

Hammer Museum Winter 2013/14

10899 Wilshire Boulevard Los Angeles, California 90024 USA
For additional program information: 310-443-7000

www.hammer.ucla.edu  Hammer Museum  hammer_museum



FELIX GONZALEZ-TORRES, "UNTITLED" (USA TODAY), 1990. CANDIES, INDIVIDUALLY WRAPPED IN RED, SILVER, AND BLUE CELLOPHANE (ENDLESS SUPPLY).

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Winter 2013/14 Calendar



A MESSAGE FROM THE DIRECTOR



This fall marks a significant and exciting moment of shift and change at the Hammer. We are very pleased to announce two transformative gifts that allow us to proactively engage with our community and our audiences in a more vibrant and dynamic way. The Hammer has long aspired to offer free admission to all of our visitors and now with the help of two enlightened and community-minded philanthropists—**Erika J. Glazer** and **Brenda R. Potter**—we will eliminate our admission fee in early 2014. This is very much part of our institutional ethos—we want to foster a generosity of spirit which emphasizes the essential importance of dialogue, culture, and creativity in everyone's lives, regardless of one's ability to pay. We also received a significant gift from the **Anthony and Jeanne Pritzker Family Foundation** to enhance the Museum's wide range of initiatives for children and families, including opportunities to engage with established and emerging artists in hands-on experiences, art-making, and literary workshops. This is the largest gift to the Hammer in support of family programming and is a tremendously thoughtful investment in building and nurturing the next generation of arts audiences, advocates, and creative minds, which are essential to our community.

ABOVE: JOHN TUNNEY AND ANNIE PHILBIN. PHOTO: ANDREAS BRANCH/PATRICK MCMULLAN.

After nearly 20 years as the chairman of the Board of Directors of the Hammer Museum, **John Tunney** will be stepping down in 2014. As most of you know, in the not-for-profit world the chemistry between the board chairman and the executive director sets the tone for the institution, and either paves the way for its success or at worst can lead to its unraveling. A large part of the Hammer's success today is due to John's leadership and guidance. He has been an extraordinary partner and, aided by the Museum's superb staff, we have accomplished a great deal together. There is no question that the Hammer has been transformed and has thrived under his leadership.

The first time I met John was when I was considering taking the Directorship of the Hammer in 1998. I was very conflicted about leaving my great life and job in New York City for what looked to be a dicey proposition at best. I walked into the Four Seasons restaurant in New York and there was the handsome, dashing, Senator Tunney waiting to interview me. I was slightly intimidated but when I left several hours later I was filled with a deep sense of possibility. I knew in John I'd have a true partner and a champion for the cause.

John is a master diplomat and peacemaker. Over the years he used conflict to create discourse, and charm and affability to neutralize tensions. His quiver of amazing stories never failed to distract and close intractable gaps. His selfless and fearless advocacy of the Museum has always been unwavering. John understands deeply the job of a trustee and that an institution like ours exists first and foremost for the common good.

I have been extremely privileged to work with John for the past 14 years and I know I speak for everyone on our Board of Directors when I say he challenged us all to be better leaders and stewards of our Museum. Although John will remain on the board, in January he will pass the chairman's torch to fellow board member Marcy Carsey, and a new chapter at the Hammer will begin. I am profoundly grateful and honored to have served as Director during John's remarkable tenure.

—Annie Philbin, Director

HAMMER NEWS



IN MEMORIAM KARIN HIGA 1966–2013

In October we lost a dear friend and valued colleague with the passing of Karin Higa. Karin was part of the Hammer family—she participated in many public programs over the years, wrote for the *Now Dig This!* catalogue,

and was selected as a co-curator of *Made in L.A. 2014* with Michael Ned Holte. Within six months of this appointment, Karin was diagnosed with cancer and made the difficult decision to step down from the project.

A preeminent scholar on Asian American artists, she is widely credited with securing a place for Japanese American artists within the art historical canon. Karin was a curator at the Japanese American National Museum in Los Angeles from 1992 to 2006, where she organized many important exhibitions, including *The View from Within: Japanese American Art from the Internment Camps, 1942–1945* (1992, with the Wight Gallery at UCLA); *Bruce and Norman Yonemoto* (1999); and *Living Flowers: Ikebana and Contemporary Art* (2008). She was a co-organizer of the national traveling exhibition *One Way or Another: Asian American Art Now* (2006–2008) for the Asia Society Museum in New York. Karin also wrote extensively on Asian American art, and her essays have been included in many major exhibition catalogues.

She served on the Visiting Committee of the Harvard Art Museum and was chairperson of the editorial board of *Art Journal* and treasurer of the Board of Directors of Craft in America. At the time of her death she was working on her doctoral dissertation at the University of Southern California on art and culture in Little Tokyo between the World Wars.

Karin was not only an important scholar and curator, she was also a very kind and incredibly generous woman who was a mentor to many. Her impact on colleagues, friends, and students cannot be overstated. She was a real artists' curator, whose warmth and intelligence made her a magnet for artists and fellow curators alike. She will be greatly missed by the entire art community.

We are all deeply saddened by Karin's passing and will keep her in our thoughts always.

ABOVE LEFT–RIGHT: KARIN HIGA. PHOTO: SHARON LOCKHART. LARI PITTMAN. *UNTITLED (DECORATED CHRONOLOGY OF INSISTENCE AND RESIGNATION)*, 1993. PAINTING, MIXED MEDIA ON WOOD. 30 x 24 IN. (76.2 x 61 CM). HAMMER MUSEUM, LOS ANGELES. GIFT OF COUNCILMAN JOEL WACHS. PHOTO: ROBERT WEDEMEYER.



RECENT ACQUISITIONS

We are thrilled to announce a significant gift to the Hammer Contemporary Collection from former Los Angeles councilman Joel Wachs. Comprising 25 works in drawing, photography, painting, and sculpture, the gift joins several works that Wachs has donated to the collection in the past. Works by artists such as Nayland Blake, Jonathan Lasker, Kristen Morgin, Jorge Pardo, and Henry Taylor are welcome additions to holdings by artists who are already represented in the collection. *Study for M & E Paintings* (1989) by Marilyn Minter, *Untitled (Chapel on Round Fray)* (1976–77) by Robert Therrien, and *Pahstuck* (ca. 1990) by Franz West, among others, bring these artists into the collection for the first time. Pictured here is *Untitled (Decorated Chronology of Insistence and Resignation)* (1993) by Lari Pittman, professor of painting and drawing at UCLA and artist member of the Hammer Museum Board of Overseers.

JAMES WELLING

MONOGRAPH

CONTINUES THROUGH JANUARY 12, 2014

The artist James Welling has created beautiful and challenging photographs for more than 35 years. Operating in the hybrid ground between painting and sculpture and traditional photography, he is foremost a photographic practitioner enthralled with the possibilities of the medium. Since the mid-1970s, Welling's practice has shifted to address an impressive array of issues and ideas: personal and cultural memory, the tenets of realism and transparency, abstraction and representation, optics and description, and the material and chemical nature of photography. His investigations have helped refine our definition of a photograph while offering a meaningful new paradigm for contemporary art. *Monograph* is the first comprehensive exhibition of this artist. It testifies to Welling's sustained relevance and enviable staying power in this field while simultaneously explicating the primary strands that have permeated his seemingly disparate oeuvre over three decades.

James Welling: Monograph is organized by the Cincinnati Art Museum and curated by James Crump, former chief curator and curator of photography. The Hammer's presentation is organized by Cynthia Burlingham, deputy director, curatorial affairs.

The exhibition received generous support from George Freeman, Kristin Rey and Michael Rubel, and The Robert Mapplethorpe Foundation. Additional support has also been provided by Suzanne Deal Booth and David G. Booth and Trish and Jan de Bont.

ABOVE: JAMES WELLING: MONOGRAPH. INSTALLATION AT THE HAMMER MUSEUM, LOS ANGELES, SEPTEMBER 29, 2013 – JANUARY 12, 2014. PHOTO: BARBARA KATZ.

