DIRECTOR’S MESSAGE

As you may have heard, we’ve had a tremendous fall here at the Hammer. In October, we announced that the museum secured a 99-year lease and an additional 40,000 square feet of exhibition and support space. The much-needed space will allow us to upgrade and expand existing galleries, create dedicated galleries for our collections, and build a new study center for the UCLA Grunwald Center for the Graphic Arts. There could not be a more ideal situation than to share our building with UCLA, our new landlord, with whom we have had such a long affiliation.

News about our building followed fast on the heels of our 13th Gala in the Garden, honoring Diane Keaton and Paul McCarthy. Once again, Los Angeles’s cultural and civic leaders as well as artists, collectors, and art patrons turned out to raise $2.5 million to support the Hammer.

And what an exciting moment to join the Hammer community—we are pleased to welcome to our Board of Overseers Jennifer Simchowitz, an art collector and longtime arts patron. Jennifer’s insight and passion for the arts will be a great asset as we gear up for a significant phase of growth and transformation.

Looking ahead to 2016, the Hammer’s exhibition schedule remains as full as ever. We kick off the year with a special ticketed film series, MoMA’s The Contenders, followed by a compelling season of exhibitions. Leap Before You Look: Black Mountain College 1933–1957 and a selection of new works by Catherine Opie will be on view, along with three collection-based exhibitions and Hammer Projects by Kenny Scharf and Oscar Tuazon.

I am sure you will join us in celebrating as we prepare to expand and enhance the Hammer to better serve all our visitors. The possibilities are truly endless, and I look forward to sharing more about our plans in the coming months. We are so grateful for your support as we usher in this new chapter for the museum.

LEAP BEFORE YOU LOOK: BLACK MOUNTAIN COLLEGE 1933-1957

ANNI & JOSEF ALBERS
RUTH ASAWA
JOHN CAGE
ROBERT CREELEY
MERCE CUNNINGHAM
ELAINE & WILLEM DE KOONING
BUCKMINSTER FULLER
JESS
RAY JOHNSON
GWENDOLYN & JACOB LAWRENCE
CHARLES OLSON
ROBERT RAUSCHENBERG
M. C. RICHARDS
PETER VOULKOS
SUSAN WEIL
AMONG MANY OTHERS

EXHIBITIONS

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

Catherine Opie: Portraits
January 30–May 22, 2016

Still Life with Fish
Photography from the UCLA Grunwald Center for the Graphic Arts and the Hammer Contemporary Collection
February 13–May 15, 2016

HAMMER CONTEMPORARY COLLECTION

David Lamelas: The Desert People
January 30–June 5, 2016

Sculpture from the Hammer Contemporary Collection
January 23–May 22, 2016

HAMMER PROJECTS

Kenny Scharf

Oscar Tuazon
February 6–May 15, 2016

ART + PRACTICE

Ann Philbin
Director

4339 Leimert Blvd., Los Angeles, 90008
artandpractice.org

John Outterbridge
December 12, 2015–February 27, 2016

A Shape That Stands Up
March 5–May 28, 2016

Oscar Tuazon
February 6–May 15, 2016

HAMMER PROJECTS

Kenny Scharf

3
Leap Before You Look: Black Mountain College 1933–1957

February 21–May 15, 2016

Black Mountain College 1933–1957

Leap Before You Look: Black Mountain College 1933–1957 is the first comprehensive museum exhibition in the United States to examine the history of Black Mountain College. Founded in 1933 in North Carolina’s Blue Ridge Mountains, near Asheville, this renegade experimental college placed the arts at the center of a liberal arts education in an effort to better prepare citizens for participation in a democratic society. Profoundly interdisciplinary—with an emphasis on inquiry, discussion, and experimentation—it gave equal attention to the conceptual underpinnings and to the execution of work choreographed by dancer and teacher Katherine Litz at Black Mountain College in 1951 with music by Lou Harrison.

Dates and Times at Hammer.ucla.edu

Hammer curators Annegregore and Helen Molesworth are joined by independent curator and associate professor of graduate studies of painting Anoka Faruqee and printmaking at Yale University, Peter Sakr of the Hammer’s department of curatorial education, and independent curator and writer Mira Schor.

The Hammer Museum’s presentation of Leap Before You Look: Black Mountain College 1933–1957 is made possible with support from the Music Fund Endowment for Humanities: Celebrating 50 Years of Excellence. Major support is provided by the Andrew W. Mellon Foundation and the Henry Luce Foundation. This exhibition is supported by an indemnity from the National Endowment for the Arts and the Humanities.

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

Hammer Workshops

Explorations in the Geometry of Thinking

Thursday, March 10, 7:30PM

Buckminster Fuller—the visionary, architect, author, mathematician, and inventor of geodesic domes—sought to discover nature’s building principles. This workshop introduces synergistics, a comprehensive energetic geometry system developed by Fuller, through demonstrations and hands-on model building. Materials provided.

Hammer Panels

Teaching Art I

Art School Teaching

Tuesday, March 15, 7:30PM

How is art taught today? What do we mean by experimental teaching? This panel addresses what happens in studios and classrooms, the parameters within which experimental teaching takes place. Moderator: art historian Howard Singerman is joined by independent artist Anna Craycroft, art historian Eva Diaz, and artist and writer Mira Schor.

