ECSTATIC
Selections from the Hammer Contemporary Collection
June 10–August 27, 2023
1. Xavier Cha (b. 1980, Los Angeles)
   Ecstatic, 2004
   Mixed media, cast paper, thread, wood

   Xavier Cha’s work is collaborative in spirit and combines sculpture, performance, installation, and costume design in eccentric, often humorous ways. Frequently blurring the roles between performer and spectator, her work also tests the boundaries between art, artist, and audience. Ecstatic began as a performance in which the artist would seek out vendors in Los Angeles who tote around cloudlike bundles of cotton candy and inflatable toys on wooden poles. She would then purchase the entirety of each bundle, relieving the vendors of a day’s—or sometimes a week’s—worth of inventory. For this piece Cha made heads of people feigning the expression of ecstasy out of colored tissue paper and displayed them in the same fashion that the vendors use for their wares. The ecstatic heads evoke the lightness of toys or balloons tied to a pole and become another form of portable, collective, and commodifiable joy and celebration. In the artist’s re-creation, the pleasure component of the original objects is explicit, but the inherent ambiguity that lies in the expression (pain, pleasure, horror, sublimity) imbues the sculpture with multiple and slightly darker shades of meaning.

2. Luis Flores (b. 1985, West Covina, CA)
   Breaking Stone, Polishing Rocks, 2014
   Mixed media, cotton clothing, and knitted wool on concrete block
   Hammer Museum, Los Angeles. Gift of Joel Lubin, 2022

   Luis Flores’s practice in sculpture, installation, and video performance explores the visual representation and interwoven dynamics of race, gender, masculinity, and sexuality. His life-size soft sculptures often employ his own image rendered in knitted wool (a medium traditionally linked to “feminine” and folk crafts) in various states of action: wrestling, chugging beer, performing one-armed push-ups, or in the case of Breaking Stones, Polishing Rocks, sitting contemplatively on a concrete block at the entrance to this gallery. The results are playful yet wry, particularly in the stark institutional setting of a museum, teasing and operating against the accepted social and gender norms for bodies like the ones Flores represents.

3. Eddie Aparicio (b. 1990, Los Angeles)
   El ruido del bosque sin hojas / The Sound of the Forest without Leaves, 2020
   Cast rubber with ficus tree surface residues; glass; acrylic and wood glue on found cloth; twine; wooden support
   Hammer Museum, Los Angeles. Purchased through the Board of Advisors Acquisition Fund, 2021

   Eddie Aparicio’s mixed-media sculptures and paintings highlight the tangled connections between Central America and Los Angeles, examining the collective trauma and memory of displacement embedded in the material-ecological record of human and nonhuman lives. This is one of a series of double-sided works by Aparicio utilizing rubber castings of trees from the neighborhoods of Pico-Union and Westlake, where large communities of Central Americans make their homes. Several of these trees have since been cut down by the City of Los Angeles, so their casts memorialize the changing landscape of these communities. El ruido del bosque sin hojas in particular refers to the military-sponsored deforestation of El Salvador’s cherished bosques, wooded landscapes that historically have featured prominently in the rich cultural identities, mythologies, and spiritualities of Latin America. The practice is in large part the legacy of anti-insurgency efforts during the civil war that devastated the country from 1979 to 1992. Aparicio’s sculpture is adorned with leaflike shards from broken glass bottles, suspended from its edges to create something akin to a percussive instrument, ringing out the ghostly noise (el ruido) of El Salvador’s disappeared forests.
Analia Saban’s paintings blur distinctions between different mediums, employing techniques of sculpture, printmaking, and photography to explore issues of commodity, materiality, and function. Saban, who was born in Argentina in the last years of a dictatorial regime that had destroyed many of the country’s cultural institutions, is especially interested in the limits of representation in art. In *Fitted Bed Sheet*, she deconstructs a traditional painting process by taking its elements—canvas and paint—and visualizing them in a new form. To create this work, Saban used a fitted bedsheet to form a silicone mold, which was later filled with acrylic paint. The cast is affixed to raw canvas like a drape, obscuring the painting’s surface in what the artist calls an act of self-protection. The sensation of gravity also suggests the presence of a shrouded body, an unbearable weight almost completely overcoming the work itself. Presenting the literal translation of an object into an image, Saban questions art’s ability to convey meaning through its own loaded language.