FORREST BESS

SEEING THINGS INVISIBLE

CONTINUES THROUGH JANUARY 5, 2014



A singular figure in American art who experienced both significant recognition and painful isolation during his lifetime—and whose fame has waxed and waned since his death—Forrest Bess (1911–1977) has recently become the subject of keen new interest. At the 2012 Whitney Biennial, one of the most provocative projects was an exhibition curated by the sculptor Robert Gober, titled *The Man That Got Away*, which illuminated some little-known aspects of Bess's art and life.

The first museum retrospective devoted to Bess in more than 20 years, *Forrest Bess: Seeing Things Invisible*, organized by the Menil Collection, presents 53 of the artist's visionary paintings, dating from 1946 to 1970. This exhibition also includes a contribution by Robert Gober that expands on his presentation at the Whitney. Works in the exhibition come from the Menil Collection, private lenders in the United

Forrest Bess: Seeing Things Invisible is organized by the Menil Collection, Houston. This exhibition is generously supported by The John R. Eckel, Jr. Foundation, The Eleanor and Frank Freed Foundation; Ann and Henry Hamman, Bérengère Primat; Nina and Michael Zilkha, Peter J. Fluor/K.C. Weiner, Christy and Lou Cushman, and the City of Houston.

FORREST BESS. *THE HERMAPHRODITE*, 1957 (DETAIL). OIL ON CANVAS. 8 x 11 1/4 IN. (20.3 X 28.6 CM). THE MENIL COLLECTION, HOUSTON, GIFT OF JOHN WILCOX IN MEMORY OF FRANK OWEN WILSON. PHOTO: HICKEY-ROBERTSON, HOUSTON.

States and Europe, and major institutions, including the Museum of Modern Art, the Whitney Museum of American Art, the Museum of Contemporary Art Chicago, and the Museum of Fine Arts, Houston. *Seeing Things Invisible* is accompanied by a fully illustrated catalogue, including an essay by Clare Elliott and a contribution by Robert Gober. The exhibition is curated by Clare Elliott, assistant curator, the Menil Collection, Houston. The Hammer's presentation was coordinated by Cynthia Burlingham, deputy director, curatorial affairs, and Robert Gober.

RELATED PROGRAM

EXHIBITION WALKTHROUGH

SATURDAY, DECEMBER 14, 2:30PM

Painter **David Reed** gives a walkthrough of *Forrest Bess: Seeing Things Invisible*.

TEA AND MORPHINE

WOMEN IN PARIS, 1880 TO 1914

JANUARY 26 – MAY 18, 2014

Tea and Morphine: Women in Paris, 1880 to 1914 draws on the Elisabeth Dean Collection of French prints, a major promised gift to the UCLA Grunwald Center for the Graphic Arts, as well as the Grunwald's existing holdings, to explore fin-de-siècle representations of women. While women were often exalted and idealized in French graphic arts of the period, the exhibition explores how grittier images, whether of morphine addicts or prostitutes, began to dramatize a more nuanced and often troubling register of female experience. *Tea and Morphine* is co-curated by Cynthia Burlingham, director, Grunwald Center for the Graphic Arts, and deputy director, curatorial affairs, at the Hammer Museum, and Victoria Dailey, independent curator.

Whether as angelic creatures or exotic lures, women filled the imaginations of artists and constituted the great subject of fin-de-siècle art. Those who had leisure time were depicted relaxing with an afternoon cup of tea, as seen in a Mary Cassatt etching, whereas other artists portrayed the drug and alcohol abuse common to women facing harsh economic realities. These extremes, and the positions in between, set the parameters for the exhibition of approximately 100 works, which includes prints as well as rare books and ephemera (such as menus, theater programs, and music scores). This array of objects gives the exhibition an intimate quality, revealing much about how women—and men—lived during a time of great social upheaval and artistic innovation.

PAUL ALBERT BESNARD, *MORPHINOMANES OU LE PLUMET (MORPHINE ADDICTS OR THE PLUME)*, 1887 (DETAIL). ETCHING, DRYPOINT, AND AQUATINT, 12 3/4 x 17 IN. (32.4 X 43.2 CM).

RELATED PROGRAM

EXHIBITION WALKTHROUGH
SUNDAY, JANUARY 26, 2PM

Victoria Dailey, independent curator, and **Cynthia Burlingham**, deputy director, curatorial affairs at the Hammer Museum, give a walkthrough of *Tea and Morphine* on opening day.



TAKE IT OR LEAVE IT

INSTITUTION, IMAGE, IDEOLOGY

FEBRUARY 9 – MAY 18, 2014

Take It or Leave It: Institution, Image, Ideology is the first large-scale exhibition to explore intersections between the strategies of appropriation and institutional critique in the work of American artists. Locating shared impulses among those artists who borrow and recast existing images, styles, and forms from popular mass-media and fine-art sources and others who confront the structures and practices of institutions in order to scrutinize their role within society, the exhibition sheds new light on art making as it evolved from the late 1970s to the early 1990s. *Take It or Leave It* includes works by 35 artists—including **Gretchen Bender, Jimmie Durham, Andrea Fraser, Felix Gonzalez-Torres, Mike Kelley, Barbara Kruger, Adrian Piper, Fred Wilson, and David Wojnarowicz**—highlighting their deep engagement with political and social issues.

Take It or Leave It is organized by the Hammer Museum and co-curated by Anne Ellegood, senior curator at the Hammer Museum, and Johanna Burton, Keith Haring Director and Curator of Education and Public Engagement at the New Museum.

Take It or Leave It: Institution, Image, Ideology is made possible by a major grant from The Andy Warhol Foundation for the Visual Arts. Generous support is also provided by The Audrey and Sydney Irmas Charitable Foundation.

FRED WILSON. *LOVE AND LOSS IN THE MILKY WAY*, 2005. TABLE WITH 47 MILK GLASS ELEMENTS, PLASTER BUST, PLASTER HEAD, STANDING WOMAN, AND CERAMIC COOKIE JAR. 77 3/4 x 92 x 43 3/4 IN. (197.5 x 233.7 x 111.4 CM). COURTESY OF THE ARTIST AND PACE GALLERY, NEW YORK.

RELATED PROGRAMS

KEYNOTE ADDRESS
GREGG BORDOWITZ: MATERIALIST GEOGRAPHY AND THE KNIGHT'S MOVE
SUNDAY, FEBRUARY 9, 2PM
See page 13.

PANEL DISCUSSION: THE FUTURE OF INSTITUTIONAL CRITIQUE
WEDNESDAY, FEBRUARY 12, 7:30PM
See page 13.

EXHIBITION WALKTHROUGH
SUNDAY, FEBRUARY 23, 2PM
Anne Ellegood, senior curator at the Hammer Museum, gives a walkthrough of the exhibition.

JG

A FILM BY TACITA DEAN

DECEMBER 21, 2013 – JANUARY 26, 2014

The acclaimed British artist Tacita Dean's latest film, *JG* (2013), is inspired by her correspondence with the British author J. G. Ballard (1930–2009) regarding connections between his short story "The Voices of Time" (1960) and Robert Smithson's iconic earthwork and film *Spiral Jetty* (both works, 1970). The new work is a 35mm anamorphic film shot on location in the saline landscapes of Utah and central California using Dean's recently developed and patented system of aperture gate masking. *JG* departs from her previous 16mm films in that it marks a return to voiceover and sets out to respond directly to Ballard's challenge—posed to her in a letter written shortly before his death—that she should seek to solve the mysteries of Smithson's *Spiral Jetty* with her film. The connections between Ballard's short story, which ends with its main character building a mandala in a dried saline landscape, and Smithson's earthwork in the Great Salt Lake, are unequivocal. The 26½-minute film is screened continuously in the Hammer's video gallery during regular museum hours. This is Dean's first solo exhibition in Los Angeles and was organized by curator Ali Subotnick.

JG was originally commissioned and shown by Arcadia University Art Gallery, Glenside, PA, funded by The Pew Center for Arts & Heritage, Philadelphia.

