

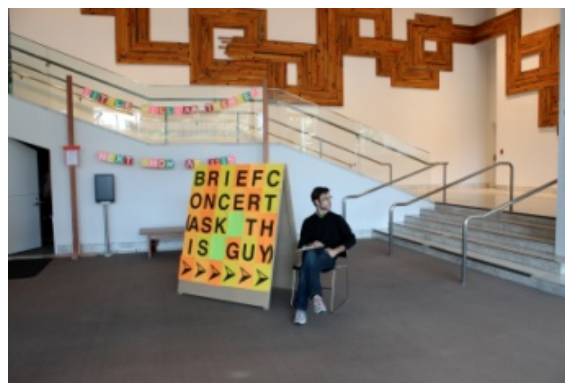
Public Engagement at the Hammer Museum

Complete Project List

2010

Machine Project, year-long residency: In 2010, Echo Park collective, Machine Project, became the first artists to explore the museum as Public Engagement Artists-in-Residence. While in residence at the Hammer, Machine Project produced more than seventy-five programs on site that examined and utilized nontraditional spaces, and investigated different ideas of audience, from intimate interactions to dispersed, ambient spatial pieces.

- *Fanfare:* Conceived by Chris Kallymer, visitors were given an option upon arriving at the museum to use the side of the stairs marked “Fanfare” or “No Fanfare.” For those who chose the former, Kallymer and two other musicians then played a short burst of music to accompany ascendance.
- *Mushroom Night:* Conceived by David Fenster, a series of mushroom-related events centered on the Lobby of the Hammer museum. A mycologist (mushroom expert), dancers, and enthusiasts gathered to compare specimens, view mushroom-related movies, and learn about fungi.
- *Foraging in Westwood:* Conceived by Mike Metzger, a group of 15 people were led through the streets, alleys, and public lands of Westwood village searching for edible plants with which to make a large wild salad.
- *Festival of New Music in the Little William,* a series of 19 micro-concerts commissioned by the museum from Chris Kallymer, and performed in the Hammer coat check closet. The series led to many concerts being recreated in other venues such as *FERMENT(cheese)* at the Berkeley Art Museum and *Closet Concerts* at Southern Exposure.
- *Live Personal Soundtrack:* Upon entering museum galleries, visitors were presented with the option of “checking out” musicians to follow them around an exhibition, playing live music that only that visitor could hear through headphones.
- *Valentines Song of Triumph or Heartbreak:* Conceived and performed by Emily Lacy, visitors to the museum were invited to sit for a private concert of somber love songs with an audience of only one.
- *Bamboo Workshop Weekend:* Mike Metzger led a two-day workshop on making things from bamboo. Participants created bamboo mats and cups all from sustainable, locally-harvested plants.





Museum in New York and titled *Dream-Over*.

- *Tablacentric*: Two performers invited visitors to learn and play pairs of table (bongo-like drums) in the lobby of the Hammer.

- *Overnight Dream-In*, done in connection with the Hammer's exhibition *The Red Book of C. G. Jung: Creation of a New Cosmology*, invited visitors to camp outdoors at the Hammer and collect any dreams that occurred during their stay. The evening included workshops, bedtime stories, and a waking concert in the morning. This project was later recreated at the Rubin

- *Giant Hand*: A signage idea conceived by Mark Allen, the giant six foot tall hand greeted visitors upon entering the museum's courtyard. Visitors were given a choice of several buttons to press, labeled bathroom, tickets, café, etc., and once selected the hand would point in the direction of that destination.
- *Hammer Pets*: Conceived by Hammer staff member, Margo Graxeda, Machine Project arranged a portrait session for pets belonging to Hammer employees.

- *Singing by Numbers*: The experimental microtonal women's choir, *Singing by Numbers*, explores the physics of sounds waves through voice. Led by Laura Steenberge and Catherine Lamb, the group performed in the Luisa Lambri galleries and conducted workshops utilizing new methods of teaching singing in harmony to the public.



- *Machine in Residence at the Office of Ann Philbin*: For one day, the entire ten person Machine Project staff took up residency in the office of Ann Philbin, the director of the Hammer Museum. Residency staff members were paired with Hammer staff to participate in engaging activities and competitions throughout the day.
- *Houseplant Vacation* was an installation on Lindbrook Terrace during which visitors were invited to bring their houseplants to the museum for a month-long cultural retreat. During the vacation, plants were treated to special programming including a reading by Laura Steenberge, an improvised sound work by Robert Crouch, and even a midnight screening of plant pornography, "Cinema Botanica," an original video work created by conceptual artist Jonathon Keats.
- *Staff Birthdays*: Mark Allen and Machine Project consultants created special birthday surprises for staff members that included music, poetry, or educational programs.

