

ADVANCE EXHIBITION SCHEDULE APRIL 2015

HAMMER



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February 7 – May 24, 2015

*Apparitions: Frottages and Rubbings
from 1860 to Now*
February 7 – May 31, 2015

*Provocations: The Architecture and
Design of Heatherwick Studio*
February 20 – May 24, 2015

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Mark Bradford: Scorched Earth
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*That's What She Said: Frances Stark
1991-2015*
October 11, 2015 - January 24, 2016

*The Idea of North: Paintings by
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October 11, 2015 - January 24, 2016

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Art + Practice
*Charles Gaines: Librettos:
Manuel de Falla/ Stokely Carmichael*
February 28 – May 31, 2015

Open Rehearsal: Claire Chase, *Cerchio
Tagliato dei Suoni*
April 1 & April 2, 2015, 4-7pm

Pedro Reyes, The People's United
Nations (pUN) General Assembly
May 2 & May 3, 2015, 10am-5pm

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Charles Gaines, *Numbers and Trees V, Landscape #8:
Orange Crow (detail)*, 1989. Acrylic sheet, acrylic paint,
watercolor, photograph. 46 5/8 x 38 5/8 in. (123.5 x 98.1
cm) Collection of Bruce Bower. Courtesy the artist and
Susanne Vielmetter Los Angeles Projects. Photo: Robert
Wedemeyer.



Charles Gaines: Gridwork 1974-1989
February 7 – May 24, 2015

Charles Gaines, *Faces, Set #4: Stephan W. Walls, 1978*. Photograph, ink on paper. Triptych: 23 × 19 in. each (framed); 23 × 57 in. (overall framed). Collection of Marc Lee. Courtesy the artist and Susanne Vielmetter Los Angeles Projects. Photo by Robert Wedemeyer.

Highly regarded as both a leading practitioner of conceptualism and an influential educator at the California Institute of the Arts, the Los Angeles-based Charles Gaines is celebrated for his photographs, drawings, and works on paper that investigate how rules-based procedures construct order and meaning. Working serially in progressive and densely layered bodies of work, Gaines explores the interplay between objectivity and interpretation, the systematic and the poetic. His groundbreaking work of this period serves as a critical bridge between the first-generation conceptualists of the 1960s and 1970s and those artists of later generations exploring the limits of subjectivity and language. *Gridwork 1974–1989* is the first museum survey of the early years of a career that now spans four decades and features more than 80 works from eleven different series, including rare and never-before-seen pieces, some of which were presumed lost.

Charles Gaines: Gridwork 1974-1989 is organized by The Studio Museum in Harlem and curated by Naima J. Keith, associate curator. The Hammer’s presentation is organized by Anne Ellegood, senior curator, and Jamillah James, assistant curator.

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

Charles Gaines: Gridwork 1974-1989 is presented in conjunction with *Charles Gaines: Librettos: Manuel de Falla/Stokely Carmichael* at Art + Practice, a new art and social services non-profit in Leimert Park.



*Apparitions: Frottages and Rubbings
from 1860 to Now*
February 7 – May 31, 2015

Adriana Šimotová, *Touched by Color - Intimate Condition Weightlessness*, 1992-93. Pastel rubbing with colored pigment on paper. 64 15/16 x 38 3/16 in. (165 x 97 cm) each. The Adriana Šimotová and Jirí John Endowment Fund. Photo by Hana Hamplová.

The technique known as frottage, from the French *frotter* (to rub), involves the rendering of an image by placing a sheet of paper over an object or dimensional surface and rubbing it with a marking agent such as graphite or wax crayon. It combines elements of drawing, printmaking, and sculpture, and generates sophisticated and unexpected compositions that capture the more elusive properties of objects. As a partially indirect process intended for unpremeditated imagery, frottage became one of the fundamental practices of surrealist drawing. It continued to be explored throughout the twentieth century and remains a source of experimentation in studios today. This exhibition presents diverse interpretations of the technique by artists from various periods and regions, from historical figures like the Czech surrealists Jindřich Štýrský and Toyen to modern and contemporary artists such as Alighiero Boetti, Louise Bourgeois, Roy Lichtenstein, Michelle Stuart, and Matt Mullican. Also on view are rare examples of 19th century rubbings of British funerary plaques that belong to a long tradition of recording reliefs for posterity. Shadows and ethereal forms are lifted onto the paper like apparitions in this eclectic yet singularly focused selection of works.

Apparitions: Frottages and Rubbings from 1860 to Now is co-organized by the Hammer Museum, Los Angeles, and The Menil Collection, Houston.

