

ADVANCE EXHIBITION SCHEDULE FALL 2016-FALL 2017

HAMMER



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100 Days of Film and Performance
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Trajal Harrell, *Judson Church is Ringing in Harlem (Made-to-Measure) / Twenty Looks or Paris is Burning at the Judson Church*, 2015. Photo: Paula Court.

In Real Life:
100 Days of Film and Performance
 September 2016–January 2017



Lara Schnitger, *Protest Parade (Suffragette City)*, 2015. FRAC Champagne-Ardenne, Reims, France. Courtesy the artist, Anton Kern Gallery, New York, FRAC Champagne-Ardenne

An ambitious program of daytime performances and film screenings activate the museum's courtyard, annex, and Billy Wilder Theater. *In Real Life* includes four monthlong curated film and video series, 15 weekends of performances and durational, immersive works, and weekday rehearsals by a select group of artists in disciplines including theater, dance, music, and experimental performance.

In Real Life: Film and Video

Four thematic film and video programs will screen consecutively and are organized in collaboration with local and international artists, independent curators, and arts organizations.

Tuesdays, Wednesdays, Fridays, and Saturdays, noon-4pm

Artists' Film International

September 13–October 15, 2016

Ecco: The Videos of Oneohtrix Point Never and Related Works

October 18–November 19, 2016

How to Love a Watermelon Woman

November 22–30 and December 20–31

The Workshop Years: Black British Film and Video After 1981

January 3–January 25, 2017

In Real Life: Performance

In Real Life: Performance showcases new and restaged works by a variety of artists and performers throughout the season. Highlights include a procession through Westwood with artist **Lara Schnitger** of sculptures addressing women's rights; a dance performance by **Trajal Harrell**, political and art "actions" by **Simon Leung**, an interactive salon installation and performances by **Mutant Salon**; and a communal dinner hosted by the **Women's Center for Creative Work**.

In Real Life: Studio

In Real Life: Studio provides a glimpse into the working process of artists. While some artists and collectives will meet simply to discuss or workshop material, others will produce a new project from rehearsal to final performance, all within the visible space of the courtyard stage. The list of confirmed artists includes **Alexx Shilling**, **Jasmine Nyenda**, **Madison Page**, **Jeanine Oleson**, **Feminist Acting Class**, **Rachel Mason**, Rebecca Bruno, **Jeremy Hahn**, **Rhizomatic Studio**, and **Kenyatta A.C. Hinkle**.

Visit hammer.ucla.edu/in-real-life/ for a detailed schedule of performances.

In Real Life programs are organized by January Parkos Arnall, curatorial associate, Public Engagement; Connie Butler, chief curator; Leslie Cozzi, curatorial associate; Anne Ellegood, senior curator; Emily Gonzalez-Jarrett, curatorial associate; Aram Moshayed, curator; MacKenzie Stevens, curatorial assistant; and Ali Subotnick, curator.

In Real Life is supported by Catherine Glynn Benkaim and Barbara Timmer.

Dubuffet Drawings

January 29–April 30, 2017



Jean Dubuffet, *Le Métro*, March 1943. Gouache. 14½ × 12 in. (36.8 × 30.5 cm). Centre national d'art et de culture Georges Pompidou, Paris. Musée national d'art moderne / Centre de création industrielle. Photography by Philippe Migeat. © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.

Jimmie Durham: At the Center of the World

January 29–May 7, 2017



Jimmie Durham, *Malinche* (detail), 1988–1992. Guava, pine branches, oak, snakeskin, polyester bra soaked in acrylic resin and painted gold, watercolor, cactus leaf, canvas, cotton cloth, metal, rope, feathers, plastic jewelry, glass eye. 70 × 23 5/8 × 35 in. (177 × 60 × 89 cm). Stedelijk Museum voor Actuele Kunst (SMAK), Ghent, Belgium. Image ©S.M.A.K. / Dirk Pauwels.