RELATED PROGRAM

HAMMER LECTURES

TACITA DEAN

WEDNESDAY, JANUARY 22, 7:30PM

See page 13

KELLY NIPPER

BLACK FOREST

DECEMBER 21, 2013 – FEBRUARY 23, 2014

For her project *Black Forest*, the Los Angeles-based artist Kelly Nipper creates an environment equally informed by mythology and reality, by movement and objects. The project is inspired in part by the Black Forest—a wooded mountain range in Germany that has spawned a number of legends featuring clairvoyants, magicians, sorcerers, and witches but is perhaps best known for intricately decorative wood carving and clock making—as well as the influential movement theories of the Hungarian dancer and choreographer Rudolf von Laban, who figured prominently in the development of modern dance in the first half of the 20th century. An installation that appears to be simultaneously a working studio space, an archive, and a theatrical setting, the work might best be understood as a *Wunderkammer*—a cumulative and layered site that suggests a microcosm of a larger world always in the process of changing. The artist's long-standing interest in craft movements has resulted in a number of objects made from textiles, ceramics, and carved wood. In its third iteration, presented in the Hammer's Vault Gallery, Nipper's *Black Forest* includes a series of 11 movement performances featuring dancer Marissa Ruazol. *Black Forest* is organized by senior curator Anne Ellegood.

Kelly Nipper: Black Forest is co-commissioned by TRAMWAY, Glasgow; Kunsthau Zurich; and the Hammer Museum, Los Angeles.

The exhibition received generous support from Stacy and John Rubeli.



LEFT-RIGHT: TACITA DEAN. *JG*, 2013. COLOR AND BLACK & WHITE ANAMORPHIC 35MM FILM WITH OPTICAL SOUND 26:30 MIN. COURTESY OF THE ARTIST AND MARIAN GOODMAN GALLERY, NEW YORK & PARIS AND FRITH STREET GALLERY, LONDON; KELLY NIPPER. *FIGURE UNDERLAY*, *FELT OVERLAY U, X, Y*, 2013. PLASTER, CARDBOARD, WIRE, FELT. DIMENSIONS VARIABLE. INSTALLATION VIEW, KUNSTHAUS ZÜRICH, SWITZERLAND. PHOTO CREDIT: MANCIA/BODMER, FBM STUDIO, ZÜRICH.

HAMMER PROJECTS

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

NATHANIEL MELLORS

JANUARY 18 – JUNE 1, 2014

The British artist Nathaniel Mellors makes irreverent and absurd work that challenges our notions of taste, morality, and intelligence. His seminal series *Ourhouse* (2010–) features a cast of misfit characters enacting the decline of an eccentric British family. Mellors's Hammer Projects exhibition centers on his newly completed film *The Sophisticated Neanderthal Interview* (produced in collaboration with Commonwealth Projects during a residency at the Hammer). The 35mm/HD transfer film features an interview between a naive contemporary young man (Truson, a character from *Ourhouse*) and an apparently real Neanderthal. The work draws on the emergence of art as a marker of human consciousness and the idea that art and religion are hard-wired into the architecture of the human brain. It also plays off the formerly accepted idea that Neanderthals were not capable of making art. Hence the eponymous "Sophisticated Neanderthal" character, who is cleverer than his interviewer. *Hammer Projects: Nathaniel Mellors* is organized by curator Ali Subotnick.

CONTINUING PROJECTS

Wael Shawky

THROUGH JANUARY 5, 2014

MAYA HAYUK

THROUGH JANUARY 5, 2014

Hammer Projects is made possible thanks to the generous support of the Horace W. Goldsmith Foundation; Maurice Marciano and Paul Marciano; Susan Bay Nimoy and Leonard Nimoy; and the Los Angeles County Board of Supervisors through the Los Angeles County Arts Commission.

Additional support is provided by Good Works Foundation and Laura Donnelley; the City of Los Angeles Department of Cultural Affairs; the Decade Fund; and the David Teiger Curatorial Travel Fund.

Hammer Projects: Nathaniel Mellors is presented through a residency at the Hammer Museum.

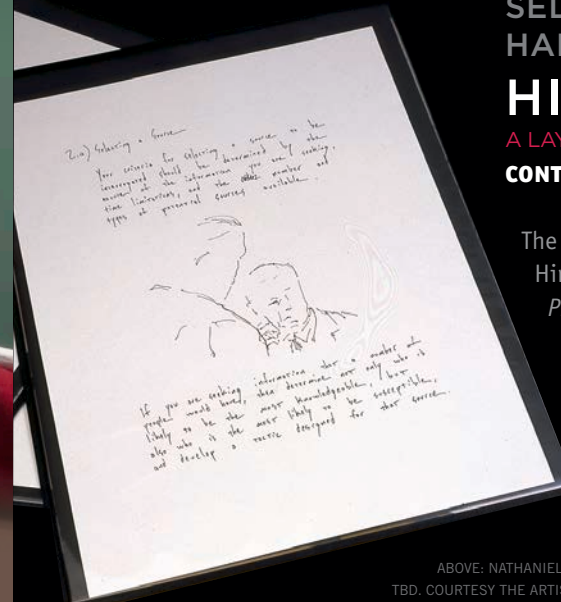
SELECTIONS FROM THE HAMMER CONTEMPORARY COLLECTION

HIRSCH PERLMAN

A LAYMAN'S PRACTICAL GUIDE TO INTERROGATION TECHNIQUES AND PRACTICES

CONTINUES THROUGH JANUARY 12, 2014

The collection of handwritten texts and loose gestural sketches that make up Hirsch Perlman's *A Layman's Practical Guide to Interrogation Techniques and Practices: 1st Draft* (1993) suggests that the techniques by which interrogators extract information from their subjects are more artful than they are scientific. Consisting of 41 drawings arranged on a raw wooden table, this formative work is part of a series executed by Perlman over a three-year period. The amateur guidebook, which the artist subsequently developed into other visual iterations, offers a pointed look into the strategic uses of everyday forms of communication in relationships of power and exercises in control.



ABOVE: NATHANIEL MELLORS. STILL FROM *THE SOPHISTICATED NEANDERTHAL INTERVIEW*, 2013. 35MM & DIGITAL-8 HD TRANSFER. RUNTIME TBD. COURTESY THE ARTIST AND MATT'S GALLERY, LONDON; MONITOR, ROME; AND GALERIE DIANA STIGTER, AMSTERDAM. BELOW: HIRSCH PERLMAN. *A LAYMAN'S PRACTICAL GUIDE TO INTERROGATION TECHNIQUES AND PRACTICES: 1ST DRAFT*, 1993 (DETAIL). INK ON PAPER, PRINT PROTECTORS, WOOD TABLE. 48 x 120 x 30 1/4 IN. (121.9 x 304.8 x 77.5 CM). HAMMER MUSEUM, LOS ANGELES. GIFT OF THE ARTIST.

LUNCHTIME ART TALKS

Lunchtime Art Talks take place every Wednesday at 12:30pm. The Hammer’s curatorial department leads free and insightful 15-minute discussions about works of art currently on view or from Museum collections. ***Speaker**



December 4
Hirsch Perlman
A Layman’s Practical Guide to Interrogation Techniques and Practices: 1st Draft, 1993
*Aram Moshayedi



December 11
Tony Feher
Untitled, 2007
*Connie Butler



December 18
James Welling
Diary of Elizabeth and James Dixon, 1977–86
*Cynthia Burlingham



January 8
James Welling
Sculpture 1970, Film 1971, 1971/2013
*Emily Gonzalez



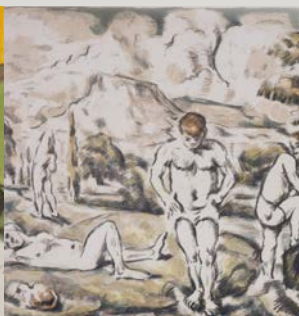
January 15
Tacita Dean
JG, 2013
*Ali Subotnick



January 22
Kelly Nipper
Black Forest, 2014
*Corrina Peipon



January 29
Eugène Grasset
La Morphinomane [The Morphine Addict], 1897
*Leslie Cozzi



February 5
Paul Cézanne
The Large Bathers (Colored), 1896
*David Rodes



February 12
Barbara Kruger
Lobby wall project, 2014
*Anne Ellegood



February 19
Renée Green
Mise-en-Scène: Commemorative Toile, 1992–94
*Brooke Hodge



February 26
Felix Gonzalez-Torres
“Untitled” (USA Today), 1990
*Allison Agsten

PUBLIC ENGAGEMENT

The Hammer Museum’s Public Engagement program was initiated with funding from The James Irvine Foundation. Public Engagement is organized by curator Allison Agsten.

