**Director’s Message**

This fall, the Hammer presents an extraordinary exhibition, *Radical Women: Latin American Art, 1960–1985*, including more than 280 works created by 120 artists and collectives from 15 different countries. This landmark exhibition highlights the artistic contributions of these under-recognized Latina, Chicana, and Latin American women to contemporary art. We invite everyone to join us for a public celebration on September 16.

Guest curated by Cecilia Fajardo-Hill and Andrea Giunta, *Radical Women* is part of Pacific Standard Time: LA/LA, a Getty initiative with arts institutions across Southern California exploring Latin American and Latino art in dialogue with Los Angeles. We are proud to contribute to PST: LA/LA through this exhibition, new research, a symposium, and a full slate of programs.

The Hammer Store’s latest artist-driven pop-up shop, this time organized by Lisa Eisner and Louis Eisner, is now open. It’s called Cat Bastards and features works by a wide range of artists such as Robert Crumb, Corita Kent, Tom of Finland, Bruce Weber, and Jonas Wood, with several items made especially for the pop-up.

I’m thrilled to share two additions to the Hammer’s curatorial team. Allegra Pesenti returns to the Hammer as associate director and senior curator of the UCLA Grunwald Center for the Graphic Arts, one of the country’s finest collections of prints, photographs, and artists’ books. She was Grunwald curator from 2007 to 2013. Los Angeles–based curator and film programmer Erin Christovale joins us as assistant curator. We’re all eager to see what she’s working on as cocurator of *Radical Women*.

I’m also pleased to welcome three longtime friends and our newest UCLA representative to our Board of Directors. Glenn Kaino, a renowned Los Angeles–based conceptual artist who was a member of the Artist Council from 2015 to 2017, will join our Board of Directors. Lastly I would like to thank Brett Steele, who returns to the Board of Overseers, having previously served from 2007 to 2012. Brett Steele, newly appointed dean of the UCLA School of the Arts and Architecture, will also join our Board of Directors. Lastly I would like to thank Lee Ramer for 16 years of service as an enthusiastic, supportive, and thoughtful member of our Board of Directors.

I hope you will visit the Hammer this fall to see *Radical Women* and also explore some of the other institutions participating in Pacific Standard Time: LA/LA. It’s a great chance to see the many connections between Los Angeles and Latin America in a new light.

**Recent Acquisitions**

We are thrilled to announce a series of important acquisitions that continue to build on our collection’s diverse strengths. In particular, we are pleased to highlight the museum’s expanding collection of contemporary video through our acquisition of *Alex Da Corte’s Chelsea Hotel No. 2* (2010), thanks to Sigurður Thorisdóttir and Sigurjón Sighvatsson; and *Akrak Zaatar’s Tomorrow Everything Will Be Alright* (2018), thanks to our Board of Overseers. We are also thrilled to have acquired a spectacular media installation by German artist Hito Steyerl, *Factory of the Sun* (2015), purchased jointly with the Museum of Contemporary Art, Chicago, and the San Jose Museum of Art, thanks to our Board of Overseers. The Hammer has also focused its collecting attention on artworks of our recent past. In this light, we are excited to have acquired Jessica Stockholder’s early assemblage *Kissing the Wolf with Fingers* (1990) through a gift from The Carol and Arthur Goldberg Collection. We are also very grateful to Peter and Elizabeth Goulds for their donation of an important work by Edward and Nancy Kienholz, *The Deep Purple Rage* (1983). Through a generous gift from Eileen Harris Norton, the Hammer also acquired Post-Partum Document Introduction (1973), *Mary Kelly*’s historical work that explores the psychoanalytical relationship between mother and child.

In addition to these acquisitions, the museum received important works by artists such as Stephen Prina, thanks to Simone Battisti; Liz Glynn, thanks to Nina Her; Mark Verabioff, thanks to John Morace and Tom Kennedy; Anne Chu, thanks to 303 Gallery and Shirley Wessie; Renée Petropoulos and Ilene Segalove, thanks to Dean Valentine and Amy Adelson; Richard Prince, thanks to Lewis S. Baskerville, Karla Black and Friedrich Kunath, thanks to Annie and Matt Aberle; James Castle, thanks to Charley and Jacqueline Crist; Friedrich Kunath and Matthew Monahan, thanks to Alan S. Herget and Curt Shepard; Oscar Tuazon, thanks to Julie Nahigian and Ivan Moskowitz; Ginny Bishton, Mel Bochner, Robert Overby, Allen Ruppersberg, Carelee Schneemann and Paul Sietsema, thanks to Marc Selwyn Fine Art; and Amy Adler, Jennifer Bornstein, Jason Rhodees, and Beverly Semmes, thanks to Eileen Harris Norton.

We are extremely grateful to all the Hammer Museum supporters whose gifts of art expand our permanent collection, and we look forward to exhibiting these and other works in the near future.

September 15–December 31, 2017

In greater breadth and depth than any previous exhibition, Radical Women: Latin American Art, 1960–1985 gives visibility to the artistic practices of women in Latin America and women of Latino heritage in the United States working during a key period in both Latin American history and the development of contemporary art. Fifteen countries are represented in the exhibition by 120 artists and collectives, with more than 280 works in photography, video, and other experimental mediums. Emblematic figures such as **Lygia Clark**, **Ana Mendieta**, and **Marta Minujín** are shown alongside lesser-known names such as the Cuban-born abstract artist **Zilia Sánchez**, the Colombian sculptor **Feliza Bursztyn**, and the Brazilian video artist **Letícia Parente**.

