

HAMMER

FALL 2018



JOIN US

Fall Exhibitions Celebration

Saturday, October 6, 8–11PM

Food and cash bar all night. Free and open to the public.
Hammer members receive priority entry and free first drink.
Become a member today at hammer.ucla.edu/membership.

Celebrating:

Adrian Piper: Concepts and Intuitions, 1965–2016

Stones to Stains: The Drawings of Victor Hugo

Hammer Projects:

Shadi Habib Allah, Math Bass, and Petrit Halilaj



DIRECTOR'S MESSAGE

For much of the 1990s, I was the director of the Drawing Center in New York. There, in 1998, we presented an exhibition featuring works by the 19th-century poet, novelist, and playwright **Victor Hugo**, who is celebrated for his impact on literature, but was an equally gifted draftsman who made thousands of drawings while living in exile from France during the repressive government of Napoleon III. That Drawing Center exhibition, 20 years ago, was the last time his incredible drawings were presented in the US And so it fills me with great pride and pleasure to see our own **Cynthia Burlingham** and **Allegra Pesenti** organize the exhibition *Stones to Stains: The Drawings of Victor Hugo*, once again giving the public the chance to see this outstanding body of work.

In our main galleries we present **Adrian Piper**, an American artist of the 20th and 21st centuries who chooses to live in self-imposed exile from her home country. Piper is one of the most influential artists of the last 50 years, as this retrospective—co-organized by our chief curator, **Connie Butler**, in collaboration with colleagues from New York's Museum of Modern Art—clearly demonstrates. Piper's work is sharply relevant and resonant in our current era of rampant xenophobia, sexism, and bigotry.

The themes of art, literature, and justice flow from our galleries to our annual Gala in the Garden this fall. It honors **Margaret Atwood** and **Glenn Ligon**, two visionary artists who create powerful and enduring work. Author **Michael Chabon** will give the tribute speech to Atwood, and the social justice activist and lawyer **Bryan Stevenson** will speak about Ligon.



Cindy Miscikowski

As our momentum carries on, I'm pleased to welcome **Cindy Miscikowski** to our Board of Directors. Cindy is an ambitious and focused civic leader who served the City of Los Angeles for more than 35 years in the fields of land use, planning, and fiscal management. In addition, she is an outstanding philanthropist, art collector, and business leader, and a passionate alumna of UCLA. She will bring incredible expertise to the board, and I'm thrilled to have her join the Hammer family.



Ann Philbin
Director

Looking to the future, the museum's transformation continues. You may have attended a program in our new **Susan Bay Nimoy and Leonard Nimoy Studio** in recent months; alongside this recent gift, we are thrilled to announce major gifts from **Tony and Jeanne Pritzker**, **Erika J. Glazer**, and **Wallis Annenberg**—altogether adding more than \$35 million toward our campaign goal. We are grateful to these donors, and to our visitors, members, and artists, who bring vitality to the Hammer and set the stage for our future.

HAMMER MUSEUM GALA IN THE GARDEN

HONORING MARGARET ATWOOD AND GLENN LIGON

WITH TRIBUTES BY MICHAEL CHABON AND BRYAN STEVENSON

SUNDAY, OCTOBER 14

In partnership with
SOUTH COAST PLAZA

RECENT ACQUISITIONS

This summer, the **Hammer Contemporary Collection** received a number of major gifts from our generous supporters. **Gary and Tracy Mezzatesta** donated a substantial and diverse group of exciting works to the collection, including prints by **Amy Adler** and **Karin Apollonia Müller**, paintings by **Roy Dowell**, **Gronk**, **Violet Hopkins**, **Rebecca Morales**, **Alessandro Pessoli**, and **Linda Stark**, and a series of photographs by **Paul McCarthy**. Their gift also included the first painting by **Tom Knechtel** and first drawing by **Rodney McMillian** to enter the Hammer’s collection. The Hammer is extremely grateful to the Mezzatestas for their significant gift and the strength it lends to the collection as a whole.

In addition, the Hammer Contemporary Collection acquired its first drawing by emerging figurative artist **Louise Bonnet** thanks to **Yaniv Schulman**; an iconic aquarium sculpture by **Allen Ruppersberg** thanks to the continued support of the **Grinstein Family**; a stunning collection of ceramic sculptures by **Roger Herman** on behalf of an anonymous donor; a landscape study by **Karla Klarin** thanks to **Jill and John Walsh**; a striking mixed-media drawing by **Huma Bhabha** thanks to **Gordon VeneKlasen**; and a recent sculpture from **Enrico David** thanks to funds provided by **Larry and Susan Marx**, which will be on display at the Museum of Contemporary Art, Chicago, in September and will later travel to the Hirshhorn Museum in Washington, DC.



ENRICO DAVID, *FORTRESS SHADOW*, 2017. JESMONITE, PATINATED STEEL. OVERALL: 58 ½ × 45 ½ × 7 ¾ IN. (148.6 × 115.6 × 19.7 CM). HAMMER MUSEUM, LOS ANGELES. PURCHASED WITH FUNDS PROVIDED BY SUSAN AND LARRY MARX. © THE ARTIST

Gifts and acquisitions significantly enhanced the collection of the **Grunwald Center for the Graphic Arts** over the past year. Among the more recent purchases, we would like to single out a rare silhouetted drawing by the late 18th-century German painter and draftsman **Philipp Otto Runge**; two etchings by **Giovanni Battista Piranesi** from his series *Vasi, Candelabri, Cippi, Sarcofagi, Tripodi, Lycerne ed Ornamenti Antichi* (1778–80); an experimental aquatint titled *Effet de Pluie* (1879) by **Camille Pissarro**; *Les yeux clos* (1890), an iconic lithograph by **Odilon Redon**; a silhouetted ink drawing by **Pablo Picasso**, *L’Écuyère ou Jockey à cheval* (1905); *Moon Baby* (1968), a silkscreen print by **Kiki Kogelnik**; **Elizabeth Catlett’s** screenprint *Girls* (1982); a portfolio of monumental lithographs by **Günther Förg** entitled *Working with Maurice* (1990); a monoprint (2014) by Los Angeles–based artist **Aiko Hachisuka**; *9 Apparitions during Times of Anxiety and Distress* (2015), a remarkable book of drawings by **Lari Pittman**; *Beggar 9*, a work in woodcut by **Andrea Büttner** (2016); and a portfolio of lithographs of biomorphic forms called *Lost* (2017) by the British sculptor **Richard Deacon**. We are particularly indebted to our donors for their contributions to our ever-evolving collection. We would like to thank the **Buddy Taub Foundation**, and directors **Dennis A. Roach** and **Jill Roach**, for their donation of *Untitled (Ocean)* (2016), a drypoint by **Vija Celmins**. We are also grateful to **Jill and John Walsh** for their gifts of works by **Leon Kossoff** and **Robert Natkin**, and to **Gary and Tracy Mezzatesta** for their donation of a work by **Kevin Appel**.

TOP: VIJA CELMINS, *UNTITLED (OCEAN)*, 2016. DRYPOINT, SHEET: 21 ½ × 19 IN. (54.3 × 48.3 CM). UCLA GRUNWALD CENTER FOR THE GRAPHIC ARTS, HAMMER MUSEUM. PURCHASED WITH FUNDS PROVIDED BY THE BUDDY TAUB FOUNDATION, DENNIS A. ROACH AND JILL ROACH DIRECTORS.

BOTTOM: HUMA BHABHA, *UNTITLED*, 2013. CRAYON AND INK ON PAPER. OVERALL: 20 × 28 ¾ IN. (50.8 × 72 CM). HAMMER MUSEUM, LOS ANGELES. GIFT OF GORDON VENEKLASEN. COURTESY OF THE ARTIST AND SALON 94, NEW YORK.





ADRIAN PIPER CONCEPTS AND INTUITIONS 1965–2016

October 7, 2018–January 6, 2019



Adrian Piper: Concepts and Intuitions, 1965–2016 is the most comprehensive West Coast exhibition to date of the work of **Adrian Piper** (American, b. 1948), the result of a four-year collaboration between the artist, the Hammer Museum, and the Department of Drawings and Prints at The Museum of Modern Art. This retrospective features more than 250 works gathered from public and private collections around the world, in a wide range of mediums: drawing, photography, works on paper, video, multimedia installation, performance, painting, sculpture, and sound. It is the first West Coast museum exhibition of Piper's works in more than a decade, and her first since receiving the Golden Lion Award for Best Artist at the 56th Venice Biennale of 2015 and Germany's Käthe Kollwitz Prize in 2018.

Piper's groundbreaking work has profoundly shaped the form and content of Conceptual art since the 1960s, exerting an incalculable influence on artists working today. The artist's investigations into the political, social, and spiritual potential of Conceptual art frequently address gender, race, and xenophobia through humor and wit, and draw on her long-standing involvement with philosophy and yoga.

Adrian Piper: Concepts and Intuitions, 1965–2016 is organized by The Museum of Modern Art.

The exhibition is organized by Christophe Cherix, The Robert Lehman Foundation Chief Curator of Drawings and Prints, The Museum of Modern Art; Connie Butler, Chief Curator, Hammer Museum, Los Angeles; David Platzker, former Curator, The Department of Drawings and Prints, The Museum of Modern Art; with Tessa Ferreyros, former Curatorial Assistant, The Department of Drawings and Prints, The Museum of Modern Art.

