

ADVANCE EXHIBITION SCHEDULE FALL 2015-SUMMER 2016

HAMMER



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Art + Practice
John Outterbridge
December 12, 2015–February 27, 2016

Art + Practice
A Shape That Stands Up
March 5–May 27, 2016

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Frances Stark, *Pull After "Push"*, 2010 (detail). Mixed media on canvas on panel. 69 x 89 in. (175.3 x 226.1 cm). Collection Nancy and Joachim Bechtle. Image courtesy of greengrassi, London. Photo by Robert Wedemeyer.



UH-OH: Frances Stark 1991-2015
 October 11, 2015–January 24, 2016

Frances Stark, Still from *My Best Thing*, 2011 (detail). Digital video, color, sound. 100 min. Hammer Museum, Los Angeles. Purchase. Image courtesy of Gavin Brown's enterprise, New York.

UH-OH: Frances Stark 1991-2015 is the most comprehensive midcareer survey of the work of the Los Angeles–based artist and writer to date, featuring around 125 drawings, collages, paintings, and video installations. Stark (b. 1967 Newport Beach, CA), a key figure in the Los Angeles art community, has shown widely throughout the United States and Europe. For more than two decades she has been making poetic and poignant compositions combining text and imagery, exploring a wide variety of subjects, including beauty, motherhood, the act of creation, institutional critique, class, literature, education, and communication. The exhibition tracks her 25-year career from early carbon drawings to intricate collages and mixed-media paintings to the more recent work, which includes PowerPoint slide shows, video, performance, and Instagram photographs. Words and images are at the heart of her practice, and like a lyricist, Stark employs both to create provocative and self-reflexive works that pose universal questions.

The exhibition is accompanied by a fully-illustrated catalogue with newly commissioned essays by Ali Subotnick and Howard Singerman, as well as a special section with short contributions from artists, writers, and critics.

UH-OH: Frances Stark 1991-2015 is made possible with support from Brenda Potter. Generous support is provided by Karyn Kohl and Maurice Marciano. Additional funding is provided by Beth Rudin DeWoody and The May and Samuel Rudin Family Foundation.

Media sponsorship is provided by KCRW 89.9FM.



The Idea of North: The Paintings of Lawren Harris
October 11, 2015–January 24, 2016

Lawren Harris, *Untitled (Mountains Near Jasper)*, ca. 1934-40 (detail). Oil on canvas . 50 5/16 x 60 5/16 in. (127.8 x 152.6 cm). Collection of the Mendel Art Gallery; Gift of the Mendel family, 1965. ©Family of Lawren S. Harris.

The Hammer Museum and the Art Gallery of Ontario are partnering on the first major US exhibition devoted to the Canadian artist Lawren Harris (1885–1970). An innovator on par with his contemporaries Marsden Hartley and Georgia O’Keeffe and a founding member of the Group of Seven, Harris was a leading figure in defining Canadian art in the twentieth century. His iconic landscapes offer a bold “idea of north” (to borrow a phrase from the musician and broadcaster Glenn Gould) that has become deeply rooted in Canadian national identity. Progressing from a defiantly nationalistic interpretation of the landscape to a more universal and refined spiritual vision, Harris’s striking depictions of Lake Superior, the Rocky Mountains, and the eastern Arctic remain haunting and clear statements of an individual striving to go beyond the surface to a more profound reality.

The Idea of North: The Paintings of Lawren Harris examines the defining period in the artist’s career. The exhibition will present more than 30 of his idealized northern landscapes of the 1920s and 1930s, including small panels as well as the major canvases that show Harris as a leading modernist painter.

The Idea of North: The Paintings of Lawren Harris is co-organized by the Art Gallery of Ontario, Toronto, and the Hammer Museum, Los Angeles, and curated by Steve Martin in collaboration with Cynthia Burlingham, Deputy Director, Curatorial Affairs, Hammer Museum, and Andrew Hunter, Fredrik S. Eaton Curator, Canadian Art, Art Gallery of Ontario.

The Hammer Museum’s presentation is made possible by a generous gift from Manuela Herzer and the Herzer Foundation.

