

**HAMMER**

FALL 2017





# Director’s Message

This fall, the Hammer presents an extraordinary exhibition, *Radical Women: Latin American Art, 1960–1985*, including more than 280 works created by 120 artists and collectives from 15 different countries. This landmark exhibition highlights the artistic contributions of these under-recognized Latina, Chicana, and Latin American women to contemporary art. We invite everyone to join us for a public celebration on September 16.

Guest curated by **Cecilia Fajardo-Hill** and **Andrea Giunta**, *Radical Women* is part of **Pacific Standard Time: LA/LA**, a Getty initiative with arts institutions across Southern California exploring Latin American and Latino art in dialogue with Los Angeles. We are proud to contribute to PST: LA/LA through this exhibition, new research, a symposium, and a full slate of programs.

The Hammer Store’s latest artist-driven pop-up shop, this time organized by **Lisa Eisner** and **Louis Eisner**, is now open. It’s called Rat Bastards and features works by a wide range of artists such as **Robert Crumb**, **Corita Kent**, **Tom of Finland**, **Bruce Weber**, and **Jonas Wood**, with several items made especially for the pop-up.

I’m thrilled to share two additions to the Hammer’s curatorial team. **Allegra Pesenti** returns to the Hammer as associate director and senior curator of the UCLA **Grunwald Center for the Graphic Arts**, one of the country’s finest collections of prints, photographs, and artists’ books. She was Grunwald curator from 2007 to 2013. Los Angeles–based curator and film programmer **Erin Christovale** joins us as assistant curator. We’re all eager to see what she’s working on as cocurator of *Made in L.A. 2018*.

I’m also pleased to welcome three longtime friends and our newest UCLA representative to the Hammer’s boards. A collector, arts patron, and founding member of the museum’s Board of Overseers who has helped shape the Hammer Contemporary Collection, **Linda Janger** will now serve on the Board of Directors. **Glenn Kaino**, a renowned Los Angeles–based conceptual artist who was a member of the Artist Council from 2015 to 2017, will join the Board of Overseers. **Dean Valentine**, collector and supporter of emerging L.A. artists, returns to the Board of Overseers, having previously served from 2007 to 2012. **Brett Steele**, newly appointed dean of the UCLA School of the Arts and Architecture, will also join our Board of Directors. Lastly I would like to thank **Lee Ramer** for 16 years of service as an enthusiastic, supportive, and thoughtful member of our Board of Directors.

I hope you will visit the Hammer this fall to see *Radical Women* and also explore some of the other institutions participating in Pacific Standard Time: LA/LA. It’s a great chance to see the many connections between Los Angeles and Latin America in a new light.



Ann Philbin  
Director

Allegra Pesenti



Erin Christovale



Linda Janger



Glenn Kaino



Brett Steele



Dean Valentine



# Recent Acquisitions

We are thrilled to announce a series of important acquisitions that continue to build on our collection’s diverse strengths. In particular, we are pleased to highlight the museum’s expanding collection of contemporary video through our acquisition of **Alex Da Corte’s** *Chelsea Hotel No. 2* (2010), thanks to **Sigridur Thorisdottir** and **Sigurjon Sighvatsson**, and **Akram Zaatari’s** *Tomorrow Everything Will Be Alright* (2010), thanks to our Board of Overseers. We are also thrilled to have acquired a spectacular media installation by German artist **Hito Steyerl**, *Factory of the Sun* (2015), purchased jointly with the Museum of Contemporary Art, Chicago, and the San Jose Museum of Art, thanks to our Board of Overseers. The Hammer has also focused its collecting attention on artworks of our recent past. In this light, we are excited to have acquired **Jessica Stockholder’s** early assemblage *Kissing the Wall #5 with Yellow* (1990) through a gift from **The Carol and Arthur Goldberg Collection**. We are also very grateful to **Peter and Elizabeth Goulds** for their donation of an important work by **Edward and Nancy Kienholz**, *The Deep Purple Rage* (1981). Through a generous gift from **Eileen Harris Norton**, the Hammer also acquired *Post-Partum Document Introduction* (1973), **Mary Kelly’s** historical work that explores the psychoanalytical relationship between mother and child.

In addition to these acquisitions, the museum received important works by artists such as **Stephen Prina**, thanks to **Simone Battisti**; **Liz Glynn**, thanks to **Nino Mier**; **Mark Verabioff**, thanks to **John Morace** and **Tom Kennedy**; **Anne Chu**, thanks to **303 Gallery** and **Shirley Weese**; **Renée Petropoulos** and **Ilene Segalove**, thanks to **Dean Valentine** and **Amy Adelson**; **Richard Prince**, thanks to **Lewis S. Baskerville**; **Karla Black** and **Friedrich Kunath**, thanks to **Annie and Matt Aberle**; **James Castle**, thanks to **Charley and Jacqueline Crist**; **Friedrich Kunath** and **Matthew Monahan**, thanks to **Alan S. Hergott** and **Curt Shepard**; **Oscar Tuazon**, thanks to **Jolie Nahigian** and **Ivan Moskowitz**; **Ginny Bishton**, **Mel Bochner**, **Robert Overby**, **Allen Ruppersberg**, **Carolee Schneemann**, and **Paul Sietsema**, thanks to **Marc Selwyn Fine Art**; and **Amy Adler**, **Jennifer Bornstein**, **Jason Rhoades**, and **Beverly Semmes**, thanks to **Eileen Harris Norton**.

We are extremely grateful to all the Hammer Museum supporters whose gifts of art expand our permanent collection, and we look forward to exhibiting these and other works in the near future.

RICHARD PRINCE, *UNTITLED (COWBOY)*, 1980–1984. EKTACOLOR PHOTOGRAPH. 24 × 20 IN. (61 × 50.8 CM). HAMMER MUSEUM, LOS ANGELES. GIFT OF LEWIS S. BASKERVILLE. © 1980–1984 RICHARD PRINCE.





# Radical Women: Latin American Art, 1960–1985

September 15–December 31, 2017

In greater breadth and depth than any previous exhibition, *Radical Women: Latin American Art, 1960–1985* gives visibility to the artistic practices of women in Latin America and women of Latino heritage in the United States working during a key period in both Latin American history and in the development of contemporary art. Fifteen countries are represented in the exhibition by 120 artists and collectives, with more than 280 works in photography, video, and other experimental mediums. Emblematic figures such as **Lygia Clark**, **Ana Mendieta**, and **Marta Minujín** are shown alongside lesser-known names such as the Cuban-born abstract artist **Zilia Sánchez**, the Colombian sculptor **Feliza Bursztyn**, and the Brazilian video artist **Letícia Parente**.

Working in different countries, often under political oppression, the artists in *Radical Women* created a new iconography based on the politicization of the female body to break free from patriarchy and the atmosphere of political and social repression that overshadowed women in Latin America and in the United States between 1960 and 1985. While these artists have made extraordinary contributions to the field of contemporary art, little scholarly attention has been devoted to situating their work within the social, cultural, and political contexts in which it was made. *Radical Women* writes a new chapter in 20th-century art history and constitutes the first genealogy of feminist and radical art practices in Latin America and their influence internationally.

The exhibition is guest curated by Cecilia Fajardo-Hill and Andrea Giunta with Marcela Guerrero, curatorial fellow.



*Radical Women: Latin American Art, 1960–1985* is organized by the Hammer Museum, Los Angeles, as part of Pacific Standard Time: LA/LA, an initiative of the Getty with arts institutions across Southern California. The presenting sponsor is Bank of America.

*Radical Women: Latin American Art, 1960–1985* is made possible through lead grants from the Getty Foundation.

Major funding is provided by the Diane and Bruce Halle Foundation and Eugenio López Alonso. Generous support is provided by the Vera R. Campbell Foundation, Marcy Carsey, Betty and Brack Duker, Susan Bay Nimoy, and Visionary Women.

Additional support is provided by the Radical Women Leadership Committee and the Friends of Radical Women.

Media sponsorship is provided by *Cultured* magazine, KCET, and KCRW 89.9 FM.

All programs listed on pages 5–9 are part of Pacific Standard Time: LA/LA.



Presenting Sponsors



## Radical Women Celebration

**Public Opening: Saturday, September 16, 8–11 p.m.**

**Artist Performances: Friday–Sunday, September 15–17**

Everyone is invited to celebrate *Radical Women's* opening weekend. Be among the first to see the exhibition during Saturday night's party, with galleries open late, live music by **Jungle Fire** and **Chulita Vinyl Club**, food, and cash bar all night.

Join in as artists stage participatory performances throughout the opening weekend. Audiences are invited to participate in the restaging of important works by the artists **Martha Araújo**, **Mónica Mayer**, and **Regina Silveira**. You'll also have the chance to take part in a piece, conceived by **Cecilia Vicuña** in the 1970s, which the artist will perform publicly for the first time. Artist performance details on page 6.