- *Dry Point Etching* was a series of workshops led by Maggie White that taught ten pre-registered students to etch using dry point method.
- *Sound piece for the Hammer Museum*, 2010, consisted of Ping-Pong tables that activated the museum's Lindbrook Terrace with people and the sound of balls hitting the tables. (The work was acquired by the museum and is often on view and available for play on the terrace.)



- *Annie Okay*, written and directed by Asher Hartman, was an original performance theater work combining abstract theater, comedy, and relational components, that probed the colonialist subtext of two of America's most beloved musicals, *Annie Get Your Gun*, and *The King and I*. The immersive theatrical work was performed throughout the Hammer Lobby and terraces by artists whose careers span performance, acting, composing, and directing,

- *Hammer Museum in Residence at Machine*: Mark Allen invited Hammer staff members to conceive and execute programming in the Machine Project space in Echo Park. Projects ranged from experimental music to craft demonstrations to filming of animation.
- *Needlepoint Therapy* engaged therapist Dr. Ellen Medway in providing private therapy sessions in the museum for a group of eight people. Therapy participants spent their hour in session also working on a specially designed needlepoint based on an image in the Museum's permanent collection. Dr. Medway also created *D.I.Y. Therapy + Needlepoint* kits for visitors to have a personal experience connecting craft and mental health.
- *Subtle Bodies*, conceived by Adam Overton, investigated subtle barely-noticed experiments in sound, movement, action, and energy within the public spaces of the Hammer Museum. Workshops, activities, rumors, performances, and occurrences were enacted by a variety of participating artists including Paige Tighe, Mariel Carranza, Elana Mann, and many more.
- Brody Condon's piece *LevelFive*, developed for the Hammer, was a participatory performance based on self-actualization seminars, a phenomenon that originated in the Bay Area in the early 1970s. The work activated multiple artists from Los Angeles's experimental performance community, and has since travelled to several performance festivals—most notably the AND Festival, Liverpool, UK.



- During *Enormous Microscopic Evening*, audience members inspected microscopic specimens from the museum and beyond in the Hammer galleries. The exploration was led by Philip Ross and his team and the examinations were projected live on a screen in the space.
- *everyone in a place*, another project conceived by Chris Kallmyer, involved outfitting visitors, guards, and staff with bells of various shapes and sizes that activated the museum's galleries with a cacophony of chimes. This work was recreated for the MCA Denver.
- Machine Project's residency culminated in a final text, "Machine Project Artist in Residence Report" that culled the experiences and projects from the perspectives of Machine Project Director Mark Allen and Curator of Public Engagement, Allison Agsten, including a roadmap for how the projects were produced and extensive interviews with artists and museum staff.

2011:



interaction experiment—that explored the notions of welcoming, hospitality, and etiquette.

- *Seeing Green* was Charles Long's interpretive piece for *All of This and Nothing*, the sixth Hammer Invitational exhibition. Long's project encouraged visitors to consider the works in the exhibition in different ways with a series of prompts stamped upon leaves, which visitors picked up at the exhibition entrance.
- *Greeting Committee*, by Los Angeles-based artist Ana Prvacki, was an intimate one-on-one relational work—part performance, part social interaction experiment—that explored the notions of welcoming, hospitality, and etiquette.
- Kate Pocrass utilized the fall 2011 Hammer *Calendar*, the museum's magazine, as an art space, debuting an insert in which she revealed little-known details of Hammer visitors and staff, glorifying the minutia that makes the museum what it is.
- An interpretation of David Kipen's Boyle Heights bookshop and lending library, Libros Schmibros, came to Westwood and to the Hammer. Libros Schmibros at the Hammer served as a space for guests to linger and engage with others in this community literary center.
- Lisa Anne Auerbach, working collaboratively with the museum's security personnel, re-envisioned the guard's uniforms for *United We Stand*. The new blazers reflected the guard's



experiences, emblazoned with sequin statements created by the guards.

