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Valentine's Day at the Hammer Museum
Dirty Looks: Long Distance Love Affairs
Tuesday, February 14, 8pm – Free Admission



Left-right: Jonesy. *Beauty Must Suffer*, 2010. DV, color, sound. 5 min. Michael Robinson. *These Hammers Don't Hurt Us*, 2010. DV, color, sound. 13 min.

Los Angeles—This Valentine's Day the Hammer Museum is proud to present **Dirty Looks: Long Distance Love Affairs at 8pm. Admission is free.** *Dirty Looks* is a New York-based roaming screening series, a salon of influences, and an open platform for inquiry, discussion, and debate. This program is a love letter passionately proposing the curious coupling of East Coast and L.A. queer experimental filmmakers of yesterday and today. Expect obsession, permuted notions of sex, and violent whimsy. Curated by **Darin Klein** and **Bradford Nordeen**, and featuring work by **Cecilia Dougherty**, **Deanna Erdmann**, **Rhys Ernst**, **Glen Fogel**, **Mariah Garnett**, **Jonesy**, **Dani Leventhal**, **Charles Ludlam**, **Narcissister**, **Luther Price**, and **Michael Robinson**. Deanna Erdmann, Rhys Ernst, Mariah Garnett, Jonesy, and Narcissister will participate in a post-screening discussion and take questions from the audience. Cash bar at 7pm, screening at 8pm.

About the artists

Cecilia Dougherty works in video and photography. She has been making experimental videos since 1985, and her themes have been largely about psychology, language, sexuality, outsider interpretations of popular culture, and everyday life. Her videos have screened extensively in the U.S. and abroad, with works ranging from essay to documentary to narrative and video installation.

Deanna Erdmann produces work that traverses the terrain of queered bodies and classed Americana, of interiors and exteriors, and manifests from a desire to investigate and complicate these categories. Erdmann has shown widely throughout California and has contributed her photography to numerous publications, including *The Advocate*. She is currently the lead photographer at a non-profit arts center in Los Angeles that works to mentor youth in the arts.

Rhys Ernst creates stylistic character-driven personal dramas, focusing on story rather than identity, and places queer and transgendered characters into larger narratives. His film, *The Drive North*, earned international recognition, screening in over thirty film festivals and winning numerous awards. Ernst has worked in television production, for MTV, HBO, and LOGO. He recently wrote and directed the short film *The Thing*, selected for Sundance Film Festival, 2012. Ernst lives in Los Angeles.

Glen Fogel studied film and cultural studies at McGill University in Montreal before moving in 1998 to New York. His work has been included in numerous exhibitions, including the 2002 Whitney Biennial. A frequent collaborator, he directed the 2005 music video for Antony and the Johnsons' song "Hope There's Someone."

Mariah Garnett has worked as a commercial and music video director since graduating from Brown University in 2003. Among others, her clients have included Sleater Kinney, Mark Ronson, Sam Sparro, Mika Miko, Trident, PeTA and Converse. Until 2007 Garnett worked as a team with Molly Schiot as the directorial duo Molly and Mariah, represented by @radical.media. She lives and works in Los Angeles and has shown work in festivals and galleries worldwide.

Jonesy is an artist and experimental filmmaker from Los Angeles. In the 1990s, Jonesy was a member of the seminal homocore band Fagbash. He has shown his animated films at the Oberhausen Film Festival, Outfest LA, Mix NYC, Image+Nation Montreal, Pink Screens Festival in Brussels, Belgium and at Basso in Berlin, Germany.

Dani Leventhal produces video diaries that capture the banal and the horrific to reveal the transcendent beauty and pain of daily life. Leventhal has received the Visual Arts Award from the Astraea Lesbian Foundation for Justice and the Wexner Center for the Arts Capital R Award. She lives and works in Brooklyn, NY.

