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The Hammer Museum Presents
***In Real Life*, 100 Days of Film and Performance**
September 13, 2016–January 25, 2017

(Los Angeles, CA)—This fall the Hammer Museum will present *In Real Life*, an ambitious program of daytime performances and film screenings animating the museum’s courtyard, annex, and Billy Wilder Theater while the upstairs galleries are undergoing renovations. Exploring wide-ranging issues, themes and practices, *In Real Life* is organized into three strands: four curated film and video series; weekend performances by artists such as **Simon Leung**, **Lara Schnitger**, and **Trajal Harrell** in addition to durational and immersive works by **Mutant Salon** (Young Joon Kwak and Marvin Astorga) and **Women’s Center for Creative Work**; and courtyard rehearsals of works-in-progress by a select group of performers in disciplines including theater, dance, music, and experimental recitation.

The program was conceived of to bring forth varied, but complementary, curatorial points of view. “*In Real Life* gives the entire Hammer curatorial team a chance to explore their areas of interest within film and performance,” remarked **Hammer Director Ann Philbin**. “We’re excited for the daytime activation of our courtyard, public spaces, and theater during the fall renovation of our third-floor galleries.”

In Real Life: Film and Video will include four thematic film and video series over the course of the fall and is organized in collaboration with local and international artists, independent curators and arts organizations. *In Real Life: Performance* showcases new and restaged works by a variety of artists and performers over 15 weekends. *In Real Life: Studio* provides a glimpse into the working processes of artists. A select group of artists will utilize spaces in the museum to convene and rehearse new material, including theater, dance, music, and performance, and while some artists and collectives will simply discuss or workshop material, others will produce a new project from rehearsal to final performance. *In Real Life* programming will complement the Hammer’s full schedule of fall public programs. For details about the lineup see hammer.ucla.edu.

Film and Video

Four thematic film and video programs will screen over the course of the fall and are organized in collaboration with local and international artists, independent curators, and arts organizations.

All films are shown Tuesdays, Wednesdays, Fridays, and Saturdays, noon-4 p.m.

Artists’ Film International
September 13-October 15, 2016

Tuesdays, Wednesdays, Fridays, and Saturdays, noon-4 p.m

Artists’ Film International is a collaboration between sixteen international museums initiated by the Whitechapel Gallery in London. Every year, each institution proposes one film, video, or animation on a common theme for screening in all of the partner venues over the course of the year. The Hammer Museum will screen **seven films** from the 2015 and 2016 collections, which examined crisis and technology respectively. The Hammer will add to the video selection in 2017. Film showings to include selections from Artists’ Film International 2015 and 2016:

Brigid McCaffrey, *Paradise Springs*, 2013 (28:58)
 Piotr Wysocki and Dominik Jalowinski, *Run Free*, 2011 (22:00)
 Diego Tonus, *Speculative Speeches (Workers of the World-Relax)*, 2012 (14:59)
 Rachel Maclean, *Germes*, 2013 (3:00)
 The Institute for New Feeling, *This Is Presence*, 2016 (17:19)
 Zeyno Pekunlu, *How to Properly Touch a Girl so You Don't Creep Her Out*, 2015 (19:10)
 Eva and Franco Mattes, *Dark Content*, 2015 (15:00)

The Hammer's presentation of Artists' Film International is organized by Emily Gonzalez-Jarrett, curatorial associate.

Ecco: The Videos of Oneohtrix Point Never and Related Works

October 18–November 19, 2016

Tuesdays, Wednesdays, Fridays, and Saturdays, noon-4 p.m

Organized around the work of **Oneohtrix Point Never**—the recording alias of electronic musician, composer, and producer **Daniel Lopatin**—this program includes a selection of self-produced music videos alongside collaborations with artists **John Michael Boling**, **Nate Boyce**, **Takeshi Murata**, and **Jon Rafman**. Rooted in early video effects and the history of experimental cinema, the visual and musical output surrounding Oneohtrix Point Never takes the form of complex assemblages of sound and image that are developed in equal measure.

Organized by Aram Moshayedi, curator, with MacKenzie Stevens, curatorial assistant.

How to Love a Watermelon Woman

November 22–30, 2016 and December 20–31, 2016

Tuesdays, Wednesdays, Fridays, and Saturdays, noon-4 p.m

How to Love a Watermelon Woman is a film program that highlights the work of queer filmmaker **Cheryl Dunye** and celebrates the 20th anniversary of her seminal film, *The Watermelon Woman* (1996), which follows the lead character Cheryl, a young black lesbian trying to make a film about an obscure actress who played stereotypical “mammy” roles in the 1930s. Dunye is a 2016 recipient of the John Simon Guggenheim fellowship and was recently invited to join the Academy of Motion Pictures.

