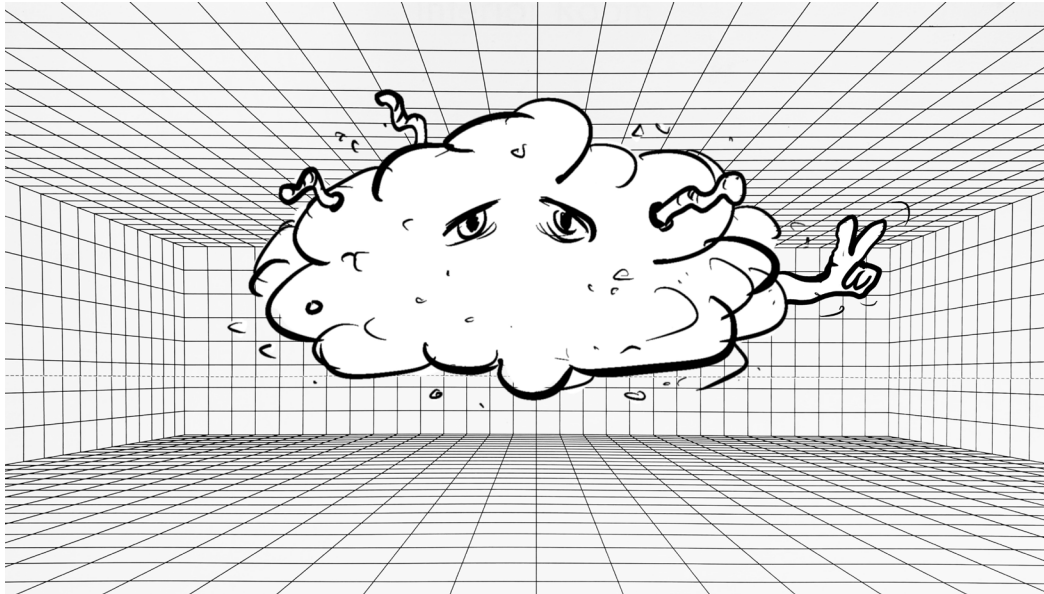


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**Hammer Museum Presents Group Exhibition *Lifes*
On view February 16 – May 8, 2022**



Olivia Mole, 2021.

(Los Angeles, CA)— The Hammer Museum at UCLA presents *Lifes*, an exhibition that explores the possibilities and pitfalls of interdisciplinary artmaking. Initiated by four commissioned texts and including contributions from nearly 50 individuals from various creative fields, the exhibition considers the legacy of the so-called total work of art. Organized by **Aram Moshayedi**, Robert Soros Curator, with **Nicholas Barlow**, curatorial assistant, *Lifes* will be on view February 16 – May 8, 2022.

“*Lifes* is an expression of the ways in which conversations between artists can produce new art forms. I’m proud that the Hammer Museum is a place for exhibitions that challenge how we see and think about art, how art is made and distributed and for whom,” said Hammer Museum director **Ann Philbin**. “*Lifes* will be a living, breathing entity that changes over the span of the exhibition, and I believe the mystery of what results will have a special resonance in our current pandemic life, where isolation and uncertainty abound.”

The exhibition was initiated by textual contributions from four writers—philosopher and author **Fahim Amir**, writer and director **Asher Hartman**, poet and visual artist **Rindon Johnson**, and author and essayist **Adania Shibli**. The invitations came with no expectation as to how their writing would manifest itself within the galleries of the museum, centering instead on the precarious authority words have over meaning, the shortcomings of interdisciplinarity, and the question of audience as inseparable from the public life of exhibitions. “It seemed fitting to start with writing—to invert the relationship between text and context—because of its frequent consignment as a form of response to art,” said Aram Moshayedi. “It was a relatively open-ended solicitation meant to harness the writers’ divergent interests, because the desired goal was disparity rather than continuity and cohesion.”

As the process continued, individual writers began to suggest possible collaborators, or intermediaries, through which a conversation around the function of their respective contributions could unfold. For example, Johnson proposed meeting with artist **Kite**, which then led to a collaboration with **L. Frank**, a Tongva-Ajachmem artist, writer, tribal scholar, and Indigenous language activist. Amir recommended a conversation with artist and dramaturg **Elke Auer**, which led to their proposal of a tower—modeled on Vladimir Tatlin’s *Monument to the Third International* (1920)—that would be a monument for the future liberation of animals and humans.

Over time, more interlopers and interlocutors began to emerge and give shape to *Lifes*: choreographer **Bob Kil** and artist **Nina Beier**’s animating of Hartman’s script titled “Animal Regret: Five Dances”; a fragrance concocted by **Dora Budor**; **Charles Gaines**’s *Falling Rock* (2000); a fantastical tree carved from polyurethane foam by **Piero Gilardi**; a heat-sensitive bench conceived by **Cooper Jacoby**; **Jules Gimbrone and Micah Silver**’s research into Schlieren imaging; **Morag Keil**’s pneumatic tube system processing biological matter; and others.

The individual contributions to *Lifes* are not necessarily conceived as discrete units but rather parts of a larger whole. Many projects will continue to cohere after the exhibition’s opening and their meanings in relation to others will change as it unfolds. *Lifes* will depend upon a series of live performances in the galleries over the course of the exhibition that provide new frameworks through which to view and consider other contributions.

