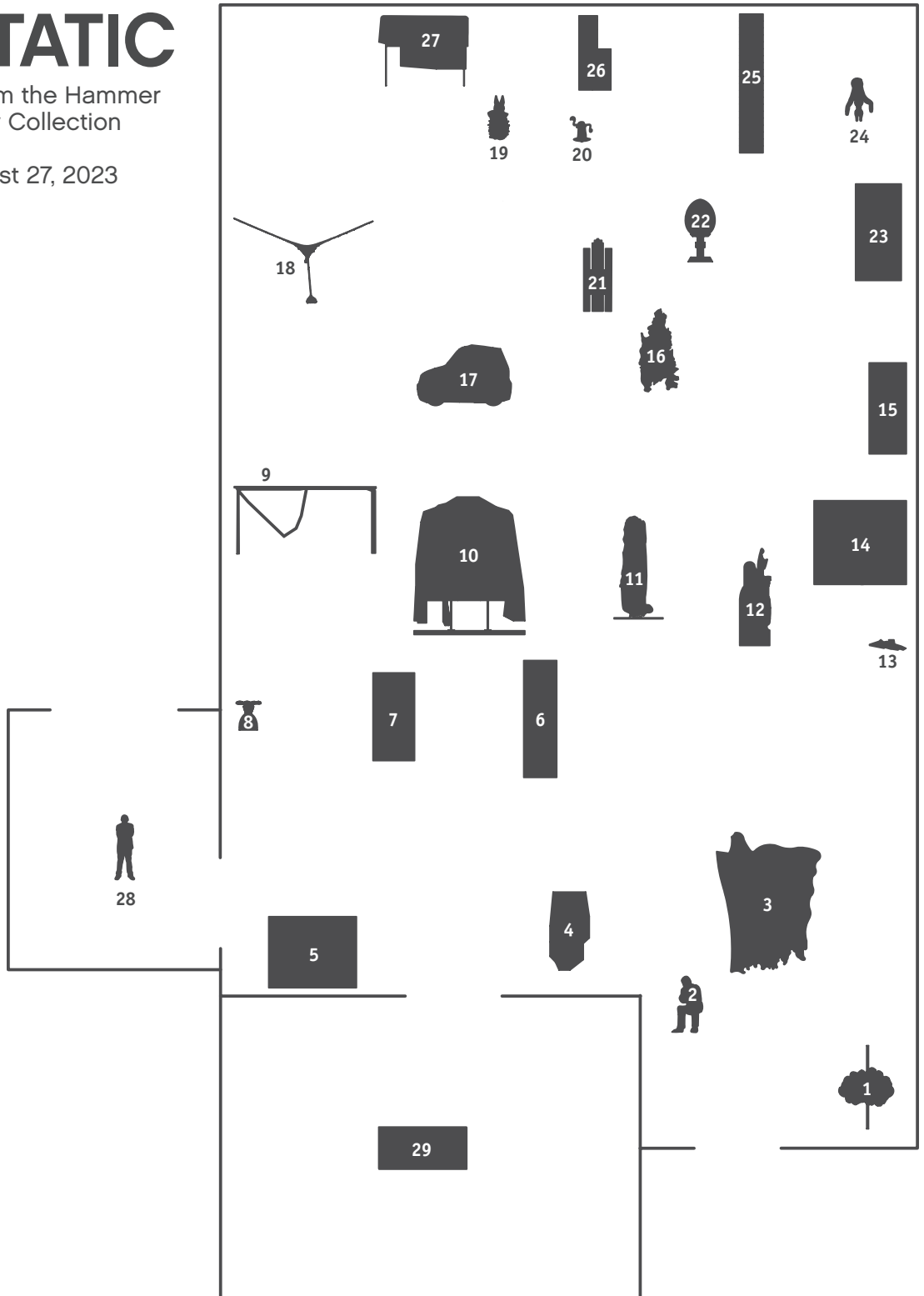


# ECSTATIC

Selections from the Hammer  
Contemporary Collection

June 10–August 27, 2023



# SCULPTURES

1. Xavier Cha (b. 1980, Los Angeles)  
*Ecstatic*, 2004  
Mixed media, cast paper, thread, wood  
Hammer Museum, Los Angeles. Gift of Dean Valentine and Amy Adelson, 2008

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.