The Hammer's presentation is organized by Connie Butler and Erin Christovale, Assistant Curator, with Vanessa Arizmendi, Curatorial Assistant.

Major support of the Los Angeles presentation is provided by the Audrey & Sydney Irmas Charitable Foundation and the Hammer Global Council.

OPPOSITE: ADRIAN PIPER, *EVERYTHING #2.8*, 2003. PHOTOGRAPH PHOTOCOPIED ON GRAPH PAPER AND SANDED WITH SANDPAPER, WITH PRINTED TEXT. 8 1/2 x 11 IN. (21.6 x 27.9 CM). PRIVATE COLLECTION. © ADRIAN PIPER RESEARCH ARCHIVE FOUNDATION BERLIN.

ADRIAN PIPER, *WHAT IT'S LIKE, WHAT IT IS #3*, 1991. VIDEO INSTALLATION. VIDEO (COLOR, SOUND), CONSTRUCTED WOOD ENVIRONMENT, FOUR MONITORS, MIRRORS, LIGHTING. DIMENSIONS VARIABLE. INSTALLATION VIEW IN *DISLOCATIONS*, THE MUSEUM OF MODERN ART, NEW YORK, OCTOBER 20, 1991–JANUARY 7, 1992. THE MUSEUM OF MODERN ART, NEW YORK. ACQUIRED IN PART THROUGH THE GENEROSITY OF LONTI EBERS, MARIE-JOSÉE AND HENRY KRAVIS, CANDACE KING WEIR, AND LÉVY GORVY GALLERY, AND WITH SUPPORT FROM THE MODERN WOMEN'S FUND. © ADRIAN PIPER RESEARCH ARCHIVE FOUNDATION BERLIN. PHOTO: SCOTT FRANCIS.

OFF-SITE

Adrian Piper: What It's Like, What It Is #3

Institute of Contemporary Art,
Los Angeles

SEPTEMBER 30, 2018–JANUARY 6, 2019
1717 E 7TH ST, LOS ANGELES, CA 90021

For this exhibition, the Hammer is partnering with the ICA LA to present Piper's work *What It's Like, What It Is #3*, a large-scale mixed-media installation addressing racial stereotypes.

What It's Like, What It Is #3 is presented by the ICA LA in conjunction with the Hammer Museum's presentation of the exhibition.

Members Friends & Family Preview

SATURDAY, OCTOBER 6, 11AM–2PM

Members can bring up to four friends and family for free coffee, pastries, and a sneak peek at *Adrian Piper* before it opens.

RSVP: membership@hammer.ucla.edu.

Fall Exhibitions Celebration

SATURDAY, OCTOBER 6, 8–11PM

Tours

SATURDAYS, OCTOBER 13 & 27, NOVEMBER 10,
DECEMBER 1 & 8, 1PM

UCLA student educators lead tours of the exhibition.

Curator Walk-through

SUNDAY, DECEMBER 16, 2–3PM

Erin Christovale, assistant curator, leads a walk-through of the exhibition.



ADRIAN PIPER, VANILLA NIGHTMARES #12, 1986. CHARCOAL ON NEWSPAPER. 23 3/8 x 13 1/2 IN. (59.7 x 34.3 CM). THE MUSEUM OF MODERN ART, NEW YORK. GIFT OF GWEN AND PETER NORTON. © ADRIAN PIPER RESEARCH ARCHIVE FOUNDATION BERLIN. PHOTO: JOHN WRONN.

SYMPOSIUM ADRIAN PIPER: THE LONG VIEW

Sunday, October 7
Copresented with The Museum of Modern Art

A sustained examination of the art-historical and social changes Adrian Piper has lived through, and the ways in which they contribute to an understanding of the work on view.

Visit hammer.ucla.edu/PiperSymposium for details and to pre-register.

Part I: Looking Back
Voices in Dialogue: Fellow Travelers
Artist **Donna Dennis**, professor of museum studies **Bruce Altshuler**, and gallerist **Jeffrey Deitch** compare notes on their experiences of the events of the 1960s and 1970s, and offer perspectives on Piper’s work.

Voices in Dialogue: Time Travelers
Art historians **Alexander Alberro** and **Nizan Shaked** offer interpretations of the effect of the times on Piper’s work.

Part II: Looking Around
Keynote: European Encounters
Jörg Heiser, director of the Institute for Art in Context at the University of the Arts, Berlin, delivers the symposium’s keynote address on Piper’s artistic trajectory in Europe.

Voices in Dialogue: Global Travelers
Europe-based critics and art historians who have experienced global migration compare insights into Piper’s work. Art historians **Elvan Zabunyan** and **Vid Simoniti** are joined by **Pablo Larios**, senior editor of *Frieze* magazine.



Adrian Piper Artist Dialogues
In these informal, 45-minute gallery talks, artists and scholars discuss specific works in the Adrian Piper exhibition.

Simon Leung THURSDAY, OCTOBER 11, 6PM	Eric Stone THURSDAY, NOVEMBER 29, 6PM
Rodney McMillian THURSDAY, OCTOBER 25, 6PM	Uri McMillan THURSDAY, DECEMBER 6, 6PM
Rhea Anastas THURSDAY, NOVEMBER 1, 6PM	Lauren Mackler THURSDAY, DECEMBER 13, 6PM
Amitis Motevalli THURSDAY, NOVEMBER 8, 6PM	Jamillah James THURSDAY, DECEMBER 20, 6PM
Kandis Williams THURSDAY, NOVEMBER 15, 6PM	

Adrian Piper Reading Group
Adrian Piper’s thought-provoking writing extends throughout and beyond her artwork. This reading group discusses a selection of essays and text-based works by Piper in informal seminars led by assistant curator **Erin Christovale** and invited guests. Visit hammer.ucla.edu for details.

Deconstructing the Truism of Race as a Social Construct
SATURDAY, NOVEMBER 3, 2PM
Philosophers **Naomi Zack** of the University of Oregon, **Rebecca Tuvel** of Rhodes College, and **Diarmuid Costello** of the University of Warwick discuss the ways in which Adrian Piper’s art interrogates racial identity, focusing on specific works as well as Piper’s own writings about race, “Passing for White, Passing for Black” and *Escape to Berlin: A Travel Memoir*.

ADRIAN PIPER, THE MYTHIC BEING: I EMBODY EVERYTHING YOU MOST HATE AND FEAR, 1975. OIL CRAYON ON GELATIN SILVER PRINT. 8 x 10 IN. (20.3 x 25.4 CM). COLLECTION THOMAS ERBEN, NEW YORK. © ADRIAN PIPER RESEARCH ARCHIVE FOUNDATION BERLIN.



Poet, novelist, playwright, and critic **Victor Hugo** (1802–1885) was a preeminent figure in the social, political, and cultural life of 19th-century France. One of the greatest writers of all time, he was also an accomplished draftsman who produced a remarkable body of works on paper. Hugo’s drawing practice remained largely a private endeavor, and although more than 3,000 sheets by him survive today, they were rarely seen during his lifetime. The sole American museum exhibition devoted to his graphic work to date was organized by the Drawing Center in New York in 1998. The Hammer Museum’s exhibition will shed new light on Hugo’s experimental and enigmatic practice as a visual artist through a rare and unprecedented selection of more than 75 drawings and photographs loaned from major European and American collections, including the Maisons de Victor Hugo, the Bibliothèque nationale de France, and the Musée d’Orsay in Paris; the Nationalmuseum in Stockholm; the Art Institute of Chicago; and the Metropolitan Museum of Art and the Morgan Library in New York.

The Hammer Museum is the sole venue for this important survey, which includes exceptional loans from the Bibliothèque nationale de France and the Maisons de Victor Hugo.

The exhibition is curated by Cynthia Burlingham, deputy director, curatorial affairs, and Allegra Pesenti, associate director and senior curator, Grunwald Center for the Graphic Arts, Hammer Museum.

Stones to Stains: The Drawings of Victor Hugo is made possible by lead support from Alice and Nahum Lainer. Major support is provided by Deanie and Jay Stein and the LLWW Foundation. Generous funding is also provided by Frances F. L. Beatty and Allen Adler, Catherine Benkaim and Barbara Timmer, the John R. Eckel, Jr. Foundation, Nancy Lainer, Margo Leavin, Lee Ramer, Anne-Marie and Alex Spataru, Susan Steinhauser and Dan Greenberg, and Karen and Gary Winnick, with additional support from Clare Casademont and Michael Metz.



Stones to Stains Catalogue

Available now at the Hammer Store, the exhibition catalogue features Victor Hugo’s most significant works on paper, presenting the full breadth of his talent.