5. Lauren Halsey (b. 1987, Los Angeles)

*Eastsidetopia, 2019*

Hand-carved gypsum on wood

Hammer Museum, Los Angeles. Promised gift of Jarl and Pamela Mohn

Lauren Halsey’s practice considers the relationship between architecture and community building in urban centers and beyond. In The Crenshaw District Hieroglyph Project—an ongoing project envisioned as a functional community space on Crenshaw Boulevard in South Central Los Angeles—Halsey plans for a monument in plywood and hand-carved gypsum (a mineral that has been used in architecture for thousands of years, including in the pyramids of ancient Egypt) to be built in homage to her community’s rich history and cultural legacy. *Eastsidetopia* displays the signature stone-carving style she has developed for her Crenshaw project, sampling and reinterpreting visual symbols spanning hieroglyphic writing, neighborhood storefront signage, local landmarks, and portraits of the artist’s friends and family. Halsey’s sculptural practice stands as a dedication to and record of a community that is currently undergoing major transition, as mass development and new residents restructure the neighborhood and the local economy.

6. Matthew Monahan (b. 1972, Eureka, CA)

*Gold Standard, 2007*

Foam, wax, gold leaf, paper, cloth, drywall

Hammer Museum, Los Angeles. Gift of the Teiger Foundation in honor of David Teiger, 2021

Kathryn Andrews’s sculptures are inspired by Los Angeles’s jumble of cultures, styles, and values. Her practice nimbly navigates the histories of pop, minimalism, light and space, and the readymade, as well as Southern California’s “finish fetish” movement of the 1960s, which shared her fascination with car culture. Exactly fabricated chrome-plated objects—from steel bars and tubing to security windows and cages—are often placed alongside inexpensive store-bought commodities or objects rented from prop houses. At the heart of Andrews’s work are carefully orchestrated juxtapositions of seemingly divergent materials whose contradictory signifiers crisscross in what the artist has described as an “unhappy marriage.” Her highly finished forms suggest something of value while the clown props introduce a palpable sense of unease. Andrews’s selections are precise in their references to both art history and pop culture, and a delightful and buoyant sense of humor accompanies the serious questions that she poses about the role of art in society.


*Lethal Weapon, 2012*

Stainless steel, paint, certified film prop


Working in ceramics, sculpture, video, installation, and social practice, Simone Leigh examines the construction of Black female subjectivity and economies of preservation and exchange. Her research-based practice references a variety of sources, including ethnography, folklore, global feminist discourses, the history of the Black diasporic experience, as well as vernacular visual and architectural traditions from the Caribbean, the American South, and the continent of Africa. Vessels such as vases and urns, cowrie shells, huts, and busts are recurring forms, each making symbolic reference to the Black female body.

Althea is part of Leigh’s ongoing series Anatomy of Architecture, which consists of ceramic busts that recall the aesthetics of African figurative sculpture, each head outfitted with its own spectacularly ornate headdress made of small, delicately hand-formed porcelain roses, glazed in various shades of blue, gold, cream, and gray. By taking these seemingly timeless Black women as her subjects, Leigh forces her own sense of time and navigates various histories while contending with current dialogues around representation and imagining possible futures.