A TRIP TO JAPAN IN SIXTEEN MINUTES, REVISITED THE INSTITUTE FOR ART AND OLFACTION JANUARY 9–12*

The Los Angeles–based Institute for Art and Olfaction will present a re-creation of the failed scent concert *A Trip to Japan in Sixteen Minutes*, first conceived in 1902 by the poet, artist, and critic Sadakichi Hartmann. **See—and smell—the adjacent insert for more information about this program.**

*Seating for these intimate performances is very limited; please RSVP at hammer.ucla.edu/scent

A Trip to Japan in Sixteen Minutes, Revisited received generous support from Fragrance West.

KCHUNG RADIO MYSTERY PLAY

**OPENING PERFORMANCE, SATURDAY, DECEMBER 7, 1–4PM
DECEMBER 7–20 (SELF-GUIDED)**

In the spirit of old-time radio, KCHUNG presents a mystery play about a museum not unlike the Hammer. To access the unfolding plot, audience members can check out handheld radios that are triggered by transmitters placed throughout the museum. On opening day, live actors accompany the recorded transmission.

CONTEMPLATIVE ART VIEWING

SATURDAY, JANUARY 11, 2PM

Mindfulness instructor **Mitra Manesh** leads a mindful art-viewing experience of the Armand Hammer Collection. This contemplative session is designed to deepen the art exploration experience by focusing on the suspension of judgment and creating an opportunity for art, artist, and self to be considered anew.

THE INSTITUTE FOR ART AND OLFACTION (PHOTO: SASKIA WILSON BROWN).

HAMMER CONVERSATIONS



DIANA NYAD & CATHERINE OPIE

THURSDAY, DECEMBER 5, 7:30PM

In 2013, on her fifth attempt and at age 64, **Diana Nyad** became the first person confirmed to swim 103 miles non-stop from Cuba to Florida without the protection of a shark cage. She is a prominent sports broadcaster, filing reports for National Public Radio, ABC's *Wide World of Sports*, Fox Sports, and the *New York Times* and is the subject of the documentary film *The Other Shore*.

Catherine Opie is one of the leading photographers of her generation and a documentarian of the American landscape and people. Selected solo exhibitions include the Institute of Contemporary Art, Boston; Walker Art Center, Minneapolis; St. Louis Art Museum; Museum of Contemporary Art Chicago; Museum of Contemporary Art, Los Angeles; and a midcareer survey at the Guggenheim Museum, New York. She is a professor in the UCLA Department of Art.

RUTH FELDMAN & KYLE PRUETT

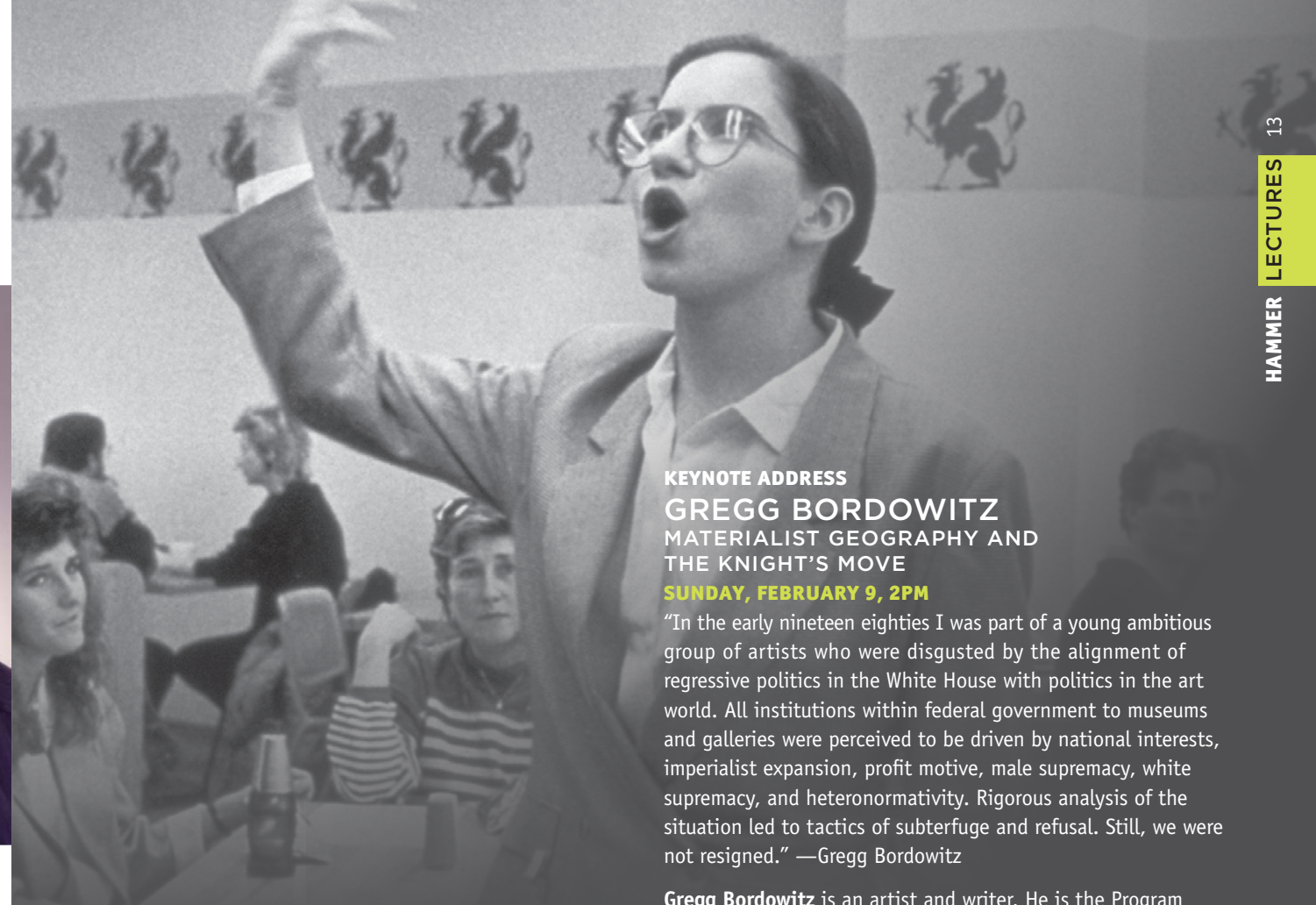
PATERNAL INSTINCT

TUESDAY, FEBRUARY 11, 7:30PM

This conversation is part of the *Building the House Within Speaker Series* sponsored by the Simms/Mann Institute.

The positive effects that committed and involved fathers have on children's health and well-being are indisputable. Less well known is the neurobiological impact of raising children on the fathers themselves. Discussing the compelling subject of fatherhood are **Dr. Ruth Feldman**, a psychology professor at Bar-Ilan University in Tel Aviv, Israel, and **Dr. Kyle D. Pruett**, a professor of child psychiatry at the Yale School of Medicine. They examine the neurobiological aspects of fatherhood, as well as the individual and collective impact of paternal involvement.

LEFT-RIGHT: DIANA NYAD (PHOTO: CATHERINE OPIE); CATHERINE OPIE (PHOTO: HEATHER RASMUSSEN); RUTH FELDMAN; KYLE PRUETT.



KEYNOTE ADDRESS

GREGG BORDOWITZ

MATERIALIST GEOGRAPHY AND THE KNIGHT'S MOVE

SUNDAY, FEBRUARY 9, 2PM

"In the early nineteen eighties I was part of a young ambitious group of artists who were disgusted by the alignment of regressive politics in the White House with politics in the art world. All institutions within federal government to museums and galleries were perceived to be driven by national interests, imperialist expansion, profit motive, male supremacy, white supremacy, and heteronormativity. Rigorous analysis of the situation led to tactics of subterfuge and refusal. Still, we were not resigned." —Gregg Bordowitz

Gregg Bordowitz is an artist and writer. He is the Program Director of the School of the Art Institute of Chicago Low-Residency MFA Program.

HAMMER LECTURES

TACITA DEAN

WEDNESDAY, JANUARY 22, 7:30PM

The acclaimed British artist **Tacita Dean** speaks about the medium of film, time, and other issues related to her latest film, *JG* (2013), inspired by her correspondence with the British author J. G. Ballard (1930–2009) regarding connections between his short story "The Voices of Time" (1960) and Robert Smithson's iconic earthwork and film *Spiral Jetty* (both works, 1970).

