

# HAMMER

FALL 2016







HAMMER MUSEUM RENDERING: MICHAEL MALTZAN ARCHITECTURE

## Director's Message

Come by the Hammer almost any time this fall, and you will see a flurry of activity in our courtyard, public spaces, and the Billy Wilder Theater while our third-floor galleries are under renovation (pictured above). Our curatorial staff has organized *In Real Life*, 100 days of performances and screenings that run through January. *In Real Life* is presented alongside three **Hammer Projects** in the lobby and courtyard-level galleries: **Simone Leigh** and **Marwa Arsanios** both present new bodies of work, while **Nicolas Party** will create a large-scale, site-specific mural in the museum's lobby. These are the first solo museum exhibitions in Los Angeles for all three artists.

Meanwhile, our season of dynamic public programs remains as full as ever. An incisive array of talks, panels, and screenings address topics ranging from racism and feminism to the environment and gun violence. For the third year in a row, in December, we will present *The Contenders*, a special ticketed film series organized by **The Museum of Modern Art**.

This October, we will recognize two visionaries at our annual **Gala in the Garden**: artist, filmmaker, musician, and writer **Laurie Anderson** and filmmaker **Todd Haynes**. I am also thrilled that we are partnering again with **Bottega Veneta** for this special night.



Nick Grouf

I am pleased to welcome **Nick Grouf** to our Board of Directors. An entrepreneur and established member of the tech community, Nick is also an art collector with a particular interest in photography and emerging artists. His expertise and enthusiasm for the artists we present will be great assets for the Hammer as the museum and its collections continue to grow.



Ann Philbin  
Director

We look forward to welcoming you into our beautiful, newly renovated third-floor galleries in January 2017 for the first museum exhibition dedicated to **Jean Dubuffet's** drawings as well as **Jimmie Durham's** first retrospective in the United States, an unprecedented presentation of nearly 200 works by the artist and activist.

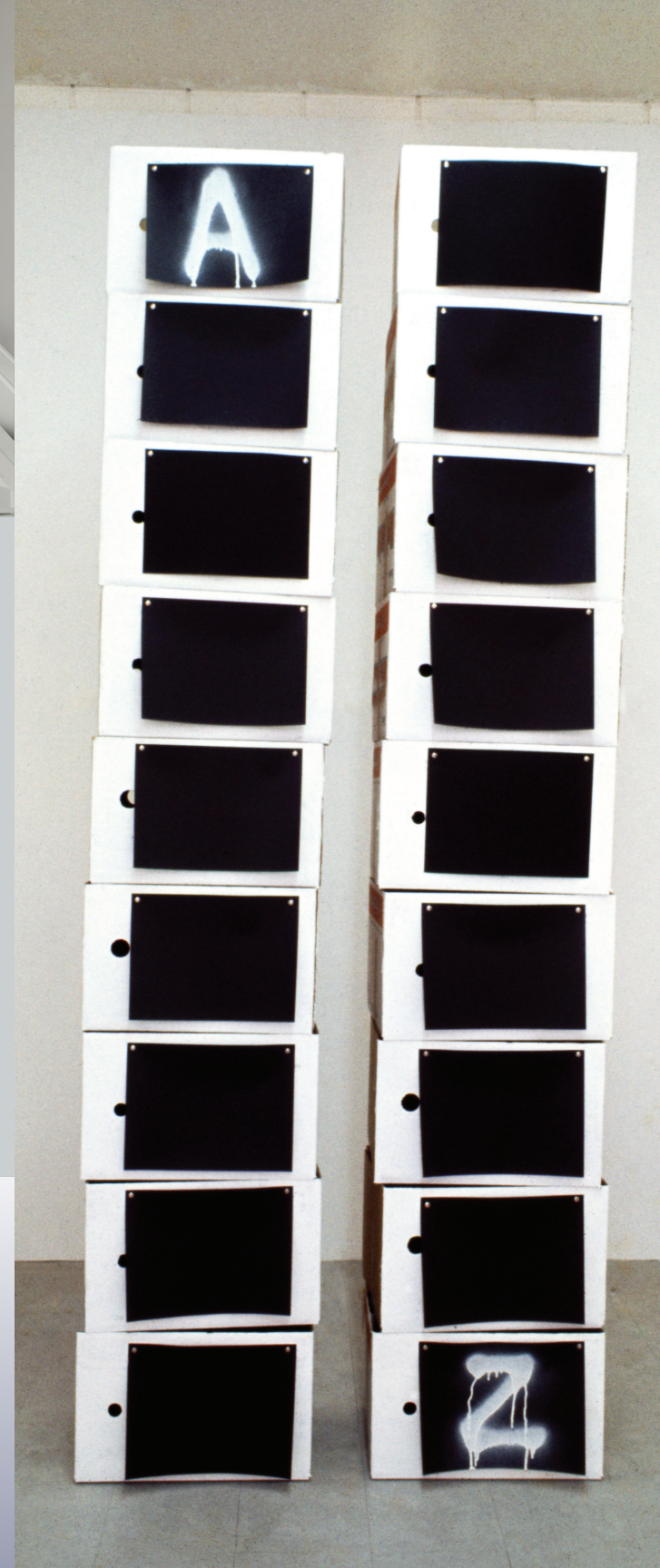
## 2016 GALA IN THE GARDEN HONORING LAURIE ANDERSON & TODD HAYNES

SATURDAY, OCTOBER 8, 2016

THIS EVENING IS MADE POSSIBLE THROUGH THE SUPPORT OF

BOTTEGA VENETA

FOR TICKET AND TABLE SALES, PLEASE CALL 210.443.7026 OR EMAIL GALA@HAMMER.UCLA.EDU



## Recent Acquisitions

This spring, the **Grinstein Family** donated an important group of 18 works to the Hammer Contemporary Collection. With a focus on Los Angeles artists, this extraordinary gift includes pieces by Charles Arnoldi, Tony Berlant, Jonathan Borofsky, Chris Burden, Judy Chicago, Laddie John Dill, George Herms, Edward Kienholz, Allen Ruppersberg, Alexis Smith, and Tom Wudl. Elyse Grinstein, who passed away this summer, and her late husband, Stanley, cofounded the renowned West Hollywood print workshop Gemini G.E.L. Through their generous patronage and friendships with artists, they played a pivotal role in connecting Southern California with international contemporary art. Since the late 1960s the Grinstein family has supported artists, a legacy extended through their extraordinary gift to the Hammer.

Over the past year, we lost two of the Hammer's closest supporters and longest serving Board of Overseers members, **David Teiger** and **Stanley Hollander**. A major patron of the arts in Los Angeles and New York, David Teiger funded research projects at the Hammer and continued a lifetime of philanthropy by leaving 17 works to our contemporary collection. These include works by Todd Eberle, Thomas Eggerer, Elliott Hundley, Mike Kelley, Sharon Lockhart, Mark Manders, and Thomas Scheibitz. Collectors and champions of emerging Los Angeles artists, Stanley Hollander and his wife, Gail, gave more than 25 works to the museum, including, most recently, pieces by Matthew Monahan, Jon Pylypchuk, Lara Schnitger, and Anna Sew Hoy. We look forward to sharing these gifts with our visitors and celebrating the legacy of these extraordinary patrons who helped to found the Hammer Contemporary Collection.

We would also like to thank the many collectors who have donated wonderful gifts of art to the museum this spring. These include works by artists such as Max Hooper Schneider, with funds provided by **Marc Selwyn**; Edgar Arceneaux and Judith Hopf, thanks to **Stacy** and **John Rubeli**; Cady Noland, thanks to **Audrey Irmas**; Jon Pylypchuk, thanks to **Mark Sandelson**; **Chim↑Pom**, thanks to the artists; Kristen Morgin, thanks to **Brenda R. Potter**; Stephen G. Rhodes and Christina Forrer, thanks to **Pete Franciosa** and **Jennifer Pinto**; **Judy Chicago**, thanks to the artist; Jennifer Moon, thanks to **Susan Bay Nimoy** and **Leonard Nimoy**; and Roland Reiss, thanks to **Craig** and **Lynn Jacobson**. We are extremely grateful to all the Hammer Museum supporters whose gifts of art bolster our permanent collection.

ALLEN RUPPERSBERG, *UNTITLED (A-Z)*, 1970. MIXED MEDIA SCULPTURE WITH PAINT, COLLAGE, AND TACKS ON COMMERCIAL ORANGE CARTONS. 94 × 33 IN. (238.8 × 83.8 CM). HAMMER MUSEUM, LOS ANGELES. GIFT OF THE GRINSTEIN FAMILY. © 1970 ALLEN RUPPERSBERG. IMAGE COURTESY OF THE ARTIST.





JIBZ CAMERON PERFORMS AS DYNASTY HANDBAG.  
PHOTO COURTESY OF THE ARTIST.



MUTANT SALON DOCUMENTATION IMAGE AT COMMONWEALTH & COUNCIL, LOS ANGELES, 2016. PHOTO COURTESY OF THE ARTIST.

## Dynasty Handbag #Bureau of Feminism

SUNDAY, OCTOBER 2, 3PM

Jibz Cameron's outlandish performance alter ego **Dynasty Handbag** is featured in this falling-apart, falling-down stand-up show that covers topics including the fact that everyone she knows is having a baby and how this makes her feel enraged and scared/inadequate, the future memory of the time when she got her Netflix special, and a cover of Rihanna's well-known blue-collar anthem celebrating the proletariat. With live musical accompaniment by **Taylor the Sax Bottom**.

## Get a Room

SATURDAY-SUNDAY, OCTOBER 15-16

*Get a Room* features a variety of comedic programs and talents, including stand-up acts, screenings, and more. This event is co-organized with **Meg Cranston**, a visual artist who also performs stand-up.

## Drawing Lessons from the SKZ

SATURDAY, OCTOBER 22, 1-4PM

Los Angeles-based artist **Dan Levenson**'s practice centers on the State Art Academy Zurich (SKZ), a Swiss modernist art school of his own invention. In this performance, Levenson leads a three-hour class that will consist of a lecture, drawing exercises, and crits following the curriculum of the SKZ.