\$50

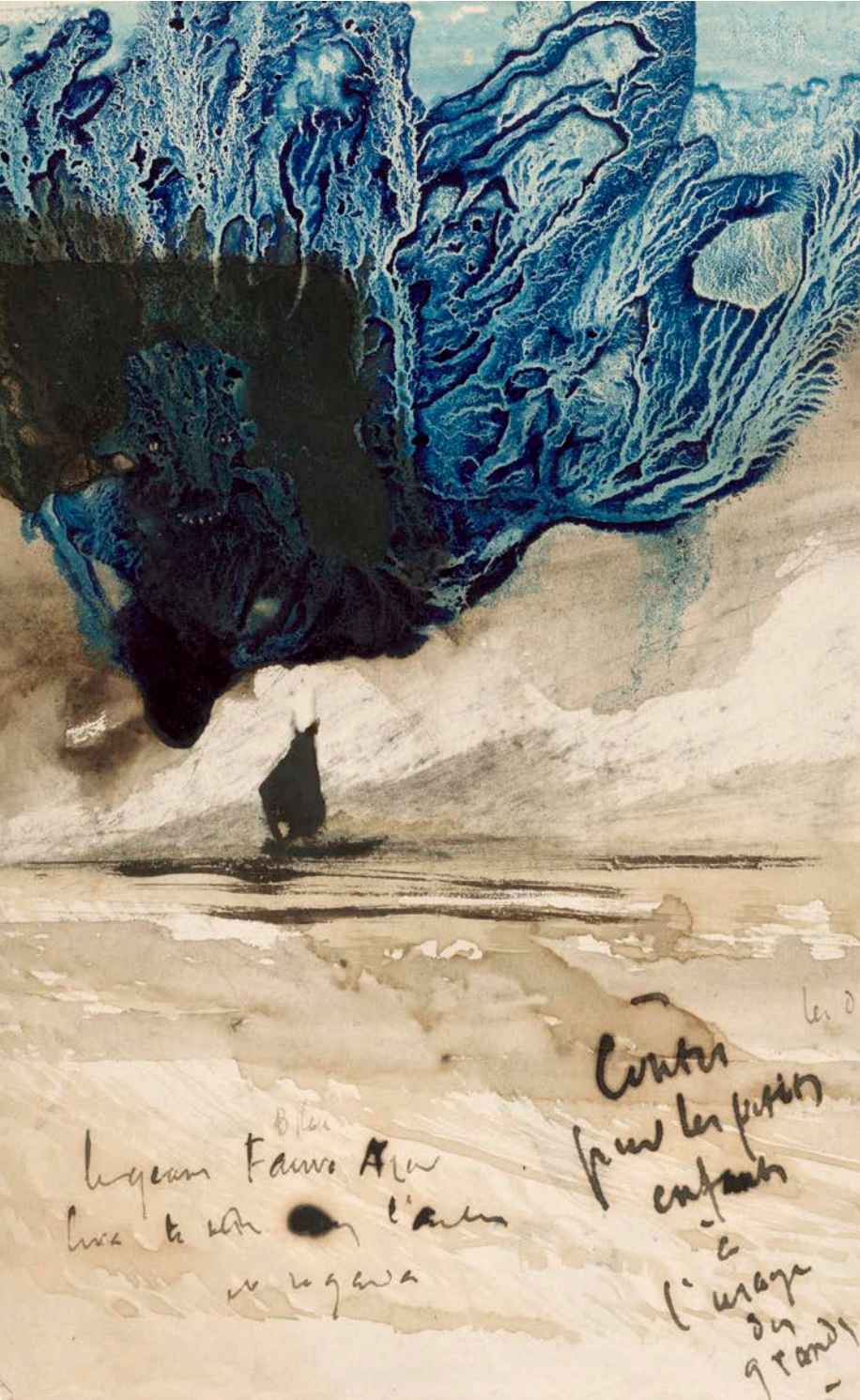
STONES TO STAINS: THE DRAWINGS OF VICTOR HUGO

September 27–December 30, 2018

OPPOSITE: VICTOR HUGO, *SILHOUETTE DE CHÂTEAU ILLUMINÉ PAR UN ORAGE* (SILHOUETTE OF A CASTLE ILLUMINATED BY LIGHTNING), CA. 1854–57(?). STENCIL CUT FROM CARD WITH CHARCOAL AND BROWN INK, AND WASH. 7 7/8 × 6 1/4 IN. (18.5 × 15.8 CM). BIBLIOTHÈQUE NATIONALE DE FRANCE. © BNF.

CATALOGUE COVER: VICTOR HUGO, *TACHES* (STAINS), CA. 1875(?). BLACK AND GRAY-BLUE INK AND WASH ON PAPER. 17 7/8 × 21 1/2 IN. (44.3 × 55 CM). BIBLIOTHÈQUE NATIONALE DE FRANCE. © BNF.

STONES TO STAINS PROGRAMS



Tours

SATURDAYS, OCTOBER 6 & 20, NOVEMBER 3 & 17,
DECEMBER 15, 1PM

UCLA student educators lead tours of the
exhibition.

Uncovering Victor Hugo:
A Conversation with the Curators

SUNDAY, SEPTEMBER 30, 2PM

Curators **Cynthia Burlingham** and **Allegra
Pesenti** discuss the background of the
exhibition, the journeys it took them on,
the archives and collections they explored,
the discoveries they made, and the behind-
the-scenes work that led to this rare and
important survey.



Sister Helen Prejean &
Tim Robbins

Copresented by the UCLA Center for European
and Russian Studies

WEDNESDAY, OCTOBER 17, 7:30PM

Victor Hugo was a lifelong activist against
the death penalty, which he considered a
“horrible and useless” crime and explored
in his 1829 novel *The Last Day of a Condemned
Man* (*Le Dernier Jour d'un Condamné*). More
than 150 years later, **Sister Helen Prejean**—
author of the acclaimed 1993 book *Dead
Man Walking*—continues the fight against the
death penalty. Prejean is joined by actor and
activist **Tim Robbins** in a discussion about
the path toward justice without violence.

VICTOR HUGO, *MARINE AVEC BATEAU À VOILE ET FIGURE MONSTRUEUSE DANS
LE CIEL* (SEASCAPE WITH SAILBOAT AND A MONSTROUS FIGURE IN THE SKY),
PASTED IN *LES TRAVAILLEURS DE LA MER*, VOL. 2 OF *ŒUVRES COMPLÈTES*
(PARIS: HETZEL, 1880–83), CA. 1874–78. BROWN INK AND WASH, BLUE INK
AND WASH, AND GOUACHE(?) ON PAPER, LAID DOWN. 8 3/16 × 5 7/16 IN.
(22 × 13.8 CM). THE MORGAN LIBRARY AND MUSEUM, BEQUEST OF GORDON
N. RAY, 1987. © THE PIERPONT MORGAN LIBRARY, NEW YORK.



Ceiling of Shadows
(La voûte des ombres):
A Night of Victor Hugo

Copresented by the UCLA Center for European
and Russian Studies

TUESDAY, OCTOBER 30, 7:30PM

In this multimedia celebration of Victor
Hugo’s writing, performers bring to life the
novels, plays, poems, speeches, and political
essays that made Hugo a pivotal figure in
the social, political, and cultural life of
19th-century France. Created and directed
by **Darcie Crager**.

SCREENING

The Story of Adèle H.
(L’histoire d’Adèle H.)

Copresented by the UCLA Center for European
and Russian Studies

TUESDAY, NOVEMBER 20, 7:30PM

Victor Hugo’s daughter Adèle is the subject
of this French historical drama, directed by
François Truffaut. A portrait of obsession
and madness taken from her own diaries,
the film describes how Adèle’s obsessive,
unrequited love for a military officer leads
to her downfall. (1975, dir. François Truffaut,
96 min.)

VICTOR HUGO, *ECCE LEX (LE PENDU)* (ECCE LEX [HANGED MAN]), 1854.
BROWN INK, BROWN AND BLACK WASH, GRAPHITE, CHARCOAL, AND WHITE
GOUACHE ON PAPER. 20 × 13 3/4 IN. (50.8 × 34.9 CM). MAISONS DE VICTOR
HUGO, PARIS / GUERNESY. © MAISONS DE VICTOR HUGO, PARIS / GUERNESY
/ ROGER-VIOLETT.

HAMMER PROJECTS



Petrít Halilaj

September 15, 2018–January 20, 2019

Mining his personal history and cultural identity, **Petrít Halilaj** (b. 1986, Kostërrc, Skenderaj-Kosovo) constructs whimsical worlds inhabited by fantastical creatures and reimagined relics. Using humble materials such as sticks, mud, and fabric, he re-creates animals from forgotten places and times. On several occasions he himself has adopted an animal persona as a method of disguise and metamorphosis. Recently Halilaj, together with his mother, crafted giant moth costumes (shown at the 2017 Venice Biennale) using traditional Kosovar fabrics or materials like *qilim*, *dyshek*, and *jan* carpets, symbolizing discovery, transformation, and concealment. Halilaj elevates the lowly moth to a more esteemed position in the animal kingdom. For his first solo exhibition in Los Angeles, he presents a group of the moths suspended at various heights, illuminated by flickering lights.

Hammer Projects: Petrít Halilaj is organized by Ali Subotnick, adjunct curator.