In conjunction with *JG*, a film by Tacita Dean.

ANDREA FRASER, *MUSEUM HIGHLIGHTS*, 1989. STILL. BETACAM SP NTSC. RUNNING TIME 30 MIN. COURTESY OF THE ARTIST.

PANEL DISCUSSION

THE FUTURE OF INSTITUTIONAL CRITIQUE

WEDNESDAY, FEBRUARY 12, 7:30PM

Take It or Leave It: Institution, Image, Ideology artists **Judith Barry**, **Dara Birnbaum**, and others discuss how social, political, and artistic systems are addressed in their work and whether they envision the idiom of "institutional critique" remaining relevant in the future. Moderated by *Take It or Leave It* curators **Johanna Burton**, Keith Haring Director and Curator of Education and Public Engagement at the New Museum, and **Anne Ellegood**, Hammer senior curator.

In conjunction with *Take It or Leave It: Institution, Image, Ideology*.

HAMMER

CALENDAR

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, the Simms/Mann Family Foundation, The Brotman Foundation of California, Good Works Foundation and Laura Donnelley, and all Hammer members. Hammer Public Programs are organized by Claudia Bestor, director of public programs.

HAMMER MUSEUM PROGRAMS ARE FREE TO THE PUBLIC.

HAMMER MEMBERS RECEIVE PRIORITY SEATING AT PROGRAMS.

FREE GROUP TOURS OF HAMMER EXHIBITIONS ARE AVAILABLE THURSDAYS AT 6:45PM.

DECEMBER

3 Tue 7:30pm	Hammer Readings: Some Favorite Writers (p. 17) Dana Spiotta	10 Fri 1:30 & 7pm	Public Engagement (p. 11) <i>A Trip to Japan in Sixteen Minutes, Revisited</i>
4 Wed 7:30pm	Hammer Presents (p. 18) Remapping the Middle East Playlist	11 Sat 12 & 4pm	Public Engagement (p. 11) <i>A Trip to Japan in Sixteen Minutes, Revisited</i>
5 Thu 7:30pm	Hammer Conversations (p. 12) Diana Nyad & Catherine Opie	2pm	Public Engagement (p. 11) Contemplative Art Viewing
7 Sat 1–4pm	Public Engagement: KCHUNG Radio (p. 11) Mystery Play Opening Performance	12 Sun 12 & 4pm	Public Engagement (p. 11) <i>A Trip to Japan in Sixteen Minutes, Revisited</i>
8 Sun 11am	Family Flicks Film Series (p. 20) <i>The Muppet Christmas Carol</i>	14 Tue 7:30pm	Hammer Screenings (p. 23) Open Projector Night
12pm	Sunday Afternoons for Kids (p. 20) The DIY Holiday Radio Play Workshop	16 Thu 7:30pm	Hammer Readings: Poetry (p. 16) Mary Jo Salter
10 Tue 7:30pm	Hammer Readings: Some Favorite Writers (p. 17) A. Scott Berg	22 Wed 7:30pm	Hammer Lectures (p.13) Tacita Dean
11 Wed 7:30pm	Hammer Screenings (p. 22) <i>The Moment</i>	23 Thu 7:30pm	Hammer Readings: Poetry (p. 16) Karen Holmberg
12 Thu 7:30pm	Hammer Forum (p. 19) Solutions for Syria	26 Sun 11am	Family Flicks Film Series (p. 20) <i>Rivers and Tides: Andy Goldsworthy Working with Time</i>
14 Sat 2:30pm	Exhibition Walkthrough: <i>Forrest Bess</i> (p. 5) David Reed	12pm	Sunday Afternoons for Kids (p. 20) Animal Dream Theater
15 Sun 1pm	Libros Schmibros Book Club (p. 17) <i>Maxwell Perkins: Editor of Genius</i>	1pm	Libros Schmibros Book Club (p. 17) <i>Selected Essays: John Berger</i>
		2pm	Exhibition Walkthrough: <i>Tea and Morphine</i> (p. 6) Victoria Dailey & Cynthia Burlingham
8 Wed 7:30pm	Hammer Screenings: Dara Friedman (p. 22) PLAY, Parts 1 & 2	30 Thu 7:30pm	Hammer Screenings (p. 22) <i>Terms and Conditions May Apply</i>
9 Thu 1:30 & 7pm	Public Engagement (p. 11) <i>A Trip to Japan in Sixteen Minutes, Revisited</i>		
7:30pm	Hammer Forum (p. 19) Dollarocracy		

JANUARY

TICKETING

Free tickets are required and available at the Billy Wilder Theater Box Office, one ticket per person on a first come, first served basis. All programs in the theater are assigned seating. Ticketing begins one hour before each program. Hammer Members enjoy priority seating and seat selection, subject to availability. Membership does not guarantee seating. Arrival at least a half hour prior to program time is recommended.

FEBRUARY

6 Thu 7:30pm	Hammer Forum (p. 19) The Privatization of Education
9 Sun 2pm	Hammer Lectures (p. 13) Gregg Bordowitz
11 Tue 7:30pm	Hammer Conversations (p. 12) Paternal Instinct
12 Wed 7:30pm	Hammer Lectures (p. 13) The Future of Institutional Critique
13 Thu 7:30pm	Hammer Screenings (p. 23) Flux
16 Sun 11:30am	Hammer Presents (p. 18) <i>Death and the Powers</i>
18 Tue 7:30pm	Hammer Screenings (p. 22) <i>Inequality for All</i>
19 Wed 7:30pm	Hammer Screenings (p. 22) <i>The Making of an Avant-Garde</i>
20 Thu 7:30pm	Hammer Readings: Some Favorite Writers (p. 17) John Jeremiah Sullivan
23 Sun 11am	Family Flicks Film Series (p. 20) <i>The Adventures of Robin Hood</i>
12pm	Sunday Afternoons for Kids (p. 20) The Seven Wonders of Your World
1pm	Libros Schmibros Book Club (p. 17) <i>Confessions of an English Opium-Eater</i>
2pm	Exhibition Walkthrough: <i>Take It or Leave It</i> (p. 7) Anne Ellegood
27 Thu 7:30pm	UCLA Department of Art Lectures (p. 16) Betye Saar

EXHIBITION TOURS

STUDENT EDUCATOR-LED TOURS OF SPECIAL EXHIBITIONS

THURSDAYS AT 6:45PM (FREE)

SATURDAYS AT 1PM (FREE WITH MUSEUM ADMISSION)

Free 45-minute public tours of special exhibitions are led by trained Hammer student educators.

SPECIAL GROUP TOUR RESERVATIONS

Private, prebooked tours are available for the Armand Hammer Collection and current exhibitions. To schedule a tour, call 310-443-7025 or fill out an online request form at visit.hammer.ucla.edu. Please allow two weeks' notice.

LARGE GROUP VISITS

Reservations are also required for self-guided groups of 10 people or more. Please contact the Visitor Services Department at least one week prior to your visit at 310-443-7025.

HAMMER STORE

KIOSK

Exciting things are brewing at the Museum Store as we launch a new array of products curated exclusively for the Hammer by creative consultant **Gregory Krum**. For the holidays, New York's Kiosk brings Angelenos a special collection of well-designed objects from around the world. *GQ* recently named Kiosk one of its 25 shops worth traveling to and we are proud to welcome them to the Hammer.

HAMMER PROJECTS: MAYA HAYUK, INSTALLATION VIEW AT THE HAMMER MUSEUM, LOS ANGELES (DETAIL). ON VIEW AUGUST 17, 2013 – JANUARY 26, 2014. PHOTOGRAPHY BY BRIAN FORREST.

UCLA DEPARTMENT OF ART LECTURES

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.



BETYE SAAR

FADE: THE ART OF AGING

THURSDAY, FEBRUARY 27, 7:30PM

Los Angeles artist **Betye Saar** is one of the great assemblagists of our time. Her work has been the subject of solo exhibitions at the Studio Museum in Harlem, New York; the San Francisco Museum of Modern Art; and the Whitney Museum of American Art, New York. Saar's work was featured in the Hammer exhibition *Now Dig This! Art and Black Los Angeles 1960–1980*. Saar received her BA from UCLA in 1949.