Hammer Lectures

Josef Albers, Artist as Educator

Thursday, March 17, 7:30PM

Painter and associate professor and director of graduate studies of painting and printmaking at Yale University, Anoka Faruqee will speak of Josef Albers’s “process before product” and “practice before theory” approach to teaching. Using the acclaimed 1963 Interaction of Color as a focal point, Faruqee will expand the conversation to the conceptual underpinnings and conceptual resonance of Albers’s approach to color, drawing, and design.

Hammer Workshops

Crafted at Black Mountain: Skill, De-Skill, and Contemporary Art Practice

Thursday, March 24, 7:30PM

This panel considers emergent practices against the backdrop of Black Mountain College’s legacy of highly skilled workmanship. The panel—organized and moderated by Jenni Sorkin, assistant professor, UC Santa Barbara—includes Wendy Kaplan, head of decorative arts, Los Angeles County Museum of Art; Helen Molesworth, chief curator, Museum of Contemporary Art, Los Angeles; Jenelle Porter, independent curator; and Andrew Perchuck, deputy director, Getty Research Institute.

Hammer Panels

Writing History: Curatorial Practice and the Art Historical Argument

Tuesday, March 29, 7:30PM

Taking Leap Before You Look as a starting place, curators Helen Molesworth and Anne Ellegood discuss how historical exhibitions so that the exhibition itself unfolds as an essay in space, ultimately making a specific art historical argument. Take a look at the scenes as Helen Molesworth and Anne Ellegood unpack curatorial methods and the role of the curator in writing history.

Hammer Workshops

Wikipedia Edit-a-Thon: Black Mountain College

Sunday, April 10, 11AM–5PM

Build a better record of Black Mountain College’s influential circle at the Hammer’s first edit-a-thon. East of Borneo leads a Wikipedia workshop dedicated to the institution. Beginners welcome—training sessions at noon or 2 p.m. Register at hammer.ucla.edu/edits. Then join anytime 11 a.m.–5 p.m. Bring a laptop, power adapter, and any reference materials you’d like to share.
Catherine Opie: Portraits

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

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

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

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

Hammer Projects: Oscar Tuazon

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

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

Hammer Projects are made possible by a gift from Hope WARSCHAW and John Laws. Generous support is also provided by Susan Bay NIMMY and Leonard Nimoy and Robert SERRA. Additional support is provided by Good Works Foundation and Laura Donnelley.

Kenny Scharf

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

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


Kenny Scharf

OSCAR TUAZON

FEBRUARY 6–MAY 15, 2016

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

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

Oscar Tuazon, material: marble, glass, 96 x 180 x 70 cm (37 7/8 x 70 7/8 x 27 5/8 in), 2015. Courtesy of the artist and Lehmann Maupin, New York and Hong Kong.
Since the 1960s Los Angeles has been a seminal location for experimental photography. Robert Heinecken’s founding of the photography program at UCLA has not only impacted generations of artists using photography but also set the parameters for the UCLA Grunwald Center for the Graphic Arts’ subsequent collecting in this area. His students and successors—such as Jo Ann Callis, Judy Fiskin, and James Wellings—have gone on to teach and influence a younger generation of artists, including Amy Adler, Anne Collier, and Florian Maier-Aichen, among many others. Callis’s approach to the constructed image provides one access point in a history that spans the work of Paul Outerbridge, the conceptual experiments of Barbara T. Smith and Allen Ruppersberg, and the contemporary photographs of Collier, Luisa Lambi, and Sharon Lockhart. Drawn from the Hammer Contemporary Collection and the Grunwald Center, this exhibition looks at the themes of seriality, identity, and place in conceptual photography on the West Coast from the 1960s to the present.

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

SCULPTURE FROM THE HAMMER CONTEMPORARY COLLECTION
JANUARY 23–MAY 22, 2016

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

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

HARMER CONTEMPORARY COLLECTION
DAVID LAMELAS: THE DESERT PEOPLE
JANUARY 30–JUNE 5, 2016

Conceived in part as a fictional documentary about a group of people recounting their experience visiting a Native American reservation, The Desert People (1974) is the first work that David Lamelas produced in Los Angeles prior to moving to the city in 1976. Described by the artist as “a study on American film production,” The Desert People shifts between genres to point to the deficiencies of narrative in documentary-style filmmaking. Part fact, part fiction, the film progresses as a typical road movie, interspersed with interviews that provide both reliable and unreliable accounts of the conditions of the Papago (Tohono O’odham) in southeastern Arizona, whose loss of indigenous culture forms the basis of Lamelas’s inquiry.

This exhibition is organized by curator Aram Moshayedi with MacKenzie Stevens, curatorial associate.

OPPOSITE: JO ANN CALLIS, SALT, PEPPER, FIRE, 1980 (DETAIL). CHROMOGENIC COLOR PRINT. 24 × 20 IN. (61 × 50.8 CM). UCLA GRUNWALD CENTER FOR THE GRAPHIC ARTS, HAMMER MUSEUM. GIFT OF THE ARTIST.