4. Analia Saban (b. 1980, Buenos Aires)  
*Fitted Bed Sheet*, 2011  
Acrylic on canvas  
Hammer Museum, Los Angeles. Purchase, 2012

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

7. Kathryn Andrews (b. 1973, Mobile, AL)  
*Lethal Weapon*, 2012  
Stainless steel, paint, certified film prop  
Hammer Museum, Los Angeles. Purchase, 2013

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. Exactingly 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.

8. Simone Leigh (b. 1967, Chicago)  
*Althea*, 2016  
Terra-cotta, India ink, porcelain, cobalt, epoxy  
Hammer Museum, Los Angeles. Purchased through the Board of Advisors Acquisition Fund, 2016

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 forges her own sense of time and navigates various histories while contending with current dialogues around representation and imagining possible futures.

9. Alan Shields (b. 1944, Herrington, KS; d. 2005, Shelter Island, NY)  
*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.

10. Ishi Glinsky (b. 1982, Tucson, AZ)

*Coral vs. King Snake Jacket*, 2019

Canvas, industrial adhesives, wax, wood beads, aluminum, steel, nylon, enamel paint, black pigment  
Hammer Museum, Los Angeles. Purchased through the Board of Advisors Acquisition Fund, 2021

Ishi Glinsky'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, adapting 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; MMIW, 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 girls; and the words Tovaangar, in homage to the Tongva people of the land now designated as Los Angeles, and Tohono O'odham, a nod to Glinsky's own tribe in Arizona.

11. Leilah Babirye (b. 1985, Kampala, Uganda)

*Baawala 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 Ptashke, 2022

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 burnished. 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 chiseled, roughly textured woodwork and metal objects associated with the art of blacksmithing.

12. Kevin Beasley (b. 1985, Lynchburg, VA)

*Piled in a 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 a 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 Joynes. Beasley's layering of materials speaks directly to how memories and experiences, both personal and public, shape contemporary life, each piece like an archaeological specimen of a much larger narrative.

13. Shahryar Nashat (b. 1975, Geneva)

*Boyfriend\_23.JPG*, 2022

Vinyl bags, urine, polyurethane foam  
Hammer Museum, Los Angeles. Purchased with funds provided by Harry Hu, 2022

14. Fiona Connor (b. 1981, Auckland, New Zealand)

*Closed Down Clubs, Oil Can Harry's*, 2022

Steel doors, hardware, folding gate, laminated silk screen on coated aluminum foil, tape, surface coatings  
Hammer Museum, Los Angeles. Purchased with funds provided by Judy Fiskin, 2022

Fiona Connor's sculptural practice reproduces familiar objects and environments as a way to animate their formal, social, psychological, and discursive properties. Her ongoing series *Closed Down Clubs* produces a visual archive of the doors to numerous popular nightclubs and community establishments in Los Angeles and New York that are no longer in business. The work on view is a faithful reproduction of the door to the legendary Oil Can Harry's, formerly the oldest gay club in Los Angeles, which operated in Studio City from 1968 until its closing in January 2021, during the COVID-19 pandemic. Connor visits establishments such as these at the time of their closing and documents their front doors in detail to be duplicated in her sculptures, complete with chipped paint, public notices, and graffiti tags. Paper ephemera such as posters are reconstructed in silkscreen on aluminum foil. What results are tender yet ghostly memorials, made to be viewed from front and back, that act as portals to these fallen landmarks.