## Gallery Conversations with Curators and Artists

SUNDAY, SEPTEMBER 17, 2–5PM

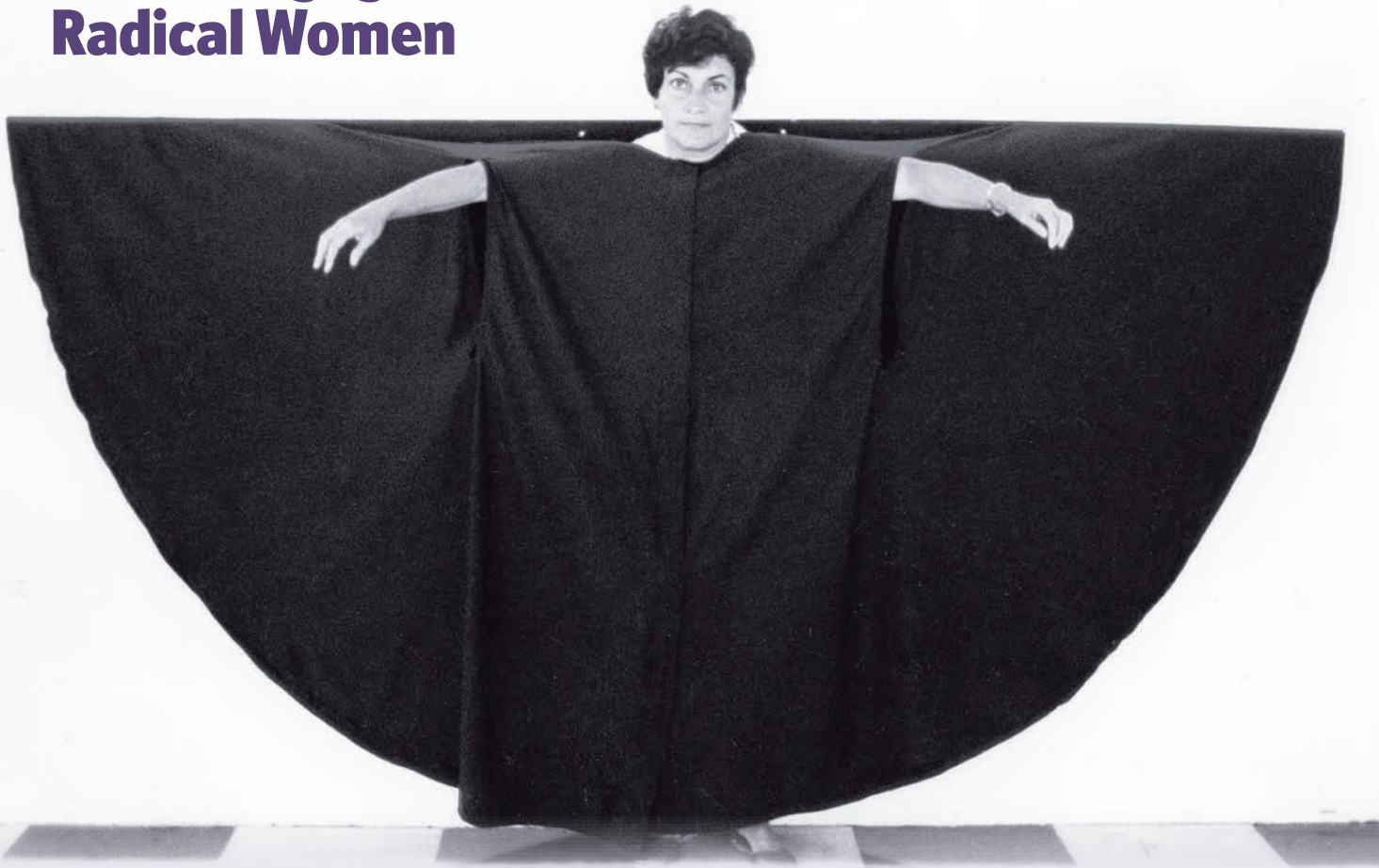
**Cecilia Fajardo-Hill** and **Andrea Giunta**, guest curators, and Hammer chief curator **Connie Butler** lead in-gallery conversations every 30 minutes alongside selected artists featured in the exhibition.

OPPOSITE: LOURDES GROBET, *HORA Y MEDIA* (HOUR AND A HALF), 1975. PHOTO PERFORMANCE: THREE BLACK-AND-WHITE PHOTOGRAPHS. 63 × 41 1/4 IN. (160 × 105 CM) EACH. COURTESY OF LOURDES GROBET.

ABOVE: REGINA SILVEIRA, *BISCOITO ARTE* (ART COOKIE), 1976 (DETAIL). CHROMOGENIC PRINTS (DIPTYCH). 29 1/2 × 39 IN. (74.9 × 99.1 CM), 39 × 39 IN. (99.1 × 99.1 CM), 69 1/4 × 39 3/4 IN. (177 × 101 CM) OVERALL. COLLECTION OF FERNANDA FEITOSA AND HEITOR MARTIN.



# Public Engagement: Radical Women



## El tendedero

FRIDAY–MONDAY, SEPTEMBER 15–18, DURING MUSEUM HOURS  
Mexican artist **Mónica Mayer** restages a 1978 performance in which visitors receive notecards printed with questions about women’s bodies and experiences in public spaces. Visitors then hang their written responses on a clothesline, an allusion to everyday female labor.

## Biscoito Arte

SATURDAY, SEPTEMBER 16, 8–11PM  
In a ritual of celebration for the exhibition *Radical Women*, visitors are invited to consume cookies in the shape of the word *Arte*, the Portuguese term for “art.” Brazilian artist **Regina Silveira**, who first performed the work in 1976, will be present for this special reenactment. Cookie mold courtesy of the artist and Galeria Luisa Strina, São Paulo.

## Hábito/Habitante

SATURDAY, SEPTEMBER 16, 8–11PM  
Performers interact with massive cloth forms, creating a movement-based dialogue between their bodies, the public, and the museum space. Conceived by Brazilian artist **Martha Araújo** and first performed in 1985, these works will be re-created during the exhibition opening.

## Doubled

SUNDAY, SEPTEMBER 17, NOON–1:30PM  
In a meditation on togetherness, Chilean artist **Cecilia Vicuña** invites the public to use wool to wrap themselves as gifts to one another. The artist then weaves everyone into a collective body. The action is followed by an undoing of the weaving and a collective conversation. Conceived in the 1970s, this is the first time the work will be publicly realized.

# Related Programs

## Symposium: The Political Body in Latina and Latin American Art

MONDAY, SEPTEMBER 18, 9AM–5PM  
What does it mean to be a radical woman artist? In this public symposium, scholars, artists, and curators convene to consider the idea of the political body, the relation of art practices to political feminisms, and how Latina artists in the United States and Latin American women artists working between 1960 and 1985 defied patriarchal narratives. Bilingual in Spanish and English. Details and registration at [hammer.ucla.edu/politicalbody](http://hammer.ucla.edu/politicalbody).

Symposium moderators are **Cecilia Fajardo-Hill** and **Andrea Giunta**, guest curators, and Hammer chief curator **Connie Butler**.

Speakers include **Julia Bryan-Wilson**, **Claudia Calirman**, **Graciela Carnevale**, **Isabel Castro**, **Karen Cordero Reiman**, **Karen Lamassonne**, **Miguel A. López**, **María Evelia Marmolejo**, **Mónica Mayer**, **Adriano Pedrosa**, **Sylvia Salazar Simpson**, and **Patssi Valdez**.

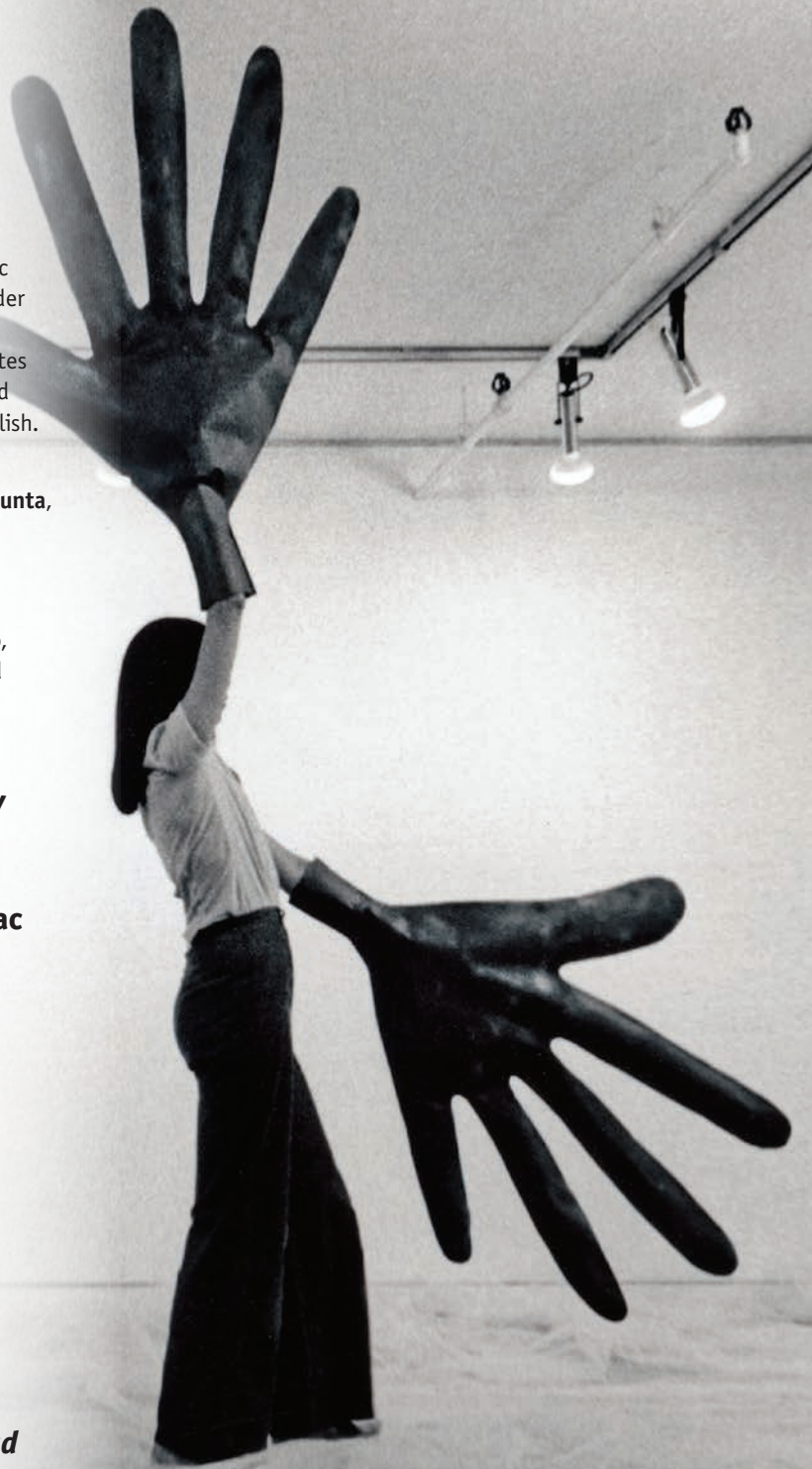
HAMMER PRESENTS  
**Latinas Out Loud: ¡Pa’rriba! and Ayer Es Hoy**  
FRIDAY, SEPTEMBER 22, AND THURSDAY, NOVEMBER 2, 7–11PM  
See page 21 for details.

**Voices of the Xtabay: A Tribute to Yma Sumac**  
SATURDAY, OCTOBER 7, 7:30PM  
See page 20 for details.

SCREENING AND HAMMER FORUM  
**No Más Bebés**  
TUESDAY, OCTOBER 24, 7:30PM  
**Forced Sterilization: Then and Now**  
SUNDAY, OCTOBER 29, 2PM  
See pages 9 and 18 for details.

CONVERSATIONS  
**Escenas Latinas: Changing the Narrative**  
SUNDAY, NOVEMBER 5, 3PM  
See page 15 for details.

**Astrid Hadad: (De)Constructing Mexicanidad**  
WEDNESDAY, NOVEMBER 29, 7:30PM  
See page 15 for details.



ABOVE: SYLVIA PALACIOS WHITMAN, *PASSING THROUGH*, SONNABEND GALLERY, 1977. PHOTOGRAPHY BABETTE MANGOLTE. VINTAGE BLACK-AND-WHITE GELATIN SILVER PRINT. 11 × 14 IN. (27.9 × 35.6 CM). COURTESY OF BABETTE MANGOLTE AND BROADWAY 1602 HARLEM, NEW YORK. © 1977 BABETTE MANGOLTE

OPPOSITE: MARTHA ARAÚJO, *HÁBITO/HABITANTE* (HABIT/INHABITANT), 1985. DOCUMENTATION OF PERFORMANCE: FOUR BLACK-AND-WHITE PHOTOGRAPHS. 6 7/8 × 8 7/8 IN. (17.5 × 22.5 CM) EACH. COLLECTION OF MARTHA ARAÚJO; COURTESY OF GALERIA JAQUELINE MARTINS.



