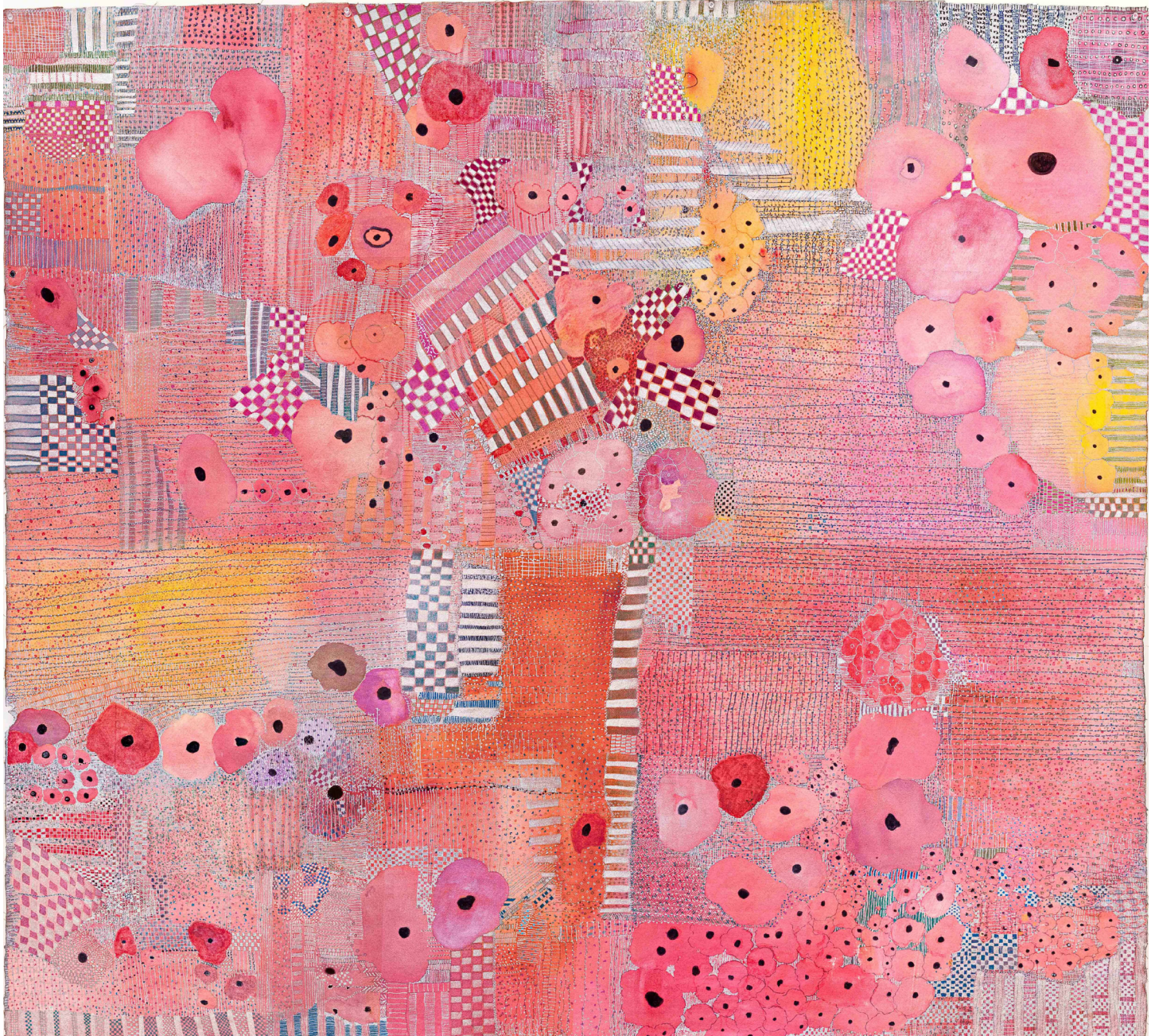




Huguetta Caland, *Appleton I*, 2009. Mixed media on canvas. 72 1/16 × 72 1/16 in. (183 × 183 cm). Private collection. © and courtesy of Huguetta Caland Estate. Photo © and courtesy of Huguetta Caland Estate

Exhibitions

**Five Centuries of Works on Paper:
The Grunwald Center at 70, Part II**
June 7–October 25

Hammer Projects: Vibeke Mascini
September 12, 2026–January 17, 2027

Hammer Projects: Gê Viana
September 19, 2026–February 7, 2027

Huguetta Caland: A Life in a Few Lines
September 27, 2026–February 28, 2027

Mavis Pusey: Mobile Images
October 11, 2026–February 28, 2027

Felipe Baeza: Anima
November 21, 2026–April 4, 2027



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

June 7–October 25

Julie Mehretu, *Entropia (review)*, 2004

Published by Highpoint Editions. Printed by Cole Rogers. Screenprint and lithograph. Image: 29 × 39 1/2 in. (73.7 × 100.3 cm), sheet: 33 1/4 × 43 3/4 in. (84.5 × 111.1 cm).