PETRIT HALILAJ, *DO YOU REALISE THERE IS A RAINBOW EVEN IF IT’S NIGHT!?* (DARK PINK), 2017 (DETAIL). DYSHEK CARPET FROM KOSOVO, FLOKATI, POLYESTER, CHENILLE WIRE, STAINLESS STEEL, BRASS. OVERALL: 87 7/8 × 44 1/4 × 8 1/4 IN. (223.2 × 112.1 × 21.9 CM). COURTESY OF THE ARTIST; CHERTLÜDDE, BERLIN; AND KAMEL MENNOUR, PARIS/LONDON.



Shadi Habib Allah

September 22, 2018–January 20, 2019

Shadi Habib Allah’s (b. 1977, Jerusalem) new project began with an immersive engagement with corner stores in Miami’s Liberty City neighborhood, in an attempt to examine government welfare policies and their impact on a largely disenfranchised and marginalized population. The stores serve as hubs for local communities, and the proprietors maintain personal relationships with their clientele, for instance allowing them to buy groceries on credit or exchange food stamps for cash. These transactions embody the impoverishment, scarcity, and racial and financial inequities that form the basis of Habib Allah’s research. This project includes sculptures and an audio installation that approximate the quotidian social realities of places like Liberty City and the current economic climate.

Hammer Projects: Shadi Habib Allah is organized by Aram Moshayedi, curator, with Ikechukwu Onyewuenyi, curatorial assistant.

Hammer Projects: Shadi Habib Allah is commissioned as part of The Consortium Commissions—a project initiated by Mophradat. It is presented in association with CCA: Centre for Contemporary Arts, Glasgow, and in conjunction with a related solo exhibition at the Renaissance Society at the University of Chicago, September 15–November 4, 2018.

SHADI HABIB ALLAH, UNTITLED, 2018. DIGITAL IMAGE. COURTESY OF THE ARTIST AND RODEO, LONDON AND PIRAEUS.



Math Bass

September 29, 2018–February 10, 2019

Working across a range of media—painting, sculpture, sound, video—Los Angeles–based artist **Math Bass** (b. 1981, New York) employs a distinctive language of stylized, abstract shapes to explore notions of multiplicity, absence, and presence. Playing with bodily and architectural scales, Bass invites the viewer to inhabit an ambiguous space where meaning breaks down to allow for new possibilities of experience.

Hammer Projects: Math Bass is organized by Connie Butler, chief curator, with Vanessa Arizmendi, curatorial assistant.

This exhibition is made possible, in part, by Maharam.

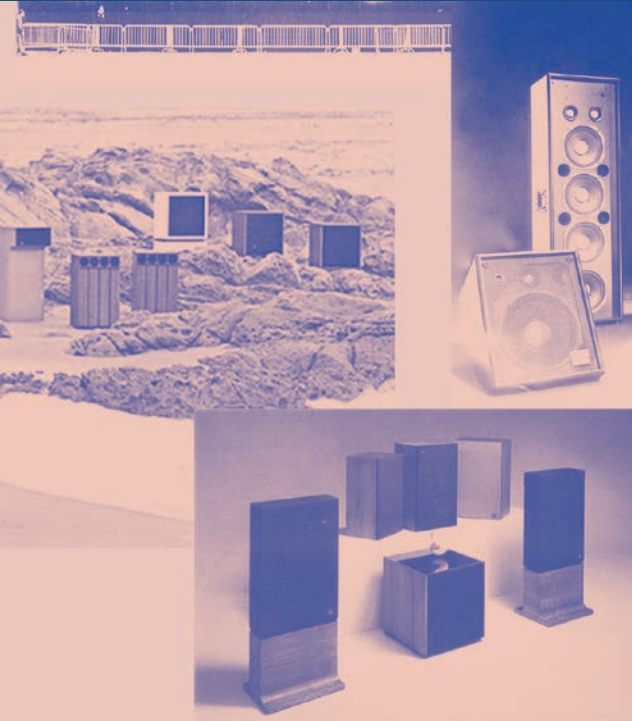
HAMMER PROJECTS

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 Donnelly, and the Los Angeles Board of Supervisors through the Los Angeles County Arts Commission.

MATH BASS, *PINK DOTS*, 2018. CELLULOSE AND LATEX WALLPAPER, ADHESIVE, INK. 257 × 255.5 IN. (652.8 × 649 CM). COURTESY OF THE ARTIST.

PUBLIC ENGAGEMENT



Triple Canopy

2018–2019

The Hammer’s 2018–19 Public Engagement residency will be with the New York–based magazine **Triple Canopy**. Issues of the magazine are published over the course of several months and devoted to the creation of bodies of knowledge around specific questions and concerns, in close collaboration with artists, writers, technologists, and designers. Triple Canopy produces digital works of art and literature, public conversations, performances, exhibitions, printed books, and software, all of which are represented on the magazine’s online platform. During their residency, the magazine will consider the role of listening in contemporary life, focusing on hearing with intent—a topic connected to Triple Canopy’s long-standing concern with the distracted viewing and reading that proliferate online. The residency will begin with a series of listening sessions, and will be part of a forthcoming issue on the role of emerging technologies in fostering, reconfiguring, and eroding associations between people.

Organized by Anne Ellegood, senior curator, and MacKenzie Stevens, curatorial associate.

TRIPLE CANOPY, *SOUND SYSTEMS*, 2018. DIGITAL IMAGE. COURTESY OF TRIPLE CANOPY.

FALL 2018 PROGRAMS HAMMER

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.

Mindful Awareness

THURSDAYS, 12:30–1PM

These weekly 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). Sessions will not be held on September 6 and 13 or December 20 and 27.

Art in Conversation

SUNDAYS, OCTOBER 7–DECEMBER 16

Hammer student educators lead 30-minute talks about connections and comparisons between two works of art.

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 reservations. Call 310-443-7041 or visit hammer.ucla.edu/visit/tours.

Museum Hours

Tue–Fri, 11 a.m.–8 p.m.

Sat–Sun, 11 a.m.–5 p.m.

Closed Mondays and national holidays

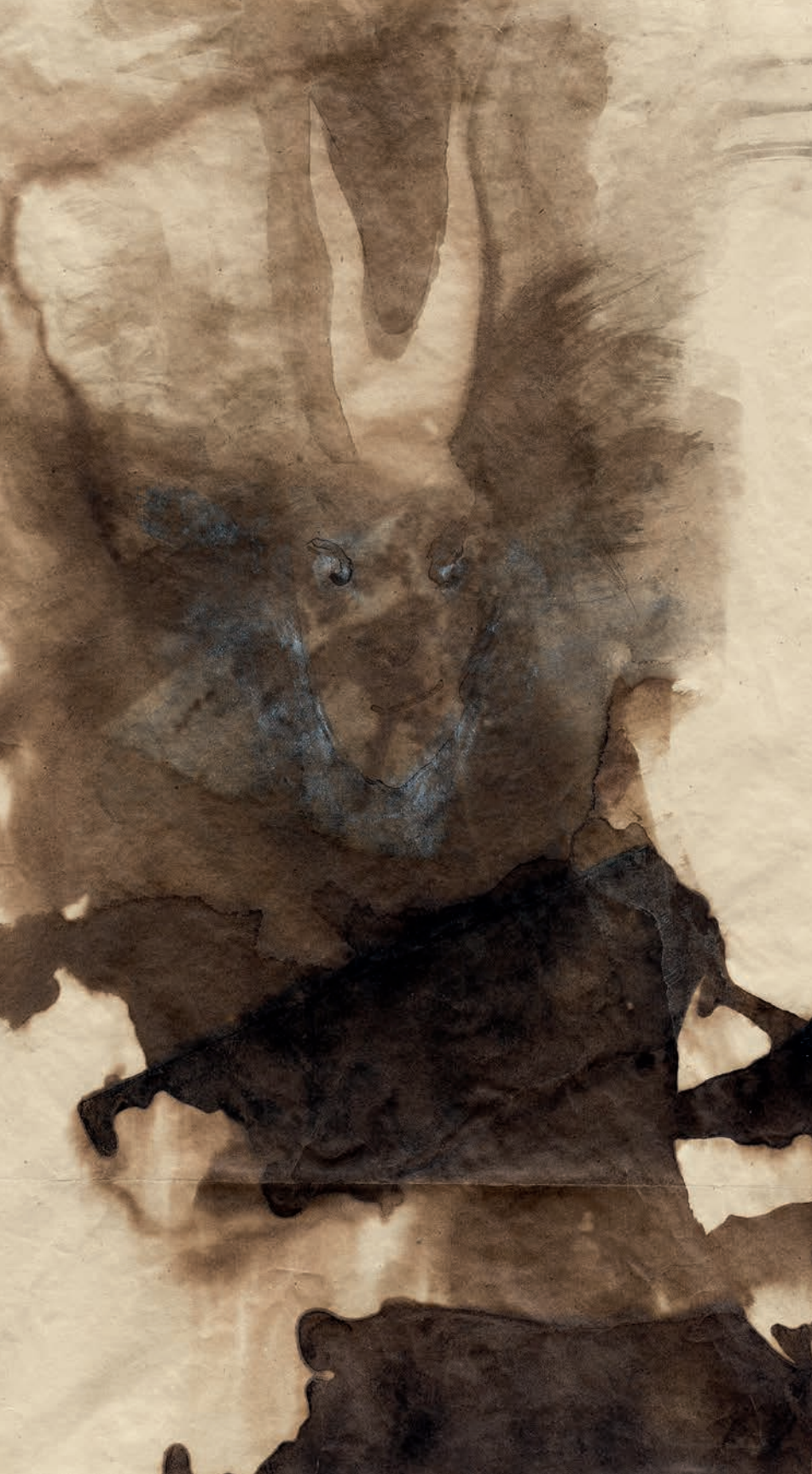
HAMMER MUSEUM

10899 WILSHIRE BOULEVARD
LOS ANGELES, CALIFORNIA 90024 USA
310-443-7000 | HAMMER.UCLA.EDU

@HAMMER_MUSEUM

FRONT: ADRIAN PIPER, *LSD SELF-PORTRAIT FROM THE INSIDE OUT*, 1966.
ACRYLIC ON CANVAS. 40 × 30 IN. (101.6 × 76.2 CM). EMI FONTANA COLLECTION.
© ADRIAN PIPER RESEARCH ARCHIVE FOUNDATION BERLIN.
PHOTO: BORIS KIRPOTIN.

