FRONT COVER: CHARLES GAINES. NUMBERS AND TREES V, LANDSCAPE #8: ORANGE CROW, 1989. ACRYLIC SHEET, ACRYLIC PAINT, WATERCOLOR, PHOTOGRAPH. 46 5/8 X 38 5/8 IN. (118.43 X 98.11 CM). COLLECTION OF BRUCE BOWER; IMAGE COURTESY OF SUSANNE VIELMETTER LOS ANGELES PROJECTS. PHOTO BY ROBERT WEDEMEYER.

A MESSAGE FROM THE DIRECTOR

The beginning of 2015 brings a truly rich and surprising mix of exhibitions here at the Hammer. Appropriations: Frottages and Rubbings from 1860 to Now, a splendid exhibition organized by former Grunwald Center curator Allegria Pesenti, exemplifies what the Hammer does best—gathering artists both known and unknown and spanning two centuries to illuminate a practice that has been widely used but rarely noted. There are so many revelations and discoveries in this beautiful exhibition.

The work of Charles Gaines, a Los Angeles-based conceptual artist and influential educator, has been included in several Hammer Museum exhibitions over the last decade. As a mentor to so many L.A. artists, and as a faculty member at CalArts, Charles embodies the generosity of spirit that is crucial to the Los Angeles arts community. He is also an important member of our Hammer family, whether he is serving on our Artist Council, participating in K.A.M.P., or lecturing to UCLA students. So it is especially gratifying to host an exhibition of his early work, Charles Gaines: Gridwork 1974–1989, which was organized by Hammer alum Naima J. Keith, now a curator at The Studio Museum in Harlem. Additionally, a body of Charles’s recent work will be on view at the Hammer through the lens of a singular question—for example “Can a rotationally symmetrical form make a comfortable chair?” or “How can a building represent a nation?” His answers/solutions are wildly imaginative and delightfully innovative.

On the topic of design, we are very excited by the new architectural feature you will find spanning our courtyard. Named for the former chairman of the Hammer Board of Directors, John V. Tunney, the bridge was designed by Michael Maltzan Architecture and will connect our east and west galleries. Incorporating great design to create a seamless visitor pathway through the museum, the bridge is the perfect way to honor John and his master role as connector and mediator in the history of our museum.

Finally, it has been a full year since we eliminated admission fees, and we would love to hear more about what that means to our visitors—and any questions, comments, or ideas you’d like to throw into the mix. Please feel free to email us at feedback@hammer.ucla.edu

Ann Philbin, Director

HAMMER NEWS

END-OF-YEAR ACQUISITIONS

Every year generous donations and purchases of artwork bolster the Hammer’s collections. This year the museum purchased important works such as Jeremy Deller’s English Magic (2013), on view at the Hammer from March 14 through June 7, 2015. We also received gifts from numerous friends. Peter Norton gave twenty-eight works by artists including Mike Kelley, Tim Hawkinson, and Jim Shaw. Gail and Stanley Hollander donated seventeen works by artists such as Doug Aitken, Elliott Hundley, and Nathan Mabry. Carlo Bronzini Vender donated nine works by artists such as Gedi Sibony and Kaari Upson, and David Hoberman gave six pieces by Paul McCarthy, Kristin Martin, and others. Walead Beshty and Candace Younger donated artworks in memory of Karin Higa, joining others including Julie Ault, Barbara Kruger, Lari Pittman, Catherine Opie, and Shaun Caley Regen. Other donations included pieces by Mike Kelley and Mark Handforth from Rebecca and Martin Eisenberg; two works by Richard Hawkins from Kourosh Larizadeh and Luis Pardo; an Evan Holloway sculpture from Anne and Robert Conn; and a Jeffrey Vallance sculpture from Rosamund Felsen.

Notable recent additions to the Grunwald Center collection of works on paper include an exceptional selection of rubbings by Jimmie Durham, Henri Michaux, and Heidi Bucher; a rare first-edition book by René Crevel illustrated by Max Ernst; and new Jacob Samuel editions by Christopher Wool and Shilo Kusaka. The Grunwald also received remarkable gifts from generous donors in 2014, including a Hannah Wilke silkscreen from Mario Leavín and a selection of works from the Frederick Hammersley Foundation.

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The British designer Thomas Heatherwick has been hailed as a genius for the uniquely inventive nature of his work. Trained at London’s Royal College of Art, Heatherwick has designed projects ranging in scale from small to monumental, from consumer products to public sculpture to architecture. This exhibition, organized by the Nasher Sculpture Center, Dallas, and guest-curated by Brooke Hodge, is the first in North America to present the work of Heatherwick and his studio. "Provocations: The Architecture and Design of Heatherwick Studio" examines the breadth of the studio’s practice by focusing on the design concepts behind products such as the handbag designed for Longchamp and the rotation-molded Spun chairs, as well as public and private architectural projects in the United Kingdom, United States, Abu Dhabi, South Africa, Singapore, and China. These include the UK Pavilion, the Seed Cathedral, at the 2010 World Expo; a new distillery for Bombay Sapphire gin; a Learning Hub for Nanyang Technological University; and a contemporary art museum created within a historic grain silo, among many other projects. Heatherwick Studio is recognized for its inventive approach to design, often combining novel engineering, new materials, and innovative technology to create unusual building forms.

