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## Free Admission to the Hammer Museum During “Carmageddon II” Sept. 29-30

Opening weekend for exhibitions *Zarina: Paper Like Skin* and *Graphic Design: Now in Production*



Los Angeles—The Hammer Museum will offer free admission to all visitors **Saturday, September 29** and **Sunday, September 30** during “Carmageddon II” when a portion of the 405 freeway will be closed for two days. Museum hours on Saturday and Sunday are 11am-5pm. Visit [metro.net/405](http://metro.net/405) for more information about 405 closures.

September 29 is the opening day for two major exhibitions at the Hammer— *Zarina: Paper Like Skin* and *Graphic Design: Now in Production*. Also, on September 30 at 2pm, the artist Zarina will be on hand for a conversation with curator Allegra Pesenti. **Admission and events are free.**

### [Zarina: Paper Like Skin](#)

September 29 – December 30, 2012

*Zarina: Paper Like Skin* is the first retrospective of the Indian-born American artist **Zarina**, featuring approximately 60 works dating from 1961 to the present. Paper is central to Zarina’s practice, both as a surface to print on and as a material with its own properties and history. Works in the exhibition include woodcuts as well as three-dimensional casts in paper pulp. Zarina’s vocabulary is minimal yet rich in associations with her life and the themes of displacement and exile. The concept of home—whether personal, geographic, national, spiritual, or familial—resonates throughout her oeuvre. Organized by Allegra Pesenti, curator, Grunwald Center for the Graphic Arts. The exhibition will travel to the Solomon R. Guggenheim Museum in New York from January 25 to April 21, 2013, and the Art Institute of Chicago from June 27 to September 22, 2013.

*Zarina: Paper Like Skin* is made possible by a major gift from Susan Steinhauser and Daniel Greenberg/The Greenberg Foundation.

Generous support was also provided by the E. Rhodes and Leona B. Carpenter Foundation, Susie Crippen, the Audrey & Sydney Irmas Charitable Foundation, the LLWW Foundation, Catherine Glynn Benkaim and Barbara Timmer, and Christie's. Special thanks to Luhring Augustine, New York.

### [A Conversation with Zarina](#)

Sunday, September 30, 2pm

Join the artist **Zarina** and curator **Allegra Pesenti** for a conversation in the galleries.

### [Graphic Design: Now in Production](#)

September 29, 2012 – January 6, 2013

This major international exhibition explores how graphic design has broadened its reach over the past decade, expanding from a specialized profession to a widely used tool. With the rise of accessible creative software and innovations in publishing and distribution systems, people outside the field are mobilizing the techniques and processes of design to create and publish visual media. At the same time, graphic designers are becoming producers, deploying their creative skills as makers of content and shapers of experiences. Featuring work produced since 2000 in the most vital sectors of communication design, *Graphic Design: Now in Production* explores design-driven magazines, newspapers, books, posters, and branding programs, showcasing recent developments in the field, such as the entrepreneurial nature of designer-produced goods; the renaissance in digital typeface design; the storytelling potential of titling sequences for film and television; and the transformation of raw data into compelling information narratives. Organized by the Walker Art Center and the Cooper-Hewitt, National Design Museum, *Graphic Design: Now in Production* is the largest museum exhibition on the subject since the Walker's seminal 1989 exhibition *Graphic Design in America: A Visual Language History*, and the Cooper-Hewitt's 1996 comprehensive survey, *Mixing Messages: Graphic Design in Contemporary Culture*.

*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.

The Hammer's presentation is organized by Brooke Hodge, director, exhibitions management and publications.

### **Also on view:**

#### [A Strange Magic: Gustave Moreau's Salome](#)

September 15 – December 9, 2012

The Hammer presents an exhibition of a selection of paintings, drawings, and preparatory studies for **Gustave Moreau's** *Salome Dancing before Herod*, one of the most important and well-known paintings in the Museum's collection. The exhibition includes approximately 50 works from the collection of the Gustave Moreau Museum in Paris, displayed together with the Hammer's painting. These related works from the Moreau Museum include variant paintings and compositional studies, as well as individual studies for the various figures, architecture, and decorative elements included in the Hammer's painting. The Hammer is the sole American venue for the exhibition. The exhibition is organized by Cynthia Burlingham, deputy director of curatorial affairs, Hammer Museum; in collaboration with the Gustave Moreau Museum, Paris.

*A Strange Magic: Gustave Moreau's Salome* is made possible by a major gift from the Armand Hammer Foundation. The exhibition also received generous support from the Ahmanson Foundation and the Robert Lehman Foundation.

## HAMMER PROJECTS

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 Department of Cultural Affairs, City of Los Angeles; the Decade Fund; and the David Teiger Curatorial Travel Fund.

### [Hammer Projects: Lucy Raven](#)

September 11, 2012 – January 20, 2013

**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 new-found 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.

*Hammer Projects: Lucy Raven* is presented through a residency at the Hammer Museum. The Hammer Museum's Artist Residency Program was initiated with funding from the Nimoy Foundation and is supported through a significant grant from The James Irvine Foundation.

### [Hammer Projects: Sun Yuan and Peng Yu](#)

September 22, 2012 – January 6, 2013

Collaborators since the late 1990s, Chinese artists **Sun Yuan** and **Peng Yu** create provocative works that take as their subject some of the most compelling and complex issues of our day, from stem cell research and plastic surgery to terrorism and other forms of violence like rioting and dog fighting. Sometimes creating a direct confrontation with their viewers, their works often tap into common fears and anxieties and challenge particular worldviews. They tease out these issues by placing their viewers in the midst of strange situations: a self-propelled garbage dumpster that crashes into gallery walls, lifelike sculptures of elderly world leaders in wheelchairs bumping into one another, and a tall column comprised of human fat removed during plastic surgeries, to describe a few. The single work on view in their Hammer Project—*I Am Here* (2006)—grapples with the political complexities that inform East-West relations and the lingering conflicts that have deeply affected our relationship to the Middle East. By bringing these issues to the forefront, the artists shed light on prejudices and worries that might otherwise stay dormant. *Hammer Projects: Sun Yuan and Peng Yu* will be the first presentation of the duo's work in the United States. This exhibition is organized by guest curator James Elaine.

## **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**

For current program and exhibition information call **310-443-7000** or visit **[www.hammer.ucla.edu](http://www.hammer.ucla.edu)**.

**Hours:** Tuesday–Friday 11am–8pm; Saturday & Sunday 11am–5pm; closed Mondays, July 4, Thanksgiving, Christmas, and New Year's Day.

### **FREE ADMISSION SEPTEMBER 29 & 30.**

Regular 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**

Covered parking for bicycles is available on level P1 of the Museum's parking garage. Bicycles park free.

### **Public Transportation**

The Museum is easily accessible via public transportation. Check these websites for bus schedules, directions, and fare information: [Los Angeles Metro](#), [Santa Monica Big Blue Bus](#), and [Culver City Bus](#).

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