BACK: VICTOR HUGO, *TÊTE DE DIABLE* (HEAD OF A DEVIL), CA. 1864–69.
BROWN INK AND WASH WITH GOUACHE ON PAPER. 15 3/8 × 9 1/4 IN.
(38.5 × 23.5 CM). FUNDACIÓN ALMINE Y BERNARD RUIZ-PICASSO PARA EL
ARTE, MADRID. © FABÁ; PHOTO: HUGARD & VANOVERSCHELDE.



SEPTEMBER	OCTOBER	NOVEMBER	DECEMBER
<div>8 SAT 11AM–3PM</div> <div>HAMMER KIDS</div> <div>Family Day: Kids for Peace</div> <div>(P. 26)</div>	<div>3 WED 7:30PM</div> <div>TALKS FUTURE L.A.</div> <div>Three Megacities: A Comparative Approach</div> <div>(P. 17)</div>	<div>21 SUN 11AM</div> <div>HAMMER KIDS 826LA@HAMMER</div> <div>Go Ahead! Play with Your Food!</div> <div>(P. 29)</div>	<div>1 THU 6PM</div> <div>ADRIAN PIPER ARTIST DIALOGUES</div> <div>Rhea Anastas</div> <div>(P. 9)</div>
<div>16 SUN 11AM & NOON</div> <div>HAMMER KIDS</div> <div>Gallery Games</div> <div>(P. 28)</div>	<div>4 THU 7:30PM</div> <div>HAMMER FORUM</div> <div>Midterms Primer</div> <div>(P. 22)</div>	<div>23 TUE 7:30PM</div> <div>READINGS SOME FAVORITE WRITERS</div> <div>Emily Wilson</div> <div>(P. 21)</div>	<div>18 SUN 11AM</div> <div>HAMMER KIDS FAMILY FLICKS</div> <div><i>Spy Kids</i></div> <div>(P. 29)</div>
<div>18 TUE 7:30PM</div> <div>TALKS FUTURE L.A.</div> <div>Solving California’s Water Future</div> <div>(P. 17)</div>	<div>6 SAT 8–11PM</div> <div>PUBLIC PARTY</div> <div>Fall Exhibitions Celebration</div> <div>(P. 2)</div>	<div>25 THU 6PM</div> <div>ADRIAN PIPER ARTIST DIALOGUES</div> <div>Rodney McMillian</div> <div>(P. 9)</div>	<div>18 SUN 2PM</div> <div>HAMMER FORUM</div> <div>We the People: A Progressive Reading of the Constitution for the 21st Century</div> <div>(P. 22)</div>
<div>19 WED 7:30PM</div> <div>CONVERSATIONS</div> <div>Bruce Talamon & Verdine White</div> <div>(P. 18)</div>	<div>7 SUN 2–4PM</div> <div>HAMMER KIDS</div> <div>Yoga for Little Activists</div> <div>(P. 28)</div>	<div>25 THU 7:30PM</div> <div>READINGS POETRY</div> <div>Gjertrud Schnackenberg</div> <div>(P. 21)</div>	<div>9 SUN 11AM–5PM</div> <div>STUDENTS</div> <div>Hammer Study Hall</div> <div>(P. 26)</div>
<div>20 THU 7:30PM</div> <div>HAMMER PRESENTS</div> <div>Flux</div> <div>(P. 25)</div>	<div>7 SUN</div> <div>ADRIAN PIPER SYMPOSIUM</div> <div>Adrian Piper: The Long View</div> <div>(P. 8)</div>	<div>30 TUE 7:30PM</div> <div>VICTOR HUGO HAMMER PRESENTS</div> <div>Ceiling of Shadows (La voûte des ombres): A Night of Victor Hugo</div> <div>(P. 13)</div>	<div>9 SUN 11AM</div> <div>HAMMER KIDS 826LA@HAMMER</div> <div>Myths & Monsters: Create Your Own Modern Myths</div> <div>(P. 29)</div>
<div>23 SUN 11AM</div> <div>HAMMER KIDS FAMILY FLICKS</div> <div><i>The NeverEnding Story</i></div> <div>(P. 29)</div>	<div>9 TUE 7:30PM</div> <div>CONVERSATIONS</div> <div>Aruna D’Souza & Tomashi Jackson</div> <div>(P. 18)</div>	<div>8 THU 6PM</div> <div>ADRIAN PIPER ARTIST DIALOGUES</div> <div>Amitis Motevalli</div> <div>(P. 9)</div>	<div>13 THU 6PM</div> <div>ADRIAN PIPER ARTIST DIALOGUES</div> <div>Lauren Mackler</div> <div>(P. 9)</div>
<div>25 TUE 7:30PM</div> <div>HAMMER PRESENTS</div> <div><i>The Mash-Up Americans</i> Live!</div> <div>(P. 25)</div>	<div>11 THU 6PM</div> <div>ADRIAN PIPER ARTIST DIALOGUES</div> <div>Simon Leung</div> <div>(P. 9)</div>	<div>8 THU 7:30PM</div> <div>TALKS UCLA DEPT OF ART LECTURE SERIES</div> <div>Monika Baer</div> <div>(P. 20)</div>	<div>16 SUN 11AM</div> <div>HAMMER KIDS FAMILY FLICKS</div> <div><i>A Christmas Story</i></div> <div>(P. 29)</div>
<div>26 WED 7:30PM</div> <div>SCREENINGS</div> <div><i>RBG</i></div> <div>(P. 23)</div>	<div>16 TUE 7:30PM</div> <div>HAMMER PRESENTS</div> <div>Open Projector Night</div> <div>(P. 25)</div>	<div>10 SAT 2–4PM</div> <div>HAMMER KIDS ART WITHOUT WALLS</div> <div>There’s More to Me Than What You See</div> <div>Off-site: Library</div> <div>(P. 28)</div>	<div>27 TUE 7:30PM</div> <div>READINGS SOME FAVORITE WRITERS</div> <div>Tara Westover</div> <div>(P. 21)</div>
<div>27 THU 7:30PM</div> <div>TALKS</div> <div>David Antin: Talking, Always Talking</div> <div>(P. 20)</div>	<div>17 WED 7:30PM</div> <div>VICTOR HUGO TALKS</div> <div>Sister Helen Prejean & Tim Robbins</div> <div>(P. 12)</div>	<div>11 SUN 11AM–2PM</div> <div>HAMMER KIDS ART WITHOUT WALLS</div> <div>There’s More to Me Than What You See</div> <div>(P. 28)</div>	<div>28 WED 7:30PM</div> <div>TALKS UCLA DEPT OF ART LECTURE SERIES</div> <div>Darby English</div> <div>(P. 20)</div>
<div>30 SUN 11AM</div> <div>HAMMER KIDS 826LA@HAMMER</div> <div>Writing for Art</div> <div>(P. 29)</div>	<div>18 THU 7:30PM</div> <div>CONVERSATIONS</div> <div>Judy Baca & Anna Indych-López</div> <div>(P. 19)</div>	<div>13 TUE 7:30PM</div> <div>CONVERSATIONS</div> <div>Theaster Gates</div> <div>(P. 19)</div>	<div>29 THU 6PM</div> <div>ADRIAN PIPER ARTIST DIALOGUES</div> <div>Eric Stone</div> <div>(P. 9)</div>
<div>30 SUN 2PM</div> <div>VICTOR HUGO TALKS</div> <div>Uncovering Victor Hugo: A Conversation with the Curators</div> <div>(P. 12)</div>	<div>19 FRI 9AM–5PM</div> <div>STUDENTS SYMPOSIUM</div> <div>UCLA Art History Graduate Student Symposium: Alterations</div> <div>(P. 26)</div>	<div>14 WED 7:30PM</div> <div>TALKS FUTURE L.A.</div> <div>Hot! Hot! Hot!</div> <div>(P. 17)</div>	<div>20 THU 6PM</div> <div>ADRIAN PIPER ARTIST DIALOGUES</div> <div>Jamillah James</div> <div>(P. 9)</div>
	<div>21 SUN 11AM</div> <div>HAMMER KIDS FAMILY FLICKS</div> <div><i>Abbott and Costello Meet Frankenstein</i></div> <div>(P. 29)</div>	<div>15 THU 6PM</div> <div>ADRIAN PIPER ARTIST DIALOGUES</div> <div>Kandis Williams</div> <div>(P. 9)</div>	
			<div>Special Ticketed Event</div> <div>The Contenders</div> <div>DECEMBER, 7:30PM</div> <div>For more information and tickets: Hammer.ucla.edu/contenders2018</div> <div>(P. 24)</div>
			<div>Public programs advancing social justice are presented by the Ford Foundation.</div> <div>Digital presentation of Hammer public programs is made possible by the Billy and Audrey L. Wilder Foundation.</div>
			<div>Generous support is also provided by Susan Bay Nimoy and Leonard Nimoy, Good Works Foundation and Laura Donnelley, The Samuel Goldwyn Foundation, an anonymous donor, and all Hammer members.</div>

UPCOMING EXHIBITIONS



Allen Ruppersberg: Intellectual Property, 1968–2018

FEBRUARY 10–MAY 12, 2019
This comprehensive survey of the artist’s work is the first in the United States in more than 30 years, and includes many pieces that have never before been exhibited in US museums.

