



Patrick Martinez, *Battle of the City on Fire*, 2025. Stucco, cinder blocks, neon, acrylic paint, spray paint and latex house paint on scorched panel. Made in L.A. 2025, installation view, Hammer Museum, Los Angeles, October 5, 2025–March 1, 2026. Photo: Sarah Golonka.

Exhibitions

Rising Sun, Falling Rain:
Japanese Woodblock Prints from the
Grunwald Center for the Graphic Arts
August 30–November 30, 2025

Made in L.A. 2025
October 5, 2025–March 1, 2026

The Grunwald Center at 70:
Five Centuries of Works on Paper
Part 1: December 20, 2025–May 17, 2026
Part 2: June 7–October 25, 2026

Arthur Jafa: The White Album
March 14–August 30, 2026

Space Is the Place: Selections from the
Hammer Contemporary Collection
April 5–August 16, 2026

Several Eternities in a Day: Form in the
Age of Living Materials
April 5–August 23, 2026

Hammer Projects: Mike Cloud
April 5, 2026–January 7, 2027



Rising Sun, Falling Rain: Japanese Woodblock Prints from the Grunwald Center for the Graphic Arts

August 30–November 30, 2025

Utagawa Hiroshige. *Shōno: Driving Rain*, from the series *The Fifty-Three Stations of the Tōkaidō*, no. 46. ca. 1833–1836. Color woodblock print (*nishiki-e*). Sheet: 9 15/16 x 14 7/8 in. (25.3 x 37.8 cm). Hammer Museum, Los Angeles. UCLA Grunwald Center for the Graphic Arts, Hammer Museum. Purchased from the Frank Lloyd Wright Collection, 1965

Ukiyo-e, or “pictures of the floating world,” emerged as a defining artistic genre during Japan’s Edo period (1603–1868), an era of significant cultural transformation. Initially centered on the vibrant urban life of licensed pleasure quarters—depicting kabuki theaters, teahouses, and brothels—*ukiyo-e* gradually expanded in subject matter in response to shifting social interests, increased domestic travel, government censorship, and contact with Western art. Themes came to include nature, landscapes, poetry, literature, and folklore.

Rising Sun, Falling Rain traces the evolution of *ukiyo-e* printmaking and the later *shin-hanga* movement, featuring over eighty prints from the Grunwald Center for the Graphic Arts by renowned artists such as **Katsukawa Shunshō**, **Utagawa Toyokuni**, **Katsushika Hokusai**, **Utagawa Hiroshige**, **Tsukioka Yoshitoshi**, and **Kawase Hasui**. These works exemplify the technical mastery and aesthetic refinement of Japanese woodblock printing, which profoundly shaped global perceptions of Japan’s cultural legacy and fostered enduring engagement with its historical narratives.

Rising Sun, Falling Rain is organized by Hollis Goodall, guest curator, with Kelin Michael, LUCE/Getty curatorial fellow.

Generous support for this exhibition is provided by the E. Rhodes and Leona B. Carpenter Foundation. Additional support is provided by Astrid and Howard Preston.



Made in L.A. 2025

October 5, 2025–March 1, 2026

Alonzo Davis, *Eye on '84*, 1984/2025. Acrylic. Re-created by 3B Collective. Courtesy of Parrasch Heijnen Gallery. Made in L.A. 2025, installation view, Hammer Museum, Los Angeles, October 5, 2025–March 1, 2026. Photo: Sarah Golonka.

Made in L.A. 2025 is the seventh iteration of the Hammer's signature biennial exhibition that showcases artists practicing throughout the greater Los Angeles area. The 28 participants in the exhibition present work not only made in the city but also grounded in its complex and unfolding terrain. Neither myth nor monolith, Los Angeles is many things to many people, and its dissonance is perhaps its most distinguishing feature. The works presented in this year's biennial include film, painting, theater, choreography, photography, sculpture, sound, and video. Attitude draws them together: Each engages with this city in ways alternately literal, formal, material, and metaphoric. Conceived or made in Los Angeles, they are of this city and nowhere else.

Made in L.A. 2025 is organized by Essence Harden, independent curator, and Paulina Pobocha, Chair and Curator of Modern and Contemporary Art, the Art Institute of Chicago and former Hammer Museum Robert Soros Senior Curator, with Jennifer Buonocore-NedreLOW, curatorial assistant.

The exhibition is made possible by the Mohn Family Foundation and members of the Hammer Circle. Major support is provided by The Billy and Audrey L. Wilder Foundation, Miky Lee, and Mark Sandelson. Generous support is provided by The Fran and Ray Stark Foundation; Bill Hair; Susan Genco and Mitch Kamin; J.P. Morgan; Dori Peterman Mostov and Charles Mostov; and Orange Barrel Media. Additional support is provided by The Buddy Taub Foundation, Dennis A. Roach and Stephanie Roach, Directors; McCrea Foundation; Sherry and Joel McKuin; the Pasadena Art Alliance; The Rhonda S. Zinner Foundation and Jonathan Segal; and Michael Silver.