Working in different countries, often under political oppression, the artists in Radical Women created a new iconography based on the politicization of the female body to break free from patriarchy and the atmosphere of political and social repression that overshadowed women in Latin America and in the United States between 1960 and 1985. While these artists have made extraordinary contributions to the field of contemporary art, little scholarly attention has been devoted to situating their work within the social, cultural, and political contexts in which it was made. Radical Women writes a new chapter in 20th-century art history and constitutes the first genealogy of feminist and radical art practices in Latin America and their influence internationally.

The exhibition is guest curated by Cecilia Fajardo-Hill and Andrea Giunta with Marcela Guerrero, curatorial fellow.
Public Engagement: Radical Women

El tendedero
FRIDAY–MONDAY, SEPTEMBER 15–18, DURING MUSEUM HOURS
Mexican artist Mónica Mayer restages a 1978 performance in which visitors receive notecards printed with questions about women's bodies and experiences in public spaces. Visitors then hang their written responses on a clothesline, an allusion to everyday female labor.

Biscoito Arte
SATURDAY, SEPTEMBER 16, 9–11PM
In a ritual of celebration for the exhibition Radical Women, visitors are invited to consume cookies in the shape of the word Arte, the Portuguese term for “art.” Brazilian artist Regina Silveira, who first performed the work in 1976, will be present for this special reenactment. Cookie mold courtesy of the artist and Galeria Luisa Strina, São Paulo.

Hábito/Habitante
SATURDAY, SEPTEMBER 16, 9–11PM
Performers interact with massive cloth forms, creating a movement-based dialogue between their bodies, the public, and the museum space. Conceived by Brazilian artist Martha Araújo and first performed in 1985, these works will be re-created during the exhibition opening.

Doubled
SUNDAY, SEPTEMBER 17, NOON–1:30PM
In a meditation on togetherness, Chilean artist Cecilia Vicuña invites the public to use wool to wrap themselves as gifts to one another. The artist then weaves everyone into a collective body. The action is followed by an undoing of the weaving and a collective conversation. Conceived in the 1970s, this is the first time the work will be publicly realized.

Related Programs

Symposium: The Political Body in Latina and Latin American Art
MONDAY, SEPTEMBER 18, 9AM–5PM
What does it mean to be a radical woman artist? In this public symposium, scholars, artists, and curators convene to consider the idea of the political body, the relation of art practices to political feminisms, and how Latina artists in the United States and Latin American women artists working between 1960 and 1985 defied patriarchal narratives. Bilingual in Spanish and English. Details and registration at hammer.ucla.edu/politicalbody.

Symposium moderators are Cecilia Fajardo-Hill and Andrea Giunta, guest curators, and Hammer chief curator Connie Butler. Speakers include Julia Bryan-Wilson, Claudia Calirman, Graciela Carnevale, Isabel Castro, Karen Cordero Reiman, Karen Lamassonne, Miguel A. López, Maria Evelia Marmolejo, Mónica Mayer, Adriano Pedroza, Sylvia Salazar Simpson, and Patssi Valdez.

HAMMER PRESENTS
Latinas Out Loud: ¡Pa’rriba! and Ayer Es Hoy
FRIDAY, SEPTEMBER 22, AND THURSDAY, NOVEMBER 2, 7–11PM
See page 21 for details.

Voices of the Xtabay: A Tribute to Yma Sumac
SATURDAY, OCTOBER 7, 7:30PM
See page 20 for details.

SCREENING AND HAMMER FORUM
No Más Bebés
TUESDAY, OCTOBER 24, 7:30PM
Forced Sterilization: Then and Now
SUNDAY, OCTOBER 29, 2PM
See pages 9 and 18 for details.

CONVERSATIONS
Escenas Latinas: Changing the Narrative
SUNDAY, NOVEMBER 5, 3PM
See page 15 for details.

Astrid Hadad: (De)Constructing Mexicanidad
WEDNESDAY, NOVEMBER 29, 7:30PM
See page 15 for details.
Las Madres: The Mothers of the Plaza of Mayo and Después de Terremoto
Two Films by Lourdes Portillo

WEDNESDAY, SEPTEMBER 27, 7:30PM
Lourdes Portillo and Susana Muñoz’s Oscar-nominated Las Madres documents the courage of a group of Argentine women that gathered weekly in Buenos Aires to remember those who “disappeared” between 1976 and 1983, during the Dirty War. Preceded by the film Después de Terremoto (After the Earthquake). Q&A with Portillo follows. (1986, dir. Lourdes Portillo and Susana Muñoz, 64 min.; 1979, Lourdes Portillo and Nina Serrano, Spanish with English subtitles 27 min.)

No Más Bebés

TUESDAY, OCTOBER 24, 7:30PM
This documentary tells the story of Mexican immigrant mothers who were forcibly or unknowingly sterilized while giving birth at the Los Angeles County-USC Medical Center during the 1960s and 1970s. Represented by a young Chicana lawyer, the mothers stood up to injustice by suing the county, state, and US government. Q&A with director Renee Tajima-Peña follows. (2015, dir. Renee Tajima-Peña, 79 min.)

Radical Women Screenings

Additional Related Programs
Tours
SATURDAYS, SEPTEMBER 23–DECEMBER 9, 3PM
Student educators lead public exhibition tours of Radical Women. Visit hammer.ucla.edu/radicalwomen for more details about tours offered in Spanish.

Curator Walk-through
SUNDAY, SEPTEMBER 24, 2–3PM
Cecilia Fajardo-Hill and Andrea Giunta, guest curators, lead a tour of the exhibition.

Artist and Scholar Walk-throughs
In these unique gallery talks, artists, curators, and scholars discuss specific works from Radical Women that inspire and provoke them. Visit hammer.ucla.edu for details.