Allen Ruppersberg: Intellectual Property, 1968–2018 is organized by the Walker Art Cente and curated by senior curator Siri Engberg, with assistance from curatorial fellow Fabián Leyva-Barragán. The Hammer’s presentation is organized by curator Aram Moshayedi, with curatorial assistant Ikechukwu Onyewuenyi.

Hammer Projects

Jamilah Sabur
JANUARY 19–MAY 5, 2019

Tschabalala Self
FEBRUARY 2–APRIL 28, 2019

Yunhee Min
MARCH 2–JULY 7, 2019

ALLEN RUPPERSBERG, *THE SINGING POSTERS: ALLEN GINSBERG’S HOWL BY ALLEN RUPPERSBERG (PARTS I–III)*, 2003/2005 (DETAIL). COMMERCIALY PRINTED LETTERPRESS POSTERS. COURTESY THE ARTIST AND GREENE NAFTALI, NEW YORK. PHOTO: ROBERT WEDEMAYER, COURTESY SKIRBALL MUSEUM, SKIRBALL CULTURAL CENTER, LOS ANGELES.



FUTURE L.A. ENGINEERING A SUSTAINABLE SUPERCITY

Copresented by the UCLA Sustainable LA Grand Challenge

This yearlong series explores the technology, infrastructure, and ideas that can transform the region and make Los Angeles the first entirely sustainable megacity in the United States.

Solving California’s Water Future

TUESDAY, SEPTEMBER 18, 7:30PM
In order to achieve complete sustainability, Los Angeles must contend with serious finance, governance, environmental, and water management challenges. A panel of experts discuss the impact of climate change on the city’s water supply and ways to improve long-term conservation and infrastructure, including a move toward local water. Moderated by **Mark Gold**, UCLA associate vice chancellor of environment and sustainability.

Three Megacities: A Comparative Approach

WEDNESDAY, OCTOBER 3, 7:30PM
Mexico City, Tokyo, and Shanghai—megacities with populations of more than 20 million and with unique infrastructures—have in recent years all made pledges toward total sustainability. What can Los Angeles learn from their triumphs and struggles? Moderated by **Matt Petersen**, former chief sustainability officer of Los Angeles and chief executive officer of the Los Angeles Cleantech Incubator.

Hot! Hot! Hot!

WEDNESDAY, NOVEMBER 14, 7:30PM
Hotter, drier summers and winters, which mean longer fire seasons and increasingly poor air quality, are already a stark reality for Angelenos. By 2050, Los Angeles will only become hotter. Researchers at UCLA as well as the city and county of Los Angeles are taking steps toward designing healthier communities by setting ambitious sustainability targets. Moderated by **Mark Gold**.



PHOTO: CHRIS HAKKENS

Bruce Talamon & Verdine White

WEDNESDAY, SEPTEMBER 19, 7:30PM

Photographer **Bruce Talamon** saw it all during the golden age of soul, R&B, and funk. Throughout the 1970s and early 1980s, he found himself backstage with an all-access pass to the heart of the music scene, photographing icons such as James Brown, Diana Ross, Marvin Gaye, Rick James, Parliament-Funkadelic, Gil Scott-Heron, Aretha Franklin, the Jackson Five, Isaac Hayes, Chaka Khan, Al Green, Barry White, and Donna Summer. He is joined by one of his favorite subjects, bassist **Verdine White** of Earth, Wind & Fire.

Aruna D’Souza & Tomashi Jackson

TUESDAY, OCTOBER 9, 7:30PM

Aruna D’Souza’s new book *Whitewalling: Art, Race & Protest in 3 Acts*—reflecting on three exhibitions at the Met, Artists Space, and the Whitney that shook the art world—asks the question: When we speak of artistic freedom and freedom of speech, who, exactly, is free to speak? Artist **Tomashi Jackson** joins D’Souza in conversation.



PHOTO © TEXAS ISLAH



Judy Baca & Anna Indych-López
Copresented with the UCLA Chicano Studies Research Center

THURSDAY, OCTOBER 18, 7:30PM

Artist **Judy Baca** is best known for *The Great Wall of Los Angeles* (1976–83), a mural that presents a multiracial history of California. The project—involving hundreds of community youth and artists in its conception, realization, and recent restoration—exemplifies Baca’s distinctive approach to creating public art. Art historian **Anna Indych-López** recently published a dynamic account of Baca’s “public art of contestation,” and discusses with the artist how collaboration and authorship, and issues of race, class, and gender, have influenced and sustained Baca’s practice.

Theaster Gates

TUESDAY, NOVEMBER 13, 7:30PM

Theaster Gates’s practice spans sculpture, installation, performance, and urban interventions that aim to bridge the gap between art and life. In his work as an artist, curator, urbanist, and facilitator, Gates engages cultural communities through projects that have the potential to lead to political, social, and spatial change.



PHOTO: SARA POOLEY

ABOVE: JUDITH F. BACA, *UPRISING OF TH MUJERES*, 1976 (DETAIL).
IMAGE COURTESY OF SPARC.



David Antin: Talking, Always Talking

THURSDAY, SEPTEMBER 27, 7:30PM

Copresented by LACMA and MCASD

In 1987 and 1988, poet, artist, and critic **David Antin** (1932–2016) used sky-typing planes to produce two *Sky Poems* over the skies of California. On September 29, the poems will appear again over the Los Angeles County Museum of Art and the Museum of Contemporary Art San Diego. On September 27, coinciding with this historic restaging, a group of poets, artists, and scholars, including **Eleanor Antin**, **Julien Bismuth**, **Aram Moshayedi**, **Marjorie Perloff**, **Jerome Rothenberg**, and others, convene to commemorate Antin and his legacy.

UCLA Department of Art Lecture Series

The UCLA Department of Art presents a series of artist talks in this series hosted at the Hammer Museum.

Monika Baer

THURSDAY, NOVEMBER 8, 7:30PM

Located at the threshold of figuration and abstraction, **Monika Baer**’s work engages with the legacies and the present state of painting. Her work has been shown in numerous exhibitions at venues such as Kestnergesellschaft in Hannover, the Museum Abteiberg in Mönchengladbach, the Art Institute of Chicago, the Pinakothek der Moderne in Munich, the mumok in Vienna, and Documenta 12 in Kassel. Baer is the 2018–19 Regents’ Lecturer at UCLA and a professor at the Städelschule in Frankfurt.

Darby English

WEDNESDAY, NOVEMBER 28, 7:30PM

Art historian **Darby English** probes art’s interaction with instituted forms of historical subjectivity and experience, focusing on artistic and other cultural manifestations of discomposure and optimism. He is the author of *1971: A Year in the Life of Color; How to See a Work of Art in Total Darkness*; and the forthcoming *To Describe a Life: Essays at the Intersection of Art and Race Terror*. He is a University of Chicago professor and an adjunct curator in the Department of Painting and Sculpture at The Museum of Modern Art.

DAVID ANTIN, *SKY POEM*, CA. 1988. GETTY RESEARCH INSTITUTE, LOS ANGELES (2008.M.56). © J. PAUL GETTY TRUST.

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.

Emily Wilson

TUESDAY, OCTOBER 23, 7:30PM

In her stunning new translation of *The Odyssey*—the first-ever English translation by a woman—renowned classics scholar **Emily Wilson** brings a fresh perspective to Homer’s masterpiece while still conveying the humanity and heroic power of the original Greek. Wilson is a professor of classical studies at the University of Pennsylvania, the author of *Mocked to Death: Tragic Overliving from Sophocles to Milton*, and the translator of plays by Seneca and Euripides.

Tara Westover

TUESDAY, NOVEMBER 27, 7:30PM

Tara Westover’s debut tells the incredible story of her upbringing by survivalists in the Idaho mountains and her dogged pursuit of a formal education at age 17. “Beautiful and propulsive” (*Vogue*), Westover’s memoir is not just about her exceptional childhood but also about finding the will to escape it. Westover holds a BA from Brigham Young University and an MPhil and PhD from Trinity College, Cambridge. She was a visiting fellow at Harvard University in 2010.

Poetry

Organized and hosted by poet, literary critic, and UCLA distinguished professor emeritus **Stephen Yenser**. Cosponsored by the UCLA Department of English and the UCLA Department of Cultural and Recreational Affairs.