Made in L.A. 2025

October 5, 2025–March 1, 2026

Gabriela Ruiz, *Collective Scream*, 2025. Acrylic, gouache, pastel, colored pencil, acrylic pens, epoxy clay, metal hooks, metal pipes, metal hardware, LCD monitors, TV monitor, roll-up gate, LED streetlamp, and surveillance camera on wood panel. Courtesy of the artist. Made in L.A. 2025, installation view, Hammer Museum, Los Angeles, October 5, 2025–March 1, 2026. Photo: Sarah Golonka.

Made in L.A. 2025 Artists

David Alekhuogie
 Black House Radio / Michael Donte
 Greg Breda
 Widline Cadet
 Carl Cheng
 Alonzo Davis
 Ali Eyal
 Hood Century / Jerald Cooper
 Hanna Hur
 John Knight
 Kristy Luck
 Patrick Martinez
 Beaux Mendes
 Na Mira
 New Theater Hollywood / Calla Henkel
 and Max Pitegoff

Pat O'Neill
 Will Rawls
 Brian Rochefort
 Amanda Ross-Ho
 Gabriela Ruiz
 Alake Shilling
 Nicole-Antonia Spagnola
 Mike Stoltz
 Peter Tomka
 Freddy Villalobos
 Kelly Wall
 Leilah Weinraub
 Bruce Yonemoto



The Grunwald Center at 70: Five Centuries of Works on Paper

Part 1: December 20, 2025–May 17, 2026

Part 2: June 7–October 25, 2026

Ed Ruscha, *Made in California*, 1971. Printed by Paul Clinton and Ed Hamilton, Cirrus Editions. Published by the Grunwald Center for the Graphic Arts. Lithograph. 20 × 28 in. (50.8 × 71.1 cm). UCLA Grunwald Center for the Graphic Arts, Hammer Museum. Gift of Mrs. Fred Grunwald. © 1971 Ed Ruscha

Since its establishment in 1956 with a gift of prints from Los Angeles collector Fred Grunwald, the UCLA Grunwald Center for the Graphic Arts has evolved into one of the nation's foremost collections of works on paper. Over the decades, the Grunwald Center's holdings have expanded through donations and acquisitions, and now comprise more than 45,000 prints, drawings, photographs, and artists' books dating from the Renaissance to the present. Housed at the Hammer Museum since 1994, the Grunwald Center fosters learning and discovery through its collection, which is regularly presented in exhibitions and made accessible in its dedicated study room. This exhibition marks the 70th anniversary of the Grunwald Center, celebrating its history through a selection of significant works that reflect the collection's breadth and diversity. It will feature nearly 100 works by over 90 artists, including **Andrea Mantegna, Albrecht Dürer, Hendrick Goltzius, Rembrandt van Rijn, George Cruikshank, Jose Guadalupe Posada, Henri de Toulouse Lautrec, Vassily Kandinsky, Käthe Kollwitz, Pablo Picasso, Grant Wood, Ansel Adams, Norman Lewis, Elizabeth Catlett, Charles White, Corita Kent, Ruth Asawa, Bridget Riley, David Hockney, Ed Ruscha, Analía Sabán, and Toba Khedoori.**

The Grunwald Center at 70: Five Centuries of Works on Paper is organized by Naoko Takahatake, director and chief curator, Grunwald Center for the Graphic Arts, and Cynthia Burlingham, former deputy director of curatorial affairs, with Jennie Waldow, curatorial assistant and collection specialist, and Kelin Michael, curatorial fellow, Grunwald Center for the Graphic Arts.



