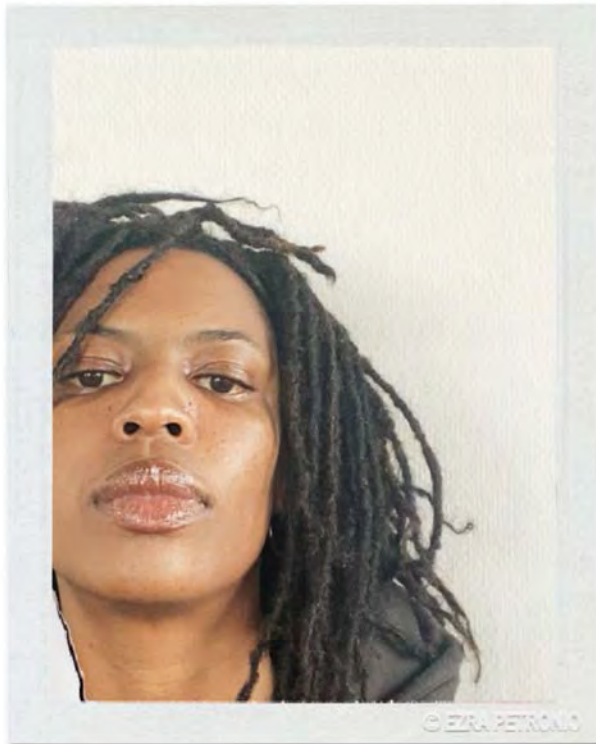


For Immediate Release: July 15, 2021

Kandis Williams Receives 2020 Mohn Award, Monica Majoli and MR. WASH Receive Career Achievement and Public Recognition Awards

New \$5.15 Million Gift from Jarl and Pamela Mohn Endows Future Biennials and Awards



(Los Angeles, CA)—The Hammer Museum today announced that **Kandis Williams** will receive the **\$100,000 Mohn Award** honoring artistic excellence, in conjunction with *Made in L.A. 2020: a version*. The museum will also produce a monograph of Williams’s work as part of the Mohn Award. **Monica Majoli** will receive the Career Achievement Award honoring brilliance and resilience, and **Fulton Leroy Washington (MR. WASH)** will receive the Public Recognition Award, as chosen by visitors to the *Made in L.A. 2020* exhibition at both the Hammer Museum and The Huntington Library, Art Museum, and Botanical Gardens. Majoli and MR. WASH will each receive \$25,000.

Funded by Los Angeles philanthropists and art collectors **Jarl and Pamela Mohn**, the Mohn Awards have been given to artists with each edition of the *Made in L.A.* biennial, which began in 2012. In conjunction with this year’s awards, the Mohns have committed an additional \$5.15 million to create two endowments to support future Mohn Awards, the *Made in L.A.* exhibitions, and acquisitions of

(L-R, clockwise): Kandis Williams, photo by Ezra Petronio; Monica Majoli, photo by Kathryn Vetter Miller; Fulton Leroy Washington (MR. WASH), photo by Theo Ponchaveli.

emerging or under-recognized artists.

“Kandis Williams challenges the status quo with not only her art practice but also in her writing and publishing work. The Mohn Award celebrates the clarity and strength of her polymath voice,” said **Ann Philbin, Director of the Hammer Museum**. “The Career Achievement Award recognizes Monica Majoli’s contributions as an integral part of the Los Angeles art community as artist and teacher. And it’s no surprise that MR. WASH’s heartfelt paintings resonated with our visitors who voted him their favorite artist for the Public Recognition Award. We are thrilled to honor these three artists and their work. I am also full of gratitude for Jarl and Pamela Mohn, who have been so committed to the Los Angeles art community through their continuing support of Made in L.A. and this incredible trio of awards.”

“It’s been great to co-present Made in L.A. 2020 and engage these remarkable contemporary artists within our galleries and through public programs,” said **Huntington President Karen R. Lawrence**. “We encourage visitors to visit the biennial in its final weeks and enjoy the Huntington, the Hammer, and off-site installations.”

“It is still so exhilarating to discover new art and artists through each edition of Made in L.A. After five iterations, Pamela and I remain unwaveringly dedicated to supporting emerging L.A. artists by funding these awards and supporting the exhibition. Our gift will ensure the Mohn Awards and biennials continue to be an important part of that support system for the brilliant Made in L.A. artists.” said **Jarl Mohn**.

