

For Immediate Release: November 27, 2012

Contact: Morgan Kroll, Public Relations Associate, 310-443-7016, mkroll@hammer.ucla.edu

HAMMER PROJECTS: ENRICO DAVID

On view at the Hammer Museum, Los Angeles, January 12 – May 5, 2013



Enrico David. Untitled, 2012. Painted bronze, stainless steel. 18 7/8 x 3 9/16 x 1 9/16 in. (48 x 9 x 4 cm). Michael Werner Gallery, New York and London.

Los Angeles—Transient figures and intangible forms dwell in the work of **Enrico David**. They retain a graphic quality as they transition from spontaneous sketches on paper to paintings, sculptures, and other media. This installation takes its cue from a singular figure modeled in bronze around a hollow animal bone and bound to a protruding blade. The statuette is like an anthropomorphic pocketknife that embodies both permanence, through its molded outlines, and ephemerality, through its gaping cavity. Around it, paper mummies crawl across the wall, haunting silhouettes peer out of canvases, and ethereal profiles delineate see-through metal screens. The infinite shifts and vortexes of David's underworld are evoked in portraits drifting towards a dark tunnel in one of his drawings, and the repetitive loops of a large handcrafted tapestry. Groundless images and vacuous gazes exude a sense of unease in the visitor, who is at once observer and participant in a staged scene. The exhibition's components recall the miscellaneous displays of regional arts and crafts museums, but they could also be props for a Surrealist set.

The exhibition is organized by Allegra Pesenti, curator, Grunwald Center for the Graphic Arts.

Biography

Enrico David was born in Ancona, Italy in 1966. His work has been the subject of numerous one-person exhibitions at venues such as the New Museum, New York (2012); Museum Für Gegenwartskunst, Basel, Switzerland (2009); the Seattle Art Museum, Seattle, Washington (2008); ICA, London, United Kingdom (2007); the Stedelijk Museum, Amsterdam, The Netherlands (2007); and Tate Britain, London, United Kingdom (2005). David's work has been featured in group exhibitions including *Secret Societies*, Schirn Kunsthalle, Frankfurt, Germany and CAPC Bourdeaux, France (2011); *Turner Prize 09*, Tate Britain, London, United Kingdom (2009); *Textile Art and the Social Fabric*, Museum van Hedendaagse Kunst, Antwerp, Belgium (2009); *Italics: Italian Art between Tradition and Revolution 1968-2008*, Palazzo Grassi, Venice and Museum of Contemporary Art, Chicago (2008); Tate Triennial, *New British Art*, Tate Britain, London, United Kingdom (2006); *Flesh at War with Enigma*, Kunsthalle Basel, Basel, Switzerland (2004); and *Dreams and Conflicts*, Venice Biennale, Venice, Italy (2003). Enrico David lives in Berlin, Germany.

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 by 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.

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

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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.

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HAMMER PROJECTS: DARA FRIEDMAN

On view at the Hammer Museum, Los Angeles, January 19 – April 14, 2013



Dara Friedman. Stills from *Dancer*, 2011. Super 16mm film transferred to HD video, black and white, sound. 25 min. Courtesy of the artist.

Los Angeles—**Dara Friedman** explores notions of performativity, urban space, and the individual in the public sphere in her ebullient, poetic films and videos. For *Dancer* (2011), she enlisted Miami-based dancers of all stripes to dance through the city streets for the camera. Shot on 16mm black-and-white film and transferred to HD video, *Dancer* celebrates both the city and the medium of dance. With the city streets as a backdrop, dancers improvise, expressing the specificity of their styles and skills and making meaning through movement. Organized by Hammer senior curator Anne Ellegood, *Hammer Projects: Dara Friedman* is Friedman's first exhibition in Los Angeles.

