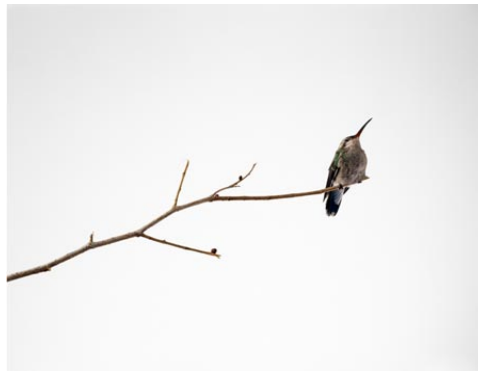


**LA><ART IS PLEASED TO PRESENT A SITE-SPECIFIC WORK ON LA><ART'S FAÇADE BY DIANNA
MOLZAN, A RECENTLY COMMISSIONED INSTALLATION BY KERRY TRIBE, AND A NEW
BILLBOARD PROJECT BY FERNANDO ORTEGA AS PART OF THE HAMMER MUSEUM'S
INVITATIONAL – *All of this and nothing***

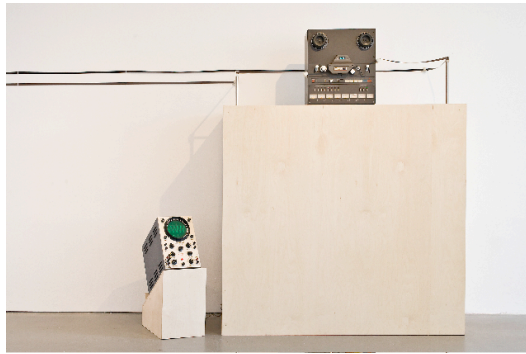


Fernando Ortega, *Colibrí inducido a sueño profundo* (*Hummingbird induced to a deep sleep*), 2006, Video, color, silent, 61 minutes, 37 seconds, Courtesy of the artist and kurimanzutto, Mexico City

LA><ART Galleries One and Two
LA><ART Façade and LA><ART Public Billboard
Billboard: February 1-28, 2011
Exhibition: February 5 – April 23, 2011

As part of LA><ART's ongoing collaborations with the Hammer Museum, LA><ART is pleased to present three concurrent projects by artists included in *All of this and nothing*, the sixth Hammer Invitational jointly curated by the museum's senior curator, Anne Ellegood, and chief curator, Douglas Fogle. The artists in the exhibition explore philosophical questions about being in the world, heightening our awareness of the many mysteries that surround us and favoring intuition and poetry over rationality and logic. The artists closely consider and make visible to viewers the process of art-making by playing with scale, the ephemeral quality of their materials, the nature of time and language, and the relationships between the objects that they create. In doing so, the artists propose that works of art can inspire us to contemplate and to question, offering more possibilities than certitudes, more curiosities than established arguments. They conceptually and emotionally invest ephemeral and everyday materials and occurrences with newfound poetic meanings while offering a thoughtful meditation on the fragility of our lives and the objects that make up the world around us.

At LA><ART, Los Angeles-based artist Dianna Molzan will paint-splatter the building's façade with 3-5 different colors, creating a large-scale site-specific work that will produce a rough and fuzzy-edged "X" through the absence of paint. Through this negative space, unmarked, Molzan highlights the physical location of LA><ART with a void, reversing the function of a signifier in mapped geographies. LA><ART's public billboard will feature a still from Mexico City-based artist Fernando Ortega's video *Colibrí inducido a sueño profundo* (*Hummingbird induced to a deep sleep*) (2006). The image from Ortega's one-hour video of a hummingbird in torpor depicts a rarely seen natural phenomenon. While hummingbirds are notoriously fleeting, at night, they recede into a state akin to hibernation in which the bird's heart rate is drastically reduced. While still images often capture the bird's rapid flight frozen in time, Ortega's work presents the opposite, a stillness that is as constant as the sunset but not often seen.



Kerry Tribe, *Milton Torres Sees a Ghost*, 2010, Installation with audio tape, reel-to-reel players, and framed documents, dimensions variable

LA><ART's Galleries 1 and 2 will feature one of three recent works by Kerry Tribe commissioned in the UK. In conversation with one of the other two works, both on view at the Hammer Museum, *Milton Torres Sees a Ghost* (2010) also revolves around a man in flight. In this case, the man is American fighter pilot, Milton Torres, who encountered an unidentified flying object while in British air space in 1957. Sworn to secrecy by a government "spook," Torres did not speak publicly about his encounter for over fifty years. Using audio of Torres' first-person account of the event, Tribe edits the testimony so that his memory of the incident and description of his airplane's technology could be misunderstood to be an explanation of the elaborate installation Tribe constructs to play the audio track. In other words, the verbal depiction of the airplane's technology takes on a physical form in the work's structure.

Filling both of LA><ART's galleries, the installation consists of an elaborate audiotape loop that moves between two listening stations, each outfitted with a reel-to-reel tape deck and an oscilloscope that visualizes the soundtrack as waveforms. In the first station, Torres describes the day he was sent up to locate and shoot down a massive unidentified spacecraft. The adjacent oscilloscope becomes a visual surrogate for the radar screen that figures prominently in Torres' story. The tape then travels along the gallery walls to the second station, where the viewer struggles to hear an erased version of the original soundtrack. The audiotape blankly hisses and the nearly flat-lined oscilloscope mimics the empty radar screen in Torres' jet as the object he was tracking suddenly disappeared. The erased tape then traces along the gallery walls back to the first station, where the story begins again.

ABOUT LA><ART

Celebrating its 5th Anniversary in 2010, LA><ART is the leading independent nonprofit contemporary art space in Los Angeles, committed to the production of experimental exhibitions and public art initiatives. Responding to Los Angeles' cultural climate, LA><ART produces and presents new work for all audiences and offers the public access to the next generation of artists and curators. LA><ART supports challenging work, reflecting the diversity of the city and stimulates conversations on contemporary art in Los Angeles, fostering dynamic relationships between art, artists and their audiences. LA><ART has produced and commissioned over 100 projects in five years.

LA><ART's programs are made possible with the generous support of the Andy Warhol Foundation for the Visual Arts, Danielson Foundation, the G.L. Waldorf Family Fund, City of Los Angeles Department of Cultural Affairs, Eve Steele and Peter Gelles.

LA><ART is located at 2640 S. La Cienega Blvd. Los Angeles, CA 90034

T.310.559.0166 F.310.559.0167 www.laxart.org

LA><ART is open Tuesday through Saturday 11am – 6pm

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: \$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. Bikes park free.

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