Organized by the Nasher Sculpture Center, Dallas, "Provocations" is curated by Brooke Hodge, deputy director of Cooper Hewitt, Smithsonian Design Museum. The Hammer’s presentation is overseen by curator Aram Moshayedi.

The Hammer Museum’s presentation is made possible in partnership with Burberry. Additional support is provided by The Brodman Foundation of California, Louis Baconville, Ronnie Sisson, and Helen and Sam Zell. Media sponsorship is provided by KCRW 89.9FM. Special thanks to Herman Miller and Bombay Sapphire Gin.
CONTINUES THROUGH MAY 24, 2015

Highly regarded as both a leading practitioner of conceptualism and an influential educator at the California Institute of the Arts, the Los Angeles–based Charles Gaines is celebrated for his photographs, drawings, and works on paper that investigate how rules-based procedures construct order and meaning. Working serially in progressive and densely layered bodies of work, Gaines explores the interplay between objectivity and interpretation, the systematic and the poetic. His groundbreaking work of this period serves as a critical bridge between the first-generation conceptualists of the 1960s and 1970s and those artists of later generations exploring the limits of subjectivity and language. Gridwork 1974–1989 is the first museum survey of the early years of a career that now spans four decades. It features more than eighty works from eleven different series, including rare and never-before-seen pieces, some of which were presumed lost.

Charles Gaines: Gridwork 1974–1989 is organized by The Studio Museum in Harlem and curated by Naima J. Keith, associate curator. The Hammer Museum’s presentation is generously supported possible by a grant from The Andy Warhol Foundation for the Visual Arts. The Hammer Museum’s presentation is organized by Anne Ellegood, senior curator, and Jamillah James, assistant curator.

ARTIST TALK
SAM DURANT & CHARLES GAINES
THURSDAY, APRIL 2, 7:30PM
Having taught since the 1970s, Charles Gaines has mentored and influenced generations of artists living and working in Los Angeles and elsewhere. Sam Durant, a former student of Gaines and a current colleague at CalArts, joins in a conversation reflecting on Gaines’s career as an artist and educator.

HAMMER PANEL
A HISTORY OF REFUSAL: BLACK ARTISTS AND CONCEPTUALISM
WEDNESDAY, MAY 20, 7:30PM
Curator Hamza Walker and the artists Lorraíne O’Grady and Rodney McMillian explore the legacies of African American conceptual artists, including Charles Gaines, who investigate identity, representation, and American culture. Panelists discuss past exhibitions that have examined black conceptual practices and questioned what constitutes a “black aesthetic.” Moderated by Thelma Golden, director and chief curator, the Studio Museum in Harlem.

ART + PRACTICE
4339 LEIMERT BLVD., LOS ANGELES, 90008

Art + Practice Foundation (A+P) is a new art and social service organization in Leimert Park, created by the artist Mark Bradford, the philanthropist and collector Eileen Harris Norton, and the social activist Allan DiCastro. The Hammer, with support from The James Irvine Foundation, is developing a model for collaborative, off-site arts programming with A+P. Through fall 2016, the museum will organize exhibitions and programs at the A+P campus through its first Public Engagement partnership.

artandpractice.org | info@artandpractice.org

EXHIBITION
CHARLES GAINES: LIBRETTOS: MANUEL DE FALLA / STOKELY CARMICHAEL
FEBRUARY 28 – MAY 31, 2015
Employing a systems-based conceptualism that Gaines has long embraced, this new 16-part body of work brings together the early 20th-century opera La Vida Breve by the Spanish composer Manuel de Falla and a fiery 1967 speech by the civil rights activist and Black Panther Party member Stokely Carmichael.

The organization of Charles Gaines: Gridwork 1974–1989 is made possible by a grant from The Andy Warhol Foundation for the Visual Arts. The Hammer Museum’s presentation is generously supported by Heidi and Erik Hartsoe.

ABOVE: CHARLES GAINES, NUMBERS AND TREES V: Landscape #1, 1990 (DETAIL). ACRYLIC ON CANVAS, 140 X 180 IN. COLLECTION OF THE ARTIST AND SUSANNE VIelmetter LOS ANGELES PROJECTS. PHOTO: ROBERT MEZERNES.
**APPARITIONS: FROTTAGES AND RUBBINGS FROM 1860 TO NOW**
CONTINUES THROUGH MAY 31, 2015

The technique known as frottage, from the French frotter (to rub), involves the rendering of an image by placing a sheet of paper over an object or dimensional surface and rubbing it with a marking agent such as graphite or wax crayon. It combines elements of drawing, printmaking, and sculpture, generating sophisticated and unexpected compositions that capture the more elusive properties of objects. As a partially indirect process intended for unpremeditated imagery, frottage became one of the fundamental practices of surrealist drawing. It continued to be explored throughout the 20th century and remains a source of experimentation in studios today. This exhibition presents diverse interpretations of the technique by artists from various periods and regions, from historical figures like the Czech surrealists Jindrich Stýrský and Toyen to modern and contemporary artists such as Alighiero Boetti, Louise Bourgeois, Roy Lichtenstein, Michelle Stuart, and Helen and Sam Zell.

**HAMMER PROJECTS**

**LAUREN BON AND METABOLIC STUDIO**
MARCH 7 – MAY 10, 2015

Hammer Projects: Lauren Bon and Metabolic Studio features The Catch (2015), an immersive sound work that forecasts the aural and visual reverberations of an enormous waterwheel that Bon and the Studio are also developing. This installation, created with both the Sonic and Optic Divisions of Metabolic Studio, an arm of Bon’s art practice, coincides with the Hammer’s year of water programming, The Next Wave, and the ground breaking for the aural and visual reverberations of an enormous waterwheel project adjacent to the Los Angeles River in downtown Los Angeles, later this year.