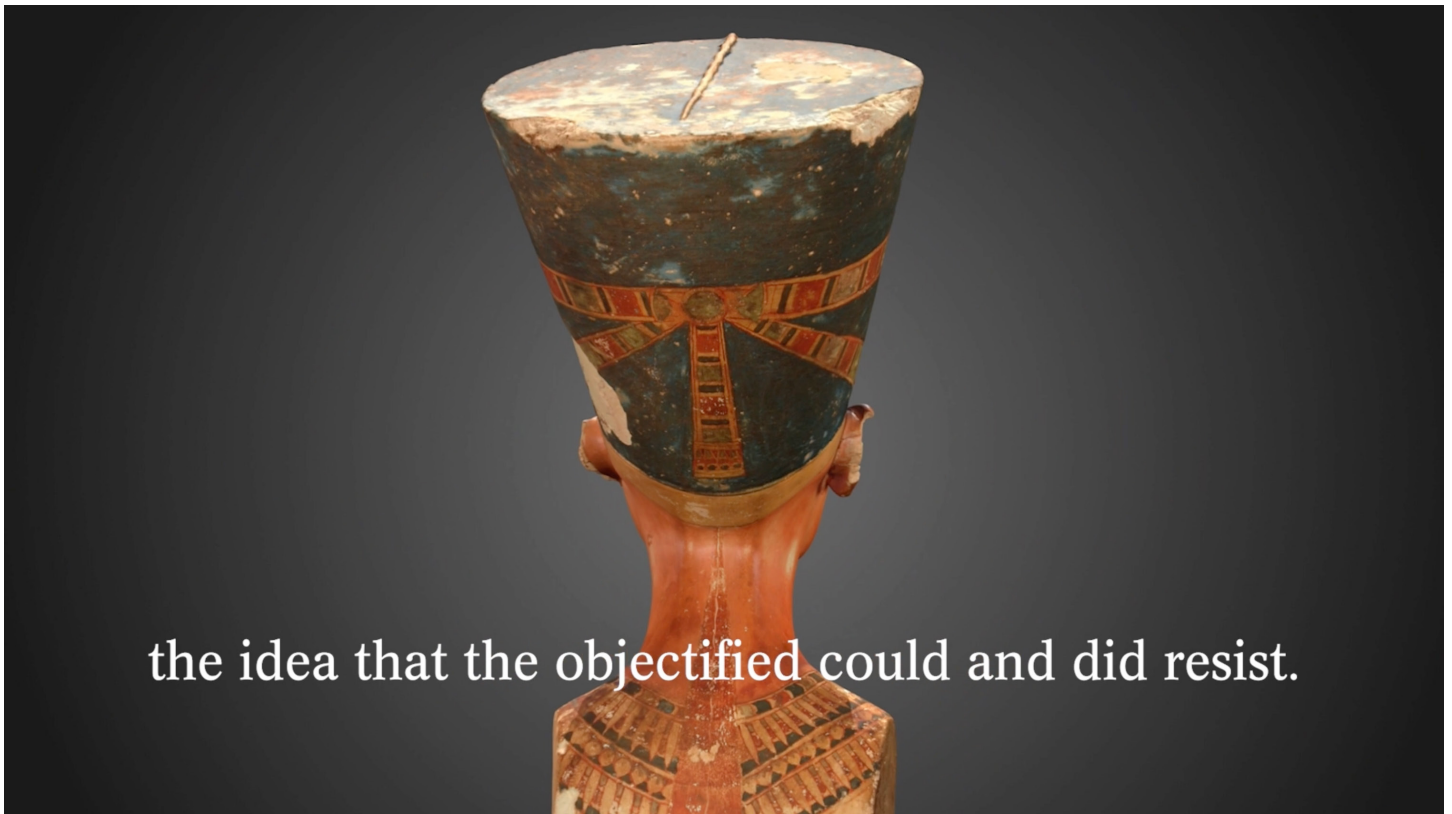
Arthur Jafa: *The White Album*

March 14–August 30, 2026

Arthur Jafa, *The White Album*, 2018 (still). Video projection, color, sound. 40 min. (loop). Image courtesy of the artist and Gladstone Gallery, New York.

Arthur Jafa's 40-minute experimental film *The White Album* (2018) examines how visual media can transmit the “power, beauty, and alienation” of Black music in American culture. Following his critically acclaimed film *Love Is the Message, the Message Is Death* (2016), *The White Album* is a social critique of whiteness. Assembled from found and produced footage, the film collages digital media into a radical visual and literary mixtape that articulates the ways in which the vitality and survival of Black American people—their labor, ideas, and cultural output—are historically co-opted by white culture through coercion and violence.

Arthur Jafa: The White Album is organized by Erin Christovale, curator, with Juan Manuel Silverio, curatorial assistant.



the idea that the objectified could and did resist.

Space Is the Place: Selections from the Hammer Contemporary Collection

April 5–August 16, 2026

Coleman Collins, *Specular fiction*, 2024. HD video, 8 minutes. Photo by Evan Walsh

Space Is the Place is a Hammer Contemporary Collection exhibition that takes its title from the 1973 studio album and 1974 film by **Sun Ra** (1914–1993), a Black American experimental jazz composer and musician known for his radical and esoteric views on Black liberation. The selected works in the exhibition consider “space” as a conceptual framework, through the themes of afro-futurism, belonging, placemaking, and the act of taking up space. *Space Is the Place* comprises installations, paintings, sculptures, photographs, and multi-media works by nearly thirty artists. Artists in the exhibition include **Edgar Arceneaux, Kevin Beasley, Nayland Blake, Mark Bradford, Ben Caldwell, Coleman Collins, Danielle Dean, Fred Eversley, Lauren Halsey, Juliana Huxtable, Arthur Jafa, Forrest Kirk, Rodney McMillian, Arcmanoro Niles, Thomas J Price, Michael Queenland, Jamilah Sabur, Paul Mpagi Sepuya, Shikeith, Cauleen Smith, Eric Wesley, Brenna Youngblood**, and others.

