

HAMMER MUSEUM AND THE ARMAND HAMMER FOUNDATION (Press release)

Pending final approval, the Hammer Museum and the Armand Hammer Foundation will amend the Museum's founding agreements as part of a mutually beneficial arrangement that includes changing the terms of the original transfer of the Armand Hammer Collection to the Museum. These changes allow the Museum and the Foundation to further their independent missions and respective public and charitable purposes. The agreement has been approved by the board of trustees of the Hammer Museum, Occidental Petroleum Corporation, and the Regents of the University of California as well as the Attorneys General of California and Delaware.

The restructuring revises certain restrictions in the Museum's founding agreements and eliminates reversionary provisions which granted the Foundation the right to reclaim ownership of the Collection and certain endowment funds under some circumstances. The founding agreements included restrictions on the number and types of artworks from the collections on permanent display, required the designation and dedication of one or more permanent galleries for those artworks, and included restrictions on the naming and branding of the Museum. The restrictions left the Museum vulnerable to a claim of default under the original agreements, which could trigger the reversionary provisions, thereby jeopardizing the future viability of the Museum and severely and adversely affecting the Museum's ability to fulfill its mission.

In a comprehensive agreement, the Foundation will forgo certain restrictions in the original agreement and related reversionary rights in order to give the Museum more flexibility and control over the Armand Hammer Collection. In so doing, the Foundation will also cede its status as one of the three members of the Museum (the other two are Occidental Petroleum Corporation and the Regents of the University of California) and will no longer have the power to appoint any person to the Museum's Board of Directors. Foundation President and Museum Board Member Michael A. Hammer will resign his position from the Museum's Board of Directors although he will remain Chairman Emeritus.

Under the new agreement, the Museum and the Foundation will divide the Armand Hammer Collection and the Museum will retain 103 of the 195 works in the Collection, including the most important and respected works, such as John Singer Sargent's *Dr. Pozzi at Home*, Rembrandt van Rijn's *Juno* and *Man Holding a Black Hat*, Vincent van Gogh's *Hospital at Saint-Remy* and *The Sower*, and Gustave Moreau's *Salome Dancing before Herod*. In addition, the Museum will continue to own the renowned Daumier collection composed of paintings, sculpture, and several thousand prints.

The Foundation will take possession of 92 artworks, which represent approximately 18 percent of the total value of the Armand Hammer Collection. Sixteen of these works are specifically required to be exhibited to the public at established art museums within the United States.

"This agreement will be a major milestone in the Hammer Museum's young history,

and marks the beginning of a great new chapter by securing the institution and its core collections in perpetuity,” said Senator John V. Tunney, Chairman of the Board of Directors of the Hammer Museum. “The Museum has the utmost respect for the legacy and wishes of founder Dr. Armand Hammer and will continue to respect his legacy and bequest. By removing a restrictive clause from the Hammer Museum's founding documents, the agreement will allow the Museum to further strengthen its important role as a vibrant cultural center through its presentations of diverse programs, exhibitions, and collections.”

“We are pleased that we have found a resolution and relieved that so much hard work and negotiation has had such a positive outcome. Moving forward, this restructuring secures the future of the Museum and our continued success,” says Ann Philbin, Director of the Hammer Museum.

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, recognizing that artists play a crucial role in all aspects of culture and society. The Museum’s collections, exhibitions, and programs span the classic to the cutting-edge, presenting historical and contemporary art, architecture, and design alongside selections from its permanent collections.

Founded by Dr. Armand Hammer in 1990, the Museum’s collections include The Armand Hammer Collection of Old Master, Impressionist and Post-Impressionist paintings and the Armand Hammer Daumier and Contemporaries Collection. Associated UCLA collections include the Grunwald Center for the Graphic Arts, comprising over 45,000 prints, drawings, photographs and artists’ books from the Renaissance to the present; and the Franklin D. Murphy Sculpture Garden on the UCLA campus. The Hammer’s newest collection, the Hammer Contemporary Collection, is led by works on paper, particularly drawings and photographs from 1960 to the present.

The Hammer presents major single-artist and thematic exhibitions of historical and contemporary art generated by its curators or organized in collaboration with other institutions. The Hammer also presents approximately ten Hammer Projects 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.

The Billy Wilder Theater was opened in 2006 and not only houses the Hammer’s widely acclaimed public programs but this state-of-the-art venue is also the new home of the UCLA Film & Television Archive’s renowned cinematheque. The Museum is a lively cultural center offering a diverse range of free public programs throughout the year, including lectures, readings, symposia, film screenings, music performances, and other events.

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