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The Hammer Museum Presents *All of this and nothing*
Sixth biennial invitational to highlight Los Angeles and international artists
 On view January 30 – April 24, 2011



Left-right: Fernando Ortega. *Hummingbird induced to a deep sleep*, 2006. Video, color, silent. 61 minutes, 37 seconds. Courtesy of the artist and kurimanzutto, Mexico City. Charles Gaines. *Black Panther* (1966), 2008. Graphite on paper. 62 1/2 x 45 1/16 in. (158.8 x 114.5 cm). Courtesy of the artist and Kent Fine Art, New York. Jorge Macchi. *Vanishing Point*, 2005. Acrylic paint on paper. Dimensions variable. Collection of Michael Krichman and Carmen Cuenca, San Diego.

Los Angeles – *All of this and nothing* is the sixth in the Hammer Museum's biennial invitational exhibition series, which highlights work of Los Angeles-based artists, both established and emerging, alongside a number of international artists. *All of this and nothing* features more than 60 works, much of it created for the exhibition, by fourteen artists: **Karla Black, Charles Gaines, Evan Holloway, Sergej Jensen, Ian Kiaer, Jorge Macchi, Dianna Molzan, Fernando Ortega, Eileen Quinlan, Gedi Sibony, Paul Sietsema, Frances Stark, Mateo Tannatt** and **Kerry Tribe**.

"The Hammer's preceding Invitationals have all offered a glimpse into a specific trend in current art practices—*All of this and nothing* similarly highlights a philosophical and aesthetic sensibility that appears to be shared by many artists at this moment," says Hammer director Ann Philbin. "The work unfolds with a quiet, slow reveal and it is the temporal and the transitory nature of human experience that these artists are exploring."

The first major exhibition at the Hammer to be curated jointly by the museum's chief curator, **Douglas Fogle** and senior curator **Anne Ellegood**, this exhibition presents a wide range of media including painting, sculpture, drawing, installation, sound, performance, and the moving image. The artists explore fundamental questions about our experiences of existing in the world and in the potential for art to reveal the mysterious and the magical. Reaching beyond exclusively visual references, many works incorporate aspects of music, literature, science, mathematics, sound, or time into their subject matter or structure. This group of intergenerational artists closely considers the process of art-making in their work by playing with scale, the ephemeral quality of their materials, the nature of time and language, and the relationships between the objects that they create. Their work explores ideas of disappearance and reemergence, of shifting visibilities, as well as the beauty found in the everyday. These artists resist notions of autonomy and completeness in

favor of openness to multiple interpretations over time. For them the value of the work resides more in the process of its making than in the resulting objects.

“When Anne and I first started talking about this show we realized that many of the artists we were both interested in have an incredible ability to find the poetic in everyday objects and materials. We wanted to explore the many ways their work engenders curiosity and expands perception,” says chief curator Douglas Fogle.

Whether using the floor as a canvas in order to build up topographies of powdered pigment (Karla Black), sewing fabrics onto canvases instead of using paint (Sergej Jensen), taking apart the language of political manifestos and translating them into musical scores (Charles Gaines), reinvesting mundane materials such as cardboard and packing materials with a new aesthetic life (Gedi Sibony), or exploring the structural language of film in an analysis of the subjective nature of memory and time (Kerry Tribe), these artists conceptually and emotionally invest simple (and sometimes found) materials with a newfound poetic meaning while offering a thoughtful meditation on the fragility of our lives and the objects that make up the world around us.

“*All of this and nothing* is also the first major example of the ongoing programmatic collaboration between the Hammer and LA><ART,” remarks senior curator Anne Ellegood. “We are very pleased to have worked closely with Lauri Firstenberg and her team on additional installations at LA><ART by three artists in our exhibition. In terms of square footage, this is the largest Invitational to date.”

The exhibition—situated in the Hammer’s Galleries I and II, as well as in the newly designed G6 gallery on the courtyard level, the lobby gallery, and the renovated video gallery—will give each artist his or her own space in the exhibition. Each artist has a substantial presence in the show, some taking over entire galleries with large installations or groupings of new works, while others share galleries in meaningful juxtapositions with one another.

LA><ART INSTALLATIONS

As part of the museum’s on-going collaborations with LA><ART, three artists included in *All of this and nothing* will have projects on view at LA><ART. **Kerry Tribe** will have an installation in the gallery (February 5 - April 24), **Dianna Molzan** on the building facade (February 5 - April 24), and **Fernando Ortega** will have a billboard project (February 1 - 28). LA><ART is located at 2640 S. La Cienega in Los Angeles. Hours: Tuesday-Saturday, 11am-6pm. There will be an opening reception for these projects one week after the opening weekend at the Hammer, on **Saturday, February 5, 6-8pm**.