Organized by Erin Christovale, independent curator.

The Workshop Years: Black British Film and Video Collectives after 1981

January 3–25, 2017

Tuesdays, Wednesdays, Fridays, and Saturdays, noon-4 p.m

Independent black British filmmaking saw an increased urgency and viability in the aftermath of South London's Brixton Rising in 1981. Through new avenues of institutional support and the formation of “publisher-broadcaster” stations like Channel 4, filmmaking collectives and workshops such as **Black Audio Film Collective**, **Sankofa Film and Video Collective**, and **Ceddo Film and Video Workshop** emerged in the early part of the decade as alternatives to the dominant modes of representation in the U.K. This program revisits the history of black independent film and video in 1980s-era Britain and the means of by which filmmakers addressed the exclusions of race from mainstream media production while negotiating a newfound race-relations industry.

Organized by Aram Moshayedi, curator, with MacKenzie Stevens, curatorial assistant.

Performance

In Real Life: Performance showcases new and restaged works by a variety of artists and performers

taking place most weekends.

Programs for *In Real Life: Performance* are organized by January Parkos Arnall, curatorial associate, Public Engagement; Connie Butler, chief curator; Leslie Cozzi, curatorial associate; Anne Ellegood, senior curator; Emily Gonzalez-Jarrett, curatorial associate; Aram Moshayedi, curator; MacKenzie Stevens, curatorial assistant; and Ali Subotnick, curator.

Hālau Hula O Na Mele 'Āina O Hawai'i with Ei Arakawa and Silke Otto-Knapp

Saturday, September 17, 2016, hula workshop 11 a.m., performances 2 p.m. & 4 p.m.

The New York–based Hawaiian dance group **Hālau Hula O Na Mele 'Āina O Hawai'i**, led by the native Hawaiian choreographer **Luana Haraguchi**, will perform traditional hula kahiko with the artist **Ei Arakawa**. The performances take place in the museum's lobby and are set against the backdrop of *Seascape (with moon)*, 2016, a large-scale painting by **Silke Otto-Knapp** installed on the Hammer's Lobby Wall.

At the Edge of Space and Time: Expanding Beyond Our 4% Universe

Saturday & Sunday, October 1 & 2, 2016, 1 p.m.

In the tradition of planetary light shows, collaborators **Jennifer Moon** and **laub** will bring viewers on an adventure through the cosmos, the multiverse, and beyond, presenting ideas about love, faith, and revolution by queering various scientific disciplines.

Gabie Strong

Saturday, October 1, 2016, 1 p.m.

Los Angeles-based artist and musician **Gabie Strong's** improvisational performance explores spatial constructions of degeneration, drone, and decay.

Dynasty Handbag in I, An Moron

Sunday, October 2, 2016, 3 p.m.

Jibz Cameron's outlandish performance alter ego **Dynasty Handbag** is featured in this falling-apart, falling-down stand-up show that covers topics including the fact that everyone she knows is having a baby and how this makes her feel enraged and scared/inadequate, the future memory of the time when she got her Netflix special, and a cover of Rihanna's well-known blue collar anthem celebrating the proletariat. With live musical accompaniment by **Taylor the Sax Bottom**.

Get a Room

Saturday & Sunday, October 15 & 16, 2016, 11 a.m.-5 p.m.

Get a Room will feature a variety of comedic programs and talents including stand-up acts, screenings, and more. This event is co-organized with **Meg Cranston**, a visual artist who also performs stand up.

Drawing Lessons from the SKZ

Saturday, October 22, 2016, 1-4 p.m.

Los Angeles–based artist **Dan Levenson's** practice centers on the State Art Academy Zurich (SKZ), a Swiss modernist art school of his own invention. In this performance, Levenson leads a three-hour class that will consist of a lecture, drawing exercises, and crits following the curriculum of the SKZ.

Mutant Salon

Saturday & Sunday, October 29 & 30, 2016, 11 a.m.-5 p.m.

Mutant Salon is a beauty salon and a platform for collaborative performance—born of LGBTQ POC, women, and mutants—that unravels culturally embedded ideas of beauty and celebrates an ethos of transformation in the act of self-care. Along with salon services, the installation in the Hammer

courtyard and adjacent spaces embodies a spirit of engagement through an interactive environment and performances from the Mutant Salon community.

Lightning Shadow: *Caddy! Caddy! Caddy! William Faulkner Dance Project*

Saturday & Sunday, November 5 & 6, 2016, 3-5 p.m.