Selections from the Hammer Contemporary Collection: Jessica Jackson Hutchins

October 3, 2015–January 24, 2016



Jessica Jackson Hutchins, *Carpaccio*, 2013. Paint, fabric, collage and glazed ceramics on leather couch. Overall: 39 x 32 11/16 x 81 1/2 in. (99.1 x 83 x 207 cm). Hammer Museum, Los Angeles. Purchased with partial funds provided by Sarah and Andrew Meigs and Linda and Jerry. Image courtesy of the artist and Marianne Boesky

After studying painting, Jessica Jackson Hutchins (b. 1971, Chicago) became disenchanted with the medium and its fraught history and began working with papier-mâché and clay. She continually draws from history, literature, and personal experiences for inspiration and weaves these narratives into her work. Hutchins’s sculptural works combine found objects with her own ceramics, oftentimes using one as a pedestal for the other. Though sculptural, her works evoke still-life paintings, in which ordinary items are elevated to contemplative objects. The Hammer presents *Carpaccio* (2013), created for the 55th Venice Biennale, *The Encyclopedic Palace*, alongside the painting *Two Ties* (2014).

This exhibition is organized by chief curator Connie Butler with Emily Gonzalez-Jarrett, curatorial associate.

Sculpture from the Hammer Contemporary Collection

January 23–May 22, 2016



Tony Feher, *Untitled*, 2007-2009. Cardboard and spray paint over acrylic-based paint. 50 1/2 x 14 x 11 3/4 in. (128.3 x 35.6 x 29.8 cm). Hammer Museum, Los Angeles. Purchased with funds provided by Susan and Larry Marx.

This exhibition from the Hammer Contemporary Collection explores the domestic as a subject, material, or process in sculpture produced since the early 1990s. The artists—Judie Bamber, Tom Burr, Tony Feher, Mike Kelley, Ry Rocklen, and Collier Schorr—begin with banal or familiar objects and forms, transforming them into poetic works of art through juxtaposition and subtle alteration. Their works sit, stand, or hang at human scale, suggesting touch and engagement and referencing the body through an intimate address to the viewer.

This exhibition is organized by chief curator Connie Butler with Emily Gonzalez-Jarrett, curatorial associate.

Catherine Opie: Portraits
January 30–May 22, 2016



Catherine Opie, *Kate & Laura*, 2012. Pigment print. 77 x 58 in. (195.6 x 147.3 cm). Hammer Museum, Los Angeles. Purchase. ©Catherine Opie, Courtesy of Regen Projects, Los Angeles and Lehmann Maupin, New York & Hong Kong.

One of the preeminent artists of her generation working with photography, Catherine Opie (b. 1961, Sandusky, Ohio) is known for her evocative images of contemporary America. The artist has chosen a myriad of subjects throughout her career, including the S/M community, city buildings, domestic life, high school football players, surfers, and President Obama’s first inauguration. Her pictures of the people, places, and events of the past 30 years are documents of the artist’s life as well as of our times. Opie’s work draws as much from Renaissance painting as from the traditions of street photography, and her most recent body of work most directly engages with old master portraiture. Drawn from her own circle of creative friends—visual artists, fashion designers, and writers—her sitters emerge from the darkness as if lit from within by their intellectual potency. The Hammer Museum will present 12 portraits from this recent series alongside a new abstract landscape.

This exhibition is organized by chief curator Connie Butler with Emily Gonzalez-Jarrett, curatorial associate.

Concurrently on view from January 23-May 8, 2016, *Catherine Opie: 700 Nimes Road* at MOCA Pacific Design Center, West Hollywood.

Selections from the Hammer Contemporary Collection: David Lamelas
January 30–June 5, 2016



David Lamelas, *The Desert People*, 1974 (film still). 16mm transferred to DVD, color, sound. 52 min. © David Lamelas. Image courtesy Sprüth Magers

Conceived in part as a fictional documentary about a group of people recounting their experience visiting a Native American reservation, *The Desert People* (1974) was one of the earliest works that David Lamelas completed after moving to Los Angeles in 1970. Described by the artist as “a study on American film production,” *The Desert People* shifts between genres to point to the deficiencies of narrative in documentary-style filmmaking. Part fact, part fiction, the film progresses as a typical road movie, interspersed with interviews that provide both reliable and unreliable accounts of the conditions of the Papago (Tohono O’odham) in southeastern Arizona, whose loss of indigenous culture forms the basis of Lamelas’s inquiry.

