The Hammer Museum Presents

*Mark Bradford: Scorched Earth*

On view June 20 – September 27, 2015

*(Los Angeles, CA)—The Hammer Museum presents *Mark Bradford: Scorched Earth*, the first solo museum exhibition of the artist Mark Bradford to be organized in Los Angeles. Comprising approximately 12 new paintings—including a major new work on the Hammer’s lobby wall—and a multimedia installation titled *Spiderman*, this new body of work refers to formative moments in the artist’s life and contemplates what the artist has called, the body in crisis. The exhibition brings together Bradford’s artistic practice, social activism and history as a native Angeleno. Curated by Connie Butler, chief curator, with Jamillah James, assistant curator, *Scorched Earth* will be on view at the Hammer Museum from June 20 to September 27, 2015.*

“Despite his international acclaim, Mark Bradford has yet to have a solo museum exhibition here in his home town of Los Angeles, and we are thrilled to help make it happen,” said Ann Philbin, Director, Hammer Museum. “This exhibition situates Mark’s work within the political and social contexts that are fundamental to his practice.”

In *Scorched Earth*, Bradford uses his characteristic painting style, building up rich surfaces that map the terrain—political, emotional and actual—that he inhabits as an artist influenced by feminist and queer politics and as a social activist living in Los Angeles. Museum visitors will be greeted by a large-scale image of the United States map excavated from the lobby wall representing the percentage of the population living with AIDS per state, as of 2009. Bradford selected 2009 census data for the map, purposely using outdated statistics as a metaphor for how we receive but never really fully comprehend the massiveness of these kinds of numbers and information. Reflecting on the AIDS epidemic and the parallels with the recent Ebola crisis, Bradford is interested in the how the media obfuscates our understanding of crisis through disinformation and misrepresentation. Bradford is interested in imagining these abstract statistics and the historical distance and memory of the AIDS epidemic then, and how we think about the body in crisis at the current moment in history.

“The heavily worked surfaces and sprawling topography of Bradford’s new paintings for *Scorched Earth* can be understood as an extension of the artist’s interest in strategies of mapping and the psychogeography of the city he calls home,” commented Connie Butler, chief curator, Hammer
CREDIT

*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.

Major support for the catalogue is provided by Hauser & Wirth.

RELATED PROGRAMS

EXHIBITION TOURS

Sunday, June 28, 2pm & 2:45pm

Chief curator **Connie Butler** leads two walkthroughs of *Mark Bradford: Scorched Earth*.

HAMMER LECTURES

*The Promises and Perils of Postwar Black Los Angeles*

Wednesday, July 8, 7:30pm

In 1964, an Urban League survey ranked Los Angeles as the most desirable city for African Americans to live in. In 1965, the city burst into flames during one of the worst race riots in the nation's history. How the city came to such a pass — embodying both the best and worst of what urban America offered black migrants from the South — is the story told by Dr. Josh Sides, the Whitsett Professor of California History at California State University, Northridge. Sides offers a clear-eyed and compelling look at black struggles for equality in L.A.'s neighborhoods, schools, and workplaces from the Great Depression to the present.

PUBLIC ENGAGEMENT

Libros Schmibros Book Club

Sunday, July 26, 1-2:30pm

Inspired by *Mark Bradford: Scorched Earth* and the Hammer's partnership with Art + Practice, Libros Schmibros takes up Lynell George’s *No Crystal Stair: African Americans in the City of Angels*, an arts-centric essay collection with sections about Leimert Park.

HAMMER CONVERSATIONS

Mark Bradford & Anita Hill

Sunday, August 2, 2pm

Artist **Mark Bradford** and law professor **Anita Hill** discuss feminism as a gateway to activism and social justice, and their interdisciplinary methods for speaking truth to power. Bradford is a member of the National Academy, a 2009 MacArthur Fellow, and a 2015 recipient of the National Medal of the Arts. His new body of work touches on the 1992 Los Angeles riots, pervasive cultural racism, and homophobia. Equality and civil rights advocate Anita Hill is a professor of law, public policy, and women's studies at the Heller Graduate School of Policy and Management. She is the author of *Reimagining Equality: Stories of Gender, Race, and Finding Home* and *Speaking Truth to Power*.

HAMMER PANEL

Behind the Groove: From Soul Power & The Black Arts Movement to Post Hip-hop Aesthetics

Tuesday, August 18, 7:30pm

Through film clips, TV snippets, and music samples, the critic **Ernest Hardy** and the writer **Tisa Bryant** explore the evolution of Black representation in popular culture, from issues of class, gender, and sexuality, to the way vocabularies of speech and the body shifted as the soul music soundtrack gave way to hip-hop’s beats and grooves.
HAMMER SCREENINGS

*Eddie Murphy: Delirious*
Tuesday, August 4, 7:30pm
Mark Bradford cites this 1983 film as an influence for his multimedia installation Spiderman. In *Delirious*, a 22-year-old Eddie Murphy performs live, outrageous stand-up comedy that includes childhood memories of the ice cream man alongside virulent homophobic rants. (1983, Dir. B. Gowers, 80 min.)

*Twilight: Los Angeles, 1992*
Wednesday, August 12, 7:30pm
In Anna Deavere Smith’s stunning work of documentary theater, the acclaimed actor/playwright portrays a multitude of real individuals who experienced the violent aftermath of the 1992 Rodney King trial. Using their words verbatim, she exposes and explores the devastating human impact of that event. (2000, Dir. M. Levin, 76 min.)

*Friday*
Wednesday, August 26, 7:30pm
Selected by Mark Bradford to illustrate how “The Hood” became commodified in American culture, *Friday* features Ice Cube and Chris Tucker as buddies trying to come up with $200 they owe a local bully. A discussion with writers *Ernest Hardy* and *Tisa Bryant* follows the screening. (1995, Dir. F. G. Gray, 91 min.)

HAMMER KIDS

*Close Encounters: Work It! Building Art from the Ground Up*
Sunday, June 28, 11am-1pm
Art is more than just a few brushstrokes. A single painting can be made up of multiple surfaces that an artist builds over time. Join the artists Flora Kao and Leanne Lee in creating multilayered works of art inspired by the exhibition *Mark Bradford: Scorched Earth*. Designed for adults and kids ages 5 and up, these lively drop-in programs encourage families to look closely at art, experiment, and create together.

ABOUT THE HAMMER MUSEUM

The Hammer Museum at UCLA offers collections, exhibitions, and programs that span the classic to the contemporary in art, architecture, and design. 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.* 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 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. Free admission to the Hammer Museum is made possible through the generosity of benefactors Erika J. Glazer and Brenda R. Potter.

HAMMER MUSEUM INFORMATION

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

Hours: Tuesday–Friday 11a.m.–8 p.m., Saturday & Sunday 11a.m.–5 p.m. Closed Mondays and national holidays. 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 6 p.m.

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