LEFT: TONY FEHER, UNTITLED, 2007-9. CARDBOARD AND SPRAY PAINT OVER ACRYLIC-BASED PAINT. 50½ × 14 × 11¾ IN. (128.3 × 35.6 × 29.8 CM). HAMMER MUSEUM, LOS ANGELES. PURCHASED WITH FUNDS PROVIDED BY SUSAN AND LARRY MARX.

ABOVE: DAVID LAMELAS, THE DESERT PEOPLE, 1974 (FILM STILL). 16MM TRANSFERRED TO DVD, COLOR, SOUND. 52 MIN. HAMMER MUSEUM, LOS ANGELES. PURCHASED THROUGH THE BOARD OF OVERSEERS ACQUISITION FUND. © DAVID LAMELAS. IMAGE COURTESY SPRÜTH MAGERS.
John Outterbridge (b. 1933, Greenville, NC) has been composing sculpture from found and discarded materials and debris—including rags, rubber, and scrap metal—for more than 50 years. This exhibition will focus on works made since 2000 using materials such as tools, twigs, bone, and hair—including the recent series Rag and Bag Idiom—that recall ancient healing rituals or talismanic objects while engaging in direct dialogue with the assemblage works of artists such as Edward Kienholz, Senga Nengudi, Noah Purifoy, and Robert Rauschenberg. The inclusion of a few early works from the 1970s makes evident the way that certain materials, forms, and motifs—such as the American flag, rags, bags, and the human figure—have reoccurred throughout Outterbridge’s career. A committed educator and social activist, Outterbridge cofounded the Communicative Arts Academy in Compton and was director of the Watts Towers Art Center. His work has been featured in group exhibitions such as the Hammer’s Now Dig This! Art and Black Los Angeles 1960–1980 (2011) and Blues for Smoke at the Museum of Contemporary Art, Los Angeles (2012), and was the subject of a solo exhibition at LA><ART, Los Angeles, in 2011.

John Outterbridge: Rag Man is organized by Hammer Museum senior curator Anne Ellegood with Jamillah James, assistant curator. Special thanks to Tilton Gallery, New York, and Tami Outterbridge.

A Shape That Stands Up
MARCH 5–MAY 28, 2016
A Shape That Stands Up examines the gray space between figuration and abstraction in recent painting and sculpture. The artists in this cross-generation show treat the figure as material and the history of representation as one, long open-ended question with many possible answers. Following a historical lineage of artists working similarly—from Philip Guston and Willem de Kooning’s dissolution of the body into line, color, and near violent gesture, to later artists, such as the Chicago Imagists, or those associated with the California funk movement—these works often challenge the centrality of taste, beauty, and mimetic precision in creative production. The body, depicted in a state of becoming something else, is mediated through humor, fantasy, and the grotesque. Participating artists include Robert Colescott, Carroll Dunham, Jamian Juliano-Villani, and Sue Williams, among others.

A Shape That Stands Up is organized by Hammer Museum assistant curator Jamillah James.
PUBLIC ENGAGEMENT
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.

MULTILINGÜELANDIA: ANTENA/ANTENALOSÁNGELES@HAMMER BEGINS MARCH 2016
Antena and its sister collective, Antena Los Ángeles, explore how cross-language work helps us reimage and rearticulate the worlds we inhabit. The collective’s residency will encourage the Hammer and its visitors to examine their relationships with language and multilingualism. They will work closely with the museum to investigate and foster capacity for language justice organizing, was founded in 2014 by Hofer and Ana Paula Noguez, a lawyer, organizer-educator, and social justice interpreter.

Antena y su colectiva hermana, Antena Los Ángeles, exploran cómo puede, el trabajo que atraviesa lenguajes, ayudarnos a reimaginar y rearticular los mundos que habitamos. La residencia de ambas colectivas alentará al museo Hammer y a sus visitantes a examinar su relación con el lenguaje y el multilingüismo. Ambas colectivas trabajarán de cerca con el museo para investigar y fomentar la capacidad respecto a la justicia del lenguaje mediante programas multi-líncas, talleres para el personal, y una instalación in situ de su AntenaMóvil, un triciclo de carga mexicano adaptado, equipado con publicaciones multilingües de editoriales pequeñas y libros bilingües de Libros Antena Books. Antena, una colectiva para la justicia del lenguaje y la experiencia del lenguaje, fue fundada en 2010 por Jen Hofer y John Pluecker, both writers, artists, literary translators, DIY bookmakers, and activist interpreters. Antena Los Ángeles, dedicated to local language justice organizing, was founded in 2014 by Hofer and Ana Paula Noguez Mercado, a lawyer, organizer-educator, and social justice interpreter.

CONTEMPLATIVE ART VIEWING THURSDAY, MARCH 17, 1:30-2:30PM
Mindfulness educator Mitra Manesh will lead a one-hour mindful art-viewing experience of works in the museum’s collection. The session takes place in the Grunwald Center for the Graphic Arts and is designed to deepen the art exploration experience by focusing on the suspension of judgment, creating an opportunity for art, artist, and self to be considered anew.