The Venice-based performance group **Lightning Shadow** reconstructs *Caddy! Caddy! Caddy!*, a piece inspired by Faulkner's *Absalom, Absalom!*, *The Sound and the Fury*, and *A Rose for Emily*. **Oguri**, a butoh-trained dancer, performs alongside **Roxanne Steinberg**, **Morleigh Steinberg**, and other dancers within a site-specific environment designed by the artist **Hirokazu Kosaka** and to a sound score composed by **Paul Chavez**. Lightning Shadow will also populate the museum with installations throughout the day.

Lara Schnitger: *Suffragette City*

Saturday, November 12, 2016, noon-2 p.m.

Sunday, November 13, 2016, noon-4 p.m.

Following a tradition of artists' street performance and protest marches, on Saturday artist **Lara Schnitger** presents *Suffragette City*, a procession of sculptures through Westwood that are comprised of images, forms, and texts explicitly addressing women's rights. With public participation at its core, the procession is both playful and political, inspired by the history of feminist agitprop as well as increasingly imperative demands for equality and safety in light of recent events. On Sunday, Schnitger will present a selection of art and documentary films that focus on feminist speech and civil rights.

Alison O'Daniel

Saturday & Sunday, November 19 & 20, 2016, 1-4 p.m.

Working in experimental and documentary film, performance, sculpture, and installation, **Alison O'Daniel** structures her work as a call-and-response between mediums and meanings. Her collaborations with composers and musicians often highlight the loss or re-creation of information as it passes through various channels, building a visual, aural, and haptic vocabulary as a means to tell stories inspired by events that are both historic and quotidian.

Women's Center for Creative Work: *Thank You for this Community--A Dinner at the Hammer*

Saturday, November 26, 2016, 2-5 p.m.

The Women's Center for Creative Work (WCCW) acts as a hub in Los Angeles, facilitating interaction between feminists of all genders and the larger public through events and social engagement. The WCCW invites Hammer visitors to break bread in communion and friendship at a post-Thanksgiving supper examining ideas of locality, place making, and friendship in a convivial setting.

SORORITY: *THE WOODS* and *THE INTERNET*

Saturday & Sunday, December 3 & 4, 2016, 2-5 p.m.

A queer performance salon created and directed by the theater artist **Gina Young**, **SORORITY** presents works-in-progress, theatrical situations, readings, and experimental improvisations. Elapsing over two days, each presentation highlights a different field of inquiry and includes artists from a variety of genres, including **Jasmine Nyende**, **Raquel Gutierrez**, **Amanda-Faye Jimenez**, and **Kristina Wong** among others.

Simon Leung: *ACTIONS! / ADJUNCTS!*

Saturday & Sunday, December 10 & 11, 2016, 2-5 p.m.

Originally presented in 2013 at The Kitchen in New York City, *ACTIONS!*, a contemporary

form of “art workers’ theater” that revisits political and art “actions,” including a worker’s strike against the Museum of Modern Art in 2000, presented alongside *ADJUNCTS!*, a new work conceived as a dance/collective poem addressing current education and labor issues in L.A. art schools. *ACTIONS!/ADJUNCTS!* features participants from the original performance as well as students, graduates, and adjunct faculty from throughout the L.A. art community. A discussion with the participants follows Sunday’s performance.

Recycled Languages: Workshop and Reading

Lenguajes reciclados: Taller y lectura

Saturday/Sabado, December/Diciembre 17, 2016

workshop/taller, noon-2 p.m., reading/lectura, 3-4 p.m.

Antena and **Libros Antena Books** (Los Angeles) present a cross-language event that will include a poetry reading featuring work written in languages other than English with and without translations, and an interactive cartonera book workshop with **Cartonera Santanera** (Santa Ana), **Kaya Press** (Los Angeles), **Kodama Cartonera** (Tijuana), and **Tiny Splendor** (Los Angeles). Cartonera bookmaking is a DIY art which invites active community participation in the process of making and publishing books using recycled materials. The workshop will be in Spanish and English; interpretation provided by Antena Los Angeles.

Antena y Libros Antena Books (Los Angeles) presentan un evento intralingüístico que incluirá una lectura de poesía con enfoque en obra escrita en lenguajes que no sean el inglés con y sin traducciones, y un taller interactivo de libros cartoneros con **Cartonera Santanera** (Santa Ana), **Kaya Press** (Los Angeles), **Kodama Cartonera** (Tijuana), y **Tiny Splendor** (Los Angeles). La fabricación de libros cartoneros es un arte DIY (hazlo-tú-mismx) que invita a la participación comunitaria activa en el proceso de hacer y publicar libros usando materiales reciclados. *El taller será en español e inglés; Antena Los Angeles proporcionará la interpretación.*

Poetic Research Bureau

Sunday, December 18, 2016, noon-5 p.m.

