



Self portrait & canvas, 1950, oil on cotton in artist-made frame
panel 19 x 15 in. (48.3 x 38.1 cm), frame: 20 x 16 in. (50.8 x 40.6 cm)

FREDERICK HAMMERSLEY

PAINTINGS AND WORKS ON PAPER

26 APRIL – 24 JUNE 2017

OPENING RECEPTION:
WEDNESDAY, 26 APRIL, 6-8 PM
VALET PARKING

Venice, CA -- L.A. Louver is pleased to present *Frederick Hammersley: Paintings and Works on Paper*, our most comprehensive exhibition of the artist's works to date. Featuring nearly 100 works produced by Hammersley, on view are paintings, works on paper, computer drawings, prints and photographs.

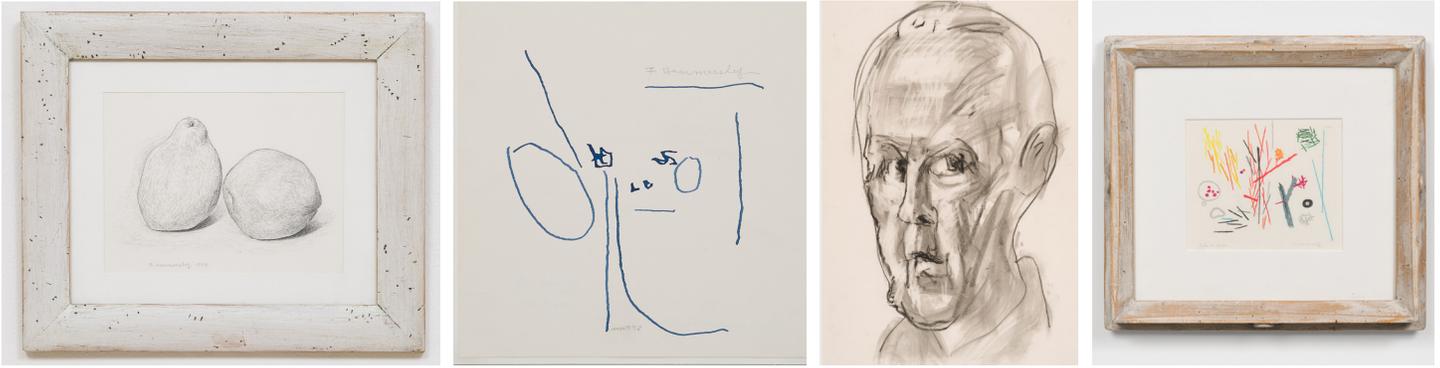
Spanning the six decades in which Hammersley actively produced art, this exhibition provides the rare opportunity to view the full scope of his life's work. Hallmarks from the artist's career are well represented -- from an early still life painting titled *First still-life (FT Hall, ID)*, 1937, and a selection of lithographs from 1949/50; to an early "hunch" painting, *Four*, 1954, and his first ever collage "cut up" painting from 1964. A number of 1969 computer generated drawings are on view, along with organic and geometric paintings dating from the '60s to the '90s, and prints he created with Tamarind Institute in the '80s. Also included are Hammersley's black and white photographs from his WWII army days to his domestic life in Albuquerque, New Mexico; as well as a complete range of drawings he made throughout his lifetime.

Beyond the different mediums and techniques Hammersley employed, we gain further insight into his mind's eye through his exploration of both abstract and representational themes, and the connectivity between the two in the artist's development of line, form, texture and palette.

Hammersley's representational painting *First still-life (FT Hall, ID)*, 1937, deals with similar concerns of color, shape and balance as the geometric abstract painting *Dark & like, #23* 1977. The blocked-out shapes that comprise Hammersley's face in *Self portrait and canvas*, 1950, resonate with the rounded and angular interlocking forms in *Four*, 1954. The compositional qualities in the black and white photograph *Debby's knees*, 1970, and the pencil drawing *Tangerine two*, 1974, are analogous to the knobbly forms found in the organic painting *ESP, #10* 1985.