Additional Related Programs

Tours

SATURDAYS, SEPTEMBER 23–DECEMBER 9, 1PM  
Student educators lead public exhibition tours of *Radical Women*.

Visit [hammer.ucla.edu/radicalwomen](http://hammer.ucla.edu/radicalwomen) for more details about tours offered in Spanish.

Curator Walk-through

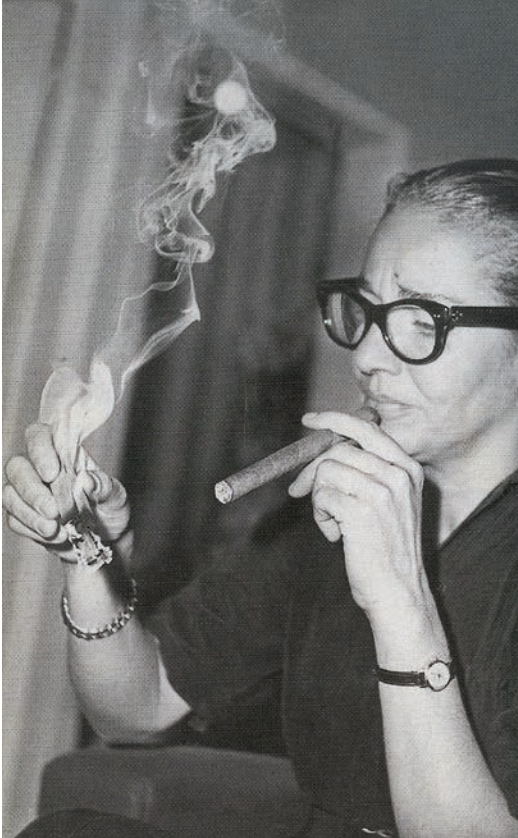
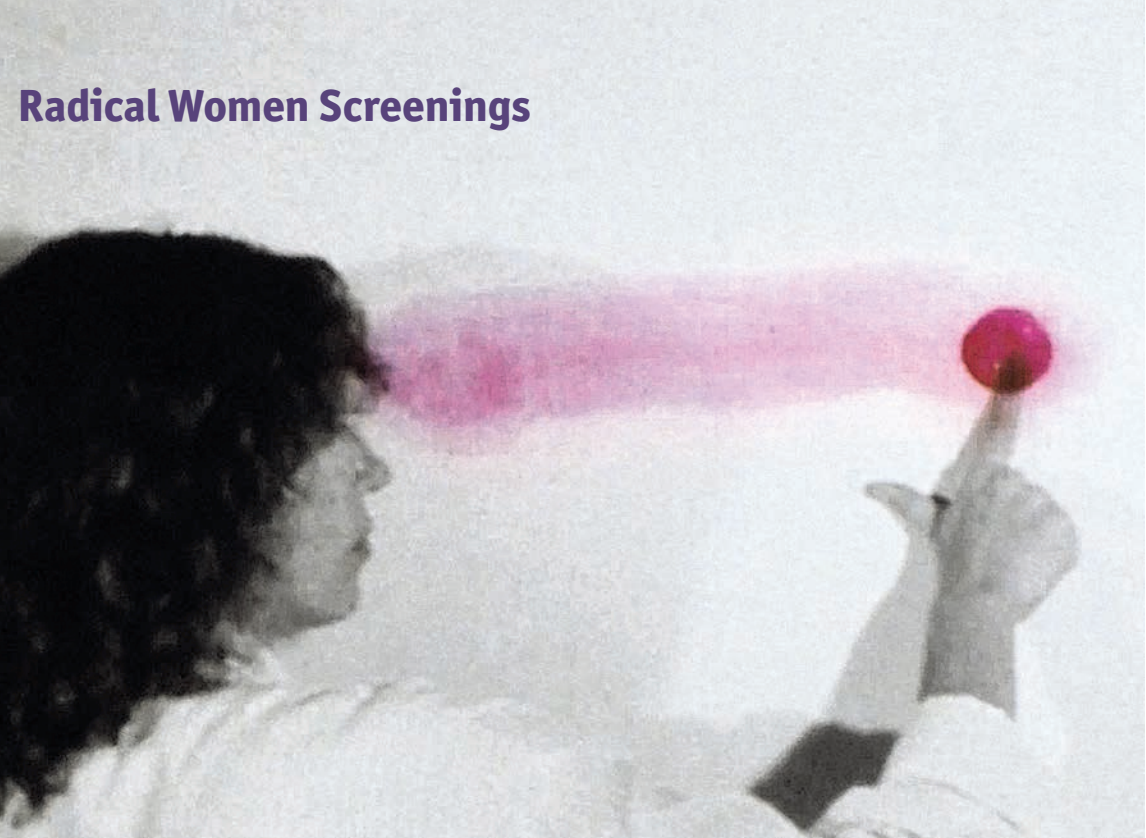
SUNDAY, SEPTEMBER 24, 2–3PM  
Cecilia Fajardo-Hill and Andrea Giunta, guest curators, lead a tour of the exhibition.

Artist and Scholar Walk-throughs

In these unique gallery talks, artists, curators, and scholars discuss specific works from *Radical Women* that inspire and provoke them. Visit [hammer.ucla.edu](http://hammer.ucla.edu) for details.

THURSDAY, SEPTEMBER 21, 6PM	THURSDAY, NOVEMBER 9, 6PM
Beatriz Cortez	Artemisa Clark
THURSDAY, SEPTEMBER 28, 6PM	THURSDAY, NOVEMBER 16, 6PM
Karen Tongson	Marisela Norte
THURSDAY, OCTOBER 5, 6PM	TUESDAY, NOVEMBER 28, 6PM
Myriam Gurba	Sandra de la Loza
THURSDAY, OCTOBER 12, 6PM	THURSDAY, NOVEMBER 30, 6PM
Elena Shtromberg	Raquel Gutiérrez
THURSDAY, OCTOBER 19, 6PM	THURSDAY, DECEMBER 7, 6PM
Micol Hebron	Ángela López Ruiz
THURSDAY, OCTOBER 26, 6PM	THURSDAY, DECEMBER 14, 6PM
Jennifer González	Rita Gonzalez
THURSDAY, NOVEMBER 2, 6PM	
Nao Bustamante	

Radical Women Screenings



Las Madres: The Mothers of the Plaza de Mayo and Después de Terremoto

Two Films by Lourdes Portillo

WEDNESDAY, SEPTEMBER 27, 7:30PM  
Lourdes Portillo and Susana Muñoz’s Oscar-nominated *Las Madres* documents the courage of a group of Argentine women that gathered weekly in Buenos Aires to remember those who “disappeared” between 1976 and 1983, during the Dirty War. Preceded by the film *Después de Terremoto* (After the Earthquake). Q&A with Portillo follows. (1986, dir. Lourdes Portillo and Susana Muñoz, 64 min.; 1979, Lourdes Portillo and Nina Serrano, Spanish with English subtitles 27 min.)

Nadie es Inocente and San Frenesí Two Films by Sarah Minter

TUESDAY, OCTOBER 17, 7:30PM  
Sarah Minter, a pioneer of experimental film, used a feminist lens and her avant-garde theater experience to challenge film form and narrative. *Nadie es Inocente* captures a marginalized community of young punks in a poor section of Mexico City. *San Frenesí*, made in collaboration with Gregorio Rocha, focuses on Mina, a young woman from Mexico City who embarks on a liberating road trip to explore her desires. (Dir. Sarah Minter, 1986, 57 min.; 1983, 34 min.)

No Más Bebés

TUESDAY, OCTOBER 24, 7:30PM  
This documentary tells the story of Mexican immigrant mothers who were forcibly or unknowingly sterilized while giving birth at the Los Angeles County-USC Medical Center during the 1960s and 1970s. Represented by a young Chicana lawyer, the mothers stood up to injustice by suing the county, state, and US government. Q&A with director **Renee Tajima-Peña** follows. (2015, dir. Renee Tajima-Peña, 79 min.)  
**Related Program: *Forced Sterilization: Then and Now* on page 18.**

Chavela

TUESDAY, NOVEMBER 28, 7:30PM  
“Donald Trump’s worst nightmare—a Mexican lesbian diva who can wring your very soul” (*The Guardian*). The Costa Rica–born Mexican singer Chavela Vargas was a pioneer in music and life. Constructed around exclusive interviews and performance footage shot 20 years before her death, this biographical film explores the tequila-drinking, cigar-smoking singer’s journey from a 14-year-old runaway to world-renowned Grammy winner. Q&A with director **Catherine Gund** follows. (2017, dir. Catherine Gund and Daresha Kyi, 90 min.)

Talleres: Experimental Women Filmmakers from Latin America

Copresented with Los Angeles Filmforum  
THURSDAY, NOVEMBER 30, 7:30PM  
Showcasing rare works by female filmmakers who carved out a place within the male-dominated world of Latin American independent film, this program includes Uruguayan filmmaker **Lydia García Millán’s** *Color* (1955), one of the first abstract experimental films from Latin America; **Narcisa Hirsch’s** *Workshop* (1975); the politically charged Super 8 experiments by Puerto Rican underground artist **Poli Marichal**; and recent video essays by Mexican artist **Ximena Cuevas**. Curated by **Ángela López Ruiz**.

This program is part of the **Los Angeles Filmforum** film series *Ism Ism Ism: Experimental Cinema* in Latin America, part of Pacific Standard Time: LA/LA. Major support is provided through grants from the Getty Foundation. Additional support provided by the Andy Warhol Foundation for the Visual Arts and the National Endowment for the Arts.

LEFT TO RIGHT: POLI MARICHAL, *LOS ESPEJISMOS DE MANDRÁGORA LUNA* (MANDRÁGORA LUNA’S PHANTOMS), 1986. SUPER 8MM FILM TRANSFERRED TO DVD, BLACK AND WHITE WITH HAND COLORING, SOUND. 13:20 MIN. COLLECTION OF POLI MARICHAL; CHAVELA, ©ALICIA PEREZ-DUARTE; STILL FROM *LAS MADRES: THE MOTHERS OF PLAZA DE MAYO*, 1986.





ABOVE: TABAIMO, *FLOW-WER (23)*, 2015. INK, BEESWAX CRAYON, COLOR PENCIL, AND PENCIL ON JAPANESE PAPER. 16 3/4 x 12 3/4 IN. (41.6 x 32.4 CM). IMAGE ©TABAIMO; COURTESY OF GALLERY KOYANAGI, TOKYO AND JAMES COHAN, NEW YORK.