## Mutant Salon

SATURDAY-SUNDAY, OCTOBER 29-30, 11AM-5PM

**Mutant Salon** is a beauty salon and a platform for collaborative performance—born of LGBTQ POC, women, and mutants—that unravels culturally embedded ideas of beauty and celebrates an ethos of transformation in the act of self-care. Along with salon services, the installation in the Hammer courtyard and adjacent spaces embodies a spirit of engagement through an interactive environment and performances from the Mutant Salon community.

# 100 DAYS OF FILM AND PERFORMANCE

September 2016–January 2017

This fall an ambitious program of daytime performances and film screenings activates the museum's courtyard, annex, and Billy Wilder Theater. *In Real Life* includes four monthlong curated film and video series, 15 weekends of performances and durational, immersive works, and weekday rehearsals by a select group of performers in disciplines including theater, dance, music, and experimental recitation.

*In Real Life* programs are organized by January Parkos Arnall, curatorial associate, Public Engagement; Connie Butler, chief curator; Leslie Cozzi, curatorial associate; Anne Ellegood, senior curator; Emily Gonzalez-Jarrett, curatorial associate; Aram Moshayedi, curator; MacKenzie Stevens, curatorial assistant; and Ali Subotnick, curator.

Visit [hammer.ucla.edu](http://hammer.ucla.edu) for a detailed schedule with performance times.

## IN REAL LIFE: PERFORMANCE

Hālau Hula O Na Mele 'Āina O Hawai'i with Ei Arakawa and Silke Otto-Knapp

SATURDAY, SEPTEMBER 17, HULA WORKSHOP 11AM  
PERFORMANCES 2PM AND 4PM

The New York-based Hawaiian dance group **Hālau Hula O Na Mele 'Āina O Hawai'i**, led by the native Hawaiian choreographer **Luana Haraguchi**, will perform traditional hula *kahiko* with the artist **Ei Arakawa**. The performances take place in the museum's lobby and are set against the backdrop of *Seascape (with moon)*, 2016, a large-scale painting by **Silke Otto-Knapp** installed on the Hammer's Lobby Wall.

HULA WORKSHOP RSVP: [HAMMER.UCLA.EDU/IRLHULA](http://HAMMER.UCLA.EDU/IRLHULA)

## At the Edge of Space and Time: Expanding beyond Our 4% Universe #Bureau of Feminism

SATURDAY-SUNDAY, OCTOBER 1-2, 1PM

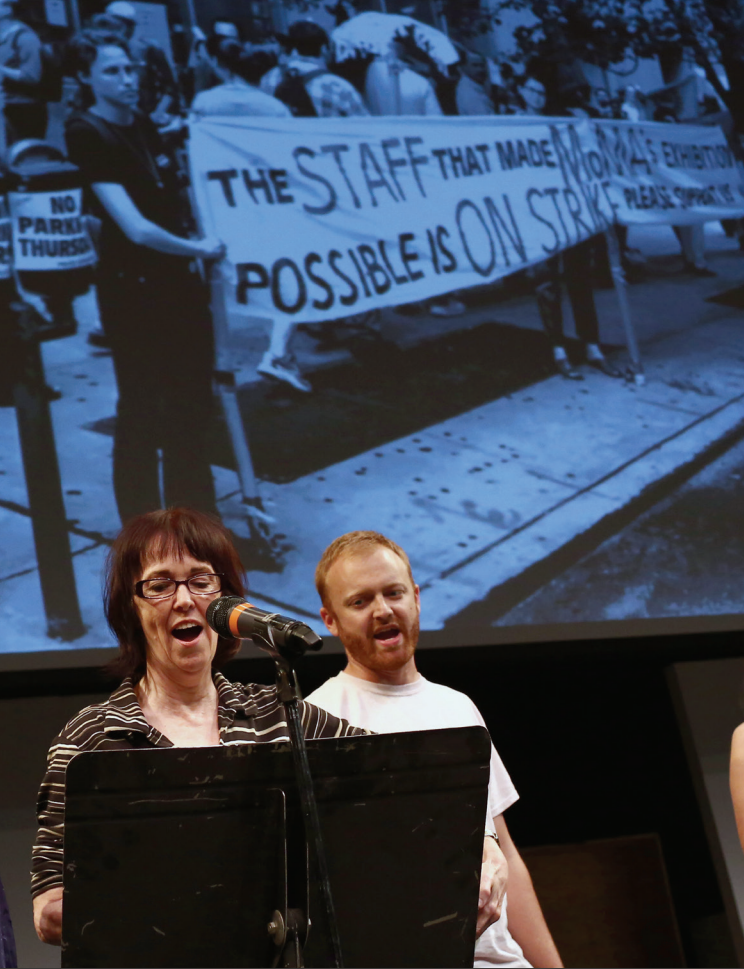
In the tradition of planetary light shows, collaborators **Jennifer Moon** and **laub** bring viewers on an adventure through the cosmos, the multiverse, and beyond, presenting ideas about love, faith, and revolution by queering various scientific disciplines.

## Gabie Strong

SATURDAY, OCTOBER 1, 3PM

Los Angeles-based artist and musician **Gabie Strong**'s improvisational performance explores spatial constructions of degeneration, drone, and decay.





# Lightning Shadow: Caddy! Caddy! Caddy! William Faulkner Dance Project

**SATURDAY–SUNDAY, NOVEMBER 5–6, 3–5PM**  
The Venice-based performance group **Lightning Shadow** reconstructs *Caddy! Caddy! Caddy!*, a piece inspired by Faulkner’s *Absalom, Absalom!*, *The Sound and the Fury*, and *A Rose for Emily*. **Oguri**, a butoh-trained dancer, performs alongside **Roxanne Steinberg**, **Morleigh Steinberg**, and other dancers within a site-specific environment designed by the artist **Hirokazu Kosaka** and to a sound score composed by **Paul Chavez**. Lightning Shadow will also populate the museum with installations throughout the day.

**Lara Schnitger:**  
**Suffragette City** **#Bureau of Feminism**  
**SATURDAY, NOVEMBER 12, NOON–2PM**  
**SUNDAY, NOVEMBER 13, NOON–4PM**  
Following a tradition of artists’ street performance and protest marches, on Saturday artist **Lara Schnitger** presents *Suffragette City*, a procession through Westwood of sculptures that comprise images, forms, and texts explicitly addressing women’s rights. With public participation at its core, the procession is both playful and political, inspired by the history of feminist agitprop as well as increasingly imperative demands for equality and safety in light of recent events. On Sunday, Schnitger will present a selection of art and documentary films that focus on feminist speech and civil rights.

**Alison O’Daniel**  
**SATURDAY–SUNDAY, NOVEMBER 19–20**  
Working in experimental and documentary film, performance, sculpture, and installation, **Alison O’Daniel** structures her work as a call-and-response between mediums and meanings. Her collaborations with composers and musicians often highlight the loss or re-creation of information as it passes through various channels, building a visual, aural, and haptic vocabulary as a means to tell stories inspired by events that are both historic and quotidian.

LEFT: LIGHTNING SHADOW, *CADDY! CADDY! CADDY! WILLIAM FAULKNER DANCE PROJECT*, 2009. PRESENTATION AT THE INDIANAPOLIS MUSEUM OF ART. SET DESIGN BY HIROKAZU KOSAKA. IMAGE COURTESY OF THE ARTISTS. PHOTO: MOSES HACMON.  
RIGHT: LARA SCHNITGER, *PROTEST PARADE (SUFFRAGETTE CITY)*, 2015. FRAC CHAMPAGNE-ARDENNE, REIMS, FRANCE. COURTESY THE ARTIST; ANTON KERN GALLERY, NEW YORK; FRAC CHAMPAGNE-ARDENNE. PHOTO: FRANCOISE LAPEYRE.

**Women’s Center**  
**for Creative Work: #Bureau of Feminism**  
**Thank You for This Community—A Dinner at the Hammer**  
**SATURDAY, NOVEMBER 26, 2–5PM**  
The **Women’s Center for Creative Work** (WCCW) acts as a hub in Los Angeles for the local network of feminist groups, facilitating interaction between feminists of all genders and the larger public through events and social engagement. The WCCW invites Hammer visitors to break bread in communion and friendship to examine ideas of locality, place making, and friendship in a convivial setting.

**SORORITY: THE WOODS**  
**and THE INTERNET #Bureau of Feminism**  
**SATURDAY–SUNDAY, DECEMBER 3–4, 2–5PM**  
A queer performance salon created and directed by the theater artist **Gina Young**, **SORORITY** presents works in progress, theatrical situations, readings, and experimental improvisations. Elapsing over two days, each presentation highlights a different field of inquiry and includes artists from a variety of genres, including **Jasmine Nyende**, **Raquel Gutiérrez**, **Amanda-Faye Jimenez**, and **Kristina Wong**, among others.

LEFT: SORORITY, 2016. MIKKI OLSON, AMANDA-FAY JIMENEZ, CHRISTINE TREIBEL, AND MARTIN MATAMOROS. PHOTO: GINA YOUNG AND MARTIN MATAMOROS.  
RIGHT: SIMON LEUNG, *ACTIONS! / ADJUNCTS!*, DOCUMENTATION IMAGE FROM THE KITCHEN, NEW YORK, 2013. COURTESY OF THE ARTIST. PHOTO: PAULA COURT.

**Simon Leung:**  
**ACTIONS! / ADJUNCTS!**  
**SATURDAY–SUNDAY, DECEMBER 10–11, 2–5PM**  
Originally presented in 2013 at The Kitchen in New York, *ACTIONS!*, a contemporary form of “art workers’ theater” that revisits political and art “actions,” including a workers’ strike against The Museum of Modern Art in 2000, presented alongside *ADJUNCTS!*, a new work conceived as a dance/collective poem addressing current education and labor issues in L.A. art schools. *ACTIONS! / ADJUNCTS!* features participants from the original performance as well as students, graduates, and adjunct faculty from throughout the L.A. art community. A discussion with the participants follows Sunday’s performance.