Four, 1954, oil on linen in artist-made frame
canvas: 20 x 24 in. (50.8 x 61 cm)
frame: 21.75 x 25.75 in. (55.2 x 65.4 cm)



left to right: *Tangerine two*, 1974 pencil on paper in artist-made frame; *Face it*, 1978, ink on paper; *no title*, 1990, conté on paper; *Sticks and stones*, 1950, colored pencil on paper in artist-made frame

The drawings are the undercurrent that link these seemingly disparate bodies of work. Throughout his career, Hammersley maintained a devotion to drawing, from life studies to self-portraits, to psychological studies and minimalist line work. This ongoing practice served to train Hammersley’s eye, which in turn fueled his painting. “You think of the pencil as a knife. You have to look before you draw, so when you come to it, you’ll know what you’re going to do,” explained Hammersley. His drawings provided the framework to his art making, and allow us firsthand to see the direct correlation of his eye to his hand. We are fortunate to present a selection of these drawings, many of which have remained unseen until now.

Born in Salt Lake City in 1919, Hammersley studied art at the Chouinard Art Institute, Los Angeles. In 1942, he was drafted into the army, but returned to the US in 1946 to resume his studies, subsidized by the GI Bill. Hammersley went on to teach (at Jepson, Pomona College, Pasadena Art Museum and Chouinard), and throughout the 1960s exhibited widely in California, with solo shows at the Pasadena Art Museum, 1961; the California Palace of the Legion of Honor, San Francisco, and Occidental College, Los Angeles, 1962; the La Jolla Museum of Art, 1963, and the Santa Barbara Museum of Art in 1965. In 1968, Hammersley accepted a teaching post at the University of New Mexico in Albuquerque, and while he stayed at UNM for only three years, remained in Albuquerque until his death in 2009.

From the 1970s through the 1990s, Hammersley’s presence in L.A. was rare. However, with the exhibition *I’ve Been Here all the While* at L.A. Louver in 2000, coupled with a retrospective that traveled from the Museum of Fine Arts, Santa Fe to the University of New Mexico Art Museum, Albuquerque and the Laguna Art Museum, Laguna Beach, CA in 1999-2000, a national audience re-engaged with Hammersley’s work. Hammersley’s inclusion in *Beau Monde: Toward a Redeemed Cosmopolitanism* at Site Santa Fe in 2002, and *The Los Angeles School of Painting: Karl Benjamin, Lorser Feitelson, Frederick Hammersley, June Harwood, Helen Lundeborg and John McLaughlin*, 2004-2005 at the Ben Maltz Gallery, Otis College of Art and Design, both curated by Dave Hickey, further augmented his reputation. Pomona College Museum of Art’s *Hunches, Geometrics, Organics: Paintings by Frederick Hammersley*, in 2007, was Hammersley’s last solo museum exhibition before he died in 2009. Inclusion in more recent exhibitions have brought renewed critical attention to the artist, most notably *Pacific Standard Time: Crosscurrents in L.A. Paintings and Sculpture, 1950-1970*, The J. Paul Getty Museum, Los Angeles, 2011 (traveled), *Frederick Hammersley: Portraits, Abstractions, and the In-Between* at Pomona Museum of Art, 2014 and *Four Abstract Classicists*, Los Angeles County Museum of Art, 2014. In the coming year, Hammersley will be subject of a major solo exhibition at The Huntington Library, Art Collection and Botanical Gardens, Pasadena, CA.

A 74-page catalogue entitled *Frederick Hammersley: Paintings and Works on Paper* is published in conjunction with L.A. Louver’s exhibition. The catalogue includes essays by art critic and journalist Hunter Drohojowska-Philp, and Kathleen Shields, Executive Director of the Frederick Hammersley Foundation. The catalogue also features full color reproductions of select works in the exhibition, and is available upon request. An online version can be accessed at lalouer.com/hammersley2017.