UCLA Grunwald Center for the Graphic Arts, Hammer Museum. Purchased with funds provided by the Lloyd E. Rigler-Lawrence E. Deutsch Acquisition Endowment Fund, 2005. © 2004 Julie Mehretu. Courtesy of the artist.

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, the second presentation marking the 70th anniversary of the Grunwald Center, celebrates the Center's history through a selection of significant works that reflect the collection's breadth and diversity. It will feature over 70 works by artists including **Albrecht Dürer, Daniel Hopfer, Giovanni Battista Piranesi, Edgar Degas, Édouard Manet, Utagawa Hiroshige, Winslow Homer, Käthe Kollwitz, Gustav Klimt, Egon Schiele, Pablo Picasso, Henri Matisse, Sonia Delaunay, Ansel Adams, Imogen Cunningham, Judy Fiskin, Robert Heineken, James Welling, Catherine Opie, Jasper Johns, Helen Frankenthaler, Julie Mehretu, James Turrell, Alison Saar, and Kara Walker.**

Five Centuries of Works on Paper: The Grunwald Center at 70 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, Luce/Getty curatorial fellow, Grunwald Center for the Graphic Arts.

Support for this exhibition is provided by the Grunwald Family: Peggy Cooper, Trude Lisagor, and Carol Lewandowski.



Hammer Projects: Vibeke Mascini

September 12, 2026–January 17, 2027

Vibeke Mascini, *Jolt, ii* (detail), 2025. Extension cable, copper wire, resin, death hawk moth, international night lights depicting butterfly. Installation view, Vibeke Mascini, *Le monde est un verbe*, Capc, Musée d'art contemporain de Bordeaux, March 28–September 28, 2025.
Photo: Arthur Pequín

In long-term collaboration with scientists, engineers, government employees, and musicians, **Vibeke Mascini** has produced sculptures, installations, video, and text that explore an understanding of electric energy as a statement of interconnectedness and entanglement – between species, media and nature, matter and energy. Past projects have used unlikely sources of electrical energy, from the decaying carcass of a beached whale to electric eels, melting glaciers, and human remains to produce batteries that power eccentric kinetic objects. By exploring the complex relationship between source and user and focusing on the material implications of these unconventional sources of electricity, Mascini proposes installations where memories and mysterious sensorial experiences meet the newest technology of the rapidly growing field of energy storage systems. For her Hammer Project, Mascini is working on a new installation in which electrical cables and aerial root systems intermingle by electroforming plants including ceiba trees and orchids. Electroforming is a meticulous practice in which a thin layer of copper is grown to cover other materials—rendering otherwise non-electrical subjects into carriers of electricity.

Hammer Projects: Vibeke Mascini is organized by Pablo José Ramírez, curator, with Jennifer Buonocore-Nedrelo, 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.

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.



Hammer Projects: Gê Viana

September 19, 2026–February 7, 2027

Gê Viana, *Radial de Promessa*, 2025 (still). Single-channel, color, sound. 13:07 mins. Courtesy of the artist and Mitre Galeria

Gê Viana is a visual artist working in collage, sound, video, and installation to explore material culture, oral history, and syncretism within the African diaspora across Brazil. Viana's practice moves between domestic, urban, and rural spaces and blends analog and digital forms of collage with painting and early twentieth-century photographic processes. Her work challenges the accuracies of traditional archives, filling the gaps sustained by institutional memory with evocative images and sounds that illustrate the fullness of Afro-Brazilian identity and heritage. Through her multidisciplinary practice, Viana uplifts the history, traditions, and dignity of her communities.

For her Hammer Project, Viana will present an installation and new sculpture, including her short film *Radiola de promessa* (Radio of promise, 2025). The film documents quotidian life in deep rural parts of her home state, Maranhão, in northeast Brazil. In *Radiola de promessa*, the body is like a repertoire of ancestral African rhythms, songs, dances, and memories that remixes the past with the present. Faith, sound, and belonging coalesce at the heart of this work as Viana explores the ways in which reggae music weaves together the cultural memory of the land in Maranhão.

Hammer Projects: Gê Viana will be the artist's first institutional presentation in the United States.

Hammer Projects: Gê Viana is organized by Erin Christovale, curator, with Azul 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.