The exhibition is curated by Allegra Pesenti, curator at large, Menil Drawing Institute and former curator of the Grunwald Center for the Graphic Arts, with Leslie Cozzi, curatorial associate.

The Hammer Museum's presentation is made possible by Alice and Nahum Lainer.

Major support is provided by the LLWW Foundation. Generous funding is also provided by Dana Delany, Margo Leavin, Alisa and Kevin Ratner, Jennifer Simchowicz, and Helen and Sam Zell.



Provocations: The Architecture and Design of Heatherwick Studio
February 20 – May 24, 2015

Heatherwick Studio, *New Bus for London*, 2010 – 2012.
Courtesy of Heatherwick Studio. Photo by Iwan Baan.

British designer Thomas Heatherwick has been hailed as a genius for the uniquely inventive nature of his work. Trained at London's Royal College of Art, Heatherwick's practice encompasses projects ranging in scale from small to monumental, from products to public sculpture to architecture.

This exhibition, organized by the Nasher Sculpture Center, Dallas, and guest curated by Brooke Hodge, is the first in North America to present the work of Heatherwick and his studio. *Provocations: The Architecture and Design of Heatherwick Studio* examines the range of the studio's practice by focusing on the design concepts behind products such as the handbag designed for Longchamp and his rotation-molded "Spun" chairs, as well as public and private architectural projects in the U.K., U.S., Abu Dhabi, South Africa, Singapore, and China. These include the U.K. Pavilion, the Seed Cathedral, at the 2010 World Expo; a new distillery for Bombay Sapphire gin; a Learning Hub for Nanyang Technological University; and a contemporary art museum created within a historic grain silo, among many other projects. Heatherwick Studio is recognized for its inventive approach to design, often combining novel engineering, new materials, and innovative technology to create unusual building forms.

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

The Hammer Museum's presentation is made possible in partnership with Burberry. Additional support is provided by The Brotman Foundation of California, Lewis Baskerville, Ronnie Sassoon, and Helen and Sam Zell. Media sponsorship is provided by KCRW 89.9FM. Special thanks to Herman Miller and Bombay Sapphire Gin.

The Afghan Carpet Project
June 13 - September 20, 2015



Visiting a weaving studio in Bamian, Afghanistan. Photo by Lisa Anne Auerbach.

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

This exhibition is organized by curator Ali Subotnick with Emily Gonzalez-Jarrett, curatorial associate.

Perfect Likeness: Photography and Composition
June 20 - September 13, 2015



Elad Lassry, *Melocco*, 2009. Chromogenic print. 11 x 14 in. (27.9 x 35.6 cm). Collection of Viet-Nu Nguyen, Los Angeles. Photo courtesy of David Kordansky Gallery, Los Angeles.

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

Perfect Likeness: Photography and Composition is organized by Russell Ferguson, professor in the Department of Art, University of California, Los Angeles and adjunct curator at the Hammer Museum. The curatorial associate for the exhibition is Emily Gonzalez-Jarrett.

Perfect Likeness is made possible by major grants from Susan Steinhauser and Daniel Greenberg/The Greenberg Foundation and The Andy Warhol Foundation for the Visual Arts.

Major support is provided by The Audrey and Sydney Irmas Charitable Foundation and the National Endowment for the Arts. Generous funding is also provided by Contemporary Collectors - Orange County, Trish and Jan de Bont, Margo Leavin, The Robert Mapplethorpe Foundation, and Pasadena Art Alliance. Media sponsorship is provided by KCRW 89.9FM.

Mark Bradford: Scorched Earth
June 20 - September 27, 2015



Production images for *Scorched Earth*. Courtesy the artist and Hauser & Wirth, London.

Comprising approximately 12 new paintings—including a major wall painting in the lobby gallery—and a sound installation, this new body of work by Los Angeles-based artist Mark Bradford refers to formative moments in his life and ruminations on the body in crisis. As an artist who has long been interested in strategies of mapping and the psychogeography of the city he calls home, Bradford uses his characteristic painting style to excavate the terrain, emotional, political and actual, that he inhabits. Examining the moment and afterlife of the 1992 uprisings in Los Angeles, which he experienced from his studio in Leimert Park, Bradford has translated the outrage and lasting wounds of the riots into these new paintings.

The second component of this exhibition is a sound installation, reimagining stand-up comedian Eddie Murphy's searing commentary on sexuality in his controversial 1983 concert film, *Delirious*. Bradford's early identification as an artist emerging in the mid-1980s, was informed by queer and feminist politics, during the developing AIDS crisis. With this work, he explodes the deep cultural fears and misrepresentations that misconceive of black identity and gender as one-dimensional, providing a trenchant critique of pervasive cultural racism and homophobia in society as a whole.