BELOW: ANDREA BÜTTNER, *NATIVITY*, 2007 (DETAIL). WOODCUT, TRIPTYCH, 70.7 x 31.5 IN. (179.5 x 80 CM). EACH SHEET. PHOTO: AXEL SCHNEIDER.

# Hammer Projects

Hammer Projects is presented in memory of Tom Slaughter and with support from the Horace W. Goldsmith Foundation.

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

## Hammer Projects: Tabaimo August 12–December 3, 2017

The artist **Tabaimo** (b. 1975, Nagano, Japan) depicts what might exist beneath calm surfaces—her active imagination proposes a fantastic world full of activity that challenges our understanding of reality. Whether roaming through a bathhouse, diving into the contents of a purse, or watching a housewife make dinner, the artist gives surreal life to banal occurrences, often incorporating allegorical imagery from Japanese art traditions like woodcuts. For the Hammer Museum’s lobby wall, Tabaimo premieres a new installation that incorporates large-scale drawings and video.

*Hammer Projects: Tabaimo* is organized by Emily Gonzalez-Jarrett, curatorial associate.

*Hammer Projects: Tabaimo* received in-kind support from NEC Display Solutions of America.

## Hammer Projects: Andrea Büttner September 9, 2017–January 7, 2018

London- and Berlin-based artist **Andrea Büttner** (b. 1972, Stuttgart) situates her interdisciplinary practice alongside the social and ethical divides of historical and contemporary forms of culture. Her work embraces various artistic media, from traditional practices including woodcuts and glass painting to more recent methods such as video, performance, and installation. Through this confluence of visual styles and approaches, Büttner probes fundamental questions of what it means to be contemporary, what philosophical stakes come with being an artist, and how one creates a representational image. For this exhibition, she presents a constellation of new woodcuts and photographs that address ideas of littleness and humility as experienced in nature, Christianity, and language, and as manifest in art historical depictions of shepherds.

*Hammer Projects: Andrea Büttner* is organized by Aram Moshayedi, curator, with Ikechukwu Onyewuenyi, curatorial assistant.

# Hammer Contemporary Collection



## SUPERFLEX, Flooded McDonald’s August 19–October 15, 2017

*Flooded McDonald’s* is the second film by the artist collective SUPERFLEX. In the video, a life-size replica of the interior of a McDonald’s restaurant slowly floods with water until it is completely submerged and destroyed. Based in Denmark, Sweden, and Brazil, the members of SUPERFLEX consider their works “tools” for investigating systems of power, globalization, and the role of the artist in contemporary society. *Flooded McDonald’s* poses questions about consumer culture and the fast food industry while reveling in the pleasure of destroying a global capitalist icon.

*Hammer Contemporary Collection: SUPERFLEX, Flooded McDonald’s* is organized by MacKenzie Stevens, curatorial assistant.



## Selections from the Hammer Contemporary Collection August 26, 2017–January 7, 2018

Three recent additions to the museum’s growing collection of contemporary art, including paintings by **Henry Taylor** (b. 1958, Ventura, CA) and **Tala Madani** (b. 1981, Tehran), focus on ambiguous groupings of figures. In Taylor’s striking composition, two African American figures look back at the viewer, smiling excessively, and the dome of the US Capitol building looms. Madani’s naked men play mischievously with an array of painted marks. Accompanying these is a sculpture by **Max Hooper Schneider** (b. 1982, Los Angeles), whose mix of repurposed materials, in this case an old-fashioned popcorn maker, becomes a terrarium for a swarm of living snails. Teeming, growing, and eventually dying, this living presence in the gallery underscores the unsettling nature of the paintings and leaves meaning an open question.

*Selections from the Hammer Contemporary Collection* is organized by chief curator Connie Butler with curatorial associate Emily Gonzalez-Jarrett.

ABOVE: SUPERFLEX, STILL FROM *FLOODED MCDONALD’S*, 2009. DIGITAL VIDEO. 21 MIN. PURCHASED JOINTLY BY THE HIRSHHORN MUSEUM AND SCULPTURE GARDEN, SMITHSONIAN INSTITUTION, WASHINGTON, DC, AND THE HAMMER MUSEUM, LOS ANGELES, THROUGH THE BOARD OF OVERSEERS ACQUISITION FUND, 2015.

HENRY TAYLOR, *WATCH YOUR BACK*, 2013. ACRYLIC ON CANVAS. 87 1/2 x 77 1/2 IN. (222.3 x 196.9 CM). HAMMER MUSEUM, LOS ANGELES. PURCHASE. © 2013 HENRY K. TAYLOR. IMAGE COURTESY OF THE ARTIST.



Upcoming



Stories of Almost Everyone

January 28–May 6, 2018

*Stories of Almost Everyone* is about the willingness to believe the stories conveyed by works of contemporary art. With the participation of more than 35 international artists, the exhibition addresses how art objects traffic in meaning and mythology. In recent years, a continued emphasis on an art of ideas—inherited from the legacies of conceptual and post-conceptual artistic practice—has sought to further develop strategies in the service of communicating social, political, and economic histories. Whether they are borrowed from the everyday world or sculpted into new forms, art objects are often tasked with articulating the narrative descriptions that accompany them. By producing mediating texts and explanatory descriptions, museums participate in this activity alongside artists, many of whom regard writing, language, and forms of research as integral parts of their work. This exhibition is organized around the premise that objects of contemporary art possess narrative histories and inner lives that exhibitions can only, at best, approximate.

*Stories of Almost Everyone* is organized by Aram Moshayedi, curator, with Ikechukwu Onyewuenyi, curatorial assistant.

Participating artists

Mathieu Kleyebe Abonnenc  
Darren Bader  
Fayçal Baghriche  
Kasper Bosmans  
Carol Bove  
Andrea Büttner  
Banu Cennetoğlu  
Jay Chung and Q Takeki Maeda  
Fiona Connor  
Isabelle Cornaro  
Cian Dayrit  
Jason Dodge  
Latifa Echakhch  
Haris Epaminonda  
Geoffrey Farmer  
Lara Favaretto  
Ceal Floyer  
Ryan Gander  
Mario García Torres

gerlach en koop  
Iman Issa  
Hassan Khan  
Kapwani Kiwanga  
Mark Leckey  
Klara Lidén  
Jill Magid  
Dave McKenzie  
Shahryar Nashat  
Henrik Olesen  
Christodoulos Panayiotou  
Amalia Pica  
Michael Queenland  
Willem de Rooij  
Miljohn Ruperto  
Mungo Thomson  
Antonio Vega Macotela  
Danh Võ

KASPER BOSMANS, *GEORGE IV KILT HOSE*, 2017. TWO SOCKS OF 80% WOOL AND 20% NYLON, EACH SOCK: 22 1/16 x 6 1/16 IN. (56 x 17 CM). COURTESY OF THE ARTIST; GLADSTONE GALLERY, NEW YORK AND BRUSSELS; AND MARC FOXX GALLERY, LOS ANGELES. PHOTO: KRISTIEN DAEM.

Lunchtime Art Talks

Hammer curatorial staff members lead 15-minute discussions on a work of art. Wednesdays at 12:30 p.m. \*Speaker



September 6  
Charles White  
*Untitled May 12–20, 1970*  
\*MacKenzie Stevens



September 13  
Andrea Büttner  
*Hammer Projects: Andrea Büttner, 2017*  
\*Aram Moshayedi



September 20  
SUPERFLEX  
*Flooded McDonald's, 2009*  
\*Ikechukwu Onyewuenyi



September 27  
Henry Taylor  
*Watch Your Back, 2013*  
\*Connie Butler



October 4  
Leon Golub  
*Wounded Sphinx II, 1965*  
\*Matthieu Vahanian



October 11  
Max Hooper Schneider  
*Aral Spring Trolley, 2014*  
\*Aram Moshayedi



October 18  
Honoré Daumier  
*Don Quixote and Sancho Panza, 1866–1868*  
\*Allegra Pesenti



October 25  
William Henry Fox Talbot  
*Three Stems of Grasses, 1852–1857*  
\*Allegra Pesenti



November 1  
Guerrilla Girls  
*Guerrilla Girls' Code of Ethics for Art Museums, 1990*  
\*Matthieu Vahanian



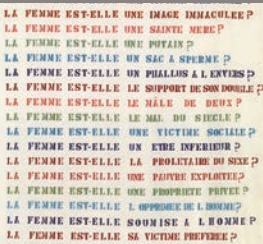
November 8  
Liliana Maresca  
*Sin título (Untitled), from the series Liliana Maresca con su obra (Liliana Maresca with Her Work), 1983*  
\*Anne Ellegood



November 15  
Paul McCarthy and Mike Kelley  
*Heidi, 1992*  
\*Lilly Casillas



November 29  
Jean-François Millet  
*Bêcheur au Travail, 1863*  
\*Matthieu Vahanian



December 6  
Lea Lublin  
*Interrogations sur la femme (Interrogations about Woman), 1978*  
\*MacKenzie Stevens



December 13  
Andrea Büttner  
*Brown Wall Painting, 2006/2017*  
\*Ikechukwu Onyewuenyi



December 20  
Lygia Clark  
*Memória do corpo, 1984*  
\*Erin Christovale





## Mindful Awareness

THURSDAYS, 12:30-1PM

These drop-in sessions take place in the Billy Wilder Theater and are led by instructors from the UCLA Mindful Awareness Research Center ([marc.ucla.edu](http://marc.ucla.edu)). No program on September 7 and 14 and December 21 and 28.

## Art in Conversation

SUNDAYS, 3:30PM

30-minute talks about connections and comparisons between two works of art, led by Hammer student educators.

**HAMMER MUSEUM**  
10899 WILSHIRE BOULEVARD  
LOS ANGELES, CALIFORNIA 90024 USA  
310-443-7000 | [HAMMER.UCLA.EDU](http://HAMMER.UCLA.EDU)  
📷📱📺 HAMMER\_MUSEUM 📺 HAMMER MUSEUM

FRONT: TECLA TOFANO, *MEDIO DE REPRODUCCIÓN VISUAL* (VISUAL REPRODUCTION MEDIUM), 1973.  
PHOTOGRAPHY: LUIS BECERRA. CERAMIC SCULPTURE, HAND-MODELLED AND GLAZED STONEWARE CLAY.  
9 1/8 x 5 1/8 x 7 1/8 IN. (23 x 13 x 20 CM) OVERALL. PRIVATE COLLECTION.

BACK: DELIA CANCELA, *CORAZÓN DESTROZADO* (DESTROYED HEART), 1964. OIL ON CANVAS, WOOD, SILK,  
INK ON PAPER. 59 1/8 x 47 1/8 IN. (150 x 120 CM). COLLECTION OF MAURO HERLITZKA.

