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HAMMER MUSEUM'S SIGNATURE BIENNIAL MADE IN L.A. RETURNS OCTOBER 5



(Los Angeles, CA) — On October 5 the Hammer Museum at UCLA will open the seventh edition of its acclaimed biennial, *Made in L.A.*, which has become one of the most influential exhibitions of contemporary art in the United States. The biennial highlights the practices of artists working throughout the greater Los Angeles area, with an emphasis on emerging and under-recognized artists. *Made in L.A. 2025* features 28 participants working across many disciplines—film, painting, theater, choreography, photography, sculpture, mixed-media installation, sound, and video—and is organized by **Essence Harden** and **Paulina Pobocha**.

As a companion to *Made in L.A. 2025*, the Hammer presents **Alake Shilling's** *Buggy Bear Crashes Made in L.A.* (2025), a towering 25-foot inflatable sculpture produced in partnership with the Art Production Fund. The artwork occupies the museum's outdoor sculpture pedestal at Wilshire Boulevard and Glendon Avenue through the run of *Made in L.A. 2025*, which closes March 1, 2026.

Hammer Museum Director **Zoë Ryan** said, “Over the last 13 years *Made in L.A.* has become an essential platform for demonstrating the breadth and depth of the arts communities that make up Los Angeles. This exhibition is an opportunity to showcase these brilliant artists and create a moment for Angelenos to come together and celebrate the creative excellence that originates from this city.”

In a joint statement, curators Harden and Pobocha said, “From the start, our intention was to remain open to the artists and their processes, allowing the exhibition to unfold through their ideas rather than a predetermined theme. The result is an exhibition shaped by the asymmetries of Los Angeles itself—its dissonances and resonances, its contradictions and kinships, its capacity to reinvent while holding fast to history.”

The exhibition comprises mostly new works coming directly out of artists' L.A. studios and offers insight into one of the most dynamic and energetic art communities in the world. Harden and Pobocha spent nearly a year visiting studios, artist-run venues, commercial galleries, and

L-R: Alake Shilling, *Buggy Bear Is Out of Control on the Long and Winding Road*, 2019. Oil, Flashe, acrylic, Styrofoam, glitter. 50 × 60 in. (127 × 152.4 cm). Collection of Jeffrey Deitch. Courtesy of the artist and Jeffrey Deitch, Los Angeles and New York. Photo: Elon Schoenholz; Patrick Martinez, *Hold the Ice*, 2020. Neon on plexiglass. Courtesy of the artist and Charlie James Gallery; Pat O'Neill, *Los Angeles*, from the series *Cars and Other Problems*, ca. 1960s. Printed and published by Curatorial Inc. Archival pigment print. 24 ½ x 20 ½ in. (52.1 x 62.2 cm) framed.

museums across Los Angeles County. Their final selection brings together artists of different generations and disciplines whose work engages Los Angeles as a dialogical site, where the city's geography and layered histories serve as catalysts for creation.

The exhibition is accompanied by a 340-page catalogue that explores the practice of each participant through artist interviews and essays by contributing writers.

MADE IN L.A. EXHIBITION HIGHLIGHTS

Exhibition highlights include:

- Murals that engage the Los Angeles urban environment, including the recreation of a monumental mural *Eye on '84* (1984) by the late **Alonzo Davis** for the museum lobby and a contemporary mural-scaled installation by **Patrick Martinez**.
- Paintings by **Greg Breda**, **Ali Eyal**, **Hanna Hur**, **Kristy Luck**, and **Beaux Mendes** that expand the parameters of painting from within, underscoring the genre's continued relevance.
- Work by **Carl Cheng** and **Pat O'Neill**—who have been working and exhibiting in L.A. for more than sixty years—made largely from industrial materials and cast-offs from the aerospace industry, that signal the importance of place on the one hand, and the passage of time on the other. When these artworks were made, they captured the possibilities science and technology held for the future; in the present they remind us of all which never came to pass.
- Sculptures that bring a contemporary approach to traditional art media by **Alake Shilling** and **Brian Rochefort**—who carry forward the rich tradition of ceramics in L.A.
- A presentation by **John Knight**, whose incisive, site-responsive practice reveals the socioeconomic and racial dynamics embedded in the built environment, resonating with the work of **Gabriela Ruiz** and **Freddy Villalobos**, whose works take stock of the race and gender-based, economic, generational inequities that determine which public “public” space should accommodate.
- Experimental video art and film by **Bruce Yonemoto**, a pioneer in the field, as well as **Na Mira**, **Mike Stoltz**, and **Nicole-Antonia Spagnola**, each innovating with video, projection, and archival footage.
- Artworks by **David Alekhuogie**, **Widline Cadet**, and **Peter Tomka** that recast the photographic image as painting, sculpture, or performance.
- The performing arts, with the inclusion of playwright and filmmaker **Leilah Weinraub**, who will premiere a stage play produced for the exhibition in collaboration with **New Theater Hollywood (Max Pitegoff and Calla Henkel)**, and choreographer **Will Rawls**, who will stage a monthly site-specific performance traversing the Hammer's indoor and outdoor spaces.
- An installation by **Black House Radio (Michael Donte)**, presenting an environment that functions as both archive and gathering-place, treating house music—rooted in Black queer culture—as a fugitive practice of preservation that offers warmth and rhythm in moments of rupture.
- Installations by **Amanda Ross-Ho** and **Kelly Wall** that recontextualize everyday objects through shifts in material, scale, and display.

