newest collection, the Hammer Contemporary Collection, is highlighted by works on paper, particularly drawings and photographs from Southern California. 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 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. The Museum is easily accessible via public transportation.

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