Gjertrud Schnackenberg

THURSDAY, OCTOBER 25, 7:30PM

Gjertrud Schnackenberg (in Austin Allen’s apt words) writes “poems of ornate splendor, erudite wit, and high formal gloss” even as “her major subject has been what Donne called ‘absence, darkness, death: things which are not.’” She is the author of six books of poetry and a recipient of a host of prestigious awards, including the *Los Angeles Times* Book Prize in Poetry, the Griffin Poetry Prize, the Berlin Prize from the American Academy, and the Rome Prize in Creative Literature.

Mary Ruefle

THURSDAY, NOVEMBER 15, 7:30PM

Tony Hoagland writes that **Mary Ruefle** combines “the spiritual desperation of Dickinson with the rhetorical virtuosity of Wallace Stevens” in a “poetry at once ornate and intense; linguistically marvelous, yes, but also as visceral as anything you are likely to encounter.” Ruefle has written across several genres—including the comic book, erasure poetry, and essays—and is the recipient of a Guggenheim Fellowship, a National Endowment for the Arts Fellowship, and a Whiting Award.

HAMMER FORUM

Midterms Primer

THURSDAY, OCTOBER 4, 7:30PM

Sixty-two congressional seats are up for grabs during the momentous midterm election on November 6. Democrats are seeking to flip at least 23 Republican-held seats to gain majority rule in the House of Representatives. **Jessica Yellin**, journalist and former chief White House correspondent for CNN, moderates a discussion of the issues and candidates that define the political landscape.

We the People: A Progressive Reading of the Constitution for the 21st Century

SUNDAY, NOVEMBER 18, 2PM

Erwin Chemerinsky's *We the People* is a progressive guide to recognizing the power and promise of the Preamble and the Constitution to protect and defend individual human rights and liberties. Chemerinsky, a UC Berkeley dean and respected legal scholar, is joined by UCLA law professor and constitutional scholar **Devon Carbado** to discuss how to continue fighting for democratic rule, effective government, justice, liberty, and equality.

SCREENINGS

RBG

WEDNESDAY, SEPTEMBER 26, 7:30PM

At age 84, US Supreme Court justice **Ruth Bader Ginsburg** has developed a breathtaking legal legacy while becoming an unexpected pop-culture icon. *RBG* is a revelatory documentary from the award-winning filmmakers Betsy West and Julie Cohen that explores Ginsburg's exceptional life and career. (2018, dir. Betsy West and Julie Cohen, 97 min.)

Dark Money

THURSDAY, NOVEMBER 1, 7:30PM

Dark Money examines one of the greatest present threats to American democracy: the influence of untraceable corporate money on our elections and elected officials. The film takes viewers to Montana—a frontline in the fight to preserve fair elections nationwide—to follow an intrepid local journalist working to expose the real-life impacts of the US Supreme Court's Citizens United decision. (2018, dir. Kimberly Reed, 99 min.) This event is a collaboration with POV, the award-winning independent nonfiction film series on PBS (pbs.org/pov).

A Day with(out) Art

SATURDAY, DECEMBER 1

A screening to commemorate the work of artists with HIV/AIDS and the artistic contributions of the AIDS movement by participating in the worldwide **Day with(out) Art**, founded by Visual AIDS.





THE CONTENDERS

Ten Nights of Film in December

Organized by The Museum of Modern Art, New York

Films, dates, and special guests to be announced.

Tickets and more info: hammer.ucla.edu/contenders2018

Hammer members receive discounted, pre-sale tickets.

Join today at hammer.ucla.edu/membership.

HAMMER PRESENTS



PHOTO: DUANE FERNANDEZ

The Mash-Up Americans Live!

TUESDAY, SEPTEMBER 25, 7:30PM

The Mash-Up Americans podcast celebrates our cross-cultural, multi-hyphenated, noisy, joyous, messy modern society. With laughter and blunt honesty, hosts **Rebecca Lehrer** and **Amy S. Choi** dive into a wide range of topics through a lens of race, culture, and identity, celebrating the diverse communities that make us who we are and exploring what it means to be American today. Special guests to be announced.

Flux

THURSDAY, SEPTEMBER 20, 7:30PM

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

Open Projector Night

TUESDAY, OCTOBER 16, 7:30PM

You supply the film. We supply the popcorn. We'll screen any film under 10 minutes for our raucous, irreverent audience and 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.



STUDENTS



UCLA Art History Graduate Student Symposium: Alterations

FRIDAY, OCTOBER 19, 9AM–5PM

In parks and other public areas, paths caused by erosion and foot traffic form alternate routes and shortcuts, defying preplanned routes such as sidewalks and roads. What are the consequences of such alterations? And how do these modifications function as objects or images? At this symposium, emerging scholars across disciplines address the history and aesthetics of public alterations of surfaces, structures, subjects, and systems as they relate to art and art history. Keynote at the Fowler Museum on Thursday, October 18 at 6 p.m. **More info and schedule:** hammer.ucla.edu/students

Hammer Study Hall

SUNDAY, DECEMBER 9, 11AM–5PM

At this quarterly event, students are invited to study at the Hammer, with Wi-Fi, free snacks, soothing music, and art breaks led by student educators.

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, GRoW @ Annenberg, and The Winnick Family Foundation.

Family Day: Kids for Peace

Art Workshops • Performances
Music • Food Trucks
Cotton Candy

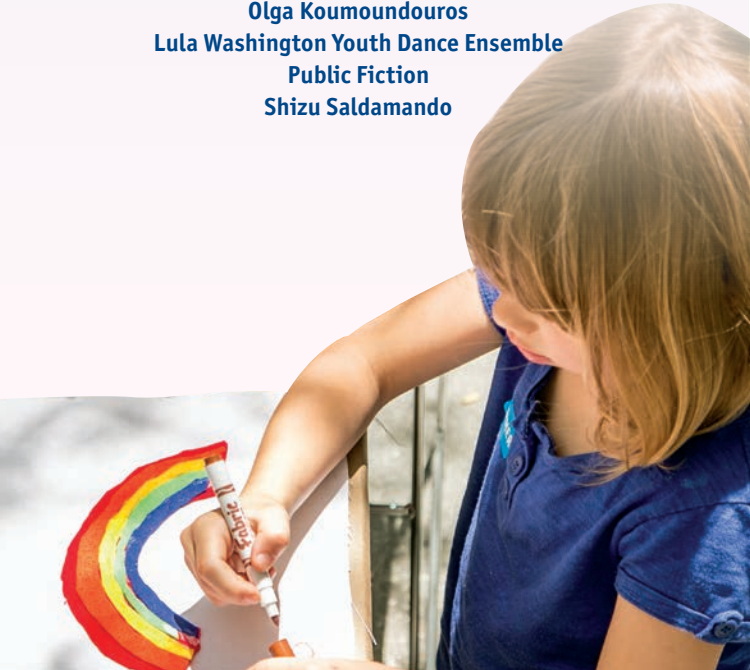
Saturday, September 8
11 a.m.–3 p.m.

WORKSHOPS AND PERFORMANCES WITH ARTISTS

Baba the Storyteller
Diedrick Brackens
Carolina Caycedo
Beatriz Cortez

Audrey Densmore & Jared Ramirez
Noah James & Brendan Brandt

Olga Koumoundouros
Lula Washington Youth Dance Ensemble
Public Fiction
Shizu Saldamando



K.A.M.P. KIDS ART MUSEUM PROJECT

On Sunday, May 20, the Hammer hosted its ninth annual K.A.M.P., a one-of-a-kind fundraising event imagined by artists in support of our free family programming throughout the year. Hundreds of families enjoyed an extraordinary day of hands-on workshops with renowned Los Angeles artists and celebrity friends reading from their favorite children’s books. This year’s K.A.M.P. broke a record, raising more than \$200,000.



Thank you to our 2018 K.A.M.P. Committee and supporters!

CO-CHAIRS

Brooke Kanter
Sarah McHale

BEST FRIENDS FOREVER

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BEST FRIENDS

The Brotman Foundation of California

SUPER FRIENDS

JoJo & Eric Fleiss
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Souris Hong
Dana Garman Jacobsen & Jim Jacobsen
Samantha Klein & David Karsh
Catherine Massey & Matthew Freeby



1. Brooke Kanter, Bill Hader & Sarah McHale
2. Armie Hammer, Elizabeth Chambers & family
3. Mary Kitchen, Jon Orszag & family
4. K.A.M.P. participant making art
5. K.A.M.P. dance party
6. K.A.M.P. kids making art
7. Jimmy Kimmel, Molly McNearney & family

Maya McLaughlin
Stephanie Morton
Dr. Joan Saperstein & Dr. Harry Saperstein
Pamela Smith
Emily & Jeremy Steckler
Maria Sussman
Lauren & Benedikt Taschen
Esther Kim Varet & Joseph Varet
Lena Wald & Jon Fries
Lexi Wald
Heather & Alex Weingarten
Shio Kusaka & Jonas Wood

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Art without Walls

Copresented by the Felipe de Neve Branch of the Los Angeles Public Library

Families create art inspired by social justice issues, literature, and Hammer exhibitions. The same activities are offered at each site. The Hammer program includes storytelling in the galleries. The library program is bilingual in Spanish and English.