8. Simone Leigh (b. 1967, Chicago)

*Althea, 2016*

Pro Con Bridge, 1974

Acrylic and thread on canvas, wood

Hammer Museum, Los Angeles. Gift of Susan Bay Nimoy and Leonard Nimoy, 2022

Arriving in the New York art world in the late 1960s, Alan Shields inherited aspects of the abstract expressionist tradition, most notably the colorful stains of Helen Frankenthaler and characteristics of color field painting. He soon, however, pushed his painting into the realm of sculpture, deploying a playful interest in color, repetition, and pattern. Working primarily with unstretched raw canvas—often cut into pieces and reconstructed into nets or grids—Shields transformed flat surfaces into lively three-dimensional works. While most of his abstract constructions consisted simply of canvas and acrylic paint, some were given structure through the inclusion of wood or adorned with thread or beads.

Pro Con Bridge is an example of one of Shields’s more minimal works, in which much of the surface of the canvas has been removed, transforming the work into a drawing operating in space. Having already moved his canvases from the wall to the floor (or sometimes hanging them from the ceiling), he made several of these minimal wall works in the early to mid-1970s. They were explorations of absence and negative space as much as they were studies in color, form, and materiality.

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Ishi Ginsky’s Coral vs. King Snake Jacket is a monumental sculpture approximating the look of a leather jacket outfitted with the regalia of 1980s-era punk rock, rendered in painted canvas with metal adornments. As a member of the Tohono O’odham Nation, Glinsky has customized the jacket to represent the struggle for Indigenous rights, adopting logos and insignia that reflect the concerns of Native activist groups to a punk idiom. The iconic DK logo of the Dead Kennedys, for instance, has morphed into a hand-painted tribute to AIM (American Indian Movement), the grassroots movement founded in 1968 to address systemic issues of poverty, racial injustice, and police brutality against Native populations. The jacket also features the phrase “You are on Indian land,” a reference to graffiti from the nineteen-month protest known as Occupation of Alcatraz, in which eighty-nine American Indians and their supporters occupied Alcatraz Island from November 20, 1969, to June 11, 1971; MMWEK, an acronym standing for “Murdered & Missing Indigenous Women,” a North American movement formed to bring awareness to the disappearance and murder of Indigenous women; and gisht, an Inuktitut word that reflect the concerns of Native activist groups to a punk idiom.

Leilah Babirye’s multidisciplinary practice transforms everyday materials into objects that address issues surrounding identity, sexuality, and human rights. The artist fled to New York from her native Uganda in 2015 after being publicly outed as a lesbian and underground queer activist in a local newspaper. Composed of debris collected from the streets of New York, Babirye’s sculptures are woven, whittled, welded, burned, and burnedished. Her choice to use discarded materials in her work is intentional; the pejorative term for a gay person in the Luganda language is ebisiyaga, or sugarcane husk. “It’s rubbish,” she explains, “the part of the sugarcane you throw out.” The artist also frequently uses traditional African masks to explore the diversity of LGBTQI+ identities, assembling them from ceramics, metal, and hand-carved wood. In a similar vein, Babirye creates loosely rendered portraits in vivid colors of members of her community, juxtaposing her lustrous, painterly glazes with hand-carved wood. In a similar vein, Babirye creates loosely rendered portraits in vivid colors of members of her community, juxtaposing her lustrous, painterly glazes with hand-carved wood.

Kevin Beasley (b. 1985, Lynchburg, VA) Piled in at tall grass / hillsides (Sonoma), 2016–18 Polyurethane resin, housedresses, T-shirts, kaftans, long-sleeved shirts, khakis, branch Hammer Museum, Los Angeles. Purchased with partial funds provided by Linda Janger, 2019

Using polyurethane resin and spray foam to give shape and solidity to soft materials such as clothing, Kevin Beasley creates haunting sculptures that interconnect the artist’s personal associations with larger social histories, ranging from the contemporary Black urban experience to the late twentieth-century industrialization of cotton farming in the American South. In Beasley’s work, remnants of bodies are evoked by used clothing—jeans, trousers, do-rags, T-shirts, hoodies, kaftans, and more—much of it in styles commonly associated with Black urban youth. The artist frequently incorporates his own clothing or articles associated with various members of his family and community, such as the housedresses often worn by his grandmother. The tree branch included in Piled in at tall grass / hillsides (Sonoma) alludes to the landscape, a subject that has become integral to his most recent work, and is partly inspired by the artist’s time at a Sonoma, California, residency sponsored by the prolific art collector Pamela Joyner. Beasley’s layering of materials speaks directly to how memories and experiences, both personal and public, shape contemporary life, each piece taking on an archaeological specimen of a much larger narrative.