2012

- Harrell Fletcher and Adam Moser developed *Yearbook*; a publication devoted to the museum's programs, staff, and visitors. With essays and documentation by UCLA students, *Yearbook* presented an academic year at the Hammer through the lens of a high school yearbook.
- *Soundmap*, the Made in L.A. biennial companion app, was a site-specific mobile audio experience designed for use while traveling to, from, and in between the three biennial venues. This app was an alternative to in-gallery interpretation, experimenting with different ways to deliver supplementary and didactic materials that address the conditions of this unique exhibition.
- *wild Up*, a 24-member experimental classical/contemporary ensemble comprised of Los Angeles musicians, was the museum's first orchestra-in-residence from July to December 2012. Exploring the Hammer as a site for musical experimentation, *wild Up* activated the soundscape of the museum, making visible the processes of on-site musical composition. The group engaged with an audience outside of the traditional concert setting by presenting performances, open rehearsals, chamber music as well as a series of public programs.



intended to be handled by visitors.

- In September, Jonathan Horowitz's *Your Land / My Land: Election '12* was installed in the lobby gallery. The piece, comprised of two televisions tuned to Fox News and MSNBC, served as a convening space where visitors from across the aisle watched and discussed the unfolding 2012 presidential election and its aftermath.

- In December 2012 the Hammer Museum's lobby gallery was transformed into *Game Room*, an installation of artist-made games that are

2013

- In March, Los Angeles artist Fritz Haeg worked in the museum lobby with volunteers and museum visitors to crochet discarded textiles into the traveling *Domestic Integrities* rug. A display of edibles, medicinals, and herbals fresh from his Los Angeles garden, including offerings of produce and herbal tea infusions, is presented on the rug. The project drew over 1500



visitors and delighted those who participated, growing the rug more than four feet in diameter in only four days.

- In April, Haruko Takeichi, Reiko Yamagata, and Ravi GuneWardena led a demonstration of the making of Sogetsu Ikebana. The workshop presented the a range of arrangements from a basic introductory work to "free-style" works using plants and flowers in both familiar and unconventional techniques. After the demonstration, the arrangements were place in various locations around the museum.



- Throughout the summer of 2013, Olga Koumoundouros hosted *Dream Home Resource Center*, her most recent investigation of home ownership, addressing the immateriality of real estate transactions and the shift from home as emblem of the American dream to house as commodity. During the course of the Lobby Gallery installation, housing specialists, activists, and

citizens invested in, and affected by, issues surrounding home ownership and the recent economic downturn set up temporary offices in the gallery. The experts offered practical insight on managing bankruptcy and foreclosure, while others with firsthand experiences of losing homes, shared personal stories.

- KCHUNG Radio; During their residency, KCHUNG radio, a creative hub of artists, musicians, philosophers, and tinkerers established in 2011 above a Pho restaurant in Los Angeles's Chinatown, will present the station's regular programming onsite as well as new programs developed specifically for the museum. Projects range from audio tours composed by KCHUNG to remixes of past Hammer programs. Other highlights include *Whisper Reports*, news flashes and interviews conducted in a museum whisper within the Hammer's spaces, and a regular *Lunchtime Disco* in the Hammer Lobby. The residency will culminate in an ode to old time radio with the *KCHUNG Mystery Play*.



2014



- Institute for Art and Olfaction; The Institute for Art and Olfaction transported museum visitors through olfactory sensation in *A Trip to Japan in Sixteen Minutes, Revisited*. The project constitutes a contemporary interpretation of early 20th-century aesthete Sadakichi Hartmann's infamous scent concert. An original sound track with electronic and live foley elements was designed to elucidate a

modern version of Hartmann's original narrative. As designed by Hartmann, the narrative was broken into six segments, each accompanied by an original scent composition made by a contemporary perfumer, released into the room through a reconstruction of Hartmann's own scent propagation mechanism.

- **The Industry:** In conjunction with the Los Angeles Philharmonic's Minimalist Jukebox festival, The Industry, Los Angeles' widely-acclaimed experimental opera company, presented an exuberant visualization of Terry Riley's seminal minimalist composition, *In C*. Artistic Director Yuval Sharon's conceptualization included icons of everyday life in LA—undulating inflatable figures similar to those adorning car dealerships and other businesses—that transformed the museum's courtyard into a wildly kinetic environment, while singers and musicians delivered an epic four-hour performance. With the outdoor space as the permeable set for *In C*, the audience was able to fully immerse in this landmark performance.



- **Ari Bhöd:** In the fall of 2014 the Hammer welcomed over 5,000 visitors in a span of two weeks to observe the creation of a lavish, sacred sand mandala by four Tibetan Buddhist monks. In order to offer a fully immersive experience for visitors, the Lobby Gallery was instilled with the essence of a Buddhist temple through sumptuous wall color, decor and Tibetan song. The mandala composed during this presentation represented the celestial home of Chenrezig, the Buddha of Compassion; the lamas believe that the space and the viewers were imbued with greater compassion because of exposure to the work. The final day drew nearly 900 visitors as the entire display was swept away in an elaborate dissolution ceremony. Afterwards, the public was invited to accompany the lamas to the ocean as they released the sands in a final display of impermanence. The entire process was live-streamed on the new Hammer web site and a time-lapse video of the event was created.