THURSDAY, SEPTEMBER 21, 6PM
Beatriz Cortez
THURSDAY, SEPTEMBER 21, 6PM
Artemis Clark
THURSDAY, SEPTEMBER 26, 6PM
Karen Tongson
THURSDAY, OCTOBER 5, 6PM
Myriam Gurba
THURSDAY, OCTOBER 12, 6PM
Eleña Shstromberg
THURSDAY, OCTOBER 19, 6PM
Micol Hebron
THURSDAY, OCTOBER 26, 6PM
Jennifer González
THURSDAY, NOVEMBER 2, 6PM
Nao Bustamante
THURSDAY, NOVEMBER 9, 6PM
Ames Clark
THURSDAY, NOVEMBER 16, 6PM
Marïela Norte
TUESDAY, NOVEMBER 21, 6PM
Sandra de la Loza
THURSDAY, NOVEMBER 30, 6PM
Raquel Gutiérrez
THURSDAY, DECEMBER 7, 6PM
Ángela López Ruiz
THURSDAY, DECEMBER 14, 6PM
Antonio García Millán
TUESDAY, OCTOBER 17, 7:30PM
Two Films by Sarah Minter
Nadie es Inocente

SUNDAY, OCTOBER 15, 6PM
San Francisco, made in collaboration with Gregorio Rocha, focuses on Mina, a young woman from Mexico City who embarks on a liberating road trip to explore her desires. (Dir. Sarah Minter, 1986, 57 min.; 1983, 34 min.)

Chavela

TUESDAY, NOVEMBER 28, 6PM
“Donald Trump’s worst nightmare—a Mexican lesbian diva who can wring your very soul” (The Guardian). The Costa Rica-born Mexican singer Chavela Vargas was a pioneer in music and life. Constructed around exclusive interviews and performance footage shot 20 years before her death, this biographical film explores the tequila-drinking, cigar-smoking singer’s journey from a 14-year-old runaway to world-renowned Grammy winner. Q&A with director Catherine Gund follows. (2017, dir. Catherine Gund and Doreena Kuy, 90 min.)

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Hammer Projects
Hammer Projects is presented in memory of Tom Slaughter and with support from the Horace W. Goldsmith Foundation.

Hammer Projects: Andrea Büttner
September 9, 2017–January 7, 2018
London- and Berlin-based artist Andrea Büttner (b. 1972, Stuttgart) situates her interdisciplinary practice alongside the social and ethical divides of historical and contemporary forms of culture. Her work embraces various artistic media, from traditional practices including woodcuts and glass painting to more recent methods such as video, performance, and installation. Through this confluence of visual styles and approaches, Büttner probes fundamental questions of what it means to be contemporary, what philosophical stakes come with being an artist, and how one creates a representational image. For this exhibition, she presents a constellation of works “tools” for investigating systems of power, globalization, and the role of the artist in contemporary society.

Selections from the Hammer Contemporary Collection
August 26, 2017–January 7, 2018
Three recent additions to the museum’s growing collection of contemporary art, including paintings by Henry Taylor (b. 1958, Ventura, CA) and Tala Madani (b. 1981, Tehran), focus on ambiguous groupings of figures. In Taylor’s striking composition, two African American figures look back at the viewer, smiling excessively, and the dome of the US Capitol building looms. Madani’s naked men play mischievously with an array of painted marks. Accompanying these is a sculpture by Max Hooper Schneider (b. 1962, Los Angeles), whose mix of repurposed materials, in this case an old-fashioned popcorn maker, becomes a terrarium for a swarm of living snails. Teeming, growing, and eventually dying, this living presence in the gallery underscores the unsettling nature of the paintings and leaves meaning an open question.

Hammer Projects: Tabaimo
August 12–December 3, 2017
The artist Tabaimo (b. 1975, Nagano, Japan) depicts what might exist beneath calm surfaces—her active imagination proposes a fantastic world full of activity that challenges our understanding of reality. Whether roaming through a bathhouse, diving into the contents of a purse, or watching a housewife make dinner, the artist gives surreal life to banal occurrences, often incorporating allegorical imagery from Japanese art traditions like woodcuts. For the Hammer Museum’s lobby wall, Tabaimo premieres a new installation that incorporates large-scale drawings and video. Hammer Projects: Tabaimo is organized by Emily Gonzalez-Jarrett, curatorial associate.

Hammer Projects: Tabaimo received in-kind support from NEC Display Solutions of America.

Hammer Contemporary Collection
SUPERFLEX, Flooded McDonald’s
August 19–October 15, 2017
Flooded McDonald’s is the second film by the artist collective SUPERFLEX. In the video, a life-size replica of the interior of a McDonald’s restaurant slowly floods with water until it is completely submerged and destroyed. Based in Denmark, Sweden, and Brazil, the members of SUPERFLEX consider their works “tools” for investigating systems of power, globalization, and the role of the artist in contemporary society. Flooded McDonald’s poses questions about consumer culture and the fast food industry while reveling in the pleasure of destroying a global capitalist icon.

Hammer Contemporary Collection: SUPERFLEX, Flooded McDonald’s is organized by Mackenzie Stevens, curatorial assistant.

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Hammer Projects: Andrea Büttner is organized by Aram Mohsayedi, curator, with Tala Madani, curatorial associate.

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Selections from the Hammer Contemporary Collection is organized by chief curator Connie Butler with curatorial associate Emily Gonzalez-Jarrett.

Henry Taylor
August 26, 2017–January 7, 2018
Henry Taylor (b. 1958, Ventura, CA) was well known in Los Angeles for his large-scale sculptures, including his 10-foot-tall bronze of John F. Kennedy that was displayed in front of the Los Angeles City Hall until it was stolen in 2006. In 2012, Taylor created a series of paintings inspired by the death of his father. The exhibition includes works from the period, along with sculptures and mixed-media works in which Taylor incorporates a wide range of materials, including recycled objects and found objects, to create pieces that are both political and personal.