## Recycled Languages: Workshop and Reading Lenguajes reciclados: Taller y lectura

SATURDAY/SÁBADO, DECEMBER/DICIEMBRE 17  
WORKSHOP/TALLER, NOON-2PM,  
READING/LECTURA, 3-4PM

**Antena and Libros Antena Books** (Los Angeles) present a cross-language event that includes a poetry reading featuring work written in languages other than English with and without translations, and an interactive cartonera book workshop with **Cartonera Santanera** (Santa Ana), **Kaya Press** (Los Angeles), **Kodama Cartonera** (Tijuana), and **Tiny Splendor** (Los Angeles). Cartonera bookmaking is a DIY art that invites active community participation in the process of making and publishing books using recycled materials. *The workshop will be in Spanish and English; interpretation provided by Antena Los Angeles.*

**Antena y Libros Antena Books** (Los Angeles) presentan un evento intralingüístico que incluirá una lectura de poesía con enfoque en obra escrita en lenguajes que no sean el inglés con y sin traducciones, y un taller interactivo de libros cartoneros con **Cartonera Santanera** (Santa Ana), **Kaya Press** (Los Angeles), **Kodama Cartonera** (Tijuana), y **Tiny Splendor** (Los Angeles). La fabricación de libros cartoneros es un arte DIY (hazlo-tú-mismx) que invita a la participación comunitaria activa en el proceso de hacer y publicar libros usando materiales reciclados. *El taller será en español e inglés; Antena Los Angeles proporcionará la interpretación.*

## Poetic Research Bureau

SUNDAY, DECEMBER 18, NOON-5PM

The **Poetic Research Bureau**, a storefront library and experimental publishing collective, presents two reading series. @SEA moves beyond single-channel readings of texts toward interdisciplinary programs that intermingle video and film projection, poetry readings, performance, and unconventional lectures. *Improvising the Mingus School*, programmed by the poet and archivist Harmony Holiday, riffs on the concept of a Charles Mingus School of deep listening, screenings, and expansive talk—"an open, interdisciplinary workshop akin to Mingus's own jazz workshop."

ANTENA LOS ÁNGELES WORKSHOP. PHOTO: JEN HOFER.



## Simone Leigh

SATURDAY-SUNDAY, JANUARY 7-8

On the final weekend of her Hammer Project exhibition, **Simone Leigh** is joined by **Rizvana Bradley**, assistant professor of film and media studies and African-American studies at Yale, for a performative lecture. Leigh and Bradley will engage in an improvisational exchange about black radical political, literary, and artistic traditions. Inspired in part the Black Panther Party's community outreach focused on self-determination, Leigh's recent work in social practice refers to historical instances where people, especially women of color, operated in secret to exchange knowledge, politically organize, and empower each other in the face of class and racial inequity.

## Trajal Harrell: Judson Church Is Ringing in Harlem (Made-to-Measure) / Twenty Looks or Paris Is Burning at the Judson Church

SATURDAY-SUNDAY, JANUARY 14-15, 3-4PM

(*M2M*) is a customizable version of the New York-based artist **Trajal Harrell's** renowned *Twenty Looks or Paris Is Burning at the Judson Church* series. In (*M2M*), Harrell makes a work for three dancers that engages the formalism and minimalism of postmodern dance, especially from the Judson Church period, with the flamboyancy and performativity of voguing.

## At night the states

TUESDAY-SUNDAY, JANUARY 17-22

*At night the states* is a series of conversations and performances organized by guest curators **Shoghig Halajian** and **Suzy Halajian**. The series explores the different kinship structures one inhabits and passes through on a daily basis and how these sites shape and shift personal and political allegiances.

TRAJAL HARRELL, *JUDSON CHURCH IS RINGING IN HARLEM (MADE-TO-MEASURE) / TWENTY LOOKS OR PARIS IS BURNING AT THE JUDSON CHURCH*, 2015.  
PHOTO: IAN DOUGLAS.





# IN REAL LIFE FILM & VIDEO

TUESDAYS, WEDNESDAYS, FRIDAYS &  
SATURDAYS, NOON–4 PM

Throughout the fall the Hammer’s Billy Wilder Theater hosts curated film and video programs. The four thematic programs will screen consecutively and are organized in collaboration with local and international artists, independent curators, and arts organizations.

## Artists’ Film International

SEPTEMBER 13–OCTOBER 15

Initiated by the Whitechapel Gallery, London, in 2008, Artists’ Film International is a collaboration between 16 international museums. Every year, each institution proposes one film, video, or animation on a common theme for screening in all the partner venues over the course of the year. This fall the Hammer screens seven films from the 2015 and 2016 collections, which, respectively, examined crisis and technology. The Hammer will add to the video selection in 2017.

The Hammer’s presentation of Artists’ Film International is organized by Emily Gonzalez-Jarrett, curatorial associate.

### Artists’ Film International 2015

**Brigid McCaffrey** (b. 1978, American)  
*Paradise Springs*, 2013 (28:58 min.)

**Piotr Wysocki** (b. 1976, Polish) and  
**Dominik Jałowiński** (b. 1981, Polish)  
*Run Free*, 2011 (14:14 min.)

**Diego Tonus**, (b. 1984, Italian)  
*Speculative Speeches (Workers of the World–Relax)*, 2012 (22 min.)

### Artists’ Film International 2016

**Rachel Maclean** (b. 1987, British)  
*Germs*, 2013 (3 min.)

## The Institute for New Feeling

(founded in the United States)

*This Is Presence*, 2016 (17:19 min.)

**Zeyno Pekünlü** (b. 1980, Turkish)  
*How to Properly Touch a Girl So You Don’t Creep Her Out*, 2015 (19:10 min.)

**Eva Mattes**(b. 1976, Italian) and  
**Franco Mattes** (b. 1976, Italian)  
*Dark Content Episodes 1, 2, 3*, 2015 (15 min.)

## Ecco: The Videos of Oneohtrix Point Never and Related Works

OCTOBER 18–NOVEMBER 19

Organized around the work of **Oneohtrix Point Never**—the recording alias of electronic musician, composer, and producer **Daniel Lopatin**—this program includes a selection of self-produced music videos alongside collaborations with artists **John Michael Boling**, **Nate Boyce**, **Takeshi Murata**, and **Jon Rafman**. Rooted in early video effects and the history of experimental cinema, the visual and musical output surrounding Oneohtrix Point Never takes the form of complex assemblages of sound and image that are developed in equal measure.

Organized by Aram Moshayedi, curator, with  
MacKenzie Stevens, curatorial assistant.

## How to Love a Watermelon Woman

#Bureau of  
Feminism

NOVEMBER 22–30 AND DECEMBER 20–31

*How to Love a Watermelon Woman* is a film program that highlights the work of queer filmmaker **Cheryl Dunye** and celebrates the 20th anniversary of her seminal film *The Watermelon Woman*, 1996. Dunye is a 2016 recipient of the John Simon Guggenheim fellowship and was recently invited to join the Academy of Motion Pictures Arts and Sciences.

Organized by Erin Christovale, independent curator.

On page 23, see two **Hammer Screenings** presented in conjunction with *Ecco: The Videos of Oneohtrix Point Never* and *How to Love a Watermelon Woman*.

LEFT TO RIGHT: RACHEL MACLEAN, STILL FROM *GERMS*, 2013 (DETAIL). DIGITAL VIDEO, COLOR, SOUND. 3:00 MIN. COMMISSION BY BOLD YIN FOR CHANNEL 4 RANDOM ACTS. COURTESY OF THE ARTIST.  
ONEOHTRIX POINT NEVER, STILL FROM *STICKY DRAMA*, 2015 (DETAIL). VIDEO. 5:47 MIN. A FILM BY JON RAFMAN AND DANIEL LOPATIN. IMAGE COURTESY OF JON RAFMAN AND DANIEL LOPATIN.  
CHERYL DUNYE, STILL FROM *THE WATERMELON WOMAN*, 1996 (DETAIL). 16MM FILM, COLOR, SOUND. 90 MIN. IMAGE COURTESY OF THE ARTIST.  
JAMES KIDD STUDIO AT THE HAMMER MUSEUM, 2014. PHOTO: BRIAN SPRINGER.

## The Workshop Years: Black British Film and Video After 1981

JANUARY 3–25, 2017

Independent black British filmmaking saw an increased urgency and viability in the aftermath of South London’s Brixton Rising in 1981. Through new avenues of institutional support and the formation of “publisher-broadcaster” stations like Channel 4, filmmaking collectives and workshops such as **Black Audio Film Collective**, **Sankofa Film and Video Collective**, and **Ceddo Film and Video Workshop** emerged in the early part of the decade as alternatives to the dominant modes of representation in the U.K. This program revisits the history of black independent film and video in 1980s-era Britain and the means by which filmmakers addressed the exclusions of race from mainstream media production while negotiating a newfound race-relations industry.

Organized by Aram Moshayedi, curator, with  
MacKenzie Stevens, curatorial assistant.

# IN REAL LIFE: STUDIO

TUESDAY–FRIDAY, 11AM–6PM

*In Real Life: Studio* provides a glimpse into the working processes of artists. Throughout the fall a select group of artists utilize a courtyard stage to convene and rehearse new material, including theater, dance, music, and performance. While some artists and collectives will simply discuss or workshop material, others will produce a new project from rehearsal to final performance. Visit the museum’s website for details.

## Jeanine Oleson Breath Sessions

#Bureau of  
Feminism

THURSDAY, OCTOBER 20 & 27, 6PM

As part of New York-based interdisciplinary artist **Jeanine Oleson**’s fall residency at the Hammer, she and collaborators will rehearse for a new work involving a specially commissioned hand-blown glass “breath-lung” antechamber for a wind instrument.