MADE IN L.A. PERFORMANCES AND PROGRAMMING HIGHLIGHTS

Will Rawls: *Unmade*

October 5, November 1, December 6, January 17, February 7 and February 28

12PM–4PM

This performance series unfolds across the museum, moving between the Hammer’s galleries and outdoor spaces. Each iteration of the performance begins with a unique vignette formed by six performers and props, transforming along the way and ending in the Annenberg Terrace. *Unmade* is a site-specific performance that responds to ideas of resource-sharing, L.A.’s city infrastructure, and social choreography. Costumes for *Unmade* were designed by Nancy Stella Soto. This free program is not ticketed.

Leilah Weinraub: *The Kids*

October 17–19

The Kids (2025) is a live performance by **Leilah Weinraub**, created in collaboration with **Mykki Blanco** and **Nicolau Vergueiro**. The performance follows four kids in a park—Junior, Metal Mouth, Mark (Visa), and Baby—who meet another group and are introduced to The Game, a wooden construct of knobs and nodules that can only be moved when everyone agrees. Push it at the wrong time, and it breaks everything. Free performance, tickets required. Performances will take place at New Theater Hollywood, 6500 Santa Monica Blvd, Los Angeles, CA 90038. Tickets will be available at newtheaterhollywood.com

Nicole-Antonia Spagnola: *1-2-3: Apartment Gallery*

Saturdays, 11AM–2:30PM: October 5, November 1, 8; December 6, 13; January 3, 10; February 7, 14

In addition to showing on screens in the Hammer’s courtyard every day, **Nicole-Antonia Spagnola**’s short film *1-2-3: Apartment Gallery* (2025), which is inspired by the classic films of director Billy Wilder, will loop on the big screen in the museum’s Billy Wilder Theater on the first two Saturdays of each month during the run of the exhibition.

Black House Radio

Enjoy a night of house music in the Annenberg Terrace with Black House Radio DJs. Dates and DJ lineups to be announced.

Curator-led Tour

Sunday, October 5, 1PM

Exhibition curator **Essence Harden** leads a walk-through of Made in L.A. 2025. Capacity is limited. Visitors will be admitted on a first come, first served basis.

A full calendar of events is available on the Hammer’s website:

<https://hammer.ucla.edu/programs-events>

PARTICIPATING ARTISTS

David Alekhuogie (b. 1986, Los Angeles)
Black House Radio / Michael Donte (est. 2023)
Greg Breda (b. 1959, Los Angeles)

Widline Cadet (b. 1992, Pétion-Ville, Ayiti, Haiti)
Carl Cheng (b. 1942, San Francisco)
Jerald “Coop” Cooper (b. 1983, Cincinnati)

Alonzo Davis (b. 1942, Tuskegee, AL; d. 2025, Largo, MD)

Ali Eyal (b. 1994, Baghdad, Iraq)

Hanna Hur (b. 1985, Toronto)

John Knight (b. 1945, Los Angeles)

Kristy Luck (b. 1985, Woodstock, IL)

Patrick Martinez (b. 1980, Pasadena)

Beaux Mendes (b. 1987, New York)

Na Mira (b. 1982, Lawrence, KS)

New Theater Hollywood / Max Pitegoff and

Calla Henkel (est. 2024)

