

For Immediate Release: September 11, 2008

Contact: Sarah L. Stifler, Associate Director, Communications, 310-443-7056, stifler@hammer.ucla.edu

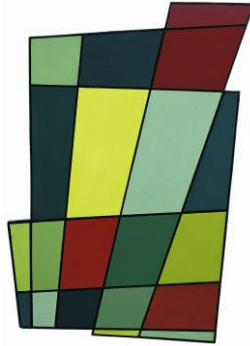
ORANGES AND SARDINES: CONVERSATIONS ON ABSTRACT PAINTING

With Mark Grotjahn, Wade Guyton, Mary Heilmann, Amy Sillman,
Charline von Heyl, and Christopher Wool

On view at the Hammer Museum November 9, 2008 – February 8, 2009



Eva Hesse. *H+H*, 1965. Varnish, ink, gouache, enamel, cord, metal, wood, papier-mâché, unknown modeling compound, particle board, wood. 27 x 27-1/2 x 4-7/8 in. (68.6 x 69.9 x 12.4 cm). Ursula Hauser Collection, Switzerland. © The Estate of Eva Hesse. Hauser & Wirth Zürich London.



Juan Mele. *Irregular Frame No. 2*, 1946. Oil on masonite. 27-15/16 x 18-1/8 x 1 in. (71 x 46 x 2.5 cm). Colección Patricia Phelps de Cisneros. © Juan



Clyfford Still. 1946 (*PH-182*), 1946. Oil on canvas. 60-1/2 x 43-3/4 in. (153.7 x 111.1 cm) Private collection, Denver, Colorado.

Los Angeles, CA - *Oranges and Sardines* examines art through the eyes and minds of artists and is a testament to the persistence of the visual art object, particularly abstract painting. In this exhibition six contemporary abstract painters— **Mark Grotjahn, Wade Guyton, Mary Heilmann, Amy Sillman, Charline von Heyl,** and **Christopher Wool**— were asked to select one or two of their recent paintings to be shown alongside works by other artists who have had a significant impact on their thinking and the development of their practice. The show, on view at the Hammer from November 9, 2008 through February 8, 2009, is comprised of six separate rooms presenting each artist's selection in a constellation of diverse works by artists including **Paul Klee, Felix Gonzales-Torres, Francis Bacon, David Hockney, Willem de Kooning, Philip Guston, Eva Hesse, Pablo Picasso,** and **Dieter Roth**, as well as artists less well-known to the public. Many works in the exhibition are drawn from major museums and galleries across the United States and Europe, and a number of paintings are borrowed from private collections, some of which have rarely been on public display.

"By asking artists to share their influences and inspirations with us, *Oranges and Sardines* reflects an ongoing commitment of the Hammer Museum to produce artist-driven exhibitions. What we can learn from artists about their influences is often revelatory and we are delighted to be able to gather such an extraordinary group of masters of the 20th century for this unusual exhibition," said Hammer Museum Director Ann Philbin.

The artists' selection of artwork developed through many conversations with curator **Gary Garrels**, in which they discussed the issues of their work, their individual studio practices, their appraisal of art history, and the current status of contemporary art. Throughout this process a distinct distillation of choices developed for each artist that is wide-ranging but particular: both figurative and abstract, sculptures and some works on paper have been selected in addition to paintings, and historical as well as contemporary works, are juxtaposed. The choices were made in part to encourage a visual "conversation," provoking fresh insights into artists who are well-known and opening new consideration of artists that may be more obscure.

"I chose these six artists because I admire both the objects they make and the character of their thinking. They were selected as artists of distinction, representing the range and complexity, and the vitality and potential of abstract painting today," said curator Gary Garrels. "Working on this exhibition has been a pleasure and a privilege – all six artists have been incredibly generous with their time and with allowing me closer access to their creative processes, opening their studios and sharing their thoughts with me. I hope the experience has been as revelatory to each of them as it has been for me."

The title for the exhibition is taken from American poet Frank O'Hara's poem "Why I Am Not a Painter," which reflects on the elusiveness of the creative process, often resulting in a finished work that bears no resemblance to its initial inspiration. O'Hara was not only a poet, but a curator and critic who grounded his critical approach to art, not in theory or philosophy, but in a direct appraisal of the art works themselves, the cultural situation of the time, and the circumstances of the artist.

Mark Grotjahn has selected works by Josef Albers, Andre Cadere, Paul Klee, Yayoi Kusama, Sherrie Levine, John McLaughlin, Ad Reinhardt, and Clyfford Still. **Wade Guyton** has selected works by Isa Genzken, Felix Gonzales-Torres, Robert Morris, Cady Noland, and Andy Warhol. **Mary Heilmann** has selected works by Francis Bacon, Joseph Beuys, David Hockney, and Bruce Nauman. **Amy Sillman** has selected works by Forrest Bess, John Chamberlain, Willem de Kooning, Philip Guston, Eva Hesse, Howard Hodgkin, Lee Krasner, Juan Mele, and Alice Neel. **Charline von Heyl** has selected works by Carla Accardi, Lucio Fontana, Jorg Immendorf, Malcolm Morley, Paul Thek, Rosemarie Troeckel, Franz West, and Wols. **Christopher Wool** has selected works by Philip Guston, Otto Muehl, Albert Oehlen, Pablo Picasso, and Dieter Roth.

No attempt was made to coordinate the choice of artists. The only artist to be selected for more than one gallery is the painter Philip Guston, who will be represented by a painting from the early 1960s chosen by Christopher Wool and a painting from the mid-1970s chosen by Amy Sillman.

The catalogue for the exhibition includes an introductory essay by curator Gary Garrels and extended interviews with each of the artists. All the works in the exhibition are reproduced in full-page color, and additional works are reproduced in tandem with the interviews.

Join curator Gary Garrels in conversation with several of the participating artists on **Sunday, November 9, at 3pm.**

Major support for the exhibition is provided by The Joy and Jerry Monkash Family Foundation. It is also made possible by Susan and Larry Marx, Brenda R. Potter, David Teiger, The Broad Art Foundation, Susan Bay-Nimoy and Leonard Nimoy, The Straus Family Fund, and Herta and Paul Amir.

Additional support is generously provided by the Frederick R. Weisman Art Foundation.

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, 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 and visitors 17 and under. The Museum is free for everyone on Thursdays.

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.

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