HAMMER PRESS RELEASE

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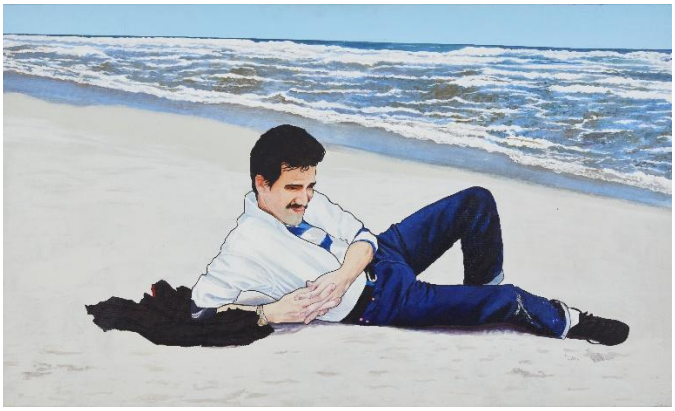
Hammer Museum Announces Spring 2027 Season with Major Exhibitions *Joey Terrill: Homeboy Beautiful* and *Michelle Stuart: The Memory of Paper*





Plus, two Hammer Projects marking the L.A. debuts for Oriol Vilanova and Inga Somdyala

(Los Angeles, CA) — The Hammer Museum at UCLA announces its Spring 2027 exhibition season, headlined by two new expansive solo exhibitions for artists **Joey Terrill** and **Michelle Stuart**. *Joey Terrill: Homeboy Beautiful* is the first institutional retrospective for the Los Angeles artist, documenting fifty years of paintings, collages, prints, publications and more. Terrill's practice is influenced by the Chicano movement, queerness, and the HIV/AIDS epidemic; his mass media-inspired artworks were a highlight of the Hammer's biennial *Made in L.A 2023: Acts of Living*.

Michelle Stuart: The Memory of Paper traces more than six decades of the artist's engagement with paper—often at a monumental scale—and the land. Born in Los Angeles and based in New York, Stuart is widely recognized for her interdisciplinary practice that uses paper to consider the land as a record of geological and human histories, working at sites where landscape, history, and deep time converge.

Opening Sunday, April 4, 2027, both exhibitions continue the Hammer's tradition of presenting surveys and retrospectives that expand the scholarship of recent art history. Taken together, these exhibitions foreground artists who unpack humanity's connections to place and to one another.

Hammer director Zoë Ryan said, "Both of the Hammer's spring exhibitions are exemplary of what the Hammer does best: creating new scholarship around significant artists of the last 50 years and laying a foundation for the art history of the future. Joey Terrill is a beloved figure in Los Angeles whose work is deeply engaged with the Chicanx and queer communities. He was a standout of the 2023 edition of the

Images (L-R): Joey Terrill, *My Last Day in New York – Fire Island, 1981*, 2015. Acrylic on canvas. 36 x 60 in. (91.4 x 152.4 cm). Courtesy of the artist and Ortuzar, New York; Michelle Stuart, *Strata Series: Durango*, 1979–1980. Earth and rock rubbing on seven sheets of muslin-backed rag paper. Two parts, 24 ½ x 18 in. (62.2 x 45.7 cm) each. Collection of Jarl and Pamela Mohn. Photo: Paul Salveson.

Hammer's Made in L.A. biennial, and I am thrilled that we could take this new, much deeper look at his impact on art and Los Angeles. Our survey of Michelle Stuart's practice deepens the Hammer's commitment to works on paper and those artists whose innovations challenge the idea of what a work on paper can be. Her work also evokes important considerations on the changing environment, both through natural processes and by and humankind's interventions."

JOEY TERRILL: HOMEBOY BEAUTIFUL

Featuring nearly 100 artworks, *Joey Terrill: Homeboy Beautiful* spans Terrill's early silkscreens and works on paper made as a student at Immaculate Heart College under Corita Kent's curriculum in the 1970s, to his acclaimed "flat" paintings in the 1980s, and later collages, realist paintings, and his growing Still-Life series. Terrill frequently depicted family, lovers, and friends in the queer Chicanx community, using a bold, vivid visual language inspired by comic books, midcentury American pop culture, Mexican visual heritage, and personal photographs.

With the onset of the devastating AIDS epidemic in the 1980s, the artist's personal life and artistic practice were transformed when he was diagnosed as HIV-positive. Terrill's paintings serve as snapshots of the artist's lived experiences: friends communing, lovers embracing, and grief. The exhibition also features recent paintings and collages in which he revisits his photographic archive to memorialize his community, while shedding light on the often-overlooked history of Queer Chicanx artists and the networks of HIV activism. The exhibition showcases archival material, including Terrill's landmark magazine *Homeboy Beautiful*, which inspired the exhibition's title.

Joey Terrill: Homeboy Beautiful is organized by Pablo José Ramirez, curator, with Azul Silverio, curatorial assistant. The exhibition will be on view at the Hammer April 4–September 5, 2027. It will travel to Wrightwood 659, Chicago, in fall 2027.