- **Art + Practice:** In 2014, the Hammer was awarded a major grant from the James Irvine Foundation to forge a Public Engagement partnership with Art+Practice Foundation (A+P), a new art and social service organization in Leimert Park created by artist Mark Bradford, philanthropist and collector Eileen Harris Norton, and social activist Allan DiCastro. Through fall 2016, the Hammer will collaborate with A+P to develop and present exhibitions and multi-disciplinary public programs taking place on the A+P campus. Museum staff is also working closely with the A+P team to support the development of this new, community-based



organization, offering mentorship in all aspects of operating an arts nonprofit—from communications strategy to exhibitions budgeting. This project creates a new model for collaborative, offsite arts programming while also increasing arts access and engagement for residents of Leimert Park and surrounding neighborhoods.

2015

- *Hammer Projects: Lauren Bon and Metabolic Studio*, on display March 7-May 10, 2015, features *The Catch* (2015), an immersive sound work that forecasts the aural and visual reverberations of an enormous water wheel that Bon and the Studio are also developing. This installation, created with both the Sonics and Optics Divisions of Metabolic Studio, an arm of Bon's art practice, coincides with the Hammer's year of water programming, *The Next Wave*, and the groundbreaking of the water wheel project adjacent to the LA River, Downtown, later in 2015.
- Open Rehearsal: Claire Chase, *Cerchio Tagliato dei Suoni*: Following the popularity of *Open Rehearsals on Gold Stage*, part of the *Made in LA 2014* contribution by James Kidd Studio, the Public Engagement department will collaborate with the Center for the Art of Performance at UCLA to offer rehearsal space in advance of a much-anticipated performance by MacArthur award-winning flutist and cultural activist, Claire Chase. In preparation for her April 4th performance in Shoenberg Hall of the immersive 70-minute *Cerchio Tagliato dei Suoni* (Cutting the Circle of Sounds) by Salvatore Sciarrino, composed for four flute soloists and a mass of flute "migranti," Chase will coordinate a rehearsal of over 100 flutists of all ages and levels of proficiency at the Hammer. The rehearsals will allow the Public Engagement department to offer an unprecedented glimpse into the artistic working process and the development of this immense performative work.
- **Pedro Reyes, *The People's United Nations***: Taking place over the course of two days, May 2nd and 3rd, 2015, *The People's United Nations*, 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* 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.

Ongoing



- Mitra Manesh—a mindfulness instructor who first worked with the Hammer in Ana Prvacki's *Greeting Committee*—leads *Contemplative Art Viewing*, a quarterly mindful art-viewing experience that focuses on the suspension of judgment and creating an opportunity for art, artist, and the viewer to be considered anew.

- David Kipen and Colleen Jaurretche return quarterly with *Libros Schmibros Book*

Club, to build on and expend the community relationships the bookshop established during their 2011 residency. Kipen and Jaurretche lead convenings focused on books related to museum programs.

- Public Engagement Gallery Talks: These brief gallery talks aim to provide an opportunity for the audience to glean a unique perspective on the works on view at the Hammer through the artists themselves and also via speakers who are connected to the art in sometimes unusual ways. The department has organized talks by Diane Madden, Associate Artistic Director of the Trisha Brown Dance Company who talked about the *Floor of the Forest* installation at the Hammer and artist Edgar Arceneaux who talked about his piece in the exhibition *Selections from the Grunwald Center and Hammer Contemporary Collections*. In May, Katie Grinnan personally addressed her work, *Mirage*, then installed in the Lobby Gallery. 2013 talks included Rev. Dan Justin, who works in a church designed by A. Quincy Jones, Scott Flax, the colorist hired to consult on the paint colors of the walls of the exhibition, *Richard Artschwager!*, and Dr. Eric Vilain, a physician and expert on intersexuality to illuminate biographical aspects of the artist's life that were highlighted in *Forrest Bess: Seeing Things Invisible*. Recent talks have included William Wells, founding director of Townhouse Gallery in Cairo, Egypt, on Judith Barry's ...*Cairo Stories* as well as Jamie Cantor, the chef who made the gingerbread for Nayland Blake's life-size gingerbread house, *Feeder 2*, both works were part of the exhibition *Take It or Leave It: Institution, Image, Ideology*.