**MARY REID KELLEY**
MAY 23 – SEPTEMBER 27, 2015

Trained as a painter, Mary Reid Kelley works with videographer Patrick Kelley to create narrative videos set within her own stylized black and white drawings. Her characters—usually played by Reid Kelley—move through her black-and-white scenery and speak in poetic verse written by the artist. The Hammer will present her trilogy examining the myth of the Minotaur and its family history: Priapus Agonistes (2013), Swinburne’s Pasiphae (2014), and The Thong of Dionysus (2015). A mix of Greek cartoon, slapstick, and multidimensional wordplay, Reid Kelley’s videos explore the roles of women, sexuality, language, and art historical tropes. This exhibition will be the first presentation of the complete video trilogy and will include portraits of her recurring characters in the Hammer’s courtyard light boxes.

Hammer Projects: Mary Reid Kelley is organized by Hammer curatorial associate Emily Gonzalez-Jarrett.
The Afghan Carpet Project features six carpets designed by L.A.-based contemporary artists—Lila Anne Auerbach, Liz Craft, Meg Cranston, Francesca Gabbiani, Jennifer Guidi, and Toba Khaledoor— which were handmade by weavers in Afghanistan. The exhibition is the culmination of a project that began with a trip to Afghanistan to visit weavers in Kabul and Bamian in March 2014. The trip provided the artists with insight into the craft and the production process, as well as the living and working conditions for the weavers. Following the trip, each artist came up with an original design for her carpet—some reflecting upon the experience, and others derived out of the artists’ respective practices. The project was initiated by the not-for-profit organization AfghanMade, along with carpet producer Christopher Farr, Inc. with the goal of collaborating with women weavers in Afghanistan. All profits from carpet sales (after fabrication costs are recovered) will benefit weaving studios in Afghanistan, which provide fair wages, education, and healthcare to Afghan women. The show will also include photo documentation of the trip, shot by Lisa Anne Auerbach.

Hammer Projects: Lily van der Stokker is generously supported by the Mondriaan Fund.

Pedro Reyes: The People’s United Nations (PUN) continues through May 24, 2015
See page 13

This is the End continues through June 7, 2015

Ed Atkins: April 14–June 7
Loretta Fahrenholz: February 24–April 12
Tommy Hartung: January 10–February 22

Continues through June 7, 2015

There was a time when it seemed a plausible goal for an artist to resolve a picture so conclusively that the result of his or her work would transcend simple representation. For much of the history of photography, however, ambitious photographers have been suspicious of images that are too beautiful, too “photogenic,”—too perfect. Such images often seemed too close to commercial work, and thus inimical to art. Many photographers were thus resistant to the conventional idea of good composition. Since the late 1970s, however, there has been an increasing interest in photography as a form of picture-making, a tendency that has led to a renewed interest in composition. Featuring work by twenty-four artists, including Thomas Demand, Annette Kelm, Barbara Probst, Hiroshi Sugimoto, Jeff Wall, and Christopher Williams, Perfect Likeness looks at a variety of strategies for making fully-resolved pictures.

UCLA Department of Art Lecture
RUSSELL FERGUSON
Thursday, May 21, 7:30PM (see page 20)

Perfect Likeness: Photography and Composition is organized by adjunct curator Russell Ferguson. The curatorial associate for the exhibition is Emily Gonzalez-Jarrett.

Perfect Likeness: Photography and Composition is made possible by a major gift from The Andy Warhol Foundation for the Visual Arts. Additional support is provided by The Monkarsh Family Foundation.

Mark Bradford: Scorched Earth is curated by Connie Butler, chief curator, with Jamilah James, assistant curator.

Mark Bradford: Scorched Earth is made possible by The Montalbano Family Foundation and The Broad Art Foundation.

Additional support is provided by The Broad Art Foundation.
OPEN REHEARSAL: CLAIRE CHASE, CERCHIO TAGLIATO DEI SUONI
WEDNESDAY, APRIL 1, & THURSDAY, APRIL 2, 4-7PM
In this collaboration with Center for the Art of Performance at UCLA, Hammer visitors are given a rare glimpse into the development of a performative work when the flutist and MacArthur fellow Claire Chase publicly rehearses Salvatore Sciarrino’s Cerchio tagliato dei suoni alongside more than 100 flutists. The rehearsals are a prelude to a performance of the piece at UCLA Schoenberg Hall on April 4.

CONTEMPLATIVE ART VIEWING
Friday, April 10, 1-2 pm
Mindfulness educator Mitra Manesh will lead a one-hour art-viewing experience designed to deepen the exploration of art works by focusing on the suspension of judgment, creating an opportunity for art, artist, and self to be considered anew.

LIBROS SCHMIBROS BOOK CLUB
SUNDAY, APRIL 20, 1-2PM
Inspired by Pedro Reyes’s The People’s United Nations, Libros Schmibros will take up Luis Alberto Urrea’s Into the Beautiful North, a quest story with a playful sense of humor and a suspicion that globalization’s problems might not be insoluble after all.