Public Engagement is currently organized by January Parkos Arnall, curatorial assistant for Public Engagement.

For more information on Public Engagement at the Hammer, visit hammer.ucla.edu/public-engagement.

CONNECTING THE DOTS: MAKING MEANING OF THE WORLD
THURSDAY, MARCH 3, 7:30PM
How do knowledge systems such as the Oxford English Dictionary conform to or change the way our brains function? Why are humans driven to categorize the world? National Book Award–winning author James Gleick (The Information) and Lera Boroditsky, UCSD professor of cognitive science—who researches the relationships between mind, body, world, and language—discuss the history and future potential of these ideas. Moderated by Margaret Wertheim, science writer and codirector of the Institute for Figuring.

STRANGE SOUNDS FROM THE BOOKSHELF
TUESDAY, MARCH 8, 7:30PM
This concert, inspired by the rules and idiosyncrasies of the English language, features Nico Muhly’s The Elements of Style, based on the eponymous guidebook by Strunk & White, and special Oxford English Dictionary–inspired commissions from Los Angeles composers Anne LeBaron and Scott Worthington. Performed by the new music collective wasteLAnd and featuring eggbeaters, typewriters, clattering teacups, and other unexpected guests.

PUBLIC ENGAGEMENT
LIBROS SCHMIBROS BOOK CLUB
SUNDAY, MARCH 13, 1PM
As part of the Library Foundation of Los Angeles’ citywide spring celebration of the Oxford English Dictionary, the Libros Schmibros Book Club will discuss Ammon Shea’s Reading the OED: One Man, One Year, 21,730 Pages. Bring your favorite word and be prepared to argue for its superiority over every other word in the dictionary.

THE CONTENDERS
A SPECIAL TICKETED FILM SERIES ORGANIZED BY THE MUSEUM OF MODERN ART

TICKETS $15 / $10 HAMMER MEMBERS
TICKETS AND MORE INFORMATION AVAILABLE AT HAMMER.UCLA.EDU/CONTENDERS2016

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

This film program is organized by Rajendra Roy, The Celeste Bartos Chief Curator of Film, and Sean Egan, Producer, Film Exhibitions and Projects, The Museum of Modern Art, New York.

The Hammer Museum’s presentation is made possible by The Billy and Audrey L. Wilder Foundation.

Media sponsorship is provided by BEASTS OF NO NATION WEDNESDAY, JAN 6, 7:30PM with director Cary Fukunaga in person

THE HATEFUL EIGHT THURSDAY, JAN 7, 7:30PM With director Quentin Tarantino in person (on 70mm film)

ROOM FRIDAY, JAN 8, 7:30PM

99 HOMES MONDAY, JAN 11, 7:30PM With actor Michael Shannon in person

CAROL TUESDAY, JAN 12, 7:30PM With director Todd Haynes in person

BEASTS OF NO NATION WEDNESDAY, JAN 13, 7:30PM With director Sean Baker in person

THE MARTIAN THURSDAY, JAN 14, 7:30PM

TAXI FRIDAY, JAN 15, 7:30PM with artist Peter Sellars

SPOTLIGHT TUESDAY, JAN 19, 7:30PM

THE LOOK OF SILENCE WEDNESDAY, JAN 20, 7:30PM With director Josh Oppenheimer in person

For special guest announcements visit: hammer.ucla.edu/contenders2016.
ANNI ALBERS, KNOT 2, 1947 (DETAIL). GOUACHE ON PAPER. 17 X 21 1/8 INCHES (43.2 X 53.7CM). © THE JOSEF AND ANNI ALBERS FOUNDATION/ ARTISTS RIGHTS SOCIETY NEW YORK. PHOTO: TIM NIGHSWANDER/ IMAGING 4 ART

LUNCHTIME ART TALKS
WEDNESDAYS, 12:30PM
The Hammer’s curatorial staff lead 15-minute discussions on a work of art currently on view or from museum collections.

EXHIBITION TOURS
SATURDAYS, 1PM
Forty-five-minute tours of selected works in exhibitions are facilitated by Hammer student educators.

GROUP TOURS
The Hammer offers private tours for groups and a variety of options for classes K-12. Guided and self-guided groups of 10 or more require a reservation. Call 310-443-7041 or visit hammer.ucla.edu.

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

MINDFUL AWARENESS
THURSDAYS, 12:30-1PM
The drop-in sessions take place in the Billy Wilder Theater and are led by instructors from the UCLA Mindful Awareness Research Center (marc.ucla.edu).

ART IN CONVERSATION
SUNDAYS, 3:30PM
Thirty-minute talks about connections and comparisons between two works of art are led by Hammer student educators.