Leilah Babirye (b. 1985, Kampala, Uganda) Basewe from the Kuchu Mamba (Lungfish) Clan, 2022 Glazed ceramic, bicycle tire inner tubes, aluminum wire Hammer Museum, Los Angeles. Purchased with partial funds from Christine Bernstein and Jay Patschek, 2022

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Since the mid-1990s Laura Lima has put forth a multimedia body of work composed of what she sometimes describes as “images.” Continually escaping easy classification, Lima’s “images” are “not performance, not installation, not cinema,” but are attempts to visually articulate a personal glossary of concepts that include institutional and historical critique, feminism that regards art history through the lens of gender, and an ongoing engagement with the history of socially engaged art in Brazil.

Lima’s communal nests offer habitats for a variety of bird species. Deconstructing straw hats and other mass-produced touristic objects, reweaving them into a variety of forms, and combining them with other materials, the artist creates a community for these imagined birds, complete with perches and ornamental architecture. Awaiting their dwellers, these objects linger in a moment of transition before nature takes hold. A subtle critique of the ideal nuclear family, these nests encourage utopian communities of birds that can participate in multiple family constructions.

Kristen Morgin (b. 1968, Brunswick, GA)
Topolino, 2003
Unfired clay, wood, wire, cement
Hammer Museum, Los Angeles. Purchased with funds partially provided by Dean Valentine and Amy Adelson, 2006

Formed from a mixture of clay, cement, and glue over armatures of wood and wire, Kristen Morgin’s sculptures reference both the contemporary and the ancient, appearing unearthed and of the earth. Morgin’s works play with the fascinations of the grotesque, the apocalyptic, and even the supernatural. She has a background in ceramics, and although her works seem to have little to do with traditional ceramics, they demonstrate a thorough mastery of technique. In Topolino (“little mouse,” the Italian nickname for the Fiat 500, the car model on which the sculpture is based), a life-size sculpted car is a vessel, a hollow-bodied form, that resonates with the long tradition of the clay vessel form as metaphor or stand-in for the body, although in this case the body is envisioned as a corpse, mummy, or fossil. The viewer looks at this sculpture just as they might examine a body, living or dead, scanning it for information, attempting to establish its identity and understand its origins and circumstances.
Guadalupe Rosales is a multidisciplinary artist and educator known for her community-generated, archival social media projects Map Pointz and Veteranas and Rucas. Originated in 2015, these projects aim to create a visual record of the rich history, fashion, and aesthetic culture of East Los Angeles’s Latinx communities, primarily spanning the 1980s and 1990s. Rosales has continued this mission in her studio practice, creating sensorial installations that activate the psychological forces of collective and intimate memory through sculpture, photography, video, sound, and drawing. In Lucky, she has created a mirrored light box on which family members have etched the names of loved ones who are deceased or otherwise absent due to state-sanctioned violence. The work takes its structure from a two-way mirror—a reference to the continued surveillance and mass incarceration of young Latinx people—which creates visual echoes of the names and images on its reflective surface, offering the effect of a ghostly portal to another dimension in memory, time, and space.

Hannah Greely's Silencer, 2002, is a sculpture of a nose that uses lasers to produce sound. The work is a commentary on the silencing of women's voices in society.

Tony Feher's If I Was Ten Feet Tall, 2002, is a mixed media sculpture that explores the relationship between the body and the environment. The work is made of various materials, including urethane rubber, fabric, and metal.

