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**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 Lehni’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, 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 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

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.

HAMMER

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.

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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.