ABOVE, Tabaimo, Glow in the Dark, 2015. Ink, pastel crayon, color pencil, and pencil on cradled board, 49 x 33.3 cm. Image courtesy of Gallery Nara RRP, Tokyo, and James Cohan, New York.

ABOVE, Tabaimo, Nativity, 2007 (detail), woodcut triptych, 70.7 × 31.5 in. (174.9 × 80 cm). Each sheet. Photo: Abel Schmelzer.


Stories of Almost Everyone

January 28–May 6, 2018

Stories of Almost Everyone is about the willingness to believe the stories conveyed by works of contemporary art. With the participation of more than 35 international artists, the exhibition addresses how art objects traffic in meaning and mythology. In recent years, a continued emphasis on an art of ideas—inherited from the legacies of conceptual and post-conceptual artistic practice—has sought to further develop strategies in the service of communicating social, political, and economic histories. Whether they are borrowed from the everyday world or sculpted into new forms, art objects are often tasked with articulating the narrative descriptions that accompany them. By producing mediating texts and explanatory descriptions, museums participate in this activity alongside artists, many of whom regard writing, language, and forms of research as integral parts of their work. This exhibition is organized around the premise that objects of contemporary art possess narrative histories and inner lives that exhibitions can only, at best, approximate.

Stories of Almost Everyone is organized by Aram Moshayedi, curator, with Ikechukwu Onyewuenyi, curatorial assistant.

Participating artists
Mathieu Kleyebe Abonnenc
Darren Bader
Faycal Baghrirche
Kasper Bosmans
Carol Bove
Andrea Büttner
Danu Cennetoglu
Jay Chung and Q Takeki Maeda
Fiona Connor
Isabelle Cornaro
Clan Dayrit
Jason Dodge
Latifa Echakhch
Haris Epaminonda
Geoffrey Farmer
Lara Favaretto
Coel Floyer
Ryan Gander
Mario García Torres
gerlach en koop
Iman Issa
Hassan Khan
Kapwani Kiwanga
Mark Leckey
Klara Lidén
Jill Magid
Dave McKenzie
Shahryar Nashat
Henrik Olesen
Christodoulos Panayiotou
Amalia Pica
Michael Queensland
Willem de Rooij
Miljohn Ruperto
Mungo Thomson
Antonio Vega Marcatela
Danh Võ

Lunchtime Art Talks

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

September 6
Charles White
Untitled May 12–20, 1970
*Amanda Celeiri

September 13
Andrea Büttner
Hammer Projects: Andrea Büttner, 2017
*Aram Moshayedi

October 4
Laura Goldblum
*Matthew Vahanian

September 20
SUPERFLUX
Flooded Archaeology I, 2009
*Dhinchaku Oyewuenyi

October 11
Max Heimer Schneider
Ariel Spring Trolley, 2014
*Aram Moshayedi

November 1
Guerilla Girls
*Matthew Vahanian

November 8
Liliana Morace
Sinfel (Untilled), from the series Liliana Morace con su obra (Liliana Morace with Her Work), 1983
*Annie Ellegaard

October 25
William Henry Fox Talbot
Three Stems of Grasses, 1852–1857
*Mieko Pesenti

November 15
Paul McCarthy and Mike Kelley
Heidi, 1992
*MacKenzie Stevens

November 29
Jean-François Millet
Bêcheur au Travail, 1863
*Matthieu Vahanian

December 6
Lea Lublin
Interrogations sur la femme (Interrogations about Women), 1978
*MacKenzie Stevens

December 13
Andrea Büttner
Brown Wall Painting, 2006–2017
*Dhinchaku Oyewuenyi

Stories of Almost Everyone is organized by Aram Moshayedi, curator, with Ikechukwu Onyewuenyi, curatorial assistant.
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). No program on September 7 and 14 and December 21 and 28.

Art in Conversation
SUNDAYS, 3:30PM
30-minute talks about connections and comparisons between two works of art, led by Hammer student educators.

Exhibition Tours
SATURDAYS, 1PM
Hammer student educators lead 45-minute tours of selected works and exhibitions.

Group Tours
The Hammer offers private tours for groups and a variety of options for 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.
FALL 2017

HAMMER MUSEUM ADMISSION AND PUBLIC PROGRAMS ARE FREE

September

10 SUN 11AM (P. 24)
HAMMER KIDS | 826LA@HAMMER
Creative Comedy Writing

15–18 FRI–MON MUSEUM HOURS (P. 6)
RADICAL WOMEN | PUBLIC ENGAGEMENT
El tendedero

16 SAT 9–11PM (P. 5)
RADICAL WOMEN | PUBLIC OPENING
Radical Women Celebration

16 SAT 8–11PM (P. 6)
RADICAL WOMEN | PUBLIC ENGAGEMENT
Biscoito Arte

18 SAT 8–11PM (P. 6)
RADICAL WOMEN | PUBLIC ENGAGEMENT
Hábito/Habitante

24 SUN 11AM (P. 23)
HAMMER KIDS | FAMILY FLICKS
Duck Soup

24 SUN 2–3PM (P. 8)
RADICAL WOMEN | WALK-THROUGHS
Cecilia Fajardo-Hill and Andrea Giunta

27 WED 7:30PM (P. 8)
RADICAL WOMEN | SCREENINGS
Las Madres: The Mothers of the Plaza de Mayo and Después de Terremoto: Two Films by Lourdes Portillo