Made in L.A. 2020: a version was organized by independent curators Myriam Ben Salah and Lauren Mackler, with the Hammer’s Ikechukwu Onyewuenyi, assistant curator of performance, in partnership with The Huntington Library, Art Museum, and Botanical Gardens. The exhibition is on view through August 1, 2021.

A jury of professional curators, including **Jamillah James**, senior curator at the Institute of Contemporary Art, Los Angeles (ICA LA); **Mia Locks**, independent curator; and **Diana Nawi**, independent curator, selected the Mohn Award and the Career Achievement Award. The jury stated, “The last year has furthered our belief in artists not just as creators but also as active participants in the larger world of art, politics, and culture around them. Each of the awarded artists has an incredible individual practice as well as a vital role in caring for and cultivating their communities. Made in L.A. has long had an ethos that reflects the generosity of exchange that is possible in this city, and this selection of artists embodies the beautifully interdependent nature of cultural production in Los Angeles.”

The Public Recognition Award was determined by visitors to the Hammer Museum and The Huntington. More than 60,000 people have visited the exhibition so far and had the opportunity to vote for their favorite artist in the biennial.

“Kandis Williams’s works are revelatory, holding an intense spectrum of human experience and emotion. Her densely layered collages contend with the pleasures and horrors of representation, and the deep histories of racialized and gendered violence. Her collages at the Huntington, in particular, which were created specifically for the show, resonated with us for their attention to the fraught histories of colonial exploration and modern scientific discovery and attention to their context. This award is in recognition not only of Williams’s studio practice, but also of her role as a writer, editor, cultural commentator, and public intellectual. In the past few years, she has really distinguished herself as someone whose thinking can help us contend with the current moment, the histories that brought us here, and, importantly, point a way forward,” stated the Made in L.A. 2020 jury.

In reference to the Career Achievement Award, the jury wrote, “Monica Majoli’s work keeps history alive by experimenting with the display of archival materials alongside newly created works. Her breathtaking installations in Made in L.A. shows us the profound potential of vulnerability to bring us together. Her

works on paper are tender, intimate, and seductive, revealing sex and self-presentation as acts of beauty and connection. Majoli is also a deeply respected educator and mentor to many younger artists, and her influence has touched so many artists working in Los Angeles and beyond.”

The Mohn Award is among the largest art prizes in the world. The award, along with the Career Achievement Award and Public Recognition Award, is dedicated to recognizing the work of emerging and under-recognized artists based in greater Los Angeles. In 2018, **Lauren Halsey** received the Mohn Award, **Daniel Joseph Martinez** received the Career Achievement Award, and **EJ Hill** received the Public Recognition Award. In 2016, dancer **Adam Linder** received the Mohn Award, **Wadada Leo Smith** received the Career Achievement Award, and **Kenzi Shiokava** received the Public Recognition Award. In 2014, **Alice Könitz** received the Mohn Award, **Magdalena Suarez Frimkess** and **Michael Frimkess** received the Career Achievement Award, and **Jennifer Moon** received the Public Recognition Award. And in 2012 **Meleko Mokgosi** received the Mohn Award, which was selected by both a professional jury and the public.

ABOUT THE AWARD RECIPIENTS

Kandis Williams was born in 1985 in Baltimore. She studied at the Cooper Union School of Art. Her practice spans collage, performance, writing, publishing, and curating, and it often explores and deconstructs critical theory around race, nationalism, authority, and eroticism. In 2016 she cofounded Cassandra Press, a publishing project that she runs with the artists Taylor Doran and Jordan Nassar, which produces lo-fi activist and academic texts, flyers, posters, pamphlets, and Williams’s Readers series. Her ongoing collage practice seems to function as a catalyst and container for work in other mediums, such as choreography, performance, and pedagogy. The collages are built in a very dense manner, both in structure—through repetitive forms—and in content—through intense and highly libidinal images. Williams describes the imagery she produces as a disintegration of photographic value into layered schematics. Her performance practice has explored the way socioeconomic and cultural descriptors are embodied in coded social choreographies. Williams’s choreography pulls out ethical paradoxes produced by affects elicited from moving bodies by structural and systemic violence. Within her performance practice, slices of texts become collages that make up the scripts for the performers. With this process Williams proposes what she calls experimental pedagogy, a “consumption of academic texts that has a non-discursive output, an affective output that mythifies—weaving what kinds of knowledge are immediately relatable to an individual with the creation of a paradigm of thought.” She is currently a visiting faculty member at California Institute of the Arts.