## Exhibition Tours

SATURDAYS, 1PM

Hammer student educators lead 45-minute tours of selected works and exhibitions.

## Group Tours

The Hammer offers private tours for groups and a variety of options for classes K-12. Guided and self-guided groups of 10 or more require a reservation.

Call 310-443-7041 or visit [hammer.ucla.edu/visit/tours](http://hammer.ucla.edu/visit/tours).





# FALL 2017

HAMMER MUSEUM ADMISSION  
AND PUBLIC PROGRAMS ARE FREE

MUSEUM HOURS Tue–Fri, 11 a.m.–8 p.m., Sat–Sun, 11 a.m.–5 p.m.  
Closed Mondays and national holidays

# HAMMER

## September

10 SUN 11AM HAMMER KIDS   826LA@HAMMER <b>Creative Comedy Writing</b>	(P. 24)
15–18 FRI–MON MUSEUM HOURS <i>RADICAL WOMEN</i>   PUBLIC ENGAGEMENT <b>El tendadero</b>	(P. 6)
16 SAT 8–11PM <i>RADICAL WOMEN</i>   PUBLIC OPENING <b>Radical Women Celebration</b>	(P. 5)
16 SAT 8–11PM <i>RADICAL WOMEN</i>   PUBLIC ENGAGEMENT <b>Biscoito Arte</b>	(P. 6)
16 SAT 8–11PM <i>RADICAL WOMEN</i>   PUBLIC ENGAGEMENT <b>Hábito/Habitante</b>	(P. 6)
17 SUN NOON–1:30PM <i>RADICAL WOMEN</i>   PUBLIC ENGAGEMENT <b>Doubled</b>	(P. 6)
17 SUN 11AM–1PM HAMMER KIDS <b>Gallery Games</b>	(P. 24)
17 SUN 2–5PM <i>RADICAL WOMEN</i>   TOURS <b>Gallery Conversations with Curators and Artists</b>	(P. 5)
18 MON 9AM–5PM <i>RADICAL WOMEN</i>   SYMPOSIUM <b>The Political Body in Latina and Latin American Art</b>	(P. 7)
21 THU 6PM <i>RADICAL WOMEN</i>   WALK-THROUGHS <b>Beatriz Cortez</b>	(P. 8)
22 FRI 7:30PM <i>RADICAL WOMEN</i>   LATINAS OUT LOUD <b>¡Pa'rriba! Lido Pimienta and Sister Mantos</b>	(P. 21)

24 SUN 11AM HAMMER KIDS   FAMILY FLICKS <b>Duck Soup</b>	(P. 23)
24 SUN 2–3PM <i>RADICAL WOMEN</i>   WALK-THROUGHS <b>Cecilia Fajardo-Hill and Andrea Giunta</b>	(P. 8)
27 WED 7:30PM <i>RADICAL WOMEN</i>   SCREENINGS <b>Las Madres: The Mothers of the Plaza de Mayo and Después de Terremoto: Two Films by Lourdes Portillo</b>	(P. 8)
28 THU 6PM <i>RADICAL WOMEN</i>   WALK-THROUGHS <b>Karen Tongson</b>	(P. 8)

## October

1 SUN 11AM HAMMER KIDS   826LA@HAMMER <b>Radical, Magical Women</b>	(P. 24)
1 SUN 3PM CONVERSATIONS <b>War Remnants: Vietnam Revisited</b>	(P. 14)
4 WED 7:30PM HAMMER PRESENTS <b>Flux</b>	(P. 22)
5 THU 6PM <i>RADICAL WOMEN</i>   WALK-THROUGHS <b>Myriam Gurba</b>	(P. 8)
5 THU 7:30PM HAMMER FORUM <b>Threats to Indigenous Peoples in Latin America Today</b>	(P. 18)
7 SAT 7:30PM <i>RADICAL WOMEN</i>   HAMMER PRESENTS <b>Voices of the Xtabay: A Tribute to Yma Sumac</b>	(P. 20)
8 SUN 11AM–1PM HAMMER KIDS <b>Gallery Games</b>	(P. 24)

12 THU 6PM <i>RADICAL WOMEN</i>   WALK-THROUGHS <b>Elena Shtromberg</b>	(P. 8)
17 TUE 7:30PM <i>RADICAL WOMEN</i>   SCREENINGS <b>Nadie es Inocente and San Frenesí: Two Films by Sarah Minter</b>	(P. 8)
18 WED 7:30PM HAMMER FORUM <b>Journalism in Mexico: A Deadly Occupation</b>	(P. 18)
19 THU 6PM <i>RADICAL WOMEN</i>   WALK-THROUGHS <b>Micol Hebron</b>	(P. 8)
19 THU 7:30PM CONVERSATIONS <b>Rodrigo Valenzuela</b>	(P. 14)
22 SUN 11AM–1PM HAMMER KIDS   POP-UP STUDIO <b>Magazine of Me</b>	(P. 22)
24 TUE 7:30PM <i>RADICAL WOMEN</i>   SCREENINGS <b>No Más Bebés</b>	(P. 9)
25 WED 7:30PM CONVERSATIONS <b>Kellie Jones: South of Pico</b>	(P. 14)
26 THU 6PM <i>RADICAL WOMEN</i>   WALK-THROUGHS <b>Jennifer González</b>	(P. 8)
26 THU 7:30PM HAMMER PRESENTS <b>Burnt Sugar the Arkestra Chamber: We Insist! Max Roach's Freedom Now Suite</b>	(P. 20)
29 SUN 11AM HAMMER KIDS   FAMILY FLICKS <b>Coraline</b>	(P. 23)
29 SUN 3PM <i>RADICAL WOMEN</i>   HAMMER FORUM <b>Forced Sterilization: Then and Now</b>	(P. 18)

31 TUE 7:30PM SCREENINGS <b>Halloween Screening: Dawn of the Dead</b>	(P. 17)
---	---------

## November

1 WED 7:30PM SCREENINGS <b>Food Evolution</b>	(P. 17)
2 THU 6PM <i>RADICAL WOMEN</i>   WALK-THROUGHS <b>Nao Bustamante</b>	(P. 8)
2 THU 7:30PM <i>RADICAL WOMEN</i>   LATINAS OUT LOUD <b>Ayer Es Hoy: Sotomayor and Sin Color</b>	(P. 21)
5 SUN 11AM HAMMER KIDS   826LA@HAMMER <b>Reimagining the American Poem</b>	(P. 24)
5 SUN 3PM <i>RADICAL WOMEN</i>   CONVERSATIONS <b>Escenas Latinas: Changing the Narrative</b>	(P. 15)
8 WED 7:30PM SCREENINGS <b>Chasing Coral</b>	(P. 16)
9 THU 6PM <i>RADICAL WOMEN</i>   WALK-THROUGHS <b>Artemisa Clark</b>	(P. 8)
9 THU 7:30PM READINGS   POETRY <b>A.E. Stallings</b>	(P. 15)
11 SAT 2–4PM HAMMER KIDS   ART WITHOUT WALLS OFF-SITE: FELIPE DE NEVE BRANCH <b>Make Space for Rad Women</b>	(P. 22)
12 SUN 11AM–1PM HAMMER KIDS   ART WITHOUT WALLS <b>Make Space for Rad Women</b>	(P. 22)

14 TUE 7–10PM HAMMER PRESENTS <b>UCLA Game Art Festival</b>	(P. 22)
16 THU 6PM <i>RADICAL WOMEN</i>   WALK-THROUGHS <b>Marisela Norte</b>	(P. 8)
19 SUN 11AM HAMMER KIDS   FAMILY FLICKS <b>Babe</b>	(P. 23)
28 TUE 6PM <i>RADICAL WOMEN</i>   WALK-THROUGHS <b>Sandra de la Loza</b>	(P. 8)
28 TUE 7:30PM <i>RADICAL WOMEN</i>   SCREENINGS <b>Chavela</b>	(P. 9)
29 WED 7:30PM <i>RADICAL WOMEN</i>   CONVERSATIONS <b>Astrid Hadad: (De)Constructing Mexicanidad</b>	(P. 15)
30 THU 6PM <i>RADICAL WOMEN</i>   WALK-THROUGHS <b>Raquel Gutiérrez</b>	(P. 8)
30 THU 7:30PM <i>RADICAL WOMEN</i>   SCREENINGS <b>Talleres: Experimental Women Filmmakers from Latin America</b>	(P. 9)

## December

3 SUN 11AM–1PM HAMMER KIDS <b>Gallery Games</b>	(P. 24)
7 THU 6PM <i>RADICAL WOMEN</i>   WALK-THROUGHS <b>Ángela López Ruiz</b>	(P. 8)
10 SUN 11AM HAMMER KIDS   FAMILY FLICKS <b>Nutcracker: The Motion Picture and Where the Wild Things Are</b>	(P. 23)

14 THU 6PM <i>RADICAL WOMEN</i>   WALK-THROUGHS <b>Rita Gonzalez</b>	(P. 8)
17 SUN 11AM HAMMER KIDS   826LA@HAMMER <b>Mapping Your Life, Telling Your Legend</b>	(P. 24)

---

SPECIAL TICKETED EVENT (P. 19)  
**The Contenders**  
MONDAYS–THURSDAYS IN DECEMBER  
For more information and tickets:  
[hammer.ucla.edu/contenders2017](http://hammer.ucla.edu/contenders2017)

---

## Ticketing

Free tickets are required for public programs. Tickets are available at the box office, one ticket per person on a first-come, first-served basis. Hammer members enjoy priority seating and seat selection, subject to availability. Membership does not guarantee seating.

---

All Hammer public programs are free and made possible by a major gift from an anonymous donor.

Generous support is also provided by Susan Bay Nimoy and Leonard Nimoy, Good Works Foundation and Laura Donnelley, an anonymous donor, The Samuel Goldwyn Foundation, and all Hammer members. The Hammer's digital presentation of its programs is made possible by the Billy and Audrey L. Wilder Foundation.

# HAMMER.UCLA.EDU





War Remnants: Vietnam Revisited

SUNDAY, OCTOBER 1, 3PM  
The artist **Harrell Fletcher**’s exhibition *The American War* was a photographic re-creation of the entire War Remnants Museum in Ho Chi Minh City, presenting the horrors of the Vietnam War from the Vietnamese government’s perspective. The project also included discussions, a website, billboard, and publication. It traveled the United States, Brazil, China, and other countries, and is now part of MoMA’s collection. Fletcher will be joined by local Vietnamese American immigrants to reflect on the continuing impact of the war.



