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## Ali Eyal Receives \$100,000 Mohn Award

**Carl Cheng Receives Career Achievement Award**  
**Greg Breda Receives Public Recognition Award**



### *Awards Given in Conjunction with the Hammer Museum's Made in L.A. Biennial*

**(Los Angeles, CA)**—The Hammer Museum is pleased to announce that **Ali Eyal** will receive the **\$100,000 Mohn Award** honoring artistic excellence, in conjunction with Made in L.A. 2025. As part of the award, the Hammer will also produce a publication of Eyal's work. **Carl Cheng** will receive the Career Achievement Award honoring brilliance and resilience, and **Greg Breda** will receive the Public Recognition Award, as chosen by visitors to the Made in L.A. exhibition. Cheng and Breda will each receive \$25,000.

Funded by Los Angeles philanthropists and art collectors **Jarl and Pamela Mohn**, the Mohn Awards have been given to artists with each edition of the Made in L.A. biennial, which began in 2012.

Hammer Museum Director **Zoë Ryan** said, "I am thrilled to congratulate Ali Eyal on receiving the Mohn Award. His complex and richly detailed painting is both surreal and deeply personal, and speaks powerfully to the impacts of war, globalism, and the immigrant experience in the U.S. I am also incredibly happy to see Carl Cheng's idiosyncratic and influential body of work recognized in the Career Achievement Award. And there is no arguing that Greg Breda's beautiful and evocative portraits were standouts in Made in L.A., as chosen by visitors to the exhibition. Finally, I am immensely grateful to

(L-R): Ali Eyal, *And Look Where I Went*, 2025. Oil on linen. 84 x 144 in. (213.4 x 365.8 cm). Made in L.A. 2025, installation view, Hammer Museum, Los Angeles, October 5, 2025–March 1, 2026. Courtesy of the artist and François Ghebaly, Los Angeles. Photo: Jeff McLane; Carl Cheng, *Alternative TV #9*, 1979–2016. Plastic chassis, acrylic water tank, LED lighting and controller, electrical components, conglomerated rocks, and plastic plants. 11 x 9 x 8.5 in. (27.9 x 22.9 x 21.6 cm). Made in L.A. 2025, installation view, Hammer Museum, Los Angeles, October 5, 2025–March 1, 2026. Courtesy of the artist and Philip Martin Gallery. Photo: Jeff McLane; Greg Breda, *The Hour Within*, 2025. Acrylic on polyester canvas. Courtesy of the artist and PATRON, Chicago. Photo: Bicia Wilcox

Jarl and Pamela Mohn for their ongoing support of both the Made in L.A. biennial and the Mohn Awards. Their commitment to the artists and organizations of Los Angeles is genuinely inspiring."

A jury of professional curators selected the Mohn Award and the Career Achievement Award. This year's jury includes **Gean Moreno**, director of the Art + Research Center at the Institute of Contemporary Art, Miami; **Margot Norton**, chief curator at the Berkeley Art Museum and Pacific Film Archive (BAMPFA); and **Daniela Lieja Quintanar**, chief curator and deputy director, programs, at the Roy and Edna Disney CalArts Theater (REDCAT).

In a joint statement about the Mohn Award winner, the jury said, "Through a singular painterly language and personal lens, Ali Eyal engages experiences of war and displacement characteristic of the last quarter century. In his monumental paintings, drawings, and installations, incongruous perspectives and mismatched scales create expansive oneiric worlds in which geopolitical tragedies meet interior landscapes. Animated by a capacious emotional range, Eyal's work is a testimony of perseverance."

In reference to the Career Achievement Award, the jury wrote, "For over sixty years, Carl Cheng has maintained a highly active and idiosyncratic practice, dealing with questions of authorship, ephemerality, technology, and the relationships between the natural and synthetic. Through uncompromising experimentation and continually inventive processes, he has built a truly groundbreaking body of work. This Career Achievement award recognizes Cheng's visionary contributions and historical importance."

The Public Recognition Award was determined by visitors to the Hammer Museum. Since Made in L.A. 2025's opening in October, more than 90,000 people visited the museum and had the opportunity to vote for their favorite artist in the biennial.

Remarking on Greg Breda's popular vote award, Made in L.A. 2025 co-curators **Essence Harden** and **Paulina Pobocha** stated: "Greg Breda's paintings are both luminous and reverent, marked by a spiritual clarity that centers Black interiority, care, and transcendence. His work channels an enduring quietude, capturing moments that feel at once timeless and deeply grounded in the light and flora of Los Angeles. His contribution to Made in L.A. 2025 embodies both grace and resolve, offering a meditative reflection on the presence and sanctity of Black life."

Made in L.A. 2025 is on view at the Hammer Museum through March 1, 2026.

## ABOUT THE MOHN AWARD

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

both a professional jury and the public.

#### ABOUT THE AWARD RECIPIENTS

**Ali Eyal** (b. 1994 The Forest, Small Farm), is based in Los Angeles. Trained as a painter, Eyal's multidisciplinary practice considers the entanglements of personal memory, political violence, and loss. Eyal will be included in the 2026 Whitney Biennial. Recent solo and two-person exhibitions include *Visible Records*, Charlottesville, VA; ChertLüdde, Berlin (2024); Bellyman, Los Angeles (2023); *Brief Histories*, New York (2022); and *Saw Center*, Ottawa, Canada (2022). Recent group exhibitions include the 18th Istanbul Biennial (2025); 14th Mercosul Biennial, Porto Alegre, Brazil (2025); *Akademie der Künste der Welt*, Cologne (2024); the Quebec City Biennale (2024); *Bayt AIMamzar*, Dubai, U.A.E. (2024); *Chicago Cultural Center* (2023); *Arsenal — Institute for Film and Video Art*, Berlin (2023); 22nd Biennial *Sesc\_Videobrasil*, São Paulo (2023); *Sharjah Biennial 15*, U.A.E. (2023); 58<sup>th</sup> *Carnegie International*, Pittsburgh (2022); *Documenta 15*, Kassel, Germany (2022); *Museum of Contemporary Art Metelkova*, Ljubljana, Slovenia (2020); *MoMA PS1*, Queens, NY (2019); and *Beirut Art Center*, Lebanon (2018, 2019). He was a fellow in Ashkal Alwan's Home Workspace Program Beirut (2016–17). Eyal earned a BFA from the Institute of Fine Arts, Baghdad (2015).