Charles Ludlam founded the Ridiculous Theatrical Company, at the age of twenty-four, writing, directing, and performing in almost every production for the next two decades, often with Everett Quinton, his life partner and muse, by his side. Renowned for drag, high comedy, melodrama, satire, precise literary references, gender politics, sexual frolic, and a multitude of acting styles, the Ridiculous Theater guaranteed a kind of biting humor that could both sting and tickle. His many plays include *Turds in Hell*, *Der Ring Gott Farblonjet*, a riff on Wagner's *Ring Cycle*, *Bluebeard*, and his most popular play, *The Mystery of Irma Vep*.

Narcissister is a Brooklyn-based artist and performer. Her formative training took place at the Alvin Ailey American Dance Center. In addition to performance work, Narcissister does collage, sculpture, video art, and photography. Narcissister has also worked extensively as a commercial artist, designing window displays and working as a stylist and art director.

Luther Price is an experimental filmmaker whose work has been widely screened in the U.S. and Europe, at such venues as the Museum of Modern Art, the Whitney Museum of American Art, and the San Francisco Cinematheque. His films, shot primarily on Super 8mm, often include controversial subject matter, found footage, the artist performing in a variety of personae, and physical interventions into the actual material of the film, sometimes incorporating live performance.

Michael Robinson has screened work in both solo and group shows at a variety of festivals, cinematheques and galleries including the New York Film Festival, the London Film Festival, Sundance, Anthology Film Archives, Viennale, Cinematexas, The Wexner Center for the Arts, Tate Modern, and

MoMA P.S.1. He was listed as one of the top ten avant-garde filmmakers of the 2000s by *Film Comment* magazine.

ALL HAMMER PUBLIC PROGRAMS ARE FREE. Hammer members receive priority seating, subject to availability. Reservations not accepted, RSVPs not required. Parking is available under the museum for \$3 after 6:00pm.

Public programs are made possible by Hammer Members and the generosity of Susan Bay Nimoy and Leonard Nimoy, Bronya and Andrew Galef, Good Works Foundation and Laura Donnelley, and an anonymous donor.

ABOUT THE HAMMER MUSEUM

The Hammer Museum, a public arts unit of the University of California, Los Angeles, is dedicated to exploring the diversity of artistic expression through the ages. Its collections, exhibitions, and programs span the classic to the cutting-edge in art, architecture, and design, recognizing that artists play a crucial role in all aspects of culture and society.

The museum houses the Armand Hammer Collection of Old Master, Impressionist, and Post-Impressionist paintings and the Armand Hammer Daumier and Contemporaries Collection. The Hammer's newest collection, the Hammer Contemporary Collection, is highlighted by works on paper, particularly drawings and photographs from Southern California. 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 management of the Franklin D. Murphy Sculpture Garden on the UCLA campus.

The Hammer presents major single-artist and thematic exhibitions of historical and contemporary art. It also presents approximately ten Hammer Projects exhibitions each year, providing international and local artists with a laboratory-like environment to create new work or to present existing work in a new context.

As a cultural center, the Hammer offers a diverse range of free public programs throughout the year, including lectures, readings, symposia, film screenings, and music performances. The Hammer's Billy Wilder Theater houses these widely acclaimed public programs and is the new home of the UCLA Film & Television Archive's renowned cinematheque.

HAMMER MUSEUM INFORMATION

For current program and exhibition information call **310-443-7000** or visit **www.hammer.ucla.edu**.

Hours: Tuesday, Wednesday, Friday, Saturday, 11am – 7pm; Thursday, 11am – 9 pm; Sunday, 11am – 5 pm; closed Mondays, July 4, Thanksgiving, Christmas, and New Year's Day.

Admission: \$10 for adults; \$5 for seniors (65+) and UCLA Alumni Association members; free for Museum members, students with identification, UCLA faculty/staff, military personnel, veterans, and visitors 17 and under. The Museum is free on Thursdays for all visitors. Public programs are always free.

Location/Parking: The Hammer is located at 10899 Wilshire Boulevard, at Westwood Boulevard. Parking is available under the Museum. Rate is \$3 for three hours with Museum validation. Bicycles park free.

Hammer Museum Tours: For group tour reservations and information, call 310-443-7041.