look thru!
DIRECTORS MESSAGE

As the calendar turns over from 2019 to 2020, never has the Hammer’s imperative “to build a more just world” felt more urgent. In the aftermath of the impeachment hearings, the presidential election lies ahead and the global climate crisis is upon us. Holding firm to facts, actively participating in the democratic process, and taking action are critical for all of us in 2020. I am proud of the programs and exhibitions here at the Hammer that bring clarity, perspective, and purpose to our understanding of the many issues we all face.

To that end, I am honored to say that the Hammer will be a voting center in the Democratic primaries. As you may have read, the process for voting in California has changed: regardless of where you live in Los Angeles, you can vote at any voting center—polls will be open over multiple days. For the upcoming primary, polls will be open at the Hammer from February 29 to March 3.

We also continue to hold our renowned Hammer Forum series and the popular Constitution Happy Hour. In February, to celebrate the close of the week of art fairs, I hope you’ll join us for Panic Party—a Sunday tea dance party aimed to raise awareness of the climate crisis and the ways we can be active around it. We can tackle serious issues and still have fun while we do it!

On the exhibition front, our season kicks off in February with a major survey of Paul McCarthy’s drawings—the first significant exhibition in the United States of this important facet of McCarthy’s practice. The exhibition is organized by the Hammer’s Robert Sons Curator Aram Moshayedi and chief curator Connie Butler. Also on view will be Tishan Hsu: Liquid Circuit, highlighting more than three decades of this New York–based artist’s prescient sculptures, which powerfully resonate in our current information age. Organized by SculptureCenter in New York, the Hammer’s presentation is organized by Aram Moshayedi. I am also pleased for the Hammer to once again collaborate with Art + Practice in the form of the exhibition Collective Constellation: Selections from The Eileen Harris Norton Collection, organized by Hammer associate curator Erin Christovale and on view in Art + Practice’s Leimert Park space.

This season we also highlight UCLA’s Centennial with a special exhibition that is the result of a collaboration across disciplines at the university. Inside the Mask highlights extraordinary objects from the collection of the Fowler Museum and is co-organized by acclaimed theater director and UCLA professor Peter Sellars, and Hammer curator Allegra Pesenti.

As we head into the new year, I am pleased to welcome Larry Jackson, global creative director of Apple Music, to our Board of Directors; as well as two new members of our Board of Overseers, art collector and philanthropist Carla Emil and cohead of the Motion Picture Group at Creative Artists Agency and collector Joel Lubin. Larry, Carla, and Joel will join our other board members to guide the museum and its collections into another exciting year.

Finally, I want to acknowledge the passing of someone who has been incredibly important to the Hammer for many, many years. Ron Watson was a longtime librarian at UCLA who was a fixture at nearly every Hammer program and exhibition over the last decade. If you’ve ever been to a program, you probably saw him in his midnight blue velvet smoking jacket, seated right up front. Ron was the ultimate Hammer visitor: culturally omnivorous and curious, constantly open to new perspectives and ideas, and ready to learn about artists or ideas he may not have been familiar with. He developed deep friendships with many of our staff, including me. His interest and enthusiasm were so palpable that we often would think of him when planning new programs—what would Ron think of this? He was a valued member of our family and we will miss him.

We wish a happy and healthy new year to everyone.

Ann Philbin
Director
Hammer Partners with The Huntington for Made in L.A. 2020: a version

The Hammer has announced a new partnership with The Huntington Library, Art Museum, and Botanical Gardens for Made in L.A. 2020: a version. Opening June 7 and running through August 30; the fifth edition of the Hammer’s acclaimed biennial will take place at both institutions. Co-curated by Tunisian-French writer and curator Myriam Boï Siala and Los Angeles–based curator Lauren Meckler, with the Hammer’s Ikeshu K. Onyewuenyi as assistant curator for performance, Made in L.A. 2020 will debut new installations, videos, films, sculptures, performances, and paintings from Los Angeles–based artists, many commissioned specifically for the exhibition.

Made in L.A. 2020: a version is presented by Bank of America. The exhibition is made possible in part by the Mohn Family Foundation and members of the Hammer Circle. Major support is provided by Bill Hair, Mark Sandelson and Nirvana Bravo, Darren Star, The Fran and Ray Stark Foundation, and VIA Art Fund. The exhibition is made possible in part by the Mohn Family Foundation and the Huntington for Curatorial Excellence by the Center for Curatorial Studies at Bard College, which recognizes a curator whose contributions have shaped the way we conceive of exhibition making today. Curator Erin Christovale has been named one of four recipients of the 2020 New Leadership Award by ArtTable, which recognizes women for their early career accomplishments and distinguished service in the visual arts community.

New Book Showcases Mohn Award Winner Lauren Halsey

The Hammer will soon release a monograph featuring the work of Los Angeles–based artist Lauren Halsey, who received the Mohn Award for her contribution to Made in L.A. 2018. Given in conjunction with the museum’s biennial since 2012, the $100,000 award remains among the largest international art prizes and includes the publication of a monograph. The award—and along with career achievement and public recognition awards—is funded through the generosity of philanthropists and art collectors Jarl and Pamela Mohn and the Mohn Family Foundation. Available at the Hammer Store or at online at store.hammer.ucla.edu ($35).

Two Artists Begin Residencies in 2020

Christodoulos Panayiotou and Simone Forti

Two Artists Begin Residencies in 2020: Christodoulos Panayiotou’s practice focuses on uncovering hidden narratives in the visual and material records of history and time. In his recent research, the Cypriot artist explores traditions of iconography and iconoclasm. During the residency he will explore parallel traditions relating to the icon and the aniconic as inscribed in the cinema industry and the fabric of Los Angeles. The Los Angeles–based artist, dancer, choreographer, and writer Simone Forti has since the 1960s created performances, drawings, films, videos, photographs, installations, and texts that underscore her role in the histories of postmodern dance and Minimalism. For her residency, Forti will host a series of public workshops at the museum. Read more on page 18.

The Hammer Museum’s Artist Residency Program is supported by Susan Bay Nimoy and Leonard Nimoy, with an additional gift from Zenas Hucheson.

Hammer Curators Receive Awards

Deputy director of curatorial affairs Cynthia Burleigh was appointed Chevalier in the Order of Arts and Letters by the French Ministry of Culture in recognition of her achievements in fostering bonds between French and US cultural institutions through numerous Hammer exhibitions featuring French artists. Chief curator Connie Butler was named the 2020 recipient of the Audrey Ermas Award for Curatorial Excellence by the Center for Curatorial Studies at Bard College, which recognizes a curator whose contributions have shaped the way we conceive of exhibition making today. Curator Erin Christovale has been named one of four recipients of the 2020 New Leadership Award by ArtTable, which recognizes women for their early career accomplishments and distinguished service in the visual arts community.

Hammer Collaborates on UCLA Collections Exhibition

An exhibition opening April 2020 at the Fowler Museum will share the diverse collections of UCLA as never before. Led by the Fowler in partnership with the Hammer Museum and the UCLA Library along with 11 campus units that together care for close to 14 million objects, The Map and the Territory: 100 Years of Collecting at UCLA will illuminate new narratives and engage with issues related to collecting. The exhibition will be accompanied by an undergraduate course, K-12 outreach, cross-campus public programming, and digital resources linking the collections.