PUBLIC ENGAGEMENT
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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. Public Engagement is organized by Allison Agsten, curator, Public Engagement, and January Parkos Arnall, curatorial assistant, Public Engagement. First conceived and presented at the Queens Museum in 2013, whose building was the site of the United Nations from 1946 to 1950. Hammer Projects: Pedro Reyes is generously supported by Bettina Korek and Alexandra Shabtai.
### Calendrier - Hammer Museum Programs are Free to the Public

#### March

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<td>2 PM &amp; 4:45PM</td>
<td>Charles Gaines tour (p. 6)</td>
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<td>3 Tue 7:30PM</td>
<td>The Next Wave (p. 21) Urban Adaptations for Rising Sea Levels</td>
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<td>4 Wed 7:30PM</td>
<td>Hammer Screenings</td>
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<td>10 Tue 7:30PM</td>
<td>Hammer Screenings</td>
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<td>14 Tue 7:30PM</td>
<td>Hammer Screenings</td>
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<td>18 Wed 7:30PM</td>
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<td>Panel Discussion</td>
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<td>26 Thu 7:30PM</td>
<td>Hammer Conversations (p. 16)</td>
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<td>31 Tue 7:30PM</td>
<td>Hammer Presents (p. 22) Sister Spit: The Next Generation</td>
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#### April

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<td>1 Wed 4PM</td>
<td>Public Engagement (p. 13) Open Rehearsal: Claire Chase</td>
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<td>The Next Wave (p. 21) Fracking and Our Water</td>
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<td>Public Engagement (p. 11) Open Rehearsal: Claire Chase</td>
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<td>7:30PM</td>
<td>Artist Talk (p. 6) Charles Gaines &amp; Sam Durant</td>
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<td>8 Sun 7:30PM</td>
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<td>Hammer Presents (p. 22) Not Type: 150 Years of The Nation</td>
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<tr>
<td>10 Fri 1PM</td>
<td>Public Engagement (p. 13) Contemplative Art Viewing</td>
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<td>12 Sun 11AM</td>
<td>Hammer Kids</td>
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<td>14 Tue 7:30PM</td>
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<td>23 Thu 7:30PM</td>
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<td>Hammer Conversations (p. 16) Matthew Barney &amp; Kenneth Reinhard</td>
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<tr>
<td>26 Sun 11AM</td>
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<tr>
<td>1PM</td>
<td>Public Engagement (p. 13) Libros Schilbros Book Club</td>
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### Ticketing

Free tickets are required and 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. Early arrival is recommended.

All Hammer public programs are free and made possible by a major gift from the Dream Fund at UCLA.

Generous support is also provided by Susan Bay Nimoy and Leonard Nimoy, Good Works Foundation and Laura Donnelly, an anonymous donor, and all Hammer members.

The Hammer’s digital presentation of its public programs is made possible by the Billy and Audrey W. Wilder Foundation.

Guarantee seating. Early arrival is recommended. Membership does not guarantee seating. Early arrival is recommended.

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### Tours

#### Exhibition Tours

**SATURDAYS AT 1PM**

45-minute tours of selected works in special exhibitions are facilitated by Hammer student educators.

#### Art in Conversation

**THURSDAYS AT 6:45PM**

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

#### Group Tours

The Hammer offers private tours for groups and a variety of options for K-12th grade classes. For more information or to make a reservation, please call 310-443-7041 or visit hammer.ucla.edu. Self-guided groups of 10 or more require a reservation. Please call 310-443-7041.

#### Mindful Awareness

**THURSDAYS, 12:30-1PM**

Mindful Awareness is the moment-by-moment process of actively and openly observing one’s physical, mental, and emotional experiences. Mindfulness has scientific support as a means to reduce stress, improve attention, boost the immune system, reduce emotional reactivity, and promote a general sense of health and well-being.

The free weekly drop-in sessions take place in the comfortable seats of the Billy Wilder Theater and are open to all who are interested in learning how to live more presently in life. No special clothing is required, and participants are welcome to stay for 5 minutes or enjoy the entire 30-minute session.

Sessions are led by instructors from the UCLA Mindful Awareness Research Center. Visit marc.ucla.edu to learn more about the UCLA Mindful Awareness Research Center.

### Hammer Museum Programs Are Free to the Public

**10189 Wilshire Boulevard, Los Angeles, CA 90024**

310-443-7000 | hammer.ucla.edu

Hammer Public Programs are organized by Claudia Bestor, director, Public Programs.
TERROR IN THE NAME OF ISLAM
THURSDAY, MARCH 19, 7:30PM

Violent extremism and counter-terrorism expert Richard Barrett and former jihadi and author of Undercover Jihadi Mubin Shaikh provide insight into why young Muslims in the diaspora join jihadist movements. Barrett is a board member of the International Centre for Counter-Terrorism and the Center on Global Counterterrorism Cooperation. He led the UN Monitoring Team on al-Qaida and the Taliban from 2004 to 2013. At age 19, Shaikh, a Canadian, became a supporter of the militant jihadi culture. The 9/11 attacks prompted him to travel to Syria and study Arabic and Islamic culture but Shaikh eventually relinquished his violent interpretations of Islam and volunteered with the Canadian Security Intelligence Service to fight terrorism.

