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Contact: Nancy Lee, Hammer Communications, 310-443-7016, nlee@hammer.ucla.edu

**HAMMER MUSEUM PRESENTS *APPARITIONS: FROTTAGES AND RUBBINGS*
*FROM 1860 TO NOW***

On view February 7 – May 31, 2015



(Los Angeles, CA)—The Hammer Museum presents [*Apparitions: Frottages and Rubbings from 1860 to Now*](#), exploring both the historical roots and contemporary impact of the automatic drawing method developed by Max Ernst (German, 1891–1976). Curated by Allegra Pesenti, the Menil Drawing Institute curator at large and former curator of the UCLA Grunwald Center for the Graphic Arts, the exhibition will include approximately **one hundred works on paper by fifty artists**. It will be on view at the Hammer Museum from February 7 to May 31, 2015 and at the Menil Collection in Houston from September 11, 2015 to January 3, 2016.

Apparitions: Frottages and Rubbings from 1860 to Now is the first museum exhibition to examine the technique known as frottage. From the French verb *frotter* (to rub), frottage involves the rendering of an image by placing a sheet of paper over an object or dimensional surface and rubbing it with a marking agent such as chalk or charcoal. The relatively simple procedure—which combines properties of drawing, printmaking and sculpture—generates sophisticated and unexpected compositions that capture both the indexical and more elusive properties of objects. The French poet and painter Henri Michaux (1899–1984) coined the term ‘apparitions’ for his frottages: images dictated by chance as much as by choice which emerge onto the surface of the paper. A coveted technique among surrealist artists, frottage continued to be explored throughout the twentieth century and remains an experimental practice in studios today.

“Frottage is a historically important artistic technique that has long influenced artists from a wide range of periods and regions. We are delighted to present the first museum exhibition about the subject, particularly because a number of examples come from the Hammer’s collection at the Grunwald Center for the Graphic Arts,” says Ann Philbin, director of the Hammer Museum.

“Rubbings belong to the indefinable status of ‘in between,’ and embody the transformation that occurs in the transfer from surface to surface,” said exhibition curator Allegra Pesenti. “A metamorphosis of the rubbed object may arise in that process, as well as a revelation of previously unrecognized traces and textures. Appearances become apparitions.”

This exhibition will feature key examples of the technique from historical figures like Max Ernst and the Czech surrealists Jindřich Štýrský (1899–1942) and Toyen (1902–1980), to post-war artists such as Alighiero Boetti (Italian, 1940–1994) and Roy Lichtenstein (American, 1923–1997), to different generations of contemporary artists including Anna Barriball (British, b. 1972), Jennifer Bornstein (American, b. 1970), Morgan Fisher (American, b. 1942), Simryn Gill (Singaporean, b. 1959), Matt Mullican (American, b. 1951), Ruben Ochoa (American, b. 1974), Gabriel Orozco (Mexican, b. 1962), and Jack Whitten (American, b. 1939). The installation will shed light on artists little known outside their countries of origin such as Geta Brătescu (Romanian, b. 1926) and Eva Kmentová (Czech, 1928–1980). Acknowledging the convention of rubbing for anthropological and scientific purposes, the exhibition will also present important historical precursors, including a remarkable series of 19th century British tomb rubbings. This eclectic yet singularly focused selection will demonstrate the multifaceted ways frottage transcends the traditional boundaries of draftsmanship.