This exhibition is organized by curator Aram Moshayedi.

Still Life with Fish

February 13–May 15, 2016



Jo Ann Callis, *Salt and Pepper and Fire*, 1980.
Chromogenic color print. 24 x 20 in. (61 x 50.8 cm).
UCLA Grunwald Center of the Graphic Arts, Hammer
Museum. Gift of the artist.

Since the 1960s Los Angeles has been a seminal location for experimental photography. Robert Heinecken’s founding of the photography program at UCLA has not only impacted generations of artists using photography but also set the parameters for the Grunwald Center for the Graphic Arts’ subsequent collecting in this area. His students and successors—such as Jo Ann Callis, Judy Fiskin, and James Welling—have gone on to teach and influence a younger generation of artists, including Amy Adler, Anne Collier, and Florian Maier-Aichen among many others. Callis’s approach to the constructed image provides one access point in a history that spans the work of John Outerbridge, the conceptual experiments of Barbara T. Smith and Allen Ruppersberg, and the contemporary photographs of Collier, Luisa Lambri, and Sharon Lockhart. Drawn from the Hammer Contemporary Collection and the Grunwald Center, this exhibition looks at the themes of seriality, identity, and place in conceptual photography on the West Coast from the 1960s to the present.

This exhibition is organized by chief curator Connie Butler with Emily Gonzalez-Jarrett, curatorial associate.

Leap Before You Look: Black Mountain College 1933-1957
February 21–May 15, 2016



Hazel Larsen Archer. *Merce Cunningham Dancing*, c. 1952-53. Gelatin silver print. 8 3/4 x 5 7/8 in. (22 x 14.9 cm). Estate of Hazel Larsen Archer and Black Mountain College Museum and Arts Center.

Leap Before You Look: Black Mountain College 1933-1957 is the first comprehensive museum exhibition in the United States to examine the history of Black Mountain College. Founded in 1933 in North Carolina’s Blue Ridge Mountains near Asheville, this renowned experimental college placed the arts at the center of a liberal arts education in an effort to better educate citizens for participation in a democratic society. Profoundly interdisciplinary with an emphasis on inquiry, discussion, and experimentation, it gave equal attention to painting, sculpture, drawing, weaving, pottery, poetry, music, and dance, and numerous influential artists, poets, musicians, and performers either taught or were students there. This utopian experiment came to an end in 1957, but not before it created the conditions for some of the twentieth century’s most fertile ideas, having an enormous impact on American postwar cultural life. The exhibition features individual works by more than ninety artists across disciplines—including Anni and Josef Albers, Ruth Asawa, John Cage, Merce Cunningham, Robert Creeley, Buckminster Fuller, Jess, Ray Johnson, Elaine and Willem de Kooning, Jacob Lawrence, Charles Olson, Robert Rauschenberg, Peter Voulkos, and Susan Weil—as well as student work; numerous archival materials; a soundscape; and a robust series of performances taking place on a piano and a dance floor situated in the galleries.

Leap Before You Look: Black Mountain College 1933–1957 is organized by The Institute of Contemporary Art, Boston, and curated by Helen Molesworth, chief curator, Museum of Contemporary Art, Los Angeles, with Ruth Erickson, assistant curator, Institute of Contemporary Art, Boston. The Hammer’s presentation is organized by Anne Ellegood, senior curator, with MacKenzie Stevens, curatorial assistant and January Parkos Arnall, curatorial assistant, Public Engagement.

Leap Before You Look: Black Mountain College 1933-1957 has been made possible in part by a major grant from the National Endowment for the Humanities, celebrating 50 years of excellence.



Major support is provided by the Andrew W. Mellon Foundation and the Henry Lucy Foundation.