THE GLOBAL UNDERGROUND ECONOMY
WEDNESDAY, APRIL 15, 7:30PM

The world is awash with off-the-books, criminal, kleptocratic, untaxed, or dirty money that is laundered into the global financial system. James Henry—an economist, lawyer and investigative journalist and the lead researcher for the Tax Justice Network—joins us to outline the global network of hidden money along with Zorka Milin, the director of research for Financial Transparency at Global Witness and a visiting fellow at Yale University with the Global Justice Program, who investigates the sources and facilitators of money behind conflict, corruption, and environmental destruction.

THE MILITARIZATION OF AMERICA’S POLICE FORCES
TUESDAY, MAY 19, 7:30PM

With the cop on the beat armed with military-grade hardware and the streets of America often resembling war zones, we look into what is driving the militarization of our police. Elizabeth Beavers, legislative associate for militarism and civil liberties at the Friends Committee on National Legislation, works to roll back the Pentagon’s massive giveaway of surplus military hardware to police forces. Former Seattle police chief Norm Stamper, who now openly regrets the use of military-style policing during the infamous WTO riots of 1999, is the author of Breaking Ranks: A Top Cop’s Expose of the Dark Side of American Policing.

SELETA REYNOLDS AND JANETTE SADIK-KAHN
THURSDAY, MARCH 26, 7:30PM

Seleta Reynolds is general manager of the Los Angeles Department of Transportation, where she oversees an annual budget of $526 million and leads the day-to-day operations of 2,000 employees managing more than 6,500 miles of streets, 35,000 parking meters, and the most advanced traffic signal system in the country. Reynolds is responsible for implementing Great Streets for Los Angeles, a plan to reduce traffic fatalities, double the number of people riding bikes, and expand access to integrated transportation choices. Janette Sadik-Khan served as commissioner of the New York City Department of Transportation from 2007 to 2013. She oversaw a series of transformative projects, including creating more pedestrian space in Times Square and along Broadway from Columbus Circle to Union Square, the planning and launch of seven Select Bus Service routes, and the nation’s largest bike share program.

MATTHEW BARNEY AND KENNETH REINHARD
FRIDAY, APRIL 24, 7:30PM

Multimedia artist Matthew Barney’s epic Cremaster Cycle is a five-part film accompanied by related sculptures, photographs, and drawings. His recent collaborative project with the composer Jonathan Bepler, River of Fundament, combines narrative cinema with elements of live performance, sculpture, and opera. Kenneth Reinhard is associate professor of English and Comparative Literature at UCLA. His fields of research and teaching include the history of critical and aesthetic theory, contemporary critical theory, Jewish studies, and opera. He is co-author of The Neighbor: Three Inquiries in Political Theology and After Oedipus: Shakespeare in Psychoanalysis. He also writes performance reviews for Opera Quarterly.

The Hammer presents a screening of The Cremaster Cycle in its entirety during the week of April 21, culminating in this conversation at the Hammer on April 24 and the West Coast premiere of River of Fundament at CAP UCLA’s Royce Hall on April 25. (See page 23 for details)

HAMMER CONVERSATIONS

Hammer Forum is made possible in part by Bronya and Andrew Galef.

HAMMER FORUM

TERROR IN THE NAME OF ISLAM
THURSDAY, MARCH 19, 7:30PM

Violent extremism and counter-terrorism expert Richard Barrett and former Jihadi and author of Undercover Jihadi Mubin Shaikh provide insight into why young Muslims in the diaspora join jihadist movements. Barrett is a board member of the International Centre for Counter-Terrorism and the Center on Global Counterterrorism Cooperation. He led the UN Monitoring Team on al-Qaida and the Taliban from 2004 to 2013. At age 19, Shaikh, a Canadian, became a supporter of the militant jihadi culture. The 9/11 attacks prompted him to travel to Syria and study Arabic and Islamic culture but Shaikh eventually relinquished his violent interpretations of Islam and volunteered with the Canadian Security Intelligence Service to fight terrorism.

THE GLOBAL UNDERGROUND ECONOMY
WEDNESDAY, APRIL 15, 7:30PM

The world is awash with off-the-books, criminal, kleptocratic, untaxed, or dirty money that is laundered into the global financial system. James Henry—an economist, lawyer and investigative journalist and the lead researcher for the Tax Justice Network—joins us to outline the global network of hidden money along with Zorka Milin, the director of research for Financial Transparency at Global Witness and a visiting fellow at Yale University with the Global Justice Program, who investigates the sources and facilitators of money behind conflict, corruption, and environmental destruction.

THE MILITARIZATION OF AMERICA’S POLICE FORCES
TUESDAY, MAY 19, 7:30PM

With the cop on the beat armed with military-grade hardware and the streets of America often resembling war zones, we look into what is driving the militarization of our police. Elizabeth Beavers, legislative associate for militarism and civil liberties at the Friends Committee on National Legislation, works to roll back the Pentagon’s massive giveaway of surplus military hardware to police forces. Former Seattle police chief Norm Stamper, who now openly regrets the use of military-style policing during the infamous WTO riots of 1999, is the author of Breaking Ranks: A Top Cop’s Expose of the Dark Side of American Policing.

Hammer Forum is moderated by Ian Masters, journalist, author, screenwriter, documentary filmmaker, and host of the radio programs Background Briefing, Sundays at 11AM, and The Daily Briefing, Monday through Thursday at 5PM, on KPFA 90.7 FM.
POETRY

This series of readings is organized and hosted by Stephen Venser, poet and professor at UCLA and author of A Bindings Field: American Poetry at Large and Blue Guide.