Mark Bradford: Scorched Earth is organized by the Hammer Museum and curated by Connie Butler, chief curator, with Jamillah James, assistant curator.

Mark Bradford: Scorched Earth is made possible by The Joy and Jerry Monkarsh Family Foundation.

Generous support is provided by the Sumner M. Redstone Charitable Foundation through Manuela Herzer and Sydney Holland, The Broad Art Foundation, and The Fran and Ray Stark Foundation. Additional support is also provided by Chara Schreyer, Agnes Gund, and Angella and David Nazarian.

That's What She Said: Frances Stark 1991-2015
October 11, 2015 - January 24, 2016



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

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

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

That's What She Said: Frances Stark 1991-2015 is organized by the Hammer Museum and curated by Ali Subotnick, curator, with Emily Gonzalez-Jarrett, curatorial associate.

That's What She Said: Frances Stark 1991-2015 is made possible with support from Brenda Potter. Generous support is also provided by Maurice Marciano.

*The Idea of North: Paintings by
Lawren Harris*

October 11, 2015 - January 24, 2016



Lawren Harris, *Lake Superior*, c. 1923. Oil on canvas. 44 x 49 in. (111.8 x 126.9 cm) The Thomson Collection ©Art Gallery of Ontario

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

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

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

OVERVIEW

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

Hammer Projects is made possible thanks to the generous support of the Horace W. Goldsmith Foundation, Susan Bay Nimoy and Leonard Nimoy, Hope Warschaw and John Law, and Maurice Marciano.

Additional support is provided by Good Works Foundation and Laura Donnelley, the Decade Fund, and the David Teiger Curatorial Travel Fund.

This Is the End

January 10 – June 7, 2015



Loretta Fahrenholz, still from *Ditch Plains*, 2013. HD video, color, sound. 30 min. Courtesy of the artist and Galerie Buchholz, Berlin/Cologne.

Hammer Projects: This Is the End features three recent videos by three international artists working independently. Sharing similar sensibilities and employing an array of unconventional narrative strategies, the individual works by Ed Atkins (British, b. 1982), Loretta Fahrenholz (German, b. 1981), and Tommy Hartung (American, b. 1979) address such themes as trauma, melancholy, surrealism, and the uncanny. Atkins's *Even Pricks* (2013) comprises a series of hyperpolished digitally rendered vignettes that relate the idea of depression—both physical and psychological—to the immaterial surfaces of images. Fahrenholz's *Ditch Plains* (2013) depicts New York City and its environs in the wake of an unspecified disaster that seems at once physical, virtual, and emotional. The video's protagonists move through a dilapidated landscape, acting out narratives both real and surreal. Hartung's epic video *THE BIBLE* (2014) incorporates found footage, fictitious news footage, and animation in a dramatic exploration of issues from the Old Testament, including morality, ethics, religion, and war.

Hammer Projects: This Is the End is co-organized by Hammer senior curator Anne Ellegood, curator Aram Moshayedi, and curator Ali Subotnick with Emily Gonzalez-Jarrett, curatorial associate.

Pedro Reyes

January 31 – May 24, 2015

pUN General Assembly:

May 2 & May 3, 2015, 10am-5pm



Pedro Reyes, *The People's United Nations (pUN) Logo*, 2013. Courtesy of the artist.

The Mexican artist Pedro Reyes's project *The People's United Nations (pUN)* is both an exhibition and an event that puts the diplomatic and global problem-solving goals of the United Nations in the hands of ordinary people. The exhibition includes a group of sculptures and several paintings on Tyvek that graphically portray political, social, and environmental issues faced by our world today. The *pUN* General Assembly (May 2-3, 2015) is an experimental gathering of volunteers from the greater Los Angeles area who are connected by family ties or by birth to one of the 195 member and observer states of the United Nations. The two-day General Assembly event will engage participants in activities that test Reyes's hypothesis that conflict-resolution techniques used in social psychology, theater, and art can help solve the world's most challenging problems, including climate change, fair wages for women, and food shortages.

Hammer Projects: Pedro Reyes is organized by senior curator Anne Ellegood with MacKenzie Stevens, curatorial assistant. The *pUN* General Assembly is organized in collaboration with Allison Agsten, curator, Public Engagement, with January Parkos Arnall, curatorial assistant, Public Engagement. The *pUN* delegates are coordinated by Carolina Guillermet. The People's United Nations was first conceived and presented at the Queens Museum in 2013, whose building was the site of the United Nations from 1946 to 1950.

Hammer Projects: Pedro Reyes is supported by Bettina Korek and Alexandra Shabtai.