This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

Any views, findings, conclusions, or recommendations expressed in this exhibition do not necessarily represent those of the National Endowment for the Humanities.

Made in L.A. 2016: a, the, though, only
June 12–August 28, 2016

The third iteration of the Hammer’s biennial exhibition continues to highlight the practices of artists working throughout Los Angeles and the surrounding areas. Titled by the minimalist poet and writer Aram Saroyan as his contribution to the exhibition, *Made in L.A. 2016: a, the, though, only* considers the city as a nexus of activity inseparable from the global network of art production: how artists move fluidly between contexts and how they respond to their local conditions through research methodologies that are conceived on a large and diffuse scale. Presenting the work of approximately 25 contributing artists and participants, the exhibition extends into such disciplines as dance, fashion, literature, music, and film.

Made in L.A. 2016: a, the, though, only features in-depth presentations of individual bodies of work—from condensed monographic survey exhibitions to comprehensive displays of multiyear projects—alongside newly commissioned works by emerging artists. New projects by a selection of younger contributors consider the roles of other visual and literary forms within their practices, as well as the relationship to, and the antagonisms between, a variety of disciplinary modes and creative practices that are at the basis of artistic work today.

Performances and public programs play a central role, including periodic staged performances, informal conversations, and process-based installations developed with and alongside participating artists, whose individual contributions determine and guide the shape of the overall exhibition.

Made in L.A. 2016: a, the, though, only is organized by Hammer curator Aram Moshayedi and Hamza Walker, director of education and associate curator, Renaissance Society, with January Parkos Arnall, curatorial assistant, Public Engagement and MacKenzie Stevens, curatorial assistant.

This exhibition is presented by



Major support is provided by the Mohn Family Foundation and members of the Hammer Circle.

OVERVIEW

Hammer Projects is a series of exhibitions focusing primarily on the work of emerging artists.

Hammer Projects is made possible by a gift from Hope Warschaw and John Law. Generous support is also provided by the Horace W. Goldsmith Foundation, Susan Bay Nimoy and Leonard Nimoy, and Robert Soros. Additional support is provided by Good Works Foundation and Laura Donnelley.

Njideka Akunyili Crosby

October 3, 2015–January 10, 2016



Njideka Akunyili Crosby, *5 Umezebi Street, New Haven, Enugu*, 2012. Acrylic, charcoal, pastel, color pencil, and transfer on paper. 84 × 105 in. (213.36 × 266.7 cm). Collection of Craig Robins. Image courtesy of Tilton Gallery, New York. Photo by Max Yawney.

Njideka Akunyili Crosby (b. 1983)’s large scale works on paper combine collage, drawing, painting, and printmaking, fusing African and American influences and creative traditions. Reflecting on her contemporary postcolonial African cosmopolitanism and her experiences as an expatriate in living in America, her intimate paintings provide an important counter-narrative to the often troubled representation of Africa’s complex political and social conditions. This exhibition, comprising a selection of earlier works, marks the artist’s Los Angeles institutional debut, and is presented in conjunction with an exhibition of new works at Art + Practice, opening September 12.

Hammer Projects: Njideka Akunyili Crosby is organized by Hammer assistant curator Jamillah James.

Avery Singer

October 6, 2015–January 17, 2016



Avery Singer, *Heidiland*, 2014. Acrylic on canvas, 195.5 x 155 cm. Private Collection, New York. Photo by Joerg Lohse.

Avery Singer’s paintings speak to the production~ and dissemination of works of art. How artworks are made, how artists are “made,” and the interaction between producers, curators, and institutions are themes commonly portrayed in images that are predominantly flat, rendered in grayscale, and inhabited by bodies translated through the signature style of Google’s SketchUp software and other digital tools. Singer creates pictures that are iconographically complex, culled from Internet image searches based in genres and trends inherited from the history of art. Pursuing what she has called “new possibilities for portraying naturalism,” Singer’s mode of painting brings together a mix of visual traditions that span the technologies of visibility, from the pre-photographic to the post-digital. Hammer Projects: Avery Singer marks the artist’s first solo exhibition in the United States.