*In Real Life: Studio* is a Public Engagement project organized by January Parkos Arnall, curatorial associate, Public Engagement.

The Hammer Museum’s Public Engagement program is supported, in part, by the Los Angeles County Board of Supervisors through the Los Angeles County Arts Commission.



# Hammer Projects

Hammer Projects is presented in memory of Tom Slaughter and with support from the Horace W. Goldsmith Foundation. Hammer Projects is made possible by a gift from Hope Warschaw and John Law.

Generous support is also provided by Susan Bay Nimoy and Leonard Nimoy. Additional support is provided by Good Works Foundation and Laura Donnelley.



## Simone Leigh

SEPTEMBER 17, 2016–JANUARY 8, 2017

Working in ceramics, sculpture, video, installation, and social practice, **Simone Leigh** (b. 1968, Chicago) examines the construction of black female subjectivity and economies of self-preservation and exchange. Her practice considers a variety of sources, including ethnography, feminist discourse, folklore, and histories of political resistance. Leigh references vernacular visual traditions from the Caribbean, the American South, and the African continent, as well as the black diasporic experience dating from the Middle Passage to the present. Vessels, cowrie shells, busts, and huts are recurring forms, each making symbolic reference to the black body, offering Leigh a sustained temporal engagement with the formal—and gendered—history of ceramics and the cultural histories that each object represents. This is the artist’s first solo museum exhibition in Los Angeles.

*Hammer Projects: Simone Leigh* is organized by Jamillah James, curator, The Institute of Contemporary Art, Los Angeles.



## Nicolas Party

SEPTEMBER 30, 2016–FEBRUARY 19, 2017

In his timeless, vibrant, and intentionally flat, graphic paintings and murals, **Nicolas Party** (b. 1980, Switzerland; lives in Brussels) revitalizes traditional genres such as still life, portraiture, and landscape. Art historical influences include medieval art as well as the late 19th-century painters Félix Vallotton and Ferdinand Hodler and the early 20th-century painter Balthus. John Armleder is one of his more contemporary influences, sharing his interest in the blurring of the lines between decoration and high art, which has been a persistent concern for Party as he wrestles with the limitations of painting and the weight of history. Party also considers the natural environment and the social context when conceiving his exuberant murals. A classically trained painter, he experiments with techniques such as fresco, gold leaf, and more recently, faux marble. He selects colors and animals for their symbolism and specific references. This is Party’s debut exhibition in Los Angeles.

*Hammer Projects: Nicolas Party* is organized by Ali Subotnick, curator, with Emily Gonzalez-Jarrett, curatorial associate.

NICOLAS PARTY, *PORTRAIT*, 2015. PASTEL ON CANVAS. 66⅞ × 29⅙ IN. (170 × 150 CM). IMAGE COURTESY OF THE ARTIST; KAUFMANN REPETTO, MILAN/NEW YORK; AND THE MODERN INSTITUTE/TOBY WEBSTER, LTD, GLASGOW.

## Marwa Arsanios

SEPTEMBER 17, 2016–JANUARY 8, 2017

Through architectural renderings and models, video, and topographic maps, the artist **Marwa Arsanios** (b. 1978, Washington, DC) addresses the changing landscape of Beirut, the city where she lives and works, which has been marked by the rapid development of its urban spaces and burdened by a recent garbage crisis. After the closure of Naameh landfill outside of the city in summer 2015, thousands of tons of garbage filled the streets of Beirut and Mount Lebanon, leading to public outcry and accusations of government corruption. Although the recent growth of art museums and other cultural institutions throughout the city, alongside a boom in commercial real estate development, has increased Beirut’s international profile, a number of building projects remain fallow, and overflowing landfills threaten the city’s environment and the health of its population. A new project by Arsanios speculates on these developments as part of ongoing issues in Beirut’s history while pointing to the broader political, social, and cultural implications for Lebanon. This is the artist’s first exhibition in Los Angeles.

*Hammer Projects: Marwa Arsanios* is organized by Aram Moshayedi, curator, with MacKenzie Stevens, curatorial assistant.



ABOVE: SIMONE LEIGH, *UNTITLED (ANATOMY OF ARCHITECTURE SERIES)*, 2016. TERRA COTTA, PORCELAIN, RAFFIA, INDIA INK, AND EPOXY. 30 × 16 × 16 IN. (76.2 × 40.6 × 40.6 CM). MARWA ARSANIOS, STILL FROM *FALLING IS NOT COLLAPSING—FALLING IS EXTENDING*, 2016. DIGITAL VIDEO. COURTESY OF THE ARTIST AND MOR CHARPENTIER, PARIS.

# #Bureau of Feminism

FALL 2016–ONGOING

**Bureau of Feminism** is a multifaceted initiative whose overarching objective is to bring a feminist perspective to a range of activities at the museum. Inspired by ongoing political and legal debates instigated by our continually changing understanding of gender, gender roles, and what feminism means today, the Bureau of Feminism will encompass exhibitions, performances, and public programs that reinforce the importance of activism and inquiry, making and interrogation in the realm of culture. In dialogue with a number of artist initiatives devoted to feminist practice that have emerged in Los Angeles in recent years—and in response to the lack of substantive discussion related to the recent attention paid to women artists in the art world more broadly—the various activities will touch upon such topics as speech, embodiment, resistance, erasure, and collective consciousness. This fall, several Hammer programs kick off the Bureau of Feminism.

SEP 13, TUE, 7:30PM HAMMER CONVERSATIONS “Bad” Feminism with Roxane Gay, Andi Zeisler & Connie Butler	NOV 17, THU, 7:30PM HAMMER SCREENINGS <i>The Watermelon Woman</i> with Erin Christovale & Cheryl Dunye
OCT 1–2, SAT–SUN, 1PM IN REAL LIFE: PERFORMANCE Jennifer Moon and laub: <i>At the Edge of Space and Time: Expanding beyond our 4% Universe</i>	NOV 22–30, TUE, WED, FRI & SAT, NOON–4PM, DEC 20–31, TUE, WED, FRI & SAT, NOON–4PM IN REAL LIFE: FILM & VIDEO <i>How to Love a Watermelon Woman</i>
OCT 1–2, SAT, NOON–2PM IN REAL LIFE: PERFORMANCE Jibz Cameron: Dynasty Handbag	NOV 26, SAT, 2–5PM IN REAL LIFE: PERFORMANCE Women’s Center for Creative Work: <i>Thank You for This Community—A Dinner at the Hammer</i>
OCT 20 & 27, THU, 6PM ARTIST RESIDENCY & IN REAL LIFE: STUDIO Jeanine Oleson: Breath Sessions	DEC 3–4, SAT–SUN, 2–5PM IN REAL LIFE: PERFORMANCE SORORITY: <i>THE WOODS</i> and <i>THE INTERNET</i>

NOV 12–13, SAT, NOON–2PM  
SUN, NOON–4PM  
IN REAL LIFE: PERFORMANCE  
Lara Schnitger:  
*Suffragette City*



## FALL 2016

ADMISSION TO THE HAMMER MUSEUM  
AND PUBLIC PROGRAMS IS FREE.

### Mindful Awareness

THURSDAYS, 12:30–1PM

These drop-in sessions take place in the Billy Wilder Theater and are led by instructors from the UCLA Mindful Awareness Research Center. ([marc.ucla.edu](http://marc.ucla.edu)).

### Ticketing

Free tickets are required for public programs. Tickets are available at the box office, one ticket per person on a first-come, first-served basis. Hammer members enjoy priority seating and seat selection, subject to availability. Membership does not guarantee seating.

### Guided Tours

SATURDAYS, 1PM

Hammer student educators lead 30-minute tours of selected works in exhibitions.

### Group Tours

The Hammer offers tours of the Franklin D. Murphy Sculpture Garden, a collection located off-site on the UCLA campus. Tours are available for private groups and classes K-12. Guided and self-guided groups of 10 or more require a reservation. Call 310-443-7041 or visit [hammer.ucla.edu/visit/tours](http://hammer.ucla.edu/visit/tours).

All Hammer public programs are free and made possible by a major gift from an anonymous donor.

Generous support is also provided by Susan Bay Nimoy and Leonard Nimoy, Good Works Foundation and Laura Donnelley, an anonymous donor, The Samuel Goldwyn Foundation, and all Hammer members.

The Hammer's digital presentation of its public programs is made possible by the Billy and Audrey L. Wilder Foundation.

NICOLAS PARTY, *PORTRAIT*, 2015. PASTEL ON CANVAS. 66 $\frac{3}{4}$  × 29 $\frac{1}{4}$  IN. (170 × 150 CM). IMAGE COURTESY OF THE ARTIST; KAUFMANN REPETTO, MILAN/NEW YORK; AND THE MODERN INSTITUTE/TOBY WEBSTER, LTD., GLASGOW.