15. Eleanor Antin (b. 1935, Bronx, NY)

*Lynne Traiger*, 1971

Door, keys, milk bottle, cottage cheese container, doormat, envelope  
Hammer Museum, Los Angeles. Gift of Craig and Lynn Jacobson, 2018

In 1970 the conceptual artist Eleanor Antin staged her early installation *Portraits of Eight New York Women* at the Hotel Chelsea in Manhattan. The exhibition—the companion iteration of Antin's *California Lives* installation, originally presented in 1968—featured eight conceptual "portraits" of notable women within New York art circles, including the artists Carolee Schneemann and Yvonne Rainer and the art critic Amy Goldin as well as lesser-known figures such as the museum publicist Lynne Traiger. The portraits were staged as imagined tableaux consisting of everyday objects obtained from mail-order catalogs: a bathroom scene complete with a monogrammed towel and cat litter box; a bicycle with a basket of flowers; and in the case of *Lynne Traiger*, the front door to an apartment with its keys left in the lock, a bottle of milk, a letter, and container of cottage cheese waiting on the occupant's welcome mat. While originally conceptualized by Antin as "consumer-goods sculptures," the portraits have since taken on a more tender and nostalgic quality, reflecting on ideas surrounding intimacy and history, particularly as they relate to the ways in which women often must fight to make (and keep) their own legacies in the art world.

16. Laura Lima (b. 1971, Minas Gerais, Brazil)  
*Communal Nest #1*, 2021  
Straw, wood, thread  
Hammer Museum, Los Angeles. Purchased with funds provided by Jennifer Simchowicz, 2022

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.

17. 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.

18. Senga Nengudi (b. 1943, Chicago)  
*Revery—R*, 2011  
Nylon mesh, metal springs, sand  
Hammer Museum, Los Angeles. Purchase, 2011

Senga Nengudi is well known for her sculptures, performances, and installations that often involve both dance and the female body. *Revery—R* is from a series of works that Nengudi made using nylon mesh and sand. Known as the “pantyhose pieces,” these works evoke a body, upside down, legs splayed. Created as an homage to the flexibility and beauty of the female body, particularly one engaged in dance, the work consists of a modest, constrictive material (women’s sheer tights) stretched to its physical limits, pinned tightly against the wall. While visually abstract, Nengudi’s materials are familiar items in many women’s wardrobes, recalling both the physical presence of the female body and its wider cultural implications. In works such as *Revery—R*, she has refashioned inexpensive everyday materials to question accepted understandings of the body.

19. Sharif Farrag (b. 1993, Reseda, CA)  
*Big Dog (Guardian)*, 2021  
Glazed stoneware  
Hammer Museum, Los Angeles. Purchased through the Board of Advisors Acquisition Fund, 2021

Sharif Farrag is part of a notable resurgence in ceramics among contemporary artists working in Los Angeles in the last several years. Since studying at the University of Southern California, Cal State Long Beach, and later UCLA, Farrag has refined and expanded his ceramics process, often firing his pieces at unusually high temperatures, testing the integrity of the materials and producing glossy, vivid colors through a fiery alchemy. Many of Farrag’s visually dense creations teem with references to his personal history as a second-generation American (his mother is Syrian, and his father is Egyptian) who grew up in the San Fernando Valley immersed in skater culture and graffiti, Syrian textiles, MTV, and bakhoor (a blend of aromatic wood chips soaked in scented oils and other natural ingredients, usually burned in an incense burner).

*Big Dog (Guardian)* is a self-portrait of sorts. The doglike creature, with its elongated snout, references Anubis, the ancient Egyptian god associated with the care of the dead, and sits with its left knee upright, its left foot resting inside a classic kidney-shaped swimming pool (alluding to Farrag’s days as a skateboarder in suburbia) with red, white, and yellow RCA cables. A small figure of the artist floats in a coffin-like pond resting on the creature’s left knee. The big dog’s right foot wraps around and underneath its body, revealing a pointy Mexican boot. Farrag sees the chaos and mayhem of the creature as a reflection of his upbringing, a counter to the order and logic of his heritage. *Big Dog (Guardian)* is a guardian for the artist himself—a talisman, a protector, a reminder of his ancestors, grounding him in the here and now.