Kellie Jones: South of Pico

WEDNESDAY, OCTOBER 25, 7:30PM  
In *South of Pico*, MacArthur winner and Columbia University professor **Kellie Jones** explores how the artists in Los Angeles’s black communities during the 1960s and 1970s created a vibrant, engaged activist arts scene in the face of racism and social upheaval. Building on her work on the Hammer exhibition *Now Dig This! Art and Black Los Angeles, 1960–1980*, Jones expands our understanding of the history of black arts in Los Angeles and beyond. She is joined by UCLA professor **Robin D. G. Kelley**.

UCLA DEPARTMENT OF ART LECTURE  
Rodrigo Valenzuela

THURSDAY, OCTOBER 19, 7:30PM  
Artist and newly appointed assistant professor in the UCLA Department of Art **Rodrigo Valenzuela** constructs narratives, scenes, and stories that point to the tensions between individuals and communities. He has had solo exhibitions at Galerie Lisa Kandlhofer in Vienna, Klowndenmann Gallery in Los Angeles, and the Frye Art Museum in Seattle. In addition to a Core Fellowship at the Museum of Fine Arts, Houston, his recent residencies include the MacDowell Colony and Light Work.

PHOTOS LEFT TO RIGHT: HARRELL FLETCHER, *THE AMERICAN WAR*, 2005. KELLIE JONES PHOTO AND A.E. STALLINGS PHOTO COURTESY OF THE JOHN D. & CATHERINE T. MACARTHUR FOUNDATION.



Escenas Latinas: Changing the Narrative

SUNDAY, NOVEMBER 5, 3PM  
Latina presence on American television has increased in recent years, with new shows creating dynamic and innovative roles for Latina actresses. Writers **Vivien Mejia** (*Ugly Betty*, *East Los High*), **Carolina Rivera** (*Jane the Virgin*, *Devious Maids*) and showrunner **Gloria Calderon Kellett** (*One Day at a Time*) discuss the importance of bringing new narratives about women of color to the screen. Moderated by UC Irvine film and media studies professor **Bambi Haggins**.  
In conjunction with *Radical Women: Latin American Art, 1960–1985*



Astrid Hadad:  
(De)Constructing Mexicanidad

WEDNESDAY, NOVEMBER 29, 7:30PM  
In this provocative performance-lecture, beloved Mexican artist **Astrid Hadad** explores the relationship between her work and Mexican culture and politics. Known for over-the-top costumes and fusing Mexican and Latin music into a genre she calls “Heavy Nopal,” Hadad skewers Mexican hypocrisy, machismo, and corruption from a cheeky feminist perspective. For this program, Hadad recontextualizes popular Mexican symbols such as the virgin, the flag, the cactus, the heart, the mother, and the border.  
In conjunction with *Radical Women: Latin American Art, 1960–1985*



A.E. Stallings

THURSDAY, NOVEMBER 9, 7:30PM  
“The most gifted formalist of her generation” (*Hudson Review*), MacArthur winner **A.E. Stallings** uses her training as a Greco-Roman scholar to experiment with poetic structure. Along with three collections of poetry, *Archaic Smile*, *Hapax*, and *Olives*, and a verse translation of Lucretius, *The Nature of Things*, her work has appeared in *Best American Poetry*, *the Atlantic Monthly*, and *the New Yorker*. She has received fellowships from the Guggenheim Foundation and United States Artists.

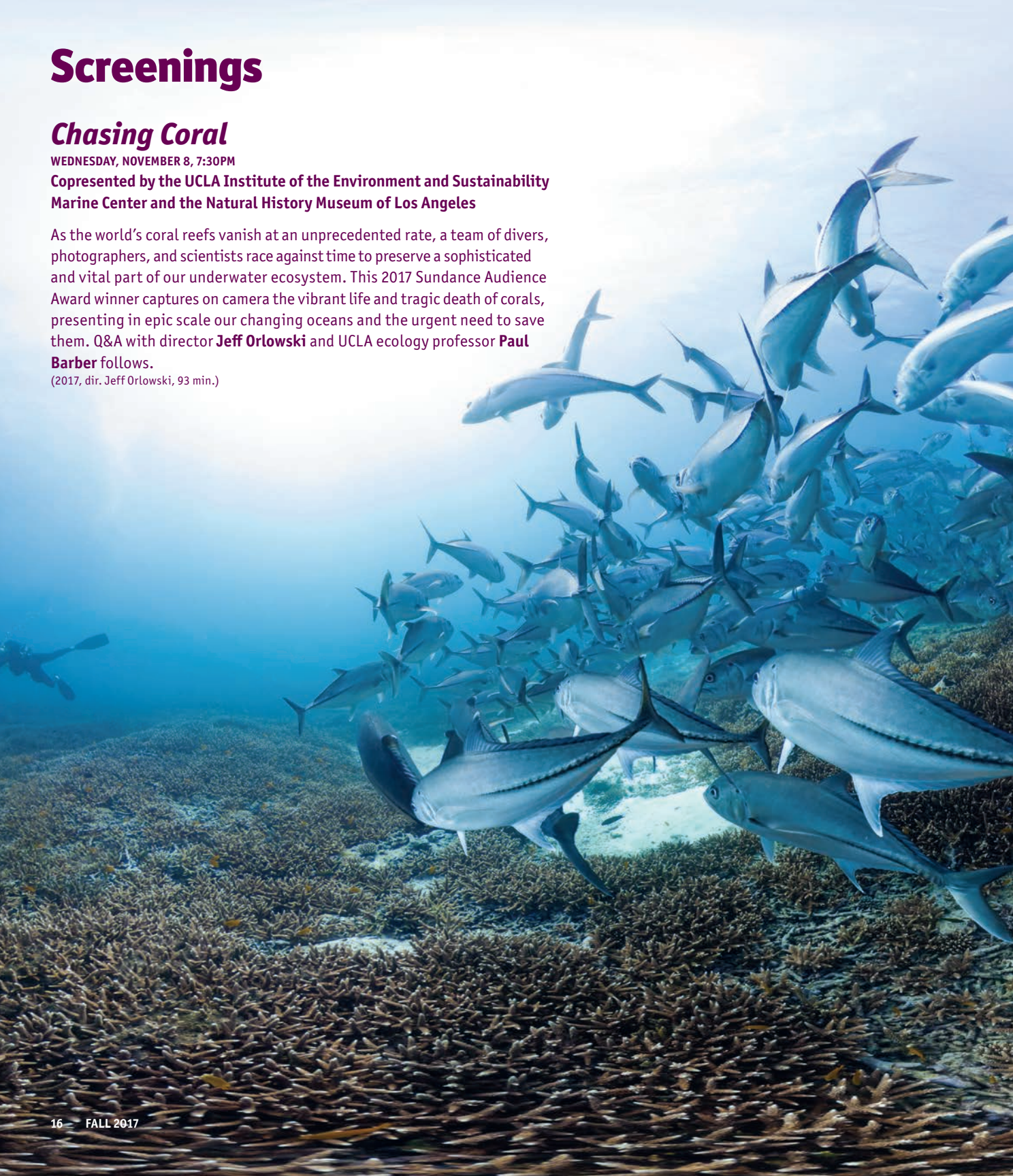


# Screenings

## Chasing Coral

WEDNESDAY, NOVEMBER 8, 7:30PM  
Copresented by the UCLA Institute of the Environment and Sustainability Marine Center and the Natural History Museum of Los Angeles

As the world’s coral reefs vanish at an unprecedented rate, a team of divers, photographers, and scientists race against time to preserve a sophisticated and vital part of our underwater ecosystem. This 2017 Sundance Audience Award winner captures on camera the vibrant life and tragic death of corals, presenting in epic scale our changing oceans and the urgent need to save them. Q&A with director **Jeff Orlowski** and UCLA ecology professor **Paul Barber** follows.  
(2017, dir. Jeff Orlowski, 93 min.)



## Halloween Screening: Dawn of the Dead

TUESDAY, OCTOBER 31, 7:30PM  
Pioneering director and horror icon **George Romero** unleashed onto unsuspecting viewers the modern film zombie—a specter that remains a shockingly adaptable metaphor for contemporary life. In honor of the late master of the undead, we screen one of his classics, *Dawn of the Dead*. Like *Night of the Living Dead* before it, *Dawn* helped shape the zombie genre and tapped into the zeitgeist of its historical moment with a deft combination of blood, tension, and social satire. (1978, dir. George Romero, 127 min.)

## Food Evolution

WEDNESDAY, NOVEMBER 1, 7:30PM  
In the GMO (genetically modified organisms) debate, both pro and anti camps claim science is on their side. Who’s right? Narrated by **Neil deGrasse Tyson**, this “scrupulous, optimistic” (*Forbes*) documentary by Academy Award–nominated director **Scott Hamilton Kennedy** goes to Hawaiian papaya groves, Ugandan banana farms, and Iowan cornfields to investigate the heated and polarizing debate about our food and where it comes from. Q&A with director Scott Hamilton Kennedy follows.  
(2017, dir. Scott Hamilton Kennedy, 92 min.)



LEFT TO RIGHT: STILL FROM *CHASING CORAL*, PRODUCTION PHOTO FROM *DAWN OF DEAD*, IMAGE FROM *FOOD EVOLUTION*.

## Radical Women Screenings

See pages 8–9 for screenings organized in conjunction with the exhibition *Radical Women: Latin American Art, 1960–1985*.





## Hammer Forum

Hammer Forum is an ongoing series of timely, thought-provoking programs addressing social and political issues. Hammer Forum is made possible in part by Bronya and Andrew Galef. Media sponsorship is provided by KPCC Southern California Public Radio.

### Threats to Indigenous Peoples in Latin America Today

THURSDAY, OCTOBER 5, 7:30PM

Indigenous peoples across Latin America face widespread annihilation as a consequence of mega dams, mining, farming, deforestation, displacement, and genocide. Researchers **Sarah Shenker** of Survival International, **Lois Frank** of the Cultural Conservancy, and anthropologist **Mariana Ferreira** discuss this humanitarian crisis and highlight the interconnection of human populations across North and South America, and the impact on biodiversity and environmental protection.

### Journalism in Mexico: A Deadly Occupation

WEDNESDAY, OCTOBER 18, 7:30PM

Mexico is one of the deadliest places in the world to be a journalist, with more than 100 having been murdered since 2000—many at the behest of drug cartels or public officials. **Carlos Bravo Regidor**, associate professor and journalism program coordinator at the Center for Research and Teaching in Economics (CIDE), and journalist and author **Alfredo Corchado** (*Midnight in Mexico: A Reporter's Journey Through a Country's Descent into Darkness*) discuss this threat to the fourth estate with moderator **León Krauze**, USC Annenberg journalism chair and Univision anchor.