Collective Constellation: Art + Practice and Hammer Highlight Women Artists

From February 8 to August 1, 2020, the Hammer copresents an exhibition at Art + Practice showcasing works by an intergenerational group of women of color. Collective Constellation: Selections from The Eileen Harris Norton Collection features painting, printmaking, sculpture, video, and installation by artists including Amy Sherald, The Eileen Harris Norton Collection, Shirin Neshat. Drawn from texts that underscore her role in the histories of postmodern dance and iconoclasm. During the residency he will explore parallel traditions relating to the icon and the aniconic as inscribed in the cinema industry and the fabric of Los Angeles. The Los Angeles–based artist, dancer, choreographer, and writer Simone Forti has since the 1960s created performances, drawings, films, videos, photographs, installations, and texts that underscore her role in the histories of postmodern dance and Minimalism. For her residency, Forti will host a series of public workshops at the museum. Read more on page 18.

The Hammer Museum’s Artist Residency Program is supported by Susan Bay Nimoy and Leonard Nimoy, with an additional gift from Zenas Hucheson.
Recent Acquisitions

Recent acquisitions have added a diverse array of works on paper, including the Swiss engraver Christian von Meichl’s Comte de Madame Langhan (Tomb of Madame Langhan, ca. 1780–1800); a rare monoprint and engraving by the French nineteenth-century landscape artist Adolphe Appian; Odilon Redon’s lithograph Et le chercheur était à la recherche infinie (And the Searcher Was Engaged in an Infinite Search, 1886); Max Ernst’s etching Correspondances dangereuses (Dangerous Correspondences, 1947); a paper silhouette self-portrait, dated 1966, by the Swiss experimental artist André Thomkins; a set of three lithographs by Charles Gaines titled Color Regression #1, #2, and #3 (1980); and The Fog (2018), an aquatint by Mary Weatherford. The Grunwald is also the recipient of a portrait of Margo Leavin in watercolor by Delia Brown, Untitled (Upstairs) (2003), gifted by Nancy and Myron Levin in honor of Margo Leavin; and 8 (million tons of plastic that go into the sea each year) (2018), a lithograph by Hayal Pozanti, gifted by Stanley and Ronda Breitbard. We are indebted to these donors for their contributions and support of the Grunwald Center and the collection.

Hammer Contemporary Collection

The Hammer Contemporary Collection continues to grow through the generosity of our many supporters and friends. As we renovate and expand our gallery spaces, it is gratifying to be able to share more of our collection with the many audiences who visit the museum. The Hammer Board of Overseers supports our focus on emerging artists, primarily filling in Los Angeles histories of art since the 1960s while treating these as a nexus through which we collect an international network of historically important artists.

Most recently we purchased Roger Ailes: A Retrospective in Context (1992/2011/2018) by Lincoln Tobier, which allowed us to complete this important mixed-media installation. A searing political work of the 1960s while treating these as a nexus through which we collect an international network of historically important artists.

Recent gifts include three significant works by Llyn Foulkes from Elliot Leonard and Roger Litz: a major painting titled Portrait of D. W. Griffith (1962) and two 1964 works on paper, Letter to Paul Hefferton and Untitled, deepen our holdings of this important Los Angeles artist whose 2013 retrospective was organized by the Hammer. Bill Block donated a painting by Matt Connors titled Blue Paper Gate (2019), which is the first work by the artist to enter the museum’s collection. Thanks go to Alan Herriott and Curt Shepard for the gift of Untitled (Ghost Stories) (1992) by Larry Johnson. New Board of Overseers member Carla Emil and her husband Rich Silverstein generously donated Gillian Wearing’s photograph Me as Warhol in Drag with Scar (2010). We thank Terry Myers for his gift of Deborah Kass’s painting Four Barbaras (1992, from the Jewish Jackie series). The collection continues to benefit from gifts by artists, and Mark Veraboff gave us SECRET SPELL: 2010 (2010).

Our works-on-paper collection continues to grow through generous gifts and funded purchases of art. Thanks to Buddy Taub Foundation and Dennis and Jill Roach, we purchased a beautiful drawing by Los Angeles artist Lenore Tawney. Through the ongoing generosity of Larry and Susan Marx we were able to add two historically significant drawings from 1976 and 1996 by Bay Area artist Roy De Forest. Brice Marden’s ink drawing Revisio n Story 8/5 Stones 1 (2004–7); and Judy Chicago’s important early pencil drawing Study for Fresno Fan (1970). The Marxes also funded the purchase of a conceptual work by Bonh Vo, Commissioned Garden, a proposal to be activated at a future point in the form of a garden comprised of flowers and plants that were catalogued by 19th century French missionaries in Southern Asia and later imported to Europe and North America.

Grunwald Center for the Graphic Arts

The Grunwald Center for the Graphic Arts recently acquired a diverse array of works on paper, including the Swiss engraver Christian von Meichl’s Comte de Madame Langhan (Tomb of Madame Langhan, ca. 1780–1800); a rare monoprint and engraving by the French nineteenth-century landscape artist Adolphe Appian; Odilon Redon’s lithograph Et le chercheur était à la recherche infinie (And the Searcher Was Engaged in an Infinite Search, 1886); Max Ernst’s etching Correspondances dangereuses (Dangerous Correspondences, 1947); a paper silhouette self-portrait, dated 1966, by the Swiss experimental artist André Thomkins; a set of three lithographs by Charles Gaines titled Color Regression #1, #2, and #3 (1980); and The Fog (2018), an aquatint by Mary Weatherford. The Grunwald is also the recipient of a portrait of Margo Leavin in watercolor by Delia Brown, Untitled (Upstairs) (2003), gifted by Nancy and Myron Levin in honor of Margo Leavin; and 8 (million tons of plastic that go into the sea each year) (2018), a lithograph by Hayal Pozanti, gifted by Stanley and Ronda Breitbard. We are indebted to these donors for their contributions and support of the Grunwald Center and the collection.

Left:

Right (top):

Right (bottom):
The first comprehensive survey in the United States of drawings and works on paper by the Los Angeles–based artist Paul McCarthy (b. 1945, Salt Lake City), Paul McCarthy: Head Space, Drawings 1963–2019 reveals a rarely examined aspect of the artist’s oeuvre. Produced in thematic cycles, McCarthy’s drawings share the same visual language as the artist’s sculptural and performance works, addressing themes of violence, humor, death, sex, and politics, and featuring extensive art historical and pop-cultural references. By presenting his expansive career of more than five decades through the focused lens of drawing, the exhibition offers a greater understanding of this influential artist and social commentator.

Paul McCarthy: Head Space, Drawings 1963–2019 features 600 works on paper selected from McCarthy’s prolific output. The works incorporate and utilize a variety of mediums, including charcoal, graphite, ink, marker, and collage, as well as more unorthodox materials such as ketchup and peanut butter. A consummate and accomplished draftsman, McCarthy approaches his daily drawing practice as a way of thinking—a blueprint for projects and a tool to flesh out complex ideas. Since the 1970s, McCarthy has also incorporated drawing into his performances, implementing it as part of an action and often drawing in character. In recent years, this practice of drawing in character has become central to his large-scale video performance projects, such as WS White Snow (2012–13), CSSC Coach Stage Coach (2017), and NV Night Vater (2019–20). In a process McCarthy terms “Life Drawing, Drawing Sessions” the artist and his actors produce drawings in costume among the props and simulacra of his film sets. These works bring together the materials and crude gestures that have been present in the artist’s work for the greater part of his career.