A leading French artist of the twentieth century, Jean Dubuffet (1901–1985) eschewed traditional notions of beauty in art in favor of what he perceived as more authentic forms of expression, inspired by graffiti, children's drawings, and the creations of psychiatric patients. Drawing played a major role in his development as he explored on paper new subjects and techniques and experimented with non-traditional tools and modes of application. This is the first in-depth museum exhibition of Dubuffet's drawings. It includes about one hundred works from his most innovative years—between 1935 and 1962—borrowed from private and public collections in France and the United States. Dubuffet applied his radical approach to subjects ranging from views of Paris and its metro to nudes, portraits of writers, majestic beards, and scenes from the Sahara desert. His art has been influential on later generations of artists.

Dubuffet Drawings is organized by The Morgan Library & Museum, New York. The exhibition is curated by Isabelle Dervaux, Acquavella Curator of Modern and Contemporary Drawings at The Morgan Library & Museum. The Hammer's presentation is curated by Connie Butler, Chief Curator, with Emily Gonzalez-Jarrett, Curatorial Associate.

Jimmie Durham (b. 1940, Washington, AR) is one of the most inventive and multifaceted artists working internationally today. For American audiences, however, he has been an elusive figure. After studying art in Geneva and working for the American Indian Movement, Durham became part of the vibrant New York City downtown art scene in the 1980s. He immigrated in 1987—first to Cuernavaca, Mexico, and then to Europe, where he has lived since 1994—and has rarely exhibited in the United States over the past 20 years. However, since his participation in Documenta IX (1992), his work has been widely shown and critically embraced in Europe and elsewhere. Yet, his practice remains connected to crucial developments in American art, such as found-object assemblage, appropriation of image and text, institutional critique, and the politics of representation and provides a singular and vital perspective on America's colonial history and its political movements, taking up such topics as genocide, exile, and statehood. Durham's expansive practice spans sculpture, drawing, collage, printmaking, painting, photography, video, performance, and poetry and is noteworthy for his characteristic use of language and distinctive wit. Featuring nearly 200 works dating from 1970 to the present, this much-anticipated retrospective—the first in the U.S.—provides audiences the opportunity to gain a deep understanding of Durham's richly rewarding work.

Jimmie Durham: At the Center of the World is organized by Anne Ellegood, senior curator, with MacKenzie Stevens, curatorial assistant.

Jimmie Durham: At the Center of the World is presented by

Taubman

Lead support for the exhibition is provided by the Henry Luce Foundation and The Andy Warhol Foundation for the Visual Arts.

Generous support is provided by Maggie Kayne and the National Endowment for the Arts.

Additional funding is provided by Lonti Ebers, The Ampersand Foundation / Jack Kirkland, and Adam Lindemann.

Selections from the Hammer Contemporary Collection: Liz Craft
January 14–April 30, 2017



Liz Craft, *Tree Lady*, 2008. Bronze, aventurine. 96 × 72 × 98 in. (243.8 × 182.9 × 248.9 cm). Hammer Museum, Los Angeles. Gift of Marianne Boesky.

Liz Craft (b. 1970, Los Angeles) creates sculptures with an absurd sense of humor. Her works have a surreal, cartoonish quality, recalling imagery from a dream, although they are rendered with realistic details in weighty materials such as bronze and steel. A lifetime Angeleno, Craft chooses subjects that oftentimes evoke the idiosyncrasies of Southern California, offering insights into our cultural landscape. For this exhibition, the Hammer Museum presents a small selection of works from the Hammer Contemporary Collection.

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

Living Apart Together: Recent Acquisitions
June 4–August 20, 2017



Sharon Lockhart, *Untitled*, 1997. Framed chromogenic print. 48 x 48 inches (122 x 122 cm). Hammer Museum, Los Angeles. Gift of Nancy Chaikin. © Sharon Lockhart. Courtesy the artist and Gladstone Gallery, New York and Brussels.”

In recent years the Hammer has reaffirmed its commitment to building a collection focused, in part, on the art of the past decade, with an emphasis on Los Angeles. Within the scope of its collecting, the Hammer seeks to narrate a history of the city’s artistic legacies and the relationships these have to the broader field of global contemporary art through a range a media, paying close attention to video and works on paper.