Lily van der Stokker
February 7 – May 20, 2015



Hammer Projects: Lily van der Stokker, February 7 – May 20, 2015. Installation at the Hammer Museum, Los Angeles. Photo by Brian Forrest.

The Dutch artist Lily van der Stokker has been making bold, colorful large-scale wall paintings for more than 20 years. The artist applies colors ranging from soft pastels to bright fluorescents, sometimes in playful and visually arresting plaid patterns or all-over flower motifs, to amorphous soft-edged forms. Witty texts added alongside her forms complicate their first impression as the cartoony doodles of an adolescent or mere decorative ornamentation. She argues for the role of pleasure in aesthetic experience, finding alliances between beauty and intellect, playfulness, and criticality. For her project at the Hammer Museum, titled *The Tidy Kitchen*, Van der Stokker may have created her most political work to date. Eschewing imagery and pattern in favor of a heavily text-based approach, she brings the subject of housework and cleaning into the domain of the museum. Labor and gender issues quickly come to the fore, and a contemplation of domestic space extends into a consideration of public space where the maintenance and physical integrity of the site often remain invisible and underacknowledged. Van der Stokker both honors and celebrates cleaning as part of our daily lives and insists that art examine those things that we may prefer to keep hidden from view.

Hammer Projects: Lily van der Stokker is organized by senior curator Anne Ellegood with MacKenzie Stevens, curatorial assistant.

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

Lauren Bon and Metabolic Studio
March 7 - May 10, 2015



Lauren Bon and Metabolic Studio, The Catch, 2015. Artist rendering for site-specific installation. Image courtesy of the artist.

Hammer Projects: Lauren Bon and Metabolic Studio features an immersive sonic work, *The Catch*, 2015. For this project, Bon and the Metabolic Studio's Sonics and Optics Divisions will imbue the gallery with deep aural impressions, triggering both a physical sensation in viewers and a visual response as shadow waves sweep across the gallery floor, a cascading reflection of the water lens suspended above visitors' heads. This exhibition uses sound imprints based on Bon's water wheel, *LA Noria*, part of a massive project called *Bending the River Back Into the City*, 2012-present, that is expected to break ground in 2015 adjacent to the L.A. river, Downtown, and coincides with the Hammer's year of water programming.

Hammer Projects: Lauren Bon and the Metabolic Studio is organized by Allison Agsten, curator, Public Engagement with January Parkos Arnall, curatorial assistant, Public Engagement.

Mary Reid Kelley
May 23 - September 27, 2015



Mary Reid Kelley with Patrick Kelley, still from *Swinburne's Pasiphae*, 2014. HD video with sound. 8:58 min. Courtesy of the artists and Pilar Corrias, London.

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

Hammer Projects: Mary Reid Kelley is organized by Hammer curatorial associate Emily Gonzalez-Jarrett.

Joseph Holtzman
June 6 - September 20, 2015



Joseph Holtzman, *Stephen Sondheim, May 2, 1984, 2009*. Oil on marble. 27 x 33 in. (68 9/16 x 83 13/16 cm). Courtesy of the artist.

Joseph Holtzman's paintings bring the past and the present, the private and the public into dialogue. Alongside popular historical, cultural, and literary personalities such as Mary Todd Lincoln, Stephen Sondheim, and Jane Austen are more personal depictions, of the artist's mother, Frieda Holtzman, and Robert Offit, a close friend who died of AIDS. Holtzman often culls his subjects from popular culture and literature, which provide inspiration for paintings that are largely abstract but with hints of representational imagery. At the Hammer, a selection of Holtzman's recent works from 2006-2011 will be on view. Drawing upon several decades of his experience as a designer, editor, and trendsetter, Holtzman will create a site-specific environment that illuminates the artist's unique aesthetic.

Joseph Holtzman/MATRIX 256 is organized by Lawrence Rinder, director, University of California, Berkeley Art Museum and Pacific Film Archive. The MATRIX Program is made possible by a generous endowment gift from Phyllis C. Wattis and the support of the BAM/PFA Trustees.

The Hammer Presentation is organized by Hammer senior curator Anne Ellegood with MacKenzie Stevens, curatorial assistant.

OVERVIEW

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

Art + Practice
4339 Leimert Blvd., Los Angeles,
90008

With support from the James Irvine Foundation, the Hammer is developing a model for collaborative, offsite arts programming with Art + Practice Foundation (A+P), a new art and social service organization in Leimert Park created by the artist Mark Bradford, the philanthropist and collector Eileen Harris Norton, and the social activist Allan DiCastro.