Biography

Dara Friedman was born in Bad Kreuznach, Germany in 1968. She lives in Miami, Florida. Friedman's work has been the subject of one person exhibitions at venues such as Miami Art Museum, Miami, Florida (2012); Museum of Modern Art, New York (2010); The Kitchen, New York (2005); Site Santa Fe, Santa Fe (2001). Her work has been featured in thematic exhibitions internationally including *Our Darkness*, Kunstlerhaus Stuttgart, Stuttgart, Germany (2011); *Greater New York*, PS1, Long Island City (2010); *Off the Wall: Part 1—Thirty Performative Actions*, Whitney Museum of American Art, New York and Serralves Museum, Porto, Portugal; *Playing the City*, Schirn Kunsthalle, Frankfurt, Germany (2009); *As Heavy as the Heavens—Transformation of Gravity*, Cultural City of Europe, Graz, Austria (2003); *Videodrome II*, New Museum of Contemporary Art, New York (2002); and *Whitney Biennial*, Whitney Museum of American Art, New York (2000).

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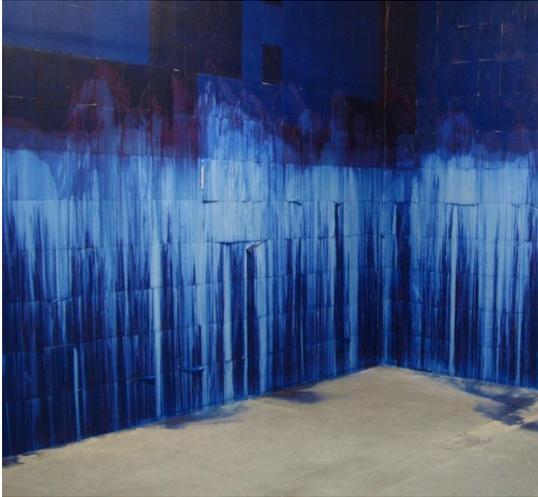
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HAMMER PROJECTS: LATIFA ECHAKHCH

On view at the Hammer Museum, Los Angeles, February 23 – July 18, 2013



Latifa Echakhch. *À chaque stencil une révolution*, 2007. Tate Modern, Bankside, London. Courtesy of the artist, kamel mennour, Paris and Galleria Francesca Kaufmann, Milan. © Latifa Echakhch.

Los Angeles—For her Hammer Project, **Latifa Echakhch** will reprise her 2007 work *À chaque stencil une révolution* (*For each stencil a revolution*) for the Hammer's lobby wall. After attaching hundreds of sheets of carbon paper to the wall, Echakhch will treat the surface with a solvent that causes the ink to run down the pages and pool on the floor. Her use of carbon paper points to an outmoded duplication technology that was central to the ability of political groups of earlier generations—such as the civil rights and anti-Vietnam War protests of the 1960s—to disseminate information and opinions. The title of the work is a quotation from the Palestinian leader Yasser Arafat who was referring to the proliferation of revolutionary groups and protest movements. While the work pays homage to the uprisings of that period, it rings with melancholy: stripped of its ink, the paper is robbed of its potential to carry any message. Referring as well to both abstract expressionism and the signature blue of

Yves Klein, the work asks us to reconsider the relationship of abstract art to politics. *Hammer Projects: Latifa Echakhch* is organized by Hammer senior curator Anne Ellegood.

Biography

Latifa Echakhch was born in El Khnansa, Morocco in 1974 and lives in Martigny, Switzerland. Eponymous exhibitions of her work have been presented at Portikus, Frankfurt am Main, Germany and Kunsthaus, Zurich, Switzerland (2012); Museum Haus Esters, Kunstmuseen, Krefeld, Germany (2011); MACBA, Barcelona, Spain (2010); and Tate Modern, London, England (2008). Her work has been featured in thematic exhibitions internationally, such as *It is what it is. Or is it?*, Contemporary Arts Museum, Houston (2012); *ILLUMInations*, Venice Biennale, Venice, Italy (2011); *21st Century: Art in the First Decade*, Queensland Art Gallery, Gallery of Modern Art, Brisbane, Australia (2010); *Flow*, Studio Museum Harlem, New York (2008); and *Global Feminisms*, Brooklyn Museum, New York and Davis Museum and Cultural Center, Wellesley, Massachusetts (2007).

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Hammer Projects: Latifa Echakhch has also received support from Stacy and John Rubeli.

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