This exhibition highlights the ways in which the Hammer continues to build its collections—through generous gifts from donors and artists, as well as timely purchases initiated by the museum’s curators as a result of international travel and research into branches of new and emerging art. The dual nature of this approach provides the museum with a diverse range of holdings and opportunities such as these to display histories of recent artistic practice that are disparate, divergent, and reflective of the broader range of identities, disciplines, and forms that give shape to an idea of contemporary life.

Living Apart Together: Recent Acquisitions is organized by Aram Moshayedi, curator, with January Parkos Arnall, curatorial associate, Public Engagement.

Marisa Merz: The Sky Is a Great Space
June 4–August 20, 2017



Marisa Merz, *Living Sculpture*, 1966. Aluminum.
Installed dimensions variable. Tate, London.
Purchased with funds provided by an anonymous
donor 2009. Image ©Tate London, 2016.

Bringing together five decades of work—from her early Arte Povera experiments with nontraditional materials and processes, to the enigmatic heads and faces she created in the 1980s and 1990s, to more recent installations that balance intimacy with impressive scale—this exhibition explores the prodigious talent and influence of Marisa Merz (b. Turin, Italy, 1926). The Hammer Museum partners with the Metropolitan Museum of Art, New York, on this presentation of works by the Italian painter, sculptor, and installation artist, who was awarded the Golden Lion for lifetime achievement at the 2013 Venice Biennale. This survey is the first retrospective exhibition of the artist’s work in the United States and is accompanied by the first major monograph on her oeuvre to be published in English.

Marisa Merz: The Sky Is a Great Space is organized by the Hammer Museum, Los Angeles, and The Metropolitan Museum of Art, New York. The exhibition is curated by Connie Butler, Chief Curator, Hammer Museum, and Ian Alteveer, Associate Curator, Department of Modern and Contemporary Art, The Metropolitan Museum of Art.

Marisa Merz: The Sky Is a Great Space is made possible by Alice and Nahum Lainer.

Generous support is provided by Agnes Gund. Additional support is also provided by The Kaleta A. Doolin Foundation, Dori and Charles Mostov, and Cindy and Howard Rachofsky.

Support for both venues is provided by Glenstone Foundation.

Radical Women: Latin American Art, 1960-1985

September 15–December 31, 2017



Marie Orensanz (Argentina, 1936), *Limitada*, 1978. Photograph, edition 1 of 5. 13 3/4 x 19 11/16 in. (35 x 50 cm). Courtesy of the artist.

In a way that no other exhibition has done previously, *Radical Women: Latin American Art, 1960–1985* will give visibility to the artistic practices of women artists working in Latin America and US-born women artists of Latino heritage between 1960 and 1985—a key period in Latin American history and in the development of contemporary art. Fifteen countries will be represented in the exhibition by more than one hundred artists, with 260 works in photography, video, and other experimental mediums. Among the women included are emblematic figures such as **Lygia Pape**, **Ana Mendieta**, and **Marta Minujín** alongside lesser-known names such as the Cuban-born abstract artist **Zilia Sánchez**, the Colombian sculptor **Feliza Burzryn**, the New York-born Puerto Rican photographer **Sophie Rivera**, and the Argentine mixed-media artist **Margarita Paksá**. The artists featured in *Radical Women* have made extraordinary contributions to the field of contemporary art, but little scholarly attention has been devoted to situating their work within the social, cultural, and political contexts in which it was made. This groundbreaking exhibition will constitute the first genealogy of feminist and radical art practices in Latin America and their influence internationally, thereby addressing an art historical vacuum. *Radical Women* will also include a national and international tour, and a scholarly publication.

Radical Women: Latin American Art, 1960-1985 is organized by the Hammer Museum as part of the Getty's Pacific Standard Time: LA/LA initiative. Guest curated by Cecilia Fajardo-Hill and Andrea Giunta with Marcela Guerrero, curatorial fellow.

Radical Women: Latin American Art, 1960-1985 is overseen by Hammer chief curator Connie Butler.