PROGRAMS
WINTER/SPRING 2016

HAMMER.UCLA.EDU HAMMER MUSEUM HAMMER_MUSEUM
# WINTER/SPRING 2016

## HAMMER PUBLIC PROGRAMS ARE FREE

### JANUARY

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<td>28 Apr</td>
<td>7:30PM</td>
<td>HAMMER READINGS</td>
<td>POETRY</td>
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**Hammer Public Programs are organized by Claudia Bestor, director, Public Programs. Generous support of the Hammer's public programs is provided by Susan Bay Nimoy and Leonard Nimoy, Good Works Foundation and Laura Donnelly, an anonymous donor, and all Hammer members. Digital presentation of public programs is made possible by the Billy and Audrey L. Wilder Foundation. Free admission to the Hammer Museum is made possible through the generosity of Erika Glazer and Brenda R. Potter.**
**REVEREND JAMES LAWSON & KENT WONG**  
**WEDNESDAY, APRIL 6, 7:30PM**

In 1960 Reverend James Lawson helped launch the Nashville sit-in campaign that successfully desegregated the Woolworth’s lunch counter, inspiring a new generation of civil rights activists. He continued to work closely with Martin Luther King Jr. on civil rights campaigns, teaching workshops on nonviolence. Lawson has for decades supported campaigns for labor rights as a dimension of human rights and remains one of the most important social justice leaders of our time. He is joined by Kent Wong, social justice activist and director of the UCLA Labor Center, to discuss their new book *Nonviolence and Social Movements: The Teachings of Rev. James M. Lawson Jr.*

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**DAVID S. RODES & RON ROSENBAUM**  
**THURSDAY, APRIL 21, 7:30PM**

In commemoration of the 400th anniversary of William Shakespeare’s death, two leading scholars discuss arguments concerning how Shakespeare’s works should be printed and performed. Ron Rosenbaum, author of *The Shakespeare Wars*, has written for the *New York Observer*, the *New York Times*, *Harper’s*, the *Atlantic*, and the *New Yorker*. David Rodes is Professor Emeritus in UCLA’s Department of English where he taught Shakespeare for many years. He has also consulted on international stage, film, and television projects on classical theater.

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**THE NEW YORK–BASED ART CRITIC BEN DAVIS** has contributed to *Adbusters*, *Frieze*, *New York*, *Slate*, and the *Village Voice*. He is national art critic for *Artnet News* and critic-in-residence at Montclair State University, New Jersey. His first book, *9.5 Theses on Art and Class*, seeks to show how an understanding of class makes sense of what is at stake in contemporary art’s most persistent debates.

This ongoing series is organized by UCLA’s Department of Art. Supported by the William D. Feldman Family Endowed Art Lecture Fund.
HAMMER FORUM

Hammer Forum is an ongoing series of timely, thought-provoking events addressing social and political issues. Made possible in part by Bronya and Andrew Galef. Media sponsorship is provided by 90.3 KPCC, Southern California Public Radio. Moderated by Ian Masters, journalist, documentary filmmaker, and KPFK 90.7 FM radio host.

THE MIGRANT TIDE FROM SYRIA
Tuesday, January 26, 7:30PM
With millions fleeing Syria for safe haven, how should and how can Europe, and for that matter the United States, address the crisis? Hands-on humanitarian aid workers Jana Mason, the United Nations High Commissioner for Refugees liaison to the US government, and Daryl Grisgraber, the Middle East specialist for Refugees International, are joined by “Yazan,” who provides a Syrian refugee’s perspective.

GREENING THE GAS TANK
Tuesday, February 2, 7:30PM
Three experts who have proven their dedication to reducing our carbon footprint tackle the political, technological, economic, and manufacturing issues involved in getting more nonpolluting vehicles on the road. Hear from Consumer Watchdog president Jamie Court, environmentalist Ed Begley Jr., and leading automotive journalist Paul Eisenstein.

WHAT HAPPENED LAST NIGHT?
NOTES FROM THE PRESIDENTIAL PRIMARY AND OTHER POLITICAL RACES
Wednesday, March 2, 7:30PM
The day after Super Tuesday, we’ll dig into the numbers, discern trends, and survey the political landscape ahead from Democratic, Republican, and independent POVs with three political analysts: Ed Kilgore, managing editor of the Democratic Strategist; Republican strategist John Thomas; and Sean Trende, senior elections analyst for RealClearPolitics.

WOMEN IN COMBAT: CHANGES, CHALLENGES, AND TRUE EXPERIENCES
Thursday, April 7, 7:30PM
Two hundred years of US military tradition changed when women fought in combat in Iraq and Afghanistan. Retired Marine Captain Anu Bhagwati, the former head of S.W.A.N. (Service Women’s Action Network), speaks about the new reality for the United States armed forces. She is joined by combat veteran and Purple Heart recipient Sergeant First Class Jennifer Hunt, who sued the army to overturn the ban on women in combat, and Sergeant Kayla Williams, who served as an Arab linguist with the 101st Airborne in Iraq.

LARISSA MACFARQUHAR
Thursday, January 21, 7:30PM
How far would you go to do good for others? In her new book, New Yorker writer Larissa MacFarquhar tells the stories of individuals who, sometimes bravely, sometimes recklessly, jump in when others might not. Strangers Drowning: Grappling with Impossible Idealism, the Overpowering Urge to Help uncovers the fascinating history of why such unlikely do-gooders elicit uneasy, even hostile feelings.