MICHAEL WATERS

THURSDAY, APRIL 23, 7:30PM

Michael Waters’s books include the forthcoming Celestial Joyride, Gospel Night Dating Vulgarity, finalist for the Los Angeles Times Book Prize, and Parthenos: New and Selected Poems, among others. The recipient of five Pushcart Prizes and numerous fellowships, Waters has also edited several anthologies, including Contemporary American Poetry and Perfect in Their Art: Poems on Boxing from Homer to Ali.

V. PENELlope PELIZZON

THURSDAY, MAY 7, 7:30PM

V. Penelope Pelizzon’s latest book is Whose Flesh Is Flame, Whose Bone Is Time. Her first book, Nostoi, won the Hollis Summers Prize and the Poetry Society of America’s Norma Farber First Book Award. Pelizzon’s other awards include an Amy Lowell Poetry Travelling Scholarship, a Lannan Farber First Book Award. Pelizzon’s other awards include an Amy Lowell Poetry Travelling Scholarship, a Lannan Farber First Book Award. Pelizzon’s other awards include an Amy Lowell Poetry Travelling Scholarship, a Lannan Farber First Book Award.

HOW TO CHANGE THE WORLD

WEDNESDAY, MARCH 18, 7:30PM

How do participatory art practices shift culture? Join the discussion with Tonyaaka Lisa Gray-Garcia, the cofounder of POC Magazine and Homeliness Project; AIDS activist Shoshanna Scholer; and Tony Va/la/nuzela, the executive director of Lambda Literary. Moderated by Amy Scholder.

WE HAVE NEVER BEEN QUEER

TUESDAY, MARCH 24, 7:30PM

Paul B. Preciado, the author of Testa Junkie, discusses the future of gender and how to avoid the new normal with Jack Halberstam, gender studies guru. Moderated by writer Maggie Nelson, author of The Art of Cruelty.

BRIAN WEIL

The Hammer, in collaboration with the Santa Monica Museum of Art and its presentation of Brian Weil, 1979–95: Being in the World, hosts a series of programs exploring the invisible communities that the extraordinary photographer sought to illuminate in his photographs.

KATE BORNSTEIN IS A QUEER AND PLEASANT DANGER

WEDNESDAY, MARCH 4, 7:30PM

Kate Bornstein has been instrumental in raising transgender visibility. Bornstein joins director Sam Feder to discuss this meditative and playful documentary portrait.

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Brian Weil, 1975–95: Being in the World, on view through April 26, at the Santa Monica Museum of Art, Bergamot Station, Santa Monica. Visit www.smoma.org for details.

The exhibition was curated by Stamatina Gregory for the Institute of Contemporary Art at the University of Pennsylvania.

SCREENINGS

I AM ARMENIAN

In commemoration of the 100th anniversary of the Armenian genocide, we dedicate 2015 to an exploration of multiple facets of Armenian culture, history, and landscape through film.

RAVISHED ARMENIA

WEDNESDAY, MARCH 15, 7:30PM

The story of Aurora Artigianian, an Armenian girl caught up in the 1915 Armenian genocide, was the basis of a hugely popular book and the 1919 silent film Ravished Armenia. After witnessing the murder of her family, Aurora was kidnapped, forced to march more than 1,400 miles, and sold into slavery before finally escaping. All known copies of the film, which starred Aurora herself, have been lost. For this program, the filmmaker Carla Garapidian of the Armenian Film Foundation and the film historian Anthony Stude, author of Ravished Armenia and the Story of Aurora Artigianian, bring Aurora’s compelling story to life through rare film clips and photos.

AGHET—EIN VÖLKERMORD

TUESDAY, APRIL 14, 7:30PM

The prize winning film Aghtet—Ein Völkermord (aghet is Armenian for “the catastrophe”) by the acclaimed German filmmaker Eric Friedler deals with the political motives for the continuing silence about the Armenian genocide. This innovative documentary relies on authentic testimonies by European and American personnel stationed in the Near East at the time and Armenian survivors. Acclaimed German actors give these eyewitnesses the opportunity to make their voices heard. Director Eric Friedler joins us for a discussion following the screening.

THE RIVER RAN RED

THURSDAY, MAY 14, 7:30PM

The River Ran Red is the epic search for survivors of the Armenian genocide of 1915 along the Euphrates River. From his archives of 400 testimonies of survivors and eye-witnesses, the award-winning filmmaker J. Michael Hagopian weaves a compelling story of terrifying intensity. Taking the viewer from the Highland waters of the river to the burning deserts of Syria. (2008, Dir. J. M. Hagopian, 60 min.)

RELATED PROGRAM

HONORING THE ARMENIAN MASTERS

SUNDAY, APRIL 19, 2PM

Members of the Armenian Music Ensemble at UCLA and the VEM String Quartet present a chamber music program of masterworks of Armenian classical music in commemoration of the anniversary of the Armenian Genocide.

Above: Film Still from Aghtet—Ein Völkermord

Above: Film Still from Aghtet—Ein Völkermord
Perhaps you are looking to change the future of our world — to make a difference in the face of rising sea levels, drought, and other pressing issues? Our next series of lectures explores these challenges and more, bringing together leading experts in their fields to discuss solutions and present their research.