There's More to Me Than What You See

**SATURDAY, NOVEMBER 10, 2-4PM
(FELIPE DE NEVE BRANCH)**

SUNDAY, NOVEMBER 11, 11AM-2PM (HAMMER)
RECOMMENDED FOR AGES 5+, TEENS, AND GROWN-UPS
Join **Karina Esperanza Yáñez** in challenging stereotypes and celebrating your identity in this workshop inspired by the art of Adrian Piper.

Gallery Games

**SUNDAY, SEPTEMBER 16, 11AM & NOON
SUNDAY, NOVEMBER 4, 11AM & NOON
RECOMMENDED FOR AGES 7+**

These 45-minute guided sessions combine family-friendly tours with easy-to-play games.

Yoga for Little Activists

Copresented by the Fowler Museum at UCLA

**SUNDAY, OCTOBER 7, 2-4PM
RECOMMENDED FOR AGES 5+**

Join families of all skill levels as **Leah Rose Gallegos**, cofounder of **People's Yoga**, leads a session combining yoga poses, mindfulness, and breathing techniques. Continue to feed your soul by exploring global artworks at the Fowler Museum or the work of yoga practitioner and artist Adrian Piper at the Hammer.

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.

Writing for Art

**SUNDAY, SEPTEMBER 30, 11AM
RECOMMENDED FOR AGES 8-14**

Stroll through the museum, explore exhibitions, and write about your experiences. Participants will not only see art, but create art through writing. Led by **Michael Reyes**, a poet, children's picture book writer, and a graduate student at Cal State Los Angeles.

Go Ahead! Play with Your Food!

**SUNDAY, OCTOBER 21, 11AM
RECOMMENDED FOR AGES 8-14**

Learn to write about food through games, using art supplies, imagination, and a few yummy snacks. Led by **Xochitl-Julisa Bermejo**, author of *Posada: Offerings of Witness and Refuge*, a former Steinbeck Fellow, and Poets & Writers California Writers Exchange winner.

Myths & Monsters: Create Your Own Modern Myths

**SUNDAY, DECEMBER 9, 11AM
RECOMMENDED FOR AGES 8-14**

Reconnect with some of your favorite childhood myths to find out why and how stories shape perceptions of ourselves and the world. Then rewrite your myths for a modern era. Led by **Aditi Khorana**, the author of *Mirror in the Sky* and *The Library of Fates*, and **Lilliam Rivera**, the author of the young adult novel *The Education of Margot Sanchez* and the forthcoming *Dealing in Dreams*.

FAMILY FLICKS

Copresented by the UCLA Film & Television Archive

Matinee screenings for families and film buffs, featuring new and classic films from around the world.

The NeverEnding Story

SUNDAY, SEPTEMBER 23, 11AM

RECOMMENDED FOR AGES 8+

Bastian discovers a magical book that opens up Fantasia, a world of imagination that he must save with the young hero Atreyu. (1984, dir. Wolfgang Petersen, 102 min.)

Abbott and Costello Meet Frankenstein

SUNDAY, OCTOBER 21, 11AM

RECOMMENDED FOR AGES 7+

The legendary comedy duo try to foil Dracula's fiendish plan to reanimate Frankenstein's monster and rule the world. Zany hijinks ensue! (1948, dir. Charles Barton, 83 min.)

Spy Kids

SUNDAY, NOVEMBER 18, 11AM

RECOMMENDED FOR AGES 7+

Two kids attempt to save their parents from an evil mastermind, using a bag of high-tech gadgets and out-of-this-world transportation to crisscross the globe in a series of thrilling adventures. (2001, dir. Robert Rodriguez, 90 min.)

A Christmas Story

SUNDAY, DECEMBER 16, 11AM

RECOMMENDED FOR AGES 8+

Ralphie wants one thing for Christmas—a Red Ryder BB rifle—mounting a full-scale, hint-dropping, Santa-begging campaign in the face of a nasty bully, an overworked department-store Santa, and other wintry calamities in what the *New York Times* calls “maybe the best Christmas movie ever.” (1983, dir. Bob Clark, 94 min.)



VISIT

Tue–Fri 11 a.m.–8 p.m.
Sat–Sun 11 a.m.–5 p.m.

Closed Mondays & major holidays
Parking \$6 cash only

hammer.ucla.edu
310-443-7000

FREE ADMISSION

Made possible through the generosity
of Erika J. Glazer and Brenda R. Potter

LUNCHTIME ART TALKS

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



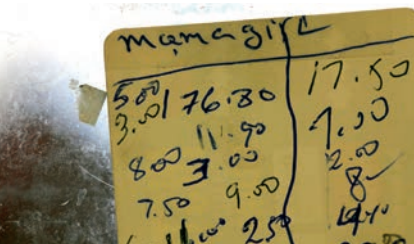
September 5
Scott Grieger
Robert Rauschenberg, 1968–70
*MacKenzie Stevens



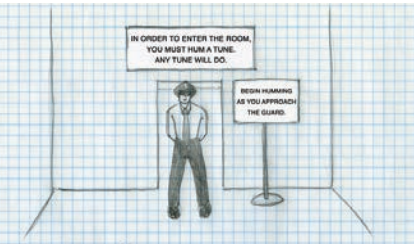
September 12
Giovanni Benedetto Castiglione
Melancholia or Circe Turning Ulysses's Men into Animals, 17th century
*Sarah Gnirs



September 19
Peter Shire
Here Today Gone to Maui, 1988
*MacKenzie Stevens



September 26
Shadi Habib Allah
Hammer Projects, 2012
*Aram Moshayed



October 3
Adrian Piper
The Humming Room, 2012
*Ikechukwu Onyewuenyi



October 10
Victor Hugo
Ecce Lex (Hanged Man), 1854
*Cindy Burlingham



October 17
Adrian Piper
LSD Self-Portrait from the Inside Out, 1966
*MacKenzie Stevens



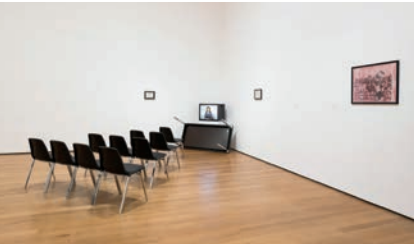
October 24
Wifredo Lam
Le Cheval Enchanté, ca. 1945
*Vanessa Arizmendi



October 31
Adrian Piper
Decide Who You Are series, 1992
*Erin Christovale



November 7
Victor Hugo
Souvenir of Switzerland, ca. 1854–55
*Matthieu Vahanian



November 14
Adrian Piper
Cornered, 1988
*Anne Ellegood



November 21
Adrian Piper
My Calling Card series, 1986–90
*Ikechukwu Onyewuenyi



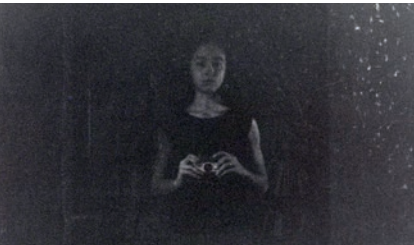
November 28
Victor Hugo
Planet, ca. 1854
*Allegra Pesenti



December 5
Math Bass
Hammer Projects, 2018
*Erin Christovale



December 12
E. J. Bellocq
Untitled (from Storyville Portraits)
ca. 1912
*Matthieu Vahanian



December 19
Adrian Piper
Food for the Spirit, 1971
*Vanessa Arizmendi

EXHIBITION TOURS

SATURDAYS, OCTOBER 6–DECEMBER 15, 1PM
Student educators lead tours of selected works in *Adrian Piper: Concepts and Intuitions, 1965–2016* and *Stones to Stains: The Drawings of Victor Hugo*.

Los educadores del Museo Hammer guiarán visitas en español el 17 de noviembre y el 15 de diciembre a la 1 p.m.

Art in Conversation
SUNDAYS, OCTOBER 14–DECEMBER 16, 1PM
Student educators lead 30-minute talks about connections and comparisons between two works of art.

HAMMER MUSEUM

10899 Wilshire Blvd. Los Angeles, CA 90024

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Fall 2018

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FRONT COVER: ADRIAN PIPER. *ADRIAN MOVES TO BERLIN*. 2007. DOCUMENTATION OF THE STREET PERFORMANCE. VIDEO (COLOR, SOUND), 01:02:42. VIDEO BY ROBERT DEL PRINCIPE. COLLECTION ADRIAN PIPER RESEARCH ARCHIVE FOUNDATION BERLIN. DETAIL: VIDEO STILL AT 00:38:09. © ADRIAN PIPER RESEARCH ARCHIVE FOUNDATION BERLIN.

BACK COVER: VICTOR HUGO, *MA DESTINÉE* (MY DESTINY), 1867. BROWN INK AND WASH AND WHITE GOUACHE ON PAPER. 6 3/4 × 10 3/8 IN. (17.2 × 26.4 CM). MAISONS DE VICTOR HUGO, PARIS / GUERNESEY, MVHP.D.927 © MAISONS DE VICTOR HUGO, PARIS / GUERNESEY / ROGER-VIOLET