MICHELLE STUART: THE MEMORY OF PAPER

Michelle Stuart: The Memory of Paper is the first institutional survey devoted exclusively to Michelle Stuart's works on paper and her first solo museum presentation in her native Los Angeles. Featuring nearly 70 works ranging from preliminary sketches to highly finished compositions, monumental rubbings, sculptural book objects, experimental prints, and photographs, the exhibition demonstrates the remarkable scope and evolution of Stuart's engagement with paper since the 1960s.

While often associated with the development of land art in the 1960s and 1970s, Stuart has approached place through intimate, often ephemeral gestures rather than permanent interventions. Her innovations in process, material, and scale have expanded the possibilities of drawing, most notably through her pioneering site-responsive rubbings, created by placing paper directly on the ground and transcribing its topography using graphite or earth. Foregrounding this foundational aspect of her practice, the exhibition offers the most sustained examination to date of paper as the central medium through which her artistic vision has evolved.

Michelle Stuart: The Memory of Paper is organized by Naoko Takahatake, director and chief curator, Grunwald Center for the Graphic Arts, with Jennie Waldow, curatorial associate and collection specialist. The exhibition will be on view at the Hammer April 4–August 22, 2027. It will travel to the Grey Art Museum at New York University in fall 2027.

HAMMER PROJECTS
In addition to the debut of these major exhibitions, the Hammer will present two new Hammer Projects from artists Oriol Vilanova and Inga Somdyala, which mark the first solo shows in Los Angeles for both artists. Both exhibitions open on February 6, 2027.

HAMMER PROJECTS: ORIOL VILANOVA
February 6–September 5, 2027
Over two decades, **Oriol Vilanova** (b. 1980 in Manresa, Spain; lives and works in Brussels, Belgium) has accumulated tens of thousands of postcards from flea markets and other outlets. He meticulously organizes his selections into an open archive, indexing them into a variety of categories such as sunsets, doorways, libraries, or cats, and amassing them into site-specific, architecturally scaled exhibitions. Following Vilanova's acclaimed recent presentation at the Spanish Pavillion at the 61st Venice Biennale, the artist will use 13,000 postcards to create a large-scale installation that will occupy the Hammer's lobby wall.

Hammer Projects: Oriol Vilanova is organized Jennifer Buonocore-Nedrelow, curatorial assistant.

HAMMER PROJECTS: INGA SOMDYALA
February 6–September 19, 2027
Working between sculpture, installation, painting, and sound, **Inga Somdyala** (b. 1994, Queenstown, South Africa, lives and works in Cape Town) considers the complexities of politics and identity in a post-apartheid society. For his Hammer Project, Somdyala will transform the gallery into a maritime vessel with a bright red sail and a soundscape that surrounds the viewer. This immersive installation continues the artist's ongoing interests in maritime routes as markers of place, culture, identity, and points of departure in South Africa.

Hammer Projects: Inga Somdyala is organized by Erin Christovale, curator, with Azul Silverio, curatorial assistant.

SPRING EXHIBITIONS CELEBRATION
Join the Hammer on Saturday, April 3, 2027, 8–10:30 p.m., for a special event celebrating the opening of *Joey Terrill: Homeboy Beautiful* and *Michelle Stuart: The Memory of Paper*. 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 7:30 p.m.

CATALOGUES
Joey Terrill: Homeboy Beautiful
Surveying five decades of Joey Terrill's artistic practice, the exhibition catalog features color illustrations of the paintings, collages, artist publications, works on paper, and archival material included in the exhibition. The publication explores Terrill's distinctive visual language, subversive artistic strategies, and contributions to the cultural history of queer and Chicano Los Angeles. Designed by Kimberly Varella and Gabrielle Pulgar of Content Object design studio, the catalog features essays by Robb Hernandez, Richard T. Rodríguez, C. Ondine Chavoya, and Pablo José Ramírez, with a chronology

by Azul Silverio. Published by the Hammer Museum and DelMonico/D.A.P., it will be available for purchase at the Hammer Museum store.

Michelle Stuart: The Memory of Paper
The exhibition is accompanied by a richly illustrated publication featuring new scholarship on Michelle Stuart's artistic practice. Designed by Lorraine Wild and Xiaoqing Wang of Green Dragon Office, the catalog includes essays by Anna Lovatt, Naoko Takahatake, and Colm Tóibín, and a chronology by Jennie Waldow. Encompassing the breadth of Stuart's practice, from drawings, book objects, photographs, and prints to works incorporating organic matter and earth as mark-making materials, the publication examines the artist's processes, with particular attention paid to paper's capacity to preserve histories of the land and traces of the artist's hand. Co-published by the Hammer Museum and DelMonico/D.A.P., it will be available for purchase at the Hammer Museum store.

CREDITS
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The Andy Warhol Foundation for the Visual Arts

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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. 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 $9 for the first 3 hours (maximum $30), or $9 flat rate after 5 p.m. on weekdays 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.