Paul McCarthy: Head Space, Drawings 1963–2019 is organized by Aram Moshayedi, Robert Soros Curator, and Connie Butler, chief curator, with Ikechukwu Onyewuenyi, curatorial assistant, and Nicholas Barlow, curatorial assistant.

Major funding for the exhibition and catalogue is provided by Hauser & Wirth. Generous support is provided by the Nicolas Berggruen Charitable Foundation and Maurice Marciano, with additional contributions from Bill Block, Peder Lund, and an anonymous donor. Special thanks are extended to the Hammer Global Council and the artists who contributed to the Hammer Artist Fund.

Opening Celebration
SATURDAY, FEBRUARY 1, 9–11PM
Cash bars, dancing, food trucks, and live DJ. Open to the public. RSVP: hammer.ucla.edu/winterparty20

Hammer Member Friends & Family Preview
SATURDAY, FEBRUARY 1, 11AM–2PM
Members can bring up to four guests for free coffee, pastries, and a sneak peek at Paul McCarthy: Head Space, Drawings 1963–2019 before it opens to the public. RSVP: membership@hammer.ucla.edu.
PAUL MCCARTHY SCREENINGS

Black and White III and Color Compilation
THURSDAY, FEBRUARY 6, 7:30PM
Presenting two collections of the artist’s earliest video works, Black and White III and Color Compilation, this program showcases McCarthy’s interests in Structuralist film and foundational experiments in performance for the camera. An in-person introduction by artist Barbara T. Smith precedes the screening. Find a full list of films at hammer.ucla.edu. ([Black and White III (Ma Bell; Face Painting—Floor, White Line; Spitting—While holding the camera; Spinning, short version; Whipping the Wall with Paint; Basement Tapes: Up Down Penis Show, Zippedy Do Dance, Ice Riley Slobber, Pipe Shadow, Upside Down Spitting “Bz”; Semen Drawing, Spitting on the Camera Lens, Upside Down Pipe; Whipping a Wall and a Window with Paint; Spit Dick 1; Karen Ketchup Dream 1; Spit Dick 2; Prasing, Microphone: Ass End 1; Ass End II, 1971–75], dir. Paul McCarthy, 78 min. Color Compilation [Heinz Ketchup Sauce; Glass; Basement Clown; Rattle Head; Mother/Father; Slapper; Spit Smear Face], 1974–75, dir. Paul McCarthy, 46 min.)

Bossy Burger, Heidi, and Painter
THURSDAY, MARCH 19, 7:30PM

CSSC Coach Stage Stage Coach and DADDA Donald and Daisy Duck Adventure
THURSDAY, APRIL 23, 7:30PM
Two recent, large-scale projects codirected by Paul McCarthy and his son Damon McCarthy, CSSC and DADDA offer distorted and exaggerated versions of the Western film genre, which subvert the strategies and formal language of commercial filmmaking. An in-person introduction by artist Nathaniel Mellors precedes the screening. ([CSSC Coach Stage Stage Coach, 2017, dir. Paul McCarthy and Damon McCarthy, 92 min.; DADDA Donald and Daisy Duck Adventure, 2018, dir. Paul McCarthy and Damon McCarthy, 94 min.)
For the last four decades, Tishan Hsu (b. 1951, Boston) has poignantly considered the impact of technology and artificial intelligence on the body and the human condition. *Tishan Hsu: Liquid Circuit* is the New York–based artist’s first museum survey exhibition in the United States. Bringing together roughly 30 key sculptures, wall reliefs, drawings, and media works from 1980 to 2005, the show demonstrates a specific period in Hsu’s prophetic practice. Trained as an architect at the Massachusetts Institute of Technology, Hsu embraced an idiosyncratic materiality, informed equally by his education and the budding 1980s East Village scene in New York. The exhibition showcases his architectonic paintings and sculptures from the 1980s, which consider the materiality of the image in the ever-expanding digital landscape, as well as his experiments in Photoshop, which mark some of the earliest instances of an artist using the software. *Tishan Hsu: Liquid Circuit* reintroduces the work of this visionary artist to a contemporary audience that has finally caught up with the issues he began to address more than 30 years ago.

*Tishan Hsu: Liquid Circuit* is organized by SculptureCenter, New York and is curated by Sohrab Moohebbi, curator. The Hammer Museum’s presentation is organized by Aram Moshayedi, Robert Soros Curator, with Nicholas Barlow, curatorial assistant.

Lead underwriting of SculptureCenter’s presentation of *Tishan Hsu: Liquid Circuit* is provided by Richard Chang / Domus Collection.

Support for *Tishan Hsu: Liquid Circuit* is provided by Stephen Cheng and Empty Gallery. SculptureCenter’s Exhibition Fund is supported by the Kraus Family Foundation and Toby Devan Lewis. The Hammer’s presentation of the exhibition is supported by Karyn Kohl and Silas Dilworth. Media sponsorship is provided by KCRW 88.9.

Related Programs

Curator Walk-through

SUNDAY, JANUARY 26, 1PM

Aram Moshayedi, Robert Soros Curator, leads a walk-through of the exhibition.

Tours

SATURDAYS, FEBRUARY 1, 15 & 29, MARCH 14, APRIL 4 & 18, 1PM

Educators lead tours of the exhibition.

Los educadores del Museo Hammer guiarán una visita en español el 22 de marzo.
Central American masks found new forms in the centuries after the Conquest in sacred festivals and ritual dances. These holy instruments of survival represent, conceal, and transfigure double identities and double lives, speaking to layered political and spiritual realities. Central Americans are fleeing spectacular US-backed governments, extortion from departed and exported gangs, the collapse of neoliberal economic policies, and the worst gender-based violence in the world. Trapped and caged along the southern US border or living precariously at constant risk of deportation, new resistance fighters and new immigrants find existence inside the mask a daily reality.

Inside the Mask reimagines the museum as without walls, as a place of community, encounter, and exchange between musicians and activists, dancers and organizers. Artists, asylum seekers and advocates, friends and families are proposing new choreographies and improvisations of sanctuary and solidarity. Looking with our own eyes through the masks, we begin to see new histories, dreams, nightmares, and prayers.

Inside the Mask is presented by the Hammer Museum in partnership with the Fowler Museum at UCLA and curated by UCLA graduate students Juan Francisco Cristalí, Jolina Espinoza, Lauren Robert, Natalie Kamigan, Chase Nunan, Farrah O’Shea, Jeremy Perez, Lili Raygoza, Ryan Rockmore, V. Santé, Sin Fronteras 1312, Brisa Chase Niesner, Farrah O'Shea, Jeremy Peretz, Lili Raygoza, Cristobal, Julie Gaynes, Laurel Hubert, Natalie Kamaji, and organizers. Artists, asylum seekers and advocates, friends and families are proposing new choreographies and improvisations of sanctuary and solidarity. Looking with our own eyes through the masks, we begin to see new histories, dreams, nightmares, and prayers.

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This exhibition celebrates the UCLA Centennial and features masks from the collection of the Fowler Museum at UCLA.

Lead funding for Inside the Mask is provided by the Steinhauser Greenberg Exhibition Fund, with additional support from Jennifer Simchowitz.

Hammmer Presents

Mayan Danza del Venado
Saturday, February 15, 7PM
A sacred Mayan deer dance is offered by the Maya-Quiche group Danza Maya Alipat Tecum, in which the deer step forward to offer their flesh so that humans can live.