Monica Majoli was born in 1963 in Los Angeles. She is primarily a painter deeply invested in the traditions of the medium while exploring subjects tied to sex, sexuality, power, and subcultures such as BDSM. Her work often depicts scenes of sexual fetishism, a theme that serves as a decoy for larger underlying political concerns. In her earlier works Majoli utilized traditional oil-painting techniques to render detailed and realistic homoerotic scenes that included her own body. While these works were pointed and confrontational in their imagery, she describes them as being less about the acts they portray and more about the social and psychological consequences and context of such acts. Since 2015, she has been developing a series titled Blueboys, named after one of the earliest gay men’s magazines in the United States, founded by Donald N. Embinder and published in Florida from 1974 to 2007. In these works, Majoli scales up images culled from the magazine through a white-line woodcut technique developed in Provincetown, Massachusetts, in the early twentieth century, primarily by women printmakers who were influenced by traditional Japanese woodcuts. Majoli focuses on the centerfolds and the recurring characters as a way of showcasing a tragedy that had yet to unfold, as they were photographed on the precipice of the AIDS epidemic. The main character of this series is “Roger,” an actor who famously died very young in a car crash. The subsequent swell of public mourning foreshadowed the loss to come. Majoli has had solo presentations at Galerie Buchholz, New York (2019); Air de Paris, Paris (2014); Gagosian Gallery, New York (2006); and Feature Inc., New York (1998). Notable group exhibitions include San Francisco Museum of Modern Art (2017); Museum of Modern Art, New York (2011, 2009); Hammer Museum, Los Angeles (2007); and Whitney Biennial, Whitney Museum of American Art, New York (2006), among others.

Fulton Leroy Washington (also known as **MR. WASH**) was born in 1954 in Tallulah, Louisiana. In the late 1990s he was sentenced to life imprisonment after being convicted of a nonviolent drug offense, the mandatory minimum that had been set at the height of the War on Drugs. On May 5, 2016, after he had been incarcerated for twenty-one years, President Barack Obama commuted his sentence and granted him clemency. While in prison, Washington began to draw and eventually to paint. His first subjects were his fellow inmates: he created elaborate photorealistic portraits of his cohort, often setting them in idyllic landscapes, dressed in civilian clothing and free. Other portraits depicted the inmates' psychological fissures, including large tears drawn on their faces; some portraits were adorned with paintings within the paintings of fears or anxieties the subjects had shared with their portraitist. Washington took commissions and sometimes extended his repertoire by painting the news. In 2014, he completed a work titled *Emancipation Proclamation*, modeled on Francis Bicknell Carpenter's painting *First Reading of the Emancipation Proclamation by President Lincoln* (1864). In it, Washington painted Obama granting him clemency. He argues that this work is what caught the president's attention and catalyzed his release.

ABOUT JARL MOHN

Jarl and Pamela Mohn are art collectors and philanthropists committed to supporting emerging L.A. artists. Professionally, Jarl Mohn is president emeritus of NPR, having served as president and CEO from 2014 to 2019. Prior to that Mohn divided his time between being a corporate director and advisor to a number of media companies, making direct early-stage angel and seed investments in digital media/technology ventures, and managing The Mohn Family Foundation—the philanthropic entity that he and his wife created in 2000. In addition to supporting arts initiatives, the Mohn Family Foundation funded the Mohn Broadcast Center for KPCC, a significant contribution to Public Radio in Southern California. Mohn is the former chair of the ACLU Foundation of Southern California, and the former chair of the USC Annenberg School for Communication and Journalism.

Previously he was the founding president and CEO of Liberty Digital, a public company that invested in the internet and digital media. Prior to Liberty Digital, Mohn created E! Entertainment Television, serving as its president and CEO from January 1990 to December 1998. From 1986 to 1990, Mohn was executive vice president and general manager of MTV and VH1, where he led the transformation from music videos to long-form programming. Prior to his career in television, Mohn had a 19-year career in radio. He began as a disc jockey and rose through the ranks as a programmer, general manager, and then owner of a group of radio stations.