### Forced Sterilization: Then and Now

SUNDAY, OCTOBER 29, 3PM

Forced sterilization of women who are poor, have mental health problems, or are incarcerated was commonplace in California—and nationwide—only 50 years ago. While today legally banned, forced sterilization and other means of controlling the reproductive rights continue to insinuate themselves into public policy and lawmaking. Filmmaker and historian **Virginia Espino**, California Latinas for Reproductive Justice executive director **Laura Jimenez**, and professor **Alexandra Minna Stern**, director of the University of Michigan Sterilization and Social Justice Lab, discuss the historical and contemporary consequences of this problematic practice. Moderated by UC Santa Barbara professor **Miroslava Chavez-Garcia**. **Related Program: *No Más Bebés* on page 9.**

LEFT: MEMBER OF THE PATAXÓ TRIBE FROM SOUTH AMERICA, BAHIA PROVINCE, BRASIL  
PHOTO BY VETON PICQ



# THE CONTENDERS

Ten nights of film in December  
Organized by The Museum of Modern Art (MoMA)

The Hammer Museum presents *The Contenders*, the Museum of Modern Art's renowned exhibition of films. Each year, MoMA's Department of Film combs through major studio releases and the top film festivals around the world, selecting influential, innovative films made in the last 12 months that they believe will stand the test of time. Whether bound for awards glory or cult classic status, each of these films is a contender for lasting historical significance, and any true cinephile will want to catch them on the big screen.

Stay tuned for film selections and additional special guest announcements.

#### Screening dates:

Monday, December 4  
Tuesday, December 5  
Wednesday, December 6  
Thursday, December 7  
Monday, December 11

Tuesday, December 12  
Wednesday, December 13  
Thursday, December 14  
Monday, December 18  
Tuesday, December 19

**Tickets:** [hammer.ucla.edu/contenders2017](http://hammer.ucla.edu/contenders2017)

Hammer members receive discounted, pre-sale tickets. Join today by calling 310-443-7050.



# Hammer Presents

## Voices of the Xtabay: A Tribute to Yma Sumac

**SATURDAY, OCTOBER 7, 7:30PM**  
A genre-bending lineup of Los Angeles Latinx vocalists and musicians reimagine the songs of legendary Peruvian American singer Yma Sumac, whose vocal range was said to be well over five octaves. Inspired by the Hammer exhibition *Radical Women*, the evening features a band led by **Alberto López** of Jungle Fire backing performances by:

- Empress Of**  
**Nite Jewel**  
**Maria Elena Altany**  
**Ceci Bastida**
- Dorian Wood**  
**Carmina Escobar**  
**Francisca Valenzuela**

Major support is provided through grants from the Getty Foundation. Organized by **Josh Kun**, music critic, MacArthur fellow, American Book Award winner, and USC professor, and presented as part of Pacific Standard Time: LA/LA.



PHOTO: MICHAEL OCHS ARCHIVES



## Burnt Sugar the Arkestra Chamber: We Insist! Max Roach's Freedom Now Suite

**THURSDAY, OCTOBER 26, 7:30PM**  
Described by *Rolling Stone* as “a fleet-footed big band, sliding and swaggering through galactic R&B, brawny jazz, and electric funk like a Sun Ra-size spin on Miles Davis’s On the Corner band,” **Burnt Sugar the Arkestra Chamber** began as a forum for New York improvisational musicians to compose, record, and perform an eclectic range of music. Led by **Greg Tate**, these masters of experimental soul-jazz-hip-hop will perform Abbey Lincoln and Max Roach’s legendary *We Insist! Freedom Now Suite*.



PHOTO: LIDO PIMIENTA

# Latinas Out Loud

## ¡Pa’rriba!

**FRIDAY, SEPTEMBER 22, 7:30PM**  
**¡Pa’rriba!** (Get Up!) is a night of futurism, resistance, and underground music. Latinx art pop pioneer **Lido Pimienta** mixes beat-driven synth-pop with bold brass, strings, and analog drums, all influenced by her Afro-Colombian roots and her time living in London and Toronto. L.A.-based **Sister Mantos** brings a psychedelic blend of Latin beats, funky rhythms, spacey synths, and queer brown attitude. **Chulita Vinyl Club**, a DJ collective for womxn of color, spin from their rare vinyl collections throughout.

## Ayer Es Hoy

**THURSDAY, NOVEMBER 2, 7:30PM**  
**Ayer Es Hoy** (Yesterday Is Today) celebrates the richness of Latin American sounds of the past and present. **Sotomayor**, the electronic music project of a Mexico City-based sibling duo, blends Andean rhythms, Afro beat, and cumbia with avant-garde beats. South Los Angeles band **Sin Color** blends indie pop with bossa nova, cumbia, and disco. **Chulita Vinyl Club** returns to spin throughout the night.

**Cash bar and food trucks each night.**

Media sponsorship is provided by *NYLON* Español. In conjunction with *Radical Women: Latin American Art 1960-1985*



PHOTO: SIN COLOR



# Hammer Presents



## Flux

WEDNESDAY, OCTOBER 4, 7:30PM  
The Flux screening series celebrates outstanding short films and music videos from around the globe with inventive filmmaker presentations and performances. [flux.net](http://flux.net)

## UCLA Game Art Festival

Copresented with the UCLA Game Lab  
TUESDAY, NOVEMBER 14, 7–10PM  
With games ranging from bombastic and performative to intimate and personal, these ambitious and participatory projects use a variety of media and modes of expression. Browse the games or participate in a tournament while enjoying live music, refreshments, and game-inspired works of art. Visit [games.ucla.edu](http://games.ucla.edu) for more information about the UCLA Game Lab.

## Mindful Awareness Meditation

THURSDAYS, 12:30–1PM  
These weekly, guided drop-in sessions are led by instructors from the UCLA Mindful Awareness Research Center ([marc.ucla.edu](http://marc.ucla.edu)). Sessions will not be held on September 7 and 14 and December 21 and 28.

# HAMMER Kids

Hammer Kids is made possible through the generosity of the Anthony & Jeanne Pritzker Family Foundation.  
  
Hammer Kids also receives support from friends of the Hammer Museum’s Kids’ Art Museum Project (K.A.M.P.), an annual family fundraiser. Additional funding is provided by The Rosalinde and Arthur Gilbert Foundation.

## Art Without Walls

Copresented by the Felipe De Neve Branch of the Los Angeles Public Library  
RECOMMENDED FOR AGES 5+, TEENS, AND GROWN-UPS  
Art can transcend barriers of all kinds. Families create art inspired by social justice issues, children’s literature, and Hammer exhibitions. The same activities are offered at each site. The program at the Hammer will include storytelling in the galleries. The program at the library will be bilingual in Spanish and English.

## Make Space for Rad Women

SATURDAY, NOVEMBER 11, 2–4PM (FELIPE DE NEVE BRANCH)  
SUNDAY, NOVEMBER 12, 11AM–1PM (HAMMER)  
Contribute to a creative space that honors women who make the world a better place with artist **Marissa Magdalena**. In conjunction with *Radical Women: Latin American Art, 1960–1985*

## Pop-Up Studio

Families explore artworks and create together in lively artist-led workshops. These drop-in programs are designed for ages 5+.

## Magazine of Me

SUNDAY, OCTOBER 22, 11AM–1PM  
Join *Radical Women* artist **Barbara Carrasco** in creating a magazine of self-portraits that capture the different sides of you. What mood are you in today? Is there a side of you that people don’t often see? Design a cover and a catchy title for your one-of-a-kind publication, arrange your self-portraits, and bind them into a magazine of you.



# Family Flicks

Copresented by the UCLA Film & Television Archive

## Duck Soup

SUNDAY, SEPTEMBER 24, 11AM  
RECOMMENDED FOR AGES 7+  
When the tiny nation of Freedonia goes bankrupt, its wealthy benefactor, Mrs. Teasdale (Margaret Dumont), insists that the wacky Rufus T. Firefly (Groucho Marx) become the country’s president. The neighboring country of Sylvania sends two spies—Pinky (Harpo Marx) and Chicolini (Chico Marx)—to set the stage for a revolution. Filled with genius gags and physical comedy, this satirical romp represents the Marx Brothers at their absolute finest. (1933, dir. Leo McCarey, 35mm, 70 min.)

## Coraline

SUNDAY, OCTOBER 29, 11AM  
RECOMMENDED FOR AGES 9+  
The feisty and adventurous 11-year-old Coraline Jones is annoyed by her family’s recent move to Oregon—until she finds a door in her new house that leads to an alternate version of her life. She’s spoiled by her new mom and dad, but when her visit becomes dangerous she must use her wits and bravery to get back home and save her family. Based on Neil Gaiman’s novel of the same name, the mesmerizing *Coraline* is lovingly crafted by stop-motion artist Henry Selick. (2009, dir. Henry Selick, 100 min.)

ILLUSTRATION FROM MAURICE SENDAK, *WHERE THE WILD THINGS ARE*, 1963

## Babe

SUNDAY, NOVEMBER 19, 11AM  
RECOMMENDED FOR AGES 6+  
After the shy piglet Babe is won by farmer Arthur Hoggett at the county fair, he is adopted by the farmer’s border collie Fly and discovers he can be anything he wants to be—even an award-winning sheepdog! Surrounded by a colorful cast of barnyard friends, Babe fights to find his place in the world and avoid the dreaded “Pig Paradise” at all costs. With gorgeous settings and whimsical performances, this heroic pig’s adventure is an inventive film for the whole family. (1995, dir. Chris Noonan, 35mm, 91 min.)

## Nutcracker: The Motion Picture and Where the Wild Things Are

SUNDAY, DECEMBER 10, 11AM  
RECOMMENDED FOR AGES 7+  
Featuring sets and costumes designed by visionary author and artist Maurice Sendak, this big-screen adaptation of the Pacific Northwest Ballet’s long-running performance of *The Nutcracker* is a dreamy, fantastical take on the Christmas classic. The film will be preceded by the 1973 animated Sendak short, *Where the Wild Things Are*. (1986, dir. Carroll Ballard, 35mm, 85 min.; 1973, dir. Gene Deitch, 16mm, 7 min.)



## Gallery Games

Recommended for ages 7+

These one-hour guided sessions combine family-friendly tours with easy-to-play games.

SUNDAY, SEPTEMBER 17, 11AM–1PM  
SUNDAY, OCTOBER 8, 11AM–1PM  
SUNDAY, DECEMBER 3, 11AM–1PM

## 826LA@HAMMER

Free collaborative workshops, presented with 826LA, combine writing with creative activities for groups of up to 20 students. Reservations are encouraged. Visit [826la.org](http://826la.org) or call 310-915-0200.

### Creative Comedy Writing

SUNDAY, SEPTEMBER 10, 11AM  
RECOMMENDED FOR AGES 8–14

Congrats! It's your first day on the writing staff for "826: The Sketch Show." Experience firsthand how professional comedy writers pitch an idea and develop a world through heightening and "the game of the scene." Currently showrunning an original series for Adaptive Studios, **Julia Prescott** is a TV writer who has worked for Nick, Disney, Cartoon Network, Hasbro, VICE, and Dreamworks.