Contributors

- **Fahim Amir** (b. 1978, Tehran, Iran)
- **Holland Andrews** (b. 1988, Orange, CA)
- **Elke Auer** (b. 1980, Vienna)
- **Kevin Beasley** (b. 1985, Lynchburg, VA)
- **Nina Beier** (b. 1975, Aarhus, Denmark)
- **Dwayne Brown** (b. 1985, Bronx, NY)
- **Dora Budor** (b. 1984, Zagreb, Croatia)
- **Burnt Sugar the Arkestra Chamber** (founded 1999, New York)
- **Varinia Canto Vila** (b. 1976, Santiago, Chile)
- **Elaine Carberry** (b. 1983, Boston)
- **L. Frank** (b. 1952, Santa Monica, CA)
- **Charles Gaines** (b. 1944, Charleston, SC)
- **Ley Gambucci** (b. 1995, San Diego)
- **Piero Gilardi** (b. 1942, Turin, Italy)
- **Jules Gimbrone** (b. 1982, Pittsburgh)
- **Paul Hamilton** (b. 1967, Kingston, Jamaica)
- **Asher Hartman** (b. 1959, San Francisco)
- **IONE** (b. 1937, Washington, DC)
- **Shannon Jackson** (b. 1967, Manhattan Beach, CA)
- **Cooper Jacoby** (b. 1989, Princeton, NJ)
- **Rindon Johnson** (b. 1990, San Francisco)
- **Darrell Jones** (b. 1969, Washington, DC)
- **Morag Keil** (b. 1985, Edinburgh, Scotland)
- **Justin F. Kennedy** (b. 1983, Boston)
- **Jessika Kenney** (b. 1976, Spokane, WA)
- **Bob Kil** (b. 1975, Seoul)
- **Kite**, aka Suzanne Kite (b. 1990, Sylmar, CA)
- **Wayne Koestenbaum** (b. 1958, San Jose, CA)
- **Ralph Lemon** (b. 1952, Cincinnati, OH)
- **Adam Linder** (b. 1983, Sydney)
- **Olivia Mole** (b. 1975, London)
- **Roderick Murray** (b. 1965, New York)
- **Mariama Noguera-Devers** (b. 1994, Los Angeles)
- **Nima Nourizadeh** (b. 1977, London)
- **Okwui Okpokwasili** (b. 1972, New York)
- **Pauline Oliveros** (b. 1932, Houston; d. 2016, Kingston, NY)
- **Aubrey Plaza** (b. 1984, Wilmington, DE)
- **Senyawa** (founded 2010, Yogyakarta, Indonesia)
- **Adania Shibli** (b. 1974, Shibli, Palestine)
- **Micah Silver** (b. 1980, Sylva, NC)
- **Samita Sinha** (b. 1978, Queens, NY)
- **Meg Stuart** (b. 1965, New Orleans, LA)
- **Greg Tate** (b. 1957, Dayton, OH; d. 2021, New York, NY)
- **Mike Taylor** (b. 1960, Dallas, TX)
- **Rosemarie Trockel** (b. 1952, Schwerte, Germany)
- **Andros Zins-Browne** (b. 1981, New York)

CREDITS

Lifes is organized by Aram Moshayedi, Robert Soros Curator, with Nicholas Barlow, curatorial assistant.

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CATALOGUE

This volume anthologizes the contributions from *Lifes* and includes commissioned texts by **Fahim Amir, Asher Hartman, Rindon Johnson, and Adania Shibli** that formed the foundation of the exhibition; scholarly contextual essays by **Shannon Jackson, Aram Moshayedi, and Greg Tate**; an oral history compiled and edited by **Nicholas Barlow** that documents the many conversations among contributors; and illustrations by artist **Olivia Mole**. Available at the Hammer Store or online at store.hammer.ucla.edu (\$40).

RELATED PROGRAMS

In-Gallery Performances

The Tuning Meditation

Sunday, February 13, 11am

Pauline Oliveros with IONE

confirm humanity

Tuesday, March 8–Sunday, March 13

Meg Stuart and Varinia Canto Vila

color a body who flees

Tuesday, March 15, 7pm

Holland Andrews, Elaine Carberry, Jessika Kenney, and Andros Zins-Browne

A (Un)necessary Workshop

Tuesday, March 29–Sunday, April 3

Justin F. Kennedy

A (Un)necessary World

Tuesday, April 5–Sunday, April 10

Justin F. Kennedy

Ultramarine

Tuesday, April 19–Sunday, April 24

Wayne Koestenbaum

color a body who flees

Saturday, May 7, 7pm

Holland Andrews, Elaine Carberry, Jessika Kenney, and Andros Zins-Browne

Conversations

L. Frank

Tuesday, March 22, 7:30pm

Lecture by the Tongva-Ajachmem artist, writer, tribal scholar, cartoonist, and community activist.

Concerts

Senyawa

Thursday, February 17, 7:30pm

Live performance by the Indonesian experimental band comprised of Rully Shabara and Wukir Suryadi.

Burnt Sugar the Arkestra Chamber

Tuesday, March 8, 7:30pm

Improvisational ensemble founded by Greg Tate in 1999, including performers Shelley Nicole (vocal/percussion), Bruce Mack (vocal/synthesizer), Lewis "Flip" Barnes (trumpet/vocal), V. Jeffrey Smith (alto & tenor sax/vocal), Leon Gruenbaum (saxophone/piano/talk box/vocal), Andre Lassale (electric guitar), LaFrae Sci (tap drum/electronics), and Jared Michael Nickerson (electric bass).

Tours

Curator Walk-through

Sunday, February 20, 1pm

Aram Moshayedi, Robert Soros Curator, leads a walk-through of the exhibition.

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.