Kelly Akashi's Long Exposure, 2021, is a life-size duplication of the artist's body rendered in polished marble, laid out like a sarcophagus or tomb effigy. Dried flower petals have been scattered over the figure, the sensation of the delicate, once-living matter contrasting with the stone figure's stolid monumentality.

Jim Shaw explores fantasy, humor, surrealism, and esoteric and obscure popular culture phenomena. He is best known for his elaborate “dream drawings” depicting absurd and fantastic scenarios based on his own dreams. Mississippi River Suit is both a sculpture and a painting that the artist has transformed into a man’s suit, displayed on a mannequin facing a corner, leaving the front of the garment and the mannequin’s face invisible to the viewer. The back of the suit depicts pastel scenes of the Mississippi River as a metaphor for cleansing and rebirth. Shaw most often accompanies his drawings and paintings with singular sculptural works that elaborate on themes of the landscape, domestic iconography, and masculinity.
Paul McCarthy (b. 1945, Salt Lake City, UT)  
**NY, HOLLYWOOD**, 2019  
Charcoal, graphite, oil stick, peanut butter, and tape on paper  
Hammer Museum, Los Angeles. Purchased with partial funds provided by Chara Schreyer and Susan Steinhauser and Daniel Greenberg, 2020

Since the 1960s the Los Angeles–based artist Paul McCarthy has produced a prodigious body of work composed of drawings, photographs, sculpture, video, installation, and performance. Made in thematic cycles, his projects often unfold over years, yielding a vast number of objects and images that evidence a voracious political and cultural intelligence. He uses satire to address critical themes, including violence and beauty, sex and death, and the dramatic and unsettling stories of our sociopolitical landscape. Although McCarthy is better known for his formative role in the history of performance and his large-scale video installations and monumental sculptures, his daily practice of drawing plays a central role in his creative process, depicting a recurring collection of figures and symbols culled from Hollywood, fairy tales, soap operas, comic books, Disney, and contemporary politics.

Cecily Brown (b. 1969, London)  
**Combing the Hair (Beach)**, 2015  
Watercolor, pastel, ink, and oil on paper  
Hammer Museum, Los Angeles. Purchased through the Board of Advisors Acquisition Fund, 2017

Cecily Brown's practice showcases her love of the history of painting. Many of her works include visual references to such masters as Pieter Brueghel the Elder and Peter Paul Rubens as well as principal artists of the mid-twentieth century such as Willem de Kooning, Arshile Gorky, and Lee Krasner. Though she is perhaps best known for her densely layered and textured paintings, Brown's works on paper have always been at the core of her practice. **Combing the Hair (Beach)** is a large-scale example of her drawing and, like many of her paintings on canvas, incorporates layers of color and a variety of mediums. The raw energy and fullness of her works invite what she has called “active looking,” and her surfaces absorb the viewer in a way that demands prolonged contemplation. While **Combing the Hair (Beach)** is far more abstract than many of Brown's other drawings, it contains a pronounced tension between figuration and representation, as the disparate forms rendered using different techniques conjure images of body parts, architectural elements, and atmospheric qualities.
3. Mary Heilmann (b. 1940, San Francisco)  
Water Kachina, 1982  
Watercolor on paper  

4. Sam Gilliam (b. 1933, Tupelo, MS; d. 2022, Washington, DC)  
Untitled, 1968  
Watercolor on paper  
Hammer Museum, Los Angeles. Purchased with funds provided by Susan and Larry Marx, 2019

5. John Altoon (b. 1925, Los Angeles; d. 1969, Los Angeles)  
Untitled (C/I-2), 1968  
Pen and ink with airbrushing on illustration board  
Hammer Museum, Los Angeles. Promised gift of Tony Ganz