Hammer Projects: Avery Singer is organized by curator Aram Moshayedi with MacKenzie Stevens, curatorial assistant and January Parkos Arnall, curatorial assistant.

Kenny Scharf

December 3, 2015–May 22, 2016



Kenny Scharf, *West Hollywood Mural*, 2011. Spray paint on wall. Dimensions variable. Photo by Joshua White/JWPictures.com. Courtesy of Honor Fraser Gallery, Los Angeles.

The artist Kenny Scharf (b. 1958, Los Angeles) came to prominence in the early 1980s as a New York street artist. Scharf’s interdisciplinary practice over the years has included clothing design, sculpture, installations, and video as well as painting. Early in his career, he appropriated popular cartoons like *The Flintstones* and *The Jetsons*, presenting riffs on American pop culture and the representation of the nuclear family in entertainment. As part of an early generation to be raised on television, he is interested in the way that popular imagery, particularly the cartoon, immediately conveys meaning and emotions. Over the years he has developed a lexicon of original characters and motifs that provide familiar links and quick comprehension for his viewers. For this exhibition, Scharf will create a new mural for the Hammer’s lobby wall.

Hammer Projects: Kenny Scharf is organized by curator Ali Subotnick with Emily Gonzalez-Jarrett, curatorial associate.

This exhibition is presented in memory of Tom Slaughter.

Oscar Tuazon

February 6–May 15, 2016



Oscar Tuazon, *Natural Man*, 2015. Black walnut and fiberglass concrete. 96 x 26 x 20 in. (243.84 x 66.04 x 50.8 cm). Courtesy of the artist, Maccarone NYC/Los Angeles.

The sculptor Oscar Tuazon (b. 1975, Seattle) works with natural and industrial materials to create inventive and often functional objects, structures, and installations that can be used, occupied, or otherwise engaged by viewers. With a strong interest in and influence from architecture and minimalism, Tuazon turns both disciplines on their heads as he mangles, twists, combines, and connects steel, glass, and concrete as well as two-by-fours, tree trunks, and found objects. For his Hammer Projects show, Tuazon will present a site-specific project displayed across several spaces throughout the museum, establishing and underscoring the relationships between inside and out, the visitors and the works, our bodies and the objects.

Hammer Projects: Oscar Tuazon is organized by Ali Subotnick, curator with Emily Gonzalez-Jarrett, curatorial associate.

This exhibition is presented in memory of Tom Slaughter.

OVERVIEW

Part of the curatorial department, the Public Engagement program collaborates with artists to develop and present works that create an exchange with the institution and with visitors. Enacted both inside and outside the galleries, Public Engagement projects range from re-envisioned security guard uniforms to library and orchestra residencies.

The Hammer Museum's Public Engagement program is supported, in part, by the Los Angeles County Board of Supervisors through the Los Angeles County Arts Commission.

Art + Practice

4339 Leimert Blvd., Los Angeles, 90008

The Hammer, in its first Public Engagement partnership, supported by The James Irvine Foundation, is organizing exhibitions and programs in Leimert Park at Art + Practice (A+P), a new art and social service organization created by the artist Mark Bradford, the philanthropist and collector Eileen Harris Norton, and the social activist Allan DiCastro.

artandpractice.org | info@artandpractice.org

To learn more about the Hammer's partnership with Art + Practice, and upcoming exhibitions and programs, please visit hammer.ucla.edu/art-practice.

Njideka Akunyili Crosby:
The Beautiful Ones
September 12–November 21, 2015



Njideka Akunyili Crosby, *The Beautiful Ones no.1*, 2015. Acrylic, pastel, colored pencils, and Xerox transfers on paper. 60 x 42 in. (missing cm) Courtesy of the artist and Victoria Miro, London. Photo by Jason Wyche.