28 THU 6PM (P. 8)
RADICAL WOMEN | WALK-THROUGHS
Karen Tongson

October

1 SUN 11AM (P. 24)
HAMMER KIDS | 826LA@HAMMER
Radical, Magical Women

1 SUN 3PM (P. 14)
CONVERSATIONS
War Remnants: Vietnam Visited

4 WED 7:30PM (P. 22)
HAMMER PRESENTS
Flux

5 THU 6PM (P. 8)
RADICAL WOMEN | WALK-THROUGHS
Myriam Gurbá

5 THU 7:30PM (P. 18)
HAMMER FORUM
Threats to Indigenous Peoples in Latin America Today

7 SAT 7:30PM (P. 20)
RADICAL WOMEN | WALK-THROUGHS
Voices of the Xtabay: A Tribute to Yma Sumac

8 SUN 11AM–1PM (P. 24)
HAMMER KIDS
Gallery Games

12 THU 6PM (P. 8)
RADICAL WOMEN | WALK-THROUGHS
Elena Shatrovberg

17 SUN 6PM (P. 8)
HAMMER PRESENTS
Halloween Screening: Dawn of the Dead

November

1 WED 7:30PM (P. 17)
SCREENINGS
Food Evolution

2 THU 6PM (P. 8)
RADICAL WOMEN | WALK-THROUGHS
Nao Bustamante

3 SUN 11AM–1PM (P. 24)
HAMMER KIDS | ART WITHOUT WALLS
Make Space for Rad Women

31 TUE 7:30PM (P. 17)
SCREENINGS
Halloween Screening: Dawn of the Dead

December

3 SUN 11AM–1PM (P. 24)
HAMMER KIDS
Gallery Games

7 THU 6PM (P. 8)
RADICAL WOMEN | WALK-THROUGHS
Ángela López Ruiz

10 SUN 11AM (P. 23)
HAMMER KIDS | FAMILY FLICKS
Nutcracker: The Motion Picture and Where the Wild Things Are

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 Donnell, an anonymous donor, The Samuel Goldwyn Foundation, and all Hammer members. The Hammer’s digital presentation of its programs is made possible by the Billy and Audrey L. Wilder Foundation.
Conversations

War Remnants: Vietnam Revisited
SUNDAY, OCTOBER 1, 3PM
The artist Harrell Fletcher’s exhibition The American War was a photographic re-creation of the entire War Remnants Museum in Ho Chi Minh City, presenting the horrors of the Vietnam War from the Vietnamese government’s perspective. The project also included discussions, a website, billboard, and publication. It traveled the United States, Brazil, China, and other countries, and is now part of MoMA’s collection. Fletcher will be joined by local Vietnamese American immigrants to reflect on the continuing impact of the war.

Kellie Jones: South of Pico
WEDNESDAY, OCTOBER 25, 7:30PM
In South of Pico, MacArthur winner and Columbia University professor Kellie Jones explores how the artists in Los Angeles’s black communities during the 1960s and 1970s created a vibrant, engaged activist arts scene in the face of racism and social upheaval. Building on her work on the Hammer exhibition Now Dig This! Art and Black Los Angeles, 1960-1980, Jones expands our understanding of the history of black arts in Los Angeles and beyond. She is joined by UCLA professor Robin D. G. Kelley.

Escenas Latinas: Changing the Narrative
SUNDAY, NOVEMBER 5, 3PM
Latina presence on American television has increased in recent years, with new shows creating dynamic and innovative roles for Latina actresses. Writers Vivien Mejia (Ugly Betty, East Los High), Carolina Rivera (Jane the Virgin, Devious Maids) and showrunner Gloria Calderon Kellett (One Day at a Time) discuss the importance of bringing new narratives about women of color to the screen. Moderated by UC Irvine film and media studies professor Bambi Haggins.

In conjunction with Radical Women: Latin American Art, 1960–1985

UCLA DEPARTMENT OF ART LECTURE
Rodrigo Valenzuela
THURSDAY, OCTOBER 19, 7:30PM
Artist and newly appointed assistant professor in the UCLA Department of Art Rodrigo Valenzuela constructs narratives, scenes, and stories that point to the tensions between individuals and communities. He has had solo exhibitions at Galerie Lisa Kandlhofer in Vienna, Klowdenmann Gallery in Los Angeles, and the Frye Art Museum in Seattle. In addition to a Core Fellowship at the Museum of Fine Arts, Houston, his recent residencies include the MacDowell Colony and Light Work.

Astrid Hadad: (De)Constructing Mexicanidad
WEDNESDAY, NOVEMBER 29, 7:30PM
In this provocative performance-lecture, beloved Mexican artist Astrid Hadad explores the relationship between her work and Mexican culture and politics. Known for over-the-top costumes and fusing Mexican and Latin music into a genre she calls “Heavy Nopal,” Hadad skewers Mexican hypocrisy, machismo, and corruption from a cheeky feminist perspective. For this program, Hadad recontextualizes popular Mexican symbols such as the virgin, the flag, the cactus, the heart, the mother, and the border.

In conjunction with Radical Women: Latin American Art, 1960–1985

A.E. Stallings
THURSDAY, NOVEMBER 9, 7:30PM
“The most gifted formalist of her generation” (Hudson Review), MacArthur winner A.E. Stallings uses her training as a Greco-Roman scholar to experiment with poetic structure. Along with three collections of poetry, Archaic Smile, Hapax, and Olives, and a verse translation of Lucretius, The Nature of Things, her work has appeared in Best American Poetry, the Atlantic Monthly, and the New Yorker. She has received fellowships from the Guggenheim Foundation and United States Artists.

Poetry


ABC/PHOTOFEST © ABC. PHOTO: JOHN CLIFFORD
Screenings

Chasing Coral
WEDNESDAY, NOVEMBER 8, 7:30PM
Copresented by the UCLA Institute of the Environment and Sustainability Marine Center and the Natural History Museum of Los Angeles

As the world’s coral reefs vanish at an unprecedented rate, a team of divers, photographers, and scientists race against time to preserve a sophisticated and vital part of our underwater ecosystem. This 2017 Sundance Audience Award winner captures on camera the vibrant life and tragic death of corals, presenting in epic scale our changing oceans and the urgent need to save them. Q&A with director Jeff Orlowski and UCLA ecology professor Paul Barber follows. (2017, dir. Jeff Orlowski, 93 min.)