Through fall 2016, the museum will organize exhibitions and programs at the A+P campus through its first Public Engagement Partnership.

artandpractice.org | info@artandpractice.org

Charles Gaines: Librettos:
Manuel de Falla/ Stokely Carmichael
 February 28 – May 31, 2015



Charles Gaines, prototype for *Librettos: Manuel de Falla/ Stokely Carmichael, Set 1* (detail), 2014.

In collaboration with *Charles Gaines: Gridwork 1974–1989* at the Hammer Museum, Art + Practice presents *Librettos: Manuel de Falla / Stokely Carmichael* at its space in Leimert Park. Employing a systems-based conceptualism that Gaines has long embraced and highlighting the enduring influence of composer John Cage’s experiments with chance, the new 12-part body of work brings together the score of a tragic love story, the opera *La Vida Breve* (c. 1904) by Spanish composer Manuel de Falla, and a fiery 1967 speech by the civil rights activist and Black Panther Party member Stokely Carmichael. The unexpected combination of music and text foregrounds the universality of long-standing class and racial struggles and the power of music to bridge difference.

Charles Gaines: Librettos: Manuel de Falla / Stokely Carmichael is organized by Anne Ellegood, senior curator and Jamillah James, assistant curator.

Upcoming Exhibitions at Art + Practice

Artists in Residence: Aalia Brown, Dale Brockman Davis, Sandy Rodriguez
 June – August 30, 2015

Njideka Akunyili Crosby
 September 12 – November 22, 2015

John Outterbridge
 December 5, 2015 – February 14, 2016

Open Rehearsal: Claire Chase, *Cerchio Tagliato dei Suoni*

April 1 & April 2, 2015, 4-7pm

In this collaboration with the Center for the Art of Performance at UCLA, Hammer visitors are given a rare glimpse into the development of a performative work when MacArthur award-winning flutist, Claire Chase, publicly rehearses Salvatore Sciarrino's *Cerchio Tagliato dei Suoni* alongside more than 100 flutists. The rehearsals are a prelude to a performance of the piece at CAP on April 4, 2015.

Pedro Reyes, *The People's United Nations (pUN) General Assembly*

May 2 & May 3, 2015, 10am-5pm



Pedro Reyes, *The People's United Nations (pUN)*, 2013. Event at the Queens Museum of Art, New York, November 23 – 24, 2013. Courtesy of the Queens Museum of Art. Photo by Ramiro Chavez.

The People's United Nations General Assembly, presented as part of *Hammer Projects: Pedro Reyes*, is an experimental gathering of volunteers selected to represent as many of the 195-member and observer states of the UN as possible. The *pUN* General Assembly enlists regular citizens who are based in the L.A. area and are connected by family ties or by birth to the nations represented at the UN. Selected participants engage in activities that test Reyes's hypothesis that conflict-resolution techniques used in social psychology, theater, and art can help solve the world's most challenging problems.

Hammer Projects is made possible thanks to the generous support of the Horace W. Goldsmith Foundation, Susan Bay Nimoy and Leonard Nimoy, Hope Warschaw and John Law, and Maurice Marciano.

Additional support is provided by Good Works Foundation and Laura Donnelley, the Decade Fund, and the David Teiger Curatorial Travel Fund.

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.

Hammer Projects: Pedro Reyes is supported by Bettina Korek and Alexandra Shabtai.

ABOUT

The Hammer Museum at UCLA believes in the promise of art and ideas to illuminate lives and build a just world. Free to the public, the museum's collections, exhibitions, and programs span the classic to the contemporary in art, architecture, and design. As a cultural center, the Hammer Museum offers nearly 300 free public programs a year, including lectures, readings, symposia, film screenings, and music performances at the Billy Wilder Theater which also houses the UCLA Film & Television Archive. The Hammer's international exhibition program focuses on wide-ranging thematic and monographic exhibitions, highlighting contemporary art since the 1960s and the work of emerging artists through Hammer Projects and the Hammer's biennial, Made in L.A. The Hammer is home of the Armand Hammer Collection of American and European paintings, as well as the Armand Hammer Daumier and Contemporaries Collection and the Hammer Contemporary Collection. The Hammer Contemporary Collection focuses on art of all media since 1960 with an emphasis on works of the last ten years, works on paper, and art made in Los Angeles. The museum also houses the Grunwald Center for the Graphic Arts—comprising more than 45,000 prints, drawings, photographs, and artists' books from the Renaissance to the present—and oversees the Franklin D. Murphy Sculpture Garden at UCLA.

ADMISSION

Admission to all exhibitions and programs at the Hammer Museum is free and open to the public. Visit www.hammer.ucla.edu for current exhibition and program information and call 310-443-7041 for tours.

HOURS

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

LOCATION/PARKING

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