Screenings

Sleep Dealer
Wednesday, February 15, 7:30PM
An inventive commentary on borders and privatization, this sci-fi thriller follows a Mexican factory worker whose labor is outsourced into virtual reality. Q&A with director Alex Rivera and UC San Diego professor Curtis Marez follows. (2008, dir. Alex Rivera, 90 min.)

Workshop

Transformative Justice Ritual
Co-presented with Familia: Trans Queer Liberation Movement
Tuesday, March 10, 7:30PM
Healing justice organizer Mariella Saba leads a transformative justice workshop for all ages and experience levels.

Screenings

Revolutionary Medicine
Tuesday, March 24, 7:30PM
Can a solar-powered hospital in rural Honduras provide a global model for health care? This is the story of how and why the Garifuna Hospital provides free patient care to the entire community. (2019, dir. Beth Geppa and Jesse Freeston, Spanish with English subtitles, 40 min.)

Screenings

Maxima
Tuesday, March 31, 7:30PM
Follow indigenous-Farmer-turned-water-activist Mátima Acuña’s global fight to protect Peruvian land, water supply, and indigenous people from environmental destruction. (2019, dir. Claudia Sparrow, 88 min.)

Hammmer Presents

The Wanaragua Dance of the Garifuna
Sunday, April 5, 7PM
The Wanaragua ritual reenacts and extends the anti-colonial resistance of the Garifuna people of Central America through vivid regalia, singing, dancing, drumming, and masks.

Screenings

500 Years: Life in Resistance
Wednesday, April 15, 7:30PM
Taking the perspective of Guatemala’s majority-indigenous Mayan population, this documentary tells a sweeping story of genocide. (2017, dir. Pamela Yates, 106 min.)

Talks

Manlio Argueta
Tuesday, April 21, 7:30PM
Acclaimed Salvadoran public intellectual, poet, novelist, and critic Manlio Argueta is introduced by poet and UCLA ethnic studies professor Karina Almá.

Talks

Art, Politics & US Central American Artists
Thursday, April 30, 7:30PM
Art historian Kathy Corcoran moderates a conversation on the diasporic experience and the role of artists in the current political climate with three US-based Central American artists, including muralist Alicia Sius, whose work is featured in the exhibition.

See related Hammer Forums on page 24.
More details at hammer.ucla.edu.
Nowhere Better than This Place

November 23, 2019–February 9, 2020

Nowhere Better than This Place explores the wayward lives embodied by artworks in the Hammer Contemporary Collection. Representing a range of media, the objects on view challenge assumptions about their own material, permanence, provenance, and authorship. Featuring works by Rebeca Morales, Gala Porras-Kim, and Analia Saban, as well as a generous loan of the work of Felix Gonzalez-Torres, this exhibition explores the radical potential offered by fluid, rebellious, and migratory bodies.

Nowhere Better than This Place is organized by Vanessa Arizmendi, curatorial assistant, with Connie Butler, chief curator.

Ja’Tovia Gary
February 2–May 17, 2020

Filmed on location in Harlem, New York, and in Claude Monet’s historic gardens in Giverny, France, THE GIVERNY SUITE is a multi-textured cinematic poem that meditates on the safety and bodily autonomy of Black women. Ja’Tovia Gary (b. 1984, Dallas) unleashes an arsenal of techniques and materials, including direct animation on archival 16mm film, woman-on-the-street interviews, and montage editing, to explore the creative virtuosity of Black femme performance figures while interrogating the histories of those bodies as spaces of forced labor and commodified production.

Hammer Projects: Ja’Tovia Gary is organized by Erin Christovale, associate curator, with Vanessa Arizmendi, curatorial assistant.

See related screening on page 29

Leonardo Drew
December 21, 2019–May 10, 2020

Leonardo Drew (b. 1961, Tallahassee, Florida) creates complex sculptural works that hover between order and chaos. Assembling and reworking large accumulations of raw material, Drew transforms his heavily referential materials—wood, scrap metal, cotton—into choreographed arrays of color and form. For the Hammer’s lobby wall, Drew reworks a recent piece made from roofing, wood, and sandpaper. Evocative of the cycle of decay and erosion characteristic of any densely urban environment, the monumental arrangement draws a physical connection with the viewer as it invades and recedes in and out of our field of vision.

Hammer Projects: Leonardo Drew is organized by Connie Butler, chief curator.

This exhibition is made possible, in part, by Pamela Joyner.
ARTIST RESIDENCY

PUBLIC ENGAGEMENT

SIMONE FORTI
Saturday, February 22 & March 28, 11am–2pm
Sunday, April 26, 11am–2pm

As part of an eight-month residency at the Hammer, Los Angeles–based artist, dancer, and choreographer Simone Forti hosts a series of intimate Logomotion Workshops that address the relationship between language and movement. Space is limited. More dates to be announced. RSVP at hammer.ucla.edu.

Logomotion Workshop

Thinking as feeling the dynamics of events.
Finding the right word for a thought that could be said this way or that way.
Running full out.
Quietly writing in a room full of people quietly writing.

There will be generic movement warm-ups and language warm-ups such as interviewing each other. By bringing movement and language, spoken and written, into the same workshop, movement and language will share the moment, hardly knowing which is which.

Open to all levels of experience, you will need your notebook or laptop and comfortable clothing.

TASHI WADA
Thursday–Sunday, April 9–12

The New York–based magazine and editorial collective Triple Canopy concludes its Public Engagement residency at the Hammer with a performance-installation by the composer and musician Tashi Wada. As the culminating project, Wada creates a long-form work for the Steinway Spirio, a new high-resolution player piano, that explores how our ability to listen has changed with the development of new technologies. The player piano will play the composition during public museum hours, with occasional live performances by musicians including Wada. Visit the Hammer website for performance details.

This Public Engagement project is organized by Nika Chilewich, curatorial assistant.

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.
CONVERSATIONS

Reimagining Myths for Our World
Peter Sellsars and Matthew Aucoin
Copresented with the L.A. Opera
TUESDAY, FEBRUARY 4, 7:30PM
Director Peter Sellsars and fellow MacArthur genius Matthew Aucoin join forces for a conversation about the ongoing relevance of myths in our world. What do these ancient stories reveal about our psyches, why do artists in many fields continue to find themselves drawn to mythological source material, and what must they do to reimagine this material for our time? In conjunction with Eurydice

Change Gamers
Patrick Jagoda & Ashlyn Sparrow
THURSDAY, MARCH 5, 7:30 PM
Can games can create deep and meaningful stories about the human condition? Game Changer Chicago Design Lab is an interdisciplinary collaboration that creates digital stories and games about health and social justice issues. Cofounder Patrick Jagoda, an associate professor of English and cinema and media studies at the University of Chicago, joins Game Changer learning technology director Ashlyn Sparrow to discuss the lab’s innovative—and effective—approach.

CONVERSATIONS

From Generosity to Justice
Darren Walker & Ai-jen Poo
THURSDAY, MARCH 12, 7:30PM
Ford Foundation president Darren Walker joins Ai-jen Poo, labor activist and director of the National Domestic Workers Alliance, to discuss the future of environmental justice.

TALKS

How to Be an Antiracist
Ibram X. Kendi
WEDNESDAY, JANUARY 8, 7:30PM
Guggenheim Fellow and National Book Award winner Ibram X. Kendi reenergizes and reshapes the conversation about racial justice. In his 2019 memoir, How to Be an Antiracist, he weaves together an electrifying combination of ethics, history, law, and science—including the story of his own awakening to antiracism—bringing it all together as “a confessional of self-examination that may, in fact, be our best chance to free ourselves from our national nightmare” (Jeffrey Stewart).