**URBAN ADAPTATIONS FOR RISING SEA LEVELS**

Tuesday, March 3, 7:30 PM

Sea levels are expected to rise dramatically over the next 50 to 100 years, and coastal cities like Los Angeles, San Francisco, New York, London, and Shanghai are especially vulnerable. Leading landscape architects, city planners, engineers, and architects discuss adaptations for flood-proofing in our wetter, warmer future. With UC Berkeley professor of Landscape Architecture Kristina Hill, coastal geomorphologist Jeremy Lowe, and civil engineer Peter Wijsman.

**THE NEXT WAVE: QUALITY, QUANTITY, AND ACCESSIBILITY OF WATER IN THE 21ST CENTURY**

Co-presented with the UCLA Institute of the Environment and Sustainability

Throughout 2015 the Hammer and the UCLA Institute of the Environment and Sustainability explore the most pressing issues surrounding the current and future state of water. Through lectures, workshops, and exhibitions, we will ask: How do we ensure access to clean, healthy water? How do we live sustainably? And how do we secure the water we need for future generations?

**FRACKING AND OUR WATER**

Wednesday, April 1, 7:30 PM

Fracking is both demonized and praised almost daily in the media, leaving most Americans confused. We strive to bring some clarity to this divisive issue by bringing together scientists and policy makers to tease out the facts about the effects of hydraulic fracturing on the quality and quantity of the nation’s water. Panelists: Jonathan Bishop, California State Water Resources Control Board; water treatment engineer Subir Bhattacharjee; Stanford environmental scientist Robert Jackson; and Damon Nagami, director of the Southern California Ecosystems Project at the NRDC. Moderated by Mark Gold, acting director, UCLA Institute of Environmental Sustainability.

**DO OUR RIVERS HAVE A CHANCE?**

Wednesday, May 13, 7:30 PM

River ecosystems have become some of the most endangered places on Earth. Growing human populations, as well as agriculture and industry, are all placing increasing demands on limited water supplies while climate change is exacerbating drought and reducing snowfall conditions. Steve Fleischli, director of the Water Program at the NRDC, and hydrologist Dennis Lettenmaier, UCLA professor of Geology, will speak on the threats to the world’s rivers and what we can do to protect them.

**CHARLES ATLAS: REVENGE OF THE NEW PURITAN**

Tuesday, March 10, 7:30 PM

Charles Atlas fused experimental filmmaking with choreography and dance luminaries, queer identity, NYC nightlife in the ‘90s, and much more. The multi-venue Atlas in LA festival kicks off at the Hammer, where the media-dance pioneer himself takes the stage to discuss and contextualize his vast and impactful body of work.

**UCLA DEPARTMENT OF ART LECTURES**

**RUSSELL FERGUSON**

Thursday, May 21, 7:30 PM

Russell Ferguson has organized numerous exhibitions at the Hammer and MOCA. Recently he organized Damage Control: Art and Destruction since 1950 with Kerry Brougher for the Hirshhorn Museum, Washington, DC. Ferguson will discuss his upcoming Hammer exhibition, Perfect Likeness. He is a professor in the UCLA Department of Art.

In conjunction with Perfect Likeness: Photography and Composition. The UCLA Department of Art’s visiting lecture series is made possible through the generous support of the William D. Feldman Family Endowed Art Lecture Fund.

**PETER SELLARS & RICHARD ROSS**

**HUMAN FACES IN THE AMERICAN JUVENILE JUSTICE GULAG**

Wednesday, April 29, 7:30 PM

Co-presented with The Boethius Initiative. Juvenile In Justice is a project that documents the placement and treatment of American juveniles sentenced to facilities that punish, treat, confine, assist, and occasionally harm them. The acclaimed photographer Richard Ross and the MacArthur fellow artist Peter Sellars discuss the project, the reality of incarcerated young people in the United States, and the growing movement for youth justice system reform.

The Boethius Initiative aims to create and develop new images and new vocabulary that foster a shift in attitudes, a new set of relationships, renewed participation, and fresh thinking for 21st century citizens and voters.

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THE CREMASTER CYCLE

TUESDAY, APRIL 21, 7:30PM
CREMASTER 4 (1994, 42 min.)
CREMASTER 1 (1995, 40 min.)

WEDNESDAY, APRIL 22, 7:30PM
CREMASTER 5 (1997, 55 min.)
CREMASTER 2 (1999, 79 min.)

THURSDAY, APRIL 23, 7:30PM
CREMASTER 3 (2002, 182 min.)
Hammer Conversation
MATTHEW BARNEY AND KENNETH REINHARD
Friday, April 24, 7:30PM
(see p. 16)

RIVER OF FUNDAMENT: A FILM BY MATTHEW BARNEY & JONATHAN BEPLER
WEST COAST PREMIERE
ROYCE HALL | SATURDAY, APRIL 25, 5PM
Running time: 5 hours, 52 min., incl. two 20-minute intermissions
Presented by Center for the Art of Performance at UCLA
Tickets and information: www.cap.ucla.edu/RiverOfFundament
CLOSE ENCOUNTERS
Designed for adults and kids ages 5 and up, these lively drop-in programs encourage families to look closely at art, experiment, and create together.

BUILD-A-BIKE
SUNDAY, MARCH 1, 11AM–1PM
Draw inspiration from the designs of Thomas Heatherwick and then design a new bicycle for an imaginative environment—think the moon or the North Pole—with Dice Yamaguchi, a designer and bike enthusiast. This program complements the Fowler Museum’s exhibition Round Trip: Bicycling Asia Minor, 1891.