## FALL 2016 PROGRAMS

# HAMMER





# FALL 2016

HAMMER MUSEUM ADMISSION  
AND PUBLIC PROGRAMS ARE FREE

TO BE ANNOUNCED (P. 16)  
CONVERSATIONS  
**Eileen Myles & Jill Soloway**

## SEPTEMBER

11 SUN 11AM (P. 25)  
HAMMER KIDS | FAMILY FLICKS  
**Matilda**

13–30 TUE, WED, FRI & SAT NOON–4PM (P.10)  
IN REAL LIFE: FILM & VIDEO  
**Artists’ Film International**

13 TUE 7:30PM (P. 16)  
CONVERSATIONS  
**“Bad” Feminism**

14 WED 7:30PM (P. 22)  
SCREENINGS  
**Four Films by Yuri Ancarani**

15 THU 7:30PM (P. 21)  
HAMMER PRESENTS  
**Literary Death Match**

17 SAT 2PM & 4PM | WORKSHOP 11AM (P. 5)  
IN REAL LIFE: PERFORMANCE  
**Hālau Hula O Na Mele 'Āina O Hawai'i  
with Ei Arakawa and Silke Otto-Knapp**

18 SUN 11AM (P. 24)  
HAMMER KIDS | 826LA@HAMMER  
**KAPOW: Not That Kind of Punchline  
(a comics workshop)**

21 WED 7:30PM (P. 16)  
TALKS  
**Diane Arbus: Portrait of a Photographer**

22 THU 7:30PM (P. 20)  
HAMMER FORUM  
**The New Movement to  
End Gun Violence**

24 SAT 11AM–3PM (P. 24)  
HAMMER KIDS  
**Family Day: Reimagine Your World**

27 TUE 7:30PM (P. 22)  
SCREENINGS  
**Dottie Gets Spanked**

28 WED 7:30PM (P. 20)  
HAMMER FORUM  
**The Politics of Race  
in the 2016 Election**

29 THU 7:30PM (P. 23)  
SCREENINGS  
**Eva Hesse**

## OCTOBER

1–15 TUE, WED, FRI & SAT NOON–4PM (P. 10)  
IN REAL LIFE: FILM & VIDEO  
**Artists’ Film International**

1–2 SAT–SUN 1PM (P. 5)  
IN REAL LIFE: PERFORMANCE  
**At the Edge of Space and Time:  
Expanding beyond Our 4% Universe**

1 SAT 3PM (P. 5)  
IN REAL LIFE: PERFORMANCE  
**Gabie Strong**

2 SUN 11AM (P. 24)  
HAMMER KIDS | 826LA@HAMMER  
**Concrete Verse Creatures**

2 SUN 3PM (P. 5)  
IN REAL LIFE: PERFORMANCE  
**Dynasty Handbag**

11 TUE 7:30PM (P. 20)  
HAMMER FORUM  
**Turkey’s Future:  
Democracy or Autocracy?**

12 WED 7:30PM (P. 21)  
HAMMER PRESENTS  
**Flux**

13 THU 7:30PM (P. 17)  
CONVERSATIONS  
**Greg Tate & Sanford Biggers**

15–16 SAT–SUN (P. 5)  
IN REAL LIFE: PERFORMANCE  
**Get a Room**

16 SUN 11AM (P. 25)  
HAMMER KIDS | FAMILY FLICKS  
**Them!**

18–29 TUE, WED, FRI & SAT NOON–4PM (P. 10)  
IN REAL LIFE: FILM & VIDEO  
**Ecco: The Videos of Oneohtrix  
Point Never and Related Works**

18 TUE 7:30PM (P. 21)  
HAMMER PRESENTS  
**Open Projector Night**

19 WED 6PM (P. 21)  
HAMMER PRESENTS  
**Presidential Debate**

20 THU 6PM (P. 11)  
IN REAL LIFE: STUDIO  
**Jeanine Oleson: Breath Sessions**

20 THU 7:30PM (P. 16)  
TALKS  
**Douglas Crimp: Before Pictures**

22 SAT 9AM–5PM (P. 19)  
UCLA ART HISTORY  
GRADUATE STUDENT SYMPOSIUM  
**Killing Time:**

**Temporality in Visual Culture**

22 SAT 1–4PM (P. 5)  
IN REAL LIFE: PERFORMANCE  
**Drawing Lessons from the SKZ**

23 SUN 11AM & NOON (P. 25)  
HAMMER KIDS | GAME ON  
**What Does Ping-Pong Sound Like?**

23 SUN 2PM (P. 19)  
READINGS | POETRY  
**Anne Carson**

25 TUE 7:30PM (P. 18)  
READINGS | SOME FAVORITE WRITERS  
**Rabih Alameddine**

27 THU 6PM (P. 11)  
IN REAL LIFE: STUDIO  
**Jeanine Oleson: Breath Sessions**

MUSEUM HOURS Tue–Fri, 11a.m.–8 p.m., Sat–Sun, 11 a.m.–5p.m.  
Closed Mondays and national holidays

29–30 SAT–SUN 11AM–5PM (P. 5)  
IN REAL LIFE: PERFORMANCE  
**Mutant Salon**

30 SUN 11AM & NOON (P. 25)  
HAMMER KIDS | GAME ON  
**Improv Games**

## NOVEMBER

1–19 TUE, WED, FRI & SAT NOON–4PM (P. 10)  
IN REAL LIFE: FILM & VIDEO  
**Ecco: The Videos of Oneohtrix Point  
Never and Related Works**

1 TUE 7:30PM (P. 20)  
HAMMER FORUM  
**Is the Electoral College Obsolete?**

2 WED 7:30PM (P. 23)  
SCREENINGS  
**Absolute Wilson**

3 THU 7:30PM (P. 19)  
UCLA DEPT OF ART LECTURE SERIES  
**Amie Siegel**

5–6 SAT–SUN 3–5PM (P. 6)  
IN REAL LIFE: PERFORMANCE  
**Lightning Shadow: Caddy! Caddy!  
Caddy! William Faulkner Dance Project**

6 SUN 11AM (P. 24)  
HAMMER KIDS | 826LA@HAMMER  
**Creature Camp**

9 WED 7:30PM (P.23)  
SCREENINGS  
**Oneohtrix Point Never:  
Visual Cues and Eccojams**

10 THU 7:30PM (P. 18)  
READINGS | SOME FAVORITE WRITERS  
**Theater of War**

12–13 SAT NOON–2, SUN NOON–4PM (P. 6)  
IN REAL LIFE: PERFORMANCE  
**Lara Schnitger: Suffragette City**

13 SUN 11AM & NOON (P.25)  
HAMMER KIDS | GAME ON  
**#HammerHunt**

17 THU 7:30PM (P. 19)  
READINGS | POETRY  
**Stephen Yenser**

17 THU 7:30PM (P. 23)  
SCREENINGS  
**The Watermelon Woman**

19–20 SAT–SUN (P. 6)  
IN REAL LIFE: PERFORMANCE  
**Alison O’Daniel**

20 SUN 11AM (P. 25)  
HAMMER KIDS | FAMILY FLICKS  
**Benji**

22–30 NOON–4PM (P.10)  
IN REAL LIFE: FILM & VIDEO  
**How to Love a Watermelon Woman**

22 TUE 7:30PM (P. 17)  
PANELS  
**Blood Equality**

26 SAT 2–5PM (P. 7)  
IN REAL LIFE: PERFORMANCE  
**Women’s Center for Creative Work:  
Thank You for This Community:  
A Dinner at the Hammer**

29 TUE 7:30PM (P. 18)  
READINGS | SOME FAVORITE WRITERS  
**Maggie Nelson**

30 WED 7:30PM (P. 17)  
PANELS  
**Desert X Preview**

## DECEMBER

1, 2, 5–8, 12–15 (P. 21)  
SPECIAL TICKETED PROGRAM  
**The Contenders**

3–4 SAT–SUN 2–5PM (P. 7)  
IN REAL LIFE: PERFORMANCE  
**SORORITY:  
THE WOODS and THE INTERNET**

# HAMMER

4 SUN 11AM (P.24)  
HAMMER KIDS | 826LA@HAMMER  
**The DIY Lunar Holiday Workshop!**

4 SUN 1:30PM (P. 17)  
CONVERSATIONS  
**Ibram X. Kendi & Brenda Stevenson**

10–11 SAT–SUN 2–5PM (P. 7)  
IN REAL LIFE: PERFORMANCE  
**Simon Leung: ACTIONS! / ADJUNCTS!**

11 SUN 11AM (P. 25)  
HAMMER KIDS | FAMILY FLICKS  
**The Wizard of Oz**

17 SAT NOON–2PM | READING 3–4PM (P. 8)  
IN REAL LIFE: PERFORMANCE  
**Recycled Languages:  
Workshop and Reading**

18 SUN NOON–5PM (P. 8)  
IN REAL LIFE: PERFORMANCE  
**Poetic Research Bureau**

20–31 NOON–4PM (P.10)  
IN REAL LIFE: FILM & VIDEO  
**How to Love a Watermelon Woman**

## JANUARY

3–25 TUE, WED, FRI & SAT NOON–4PM (P. 11)  
IN REAL LIFE: FILM & VIDEO  
**The Workshop Years: Black British  
Film and Video After 1981**

7–8 SAT–SUN (P. 9)  
IN REAL LIFE: PERFORMANCE  
**Simone Leigh**

14–15 SAT–SUN 3–4PM (P. 9)  
IN REAL LIFE: PERFORMANCE  
**Trajal Harrell: Judson Church Is  
Ringing in Harlem (Made-to-  
Measure) / Twenty Looks or Paris  
Is Burning at the Judson Church**

17–22 TUE–SUN (P. 9)  
IN REAL LIFE: PERFORMANCE  
**At night the states**



Upcoming

JEAN DUBUFFET, *L'HOMME AU MACFARLANE*, FEBRUARY 1955. ASSEMBLAGE OF IMPRINTS. 34¼ × 24⅜ IN. (87 × 63 CM). SUSAN AND DAVID GERSH, LOS ANGELES, CA. PHOTO: ELON SCHOENHOLZ.



Dubuffet Drawings

JANUARY 29–APRIL 30, 2017

A leading French artist of the 20th century, **Jean Dubuffet** (1901–1985) eschewed traditional notions of beauty in art in favor of what he perceived as more authentic forms of expression, inspired by graffiti, children’s drawings, and the creations of psychiatric patients. Drawing played a major role in his development as he explored on paper new subjects and techniques and experimented with nontraditional tools and modes of application. The first museum retrospective of Dubuffet’s drawings, this exhibition includes about one hundred works from his most innovative years—between 1935 and 1962—borrowed from private and public collections in France and the United States. Dubuffet applied his radical approach to subjects such as views of Paris and its metro as well as nudes, portraits of writers, majestic beards, and scenes from the Sahara desert. His art has been highly influential for later generations of artists.

*Dubuffet Drawings* is organized by the Morgan Library & Museum, New York. The exhibition is curated by Isabelle Dervaux, Acquavella Curator of Modern and Contemporary Drawings, at the Morgan Library & Museum. The Hammer’s presentation is curated by Connie Butler, chief curator, with Emily Gonzalez-Jarrett, curatorial associate.