MARY NORRIS
Tuesday, February 9, 7:30PM
Mary Norris’s three decades as a “prose goddess” (translation: copy editor) at The New Yorker are at the forefront of her memoir and reflections on punctuation, spelling, and grammar, Between You & Me: Confessions of a Comma Queen.

FRED D’AGUIAR & JUSTIN TORRES
Tuesday, February 23, 7:30PM
Two critically acclaimed writers unfurl disparate tales of youth. The British Guyanese writer Fred D’Aguiar’s staggering 2014 novel, Children of Paradise, shimmers with magical realism and reveals rarely reported facts behind an gruesome tragedy. Justin Torres’s novel We the Animals follows three multiracial brothers from Brooklyn as they tear their way through their childhood in rural upstate New York.

HAMMER READINGS

SOME FAVORITE WRITERS

This series of readings is organized by author and UCLA professor Mona Simpson. Readings are followed by discussions with Simpson. Supported in part by the UCLA Department of English and the Friends of English.

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DEVIN JOHNSTON
Thursday, April 28, 7:30PM
“This is Technicolor poetry,” writes Ray Olson of Devin Johnston’s Slow Lightning, in which he “mixes colloquial Spanish and English, and he packs many, many lines with sharp, sensual, specific imagery.” Such linguistic originality garnered a Yale Series of Younger Poets award for Corral, making him the fourth collection of poems from the Fulbright and Guggenheim Fellow.

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THE KINETICS—BLACK MOUNTAIN COLLEGE’S LITERARY DESCENDANTS
Thursday, April 14, 7:30PM
The poet and Black Mountain College teacher Charles Olson believed that poetry is a matter of relating “the kinetics of the thing.” This special talk and reading feature the college’s literary descendants Rachel Blau DuPlessis, Duncan McNaughton, Michael Davidson, and Michael Palmer.

THURSDAY, JANUARY 28, 7:30PM
For-Fetched. Devin Johnston’s new collection of poems, follows the contours of Appalachian hillsides, Missouri river bends, and remote Australian coastlines, tuning language to landscape. “Here we have layers of history, etymology, the vagaries of feeling,” observes fellow poet Maureen McLane. It is poetry meant to be heard.

PAISLEY REKDAL
Thursday, February 18, 7:30PM
Paisley Rekdal has an amazing knack for zooming in on any subject by exploring all the flora and fauna and whatever that surrounding...it,” according to the critic Vince Gotera, writing about Animal Eye, the fourth collection of poems from the Fulbright and Guggenheim Fellow.

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HAMMER SCREENINGS

CAGE/CUNNINGHAM
WEDNESDAY, MARCH 9, 7:30PM
Elliot Caplan’s documentary chronicles the 50-year collaboration between two of the country’s most influential artists, the choreographer Merce Cunningham and the composer John Cage, examining their integration of Buddhism into their work and their lives together. (1991, dir. Elliot Caplan, 100 min.)

CRANEWAY EVENT
TUESDAY, MARCH 22, 7:30PM
In Craneway Event, Tacita Dean, the “great poet of art film” (Guardian), turns her lens on the choreographer Merce Cunningham as he rehearsed his dancers in an abandoned car-assembly plant in San Francisco. The result is as compelling for filmmaking aficionados as it is for fans of dance and Black Mountain College. Cunningham once taught. (2011, dir. Tacita Dean, 16mm, color, 108 min.)

BAUHAUS IN AMERICA
WEDNESDAY, MARCH 30, 7:30PM
This must-see documentary chronicles Bauhaus émigrés including “great poet of art film” (Guardian) Josef Albers, two influential faculty members of John’s alma mater, Black Mountain College. VanDerBeek’s works anticipate contemporary art’s moving-image, installation, and participatory practices. Introduction by the art historian Gloria Sutton. (2011, dir. Tacita Dean, 16mm, color, 75 min.)

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HAMMER SCREENINGS above shown in conjunction with Leap Before You Look: Black Mountain College 1933–1957

HEART OF A DOG WITH LAURIE ANDERSON Q&A
WEDNESDAY, MARCH 21, 7:30PM
Some restaurant critics get ink traversing their areas of expertise and the personas they narrate their memoirs. With comedians James Adomian (Comedy Bang Bang) and Kate Berlant (Just for Laughs), composer Cyrus Ghahremani (Comedy Central Presents), and medical librarian Hasmik Movses Pogossian, and members of the Varieté Trio, Shalini Vijayan, violin, Yuri Inoo percussion, and Aron Kallay piano.

CAGE, TUDOR, AND THE VISUAL LANGUAGE OF INDETERMINACY
TUESDAY, APRIL 19, 7:30PM
The avant-garde composer and Black Mountain College teacher John Cage invented new performance methods and compositional processes. Nancy Perloff, curator of modern and contemporary collections at the Getty Research Institute, discusses Cage’s use of chance operations to develop works that would transform music in the 20th century. Pianist Aron Kallay performs elements from scores Cage collaborated on with David Tudor.

EVERYTHING WE DO IS MUSIC:
MUSIC FROM BLACK MOUNTAIN COLLEGE
TUESDAY, APRIL 12, 7:30PM
Curated by pianist Gloria Cheng, this program features the music of Stefan VanDerBeek, John Cage, John Lloyd, Erik Satie. With violinist Movses Pogossian, and members of the Varieté Trio, Shalini Vijayan, violin, Yuri Inoo percussion, and Aron Kallay piano.