ARTIST LIST

Eileen Agar (English, 1904–1991)	Andrea Heuber (German, 18 th Century)
Anna Barriball (British, b. 1972)	Robert Indiana (American, b. 1928)
Willi Baumeister (German, 1889–1955)	Eva Kmentová (Czech, 1928–1980)
Alighiero Boetti (Italian, 1940–1994)	Ellen Lanyon (American, b. 1926)
Jennifer Bornstein (American, b. 1970)	Roy Lichtenstein (American, 1923–1997)
Louise Bourgeois (French, 1911–2010)	Glenn Ligon (American, b. 1960)
Geta Brătescu (Romanian, b. 1926)	Henri Michaux (French, 1899–1984)
André Breton (French, 1896–1966)	Helen Mirra (American, b. 1970)
Heidi Bücher (Swiss, 1926–1993)	Matt Mullican (American, b. 1951)
Enrico David (Italian, b. 1966)	Scott Myles (Scottish, b. 1975)
Dominick Di Meo (American, b. 1927)	Ruben Ochoa (American, b. 1974)
Sari Dienes (American, 1898–1992)	Gabriel Orozco (Mexican, b. 1962)
Jim Dine (American, b. 1935)	Robert Overby (American, 1935–1993)
Jane Dixon (British, b. 1963)	Giuseppe Penone (Italian, b. 1947)
Jean Dubuffet (French, 1901–1985)	Roland Penrose (English, 1900–1984)
Jimmie Durham (American, b. 1940)	Adriana Šimotová (Czech, 1926–2014)
Max Ernst (German, 1891–1976)	Steven Steinman (American, b. 1951)
Sam Falls (American, b. 1984)	Michelle Stuart (American, b. 1933)
Julia Fish (American, b. 1950)	Jindřich Štýrský (Czech, 1899–1942)
Morgan Fisher (American, b. 1942)	Do Ho Suh (South Korean, b. 1962)
Cyprien Gaillard (French, b. 1980)	Alina Szapocznikow (Polish, 1926–1973)
Simryn Gill (Singaporean, b. 1959)	Toyen (Czech, 1902–1980)
Mona Hatoum (Palestinian, b. 1952)	Jack Whitten (American, b. 1939)
Tim Hawkinson (American, b. 1960)	Zarina (Indian-born American, b. 1937)

RELATED PROGRAMS

Exhibition Tours

Sunday, February 8, 2PM & 2:45PM

Allegra Pesenti, the Menil Drawing Institute curator at large, leads two walkthroughs of the exhibition.

CREDIT

Apparitions: Frottages and Rubbings from 1860 to Now is co-organized by the Hammer Museum, Los Angeles, and The Menil Collection, Houston.

The exhibition is curated by Allegra Pesenti, curator at large, Menil Drawing Institute and former curator of the Grunwald Center for the Graphic Arts, with Leslie Cozzi, curatorial associate.

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ABOUT THE HAMMER MUSEUM

The Hammer Museum at UCLA believes in the promise of art and ideas to illuminate lives and build a just world. Free to the public, the museum's collections, exhibitions, and programs span the classic to the contemporary in art, architecture, and design. As a cultural center, the Hammer Museum offers nearly 300 free public programs a year, including lectures, readings, symposia, film screenings, and music performances at the Billy Wilder Theater which also houses the UCLA Film & Television Archive. The Hammer's international exhibition program focuses on wide-ranging thematic and monographic exhibitions, highlighting contemporary art since the 1960s and the work of emerging artists through Hammer Projects and the Hammer's biennial, *Made in L.A.* The Hammer is home of the Armand Hammer Collection of American and European paintings, as well as the Armand Hammer Daumier and Contemporaries Collection and the Hammer Contemporary Collection. The Hammer Contemporary Collection focuses on art of all media since 1960 with an emphasis on works of the last ten years, works on paper, and art made in Los Angeles. 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 Franklin D. Murphy Sculpture Garden at UCLA.

HAMMER MUSEUM INFORMATION

Admission to all exhibitions and programs at the Hammer Museum is free and open to the public.

Visit www.hammer.ucla.edu for current exhibition and program information and call 310-443-7041 for tours.

Hours: Tuesday–Friday 11am–8pm, Saturday & Sunday 11am–5pm. Closed Mondays and national holidays. The Hammer is located at 10899 Wilshire Boulevard in Westwood, Los Angeles. Parking is available onsite for \$3 (maximum 3 hours) or for a \$3 flat rate after 6pm.