Halloween Screening: Dawn of the Dead
TUESDAY, OCTOBER 31, 7:30PM
Pioneering director and horror icon George Romero unleashed onto unsuspecting viewers the modern film zombie—a specter that remains a shockingly adaptable metaphor for contemporary life. In honor of the late master of the undead, we screen one of his classics, Dawn of the Dead. Like Night of the Living Dead before it, Dawn helped shape the zombie genre and tapped into the zeitgeist of its historical moment with a deft combination of blood, tension, and social satire. (1978, dir. George Romero, 127 min.)

Food Evolution
WEDNESDAY, NOVEMBER 1, 7:30PM
In the GMO (genetically modified organisms) debate, both pro and anti camps claim science is on their side. Who’s right? Narrated by Neil deGrasse Tyson, this “scrupulous, optimistic” (Forbes) documentary by Academy Award–nominated director Scott Hamilton Kennedy goes to Hawaiian papaya groves, Ugandan banana farms, and Iowan cornfields to investigate the heated and polarizing debate about our food and where it comes from. Q&A with director Scott Hamilton Kennedy follows. (2017, dir. Scott Hamilton Kennedy, 92 min.)

Radical Women

Radical Women Screenings

LEFT TO RIGHT: STILL FROM CHASING CORAL, PRODUCTION PHOTO FROM DAWN OF DEAD, IMAGE FROM FOOD EVOLUTION.

LEFT TO RIGHT: STILL FROM CHASING CORAL, PRODUCTION PHOTO FROM DAWN OF DEAD, IMAGE FROM FOOD EVOLUTION.
Hammer Forum

Hammer Forum is an ongoing series of timely, thought-provoking programs addressing social and political issues. Hammer Forum is made possible in part by Bronya and Andrew Galef. Media sponsorship is provided by KPCC Southern California Public Radio.

Threats to Indigenous Peoples in Latin America Today
THURSDAY, OCTOBER 5, 7:30PM
Indigenous peoples across Latin America face widespread annihilation as a consequence of mega dams, mining, farming, deforestation, displacement, and genocide. Researchers Sarah Shenker of Survival International, Lois Frank of the Cultural Conservancy, and anthropologist Mariana Ferreira discuss this humanitarian crisis and highlight the interconnectedness of human populations across North and South America, and the impact on biodiversity and environmental protection.

Journalism in Mexico: A Deadly Occupation
WEDNESDAY, OCTOBER 18, 7:30PM
Mexico is one of the deadliest places in the world to be a journalist, with more than 300 having been murdered since 2000—many at the behest of drug cartels or public officials. Carlos Bravo Regidor, associate professor and journalism program coordinator at the Center for Research and Teaching in Economics (CIDE), and journalist and author Alfredo Corchado (Midnight in Mexico: A Reporter’s Journey Through a Country’s Descent into Darkness) discuss this threat to the fourth estate with moderator León Krauze, USC Annenberg journalism chair and Univision anchor.

Forced Sterilization: Then and Now
SUNDAY, OCTOBER 29, 3PM
Forced sterilization of women who are poor, have mental health problems, or are incarcerated was commonplace in California—and nationwide—only 50 years ago. While today legally banned, forced sterilization and other means of controlling the reproductive rights continue to insinuate themselves into public policy and lawmaking. Filmmaker and historian Virginia Espino, California Latinas for Reproductive Justice executive director Laura Jimenez, and professor Alexandra Minna Stern, director of the University of Michigan Sterilization and Social Justice Lab, discuss the historical and contemporary consequences of this problematic practice. Moderated by UC Santa Barbara professor Mireslava Chavez-Garcia.

Related Program: No Más Bebés on page 9.

THE CONTENDERS
Ten nights of film in December
Organized by The Museum of Modern Art (MoMA)

The Hammer Museum presents The Contenders, the Museum of Modern Art’s renowned exhibition of films. Each year, MoMA’s Department of Film combs 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. Whether bound for awards glory or cult classic status, each of these films is a contender for lasting historical significance, and any true cinephile will want to catch them on the big screen.

Stay tuned for film selections and additional special guest announcements.

Screening dates:
Monday, December 4
Tuesday, December 5
Wednesday, December 6
Thursday, December 7
Monday, December 11
Tuesday, December 12
Wednesday, December 13
Thursday, December 14
Monday, December 18
Tuesday, December 19

Tickets: hammer.ucla.edu/contenders2017
Hammer members receive discounted, pre-sale tickets. Join today by calling 310-443-7050.
Hammer Presents

Voices of the Xtabay: A Tribute to Yma Sumac

SATURDAY, OCTOBER 7, 7:30PM

A genre-bending lineup of Los Angeles Latinx vocalists and musicians reimagine the songs of legendary Peruvian American singer Yma Sumac, whose vocal range was said to be well over five octaves. Inspired by the Hammer exhibition Radical Women, the evening features a band led by Alberto López of Jungle Fire backing performances by:

Empress Of
Nite Jewel
Maria Elena Altany
Ceci Bastida

Major support is provided through grants from the Getty Foundation. Organized by Josh Kun, music critic, MacArthur fellow, American Book Award winner, and USC professor, and presented as part of Pacific Standard Time: LA/LA.