The Poetic Research Bureau, a storefront library and experimental publishing collective, presents two reading series *@SEA* and *Improvising the Mingus School*. The first, *@SEA* moves beyond single-channel readings of texts toward interdisciplinary programs that intermingle video and film projection, poetry readings, performance, and unconventional lectures. The second, *Improvising the Mingus School*, programmed by the poet and archivist Harmony Holiday, riffs on the concept of a Charles Mingus School of deep listening, screenings, and expansive talk—“an open, interdisciplinary workshop akin to Mingus’s own jazz workshop.”

Simone Leigh

Saturday & Sunday, January 7 & 8, 2017, 2-4 p.m.

On the final weekend of her Hammer Project, **Simone Leigh** is joined by special guest, Rizvana Bradley (Yale University), for a performative lecture in the Hammer Courtyard. Simone Leigh and Rizvana Bradley will engage in an improvisational exchange about black radical political, literary, and artistic traditions. Inspired in part by the community outreach work of the Black Panther Party focused on self determination, Leigh’s recent work in social practice refers to historical instances where people, especially women of color, operated in secret in order to exchange knowledge, politically organize, and empower each other in the face of class and racial inequity.

Trajal Harrell: *Judson Church is Ringing in Harlem (Made-to-Measure)/Twenty Looks or Paris is Burning at The Judson Church*

Saturday & Sunday, January 14 & 15, 2017, 3-4 p.m.

(M2M) is a customizable version of the New York–based artist **Trajal Harrell**'s renowned *Twenty Looks or Paris Is Burning at the Judson Church* series. In (M2M), Harrell makes a work for three dancers that engages the formalism and minimalism of postmodern dance, especially from the Judson Church period, with the flamboyancy and performativity of voguing.

At night the states

Saturday & Sunday, January 21 & 22, 2017, noon-4 p.m.

At night the states is a series of conversations and performances organized by guest curators **Shoghig Halajian** and **Suzy Halajian**. The series explores the different kinship structures one inhabits and passes through on a daily basis and how these sites shape and shift personal and political allegiances.

Studio

In Real Life: Studio provides a glimpse into the working processes of artists. Throughout the fall a select group of artists utilize a courtyard stage to convene and rehearse new material, including theater, dance, music, and performance. While some artists and collectives will simply discuss or workshop material, others will produce a new project from rehearsal to final performance.

In Real Life: Studio is a Public Engagement project organized by January Parkos Arnall, curatorial associate, Public Engagement.

Breath Sessions

Thursday, October 20, 2016, 6 p.m.

Thursday, October 27, 2016, 6 p.m.

As part of New York-based interdisciplinary artist Jeanine Oleson's fall residency at the Hammer, she and collaborators will rehearse for a new work involving a specially commissioned hand-blown glass "breath-lung" antechamber for a wind instrument.

ABOUT THE HAMMER MUSEUM

The Hammer Museum at UCLA offers collections, exhibitions, and programs that span the classic to the contemporary in art, architecture, and design. The Hammer's international exhibition program focuses on wide-ranging thematic and monographic exhibitions, highlighting contemporary art since the 1960s and the work of emerging artists through Hammer Projects and the Hammer's biennial, *Made in L.A.* As a cultural center, the Hammer Museum offers nearly 300 free public programs a year, including lectures, readings, symposia, film screenings, and music performances at the Billy Wilder Theater which also houses the UCLA Film & Television Archive. The Hammer is home of the Armand Hammer Collection of American and European paintings, as well as the Armand Hammer Daumier and Contemporaries Collection and the Hammer Contemporary Collection. The Hammer Contemporary Collection focuses on art of all media since 1960 with an emphasis on works of the last ten years, works on paper, and art made in Los Angeles. The museum also houses the Grunwald Center for the Graphic Arts—comprising more than 45,000 prints, drawings, photographs, and artists' books from the Renaissance to the present—and oversees the Franklin D. Murphy Sculpture Garden at UCLA. Free admission to the Hammer Museum is made possible through the generosity of benefactors Erika J. Glazer and Brenda R. Potter.

HAMMER MUSEUM INFORMATION

Admission to all exhibitions and programs at the Hammer Museum is free. Visit www.hammer.ucla.edu for current exhibition and program information and call (310) 443-7041 for tours. Hours: Tuesday–Friday 11 a.m.–8 p.m., Saturday & Sunday 11 a.m.–5 p.m. Closed Mondays and national holidays. The Hammer is located at 10899 Wilshire Boulevard in Westwood, Los Angeles. Parking is available onsite for \$6 (maximum 3 hours) or for a \$6 flat rate after 6 p.m.