

HAMMER

FALL 2019





Audrey at the Hammer

Enjoy dinner at Audrey before or after taking in a program at the Hammer. Audrey's seasonal menu emphasizes soulful cooking with a contemporary Southern California feel, complemented by a full bar and diverse wine list.

Tuesday–Saturday: 11 a.m.–11 p.m.
Sunday: 11 a.m.– 9 p.m.

Reservations: audreyatthehammer.com
or call 310-443-7037

DIRECTOR'S MESSAGE

Few artists of the last 30 years have been as influential as **Lari Pittman**, the subject of a major retrospective on view at the Hammer this fall. Pittman's influence has come in many forms—first and foremost through his richly detailed, colorful paintings, full of both wit and incisive commentary on the times in which we live. He has also been a beloved professor in the UCLA School of the Arts and Architecture for over 25 years, serving as a mentor to countless artists who have passed through this important program on their way to significant careers of their own. *Declaration of Independence*, organized by the Hammer's chief curator, **Connie Butler**, brings together numerous paintings and works on paper from public and private collections around the world for both this exhibition and its beautiful catalogue. The exhibition will travel to the Kistefos Museet in Oslo following its presentation in Los Angeles.

In addition to *Declaration of Independence*, which will fill most of our major exhibition galleries, we have several new installations and Hammer Projects. On view in our lobby gallery is a beautifully installed selection of works from our collection, *belonging*. Associate curator **Erin Christovale** has assembled works by **Edgar Arceneaux**, **Rodney McMillian**, **Kori Newkirk**, **Michael Queenland**, **Betye Saar**, and **Lorna Simpson**, into a compelling and intimate presentation of works from across generations that feel as if they have always lived together. At the same time, we are presenting two Hammer Projects—an immersive and fantastical installation by Los Angeles-based artist **Max Hooper Schneider**, organized by adjunct curator **Ali Subotnick**, and a stunning three-channel video from Berlin- and Cairo-based artist **Jasmina Metwaly**, organized by curator **Aram Moshayed**.

From October 15 to November 3 we are privileged to bring together several drawings by **Vincent van Gogh** from our neighbors at the Getty, the Norton Simon, and LACMA with works from our own Armand Hammer Collection. Due to their delicacy, these works are not often on view. It is a wonderful opportunity to display them in conjunction with a series of lectures offered on three Sundays in October and November by the art historian, museum director, curator, and Hammer Board of Directors member **John Walsh**.

I'm delighted to welcome **Michael Sherman** as a new member of our Board of Overseers. He is a film producer whose recent projects include artist Rashid Johnson's directorial debut, *Native Son*. Michael is also a passionate collector, and we're excited to have him join the Hammer.



Ann Philbin
Director

Our upcoming slate of public programs is as robust as ever, including our acclaimed Hammer Forums, literary readings, and the return of Constitution Happy Hour. And mark your calendars for December as the MoMA Contenders series of the year's best films returns to the Billy Wilder Theater. Thank you, as always, for visiting and supporting the Hammer. I hope to see you at one of our programs soon.



Michael Sherman

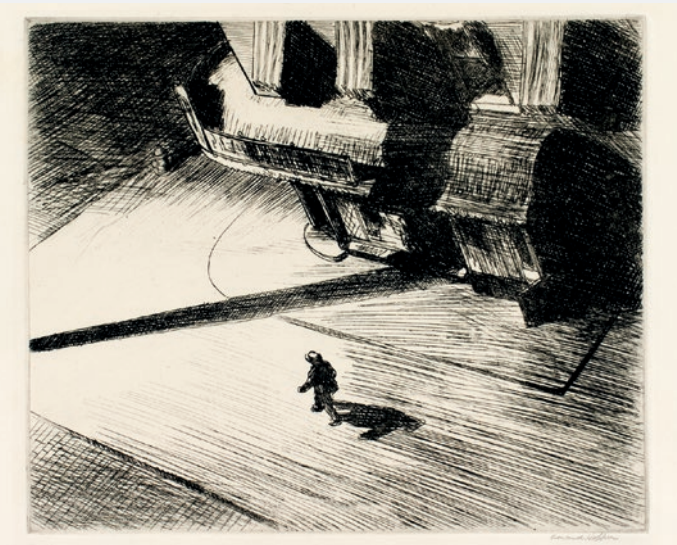


Gala in the Garden
HONORING
**Judy Chicago
&
Jordan Peele**

Save the date
Saturday, October 12, 2019
For information call 310.443.7081
or visit hammer.ucla.edu/gala

Gloria Steinem and Roxane Gay to Offer Tributes to Honorees at Gala in the Garden
On October 12, 2019 the Hammer will honor artist **Judy Chicago** and filmmaker **Jordan Peele** at its annual Gala in the Garden. Journalist and political activist **Gloria Steinem** will offer introductory remarks in tribute to Chicago, a fellow trailblazing feminist. Celebrated writer **Roxane Gay** will offer remarks in tribute to Peele. The co-chairs of the event are **J.J. Abrams and Katie McGrath**, as well as **Tom Ford and Richard Buckley**. Proceeds from the Hammer’s annual gala support the museum’s exhibitions and public programs.

Hammer Serving as Planning Partner for Pacific Standard Time
The Hammer will join other Southern California cultural and scientific institutions as part of the **Getty’s Pacific Standard Time: Art x Science x LA** initiative. Opening in 2024, the exhibitions and programs will create civic dialogue about the two critical fields and their relationship to pressing global concerns. In identifying the theme for this iteration of Pacific Standard Time, the Getty engaged the Hammer and LACMA as planning partners. “With the next PST, museums and our scientific counterparts will have the opportunity to showcase the exciting areas where our work overlaps in engaging new ways,” says Hammer director Ann Philbin.