Election Meltdown
Richard L. Hasen & Kristen Clarke
WEDNESDAY, FEBRUARY 26, 7:30PM

UCLA DEPARTMENT OF ART LECTURES

Suné Woods
THURSDAY, JANUARY 16, 7:30PM
L.A.-based artist Suné Woods works in video installation, photography, and collage. She has participated in residencies at Headlands Center for the Arts, Vermont Studio Center, Center for Photography at Woodstock, and Light Work, and is a recipient of the Visions from the New California initiative, the John Gutmann Photography Fellowship Award, and the Baum Award for an Emerging American Photographer. Her work was included in the Hammer 2018 Made in L.A. biennial.

Patty Chang
THURSDAY, APRIL 9, 7:30PM
L.A.-based artist Patty Chang works in performance, video, writing, and installation. Her work has been exhibited at the Museum of Modern Art, New York; the Solomon R. Guggenheim Museum, New York; the New Museum, New York; BAK, Basis voor actuele Kunst, Utrecht, the Netherlands; Fri Art Fribourg, Switzerland; Centre for Chinese Contemporary Art, Manchester, England; the Museum of Contemporary Art Chicago; the M+ Museum, Hong Kong; the San Francisco Museum of Modern Art; and the Moderna Museet, Stockholm.
January
8 WED 7:30PM (P. 21)
TALKS
How to Be an Antiracist: Ibram X. Kendi
9 THU 7:30PM (P. 30)
PUBLIC PARTY
Winter Opening Celebration
2 SUN 11AM (P. 37)
HAMMER KIDS | FAMILY FICKS
National Pressure
2 SUN 11AM & NOON (P. 36)
HAMMER KIDS
Gallery Games
14 TUE 7:30PM (P. 26)
READINGS
Glenn O’Brian: Intelligence for Dummies
15 WED 7:30PM (P. 32)
EURYVOICE | SCREENINGS
Block Orpheus
16 THU 7:30PM (P. 21)
TALKS
| UCLA DEPT OF ART LECTURES
Sund Woods
21 THU 7:30PM (P. 2)
READINGS | SOME FAVORITE WRITERS
Tobias Wolff
23 THU 7:30PM (P. 32)
EURYVOICE | HAMMER PRESENTS
Samuel Beckett’s Quot I and Quot II
25 SAT 2PM & 4PM (P. 32)
EURYVOICE | HAMMER PRESENTS
Samuel Beckett’s Quot I and Quot II
26 SUN 11AM (P. 37)
HAMMER KIDS | B26LA | HAMMER
How to Build Words and Conquer Worlds
26 SUN 1PM (P. 13)
TISHIAN HUG | CURATOR WALK-THROUGH
Aram Meshayedi
26 SUN 2PM (P. 27)
READINGS | POETRY
Jorje Graham
26 THU 7:30PM (P. 32)
EURYVOICE | SCREENINGS
Kandis Williams’s Eurofyc
29 WED 7:30PM (P. 24)
HAMMER FORUM
Impeachment: What Just Happened?
30 THU 6PM (P. 25)
HAMMER PRESENTS
Constitution Happy Hour
February
1 SAT 8–11PM (P. 9)
PUBLI...
Impeachment: What Just Happened?

WEDNESDAY, JANUARY 29, 7:30PM
For only the third time in US history, the president has been impeached and faces possible conviction and removal from office. What were the arguments for and against impeachment? Which party and candidates stand to gain or lose the most? Loyola Law School professor Jessica Levinson and political science professor Michael A. Genovese, author of How Trump Governs: An Assessment and a Prognosis, join moderator Shaniqua McClendon, political director for Crooked Media.

The How and Why of Political Advertising

THURSDAY, FEBRUARY 13, 7:30PM
How does campaign spending work and why are political ads effective? Does this advertising distort our electoral and political processes? How does social media change the way we get campaign information? LMU professor Fernando Guerra and campaign strategist John Thomas join moderator and Loyola Law School professor Jessica Levinson to break down the politics and law behind campaign spending and advertising. The panel will discuss whether this spending distorts our elections, how social media changes elections, and what we will be voting on in March.

Family Separation and Detention at the Border

TUESDAY, MARCH 17, 7:30PM
The separation of migrant children and parents in for-profit detention centers on the southern US border is a source of outrage nationally and worldwide. Despite legal challenges and district court rulings by US judges, and the deaths of children in custody, the Trump administration intends to expand the program. Leisy Abrego, UCLA professor of Chicano/o and Central American studies, moderates a panel of scholars and activists. In conjunction with Inside the Mask

Indigenous Women in US Detention on the Border

Cinco de Mayo with the UCLA American Indian Studies Center and the Promise Institute for Human Rights
TUESDAY, APRIL 7, 7:30PM
Indigenous women migrants from Central America and Mexico face harrowing experiences of violence before, during, and after their migration to the United States. UCLA Law professor Joseph Berra moderates a conversation with UCLA professor Shannon Speed and social anthropologist and journalist Irma Alicia Velásquez Nimatuj (Maya K’iche’), a leading advocate for recognition and respect for Indigenous cultures. In conjunction with Inside the Mask

For Freedoms—A national platform and collective for creative citizenship and discourse founded by artists Hank Willis Thomas and Eric Gottesman—presents The For Freedoms Congress, a first-of-its-kind convening of artists, academic and cultural institutions, and social justice organizations. From February 28 to March 1, 2020, in Los Angeles, a select group of artists will work with and inspire For Freedoms inviteses and partners to create plans to supercharge civic engagement in their communities leading up to the 2020 presidential election. The resulting conversations will set the foundation for For Freedoms’s next campaign.

Events will be hosted between the Hammer Museum, The Museum of Contemporary Art, Japanese American National Museum, Crenshaw Dairy Mart, and other local arts institutions. Museum visitors and the general public will have opportunities throughout the weekend to join in a variety of programs. Visit forfreedoms.org for a schedule of public events.
Some Favorite Writers

READINGS
Readings are followed by discussion with author and UCLA professor Mona Simpson, who organizes this series. Supported in part by the UCLA Department of English and the Friends of English.

Tobias Wolff
TUESDAY, JANUARY 21, 7:30PM
One of America’s preeminent writers, Tobias Wolff is the author of the memoir This Boy’s Life, and Young Pharaoh’s Army, the novels The Barracks Thief and Old School, and the short-story collections In the Garden of the North American Martyrs, Back in the World, The Night in Question, and Our Story Begins. Honors include the PEN/Malamud Award, the Rea Award, the Los Angeles Times Book Prize, and the PEN/Faulkner Award. His work appears regularly in the New Yorker, The Atlantic, and Harper’s.

Jamaica Kincaid
TUESDAY, FEBRUARY 25, 7:30PM
Internationally acclaimed American writer Jamaica Kincaid’s essays, stories, and novels are evocative portrayals of family relationships and her native Antigua. After leaving Antigua at age 16, she became a staff writer at the New Yorker in 1976. Her books include the short-story collection At the Bottom of the River; the novels Annie John, Lucy, and The Autobiography of My Mother; the three-part essay A Small Place; and the nonfiction book My Brother. Her most recent book is the novel See Now Then.