Space Is the Place: Selections from the Hammer Contemporary Collection is organized by Erin Christovale, curator, with Juan Manuel Silverio, curatorial assistant.



Several Eternities in a Day: Form in the Age of Living Materials

April 5–August 23, 2026

Edgar Calel, *Ni Musmut (It's Breezing)*, Bergen Kunsthall, 2024. Oyonik paruwi Juyu' (Invocation over the mountains). Installation view. Image courtesy the artist. Photo: Thor Brødreskift.

Several Eternities in a Day explores the intertwined relationship between living materials and contemporary art. For this group of twenty-two artists from North, Central and South America, materials such as stones, avocado, cacao, achiote, cochineal, and clay operate as vital forces in a creation process informed by ancestral practices. Through large-scale installations, painting, mixed-media sculpture, video, and sound, the works in this exhibition challenge common assumptions about the perception of physical form. These artworks invite us to participate not just by seeing but by smelling, touching, and listening. The exhibition considers ideas around organic decay, materials as records of the living and repositories of cosmic memory, Brownness, and Indigeneity. By bringing together artists across media and regions, the exhibition creates a space of multiple temporalities in flux, of several eternities—a celebration and a ceremony for all those beings with whom we share stories and land.

Several Eternities in a Day: Form in the Age of Living Materials is organized by Pablo José Ramírez, curator, with Jessi DiTillio, curatorial assistant.

Lead support for *Several Eternities in a Day: Form in the Age of Living Materials* is provided by Teiger Foundation and The Andy Warhol Foundation for the Arts. Generous support is provided by Eloisa and Chris Haudenschild. Additional support is provided by Betty Duker, Beth and Kenneth Karmin, Tracy O'Brien and Thaddeus Stauber.

Teiger Foundation



The Andy Warhol Foundation for the Visual Arts



Several Eternities in a Day: Form in the Age of Living Materials

April 5–August 23, 2026

Jaider Esbell, *Untitled*, 2021. Acrylic on canvas.
Courtesy Almeida & Dale. Photo: Bruno Leão

Participating Artists

Jackie Amézquita
Carmen Argote
Esteban Cabeza de Baca
Gustavo Caboco
Edgar Calel
Raven Chacon
Gabriel Chaile
Patricia Domínguez
Jaider Esbell
Naomi Gamarra
Sheroanawe Hakihiwe

Raven Halfmoon
Sky Hopinka
Nereyda López Gutiérrez
Guadalupe Maravilla
Ana Mendieta
Carlos Mérida
Rose B. Simpson
Mary Sully
Ayla Tavares
Francisco Toledo
Santiago Yahuarcani



Hammer Projects: Mike Cloud

April 5, 2026–January 7, 2027

Mike Cloud, *Dorothy Costume Quilt Back (front)*, (2007). Oil and fabric on canvas with stretcher bars. 96 × 110 in. (243.84 × 279.40 cm). Courtesy of the artist and Thomas Erben Gallery, New York.

Mike Cloud is a Chicago-based artist who explores contemporary social and political issues through the visual language of abstraction. With an emphasis on painting, he makes mixed-media assemblages that are typically composed of stretcher bars configured into geometric shapes and universal forms with objects embedded in thick oil paint. For his Hammer Project, which will scale the facade of the lobby wall, Cloud will present three large, “loosely abstracted portraits,” including two forthcoming commissioned works, collaged from paper grocery bags, magazine advertisements, cash, and other printed materials. Alongside the portraits, Cloud will exhibit works from *Painted Clothing* (2007–8), a series of collages fashioned from children’s clothing, which comments on the relationship between consumer culture and childhood through visual signifiers such as dragons, fairies, and rainbows. Both series speak to the artist’s in-depth experimentation with printmaking, sculpture, and painting across his career. This Hammer Project marks the artist’s first solo exhibition on the West Coast.

Hammer Projects: Mike Cloud is organized by Erin Christovale, curator, with Juan Manuel Silverio, curatorial assistant.

Hammer Projects is presented in memory of Tom Slaughter and with support from the Horace W. Goldsmith Foundation. Lead funding is provided by the Hammer Collective. Generous support is provided by Susan Bay Nimoy and Leonard Nimoy, with additional support from the Los Angeles County Board of Supervisors through the Department of Arts and Culture.