DEEP NIGHT WITH DALE SEEVER
TUESDAY, FEBRUARY 16, 7:30PM
In this talk show about characters and creatures of the night, host Dale Seever (James Belewly) interviews guests about their areas of expertise and the personas that fascinate them most. With comedians James Adomian (Comedy Bang Bang) and Kate Berlant (Just for Laughs), composer Cyrus Ghahremani (Comedy Central Presents), and medical librarian Hasmik Movses Pogossian, and members of the Varieté Trio, Shalini Vijayan, violin, Yuri Inoo percussion, and Aron Kallay piano.

HAMMER PRESENTS above organized in conjunction with Leap Before You Look: Black Mountain College 1933–1957

HONORING THE ARMENIAN MASTERS
Copresented with the UCLA Herb Alpert School of Music
WEDNESDAY, APRIL 20, 7:30PM
Members of the Armenian Music Ensemble at UCLA, soprano Danielle Bayne, and the VEM String Quartet perform chamber music by Armenian composers Komitas, Tigran Mansurian, and Edvard Mirzoyan in commemoration of the anniversary of the Armenian genocide.

SUPER TUESDAY BASH
Copresented with the UCLA Bruin Republicans and the UCLA Bruin Democrats
TUESDAY, MARCH 7, 7:00PM
Celebrate the Super Tuesday presidential primaries with friends and fellow political junkies. Follow polls and pundits on giant screens, raise a glass to the electorate, and toss in your own commentary. Cash bar.

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CLOSE ENCOUNTERS
Crafts for all and kids ages 8 and above.

WRITE YOUR OWN ADVENTURE

PORTRAIT THEATER

FIBER-FEST

LOOK TOGETHER

CELEBRITY-ENDORSED MIRACLE Elixir

HOW TO STAGE A PLAY ABOUT ART

HOW TO WRITE LOVE POEMS ABOUT ART

HOW TO MAKE TREASURE MAPS ABOUT ART

FIRST POSITION

NANCY DREW, REPORTER

SAVE THE DATE!

MUPPET TREASURE ISLAND

SONG OF THE SEA

KIDS’ ART MUSEUM PROJECT

K.A.M.P.

FAMILY FLICKS

826LA@HAMMER

About Art

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.

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Mark your calendar, and bring the family to the coolest day ever at the Hammer! Artists of all kinds will lead inventive workshops for kids at the Hammer’s annual family fundraiser, Kids’ Art Museum Project. All proceeds benefit the museum’s children’s book programming.

Celebrity-Endorsed Miracle Elixir

Dancers face grueling schedules, injuries, and hardships with strength and grace as they compete for a place in the professional ballet world. [doc, dir. B. Kargman, 35mm, color, in English, French, Spanish, and Hebrew with English subtitles, 90 min.]

Get ready to snap photos of your favorite things in a museum. Learn how to make a treasure map based on the artworks on view, come up with props, scenery, and costumes for your actors.

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.

Imagine you went on a trip to the Arctic or to the northern shores of Lake Superior. What would that look like? Writer Summer Block takes you on a writing journey with landscape paintings by Lawren Harris.

The elite Elixir Advertising Agency needs new ideas! Can you invent a potion that cures baldness and sell a billion bottles? In this workshop, participants identify real-world problems and invent a life-changing miracle elixir! Instructor Paris Hyun is a writer and web developer who enjoys inventing smoothies.

Collaborate with fellow museum visitors to design a stage set. Taking inspiration closely at art, experiment, and create together. Lively drop-in programs encourage families to look closely at art, experiment, and create together.

Please visit 826la.org or call 310-915-0200.

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First Position

Sunday, January 10, 11AM
recommended for ages 9+

This stereotype-defying documentary follows six gifted young dancers as they train for an elite competition that could open the door to renowned dance companies. In this color film testament to the tenacious pursuit of a dream, the dancers face grueling schedules, injuries, and hardships with strength and grace as they compete for a place in the professional ballet world. [doc, dir. B. Kargman, 35mm, color, in English, French, Spanish, and Hebrew with English subtitles, 90 min.]

Nancy Drew, Reporter

Sunday, March 20, 11AM
recommended for ages 8+

Before Katniss Everdeen and Hermione Granger, there was Nancy Drew, novelist Carolyn Keene’s brave teen sleuth. In this high-spirited film, would-be reporter Nancy Drew is determined to clear the name of a girl accused of murder, bringing friend Ted Nickerson along for the ride. Despite car chases and tough guys, this dauntless young detective works to bring the culprit to justice. [doc, dir. William Clemens, 35mm, color, in English, French, German, Italian, Japanese, and Spanish, 90 min.]

Song of the Sea

Sunday, April 10, 11AM
Recommended for ages 7+

Ancient Irish legends come alive with gorgeous, watercolor-like animation in this gently lyrical story of a fantastic journey across Ireland. When big brother Ben realizes that his little sister Saoirse is the last of the mythic Selkies—seals who can live as humans—it’s up to the two of them to return to the sea and rescue the magical creatures of Irish folklore. [doc, dir. T. Moore, DCP, color, 93 min.]

