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HAMMER PROJECTS: LUCY RAVEN

Los Angeles—Lucy Raven uses animation as the foundation for her explorations into the relationship of still photography to the moving image. During her 2011 Hammer Residency, Raven embarked on an ongoing investigation of the invention, growth, and mainstream acceptance of 3D cinema, from its roots in early animation to the current global infrastructure that has been established to support its newfound popularity. In the process, she began to amass an exhaustive archive of film and sound test patterns. Key to achieving high-quality image and sound, these test patterns are usually seen only by projectionists. Raven’s new works press these esoteric image and sound fragments into use as both raw material and subject-matter unto itself, freighted with the patina of analog cinema in a digital age. Hammer Projects: Lucy Raven will feature three new works that promise to broaden our view of the perceptual potential and depth of meaning to be found in the technologies of photography and moving images. The exhibition is organized by Corrina Peipon, Hammer assistant curator.

Lucy Raven was born in Tucson, Arizona in 1977 and lives in New York City and Oakland, California. Her work has been included in exhibitions and screenings internationally including the Whitney Biennial, Whitney Museum of American Art, New York (2012); 11 Rooms, Manchester International Festival, Manchester, United Kingdom (2011); Documentary Fortnight, Museum of Modern Art, New York (2010); Greater New York, PS1, Long Island City, New York (2010); Sound Design For Future Films, Wexner Center for the Arts, Columbus, Ohio (2010); China Town and Archive, Nevada Museum of Art, Reno, Nevada (2010); Eastern Standard, MASS MoCA, North Adams, Massachusetts (2008); In Practice, Sculpture Center, Long Island City, NY (2007); and Con Air II, Performa Radio, Performa05, New York, NY (2005). Raven is a contributing editor to BOMB magazine, and her writing has appeared in publications such as Rachel Harrison: Museum With Walls (Center for Curatorial Studies, Bard College/Whitechapel Gallery/Portikus, 2010); Deborah Stratman: Tactical Uses of a Belief in the Unseen, (Gahlberg Gallery, 2010); and Inge Morath: The Road to Reno (Steidl, 2006). She was the co-curator with Fionn Meade of Nachleben at the Goethe Institute, New York (2010); co-curator with Regine Basha and Rebecca Gates of The Marfa Sessions at Ballroom Marfa, Marfa, Texas (2008); associate producer on Urbanized (2012); and co-producer of a series of online documentaries for the Oakland Museum of California (2012).
Hammer Projects is a series of exhibitions focusing primarily on the work of emerging artists.

Hammer Projects is made possible by a major gift from The Horace W. Goldsmith Foundation.

Generous support is provided by the Los Angeles County Board of Supervisors through the Los Angeles County Arts Commission and Susan Bay Nimoy and Leonard Nimoy. Additional support is provided by Good Works Foundation and Laura Donnelley; the City of Los Angeles, Department of Cultural Affairs; the Decade Fund; and the David Teiger Curatorial Travel Fund.

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.

Founded by Dr. Armand Hammer in 1990, the museum houses the Armand Hammer Collection of Old Master, Impressionist, and Post-Impressionist paintings and the Armand Hammer Daumier and Contemporaries Collection. Associated UCLA collections include 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 the Franklin D. Murphy Sculpture Garden on the UCLA campus. The Hammer’s newest collection, the Hammer Contemporary Collection, is led by works on paper, particularly drawings and photographs from 1960 to the present.

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.
Biography

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Lucy Raven
September 14–December 20, 2012

In 2009 Lucy Raven completed China Town, an hour-long video that examines the global economy through the lens of copper mining. The video traces the path of copper ore from a mine in Montana to a smelter in China for the production of wire and pipe destined for myriad development projects throughout the country. Following works that consider sociopolitical issues in ChinaTown, her new project examines the uniformity imposed upon mainstream-media imagery. Each 4.48 minutes, looped. All images courtesy of the artist.

Notes
2. From “Notes from the Air,” interview with the artist, by Corrina Peipon, in Lucy Raven, China Town, 11–12 (2012): 326.

Corrina Peipon is an assistant curator at the Hammer Museum.