

For Immediate Release: February 17, 2022

Media Inquiries: Nancy Lee, 310-443-7016, nlee@hammer.ucla.edu

HAMMER MUSEUM ANNOUNCES DIANA NAWI AND PABLO JOSÉ RAMÍREZ AS CURATORS FOR NEXT MADE IN L.A. OPENING FALL 2023

Los Angeles, CA—The Hammer Museum announced today that the next edition of its acclaimed biennial **Made in L.A.** will be co-curated by **Diana Nawi** and **Pablo José Ramírez**. Nawi is an independent curator based in Los Angeles and was most recently co-artistic director of Prospect.5 in New Orleans. Ramírez is a curator, art writer, and cultural theorist living and working between London and Amsterdam and is the adjunct curator of First Nations and Indigenous art at Tate Modern. **Made in L.A. 2023** will be on view **September 24 through December 31, 2023.**

“The last two years have proven, that despite distance and differences, we are more interconnected than we ever imagined,” said Hammer Director Ann Philbin. “Made in L.A. focuses on Los Angeles artists but always draws on universal themes through a local lens. I’m excited to see how our guest curators, Diana Nawi and Pablo José Ramírez, will bring their vision to the next iteration of our biennial.”

Made in L.A. 2023 will be the sixth iteration of the biennial series that highlights artwork created in the Los Angeles region, with an emphasis on emerging and under-recognized artists. Nawi and Ramírez will spend the next 19 months visiting artists and organizing the exhibition and accompanying catalogue.

Since the first Made in L.A. in 2012, Los Angeles philanthropists and art collectors Jarl and Pamela Mohn have generously funded the biennial prizes. The \$100,000 Mohn Award, the \$25,000 Career Achievement Award, both of which are selected by a professional jury, and the \$25,000 Public Recognition Award, which is determined through votes cast by visitors to the exhibition, will once again be presented in conjunction with the exhibition. In 2021, the Mohns also endowed future editions of Made in L.A. and the Mohn Awards with an additional \$5.15 million gift.

ABOUT THE CURATORS



Diana Nawi works as an independent curator based in Los Angeles. She is a guest curator and curatorial advisor for The Contemporary Austin and serves as a curatorial consultant for Orange Barrel Media. Most recently, alongside Naima J. Keith, she was co-artistic director of Prospect.5: *Yesterday we said tomorrow*. Her projects as an independent curator include *Michael Rakowitz: Dispute Between the Tamarisk and the Date Palm* at REDCAT, Los Angeles; *Mark Bradford: Los Angeles* at the Long Museum, Shanghai; and *Adler Guerrier: Conditions and Forms for black Longevity* at the California African American Museum, Los Angeles. Nawi previously served as associate curator at Pérez Art Museum Miami (PAMM), assistant curator on the Abu Dhabi Project of the Solomon R. Guggenheim Foundation, and fellow at the Museum of Contemporary Art Chicago and the Massachusetts Museum of Contemporary Art. She received her BA from the University of California, Los Angeles, with a major in fine art and minors in art history and Chicana/o studies, and her MA from the Williams College Graduate Program in the History of Art. Nawi is the editor of a

number of catalogs including *McArthur Binion: DNA*, which was published in 2021. Her writing has

appeared in publications for the Institute of Contemporary Arts Singapore, MOCA GA, Marrakech Biennial, Museum of Contemporary Art Chicago, Museum Villa Stuck, National Gallery of Jamaica, New Museum, Solomon R. Guggenheim Museum, and the Studio Museum of Harlem, among others.