20. Liz Craft (b. 1970, Los Angeles)  
*Hairy Guy (with flower basket)*, 2005  
Bronze, oil paint  
Hammer Museum, Los Angeles. Gift of David Hoberman, 2007

Liz Craft creates surreal sculptural images that simmer with a touch of absurdist humor. Cartoonish and dreamlike, her sculptures are rendered with a mash-up of realistic detail and weighty materials such as bronze and steel. Having worked in Los Angeles for many years, Craft typically chooses subjects that evoke the idiosyncrasies characteristic of California’s cultural landscape. *Hairy Guy (with flower basket)* is a reference to the Beat Generation, an iconic post-World War II social and literary subculture that was largely shaped by San Francisco’s bohemian artist communities and was characterized by a rejection of American material culture and values, often emphasizing sexual liberation, antiwar politics, and experimentation with psychedelic drugs.

21. Jessi Reaves (b. 1986, Portland, OR)  
*Cubbard with Barrel Doors*, 2022  
Wood, metal, Plexiglas, paint, cedar, vinyl, sawdust, wood glue  
Hammer Museum, Los Angeles. Purchased with funds by Robert Soros and Jamie Singer Soros, 2023

22. Jennifer Moon (b. 1973, Lafayette, IN)  
*Proposal for My Last Performance on Earth, Prospective 2053 (from Phoenix Rising, Part 2: Eros vs. Agape)*, 2014  
Fiberglass, foam, resin, wood, model train accessories, LEDs, paint, vinyl, gold leaf  
Hammer Museum, Los Angeles. Purchased through the Board of Advisors Acquisition Fund, 2014

Jennifer Moon transformed her artistic practice after she was incarcerated for nine months in 2008–9 for attempted robbery. Moon drew from her experiences to create the Revolution, a self-authored movement that envisions a worldwide shift in thinking through love, presence of mind, and empowerment. Blending political theory, self-help, and fantasy, Moon deploys the Revolution in performance, video, writing, and sculpture to share and disseminate her unconventional perspective. The Phoenix Rising Saga is a three-part series detailing Moon’s return to the art world after her incarceration, presenting a detailed catalog of her romantic life alongside aspirations for herself and the Revolution. By presenting the internal conflict that she faces when attempting to have both with total honesty, Moon hopes to overcome these obstacles and inspire others.

# WORKS ON PAPER

23. Guadalupe Rosales (b. 1980, Redwood City, CA)  
*Lucky*, 2022  
Powder-coated steel, enamel paint, spun silver leaf, glitter washi tape, engraved mirror, engraved two-way mirror, acrylic dice, plastic toy figurine, LED light  
Hammer Museum, Los Angeles. Promised gift of Sherry and Joel McKuIn

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.

24. Hannah Greely (b. 1979, Dickson, TN)  
*Silencer*, 2002  
Urethane rubber, fabric  
Hammer Museum, Los Angeles. Gift of Dean Valentine and Amy Adelson, 2019
25. Tony Feher (b. 1956, Albuquerque, NM; d. 2016, New York)  
*If I Was Ten Feet Tall*, 2002  
80 red plastic soda cases  
Hammer Museum, Los Angeles. Gift of Michael Rubel and Kristin Rey, 2009

26. Liz Glynn (b. 1981, Boston)  
*Household Activities (Average minutes per day, F/M, 2015)*, 2017  
Cast pigmented cement  
Hammer Museum, Los Angeles. Promised gift of Jarl and Pamela Mohn