Njideka Akunyili Crosby: The Beautiful Ones is the artist's first exhibition in Los Angeles. In this new body of work, Akunyili Crosby (b. 1983, Enugu, Nigeria) explores intimacy and interiority in her depictions of domestic life. The artist often appears as the subject of her paintings, depicted with her back turned to the viewer, looking away or in partial view, amidst large family gatherings, in quiet contemplation, or in private moments with her husband. Her large scale works on paper, which combine collage, drawing, painting, and printmaking, challenge conventions of portraiture, even as they filter a number of art historical and literary influences. This exhibition is presented in conjunction with *Hammer Projects: Njideka Akunyili-Crosby* at the Hammer Museum, on view October 3, 2015–January 10, 2016.

Concurrent with *Njideka Akunyili Crosby: The Beautiful Ones* is *Two Films by Akosua Adoma Owusu* in Art + Practice's project room. The presentation will include the award-winning Kwaku Ananse (2013) and the experimental short *Intermittent Delight* (2007).

Njideka Akunyili Crosby: The Beautiful Ones and *Two Films by Akosua Adoma Owusu* are organized by Hammer assistant curator Jamillah James.

John Outterbridge

December 12, 2015–February 27, 2016



John Outterbridge, *Rag and Bag Idiom III*, 2012. Mixed media. 34 x 14 x 7 1/2 in. (86.36 x 35.56 x 19.05 cm). Image courtesy of Tilton Gallery, New York.

After growing up in the south and studying art in Chicago, John Outterbridge (b. 1933 Greenville, NC) moved to Los Angeles in 1963 and became a seminal figure in the California Assemblage movement of the 1960s and 1970s. Like such peers as Noah Purifoy and John Riddle, he was deeply impacted by the Watts Rebellion in 1965 and began to incorporate the detritus that littered the streets into his work. Raised in a community steeped in creativity as a part of everyday life and characterized by a strong ethos to save and recycle, Outterbridge has been composing sculpture from found and discarded materials and debris—ranging from rags to rubber to scrap metal—for more than fifty years. Also a committed educator and social activist, he co-founded the Communicative Arts Academy in Compton where he was artistic director from 1969 to 1975 and was director of the Watts Towers Art Center from 1975 to 1992. The exhibition will focus on works made since 2000 composed of materials such as tools, twigs, bone, and hair—including a recent series called Rag and Bag Idiom—that recall ancient healing rituals or talismanic objects while also being in direct dialogue with the work of artists like Ed Keinholz, Senga Nengudi, Purifoy, and Robert Rauschenberg. Featured in several exhibitions in the city-wide initiative Pacific Standard Time, including the Hammer’s *Now Dig This!: Art and Black Los Angeles, 1960-1980*, Outterbridge’s last solo show in Los Angeles was at LAXART in 2011.

John Outterbridge is organized by senior curator Anne Ellegood with Hammer assistant curator Jamillah James.

A Shape That Stands Up

March 5–May 27, 2016



Robert Colescott, *T.K.O. Willendorf*, 2000. Acrylic on paper. 2 panels: 41 1/2 x 29 1/2 inches (each). Courtesy of Arthur Roger Gallery, New Orleans.

A Shape That Stands Up examines the gray space between figuration and abstraction in recent painting and sculpture. The artists in this cross-generational show treat the figure as material, and the history of representation as one, long open-ended question with many possible answers. The tension in their investigation also underscored much of modernist painting—from Picasso’s appropriations of non-Western figuration, Philip Guston and William DeKooning’s dissolution of the body into line, color, and near violent gesture, through artists such as the Chicago Imagists and those associated with “California Funk,” whose reactionary approach to Pop was influenced by science fiction, comics, dark humor, and bodily abjection. The results, which often challenge the boundaries of taste, unmoor the privileging of beauty and mimetic precision in creative production, depicting the body in a state of becoming, mediated through humor, the grotesque, and art historical and aesthetic tradition.

A Shape that Stands Up is organized by Hammer Museum assistant curator Jamillah James.

ABOUT

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.

ADMISSION

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 11am–8pm, Saturday & Sunday 11am–5pm. Closed Mondays and national holidays.

LOCATION/PARKING

The Hammer is located at 10899 Wilshire Boulevard in Westwood, Los Angeles. Parking is available onsite for \$3 (maximum 3 hours) or for a \$3 flat rate after 6pm.