Jimmie Durham: At the Center of the World

JANUARY 29–MAY 7, 2017

**Jimmie Durham** (b. 1940, Washington, AR) is one of the most inventive and multifaceted artists working internationally today. After studying art in Geneva and working for the American Indian Movement, Durham became part of the vibrant New York City downtown art scene in the 1980s. He immigrated in 1987—first to Cuernavaca, Mexico, and then to Europe, where he has lived since 1994—and has rarely exhibited in the United States over the past 20 years. Since his participation in Documenta IX (1992), however, his work has been widely shown and critically embraced in Europe. Yet, his work remains connected to crucial developments in American art, such as found-object assemblage, appropriation, institutional critique, and the politics of representation and provides a singular and vital perspective on such topics as genocide, exile, and statehood. Durham’s expansive practice spans sculpture, drawing, collage, photography, video, performance, and poetry and is noteworthy for its use of language and distinctive wit. Featuring nearly 200 works dating from 1970 to the present, this much-anticipated retrospective is his first in the United States.

*Jimmie Durham: At the Center of the World* is organized by Anne Ellegood, senior curator, with MacKenzie Stevens, curatorial assistant.

*Jimmie Durham: At the Center of the World* is presented by **Taubman**

The exhibition is made possible, in part, by The Andy Warhol Foundation for the Visual Arts. Additional support is provided by Lonti Ebers.



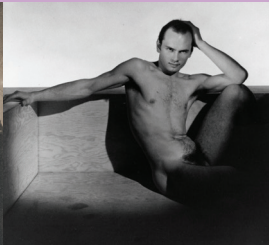
JIMMIE DURHAM, *MALINCHE*, 1988-1992. GUAVA WOOD, OTHER KINDS OF WOOD, SNAKESKIN, ROPE, POLYESTER BRA SOAKED IN ACRYLIC RESIN PAINTED GOLD, WATER-COLOR, CACTUS LEAF FOOT, CANVAS, METAL, PLASTIC JEWELRY. 70 × 23½ × 35 IN. (177 × 60 × 89 CM). S.M.A.K., STEDELIJK MUSEUM VOOR ACTUELE KUNST, GHENT, BELGIUM. IMAGE ©S.M.A.K. / DIRK PAUWELS.

Lunchtime Art Talks

Hammer curatorial staff members lead 15-minute discussions on a work of art. Wednesdays at 12:30 p.m. \*Speaker



September 7  
**Charles-Victor Hugo**  
*Marrine Terrace, 1852-1853*  
\*Cynthia Burlingham



September 14  
**George Platt Lynes**  
*Yul Brynner, ca. 1942*  
\*Leslie Cozzi



September 21  
**Cai Guo-Qiang**  
*Homemade Missile, 2006*  
\*Marcela Guerrero



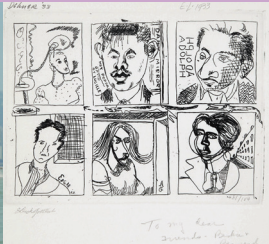
September 28  
**Rachel Maclean**  
*Germs, 2013*  
\*Emily Gonzalez-Jarrett



October 5  
**Nicolas Party**  
*Hammer Projects: Nicolas Party, 2016*  
\*Ali Subotnick



October 12  
**Marwa Arsanios**  
*Hammer Projects: Marwa Arsanios*  
\*Aram Moshayed



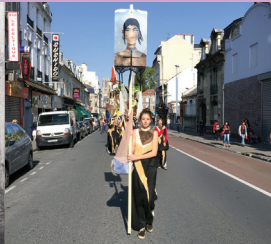
October 19  
**Adolph Gottlieb, Esther Gottlieb, Edgar Levy, Lucille Levy, David Smith, & Dorothy Dehner**  
*Untitled, 1933*  
\*MacKenzie Stevens



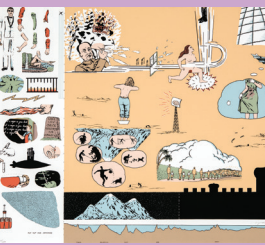
October 26  
**Mutant Salon**  
*In Real Life: Mutant Salon, 2016*  
\*January Parkos Arnall



November 2  
**Max Klinger**  
*Aphrodite, 1891-1892*  
\*Peter Fox



November 9  
**Lara Schnitger**  
*Suffragette City, 2009*  
\*Connie Butler



November 16  
**Öyvind Fahlström**  
*Eddie (Sylvie's Brother) in the Desert, 1966*  
\*Marcela Guerrero



November 30  
**Cheryl Dunye**  
*The Watermelon Woman, 1996*  
\*Emily Gonzalez-Jarrett



December 7  
**Heinrich Vogeler**  
*Vision, 1915-1916*  
\*Peter Fox



December 14  
**Simone Leigh**  
*Hammer Projects: Simone Leigh, 2016*  
\*Anne Ellegood



January 4  
**Imogen Cunningham**  
*Agave Design 1, ca. 1920*  
\*January Parkos Arnall

No Lunchtime Art Talks on November 23, December 21 and 28.



# Hammer Conversations



## Eileen Myles & Jill Soloway

CHECK HAMMER.UCLA.EDU FOR DETAILS

Poet, novelist, and performer **Eileen Myles** is the author of 19 lush, sardonic, fiercely intellectual books, including *I Must Be Living Twice: New and Selected Poems* and *Chelsea Girls*. Writer and director **Jill Soloway**, the creative force behind television shows such as the Emmy Award and Golden Globe-winning *Transparent* and the forthcoming *I Love Dick*, is a vocal feminist and trans activist. Myles and Soloway discuss ways of representing queerness in literature and the mass media.

## “Bad” Feminism

TUESDAY, SEPTEMBER 13, 7:30PM



First-wave, second-wave, third-wave, post—the list of modifiers for *feminism* continues to grow as the movement becomes more complex. Writer **Roxane Gay**, Bitch Media cofounder **Andi Zeisler**, and the Hammer’s chief curator **Connie Butler** kick off the Hammer’s Bureau of Feminism initiative (see page 13) with a discussion of the political, social, and cultural relevance of contemporary feminism.



## Greg Tate & Sanford Biggers

THURSDAY, OCTOBER 13, 7:30PM

Since launching his career at the *Village Voice* in the early 1980s, **Greg Tate** has been one of the premier voices in contemporary black music, art, literature, film, and politics. Tate’s just-released *Flyboy 2* provides a panoramic view of influential work with his signature mix of vernacular poetics and cultural theory. Artist **Sanford Biggers** and Tate discuss visionary black aesthetics and politics in 21st-century America.

## Ibram X. Kendi & Brenda Stevenson

SUNDAY, DECEMBER 4, 1:30PM

Despite myths of a postracial world, racism is alive and well. In his “engrossing and relentless intellectual history of prejudice in America” (*Washington Post*), the historian **Ibram X. Kendi** traces the arc of antiblack racist ideas from 15th-century Portugal to the founding of the United States, arguing that we must confront the history of racist ideas in order to grapple with racism’s insidious hold on America. UCLA Professor of History **Brenda Stevenson** joins Kendi in conversation.

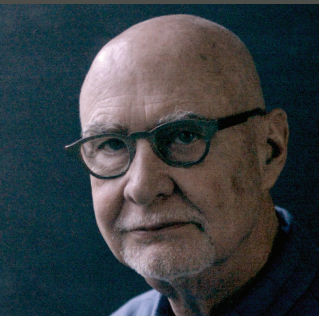
# Talks



## Diane Arbus: Portrait of a Photographer

WEDNESDAY, SEPTEMBER 21, 7:30 PM

Writer **Arthur Lubow** reads from his new biography, *Diane Arbus: Portrait of a Photographer*, which draws on interviews with the legendary photographer’s friends, lovers, and colleagues, as well as on previously unknown



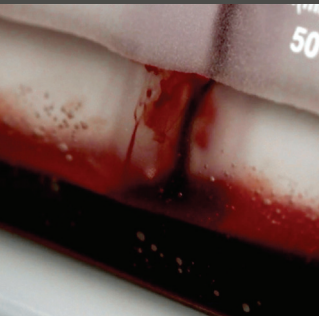
## Douglas Crimp: Before Pictures

THURSDAY, OCTOBER 20, 7:30PM

The renowned art critic **Douglas Crimp** discusses and reads from *Before Pictures*, his autobiographical account of life as a young gay man in New York from the late 1960s through the turbulent 1970s.

Best known for his work with artists of the “Pictures” generation, such as Cindy Sherman and Robert Longo, Crimp sets details from his professional and personal life against the backdrop of a New York marked by hedonism, cultural and artistic revolution, and the onset of the AIDS crisis.

# Panels



## COPRESENTED BY THE UCLA WILLIAMS INSTITUTE BLOOD EQUALITY

TUESDAY, NOVEMBER 22, 7:30PM

In advance of World AIDS Day, a panel examines the FDA’s discriminatory ban on blood donations from gay and bisexual men. Panelists include **Brad Sears**, executive director

of the Williams Institute at UCLA School of Law; **Jim Halloran**, president of TwitterOpen; **Jeffrey Klausner**, professor of medicine in the Division of Infectious Diseases and the Program in Global Health; **Kelsey Louie**, CEO of the Gay Men’s Health Crisis; and moderator **Mark Joseph Stern**, writer, Slate.com.



## Desert X Preview

WEDNESDAY, NOVEMBER 30, 7:30PM

From February to April 2017, the Coachella Valley will become a canvas for established and emerging artists whose site-specific works will articulate a range of issues and uncharted territories of the California

desert. Desert X artistic director **Neville Wakefield** is joined by participating artists to discuss the socio political and economic issues that make the valley vibrant and exciting.