**Carl Cheng** was born in 1942 in San Francisco. Through a genre-defying interdisciplinary practice, Cheng's explores the relationship between nature and technology, consumer culture, and racial injustice. Recent solo exhibitions include the *Museum Tinguely*, Basel, Switzerland (2025); *Bonnefanten*, Maastricht, Netherlands (2025); *Institute of Contemporary Art*, Philadelphia (2025); *The Contemporary Austin* (2024); *REDCAT*, Los Angeles (2022); and *Philip Martin Gallery*, Los Angeles (2022, 2020). Recent group exhibitions include the *Whitney Museum of American Art*, New York (2025); the *Aldrich Contemporary Art Museum*, Ridgefield, CT (2024); *Armory Center for the Arts*, Pasadena, CA (2024); *Chez Max et Dorothea*, Los Angeles (2024); *Another Space*, New York (2020); *Migos Museum of Contemporary Art*, Zurich (2020); *de Young Museum*, San Francisco (2018); and the *Los Angeles County Museum of Art* (2018). Cheng earned a BA and an MA from the University of California, Los Angeles (1963, 1967).

**Greg Breda** was born in 1959 in Los Angeles. Often working on translucent surfaces, Breda paints intimate portraits suffused with symbolism and light. Recent solo and two-person exhibitions include *Patron Gallery*, Chicago (2024, 2021, 2018) and *Patron Gallery*, New York (2019). Recent group exhibitions include the *African American Museum in Philadelphia* (2024); *Charles H. Wright Museum of African American History*, Detroit (2024); *Sean Kelly Gallery*, Los Angeles (2024); *Lubeznik Center for the Arts*, Michigan City, IN (2022); *Los Angeles County Museum of Art* (2021); *Columbus Museum of Art*, OH (2021); *Museum of Contemporary Art Chicago* (2020); *California African American Museum*, Los Angeles (2019, 2017); *Jeffrey Deitch Gallery*, Los Angeles (2019); *Xavier University of Louisiana Art Gallery*, New Orleans (2018); and *Advocate & Gochis Galleries*, Los Angeles (2014).

#### ABOUT JARL AND PAMELA MOHN

Jarl and Pamela Mohn are art collectors and philanthropists who are deeply committed to supporting the artists and arts institutions of Los Angeles. As longtime advocates for emerging and underrecognized L.A. artists, they have underwritten the Hammer Museum's *Made in L.A.* biennial since its inaugural edition in 2012. An additional gift in 2021 endowed future editions of the biennial. In 2024 the Mohns made a gift of artworks and endowment support to launch the Mohn Art Collective (MAC3), a groundbreaking collection of works by Los Angeles artists, jointly managed by the Hammer Museum, Los Angeles County Museum of Art, and Museum of Contemporary Art, Los Angeles. Through

MAC3, they were major supporters of the J. Paul Getty Trust-led L.A. Arts Community Fire Relief Fund, an emergency fund for artists and arts workers impacted by the devastating Los Angeles fires of 2025. Beyond their dedication to the arts community, the Mohns have been steadfast champions of public radio, education, social justice, and foster youth.

Jarl Mohn is president emeritus of NPR, having served as president and CEO from 2014 to 2019. Prior to that, he divided his time between serving as a corporate director and advisor to media companies—making direct early-stage investments in digital media and technology ventures—and managing The Mohn Family Foundation, the philanthropic entity that he and Pamela created in 2000. Mohn is the former chair of the ACLU Foundation of Southern California, and of the USC Annenberg School for Communication and Journalism. Previously, he was the founding president and CEO of Liberty Digital, a public company that invested in the internet and digital media. Mohn created E! Entertainment Television, serving as its president and CEO from 1990 to 1998. From 1986 to 1990, he was executive vice president and general manager of MTV and VH1, where he led the transformation from music videos to long-form programming. Prior to his professional path in television, Mohn had a 19-year career in radio, beginning as a disc jockey and rising through the ranks as a programmer, general manager, and then owner of a group of radio stations. Originally from Doylestown, Pennsylvania, Mohn attended Philadelphia's Temple University where he studied mathematics and philosophy. He and Pamela live in Los Angeles, where they continue their work to strengthen the civic and cultural fabric of the city.

#### **ABOUT MADE IN L.A.**

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

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

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

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

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

*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. 2023: Acts of Living* was organized by independent curator Diana Nawi and Hammer curator Pablo José Ramírez, with Ashton Cooper, Luce Curatorial Fellow.

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## **CREDIT**

*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 Sanderson. 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.

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## **ABOUT THE HAMMER MUSEUM**

The Hammer Museum is part of the School of the Arts and Architecture at UCLA, and offers exhibitions and collections that span classic to contemporary art. It holds more than 50,000 works in its collection, including one of the finest collections of works on paper in the nation, the Grunwald Center for the Graphic Arts. Through a wide-ranging, international exhibition program and the *Made in L.A.* biennial, 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–Sunday 11 a.m.–6 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. Valet parking is available at the Lindbrook Drive entrance for \$10. Visit [hammer.ucla.edu](http://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 & Jeanne Pritzker Family Foundation.