Originally from Doylestown, Pennsylvania, Mohn attended Philadelphia's Temple University where he studied mathematics and philosophy. He currently lives in Brentwood with his wife. Jarl and Pamela Mohn's commitment to the awards began with the first five cycles of Made in L.A., and with this gift continues beyond.

ABOUT MADE IN L.A.

The Hammer's biennial exhibition series Made in L.A. focuses exclusively on artists from greater Los Angeles with a primary focus on emerging artists. The Los Angeles biennial debuts new installations, videos, films, sculptures, performances, and paintings commissioned specifically for the exhibition and offers insight into the current trends and practices coming out of Los Angeles, one of the most active and energetic art communities in the world. Made in L.A. began in 2012 with subsequent editions happening every other year, and followed the tradition of the Hammer Invitational exhibitions, which occurred every two years and included *Snapshot* (2001), *International Paper* (2003), *Thing* (2005), *Eden's Edge* (2007), *Nine Lives* (2009), and *All of this and nothing* (2011).

Made in L.A. 2012 was organized by a team of curators from the Hammer Museum and LAXART: Hammer senior curator Anne Ellegood, Hammer curator Ali Subotnick, LAXART director and chief curator Lauri Firstenberg, LAXART associate director and senior curator Cesar Garcia, and LAXART curator-at-large Malik Gaines.

Made in L.A. 2014 was cocurated by Hammer chief curator Connie Butler and Los Angeles-based independent curator Michael Ned Holte.

Made in L.A. 2016: a, the, though, only was cocurated by Hammer curator Aram Moshayedi and Hamza Walker, former director of education and associate curator at the Renaissance Society in Chicago and currently director of LAXART in Los Angeles.

Made in L.A. 2018 was organized by Anne Ellegood, senior curator, and Erin Christovale, assistant curator, with MacKenzie Stevens, curatorial associate. Performances were coordinated by Vanessa Arizmendi, curatorial assistant.

CREDIT

Made in L.A. 2020: a version is organized by the Hammer Museum in partnership with The Huntington Library, Art Museum, and Botanical Gardens.

The exhibition is organized by independent curators Myriam Ben Salah and Lauren Mackler, with the Hammer's Ikechukwu Onyewuenyi, assistant curator of performance.

Made in L.A. 2020 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 Apple Music, Bill Hair, Mark Sandelson and Nirvana Bravo, Darren Star, The Fran and Ray Stark Foundation, UGG, and VIA Art Fund. Additional funding is provided by Emily and Teddy Greenspan, Michael Silver, Forest Hill Entertainment, and the Pasadena Art Alliance.

This exhibition is part of The Huntington's Centennial Celebration, which is made possible by the generous support of Avery and Andrew Barth, Terri and Jerry Kohl, and Lisa and Tim Sloan. This exhibition's presentation at The Huntington is also supported by The Philip and Muriel Berman Foundation, Maribeth and Hal Borthwick, and The Ahmanson Foundation Exhibition and Education Endowment.

Made in L.A.: a version is supported in part by an award from the National Endowment for the Arts.



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About the Hammer Museum

The Hammer Museum is part of the School of the Arts and Architecture at UCLA, and offers exhibitions and collections that span classic to contemporary art. It holds more than 50,000 works in its collection, including one of the finest collections of works on paper in the nation, the Grunwald Center for the Graphic Arts. 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.

Hammer Museum Information

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. [Make advance reservations to ensure your visit to the](#)

[museum](#). Museum hours are subject to change and visitor capacity is limited. Hammer Museum, 10899 Wilshire Boulevard at Westwood, Los Angeles. Onsite parking \$7 (maximum 3 hours) or \$7 flat rate after 6 p.m. Visit hammer.ucla.edu for details or call 310-443-7000.

About The Huntington

The Huntington Library, Art Museum, and Botanical Gardens, a collections-based research and educational institution, aspires to be a welcoming place of engagement and reflection for a diverse community. The Huntington's collections comprise about 11 million rare books, manuscripts, and related library objects, 42,000 works of European and American art spanning more than 500 years, and some 130 acres of themed botanical gardens. Countless writers, artists, and musicians, as well as scholars have cited its collections as an inspiration for their work. More information about The Huntington can be found online at huntington.org

Huntington Visitor Information

The Huntington is located at 1151 Oxford Road, San Marino, CA, 12 miles from downtown Los Angeles. Information: huntington.org or 626-405-2100. (Check huntington.org for updates during this period for new visitation protocols due to COVID-19.)