ABOVE: BETYE SAAR. PHOTO: GINA CLYNE. COURTESY OF THE ARTIST AND ROBERTS & TILTON, CULVER CITY, CALIFORNIA.



HAMMER READINGS

POETRY

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

Sponsored by the UCLA Department of English and Friends of English.

MARY JO SALTER

THURSDAY, JANUARY 16, 7:30PM

Mary Jo Salter is the author of the poetry collection *Nothing by Design* and six previous collections. She has also written a children's book, *The Moon Comes Home*, and is coeditor of *The Norton Anthology of Poetry*. She is the Andrew W. Mellon Professor in the Writing Seminars at Johns Hopkins University and lives in Baltimore.

KAREN HOLMBERG

THURSDAY, JANUARY 23, 7:30PM

Karen Holmberg's second book of poems, *Axis Mundi*, won the John Ciardi Prize. Her poetry and nonfiction have appeared in *Southern Poetry Review*, *New England Review*, *Nimrod*, *West Branch*, *Cave Wall*, *Black Warrior Review*, *Poetry East*, *Indiana Review*, and *Cimarron Review*. She teaches poetry writing in the MFA program at Oregon State University, which she currently directs.

SOME FAVORITE WRITERS

This series of readings is organized by **Mona Simpson**, author of *My Hollywood*, *Anywhere But Here*, and *Off Keck Road*. Readings are followed by discussions with Simpson.

This series is supported in part by the UCLA Department of English and Friends of English.

DANA SPIOTTA

TUESDAY, DECEMBER 3, 7:30PM

Dana Spiotta is the author of *Stone Arabia*, a National Book Critics Award Finalist and a *New York Times* Notable Book of 2011. It was named a best book of 2011 by the *Washington Post*, the *Boston Globe*, the *Los Angeles Times*, *Newsweek*, *Entertainment Weekly*, and *Salon*. She is also author of the acclaimed novels *Lightning Field* and *Eat the Document*. Spiotta lives in central New York and teaches in the Syracuse University MFA program.

A. SCOTT BERG

TUESDAY, DECEMBER 10, 7:30PM

Pulitzer Prize and National Book Award winner **A. Scott Berg** has authored biographies about the legendary editor Maxwell Perkins, the filmmaker Samuel Goldwyn, the aviator Charles Lindbergh, and the actress Katharine Hepburn, each one a critically acclaimed *New York Times* bestseller. His new book, *Wilson*, details the life of the 28th president of the United States, Woodrow Wilson.

JOHN JEREMIAH SULLIVAN

THURSDAY, FEBRUARY 20, 7:30PM

John Jeremiah Sullivan is an American writer and editor. He is a contributing writer to the *New York Times Magazine*, a contributing editor of *Harper's Magazine*, and southern editor of the *Paris Review*. His books include the memoir *Blood Horses: Notes of a Sportswriter's Son* and *Pulphead: Essays*, an anthology of 14 updated magazine articles.

ABOVE LEFT-RIGHT: MARY JO SALTER (PHOTO: MICHAEL MALYSZKO); KAREN HOLMBERG, DANA SPIOTTA (PHOTO: JESSICA MARX); A. SCOTT BERG (PHOTO: ALOMA); JOHN JEREMIAH SULLIVAN (PHOTO: HARRY TAYLOR).

LIBROS SCHMIBROS BOOK CLUB

Libros Schmibros continues its monthly book club led by co-directors **David Kipen** and **Colleen Jaurretche**.

MAXWELL PERKINS: EDITOR OF GENIUS

SUNDAY, DECEMBER 15, 1PM

A. Scott Berg's Princeton senior essay, about the famed Scribners editor of Fitzgerald and Hemingway, wound up doing what only the best biographies do: exalt the obscure and, in the process, rewrite history.

SELECTED ESSAYS: JOHN BERGER

SUNDAY, JANUARY 26, 1PM

In conjunction with *James Welling: Monograph*, we will read Berger, one of the best writers ever to take photography seriously, in a collection edited by Geoff Dyer.

CONFESSIONS OF AN ENGLISH OPIUM-EATER

SUNDAY, FEBRUARY 23, 1PM

Aldous Huxley, William Burroughs, Hunter S. Thompson, and the whole history of writing under the influence all came out of Thomas De Quincey's valise. It's the perfect way to get in the mood for the mind-altering exhibition *Tea and Morphine*.

HAMMER PRESENTS

REMAPPING THE MIDDLE EAST PLAYLIST

WEDNESDAY, DECEMBER 4, 7:30PM

Co-presented by the UCLA Herb Alpert School of Music

Can intercultural collaborations help mediate tribal identities and conflicts in the Middle East? A panel of musical authorities navigates the complex terrain of Arab-Israeli cultural reconciliation: UC Berkeley ethnomusicologist **Benjamin Brinner** has studied 1980s fusion bands in Israel; Arab American composer **Mohammed Fairouz** sets Jewish and Arab texts in his works; oudist and Arab music educator **Thaer Bader** is an alumnus of the Arab-Jewish Youth orchestra in Jerusalem; and Israeli composer **Betty Olivero** draws musical inspiration from Arabic poetry. This dynamic program is punctuated by performances by Bader, famed mezzo-soprano **Sasha Cooke**, and clarinetist and 2013–14 UC Regents' Lecturer **David Krakauer**.

The program is part of the weeklong series *Listening to the Other: Mideast Musical Dialogues*. For more information visit www.listeningtotheother.org.

DEATH AND THE POWERS

SUNDAY, FEBRUARY 16, 11:30AM

Co-presented by The Industry

The production and performance are sheer genius and technical wizardry. —Keith Powers, Boston Herald

Tod Machover's new epic experimental opera *Death and the Powers* explores the existential thoughts of a man who transfers his consciousness to an omniscient robot "system" in order to perpetuate his existence beyond the decay of his physical being. Using pioneering performance technology, multi-camera video streaming, and surround sound, *Death and the Powers* is live simulcast from The Dallas Opera to the Hammer's Billy Wilder Theater. The remote experience is enhanced with multimedia content and interactive participation, which privileges the Hammer audience with an omniscient view of the action of the opera and access to the inner world of the main character, Simon Powers. Visitors are encouraged to bring their tablets, smartphones, and headphones to access additional multi-media content. For more information visit hammer.ucla.edu.

THE MUSICAL CHANDELIER ENGAGES IN A SENSUOUS DUET WITH SIMON POWERS' WIFE, EVVY (MEZZO-SOPRANO PATRICIA RISLEY) IN THE "TOUCH ME" SCENE OF DEATH AND THE POWERS.

HAMMER FORUM

This ongoing series of timely, thought-provoking events addresses current social and political issues.

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

SOLUTIONS FOR SYRIA

THURSDAY, DECEMBER 12, 7:30PM

Despite an agreement between the US and Russia to put the Assad regime's chemical arsenal under international control, Syria's brutal civil war rages on, with thousands more killed and millions more made refugees. We explore the complexities of this ongoing tragedy with a panel of experts, including UCLA professor of history **James Gelvin**, author of *The Arab Uprisings: What Everyone Needs to Know*, and **Nader Hashemi**, the director of the Center for Middle East Studies at the University of Denver and author of *The Syria Dilemma*. Also joining us are **Asli Bali**, a professor at the UCLA School of Law, where she teaches courses on public international law, international human rights, and the laws of war; and Syrian-American activist **Rafif Jouejati**, the English-language spokesperson for the Syrian Local Coordination Committees, the umbrella group of the Syrian opposition.

DOLLAROCRACY

THURSDAY, JANUARY 9, 7:30PM

In their new book, *Dollarocracy: How the Money and Media Election Complex is Destroying America*, **John Nichols** and **Robert W. McChesney** calculate that a record-breaking \$10 billion was spent on the 2012 election campaign, much of it on political advertising. As we enter another election year, the award-winning co-authors show us how unbridled campaign spending defines our politics and, failing a dramatic intervention, could signal the end of our democracy. Nichols is the Washington correspondent for *The Nation* and McChesney is the Gutgsell Endowed Professor in the Department of Communication at the University of Illinois at Urbana-Champaign and the president and co-founder of Free Press, a national media reform organization.