Burnt Sugar the Arkestra Chamber: We Insist! Max Roach’s Freedom Now Suite

THURSDAY, OCTOBER 26, 7:30PM

Described by Rolling Stone as “a fleet-footed big band, sliding and swaggering through galactic R&B, brawny jazz, and electric funk like a Sun Ra–size spin on Miles Davis’s On the Corner band,” Burnt Sugar the Arkestra Chamber began as a forum for New York improvisational musicians to compose, record, and perform an eclectic range of music. Led by Greg Tate, these masters of experimental soul-jazz-hip-hop will perform Abbey Lincoln and Max Roach’s legendary We Insist! Freedom Now Suite.

¡Pa’rriba!

FRIDAY, SEPTEMBER 22, 7:30PM

¡Pa’rriba! (Get Up!) is a night of futurism, resistance, and underground music. Latinx art pop pioneer Lido Pimienta mixes beat-driven synth-pop with bold brass, strings, and analog drums, all influenced by her Afro-Colombian roots and her time living in London and Toronto. L.A.-based Sister Mantos brings a psychedelic blend of Latin beats, funky rhythms, spacey synths, and queer brown attitude. Chulita Vinyl Club, a DJ collective for womxn of color, spin from their rare vinyl collections throughout.

¡Pa’rriba!

THURSDAY, NOVEMBER 2, 7:30PM

Ayer Es Hoy (Yesterday Is Today) celebrates the richness of Latin American sounds of the past and present. Sotomayor, the electronic music project of a Mexico City–based sibling duo, blends Andean rhythms, Afro beat, and cumbia with avant-garde beats. South Los Angeles band Sin Color blends indie pop with bossa nova, cumbia, and disco. Chulita Vinyl Club returns to spin throughout the night.

Cash bar and food trucks each night.

Latinas Out Loud

Media sponsorship is provided by NYLON Español.

In conjunction with Radical Women: Latin American Art 1960-1985
Art Without Walls
Copresented by the Felipe De Neve Branch of the
Los Angeles Public Library

RECOMMENDED FOR AGES 5+, TEENS, AND GROWN-UPS

Art can transcend barriers of all kinds. Families create art inspired by social justice issues, children’s literature, and Hammer exhibitions. The same activities are offered at each site. The program at the Hammer will include storytelling in the galleries. The program at the library will be bilingual in Spanish and English.

Make Space for Rad Women
SUNDAY, NOVEMBER 12, 11AM–1PM (HAMMER)

Contribute to a creative space that honors women who make the world a better place with artist Marissa Magalena. In conjunction with Radical Women: Latin American Art, 1960–2018

Pop-Up Studio
Families explore artworks and create together in lively artist-led workshops. These drop-in programs are designed for ages 5+.

Magazine of Me
SUNDAY, OCTOBER 22, 11AM–1PM

Join Radical Women artist Barbara Carrasco in creating a magazine of self-portraits that capture the different sides of you. What mood are you in today? Is there a side of you that people don’t often see? Design a cover and a catchy title for your one-of-a-kind publication, arrange your self-portraits, and bind them into a magazine of you.

Coraline
SUNDAY, OCTOBER 29, 11AM

RECOMMENDED FOR AGES 6+

The feisty and adventurous 11-year-old Coraline Jones is annoyed by her family’s recent move to Oregon—until she finds a door in her new house that leads to an alternate version of her life. She’s spoiled by her new mom and dad, but when her visit becomes too real, she’s forced to use her wits and bravery to get back home and save her family. Based on Neil Gaiman’s novel of the same name, the mesmerizing Coraline is lovingly crafted by stop-motion artist Henry Selick. (2009, dir. Henry Selick, 35mm, 94 min.)

Duck Soup
SUNDAY, SEPTEMBER 24, 11AM

RECOMMENDED FOR AGES 7+

When the tiny nation of Freedonia goes bankrupt, its wealthy benefactor, Mrs. Teasdale (Margaret Dumont), insists that the wacky Rufus T. Firefly (Groucho Marx) become the country’s president. The neighboring country of Sylvania sends two spies—Pinky (Harpo Marx) and Chicolini (Chico Marx)—to set the stage for a revolution. Filled with genius gags and physical comedy, this satirical romp represents the Marx Brothers at their absolute finest. (1933, dir. Leo McCarey, 35mm, 70 min.)

Babe
SUNDAY, NOVEMBER 19, 11AM

RECOMMENDED FOR AGES 5+

After the shy piglet Babe is won by farmer Arthur Hoggett at the county fair, he is adopted by the farmer’s border collie Fly and discovers he can be anything he wants to be—even an award-winning sheepdog! Surrounded by a colorful cast of barnyard friends, Babe fights to find his place in the world and avoid the dreaded “Pig Paradise” at all costs. With gorgeous settings and whimsical performances, this heroic pig’s adventure is an inventive film for the whole family. (1995, dir. Chris Noonan, 35mm, 85 min.)

Nutcracker: The Motion Picture
SUNDAY, DECEMBER 10, 11AM

RECOMMENDED FOR AGES 7+

Featuring sets and costumes designed by visionary author and artist Maurice Sendak, this big-screen adaptation of the Pacific Northwest Ballet’s long-running performance of *The Nutcracker* is a dreamy, fantastical take on the Christmas classic. The film will be preceded by the 1973 animated Sendak short, *Where the Wild Things Are.* (1986, dir. Carroll Ballard, 35mm, 70 min.; 1973, dir. Gene Deitch, 35mm, 7 min.)

Flux
WEDNESDAY, OCTOBER 4, 7:30PM

The Flux screening series celebrates outstanding short films and music videos from around the globe with inventive filmmaker presentations and performances. flux.net

UCLA Game Festival
Copresented with the UCLA Game Lab
TUESDAY, NOVEMBER 14, 7–10PM

With games ranging from bombastic and performative to intimate and personal, these ambitious and participatory projects use a variety of media and modes of expression. Browse the games or participate in a tournament while enjoying live music, refreshments, and game-inspired works of art. Visit games.ucla.edu for more information about the UCLA Game Lab.