6. Lee Bontecou (b. 1931, Providence, RI; d. 2022, Florida)  
Untitled, 1987  
Graphite and colored pencil on paper  
Hammer Museum, Los Angeles. Gift of the artist in honor of Ann Philbin, 2004

7. Lari Pittman (b. 1952, Glendale, CA)  
Untitled #12, 1986/1987  
Acrylic and gouache on paper  
Hammer Museum, Los Angeles. Gift of Marc Selwyn Fine Art, 2021

8. Richard Hawkins (b. 1961, Mexia, TX)  
Untitled, 1995  
Collage, ink, and tape on paper  
Hammer Museum, Los Angeles. Gift of Kouros Larizadeh and Luis Pardo, 2010

9. Kai Althoff (b. 1966, Cologne, Germany)  
Angst der Gründerjahre, 2007  
Pen and colored pencil on paper in artist’s frame  
Hammer Museum, Los Angeles. Gift of Councilman Joel Wachs, 2017

10. Judy Chicago (b. 1939, Chicago)  
Judy’s First Watercolor, 1988  
Watercolor on paper  

11. Liz Larner (b. 1960, Sacramento, CA)  
Untitled, 2010  
Egg tempera on paper  
Hammer Museum, Los Angeles. Promised gift of Susan and Larry Marx

12. Faith Wilding (b. 1943, Colonia Primavera, Paraguay)  
Dissolution of the Moth, 1974  
Watercolor, graphite, and gold leaf on paper in vintage frames  
Hammer Museum, Los Angeles. Purchased through the Board of Advisors Acquisition Fund, 2019

13. Faith Wilding (b. 1943, Colonia Primavera, Paraguay)  
Debut of the Moth, 1974  
Watercolor, graphite, and gold leaf on paper in vintage frames  
Hammer Museum, Los Angeles. Purchased through the Board of Advisors Acquisition Fund, 2019

14. Louise Bourgeois (b. 1911, Paris; d. 2010, New York)  
Untitled, 1948–51  
Ink and charcoal on woven paper  

15. Roy Dowell (b. 1951, New York)  
Untitled (#982), 2009  
Acrylic and collage on illustration board  
Hammer Museum, Los Angeles. Purchase, 2009

16. Alexis Smith (b. 1949, Los Angeles)  
Red Shoes, 1975  
Framed mixed-media collage, in two parts  
18. Kandis Williams (b. 1985, Baltimore)
Belladonna Atropos. On the one hand, the plant appears to withdraw from a human economy of desire and hovers at the limits of our affective identification. But it also produces profound effects on us, including setting in motion our imagination. This oscillation is not only a defining characteristic of vegetality but functions as a key trait of speculative literature, giving this genre a power and agency that is inherently linked to the vibrancy of plant matter. Can all the tight pussy gals step forward?, 2020
Toner, ink, and acrylic medium on paper
Hammer Museum, Los Angeles. Purchased through the Board of Advisors Acquisition Fund, 2020

19. Gronk (b. 1954, Los Angeles)
My Arms Are Too Long, 1986
Acrylic on paper
Hammer Museum, Los Angeles. Gift of Gary and Tracy Mezzatesta, 2018

20. Narsisco Martinez (b. 1977, Oaxaca, Mexico)
Good Checker, 2021
Ink, gouache, and charcoal on produce boxes
Hammer Museum, Los Angeles. Purchased with funds provided by Richard Buckley and Tom Ford, 2021

Portrait of a Man (Folcoportinari?) Study, 2006
Graphite on paper

22. David Hammons (b. 1943, Springfield, IL)
Untitled (Body Print), 1976
Pigment on paper
Hammer Museum, Los Angeles. Promised gift of the Agnes Gund Collection

23. Nathaniel Mary Quinn (b. 1977, Chicago)
Someday, 2018
Black charcoal, gouache, soft pastel, oil pastel, and acrylic gold leaf on Coventry Vellum paper
Hammer Museum, Los Angeles. Purchase, 2018