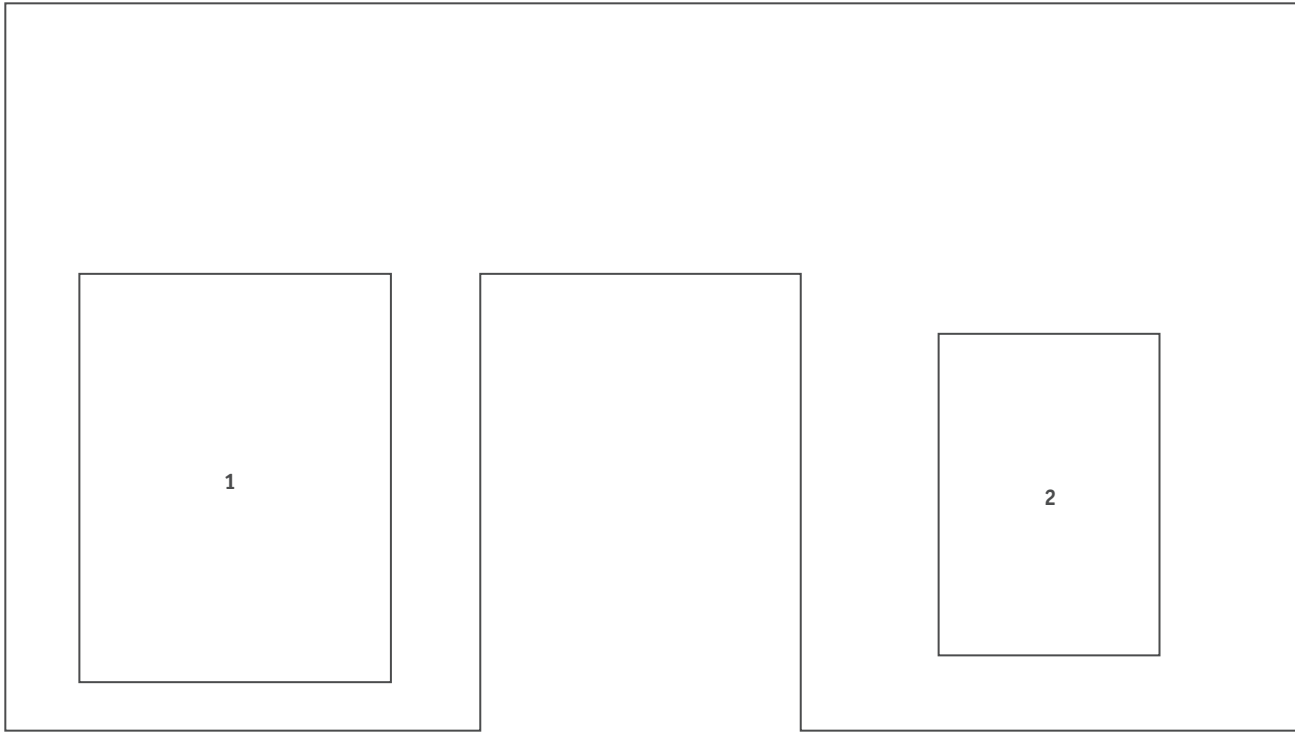
27. Thea Djordjadze (b. 1971, Tbilisi, Georgia)  
*She didn't have friends, children, sex, religion, marriage, success, a salary of death. She worked.*, n.d.  
Foam, steel, paint  
Hammer Museum, Los Angeles. Gift of Nathalie Marciano, 2020

28. Jim Shaw (b. 1952, Midland, MI)  
*Mississippi River Suit*, 2013  
Acrylic on muslin, chambray lining, closures  
Hammer Museum, Los Angeles. Purchased with partial funds provided by Linda and Jerry Janger and Susan Steinhauser and Daniel Greenberg, 2014

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.