TEXTURES OF YOU: THE ART OF FROTTAGE
SUNDAY, APRIL 26, 11AM–1PM
Explore the art technique known as frottage by creating your own life-size portrait using found objects such as coins, wood, or leaves. Led by the artist Ruben Ochoa, whose work is on view in the exhibition Apparitions: Frottages and Rubbings from 1860 to Now.

MAKE & TAKE A SEAT
SUNDAY, MAY 10, 11AM–1PM
Can a chair spin like a top? Can you squeeze a chair out of a machine the way you squeeze toothpaste out of a tube? View surprising chair designs in this hands-on workshop. Designed for adults and kids ages 8–13.

LOOK TOGETHER
In these one-hour programs designed for families with kids ages 8 and up, discover artworks in the galleries and walk away with activities for engaging children with art in any museum.

HOW TO MAKE MUSIC ABOUT ART
SUNDAY, MARCH 15, 11AM–12PM
Discover musical games and activities that can be used to turn any museum visit into an audibly concert.

HOW TO MAKE A BOOK ABOUT ART
SUNDAY, MAY 3, 11AM–12PM
Learn simple bookmaking techniques to make mini books filled with words and drawings about art.

SAVE THE DATE
K.A.M.P.
KIDS’ ART MUSEUM PROJECT
SUNDAY, MAY 17, 2015, 10AM – 2PM
Mark Sunday, May 17, on your calendar and bring the family to the coolest day ever at the Hammer! Artists of all kinds will lead inventive workshops for kids (ages 4–14) at the Hammer’s annual family fundraiser, K.A.M.P.


Tickets go on sale at the early-bird price of $125 per person on March 1, and for $150 per person beginning April 16. All proceeds will benefit the museum’s Hammer Kids programming. For additional information and to purchase tickets, please contact Ayano Tsuchiya at 310-443-7073 or atsuchiya@hammer.ucla.edu.

Co-presented by UCLA Film & Television Archive
THE MUSIC BOX & WAY OUT WEST
SUNDAY, MARCH 8, 11AM
RECOMMENDED FOR AGES 6+
In the Academy Award-winning short The Music Box, Stan and Ollie strive valiantly to deliver a piano to the top of an impossibly long staircase. In Way Out West, Stan and Ollie travel to Rushwood Gulch to deliver a dead to a gold mine, encountering a shady saloon owner and his dance-hall girl friend along the way. (The Music Box, 1922, Dir. James Parrott, bw, 29 min.; Way Out West, 1937, Dir. James W. Horne, 35mm, bw, 85 min.)

EARTH
SUNDAY, APRIL 12, 11AM
RECOMMENDED FOR AGES 6+
This soaring nature documentary takes young viewers from the wintry heights of the Himalayas to the steamy rainforests of New Guinea, illuminating the endeavors of animals playing, hunting, and journeying across the planet. (2000, Dir. A. Fothergill & M. Linfield, 35mm, color, 40 min.)

HELLO, DOLLY!
SUNDAY, MAY 10, 11AM
RECOMMENDED FOR AGES 6+
In this colorfully warmhearted musical directed by Gene Kelly, matchmaker Dolly Levi is hired to find a wife for curmudgeonly businessman Horace Vanderghelder. (1969, Dir. G. Kelly, 70mm, color, 144 min.)

**All ages are welcome. Feel free to take a break with infants and toddlers in the theater lobby, where the films are simulcast on a large monitor.**

FILM WORKSHOP
JUNIOR ARCHIVIST
SUNDAY, MARCH 22, 11AM
Have you ever wanted to touch a reel of film and look at it up close? Kids handle film strips and look at images through a loupe, and then learn to inspect, repair, and protect motion picture film in this hands-on workshop. This two-hour program is designed for kids ages 8–12 with their grown-ups. Space is limited and available on a first come, first served basis. Registration begins at 10:30AM.
MEMBERSHIP UPGRADE
Show your love for the Hammer and your commitment to L.A. arts and culture by upgrading or joining at the IMMERSE level ($250). You will be invited to join us at the summer director’s reception celebrating Mark Bradford: Scorched Earth and Perfect Likeness: Photography and Composition on Saturday, June 27, and all other member events throughout the year. Join as a Hammer Fellow ($1,250) and attend a private walk through with the exhibition curators before the party starts.

GIFT MEMBERSHIPS
Do you know someone graduating this spring? Or tying the knot? HAMMER PLUS makes a great gift for any occasion—even Mother’s Day and Father’s Day. As a part of our community, HAMMER PLUS members meet new friends, attend private events, network with artists and curators, and learn more about the Hammer’s exhibitions. Give us a call at (310) 443-7050. We’re happy to answer questions and help get you started.

PLUS PERKS MEMBERS ONLY
Diane Keaton Reading: Let’s Just Say It Wasn’t Pretty on Tuesday, April 7
IMMERSE level members and higher are invited to a private event with Academy Award and Golden Globe winning actress Diane Keaton as she reads from her new book Let’s Just Say It Wasn’t Pretty—a candid, hilarious, and deeply affecting look at beauty, aging, and the importance of staying true to yourself, no matter what anyone else thinks. A book signing will follow.

HAMMER PATRONS
STUDIO VISIT
This April, Hammer Patrons will meet with Los Angeles artist Charles Gaines and Hammer curator Anne Ellegood during a private studio visit. For more information on how to become a Hammer Patron and get more deeply involved with the museum, call (310) 443-7050 or email membership@hammer.ucla.edu.

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