24. Nancy Grossman (b. 1940, New York)
Untitled, 1969
Black ink and graphite on cardboard

25. Rosemarie Trockel (b. 1952, Schwerte, Germany)
Untitled, 1984
Watercolor on paper
Hammer Museum, Los Angeles. Gift of Councilman Joel Wachs, 2018

26. Chris Ofili (b. 1968, Manchester, UK)
Untitled, 1999
Watercolor on paper
Hammer Museum, Los Angeles. Gift of Councilman Joel Wachs, 2017

27. Joan Brown (b. 1938, San Francisco; d. 1990, Puttaparthi, India)
Untitled (Woman with Arms Akimbo), ca. 1961–62
Acrylic and collage on paper
Hammer Museum, Los Angeles. Purchased with funds provided by Susan and Larry Marx, 2022

28. Monica Majoli (b. 1963, Los Angeles)
Hanging Rubberman #1, 2006
Watercolor and gouache on paper
Hammer Museum, Los Angeles. Purchased through the Board of Advisors Acquisition Fund, 2008
29. Mark Grotjahn (b. 1968, Pasadena, CA)
   Untitled, “Color Butterfly 10 Wings,” 2004
   Colored pencil on paper
   Hammer Museum, Los Angeles. Purchase, 2005

30. Frank Bowling (b. 1934, Bartica, Guyana)
   Ramparts, 2019
   Acrylic on paper
   Hammer Museum, Los Angeles. Purchased with funds provided by The Buddy Taub Foundation, Dennis A. Roach and Jill Roach Directors, 2022

31. Pae White (b. 1963, Pasadena, CA)
   WebSampler #45, 2001
   Spiderweb on pink coated stock

32. Glenn Ligon (b. 1960, New York)
   Schwarzmannstrasse, 2001
   Graphite on paper
   Hammer Museum, Los Angeles. Purchased with funds provided by The Buddy Taub Foundation, Dennis A. Roach and Jill Roach Directors, 2022

33. Larry Bell (b. 1939, Chicago)
   LVFBK.8, 1979
   Aluminum and silicone monoxide on black Arches paper
   Hammer Museum, Los Angeles. Gift of Phillip Graham Steele in honor of Larry Bell, 2017

34. William Leavitt (b. 1941, Washington, DC)
   Setting for Necklace (Left Wall), 1975
   Pastel on paper
   Hammer Museum, Los Angeles. Gift of Councilman Joel Wachs, 2018
Kelly Akashi  
Kai Althoff  
John Altoon  
Kathryn Andrews  
Eleanor Antin  
Eddie Aparicio  
Leilah Babirye  
Kevin Beasley  
Larry Bell  
Lee Bontecou  
Louise Bourgeois  
Frank Bowling  
Cecily Brown  
Joan Brown  
Xavier Cha  
Judy Chicago  
Fiona Connor  
Liz Craft  
Thea Djordjadze  
Roy Dowell  
Sharif Farrag  
Tony Feher  
Luis Flores  
Sam Gilliam  
Ishi Glinsky  
Liz Glynn  
Hannah Greely  
Gronk  
Nancy Grossman  
Mark Grotjahn  
Lauren Halsey  
David Hammons  
Richard Hawkins  
Mary Heilmann  
Liz Larner  
William Leavitt  
Simone Leigh  
Glenn Ligon  
Laura Lima  
Monica Majoli  
Narsiso Martinez  
Paul McCarthy  
Matthew Monahan  
Jennifer Moon  
Kristen Morgin  
Shahryar Nashat  
Senga Nengudi  
Chris Ofili  
Lari Pittman  
Nathaniel Mary Quinn  
Jessi Reaves  
Guadalupe Rosales  
Analia Saban  
Jim Shaw  
Alan Shields  
Alexis Smith  
Rosemarie Trockel  
Pae White  
Faith Wilding  
Kehinde Wiley  
Kandis Williams