Radical Women: Latin American Art, 1960-1985 is part of Pacific Standard Time: LA/LA, a far-reaching and ambitious exploration of Latin American and Latino art in dialogue with Los Angeles, taking place from September 2017 through January 2018 at more than 60 cultural institutions across Southern California.

Radical Women: Latin American Art, 1960-1985 is made possible with major grants from the Getty Foundation.

Generous support is provided by the Diane and Bruce Halle Foundation. Additional support is provided by Estrellita Brodsky and Betty Duker.



An initiative of The Getty
with arts institutions
across Southern California

Presenting Sponsors



OVERVIEW

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

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

Hammer Projects is made possible by a gift from Hope Warschaw and John Law. Generous support is also provided by Susan Bay Nimoy and Leonard Nimoy. Additional support is provided by Good Works Foundation and Laura Donnelley.

Simone Leigh
September 17, 2016–January 8, 2017



Simone Leigh, Installation View, Anatomy of Architecture Series, ADA A The Art Show, NY, March 2–6, 2016. Courtesy of the artist and Luhring Augustine, New York.

Working in ceramics, sculpture, video, installation, and social practice, Simone Leigh (b. 1967, Chicago) examines the construction of black female subjectivity and economies of self-preservation and exchange. Her practice considers a variety of sources, including ethnography, feminist discourse, folklore, and histories of political resistance. Leigh references vernacular visual traditions from the Caribbean, the American South, and the African continent, as well as the black diasporic experience dating from the Middle Passage to the present. Vessels, cowrie shells, busts, and huts are recurring forms, each making symbolic reference to the black body, offering Leigh a sustained temporal engagement with the formal—and gendered—history of ceramics and the cultural histories that each object represents. This is the artist's first solo museum exhibition in Los Angeles.

Hammer Projects: Simone Leigh is guest organized by Jamillah James, curator, Institute of Contemporary Art, Los Angeles, and former assistant curator, Hammer Museum.

Marwa Arsanios
September 17, 2016–January 8, 2017



Marwa Arsanios, Still from *Falling is not collapsing, falling is extending*, 2016. Digital video, color, sound. 22:34 min. Courtesy of the artist and Mor Charpentier, Paris.

Through architectural renderings and models, video, and topographic maps, the artist Marwa Arsanios (b. 1978, Washington, DC) addresses the changing landscape of Beirut, the city where she lives and works, which has been marked by the rapid development of its urban spaces and burdened by a recent garbage crisis. After the closure of Naameh landfill outside of the city in summer 2015, thousands of tons of garbage filled the streets of Beirut and Mount Lebanon, leading to public outcry and accusations of government corruption. Although the recent growth of art museums and other cultural institutions throughout the city, alongside a boom in commercial real estate development, has increased Beirut's international profile, a number of building projects remain fallow, and overflowing landfills threaten the city's environment and the health of its population. A new project by Arsanios speculates on these developments as part of ongoing issues in Beirut's history while pointing to the broader political, social, and cultural implications for Lebanon. This is the artist's first exhibition in Los Angeles.

Hammer Projects: Marwa Arsanios is organized by Aram Moshayedi, curator, with MacKenzie Stevens, curatorial assistant.

Hammer Projects: Marwa Arsanios is produced in association with Beirut Art Center, with additional support from Milk.

Nicolas Party
September 30, 2016–February 19, 2017



Nicolas Party, *Portrait*, 2015. Pastel on canvas. 66 15/16 × 59 1/16 in. (170 × 150 cm). Image courtesy of the artist; kaufmann repetto, Milan/New York; and The Modern Institute/Toby Webster, Ltd, Glasgow.

In his timeless, vibrant, and intentionally flat, graphic paintings and murals, Nicolas Party (b. 1980, Switzerland; lives in Brussels) revitalizes traditional genres such as still life, portraiture, and landscape. Art historical influences include medieval art as well as the late 19th-century painters Félix Vallotton and Ferdinand Hodler and the early 20th-century painter Balthus. John Armleder is one of his more contemporary influences, sharing his interest in the blurring of the lines between decoration and high art, which has been a persistent concern for Party as he wrestles with the limitations of painting and the weight of history. Party also considers the natural environment and the social context when conceiving his exuberant murals. A classically trained painter, he experiments with techniques such as fresco, gold leaf, and more recently, faux marble. He selects colors and animals for their symbolism and specific references. This is Party's debut exhibition in Los Angeles.