### Radical, Magical Women

SUNDAY, OCTOBER 1, 11AM  
RECOMMENDED FOR AGES 8–14

Radical *and* magical?! We can all be both. Discover through writing how we can be just as extraordinary as the magical, powerful, and wild women that came before us. **Alexia "Lexie" Pineda Soto** is a first-generation Chapina Xicana feminist, born and raised in Los Angeles. A UCLA graduate student studying social science and comparative education, she creates online journals for first-generation college students.

### Reimagining the American Poem

SUNDAY, NOVEMBER 5, 11AM  
RECOMMENDED FOR AGES 8–14

The word "America" means a lot of different things to a lot of different people. In this workshop, rewrite famous patriotic works and compose poems about your own version of America. **Miranda Tsang** is a multiethnic writer and educator from San Francisco. She has received scholarships from Community of Writers at Squaw Valley, Bread Loaf, and Kearny Street Workshop. Her writing is published in *Lumen*, *Public Pool*, and *The Offing*.

### Mapping Your Life, Telling Your Legend

SUNDAY, DECEMBER 17, 11AM  
RECOMMENDED FOR AGES 8–14

Do all superheroes wear capes? You'll find out by turning yourself into a superhero based on a map of your life. Tell your own origin story and walk away with a life map, a poem, and a short story featuring you as the hero and personal obstacles as villains. **Neelanjana Banerjee** is the managing editor of Kaya Press and teaches writing in Los Angeles.

# K.A.M.P. KIDS' ART MUSEUM PROJECT

On Sunday, May 21, the Hammer hosted its eighth annual **K.A.M.P.**, a one-of-a-kind fundraising event imagined by artists in support of our free family programming throughout the year. Hundreds of families enjoyed an extraordinary day of hands-on workshops with renowned Los Angeles artists and celebrity friends reading from their favorite children's books.



Clockwise, from top left: Rob Reynolds, Sarah McHale, Brooke Kanter, and Joel McHale; Jack Black leading the art parade; Shio Kusaka, Jonas Wood, and family; K.A.M.P. participants enjoying the art parade; Mary Kitchen, Jon Orszag, and family.

#### Thank you to our 2017 K.A.M.P. Committee!

**Chair**  
Brooke Kanter

**Best Friends Forever**  
Mary Kitchen and Jon Orszag

**Best Friends**  
The Brotman Foundation of California  
James Perse Los Angeles  
Lena Wald & Jon Fries

**Super Friends**  
Rosette Delug  
Sherry and Joel McQuin

#### Friends

Shiri Appleby & Jon Shook  
Cherry and Martin  
JoJo & Eric Fleiss  
Gagosian  
Sarah Hendler & Vinny Dotolo  
Heidi Hertel & Greg Hodes  
The Herzer Foundation  
Linda Janger  
Brooke & Adam Kanter  
Samantha Klein & David Karsh  
Jenny Eisenpresser Kwit & Alex Kwit  
Heidi & Damon Lindelof  
Sarah & Joel McHale  
Candace & Charles Nelson  
Alison & Alexander Palevsky  
Randi & Jeffrey Pollack  
Jolene Rapino  
Lauren & Benedikt Taschen  
Venable LLP  
Lily Johnson White & Sandy White  
Leah & Steven Yari

#### Supporters

Heather & Jason Axe  
Stacen Berg & Paul Zografakis  
Rebecca Bloom & David Kurtz  
Richard Buckley & Tom Ford  
Amber Busuttill  
Carol Cheng-Mayer & Brett Mayer  
Jiwon Choi & Steven Song  
Creative Cabal  
Wendy Dembo  
Sarah & Carlton DeWoody  
Andrea Feldman Falcione & Greg Falcione  
Jane Glassman  
Jennifer Guidi & Mark Grotjahn  
Alan Hergott & Curt Shepard  
Mali Kinberg  
Shio Kusaka & Jonas Wood  
Karyn Lovegrove  
Helen MacKinnon  
Tala Madani & Nathaniel Mellors  
Maya McLaughlin  
Anna & Gavin Milner

Marnie Nieves  
Grace Oh & John Chan  
Harshith & Amita Ramesh  
Angela & Sean Robins  
Lois Rosen  
Randie Rubbaum  
Stacy & John Rubeli  
Mindy Shapero & David Kordansky  
The Silveri Family  
Jennifer Simchowitz  
Ariana Lambert Smeraldo & Nero Smeraldo  
Pam Smith  
Maria & Daniel Sussman  
Lauren & Benedikt Taschen  
Esther Kim Varet & Joseph Varet



# Hammer Store: Pop-Up



## Rat Bastards

**Rat Bastards**, organized by jewelry designer **Lisa Eisner** and artist **Louis Eisner**, is the latest Hammer Store pop-up. Since fall 2015, the Hammer Store has been collaborating with Los Angeles artists and designers on one-of-a-kind pop-up shops allowing us to present new perspectives, products, and experiences to our shoppers.

Following successful collaborations with René Holguin of RTH and Kristin Dickson-Okuda and Shin Okuda of IKO IKO, the Hammer Store’s Rat Bastards pop-up continues the trend of bringing in artist and design products, exceptional craftsmanship, and continually changing merchandise. The name Rat Bastards is an homage to one of Lisa and Louis’s favorite California artists, Bruce Conner, who, in 1958 in San Francisco, formed a club of artists called the Rat Bastard Protective Association.

“His eye was unafraid to find the beauty in places no one else was looking,” says Lisa. “And our store is kind of like that. A store for people whose favorite things were found when they weren’t looking for them.”

Artisan jewelry, crystal sculptures and lamps, essential oils and incense, toys, textiles, pottery, owl sculptures, chairs, stools, rare books, posters, pillows, wood sculptures, hand-blown glass, and handmade bags await you in Rat Bastards. These items, many specially made for this pop-up, are sourced from a variety of people and places, including **J. B. Blunk, Commune, Robert Crumb, Alex Da Corte, Tom Ford, Free City**, the **Haas Brothers, Dennis Hopper, Alex Israel, Corita Kent, Mooneyes, Ed “Big Daddy” Roth, Tom of Finland, Bruce Weber**, and **Jonas Wood**.

Check out Lisa and Louis’s own “Rat Bastards” club in the Hammer Store until early 2018.



# Publications



## Radical Women: Latin American Art, 1960–1985

\$60, ED. CECILIA FAJARDO-HILL AND ANDREA GIUNTA

This stunning catalogue reappraises the enormous contributions of women artists in Latin America and those of Latino and Chicano heritage to contemporary art. New scholarship and generous illustrations offer long-overdue recognition to artists working during a pivotal time in history.

This wide-ranging volume examines the work of 120 artists and collectives and features more than 280 works in the fields of painting, sculpture, photography, video, performance art, and other experimental media. A series of thematic essays organized by country address the contexts in which the artists worked, while other essays address key issues such as feminism, art history, and the political body. Drawing its design and feel from the underground pamphlets, catalogues, and posters of the era, this is the first examination of a highly influential period in 20th-century art history.

Contributors include **Rodrigo Alonso, Julia Antivilo Peña, Connie Butler, Rosina Cazali, Karen Cordero Reiman, Cecilia Fajardo-Hill, Andrea Giunta, Marcela Guerrero, Carmen María Jaramillo, Miguel A. López, Mónica Mayer, María Angélica Melendi, María Laura Rosa**, and **Carla Stellweg**.

hammer.ucla.edu  
310-443-7000

**Hours**  
Tue–Fri 11 a.m.–8 p.m.  
Sat–Sun 11 a.m.–5 p.m.  
Closed Mondays  
and major holidays

**Parking**  
\$6 cash only

### Board of Directors

**Founder**  
Dr. Armand Hammer

**Honorary Directors**  
Armie Hammer  
Viktor Armand Hammer

**Chair**  
Marcy Carsey

**President**  
Michael Rubel

**Vice President**  
Nelson C. Rising

**Treasurer**  
Steven A. Olsen

Heather R. Axe  
Gene D. Block  
Eric Esrailian  
Erika J. Glazer  
Nick Grouf  
Manuela Herzer  
Linda Janger  
Larry Marx  
Anthony N. Pritzker  
Kevin L. Ratner  
Chip Rosenbloom  
Steven P. Song  
Brett Steele  
Robert Soros  
Kevin Wall  
John Walsh

**Chairman Emeritus**  
John V. Tunney

**Director**  
Ann Philbin

**Free Admission**  
Free admission to the Hammer Museum is made possible through the generosity of Erika J. Glazer and Brenda R. Potter.

### Board of Overseers

Peter Benedek  
Ruth Bloom  
Richard Buckley  
Rosette Varda Delug  
Beth Rudin DeWoody  
George Freeman  
Bronya Galef  
Bob Gersh  
David Hoberman  
Greg Hodes  
Audrey Irmas  
Glenn Kaino  
Barbara Kruger  
Mihail Lari  
Edward Lee  
Leslie McMorrow  
Phil Mercado  
Dori Peterman Mostov  
Angella M. Nazarian  
Andrew Nikou  
Susan Bay Nimoy  
Viveca Paulin-Ferrell  
Lari Pittman  
John Rubeli  
Chara Schreyer  
Joni Sighvatsson  
Jennifer Simchowitz  
Barry Smooke  
Susan Steinhauser  
Dean Valentine  
Simone Vickar

### Artist Council

Kathryn Andrews  
Edgar Arceneaux  
Juan Capistrán  
Meg Cranston  
Andrea Fraser  
Charles Gaines  
Liz Glynn  
Fritz Haeg  
Tala Madani  
Monica Majoli  
Laura Owens  
taisha paggett  
Yuval Sharon  
Kulapat Yantrasast



## Fall 2017

10899 Wilshire Boulevard Los Angeles, California 90024 USA

HAMMER.UCLA.EDU



HAMMER MUSEUM



HAMMER\_MUSEUM

UCLA ● SCHOOL OF THE ARTS AND ARCHITECTURE ●

NON PROFIT ORG.

US POSTAGE

PAID

LOS ANGELES, CA

PERMIT NO. 202



BACK: MARIE ORENSANZ, *LIMITADA* (LIMITED), 1978/2013. BLACK-AND-WHITE PHOTOGRAPH, 13 3/4 x 19 1/2 IN. (35 x 50 CM). COLLECTION OF MARIE ORENSANZ; COURTESY OF ALEJANDRA VON HARTZ GALLERY.

FRONT: ROSA NAVARRO, *MACER Y MORIR DE UNA ROSA* (BIRTH AND DEATH OF A ROSE), 1982. SEVEN VINTAGE GELATIN SILVER COPIES, 10 1/4 x 8 1/2 IN. (26 x 20.6 CM) EACH. PROYECTO BACHUÉ.