Pablo José Ramírez is a curator, art writer, and cultural theorist living and working between London and Amsterdam. He is the adjunct curator of First Nations and Indigenous art at Tate Modern. His work revisits post-colonial societies to consider race, indigeneity, and forms of racial occlusion. He holds an MA in contemporary art theory from Goldsmiths, University of London. In 2015 he co-curated the 19th Paiz Biennale: *Transvisible* with Cecilia Fajardo-Hill. Among his recent exhibitions are *Beyond, The Sea Sings: Diasporic Intimacies and Labour*, Times Art Center, Berlin; *La Medida del Silencio: Lawrence Abu Hamdan*, NuMu, Guatemala (2020); *The Shores of the World: on communality and interlingual politics*, Display, Prague (2018); *Guatemala Después*, co-curator, Sheila C. Johnson Design Center, Parsons School of Design, New York (2015); and *This Might be a Place for Hummingbirds*, (with Remco de Blaaij) Center for Contemporary Arts, CCA, Glasgow (2014). Ramírez was the recipient of the 2019 Independent

Curators International/CPPC Award for Central America and the Caribbean and is currently the editor in chief and co-founder of Infrasonica, a curatorial platform dedicated to the research around non-western sonic cultures. Ramírez has lectured internationally for the Museo Centro de Arte Reina Sofia, The National Museum of Oslo, MUAC, Museo de Arte Moderno de Medellín, Gasworks, ParaSite, Kunstintituut Melly (FKA Witte de With), University of Cape Town, Cambridge University, University of Chicago, and The New School, among others. He has published extensively including pieces for *Artforum*, *Art-Agenda*, *Miami Rail*, *Artishock*, and a number of catalogues and books. Ramírez is part of the curatorial team of the 58th Carnegie International.

ABOUT MADE IN L.A.

The Hammer's biennial exhibition series *Made in L.A.* focuses exclusively on artists from the Los Angeles region with an emphasis on emerging and under-recognized artists. The Los Angeles biennial debuts new installations, videos, films, sculptures, performances, and paintings commissioned specifically for the exhibition and offers a snapshot of the current trends and practices coming out of Los Angeles, one of the most active and energetic art communities in the world. *Made in L.A.* began in 2012 with subsequent iterations in 2014, 2016, 2018, and 2020 and followed the tradition of the Hammer Invitational exhibitions, which occurred every two years and included *Snapshot* (2001), *International Paper* (2003), *Thing* (2005), *Eden's Edge* (2007), *Nine Lives* (2009), and *All of this and nothing* (2011).

Made in L.A. 2012 was organized by a team of curators from the Hammer Museum and LA><ART: Hammer senior curator Anne Ellegood, Hammer curator Ali Subotnick, LA><ART director and chief curator Lauri Firstenberg, LA><ART associate director and senior curator Cesar Garcia, and LA><ART curator-at-large Malik Gaines. *Made in L.A.* 2014 was co-curated by Hammer chief curator Connie Butler and Los Angeles-based independent curator Michael Ned Holte. *Made in L.A.* 2016 was co-curated by Hammer curator Aram Moshayedi and Hamza Walker, former director of education and associate curator, Renaissance Society. *Made in L.A.* 2018 was co-curated by Hammer senior curator Anne Ellegood and assistant curator Erin Christovale, with curatorial associate MacKenzie Stevens. *Made in L.A.* 2020 was co-curated by independent curators Myriam Ben Salah and Lauren Mackler, with the Hammer's Ikechukwu Onyewuanyi, assistant curator of performance.

ABOUT THE HAMMER MUSEUM

The Hammer Museum is part of the School of the Arts and Architecture at UCLA, and offers exhibitions and collections that span classic to contemporary art. It holds more than 50,000 works in its collection, including one

of the finest collections of works on paper in the nation, the Grunwald Center for the Graphic Arts. Through a wide-ranging, international exhibition program and the biennial, *Made in L.A.*, the Hammer highlights contemporary art since the 1960s, especially the work of emerging and under recognized artists. The exhibitions, permanent collections, and nearly 300 public programs annually—including film screenings, lectures, symposia, readings, music performances, and workshops for families—are all free to the public.

HAMMER MUSEUM INFORMATION

Admission to all exhibitions and programs at the Hammer Museum is free. Tuesday-Sunday: 11am to 6pm. Hammer Museum, 10899 Wilshire Boulevard at Westwood, Los Angeles. Onsite parking \$7 (maximum 3 hours) or \$7 flat rate after 6 p.m. Visit hammer.ucla.edu for details or call 310-443-7000.