29. Kelly Akashi (b. 1983, Los Angeles)  
*Long Exposure*, 2021  
Carved, polished, and waxed marble, plant matter  
Hammer Museum, Los Angeles. Purchased with funds provided by Shahin Tabassi, 2022

Kelly Akashi's studio practice mines ideas about time, permanence, and ephemerality using a wide array of natural and industrial materials, such as wax, glass, bronze, air, and light. Known for her dynamic and sensorial installations, Akashi implicates the human body in her works by employing casts of her own hands, abstract forms that recall human limbs and organs, or by emphasizing the ways in which human touch acts as a force within the objects via their tactile qualities. *Long Exposure* 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.



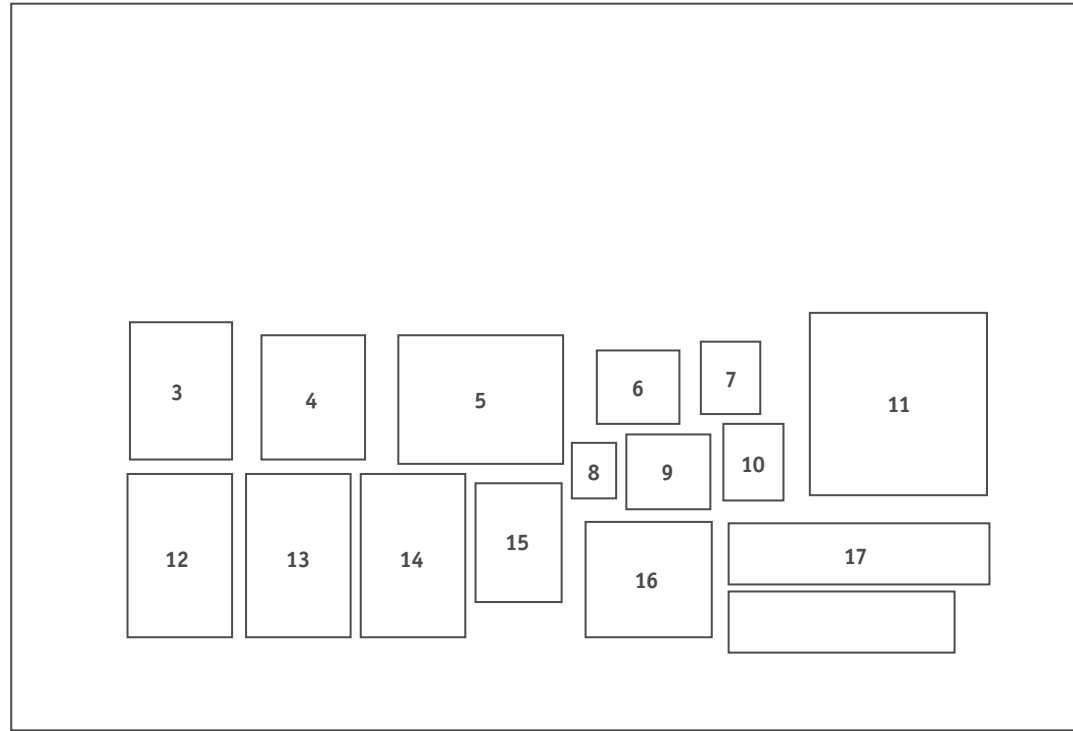
1. Paul McCarthy (b. 1945, Salt Lake City, UT)  
*NV, HOLLYWOOD*, 2019  
Charcoal, graphite, oil stick, peanut butter, and tape on paper  
Hammer Museum, Los Angeles. Purchased with partial funds provided by Chara Schreyer and Susan Steinhauser and Daniel Greenberg, 2020

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.

