

HAMMER PRESS RELEASE

For Immediate Release: Tuesday, June 2, 2026

Press Preview: Friday, October 9, 2026

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Hammer Museum Presents Two Major Retrospectives: *Huguette Caland: A Life in a Few Lines* and *Mavis Pusey: Mobile Images*



Opening in Fall 2026, both retrospectives highlight the lives and work of two influential abstract artists

(Los Angeles, CA)—The Hammer Museum at UCLA will present two retrospectives this fall, dedicated to the legacies of two prolific abstract artists: [*Huguette Caland: A Life in a Few Lines*](#), and [*Mavis Pusey: Mobile Objects*](#). Making its US premiere, *Huguette Caland* recounts an existential and artistic journey between cultures and continents and highlights an artist whose work was propelled by discovery, self-expression, community, and freedom. Caland, who passed away in 2019, lived and worked in Los Angeles for many decades. Also on view this fall and marking its only presentation on the West Coast, *Mavis Pusey* represents the culmination of more than a decade of research and offers an expansive reexamination of Pusey's impact on abstraction and beyond. Both retrospectives offer unique and comprehensive glimpses into the creative practices by two artists who experienced limited recognition during their lifetimes.

Hammer Museum director Zoë Ryan said, "I am thrilled for the Hammer to present these two major exhibitions, shining a light on two artists whose extraordinary bodies of work are deserving of much wider recognition. Although they traveled in different circles, both women shared an interest in both

Images (L-R): Huguette Caland, *Foule (Dress #2)*, 1970. Thread on fabric. 73 × 19 × 12 in. (185.4 × 48.3 × 30.5 cm). Wood, acrylic paint. Shown with Mannequin #2, 1985. Wood, acrylic paint. 73 × 19 × 12 in. (185.4 × 48.3 × 30.5 cm). Hammer Museum, Los Angeles. Purchased through the Board of Advisors Acquisition Fund. © and courtesy of Huguette Caland Estate. Photo © and courtesy of Huguette Caland Estate; Huguette Caland, *Untitled*, 1986. Oil on canvas. 19 5/16 × 25 5/16 in. (49 × 64.3 cm). Private collection. © and courtesy of Huguette Caland Estate. Photo © and courtesy of Huguette Caland Estate; Mavis Pusey, *Within Manhattan*, n.d. Oil on canvas, 73 × 96 in. (185.4 × 243.8 cm). Private collection. © Estate of Mavis Pusey

art and fashion, exploring the body, societal change, and the built environment with output that broke free of expectations. For Huguette Caland, this exhibition serves as a homecoming of sorts, as she called Los Angeles home for more than 25 years. At the same time, I am excited for us to present Mavis Pusey's first large-scale retrospective on the West Coast."

Huguette Caland: A Life in a Few Lines

Featuring approximately 150 drawings, paintings, sculptures and textiles alongside archival materials and ephemera, *Huguette Caland: A Life in a Few Lines* presents an artist deeply connected to community, communication, and the idea of home. It also reveals her defiance of social and sexual norms in sensual and vibrant works that explore notions of humor, language, gender, aging and physicality.

Lebanese by birth, French by marriage, and American by choice, Huguette Caland (1931–2019) spent her last decades in Venice, California, where she engaged with leading artists even as she struggled to establish her own artistic standing. Caland's work reached wider audiences following her inclusion in the Hammer Museum's biennial exhibition *Made in L.A. 2016: a, the, though, only*, co-curated by Aram Moshayedi and Hamza Walker. The exhibition featured a mini-survey of Caland's work which helped (re)introduce her to a global art world where her oeuvre quickly found footing. Curated by Hannah Feldman, *Huguette Caland: A Life in a Few Lines* debuted at the Museo Nacional Centro de Arte Reina Sofía, Madrid, in 2025, and traveled to the Deichtorhallen Hamburg in 2026. The presentation at the Hammer marks the third and final stop for the retrospective.

Huguette Caland: A Life in a Few Lines will be on view at the Hammer from September 27, 2026, through February 28, 2027.