PERFORMANCES

The exhibition will also be accompanied by a series of performances by artists in the exhibition.

Wednesday, March 9, 7PM

Performance of *Manifestos* scores by Charles Gaines

Thursday, April 7, 7PM

Performance of Kerry Tribe's *Critical Mass* (performers: Jasmine Woods and Reed Windle)

Sunday, April 17, 2PM

Performance by Frances Stark

Thursday, April 21, 7PM, Closing Bash

Performance by band The Right Wing with Evan Holloway, Stan Kaplan and Jason Meadows

CATALOGUE & PUBLIC PROGRAMS

All of this and nothing is accompanied by a fully illustrated catalogue, published in association with DelMonico•Prestel, and includes essays by Douglas Fogle and Anne Ellegood, artist entries by Corrina Peipon, an artist's project by Charles Long, and a reprint of John Cage's 1959 "Lecture on Nothing." The exhibition will also be accompanied by free public programs, including live music, walkthroughs, films, lectures, and artists' talks. See www.hammer.ucla.edu for details.

HAMMER INVITATIONALS

Hammer Invitationals, inaugurated in 2001 with *Snapshot: New Art from Los Angeles*, is a series of biennial exhibitions dedicated to offering critical, museum-based consideration of recent art. *International Paper* (2003), *THING: New Sculpture from Los Angeles* (2005), winner of the International Association of Art Critics "Best Thematic Show Nationally," *Eden's Edge: Fifteen LA Artists* (2007), and *Nine Lives: Visionary Artists from L.A.* (2009) followed. *All of this and nothing* opens January 30, 2011.

CREDIT

This exhibition has received generous support from The Andy Warhol Foundation for the Visual Arts and Maurice Marciano. Additional support has been provided by Linda and Bob Gersh, Linda and Jerry Janger, Heidi and Erik Murkoff, and Julie and Barry Smooke.

ABOUT THE ARTISTS

Born in Alexandria, Scotland, in 1972, **Karla Black** studied art and philosophy at the Glasgow School of Art. Evoking the natural landscape, Black often uses the floor as a canvas, creating undulating topographies of dirt, powdered pigment and other granulated materials. Black employs simple materials like pigmented plaster powder, sugar paper (a kind of construction paper), cellophane, and ribbon to make sculptures that rise from the floor or are suspended from the ceiling, often embellished with cosmetics like eye shadow and concealer. Black will be representing Scotland at this summer's Venice Biennale. Her work has never been exhibited in Los Angeles.

Charles Gaines has been described as "one of the first, if not the first, African American, to work in the field of conceptual art." Gaines is interested in how one experiences art and derives meaning from it. He focuses on the internal politics that form our ideas and feelings toward art, expressed through linguistic tools such as metaphors and metonyms. Born in Charleston, South Carolina in 1944, Gaines currently resides in Los Angeles and teaches at the California Institute of the Arts.

Evan Holloway was born in La Mirada, California in 1967 and works and lives in Los Angeles. Working primarily in the medium of sculpture but having recently moved into the areas of photography and performance, Holloway's work explores the process of how knowledge is acquired and examines the various systems and processes by which we categorize and understand the world around us. The artist carefully considers the emotional association that viewers make with the works along with the relationship between objects and the physical space they occupy. Holloway will be presenting two new sculptures and two new works from a recent series of diptych photographs.

Sergej Jensen was born in Maglegaard, Denmark, in 1973 and studied at the Städelschule, Hochschule für Bildende Künste, in Frankfurt am Main, Germany. Working with the language and history of painting, Jensen's canvases nonetheless often do not include none or very little paint. Using a range of textiles like burlap, hemp, linen, and silk in their natural state, dyed, or combined with other materials and frequently soiled, stained, or faded, Jensen makes formal abstractions. Best viewed up close and commanding focused attention, his paintings expand our perception and encourage our consideration of the strategies the artist employs to make them.

Ian Kiaer was born in London in 1971 and educated at the Wimbledon and Slade Schools of Art and the Royal College of Art. Kiaer's inventive works involve a combination of found objects with unique drawings, paintings, and sculptures organized into carefully planned compositions. Using ordinary materials to suggest extraordinary narratives, Kiaer's research-based practice results in fragile compositions that explore utopian propositions from the histories of Western art, architecture, and philosophy. For his contribution to the show, Kiaer has made a new work related to Russian architect Konstantin Melnikov's 1929 experimental cylindrical dream house and studio, a subject that he tackled in an earlier work.