Lewis Hyde
TUESDAY, APRIL 14, 7:30PM
“One of our true superstars of nonfiction” (David Foster Wallace), Lewis Hyde is a poet, essayist, translator, and cultural critic. His most recent book, A Primer for Forgetting, explores the many situations—in myth, personal psychology, politics, art, and spiritual life—in which forgetfulness is more useful than memory. Hyde is a MacArthur Fellow, a trustee of the MacDowell Colony, and a founding director of the Creative Capital Foundation.

Glenn O’Brien: Intelligence for Dummies
TUESDAY, JANUARY 14, 7:30PM
An all-star lineup reads from the recently released Intelligence for Dummies: Essays and Other Collected Writings by Glenn O’Brien (1947–2017), an influential writer and editor who captured cultural life in the United States over four decades of commentary on music, art, politics, fashion, and advertising. Following readings by writer Ernest Hardy, author Jonathan Lethem, designer Andy Spade, and art journalist Linda Yablonsky, the latter will be joined by Michael Zilka, the publisher of the book, for a conversation and Q&A.

Jorie Graham
SUNDAY, JANUARY 26, 2PM
Jorie Graham has authored numerous poetry collections, one of which won the 1996 Pulitzer Prize for poetry. Her many honors include a MacArthur Fellowship and the Morten Dauwen Zabel Award from the American Academy of Arts and Letters. She has taught at the Iowa Writers’ Workshop and is currently the Boylston Professor of Rhetoric and Oratory at Harvard University.

Joy Harjo
THURSDAY, FEBRUARY 27, 7:30PM
US Poet Laureate Joy Harjo, the first Native American to hold the title, has authored nine books of poetry. She is the recipient of the PEN America Literary Award for creative nonfiction, the American Book Award, the Ruth Lilly Prize from the Poetry Foundation for lifetime achievement, the Wallace Stevens Award from the Academy of American Poets, and a Guggenheim Fellowship. Harjo also performs on the saxophone internationally, solo and with her band, the Arrow Dynamics.

Ishion Hutchinson
THURSDAY, APRIL 2, 7:30PM
Ishion Hutchinson was born in Port Antonio, Jamaica. He is the author of two poetry collections, Far District and the “ragged and fiercely beautiful” (NPR) House of Lords and Commons. He has received the National Book Critics Circle Award for poetry, a Guggenheim Fellowship, and the Whiting Award. He teaches writing at Cornell and is a contributing editor to the literary journals The Common and Tongue: A Journal of Writing & Art.

Vijay Seshadri
THURSDAY, APRIL 16, 7:30PM
Vijay Seshadri is the author of three collections of poetry: 3 Sections, which was awarded the 2014 Pulitzer Prize, The Long Meadow, which won the James Laughlin Award, and Wild Kingdom. His poems, essays, and reviews have appeared in The Nation, the New Yorker, the Paris Review, the New York Times Book Review, and several anthologies. He is the new poetry editor for the Paris Review and teaches at Sarah Lawrence.

Glenn O’Brien
TUESDAY, JANUARY 14, 7:30PM
An all-star lineup reads from the recently released Intelligence for Dummies: Essays and Other Collected Writings by Glenn O’Brien (1947–2017), an influential writer and editor who captured cultural life in the United States over four decades of commentary on music, art, politics, fashion, and advertising. Following readings by writer Ernest Hardy, author Jonathan Lethem, designer Andy Spade, and art journalist Linda Yablonsky, the latter will be joined by Michael Zilka, the publisher of the book, for a conversation and Q&A.
SCREENINGS

The Poetic Vision of Barry Jenkins
One of the most important in contemporary cinema, Barry Jenkins's filmography depicts Black life with artistic and intellectual rigor, drawing inspiration from global masters such as Claire Denis, Wong Kar-Wai, and Charles Burnett. Organized by and featuring discussions with writer Ernest Hardy.

Medicine for Melancholy
WEDNESDAY, FEBRUARY 5, 7:30PM
A one-night stand between social activist Micah and affluent professional Joanne becomes complicated when the two spend the following day together, exploring their identities as twenty-something African Americans with different political and philosophical worldviews. Barry Jenkins’s first feature is gorgeous meditation on race, class, and identity, set against the backdrop of a dreamy, monochromatic San Francisco. (2008, dir. Barry Jenkins, 88 min.)

Moonlight
FRIDAY, FEBRUARY 14, 7:30PM
Barry Jenkins’s Academy Award–winning film follows Chiron from childhood to adulthood in Miami. The film offers a poetic exploration of a young man’s sexual and racial identity, a meditation on contemporary Black life, and “an act of resistance against a system that traffics in degrading, offensive images of black masculinity” (Manohla Dargis). (2016, dir. Barry Jenkins, 111 min.)

If Beale Street Could Talk
TUESDAY, FEBRUARY 18, 7:30PM
Based on James Baldwin’s penultimate novel, If Beale Street Could Talk follows the friendship and romance of Fonny and Tish, whose lives are upended when Fonny is arrested and convicted for a crime he did not commit. Barry Jenkins’s follow-up to Moonlight is both a love story and a moving portrait of two Black families in civil rights–era Harlem. (2018, dir. Barry Jenkins, 119 min.)

WEDNESDAY, MARCH 11, 7:30PM
In dialogue with Hammer Projects: Ja’Tovia Gary, which features THE GIVERNY SUITE, this screening of short films situates Gary’s work in the context of Black women’s experimental films across a 25-year period. By gathering video, photos, sound clips, and printed media, these filmmakers give an account of what gendered blackness feels like in North America and the UK. Artist and scholar Ayanna Dozier joins Gary for a post-screening discussion and Q&A.

Intertextuality: Performance/Subjectivity in Experimental Shorts
WEDNESDAY, MARCH 11, 7:30PM
In dialogue with Hammer Projects: Ja’Tovia Gary, which features THE GIVERNY SUITE, this screening of short films situates Gary’s work in the context of Black women’s experimental films across a 25-year period. By gathering video, photos, sound clips, and printed media, these filmmakers give an account of what gendered blackness feels like in North America and the UK. Artist and scholar Ayanna Dozier joins Gary for a post-screening discussion and Q&A.

Exhibition Related Screenings

Paul McCarthy Screenings

Inside the Mask Screenings
See page 15 for screenings in conjunction with the exhibition Inside the Mask.

UCLA Film & Television Archive
The Archive presents classic film and independent cinema every weekend at the Hammer. Archive tickets are $9 general admission and free for UCLA students. Visit cinema.ucla.edu for a full schedule.
Mayo Thompson
Corky’s Debt to His Father
THURSDAY, JANUARY 9, 7:30PM
In a rare live show, Mayo Thompson—musician, artist, and a founder of Red Krail—performs the entirety of his acclaimed album Corky’s Debt to His Father, recorded and released in 1970 on the independent label Texas Revolution. This performance is one of only three occasions in which the full album has been performed live, and the first time in Los Angeles.

In Remembrance:
Classical Music by Armenian Composers
WEDNESDAY, APRIL 22, 7:30PM
Copresented by the UCLA Herb Alpert School of Music
Celebrate Armenia’s rich musical history with performances of works by four of the greatest Armenian composers of the 20th century—Komitas Vardapet, Aram Khachaturian, Tigran Mansurian, and Alexander Arutiunian. Enjoy an evening of performances by the UCLA VEM Ensemble, featuring mezzo-soprano Danielle Segan, the VEM String Quartet, and special guest tenor Thomas Seger. Introduced by the director of the UCLA Armenian Music Program, violinist, and UCLA music professor Movses Pogossian.