PHOTO CREDITS: EILEEN MYLES (PHOTO: CATHERINE OPIE). ROXANE GAY (PHOTO: JAY GRABIEC). ANDI ZEISLER (PHOTO: JEFFERY WALLS PHOTOGRAPHY). GREG TATE (PHOTO: NISHA SONDHE). ARTHUR LUBOW (PHOTO: STEPHEN SALMIERI). DOUGLAS CRIMP (STILL FROM JAMES NARES, DOUGLAS, 2015. VIDEO. COURTESY OF THE ARTIST).



# Readings



## Some Favorite Writers

Readings are followed by discussion with author and UCLA professor **MONA SIMPSON**, who organizes this series. Supported in part by the UCLA Department of English and the Friends of English.

### Rabih Alameddine

TUESDAY, OCTOBER 25, 7:30PM

National Book Award Finalist **Rabih Alameddine**’s “beautiful and absorbing” (*New York Times*) novel *An Unnecessary Woman* garnered acclaim, following his best-selling exuberant epic *The Hakawati*, an *Arabian Nights* for this century. In his newest novel, *The Angel of History*, an acerbic and intelligent Yemeni-born poet narrates a tumultuous life story over the course of one night in a psychiatric clinic’s waiting room. He is also the author of *Koolaid’s, I, the Divine*, and *The Perv*. Alameddine divides his time between San Francisco and Beirut.

### COPRESENTED BY THE UCLA DEPARTMENT OF ENGLISH Theater of War

THURSDAY, NOVEMBER 10, 7:30PM

In honor of Veterans Day, a performance of **Bryan Doerries**’s innovative *Theater of War* presents readings of Sophocles’s *Ajax*, the ancient Greek play about the suicide of a great warrior, as a catalyst for a facilitated and powerful public discussion about suicide, combat stress, and alcohol and substance abuse in the military community.

### Maggie Nelson

TUESDAY, NOVEMBER 29, 7:30PM

Critic, author, poet, and National Book Award winner **Maggie Nelson** dazzled with her 2015 genre-bending memoir *The Argonauts*, which *Vanity Fair* described as “slay[ing] entrenched notions of gender, marriage, and sexuality with lyricism, intellectual brass, and soul-ringing honesty.” Nelson’s past work includes *The Art of Cruelty: A Reckoning*; *Bluets*; *The Red Parts*; *Something Bright, Then Holes*; *Jane: A Murder*; *The Latest Winter*; and *Shiner*.

PHOTO CREDITS: RABIH ALAMEDDINE (PHOTO: BENITO ORDONEZ). ALEXANDRE DE LABORDE, *COMBAT BETWEEN LAPITHS AND CENTAURS*, 2015 (DETAIL). DE AGOSTINI/IG. DAGLI ORTI/GETTY IMAGES. MAGGIE NELSON (PHOTO: HARRY DODGE).



ANNE CARSON (PHOTO: PETER SMITH).



## Poetry

This series of poetry readings is organized and hosted by author, poet, and UCLA professor **STEPHEN YENSER**. Cosponsored by the UCLA Department of English, the Friends of English, and the UCLA Department of Cultural and Recreational Affairs.

### Anne Carson

SUNDAY, OCTOBER 23, 2PM

**Anne Carson** performs (with accompaniment) her “Lecture on the History of Skywriting.” Her books, often mixed-genre, include *Nox*, an elegy in the form of an artist’s book housing accordion pages of poems, translations, quotations, collages, photographs, and other media, and *The Beauty of the Husband: A Fictional Essay in 29 Tangos*, winner of the T. S. Eliot Prize. Among her other awards are the Griffin Prize and a MacArthur Foundation “genius” award.

### Stephen Yenser

THURSDAY, NOVEMBER 17, 7:30PM

**Stephen Yenser** reads from his most recent book of poems, *Stone Fruit*. Previous volumes include *The Fire in All Things*, winner of the Walt Whitman Award from the Academy of American Poets, and *Blue Guide*. He has written critical books about James Merrill and Robert Lowell as well as a collection of essays, *A Boundless Field: American Poetry at Large*. He is coeditor of five volumes of Merrill’s poems, prose, and plays, and he is at work on Merrill’s *Selected Letters*.

## UCLA ART & ART HISTORY

### UCLA ART HISTORY GRADUATE STUDENT SYMPOSIUM Killing Time: Temporality in Visual Culture

SATURDAY, OCTOBER 22, 9AM–5PM

An art object can reconfigure how we conceptualize time and perceive ephemerality. Considering time as a method of inquiry offers a productive entry point for analyzing periodization, anachronicity, and visualizing time across heterogeneous spaces and cultures. At this year’s symposium, emerging scholars across disciplines address questions that arise from considerations of temporality. Keynote: **Dylan Miner**, director of American Indian and Indigenous Studies at Michigan State University.



### UCLA DEPARTMENT OF ART LECTURE SERIES Amie Siegel

THURSDAY, NOVEMBER 3, 7:30PM

**Amie Siegel**’s work moves between film, video, photography, performance,

and installation. Recent solo exhibitions include those hosted by Museum Villa Stuck, Munich; Kunstmuseum Stuttgart; Metropolitan Museum of Art, New York; and MAK, Vienna. Her films have been shown at film festivals in Cannes, Berlin, Toronto, and New York.

AMIE SIEGEL, *DOUBLE NEGATIVE*, 2015. TWO SYNCHRONIZED 16MM FILMS, HD COLOR VIDEO. IMAGE COURTESY THE ARTIST AND SIMON PRESTON GALLERY, NEW YORK.



# Hammer Forum

Hammer Forum is made possible by the Michael Asher Foundation and Bronya and Andrew Galef. Media sponsorship is provided by 89.3 KPCC Southern California Public Radio. Moderated by IAN MASTERS, journalist, documentary filmmaker, and KPFC 90.7 FM radio host.



## The New Movement to End Gun Violence

THURSDAY, SEPTEMBER 22, 7:30PM

With Americans demanding increased action in the wake of multiple mass shootings, we explore a growing movement that challenges the gun lobby’s tight grip on Congress. **Joshua Horwitz**, executive director of the Coalition to Stop Gun Violence, joins **Saul Cornell**, Second Amendment specialist and professor of American history at Fordham University, and **Tom Diaz**, author of *The Last Gun: How Changes in the Gun Industry Are Killing Americans and What It Will Take to Stop It*.

## The Politics of Race in the 2016 Election

WEDNESDAY, SEPTEMBER 28, 7:30PM

**Kristen Clarke**, executive director of the Lawyers’ Committee for Civil Rights Under Law, and **Ian Haney López**, professor of law at UC Berkeley and author of *Dog Whistle Politics: How Coded Racial Appeals Have Reinvented Racism and Wrecked the Middle Class*, discuss the disenfranchisement of potential voters in November’s racially charged election.

CARL FREDRIK REUTERSWARD, *NON-VIOLENCE*, 1985, BRONZE (PHOTO: GIORGIO GALEOTTI).

## Turkey’s Future: Democracy or Autocracy?

TUESDAY, OCTOBER 11, 7:30PM

Turkey’s recent failed military coup and President Erdogan’s subsequent crackdown have threatened the country’s democracy. **Asli Bâli**, director of the Center for Near Eastern Studies at UCLA, **Max Hoffman**, associate director for the National Security and International Policy team at the Center for American Progress, and **Aaron Stein**, senior fellow at the Atlantic Council’s Rafik Hariri Center for the Middle East, discuss the political and global fallout from July’s tumultuous events.

## Is the Electoral College Obsolete?

TUESDAY, NOVEMBER 1, 7:30PM

Despite its prevalent role in the presidential election, the Electoral College system remains confusing and contentious. **Alexander Keyssar**, professor of history and Social Policy at Harvard University and author of *The Right to Vote: The Contested History of Democracy in the United States*, and journalist **Ari Berman**, author of *Give Us the Ballot: The Modern Struggle for Voting Rights in America*, consider the relevance of the Electoral College today.

# Hammer Presents



## Literary Death Match

THURSDAY, SEPTEMBER 15, 7:30PM

“The most entertaining reading series ever” (*Los Angeles Times*), Literary Death Match features four authors—**Jon Klassen**, **Nadja Spiegelman**, **Antonio Scare**, and **Ryka Aoki**—three all-star judges including actors **Marguerite Moreau** and **Armen Weitzman**, two finalists, and one epic finale. Now in 57 cities worldwide, this wild live show has been optioned for TV and returns to the Hammer for its annual spectacular. Visit [hammer.ucla.edu](http://hammer.ucla.edu) for a full lineup.

## Flux

WEDNESDAY, OCTOBER 12, 7:30PM

This series presents a careful selection of beautiful, technically virtuosic short films, music videos, filmmaker retrospectives, and outstanding visual work from around the globe. Copresented with Flux ([flux.net](http://flux.net)).

## Open Projector Night

TUESDAY, OCTOBER 18, 7:30PM

You supply the film. We supply the popcorn. We’ll screen any film under 10 minutes for our raucous, irreverent audience with comedian emcees the **Sklar Brothers**. Sign-ups are first come, first served, between 6:30 and 7:30 p.m. Be prepared for cheers and jeers.

## Presidential Debate

WEDNESDAY, OCTOBER 19, 6PM

Join us at the Hammer to watch the third and final presidential debate on the big screen. This is **Hillary Clinton** and **Donald Trump**’s last chance to discuss the issues prior to November’s general election.



**DECEMBER, 1-2, 5-8, & 12-15, 2016**  
**TICKETS \$12 GENERAL / \$8 MEMBERS**  
**HAMMER.UCLA.EDU/CONTENDERS2016**

The Hammer Museum presents **The Contenders**, **The Museum of Modern Art**’s renowned exhibition of films. Each year, members of MoMA’s Department of Film comb through major studio releases and the top film festivals around the world, selecting influential, innovative films made in the last 12 months that they believe will stand the test of time.

**Full schedule and special guests, actors, and filmmakers announced at [hammer.ucla.edu/contenders2016](http://hammer.ucla.edu/contenders2016)**

This film program is organized by Rajendra Roy, The Celeste Bartos Chief Curator of Film, and Sean Egan, Producer, Film Exhibitions and Projects, The Museum of Modern Art, New York.