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

Kevin Beasley
January 21–April 23, 2017



Kevin Beasley, *Untitled (Crown)*, 2016. Resin, house dresses, kaftans. 68 × 98 × 29 in. (172.7 × 248.9 × 73.7 cm). Courtesy of the artist and Casey Kaplan, New York. Photo: Jean Vong.

The New York–based artist Kevin Beasley (b. 1985, Lynchburg, Virginia) imbues his sculptures with both personal associations and references to current events, social movements, and economic realities. Using resin and foam to give shape and solidity to soft materials such as T-shirts, house dresses, and bandannas, he gives his works a pronounced presence while also calling attention to what is absent. The remnants of bodies in the form of used clothing, or materials like acoustic foam panels, which give shape to the elusiveness of sound, are activated in a practice rooted in assemblage. Inspired by the Vault Gallery's arched ceiling's allusion to sacred architecture, the installation is a contemporary interpretation of Bernini's seventeenth-century Baroque altarpiece in Saint Peter's Basilica in Rome. Beasley replaces Saint Peter's chair with a wicker "peacock" chair of the type that became iconic after Black Panther Party founder Huey P. Newton was photographed seated in one holding a shotgun in one hand and a spear in the other. In Beasley's remix, two historical references are united to create an environment that is bold and lively while simultaneously ghostly and mournful.

Hammer Projects: Kevin Beasley is organized by Anne Ellegood, senior curator, with MacKenzie Stevens, curatorial assistant.

Simon Denny
January 21–April 23, 2017



Simon Denny with Linda Kantchev, *Blockchain company postage stamp designs: Ethereum*, 2016. Custom-designed postage stamps. 4 3/8 × 3 1/8 in. (11 × 8 cm). Image courtesy of the artist. Photo: Nick Ash.

The work of the New Zealand-born, Berlin-based artist Simon Denny is driven by the landscape of contemporary media culture. Considering the economic and social implications of recent information technologies, Denny’s research-based projects and exhibitions offer critical insight into the conditions of exchange and the production of knowledge in the digital world. Through a process that renders the immaterial flow of information into visible and tangible objects, Denny’s sculptural installations often approximate the visual language, style, and forms that are integral to the Internet and the culture that surrounds it. For the artist’s first solo presentation in Los Angeles, Denny presents a project based on the possibilities of blockchain—a technology that underlies the cryptocurrency bitcoin—and its potential applications in the future. Built around three real-world companies, Denny’s installation adopts the presentational mode of trade-fair information booths to convey the ethos and tenor of each vision for the future of blockchain.

Hammer Projects: Simon Denny is organized by Aram Moshayedi, curator, with Emily Gonzalez-Jarrett, curatorial associate.

Additional support is provided by the Decade Fund, and the David Teiger Curatorial Travel Fund.

ABOUT

The Hammer Museum at UCLA offers exhibitions and collections that span classic to contemporary art, as well as programs that spark meaningful encounters with art and ideas. Through a wide-ranging, international exhibition program and the biennial, *Made in L.A.*, the Hammer highlights contemporary art since the 1960s, especially the work of emerging and under recognized artists. The exhibitions, permanent collections, and nearly 300 public programs annually—including film screenings, lectures, symposia, readings, music performances, and workshops for families—are all free to the public.

ADMISSION

Admission to all exhibitions and programs at the Hammer Museum is free, made possible through the generosity of benefactors Erika J. Glazer and Brenda R. Potter.

HOURS

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

LOCATION/PARKING

Hammer Museum, 10899 Wilshire Boulevard at Westwood, Los Angeles.
Onsite parking \$6 (maximum 3 hours) or \$6 flat rate after 6 p.m.
Visit hammer.ucla.edu for details or call 310-443-7000.