Pat O'Neill (b. 1939, Los Angeles)

Will Rawls (b. 1978, Boston)

Brian Rochefort (b. 1985, Lincoln, NE)

Amanda Ross-Ho (b. 1975, Chicago)

Gabriela Ruiz (b. 1991, San Fernando Valley)

Alake Shilling (b. 1993, Los Angeles)

Nicole-Antonia Spagnola (b. 1991, Los Angeles)

Mike Stoltz (b. 1981, Miami)

Peter Tomka (b. 1989, Des Moines)

Freddy Villalobos (b. 1989, Los Angeles)

Kelly Wall (b. 1990, Los Angeles)

Leilah Weinraub (b. 1979, Los Angeles)

Bruce Yonemoto (b. 1949, San Jose)

CREDITS

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; the Pasadena Art Alliance; The Rhonda S. Zinner Foundation and Jonathan Segal; and Michael Silver.

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MOHN AWARDS

Funded through the generosity of Los Angeles philanthropists and art collectors Jarl and Pamela Mohn, The Mohn Award (\$100,000) and the Career Achievement Award (\$25,000) will be selected by a jury of curators and arts professionals, and the Public Recognition Award (\$25,000) will be determined through a public vote. All the artists in the exhibition are eligible to receive the awards. All visitors to the Hammer may cast their votes at Mohn stations through February 1, 2026. In 2023 **Akinsanya Kambon** received the Mohn Award; **Pippa Garner** received the Career Achievement Award, and **Jackie Amézquita** received the Public Recognition Award. In 2020 **Kandis Williams** received the Mohn Award; **Monica Majoli** received the Career Achievement Award; and **MR. WASH** received the Public Recognition Award. In 2018 **Lauren Halsey** received the Mohn Award; **Daniel Joseph Martinez** received the Career Achievement Award; and **EJ Hill** received the Public Recognition Award. Dancer **Adam Linder** received the Mohn Award in 2016, **Alice Könitz** received it in 2014, and **Meleko Mokgosi** received it in 2012.

CATALOGUE

Made in L.A. 2025 is accompanied by an illustrated catalogue that includes curatorial essays and commissioned texts focusing on each of the 28 artists. In the spirit of the exhibition, the catalogue embraces a panoply of writers' voices from a broad range of disciplines, at various stages in their careers. Among the contributions are interviews, critical essays, and experimental writing exercises, but all stem from conversations between author and artist and focus on their relationships to the city of Los Angeles. The catalogue is designed by Los Angeles-based designers Folder Studio and distributed worldwide by DelMonico Books●Prestel. The catalogue is available for sale at [the Hammer Store](#).

ARTIST-DESIGNED MERCHANDISE

In conjunction with Made in L.A. 2025, several artists have created unique merchandise available exclusively in the Hammer Store. This includes a sweatshirt designed by **Amanda Ross-Ho**; a cinderblock planter, t-shirt, and keychain designed by **Patrick Martinez**; a snow globe and sticker sheets created by **Alake Shilling**; J Hannah nail polish made in collaboration with **Kristy Luck**; a tote bag designed by **Hanna Hur**; magnets created by **Kelly Wall**; and a poster featuring a photograph by **Pat O'Neill**.

ABOUT MADE IN L.A.

The Hammer's biennial exhibition series Made in L.A. focuses exclusively on artists from Los Angeles. The biennial debuts new installations, videos, films, sculptures, performances, and paintings produced 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 and is now in its seventh iteration. It followed in the tradition of 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. 2023: Acts of Living was organized by curators Diana Nawi and Pablo José Ramirez, with Ashton Cooper, Luce Curatorial Fellow.

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

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.

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 The Brick in Los Angeles.

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. 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.

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. Hours: Tuesday–Thursday, Saturday–Sunday 11 a.m.–6 p.m.; Friday 11 a.m.–8 p.m. Closed Mondays and national holidays. Hammer Museum, 10899 Wilshire Boulevard at Westwood, Los Angeles. Onsite parking is \$8 for the first 3 hours (maximum \$22), or \$8 flat rate after 5 p.m. and all day on weekends. Visit hammer.ucla.edu for details or call 310-443-7000. Free Admission at the Hammer Museum is courtesy of Marcy Carsey, the Erika J Glazer Family Foundation, and the Anthony Pritzker Family Foundation.