Media sponsorship is provided by

**THE**  
*Hollywood*  
**REPORTER**

**Organized by**  
**The Museum of**  
**Modern Art**



# Screenings



## Four Films by Yuri Ancarani

WEDNESDAY, SEPTEMBER 14, 7:30PM

Yuri Ancarani's films transform mundane habits and rituals into spectacular narratives. In his hands, a dig for marble becomes a symphony conducted by a maestro, undersea gas line repair and tumor removal play out as science-fiction odysseys, and preparations for a soccer match in Milan are conducted with expert precision and almost religious devotion. The screenings are followed by a Q&A with the artist.

## Dottie Gets Spanked

TUESDAY, SEPTEMBER 27, 7:30PM

In honor of this year's Hammer Gala honoree **Todd Haynes**, we screen one of the filmmaker's earliest works, *Dottie Gets Spanked*, a surreal suburban fantasy about a young boy's obsession with a television show that features Haynes' signature play with gender identity, celebrity, and mid-century repressions. (1993, dir. Todd Haynes, 16mm, 45 min.)



## Eva Hesse

THURSDAY, SEPTEMBER 29, 7:30PM

*Eva Hesse* traces the postwar artist's brief, brilliant career amid the creative communities of 1960s New York and Germany. This documentary—which A.O. Scott calls “an indispensable aid to understanding and appreciating a fascinating artist”—captures the revolutionary, passionate, and mischievous nature of the artist through dozens of new interviews, footage of Hesse's artwork, and newly discovered archival imagery. The screening is followed by a Q&A with the director and producer. (2016, dir. Marcie Begleiter, 105 min.)

COPRESENTED BY THE CENTER FOR THE ART OF PERFORMANCE AT UCLA

## Absolute Wilson

WEDNESDAY, NOVEMBER 2, 7:30PM

In anticipation of the UCLA Center for Art of Performance production of **Robert Wilson's** *Letter to a Man*, the Hammer screens this candid look at the visionary mind behind modern classics such as *Einstein on the Beach* and *Deafman Glance*. This documentary on the life and work of theater provocateur Robert Wilson explores the powerful creative forces that turned a shy Texas boy into a fearless artist and a pioneer of modern theater. (2006, dir. Katharina Otto-Bernstein, 109 min.)

## Oneohtrix Point Never: Visual Cues and Eccojobs

WEDNESDAY, NOVEMBER 9, 7:30PM

Electronic musician, composer, and producer **Daniel Lopatin** (Oneohtrix Point Never) presents a slate of films that share the formal concerns apparent in his musical work and the visual output that surrounds it. The screening features films by pioneers including Martin Arnold and Peter Tscherkassky and includes a conversation between Lopatin and Hammer curator **Aram Moshayedi**. In conjunction with *In Real Life: Film and Video*.

## The Watermelon Woman

#Bureau of Feminism

THURSDAY, NOVEMBER 17, 7:30PM

A foundational film of contemporary queer cinema, *The Watermelon Woman*—about a young black lesbian trying to make a film about an obscure 1930s black actress—remains astonishingly cutting-edge 20 years after its release. The film's director, **Cheryl Dunye**, joins curator **Erin Christovale** after the screening to examine the boundaries, limitations, and possibilities of black aesthetics through film. (1996, dir. Cheryl Dunye, 90min.)



CLOCKWISE FROM TOP LEFT: STILL FROM *IL CAPO*, 2010. EVA HESSE IN 1966 (PHOTO: GRETCHEN LAMBERT). CHERYL DUNYE (PHOTO: JAMES FORD). STILL FROM *DOTTIE GETS SPANKED*, 1993.



Hammer Kids is made possible through the generosity of the Anthony & Jeanne Pritzker Family Foundation.

Hammer Kids also receives support from friends of the Hammer Museum's Kids' Art Museum Project (K.A.M.P.), an annual family fundraiser. Additional funding is provided by The Rosalinde and Arthur Gilbert Foundation.



## FAMILY DAY: REIMAGINE YOUR WORLD

SATURDAY, SEPTEMBER 24, 11AM–3PM

Join us for an afternoon of socially engaged art, music, performances, and more at this year's **Family Day: Reimagine Your World**. Discover how art can spark conversations about important social and political issues, foster community engagement, and inspire the next generation to build a more just world.

### Participating Artists

Kim Abeles  
AN.ONYMOUS  
CONTRA-TIEMPO: Urban Latin  
Dance Theater  
Ken Gonzales-Day

Aleshea Harris  
Jibade-Khalil Huffman  
Grand Lady Dance House /  
Jennie Liu  
Christina Sanchez Juarez  
Clarissa Tossin

## 826LA@HAMMER

Free collaborative workshops, presented with 826LA, combine writing with creative activities for groups of up to 20 students. Reservations are encouraged. Visit [826la.org](http://826la.org) or call 310-915-0200.

### KAPOW: Not That Kind of Punchline (a comics workshop)

SUNDAY, SEPTEMBER 18, 11AM

RECOMMENDED FOR AGES 9–14

You've got a pencil, your brain, and a few empty boxes...so you make comics, of course! Students explore jokes, characters, and drawing through one of art's finest mediums: the comic strip. Workshop leader **Ashlyn Anstee** makes things, including storyboards at Nickelodeon and picture books for children.

### Concrete Verse Creatures

SUNDAY, OCTOBER 2, 11AM

RECOMMENDED FOR AGES 8–13

Workshop attendees combine concrete poetry with 3-D paper models to create unique animals and robots, and then send them all on a grand adventure to parts unknown. Led by children's book author and illustrator **Mary Peterson**, who tells funny stories with her art.

### Creature Camp

SUNDAY, NOVEMBER 6, 11AM

RECOMMENDED FOR AGES 7–11

Halloween may be over, but a monster's work is never finished. Here at Creature Camp, we train young monsterlings to be the mightiest of monsters once they come of age. We are currently enlisting experienced monsters as mentors. Head monster counselor **Lindsay Ringwald** is a TV postproduction supervisor.

### The DIY Lunar Holiday Workshop!

SUNDAY, DECEMBER 4, 11AM

RECOMMENDED FOR AGES 8–13

In the future, the moon will be the ultimate holiday-themed vacation destination for holidays both new and old. This workshop's participants invent a new holiday, then design a themed lunar resort to attract all sorts of intergalactic holiday lovers. Led by author and space food connoisseur **Kim Adelman**.

## GAME ON

Engage with works of art through a variety of games. These one-hour sessions are designed for children ages 7+ and their grown-ups.

### WHAT DOES PING-PONG SOUND LIKE?

SUNDAY, OCTOBER 23, 11AM & NOON

Wrap yourself in a symphony of sounds at the first-ever Hammer Kids Ping-Pong tournament and compete against other families for the winning title.

### IMPROV GAMES

SUNDAY, OCTOBER 30, 11AM & NOON

Join families for a spontaneous afternoon of improv games that incorporate artwork inside and outside the galleries. Get ready to think on your feet and practice the art of not practicing.

### #HAMMERHUNT

SUNDAY, NOVEMBER 13, 11AM & NOON

Art is all around us. Hunt for artworks and architectural details around the museum and post photos of them on social media. Be on the lookout for a Spun Chair dance contest.

## Family Flicks

Copresented by the UCLA Film & Television Archive



### Matilda

SUNDAY, SEPTEMBER 11, 11AM

RECOMMENDED FOR AGES 9+

Based on Roald Dahl's beloved children's novel, *Matilda* tells the story of a remarkable girl born into a family of self-absorbed brutes, played by the deliciously campy Danny DeVito and Rhea Perlman, who fail to recognize the pint-size wonder in their midst. When she finds a kindred spirit in her teacher, they take on their tormentors in this charmingly offbeat—and slightly dark—fairytale. (1996, dir. Danny DeVito, 35mm, color, 102 min.)

### Them!

SUNDAY, OCTOBER 16, 11AM

RECOMMENDED FOR AGES 9+

This classic of 1950s science fiction features giant mutant ants—a result of atomic bomb testing—wreaking havoc across the country with only an FBI agent and two brave myrmecologists to stop them. Steeped in 1950s paranoia, this film is a cautionary tale and a creature feature wrapped into one—not to be missed by classic film fans or big bug enthusiasts. (1954, dir. Gordon Douglas, 35mm, b&w, 94 min.)

### Benji

SUNDAY, NOVEMBER 20, 11AM

RECOMMENDED FOR AGES 6+

The film that launched one of the most beloved Hollywood franchises of all time, *Benji* tells the story of a lovable stray dog who uses his wits and courage to track down two kidnapped children. Told from the perspective of Benji (the “Laurence Olivier” of the dog world), this film is a testament to the heroic hearts of our four-legged companions. (1974, dir. Joe Camp, 35mm, color, 86 min.)

### The Wizard of Oz

SUNDAY, DECEMBER 11, 11AM

RECOMMENDED FOR AGES 6+

From ruby red slippers to yellow brick roads to little dogs too, this coming-of-age tale is more than just a classic of American cinema—it's an institution. Whether for the first time or the hundredth, come sing along with Dorothy and her friends as they journey through Oz in all its Technicolor glory and learn some valuable lessons along the way. (1939, dir. Victor Fleming, 35mm, color, 102 min.)

ABOVE: STILL FROM *THE WIZARD OF OZ*, 1939.







# Hammer Museum Fall 2016

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FRONT: TRAIL HARELL, JUDSON CHURCH IS RINGING IN HARLEM  
(MADE-TO-MEASURE) / TWENTY LOOKS OR PARIS IS BURNING AT THE  
JUDSON CHURCH, 2015. PHOTO: PAULA COURT.  
BACK: JENNIFER MOON AND LAUB, STILL FROM ARTS@CERN COLLIDE  
INTERNATIONAL AWARD APPLICATION VIDEO, 2016. IMAGE COURTESY  
OF THE ARTISTS AND COMMONWEALTH & COUNCIL, LOS ANGELES.