Born in Buenos Aires in 1963, **Jorge Macchi's** practice is rooted in conceptual art, embracing multiple mediums, collaborative projects, and rule-based exercises. Macchi studied at the Escuela Nacional de Bellas Artes of Buenos Aires, where he is currently a professor. Using materials like musical sheet music and wire, wallpaper, glass, and newspaper, Macchi creates ephemeral works that explore notions of time and space. By carefully removing content from found materials like maps and newspapers, Macchi creates radically edited documents—delicate drawings that abstract and generalize our experiences of the world, highlighting the universality of experience. Videos, installations, and other means are also taken up by Macchi to deploy his visual poetry, which often touches on ideas of the life cycle, perception, and chance.

Los Angeles-based **Dianna Molzan's** paintings explore established tropes in the language of painting by borrowing the techniques of recognizable historical styles, then attempting to overcome mannerism through radical alterations to the picture plane. Born in Tacoma, Washington, in 1972 and educated at the Universität der Künste, Berlin, Germany; Art Institute of Chicago; and the University of Southern California, Molzan deconstructs and then rebuilds her canvases into wholly original forms that experiment with the painting surface to become sculptural in their presentation. She has made cuts into painted canvases, removed all the vertical strands from the canvas so that the horizontal weave sags toward the floor, built extrusions atop the painting's surface, and exposed the wooden stretchers in her eccentrically-hued explorations into the space of painting.

In his sculptures, photographs, videos, performances, and installations, **Fernando Ortega** (b. Mexico City, 1971) often recreates an event or situation he has observed in the world or arranges a set of parameters and leaves aspects of the work to chance. His works often suggest sound through visual means. Fascinated by the inherent potential of oppositions, reversals, and accidents, in Ortega's work the familiar is replaced with the unexpected, encouraging us to consider the beauty and small mysteries in the everyday. Ortega's interventions into reality privilege ideas over objects, often conjuring something magical from the mundane.

Photographer **Eileen Quinlan** was born in 1972 in Boston and lives and works in New York City. Quinlan is interested in how photography operates in our world—its ability to record fact and create illusion at the same time. Using traditional, non-digital photography, Quinlan borrows the techniques of commercial photography in her studio to create illusory abstract images using smoke machines, colored lights, and mirrors that reveal as much as they keep hidden. Interested in photography's modes of construction, distribution, and presentation, Quinlan's diverse practice incorporates both set-up studio sessions and shooting out in the world and includes abstraction and representation, black-and-white and color, and a variety of print sizes.

Gedi Sibony was born in New York in 1973 and educated at Brown University, Skowhegan School of Painting and Sculpture, and Columbia University. Using primarily found discarded remnants, Sibony minimally alters raw materials that are often associated with building construction, including drywall, wood, cardboard, and carpet. Through their quiet, unusual placement, Sibony affects subtle shifts in the surrounding architecture. Sibony lives and works in New York.

Paul Sietsema works with film, sculpture, and drawing to explore how imagery and materiality affect our understanding of culture and history. Building detailed sculptures of existing objects to film and draw, his work often goes from three-dimensions to two. He will be presenting a new film, *Anticultural Positions* that slowly and methodically examines the work table from his studio, as well as several new drawings. Sietsema was born in Los Angeles in 1968 and he currently splits his time between Berlin and Los Angeles.

Language is both a medium and a subject in the work of **Frances Stark**, whose works on paper and sculptures explore the potential and the limits of language. Fascinated by language's ability to both inscribe and confuse meaning, her work explores art's capacity for communication, and interpretation in works that often take up the subject of the artist's studio and working processes. Stark will be presenting two new large-scale drawing and collage pieces. Born in 1967 in Newport Beach, California, Stark also publishes her essays, notes, and poems in conventional book form.

Born in Los Angeles in 1979 and educated at the Cooper Union for the Advancement of Science and Art and the University of California, Los Angeles, **Mateo Tannatt** makes sculptures, paintings, photographs, videos, prints, and performances inspired by everyday urban experiences and the quotidian sites in which inspiration or creativity occur. Carefully positioning objects in diverse mediums adjacent to one another in what he calls "landscapes of objects," Tannatt creates a fragmentary and associative narrative that remains esoteric and incomplete.

Based in Los Angeles, **Kerry Tribe** was born in 1973 in Boston, Massachusetts, and studied semiotics at Brown University and art at the Whitney Independent Study Program and the University of California, Los Angeles. Her film and video works are meditations on cognition, using image, text, and sound to explore what she calls “the phenomenology of memory.” Influenced by the structuralist filmmakers of the 1960s and 1970s, her works use varying approaches to installation so that the subject of the work is often mirrored in its structure. For the exhibition, Tribe will present three recent works—a film, a video, and a sound piece.

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**.

Hours: Tuesday, Wednesday, Friday, Saturday, 11am – 7pm; Thursday, 11am – 9 pm; Sunday, 11am – 5 pm; closed Mondays, July 4, Thanksgiving, Christmas, and New Year’s Day.

Admission: \$7 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 for everyone on Thursdays. Public programs are 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. Bikes park free.

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