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Huguette Caland: A Life in a Few Lines

September 27, 2026–February 28, 2027

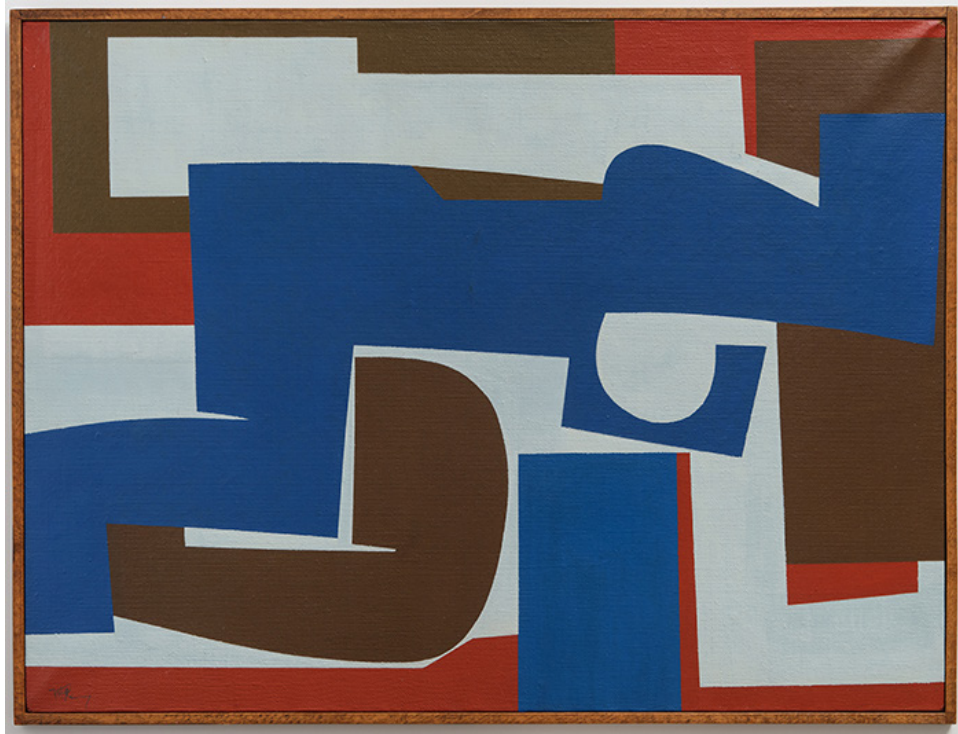
Huguette Caland, *Self-Portrait in Smock*, 1992. Oil on canvas. 30 × 30 in. (76.2 × 76.2 cm). Private collection. © and courtesy of Huguette Caland Estate. Photo © and courtesy of Huguette Caland Estate

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*, which helped (re)introduce her to a global art world where her oeuvre quickly found footing.

Huguette Caland: A Life in a Few Lines is organized by the Museo Nacional Centro de Arte Reina Sofía 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-NedreLOW, curatorial assistant.

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.



Mavis Pusey: Mobile Images

October 11, 2026–February 28, 2027

Mavis Pusey, *Nuvae*, mid-1960s. Oil on burlap canvas, 30 × 40 in. (76.2 × 101.6cm). Private collection. ©Estate of Mavis Pusey

Mavis Pusey: Mobile Images marks the first major museum survey dedicated to the work and life of Jamaican-born artist **Mavis Pusey** (1928–2019), featuring over 60 artworks from her prolific 50-year career. An important figure in geometric abstraction, Pusey created rich abstract paintings and works on paper that reflect her wide-ranging engagement with fashion, printmaking, and the urban environment of cities in which she lived. Despite her international presence in the art world, Pusey's work has largely remained overlooked. This comprehensive retrospective is the culmination of over a decade of research and collaboration and offers an expansive reexamination of Pusey's impact on abstraction and beyond.

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 the Helen Frankenthaler Foundation.

Helen Frankenthaler Foundation

Additional support is provided by 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 Arnyan Bernstein, and Bill Hair.



Felipe Baeza: Anima

November 21, 2026–April 4, 2027

Felipe Baeza, *Post-colonial object of desire 4*, 2015.
Collage on paper.

© Felipe Baeza. Image courtesy of the artist; Maureen Paley, kurimanzutto, Mexico City/New York

Felipe Baeza: Anima is the first monographic institutional exhibition in Los Angeles surveying the artist's practice. Bringing together over 40 works demonstrating the range of Baeza's material experimentation, *Anima* is the first exhibition to deeply explore the artist's grounding in printmaking and the development of his visual language and studio process. Baeza (b.1987, Celaya, Mexico; lives and works in Brooklyn) is known for his figurative work that combines elements of printmaking, collage, painting, and other techniques. In these multilayered images, Baeza depicts bodies in various states of fragmentation, hybridity, and legibility—which the artist has called “fugitive” and “unruly”—to explore racialized, queer, and migrant subjects who transgress the limitations of identity. Baeza's work combines diverse media (including pigments, tissue paper, archival images, gesso, and varnish) as well as intensive aesthetic processes (including drawing, cutting, surface abrasion and absorption), manipulating materials on paper and canvas at both intimate and large scales.

Felipe Baeza: Anima was organized by Print Center New York, and curated by Jenn Bratovich, Chief Curator, and Alex Santana, Associate Curator. The presentation at the Hammer Museum, Los Angeles, is organized by Pablo José Ramírez, curator, with Jessi DiTillio, curatorial assistant.



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.

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