2. 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

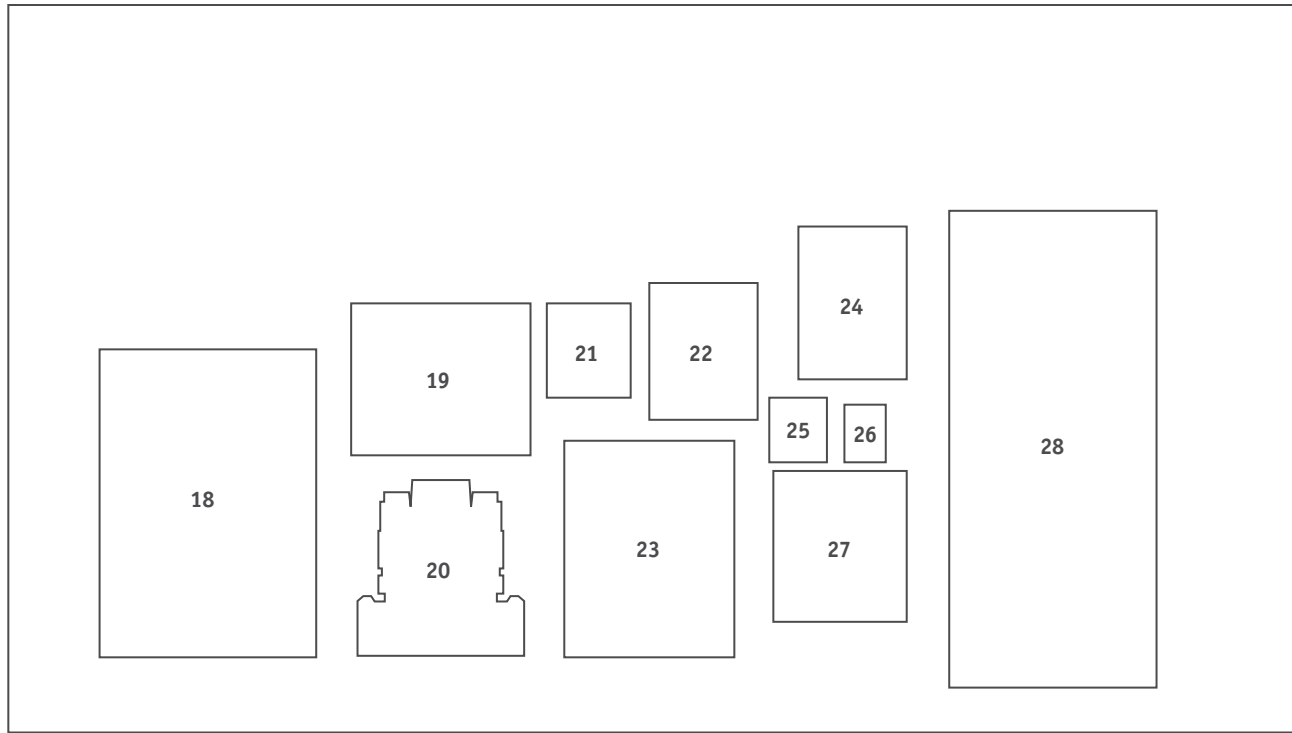
Cecily Brown's practice showcases her love of the history of painting. Many of her works include visual references to such masters as Pieter Brueghel the Elder and Peter Paul Rubens as well as principal artists of the mid-twentieth century such as Willem de Kooning, Arshile Gorky, and Lee Krasner. Though 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.