Art + Feminism
Wikipedia Edit-a-Thon
SUNDAY, MARCH 29, NOON–5PM
Copresented with East of Borneo
Learn to create and edit Wikipedia articles at this annual worldwide edit-a-thon, focusing on Women+Film+Media to close the gender gap. Training sessions for beginners will take place at noon and 3 p.m.—all you need is a laptop.

Open Projector Night with the Sklar Brothers
WEDNESDAY, APRIL 29, 7:30PM
You supply the film. We supply the popcorn. We’ll screen any film under 10 minutes for our raucous, irreverent audience and comedian emcees the Sklar Brothers. Sign-ups are first come, first served, between 6:30 and 7:30 p.m. Bring a sense of humor, and be prepared for cheers and jeers. Visit hammer.ucla.edu for submission details.

Flux
WEDNESDAY, MARCH 18, 7:30PM
The Flux screening series celebrates outstanding short films and music videos from around the globe with wildly inventive filmmaker presentations and performances. flux.net

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STUDENTS

Hammer Study Hall
SUNDAY, MARCH 15, 11AM–5PM
Get your study on at this quarterly finals week event. Study at the Hammer with free wifi, snacks, soothing music, and art breaks.

Arts Party
FRIDAY, APRIL 17, 7–10PM
Join fellow college students from across Southern California for artist-led workshops, music, and after-hours access to the galleries. This annual gathering is organized by the Hammer Student Association.

SCREENINGS

Black Orpheus
WEDNESDAY, JANUARY 15, 7:30PM
Black Orpheus (Orfeu Negro), winner of the 1960 Academy Award for Best Foreign Language Film, reimagines the Greek myth of Orpheus and Eurydice in a favela in Rio de Janeiro during Carnivale. Based on the stage play Orfeu da Conceição by Vinicius de Moraes, the film features a celebrated bossa nova soundtrack by Antônio Carlos Jobim and Luiz Bonfá. (1959, dir. Marcel Camus, 107 min.)

Hammer Presents
Samuel Beckett’s Quad I and Quad II
Copresented with the UCLA Department of Theater
THURSDAY, JANUARY 23, 7:30PM
SATURDAY, JANUARY 25, 2PM AND 4PM
Samuel Beckett's rarely performed Quad I and Quad II, here directed by Michael Hackett, represent the playwright’s distillation of the human journey through an interplay of sound, light, and movement. The movements of its four hooded figures embody a progression toward the separation of the conscious and unconscious minds.

Kandis Williams’s Eurydice
TUESDAY, JANUARY 28, 7:30PM
Artist Kandis Williams hosts a screening of her Eurydice performance project. Followed by a conversation between Williams and musician Alex Zhang Hungtai.

CONVERSATIONS

Reimagining Myths for Our World: Peter Sellars & Matthew Aucoin
TUESDAY, FEBRUARY 4, 7:30PM
Director Peter Sellars and composer Matthew Aucoin in conversation. See page 20 for details.

Euridice Found
Join or renew your membership today at hammer.ucla.edu/join or 310-443-7050.

Hammer members fuel the creation of landmark shows like the upcoming Made in L.A. 2020 and cutting-edge programs that offer timely and meaningful insight into the pressing issues of our time. All of it is free and accessible to everyone. Become a member today.

Events for Members

Exhibition Preview: Tishan Hsu: Liquid Circuit
SATURDAY, JANUARY 25
Meet visionary artist Tishan Hsu and explore the exhibition Liquid Circuit with Aram Moshayedi, Robert Soros Curator, before it opens to the public. The show is Hsu’s first US museum survey, and the tour is a perfect opportunity to ask the artist about his work and practice. A light breakfast from the museum’s restaurant, Audrey, will be offered before the tour. This event is exclusive to Hammer Fellows, Patrons, and Champions.

THURSDAY, APRIL 16
Join us for a walk-through of the exhibitions Paul McCarthy: Head Space, Drawings 1963–2019 and Tishan Hsu: Liquid Circuit led by Connie Butler, chief curator, and Aram Moshayedi, Robert Soros Curator. Followed by cocktails and snacks at Audrey, the museum’s restaurant. This event is exclusive to Immerse members and above.

Members

How will you build a more just world in 2020?
Hammer members fuel the creation of landmark shows like the upcoming Made in L.A. 2020 and cutting-edge programs that offer timely and meaningful insight into the pressing issues of our time. All of it is free and accessible to everyone. Become a member today.

Three Easy Ways to Join
Visit the Hammer, call 310-443-7050, or go online at hammer.ucla.edu/join.

Winter 2020
LUNCHTIME ART TALKS

Lunchtime Art Talks take place every Wednesday at 12:30 p.m. The Hammer’s curatorial department leads free and insightful 15-minute discussions about works of art currently on view or from museum collections.

January 8
Albrecht Dürer
The Landscape with the Cannon, 1518
*Synthia Burlingham

January 15
Félix González-Torres
"Untitled", 1989–90
*Vanessa Arizmendi

February 12
Ja'Tovia Gary
THE GIVERNY SUITE, 2019
*Claire Dilworth

February 19
Inside the Mask
*Alegra Pesenti

March 11
Rembrandt van Rijn
Juno, ca. 1662–65
*Matthieu Vahanian

March 18
Tishan Hsu
Vertical Ooze, 1987
*Nika Chilewich

March 25
Ralph Eugene Meatyard
Lucyville Crier and Her 15 Year Old Son’s Friend, 1970–71
*Nicholas Barlow

April 1
Lorna Simpson
Backdrops Circa 1940s, 1999
*Claire Dilworth

April 8
Anaïs Sabin
Pitted Red Sheet, 2011
*Nika Chilewich

April 15
Tishan Hsu
Autopsy, 1988
*Aram Moshayedi

April 22
Anya Gallaccio
Unfold, 2000
*Matthieu Vahanian

April 29
Tishan Hsu
Virtual Flow, 1990–2018
*Erin Christovale

TOURS
Curator Walk-throughs
Tishan Hsu: Liquid Circuit
SUNDAY, JANUARY 12, 1PM
With Aram Moshayedi, Robert Soros Curator

Paul McCarthy: Head Space, Drawings
1963–2019
SUNDAY, FEBRUARY 23, 1PM
Connie Butler, chief curator, and Aram Moshayedi, Robert Soros Curator

Artist Walk-throughs
Paul McCarthy: Headspace, Drawings, 1963–2019

*Carrie Mabry
THU, MARCH 26, 6PM

Exhibition Tours
SATURDAYS, FEBRUARY 8–MARCH 7, MARCH 28–APRIL 25, 1PM
Educators lead tours of Paul McCarthy: Head Space, Drawings 1963–2019 and Tishan Hsu: Liquid Circuit; see exhibition pages for details. Tours of the Armand Hammer Collection will take place on January 5, 12, 19 & 26.

Los educadores del Museo Hammer guiarán visitas en español una de Paul McCarthy: Head Space, Drawings 1963–2019 el 11 de abril y una de Tishan Hsu: Liquid Circuit el 22 de marzo.

Art in Conversation
SUNDAYS, 1PM
Educators lead 30-minute talks about connections and comparisons between two works of art.

Group Tours
The Hammer offers private tours for groups and a variety of options for classes K–12. Guided and self-guided groups of 10 or more require reservations. Call 310-443-7041 or visit hammer.ucla.edu/visit/tours.
Hammer Kids is made possible through the generosity of the Anthony & Jeanne Pritzker Family Foundation. Hammer Kids also receives support from friends of the Hammer Museum’s Kids Art Museum Project (K.A.M.P.), an annual family fundraiser. Additional funding is provided by The Rosalinde and Arthur Gilbert Foundation, GROW @ Annenberg, and The Winnick Family Foundation.