Mavis Pusey: Mobile Images

Mavis Pusey: Mobile Images marks the first major museum survey on the West Coast dedicated to the work and life of Jamaican-born abstract artist Mavis Pusey (1928–2019). An important figure in geometric abstraction, Pusey created rich abstract paintings and works on paper that reflect her wide-ranging engagement with fashion, printmaking, music, and the urban environments in which she lived. Featuring over 60 artworks from her prolific 50-year career, the exhibition is a comprehensive exploration of Pusey's unique visual language.

While Pusey's dedication to abstraction earned her recognition from key curatorial voices during her lifetime, her work remains largely overlooked. The exhibition traces her journey from Jamaica to New York, London, Paris, Philadelphia, and Virginia, demonstrating the evolution of the artist's work throughout her life and offering a long-overdue reexamination of her impact on American abstraction and beyond. Curated by Hallie Ringle after more than a decade of research, the exhibition is co-organized by the Studio Museum in Harlem and the Institute of Contemporary Art at the University of Pennsylvania, where it debuted last year. Following its run at the Hammer, the exhibition will travel to the Studio Museum.

Mavis Pusey: Mobile Images will be on view at the Hammer from October 11, 2026, through February 28, 2027.

CATALOGUES

Huguette Caland: A Life in a Few Lines

Published in the US by the Hammer Museum/DelMonico Books*D.A.P., the exhibition catalog features 200 color images surveying Caland's paintings, drawings, fabric works, and more. The publication includes writings by the artist as well as contributions by exhibition curator Hannah Feldman and texts by Alessandra Armin, Alex Aubry, Maite Borjabad López-Pastor, Brigitte Caland, Rachel Haidu, Aram Moshayedi, and Kaelen Wilson-Goldie. It will be available for purchase at the [Hammer Museum store](#).

Mavis Pusey: Mobile Images

The exhibition is accompanied by a comprehensive publication documenting Pusey's creative practice. Designed by Miko McGinty, the catalog includes forewords by Studio Museum director Thelma Golden and ICA Philadelphia director Johanna Burton and chief curator Hallie Ringle, an introduction by Ringle, guest essays, a roundtable on experimental music and its impact on Pusey's work, and an archive essay by Kiki Teshome. The publication is co-published by the Institute of Contemporary Art, University of Pennsylvania, and the Studio Museum in Harlem. It will be available for purchase at the [Hammer Museum store](#).

FALL EXHIBITIONS CELEBRATION

Join the Hammer on Saturday, October 10, 8–10:30PM, for a special event celebrating the new fall season of exhibitions, including *Huguette Caland: A Life in a Few Lines*, *Mavis Pusey: Mobile Images*, and new Hammer Projects from artists Vibeke Mascini and Gê Viana. Explore the galleries after hours with late-night access, plus DJs spinning music in the museum's courtyard. The event is free and open to the public. Hammer members get an early start with priority entry beginning at 7PM.

CREDITS

Huguette Caland: A Life in a Few Lines is organized by the Museo Nacional Centro de Arte Reina Sofia in cooperation with Deichtorhallen Hamburg. The exhibition is curated by Hannah Feldman, and the Hammer presentation is organized with additional curatorial consultation by Aram Moshayedi, independent curator, with Jennifer Buonocore-Nedrelo, curatorial assistant.

Mavis Pusey: Mobile Images is co-organized by the Institute of Contemporary Art at the University of Pennsylvania and the Studio Museum in Harlem. This exhibition is curated by Hallie Ringle, Daniel and Brett Sundheim Chief Curator of the ICA Philadelphia, with Kiki Teshome, Curatorial Assistant, Studio Museum in Harlem. The presentation of the artist's archival materials is curated by Teshome. The presentation at the Hammer is curated by Jessi DiTillio, curatorial assistant.

Major support for *Mavis Pusey: Mobile Images* is provided by Teiger Foundation and the Helen Frankenthaler Foundation.

Teiger Foundation

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Additional support is provided by the Neil Lane-Jacobson Family Foundation and The Buddy Taub Foundation, Dennis A. Roach and Stephanie Roach, Directors.

All exhibitions at the Hammer are made possible by the Hammer Exhibition Fund. Lead support is provided by Alice and Nahum Lainer. Generous support is provided by Carla Emil and Rich Silverstein, Christine Meleo Bernstein and Armyan Bernstein, and Bill Hair.

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. Its exhibitions, permanent collections, and public programs—including films, conversations, readings, concerts, and more—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. 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.