Mindful Awareness Meditation
THURSDAYS, 12:30–1PM

These weekly, guided drop-in sessions are led by instructors from the UCLA Mindful Awareness Research Center (marc.ucla.edu). Sessions will not be held on September 7 and 14 and December 21.

Hammer Kids
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.

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Creative Comedy Writing
SUNDAY, SEPTEMBER 10, 11AM
RECOMMENDED FOR AGES 8–14
Congrats! It’s your first day on the writing staff for “826: The Sketch Show.” Experience firsthand how professional comedy writers pitch an idea and develop a world through heightening and “the game of the scene.” Currently starring in an original series for Adaptive Studios, Julia Prescott is a TV writer who has worked for Nick, Disney, Cartoon Network, Hasbro, VICE, and Dreamworks.

Radical, Magical Women
SUNDAY, OCTOBER 1, 11AM
RECOMMENDED FOR AGES 8–14
Discover through writing how we can be just as extraordinary as the magical, powerful, and wild women who came before us. Alexia “Lexie” Pineda Soto is a first-generation Chapaña Xicana feminist, born and raised in Los Angeles. A UCLA graduate student studying social science and comparative education, she creates online journals for first-generation college students.

Reimagining the American Poem
SUNDAY, NOVEMBER 5, 11AM
RECOMMENDED FOR AGES 8–14
The word “America” means a lot of different things to a lot of different people. In this workshop, rewrite famous patriotic works and compose poems about your own version of America. Miranda Tsang is a multiethnic writer and educator from San Francisco. She has received scholarships from Community of Writers at Squaw Valley, Bread Loaf, and Kearny Street Workshop. Her writing is published in Bread Loaf, Lumen, and Kearny Street Workshop.

Mapping Your Life, Telling Your Legend
SUNDAY, DECEMBER 3, 11AM
RECOMMENDED FOR AGES 8–14
Do all superheroes wear capes? You’ll find out by turning yourself into a superhero based on a map of your life. Tell your own origin story and walk away with a life map, a poem, and a short story featuring you as the hero and personal obstacles as villains. Neelanjana Banerjee is the managing editor of Kaya Press and teaches writing in Los Angeles.

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Thank you to our 2017 K.A.M.P. Committee!

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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 or call 310-915-0200.

FALL 2017
Looking for them.”

For people whose favorite things were found when they weren’t looking,” says Lisa. “And our store is kind of like that. A store where people can find new perspectives, products, and experiences to our shoppers.

Rat Bastards

Rat Bastards, organized by jewelry designer Lisa Eisner and artist Louis Eisner, is the latest Hammer Store pop-up. Since fall 2015, the Hammer Store has been collaborating with Los Angeles artists and designers on one-of-a-kind pop-up shops allowing us to present new perspectives, products, and experiences to our shoppers.

Following successful collaborations with René Holguin of RTH and Kristin Dickson-Okuda and Shin Okuda of IKO IOI, the Hammer Store’s Rat Bastards pop-up continues the trend of bringing in artist and design products, exceptional craftsmanship, and continually changing merchandise. The name Rat Bastards is an homage to one of Lisa and Louis’s favorite California artists, Bruce Conner, who, in 1958 in San Francisco, formed a club of artists called the Rat Bastard Protective Association.

“His eye was unafraid to find the beauty in places no one else was looking,” says Lisa. “And our store is kind of like that. A store for people whose favorite things were found when they weren’t looking for them.”

Artisan jewelry, crystal sculptures and lamps, essential oils and incense, toys, textiles, pottery, owl sculptures, hand-blown glass, and handmade bags await you in Rat Bastards. These items, many specially made for this pop-up, are sourced from a variety of people and places, including J. B. Blunk, Commune, Robert Crumb, Alex Da Corte, Tom Ford, Free City, the Haas Brothers, Dennis Hopper, Alex Israel, Corita Kent, Mooneyes, Ed “Big Daddy” Roth, J. B. Blunk, Ed “Big Daddy” Roth, Robert Crumb, and other experimental media. A series of thematic essays organized by country address the contexts in which the artists worked, while other essays address key issues such as feminism, art history, and the political body. Drawing its design and feel from the underground pamphlets, catalogues, and posters of the era, this publication offers long-overdue recognition to artists working during a pivotal time in history.

This wide-ranging volume examines the work of 120 artists and collectives and features more than 280 works in the fields of painting, sculpture, photography, video, performance art, and other experimental media. A series of thematic essays organized by country address the contexts in which the artists worked, while other essays address key issues such as feminism, art history, and the political body. Drawing its design and feel from the underground pamphlets, catalogues, and posters of the era, this is the first examination of a highly influential period in 20th-century art history.

This stunning catalogue reappraises the enormous contributions of women artists in Latin America and those of Latino and Chicano heritage to contemporary art. New scholarship and generous illustrations offer long-overdue recognition to artists working during a pivotal time in history.

Contributors include Rodrigo Alonso, Julia Antívila Peña, Connie Butler, Rosina Cazali, Karen Cordero Reiman, Cecilia Fajardo-Hill, Andrea Giunta, Marcela Guerrero, Carmen Maria Jaramillo, Miguel A. López, Mónica Mayer, María Angélica Melendi, María Laura Rosa, and Carla Stellweg.

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FRONT: ROSA NAVARRO, NACER Y MORIR DE UNA ROSA (BIRTH AND DEATH OF A ROSE), 1982. SEVEN VINTAGE GELATIN SILVER COPIES. 10 ¼ × 8 1/8 IN. (26 × 20.6 CM) EACH. PROYECTO BACHUÉ.