THE PRIVATIZATION OF EDUCATION

THURSDAY, FEBRUARY 6, 7:30PM

As for-profit colleges proliferate and billionaires publicly push for private charter schools to replace public education, we examine the impact on students, who now carry more debt than the housing sector. **David Halperin**, a senior fellow at Republic Report, discusses the taxpayer-subsidized for-profit college industry and its successful lobbying efforts. California Competes director **Robert Shireman** works to rein in abuses by for-profit colleges and student loan companies. He led the Obama administration's efforts to reform student lending. USC researcher, PhD candidate at the Rossier School of Education, and Gates Millennium Scholar **Constance Iloh** offers a nuanced perspective on the nature of the student presence in the for-profit sector. Her research addresses privatization, access, equity, and the experiences of low-income students and students of color in higher education.

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 KPFK 90.7 FM.

HAMMER kids

SUNDAY AFTERNOONS FOR KIDS

The Hammer's free collaborative workshops, presented with 826LA, are designed for groups of up to 20 students. Reservations are encouraged. Please visit workshops.826la.org or call 310-305-8418.

THE DIY HOLIDAY RADIO PLAY WORKSHOP

SUNDAY, DECEMBER 8, 12PM Ages 8–13

Join us for this year's 826LA/Hammer Museum DIY Holiday Workshop! Students invent a holiday (last year's was Glow-in-the-Dark Day), then write and perform old-timey radio plays (in the style of *The Lone Ranger* or *The Green Hornet*) commemorating the spirit of the season. Instructor **Leo Portugal** teaches high school English and has led 826LA workshops on radio plays and the zombie apocalypse.

ANIMAL DREAM THEATER

SUNDAY, JANUARY 26, 12PM Ages 8–13

Inspired by *alebrijes*, the fantastical animal sculptures originating from Mexico, students write and perform dream-like puppet plays featuring *alebrijes* of their own creation. Led by teaching artist **Karla Aguiñiga**.

THE SEVEN WONDERS OF YOUR WORLD

SUNDAY, FEBRUARY 23, 12PM Ages 8–13

From the seven wonders of the ancient world to the wonders of the solar system, lists of wonderful places and structures have delighted us for eons. Now it's your turn to come up with a list of what's wonderful! Define the wonders of your neighborhood and create your very own brochure to guide your friends and family through your wonders. Led by urban planner and children's book author **Alex Pudlin**.

Hammer Kids is made possible through the generosity of the Anthony & Jeanne Pritzker Family Foundation.

Hammer Kids has also received funding from supporters and friends of the Hammer Museum's Kids' Art Museum Project (K.A.M.P.), an annual family fundraiser.

Family Flicks FILM SERIES

UCLA Film & Television Archive and the Hammer Museum have teamed up for a matinee screening series of new and classic family-friendly films from around the world.

THE MUPPET CHRISTMAS CAROL

SUNDAY, DECEMBER 8, 11AM Ages 6+

This rollicking and endearing take on Dickens's Christmas classic is enlivened by the antics of all your favorite Muppets, including Kermit the Frog, Miss Piggy, Gonzo, and Fozzie Bear, plus Michael Caine as the hard-hearted Ebenezer Scrooge. (1992, Dir. B. Henson, 35mm, color, 87 min.)

RIVERS AND TIDES: ANDY GOLDSWORTHY WORKING WITH TIME

SUNDAY, JANUARY 26, 11AM All ages

A mesmerizing portrait of art in the natural world, *Rivers and Tides* follows the Scottish artist Andy Goldsworthy as he works outdoors, crafting stunning, ephemeral sculptures out of leaves, rocks, ice, and other natural elements. Children of all ages—and anyone who has built a sandcastle on the beach—will recognize a kindred spirit in Goldsworthy. (2001, Dir. T. Riedelsheimer, 35mm, color, 90 min.)

THE ADVENTURES OF ROBIN HOOD

SUNDAY, FEBRUARY 23, 11AM Ages 9+

Errol Flynn stars as the charming, courageous hero of Sherwood Forest, on a valiant mission—with the help of his band of Merry Men, and Olivia de Havilland's plucky Maid Marian—to save the long-suffering folk of England from the greedy schemes of the villainous Prince John. Arrows and adventure abound in this high-flying Technicolor classic. (1938, Dir. M. Curtiz, 35mm, color, 102 min.)

BACKGROUND: STILL FROM *THE ADVENTURES OF ROBIN HOOD* (1938).
PHOTO COURTESY OF PHOTOFEST.

UCLA FILM & TELEVISION ARCHIVE

The Billy Wilder Theater is also the home of the UCLA Film & Television Archive's renowned cinémathèque.

WINTER HIGHLIGHTS

UCLA Film & Television Archive and the Andrew J. Kuehn Jr. Foundation present

SEXPERIMENTAL: EXPANDING THE EROTIC IMAGINARY

SATURDAY, DECEMBER 7, 7:30PM

Bay Area media artists Kadet and Texas have combined forces to create the unique omnibus work *Sexperimental* (1992–2001). Gathering a decade's worth of experimental erotic videos, the project was conceived to bring greater visibility to lesbian and transgender people in the culture of queer erotica. The collected works also represent experiments in the makers' creative practices, combining complex video-imaging techniques and electronic music to suggest a bold, new erotic wonderland. **In person:** Kadet and Texas.

UCLA Film & Television Archive and UCLA Center for Chinese Studies present

TAIWAN AS CROSSROADS

FEBRUARY–MARCH 2014

Recent decades have reshaped the reality and the image of Taiwan's place in history and in the world, and the country's vibrant cinema reflects Taiwan's status as a complex global hub with transformative power. This series presents a number of works by established and emerging directors, working in a variety of styles, who position Taiwan as a dynamic and cosmopolitan center of migration and social change.

For admission information, a complete schedule, or to learn more about the archive's screenings of new works and treasured classics, visit cinema.ucla.edu or call 310-206-8013.

STILL FROM *SEXPERIMENTAL* (1992–2001).

HAMMER SCREENINGS

THE MOMENT

LOS ANGELES PREMIERE

WEDNESDAY, DECEMBER 11, 7:30PM

Jennifer Jason Leigh gives a riveting performance as Lee, an acclaimed international photojournalist who returns home to Los Angeles after a traumatic experience abroad. Lee finds herself falling in love with John (Martin Henderson), a charismatic younger man with a complicated past. Alia Shawkat (*Arrested Development*) plays Lee's 22-year-old daughter Jessie, an aspiring photographer with ambivalent feelings toward her mother. Together the three form an explosive triangle in this complex psychological thriller. A Q&A with director **Jane Weinstock** follows the screening. (2013, Dir. J. Weinstock, 90 min.)

PLAY, PARTS 1 & 2

WEDNESDAY, JANUARY 8, 7:30PM

In **Dara Friedman's** *PLAY*, 15 couples, some real-life couples, others paired by the artist, all of them actors, develop and play out scenes of intimacy. The poetic, intense, and humorous situations grow intuitively from a process of improvisational theater games created for the purpose. With this new work Friedman engages with actors and their ability to receive and transmit projected desires while at the same time laying bare theatrical and cinematic devices with Brechtian pleasure. Created during Friedman's residency at the Hammer, *PLAY* was filmed at the museum's Billy Wilder Theater, in a hippie shack in Topanga Canyon, and on the streets of Los Angeles. A Q&A with the artist will follow the screening.

(2013, Dir. D. Friedman, Super 8 and HD video transferred to Blu-ray, 45 min.)

TERMS AND CONDITIONS MAY APPLY

THURSDAY, JANUARY 30, 7:30PM

Co-presented with the UCLA Office of Information Technology

This quietly blistering documentary should rile even the most passive viewer. —*Jeannette Catsoulis*, New York Times

What are you really agreeing to when you click "I accept"? Interviews with technology thought leaders and futurists—including Moby, Google chief engineer Ray Kurzweil, and Facebook's Mark Zuckerberg—brilliantly demonstrate how we unknowingly—click by click—generate a cloud of data that records our every online move. A Q&A with **Rainey Reitman** of the Electronic Frontier Foundation follows the screening. (2013, Dir. C. Hoback, 79 min.)