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ABOUT ART

LITLAB: TIME TRAVEL

LITLAB is a creative laboratory for young writers. In this workshop, students will reflect on their pasts, imagine their futures, and write poems about time. Taught by writer and web developer Hyun Aaron Davidson, who develops kids’ shows for Amazon Studios.

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King of the Lunchroom

Sunday, May 22, 2016, 10AM–2PM

Save the Date!

Hammer Kids! Artists of all kinds will lead inventive workshops for kids at the Hammer’s annual family fundraiser, Kids’ Art Museum Project. All proceeds benefit the museum’s children’s book programming.

For more information visit hammer.ucla.edu/kamp or email kamp@hammer.ucla.edu.

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Additional support has been provided by Resnick Foundation, The Rosalinde and Arthur Gilbert Foundation, the Elizabeth Bing Janeway Foundation, and the Ariki Moore Fund of the Tides Foundation.
Over the past year, donations and strategic acquisitions have added depth and breadth to the Hammer Contemporary Collection, which focuses on international contemporary art since 1960 with a specific emphasis on Los Angeles–based artists and histories. Recent acquisitions of works by Michelle Stuart and David Lamelas with funds provided by our Board of Overseers exemplify the collection’s considered growth. Stuart’s #9 Zena (1973) is a vertical scroll drawing that the artist made by rubbing earth on a large sheet of paper. Stuart’s monumental work on paper is the first by this artist associated with the land art movement to enter the collection. The Desert People (1974) was the first work that David Lamelas produced in Los Angeles prior to moving to the city in 1976. This first acquisition of work by Lamelas adds to the museum’s growing collection of conceptual film and video works.

Generous gifts of art, from new and old friends alike, continue to broaden the collection in all media and provide context for today’s myriad contemporary art practices. These donations include works by Edgar Arceneaux and Kori Newkirk, thanks to Michael Rabkin and Chip Tom; a photograph by Lucas Blalock, thanks to the artist and Ra-miken Crucible; a painting by Huguette Caland, thanks to Erica J. Glazer; drawings by Ed Clark and Jessica Dickinson, thanks to Larry and Susan Marx; a full set of Daata Editions’ Season One, thanks to Daata Editions; works by Roy Dowell and George Herms, thanks to Manny and Jackie Silverman; an Elizabeth Layton drawing, thanks to Romayn Tilghman, in appreciation of Don Lambert; a photograph by Sharon Lockhart, thanks to Nancy Chakin; and a cyanotype by Christian Marclay, thanks to the artist and Lydia Yee, in honor of Karin Higa. We sincerely thank these donors for their remarkable gifts, which bolster the Hammer’s exceptional collection.

This evening was made possible through the support of BOTTEGA VENETA

Artists, philanthropists, gallery owners, collectors, and entertainment-world notables gathered at the Hammer Museum’s 13th annual Gala in the Garden on October 10, 2015, to honor two extraordinary Angelenos—artist Paul McCarthy and writer, actor, and preservationist Diane Keaton. Once again the sold-out gala raised $2.5 million for the museum. Actress Emma Stone and artist Matthew Barney offered tributes to Diane and Paul, respectively. Chef Suzanne Goin of Lucques once again created the menu, and Aloe Blacc delivered the perfect performance to mark the end of the evening.

1. From left to right: Pius Jung, Shiyin Cai, Steven Song, Jiwon Choi, Boram Nam Park, Suk Park, Rashid Delgado, director Ann Philbin, and Alwyn Chong
2. Co-chairs Julia Roberts and Tomas Maier, with Ann Philbin
3. MC Jane Lynch and tribute speaker Emma Stone
4. Selma Blair, Liz Goldwyn, and Marina Tomai
5. Honoree Diane Keaton and Patricia Arquette
6. Performer Aloe Blacc
7. Karolyn Herzer, Marisa Herzer, and Steve Martin
8. Tribute speaker Matthew Barney and Catherine Opie
9. Honoree Paul McCarthy and Mark Bradford
10. From left to right: Linda and Bob Gersh, Linda Janger, and Larry and Susan Marx
11. Frances Stark and Bobby Jesus

MICHELLE STUART, #9 ZENA, 1973. GRAPHITE OVER EARTH, PENCIL, RED PENCIL, MUSLIN MOUNTED RAG PAPER. 144 × 60 IN. (366 × 150 CM). HAMMER MUSEUM, LOS ANGELES. PURCHASED THROUGH THE BOARD OF OVERSEERS ACQUISITION FUND. IMAGE COURTESY OF THE ARTIST AND MARC SELWYN FINE ART, BEVERLY HILLS. PHOTO BY ROBERT WEDEMEYER.
THANK YOU TO OUR SUPPORTERS

We are grateful to numerous individuals, foundations, corporations, and government agencies for their crucial support of the Hammer’s exhibitions and programs. We thank the following people and organizations for their generous support of the Hammer Museum from November 2014 through October 2015.

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