### Gallery Games
**SUNDAY, JANUARY 12, 11AM & NOON**
SUNDAY, MARCH 15, 11AM & NOON
RECOMMENDED FOR AGES 7+
These 45-minute guided sessions combine family-friendly tours with easy-to-play games.

### Art without Walls
**Wear Your True Self**
Copresented by the Felipe de Neve Branch of the Los Angeles Public Library
*SUNDAY, JANUARY 26, 11AM & NOON (HATNER)
RECOMMENDED FOR AGES 8–14**

### Pop-up Studio
**Old Stuff for a New Painting**
**SUNDAY, FEBRUARY 15, 11AM–1PM**
RECOMMENDED FOR AGES 5+

### Family Flicks
**Coppesented by the UCLA Film & Television Archive**
**SUNDAY, MARCH 29, 11AM**
RECOMMENDED FOR AGES 6+

### National Treasure
**SUNDAY, JANUARY 12, 11AM**
RECOMMENDED FOR AGES 9+

### Heidi
**SUNDAY, MARCH 29, 11AM**
RECOMMENDED FOR AGES 6+

### Free Willy
**SUNDAY, APRIL 5, 11AM**
RECOMMENDED FOR AGES 6+

### Build Words and Conquer Worlds
**SUNDAY, JANUARY 26, 11AM**
RECOMMENDED FOR AGES 8–14

### Imagine Possible Futures
**SUNDAY, APRIL 19, 11AM–1PM**
Copresented by Safe Place for Youth

How do you imagine the world to change in the future? What objects from the past or present would you keep? What would you reimagine? Use found materials to create sculptures that imagine possible futures with teaching artist and Emerging Museum Education Fellow Weiwen Balter. This drop-in workshop is inspired by the exhibition Tishan Hsu: Liquid Circuit.

### Innovative Inventors Workshop
**SUNDAY, MARCH 1, 11AM**
RECOMMENDED FOR AGES 9–14

You’re an entrepreneur! Create a product and a commercial for a new invention. Led by storyboard artist and children’s book author and illustrator Ashlyn Anstee, who has worked for Nickelodeon and Netflix.

### Fortune VS Fortnight: How to Build Words and Conquer Worlds
**SUNDAY, JANUARY 26, 11AM**
RECOMMENDED FOR AGES 8–14

What does the video game Fortnite have in common with Shakespeare? Both can teach us about how words and phrases are created and popularized. Use language to invent fabulous treasures, describe fortifications, and plan daring heists. Led by game designer and documentary film editor Mike Jorgensen.

### Tell Us What You Really Think: A Zine Workshop
**SUNDAY, APRIL 26, 11AM**
RECOMMENDED FOR AGES 8–14

Express your thoughts about a work of art, music, dance, or literature through the creation of an eight-page zine. Motivated by self-expression, zines take many forms—rants, criticism, self-help, how-to, humor, and more. Led by children’s book author and illustrator Mary Peterson.

### Forte+ Muppet Caper
**SUNDAY, FEBRUARY 2, 11AM**
RECOMMENDED FOR AGES 5+

### Free Willy
**SUNDAY, APRIL 5, 11AM**
RECOMMENDED FOR AGES 6+

**Street kid Jesse is caught by police after spray-painting a marine amusement park. With the blessing of a new foster dad, Jesse must work at the place and clean up the damage. There he befriends an unlikely fellow rebel: Willy, an ill-tempered killer whale. (1993, dir. Simon Wincer, 112 min.)**
Thanks to the Hammer’s generous community of friends and supporters, the 17th annual Gala in the Garden raised a record $2.7 million to support the museum’s programs and exhibitions. Honoring trailblazing feminist artist Judy Chicago and filmmaker Jordan Peele, the evening featured a performance by Grammy Award–winning recording artist Beck with surprise guest Chris Martin of Coldplay. Writer and activist Gloria Steinem and best-selling author Roxane Gay delivered tribute speeches, while J.J. Abrams and Katie McGrath and Tom Ford and Richard Buckley served as event co-chairs.

1. Katie McGrath, J.J. Abrams, Ann Philbin, Jordan Peele, and Chelsea Peretti
2. Song Kang-ho, Park So-dam, and Bong Joon-ho
3. Julie Mehretu and Lauren Halsey
4. Chris Martin and Beck
5. Max Hooper Schneider and Joel Lubin
6. Jordan Peele and Roxane Gay
7. EJ Hill, Anicka Yi, and Diedrick Brackens
8. Elizabeth Chambers and Tom Ford
9. Susan Bay Nimoy and Lari Pittman
10. Rita Wilson and Richard Buckley
11. Michael Rubel, Kristen Rey, Connie Butler, Larry Marx, and Susan Marx
12. Gloria Steinem, Rita Wilson, Judy Chicago, and Ann Philbin
13. Mihail Lari, Harvy Carays, and Scott Murray
It is with great appreciation that the Hammer thanks our generous supporters:

**ANNUAL SUPPORT**

**$500,000 +**

- The Armand Hammer Foundation
- Anthony & Jeanne Pitzker
- Family Foundation

**$250,000 +**

- Erika J Glazer
- Susan and Larry Marx
- Brenda R. Potter

**$100,000 +**

- Bottega Veneta
- Kawanna and Jay Brown
- Marcy Carsey
- Jiwon Choi and Steven Song
- Shana Eddy-Grouf and Nick Grouf
- Ford Foundation

**$50,000 +**

- Robert Soros
- South Coast Plaza
- The Andy Warhol Foundation for the Visual Arts
- Los Angeles County Arts Commission
- City of Los Angeles, Department of Cultural Affairs
- Creative Agency
- City of Los Angeles
- Kauf and Cary Cyrs
- Katherine and Michael Geffen
- David Geffen
- Briana and Frank Gehry
- Berta and Frank Gehry
- The Andy Warhol Foundation
- David Zwirner Gallery
- Foundation
- Foundation
- Foundation
- The Billy and Audrey L. Wilder Foundation
- Sigridur Thorisdottir
- Sigurjón Sighvatsson and
- The Fran & Ray Stark Foundation
- Anne and Joel M. bloch
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On View

**GALLERIES 1–3**
FEBRUARY 2–MAY 10, 2020

**VAULT**
Inside the Mask
FEBRUARY 15–MAY 17, 2020

**GALLERY 4**
Tishan Hu: Liquid Circuit
JANUARY 26–APRIL 16, 2020

**GALLERY 5**
Armand Hammer Collection
ONGOING

**GALLERY 6**
Hammer Projects: 2a’Tovia Gary
FEBRUARY 2–MAY 17, 2020

**LOBBY GALLERY**
Nowhere Better than This Place
NOVEMBER 23, 2019–FEBRUARY 9, 2020

**LOBBY WALL**
Hammer Projects: Leonardo Drew
DECEMBER 21, 2019–MAY 10, 2020

**Free Admission**
Free admission to Hammer Museum exhibitions and programs is made possible through the generosity of Erika J Glazer and Brenda R. Potter.

**Audrey at the Hammer**
Tuesday–Saturday, 11 a.m.–5 p.m.
Closed Mondays and major holidays
Parking $7 (cash only)

**Audrey**
Parking $7 (cash only)
Closed Mondays and major holidays

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