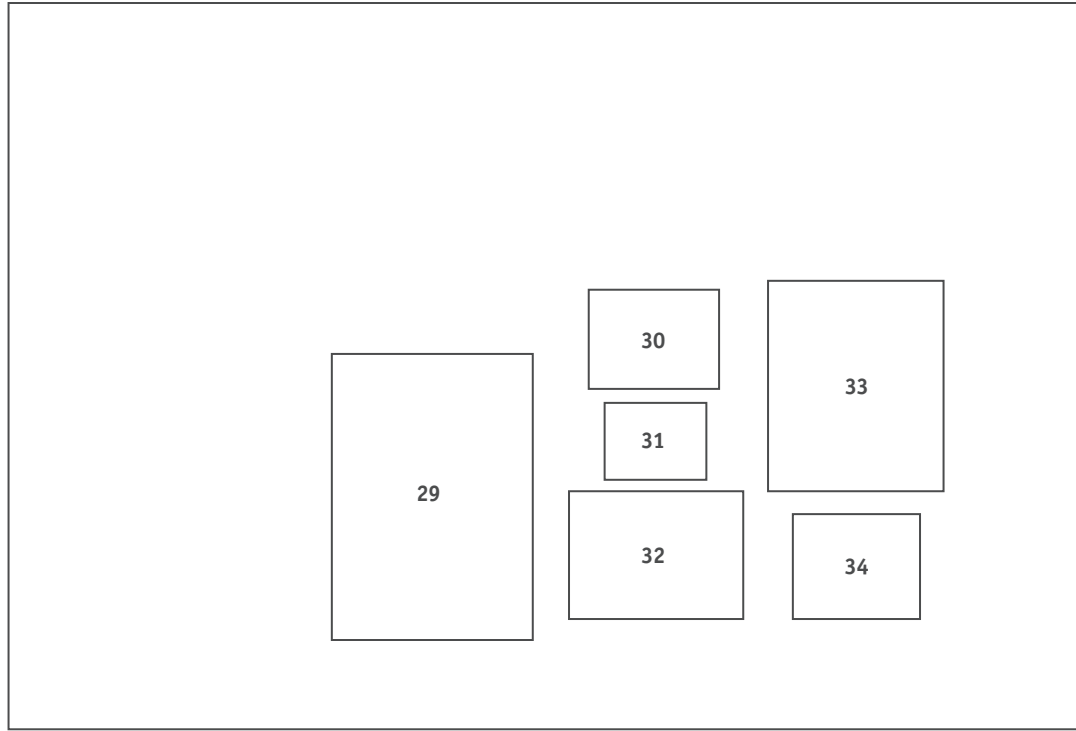


3. Mary Heilmann (b. 1940, San Francisco)  
*Water Kachina*, 1982  
Watercolor on paper  
Hammer Museum, Los Angeles. Gift of Susan and Larry Marx in honor of Allegra Pesenti, 2015
4. Sam Gilliam (b. 1933, Tupelo, MS; d. 2022, Washington, DC)  
Untitled, 1968  
Watercolor on paper  
Hammer Museum, Los 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 Kourosh 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  
Hammer Museum, Los Angeles. Gift of the Grinstein Family, 2016
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. Faith Wilding (b. 1943, Colonia Primavera, Paraguay)  
*Emergence 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
15. Louise Bourgeois (b. 1911, Paris; d. 2010, New York)  
Untitled, 1948–51  
Ink and charcoal on woven paper  
Hammer Museum, Los Angeles. Gift of Sally and Wynn Kramarsky in honor of Ann Philbin, 2006
16. Roy Dowell (b. 1951, New York)  
*Untitled (#982)*, 2009  
Acrylic and collage on illustration board  
Hammer Museum, Los Angeles. Purchase, 2009
17. Alexis Smith (b. 1949, Los Angeles)  
*Red Shoes*, 1975  
Framed mixed-media collage, in two parts  
Hammer Museum, Los Angeles. Gift of the Grinstein Family, 2016





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. Narsiso 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
21. Kehinde Wiley (b. 1977, Los Angeles)  
*Portrait of a Man (Folcoportinari?) Study, 2006*  
Graphite on paper  
Hammer Museum, Los Angeles. Gift of the artist and Roberts & Tilton, 2007
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  
Hammer Museum, Los Angeles. Purchase, 2013
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, Puttapparthi, 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  
Hammer Museum, Los Angeles. Gift of Candace A. Younger in honor of Karin Higa, 2014
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 Glinisky  
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

## **HAMMER MUSEUM**

10899 Wilshire Boulevard  
Los Angeles, CA 90024  
310-443-7000  
[hammer.ucla.edu](http://hammer.ucla.edu)