INEQUALITY FOR ALL

TUESDAY, FEBRUARY 18, 7:30PM

Economic imbalance is now at near historically unprecedented levels. Enter Robert Reich: Secretary of Labor under Clinton, revered professor, charismatic pundit, and author of 13 books. A passionate argument on behalf of the middle class, *Inequality for All* features Professor Reich as he uses humor and visuals to explain how the widening income gap has a devastating impact on the American economy. A Q&A with director **Jacob Kornbluth** follows the screening.

(2013, Dir. Jacob Kornbluth, 89 min.)

THE MAKING OF AN AVANT-GARDE: THE INSTITUTE FOR ARCHITECTURE AND URBAN STUDIES 1967-1984

WEDNESDAY, FEBRUARY 19, 7:30PM

Co-presented with the MAK Center for Art and Architecture

The Institute of Architecture and Urban Studies (IAUS) began as a core group of young architects including Diana Agrest, Peter Eisenman, Frank Gehry, Philip Johnson, Rem Koolhaas, Richard Meier, and Anthony Vidler, seeking alternatives to traditional forms of education and practice. IAUS has since redefined architectural discourse and practice in the United States and abroad. A Q&A with director **Diana Agrest** follows the screening.

(2013, Dir. Diana Agrest, 64 min.)

BACKGROUND: THE INSTITUTE FOR ARCHITECTURE AND URBAN STUDIES FELLOWS AND FRIENDS AT ONE OF PETER EISENMAN'S INDIAN DINNERS CIRCA 1974. CLOCKWISE FROM LOWER LEFT: BILL ELLIS, RICK WOLKOWITZ, PETER EISENMAN, LIZ EISENMAN, MARIO GANDELSONAS, MADELON VRIESENDORP, REM KOOLHAAS, JULIA BLOOMFIELD, RANDALL KORMAN, STUART WREDE, ANDREW MACNAIR, ANTHONY VIDLER, RICHARD MEIER, UNIDENTIFIED WOMAN, KENNETH FRAMPTON, DIANA AGREST, CAROLINE 'COTY' SIDNAM, JANE ELLIS, SUZANNE FRANK, AND ALEXANDER GORLIN. (PHOTO: DICK FRANK).

OPEN PROJECTOR NIGHT

TUESDAY, JANUARY 14, 7:30PM

Equal parts showcase and showdown, the Hammer's Open Projector Night is the most raucous independent short film festival around. Films and videos of all genres have garnered praise and wrath alike—filmmakers are encouraged to bring a thick skin! Nationally known and loved comedy team the **Sklar Brothers** emcee, and free popcorn is served. **Submissions accepted from 7 to 7:30PM, on a first come, first served basis. Work under 10 minutes only. Visit hammer.ucla.edu for accepted formats.**

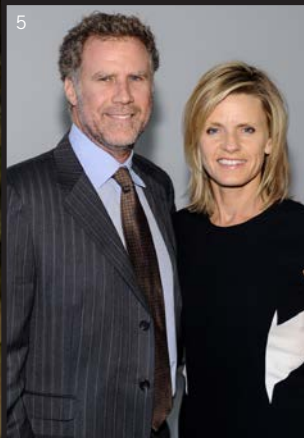
FLUX

THURSDAY, FEBRUARY 13, 7:30PM

The Flux Screening Series at the Hammer presents innovative short films, music videos, feature films, filmmaker retrospectives, and the most interesting visual work from around the globe. For details, visit flux.net.

GALA IN THE GARDEN

Artists, philanthropists, gallerists, collectors, and entertainment world notables gathered at the Hammer Museum's 11th annual Gala in the Garden on October 5, 2013. The sold-out gala, sponsored by Bottega Veneta, raised \$2 million for the Hammer's exhibitions and free public programs, and honored artist **Robert Gober** and playwright **Tony Kushner**. **Rita Wilson** and **Tom Hanks** served as co-chairs with Bottega Veneta creative director **Tomas Maier**. The event included tribute speeches by **Charles Ray** for Gober and **Viola Davis** for Kushner. Chef **Suzanne Goin** of Lucques once again created the menu for the seated dinner, and **k.d. lang** entertained guests with a three-song performance after dinner.



1) HONOREE **TONY KUSHNER**, DIRECTOR **ANN PHILBIN**, AND HONOREE **ROBERT GOBER** 2) CO-CHAIR **RITA WILSON** AND MUSICAL GUEST **k.d. lang** 3) TRIBUTE SPEAKER **CHARLES RAY** 4) CO-CHAIR **TOMAS MAIER** AND TRIBUTE SPEAKER **VIOLA DAVIS** 5) **WILL FERRELL** AND **VIVECA PAULIN-FERRELL** 6) **DANNA RUSCHA**, **ED RUSCHA**, **ERIC HIRSHBERG**, AND **TARA HIRSHBERG** 7) **JOHN TUNNEY** AND **LEE RAMER** 8) **VIKTOR** AND **ANGIE HAMMER** 9) **TONY** AND **JEANNE PRITZKER** 10) **ERIC** AND **MELINA ESRALIAN** 11) **JULIE BURLEIGH**, **ERIKA GLAZER**, AND **CATHERINE OPIE** 12) **DANAI GURIRA** AND **NYAMBI NYAMBI** 13) **GLENN KAINO** AND **COREY LYNN CALTER** 14) **RICHARD BUCKLEY** AND **DAVID MOREHOUSE** 15) **WILL FERRELL** AND **RITA WILSON** 16) **JENA MALONE** AND **LIZ GOLDWYN** 17) **MANUELA HERZBERG** AND **SYDNEY HOLLAND** 18) **DANA DELANY** AND **MATT GROENING** 19) **SCOTT STERNBERG** AND **BETTINA KOREK** 20) **HAMMER SENIOR CURATOR ANNE ELLEGOOD** AND **JAMES WELLING** 21) **LEONARD** AND **SUSAN BAY NIMOY** 22) **JODIE FOSTER**, **ANN PHILBIN**, AND **ALEXANDRA HEDISON** 23) **HAMMER CHIEF CURATOR CONNIE BUTLER** AND **DAVID SCHAFER** 24) **RUTH TRUE** AND **ALISA RATNER** 25) **NAHUM LAINER**, **BRENDA POTTER**, AND **ALICE LAINER** 26) **CHARLES GAINES** AND **ROKANNA LANDAVERDE** 27) **JOSHUA JACKSON** AND **DIANE KRUGER** 28) **ROY DOWELL** AND **LARI PITTMAN** 29) **k.d. lang**

PHOTOS BY STEFANIE KEENAN/GETTY IMAGES: 1, 2, 3, 4, 8, 9, 10, 11, 14, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 27, 29; PHOTOS BY ANDREAS BRANCH/PATRICK MCMULLAN: 6, 7, 12, 13, 15, 26, 28

THANKS TO OUR SUPPORTERS AND MEMBERS

We are grateful to numerous individuals, foundations, corporations, and government agencies for their crucial support of the Hammer's exhibitions, program series, and special projects. Thanks to the generosity of our donors and members, the Hammer Museum is able to continue to offer a full slate of free public programs. We thank the following people and organizations for their generous support of the Hammer Museum from October 2012 to October 2013.

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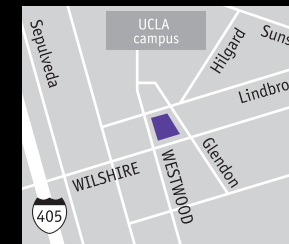
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Tue–Fri 11am–8pm

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 Christmas Day, New Year's Eve and
 New Year's Day.

Admission

FREE FOR ALL VISITORS

BEGINNING FEB 9, 2014

\$10 Adults

\$5 Seniors (65+) and
 UCLA Alumni Association
 Members with ID

Free for Hammer members,
 students with ID, UC faculty
 and staff, active-duty military
 personnel, veterans, and
 visitors 17 and under.

Free every Thursday for
 all visitors.

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Available under the museum;
 \$3 with validation. Enter on
 Westwood Boulevard or
 Glendon Avenue. Parking for
 people with disabilities is
 provided on levels P1 and P3.
 Bikes park free.

Design: Julia Luke

Editors: Jennifer Gould, Morgan Kroll,
 Sarah Stifler

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