Hammer Works on Paper in Getty Exhibition
This fall, four works from the **Grunwald Center for the Graphic Arts** will be on view at the J. Paul Getty Museum as part of the exhibition *True Grit: 20th Century American Prints and Photographs from 1900 to 1950*. On view from October 15, 2019, to January 19, 2020, the exhibition’s loans from the Grunwald include **Edward Hopper’s** *Night Shadows* (1921), **Louis Lozowick’s** *Through Brooklyn Bridge Cables*, **Joseph Pennell’s** *From Cortland Street Ferry* (1908), and **John Sloan’s** *Turning Out the Light* (1905).



Museum Education Fellowship Offers Hands-on Approach
Last year, the Hammer launched a paid fellowship opportunity for museum educators. The emerging museum education fellowship aims to diversify the field and reduce barriers among recent college graduates from historically underrepresented groups to acquiring full-time entry-level jobs. The fellows receive on-the-job training and professional development as well as in-depth experience with tours and programs. A key part of the fellowship is learning how to propose and implement family programs in a museum context. The inaugural fellow, **Russel Altamirano**, created a successful Art + Mindfulness program in partnership with the UCLA Mindful Awareness Research Center. A new fellow will be announced this fall.



Triple Canopy Residency to Culminate with Performance
The New York–based magazine and editorial collective **Triple Canopy** concludes its 2018–20 Public Engagement residency at the Hammer in 2020. The culminating project is a collaboration with musician and composer **Tashi Wada**, who will create a score for the Steinway Spirio, a new “high-resolution player piano,” to be performed at the museum. The performance will explore how our ability to listen has changed with the development of new technologies for synthesizing, transmitting, capturing, and quantifying expressions. Read more at hammer.ucla.edu/public-engagement.

OPPOSITE: GLORIA STEINEM PHOTO: CARLY ROMEO. ABOVE: EDWARD HOPPER, *NIGHT SHADOWS*, 1921 (DETAIL). ETCHING. PLATE: 6 ¾ × 8 ¼ IN. (17.1 × 21 CM), SHEET: 13 ¾ × 11 ¼ IN. (34.9 × 28.6 CM). GRUNWALD CENTER FOR THE GRAPHIC ARTS, HAMMER MUSEUM. BEQUEST OF WALTER OTTO SCHNEIDER. TASHI WADA PHOTO: FELIX SALAZAR

RECENT ACQUISITIONS



In alignment with the Hammer’s goal to continuously grow and diversify its collection of works on paper, we have added a number of new such works to our permanent holdings over the past year. Here we highlight some of the purchases and gifts that have most significantly added strength to the collection.

The first notable addition to the **Hammer Contemporary Collection** is the mixed-media work on paper *Someday* (2018) by emerging artist **Nathaniel Mary Quinn**. The first work by the artist to enter our collection, it is a poignant example of his signature fragmentation of figures. **Margo Leavin** donated a beautiful mixed-media work on paper by **Edward Kienholz** entitled *Drawing for the Commercial #3* (1972), which joins a series of mixed-media assemblages by Kienholz already in the Hammer Contemporary Collection and is a substantial addition to our holdings of the artist. Most recently, **Susan and Larry Marx** donated funds for our purchase of an untitled 1968 watercolor on paper by **Sam Gilliam**. The Hammer is thrilled to finally represent Gilliam’s significant and expressive abstract work in its collection.

The **Grunwald Center for the Graphic Arts** also continues to strengthen its holdings of works on paper dating from the 15th century to the present through gifts and purchases. Most recently we acquired notable works by **Morgan Fisher**, **Sonia Gutiérrez**,



Zarina Hashmi, **Jeremy Moon**, **Allen Ruppersberg**, **Betye Saar**, and **Jimmy Wright**. We are particularly grateful to **Margo Leavin** for her continued support of the Grunwald Center and for her gift of works by **Cindy Bernard**, **Jill Giegerich**, **Edward Kienholz**, **Mark Lere**, **David Lloyd**, **Stephen Prina**, **Alan Saret**, **John Swanger**, and **Mungo Thomson**. We thank **Wendy and Robert Brandow** for their gift of a print by **Mungo Thomson**. We are especially thankful to **Brenda Potter** for her gift of **John Baldessari’s** *Emojis Series*, a suite of screenprints from 2018, and to **Marc Selwyn** for his gift of a 1984 Polaroid photogram by **Robert Heinecken**. We are indebted to **David Hoberman** for his gift of a computer drawing by **David Hockney**; to **Barbara and Gary Krueger** for their gift of two prints by **Allen Ruppersberg**; to **The Feitelson/Lundeberg Art Foundation** for their gift of a 1937 lithograph by **Helen Lundeberg**; and to **Stanley Breitbard** for his gift of a lithograph by **Nicola López**. We extend special thanks to **Jill Epstein** and **James Herz** for their gift of prints by **Antonio Frasconi**, **John Paul Jones**, and **Pierre-Auguste Renoir** in honor of **Nancy and Howard Herz**.

We are tremendously grateful to all the supporters whose gifts of art strengthen and expand upon the collection of works on paper that is so integral to the Hammer.



Images left to right:

Robert Heinecken
Iconographic Lunches #3 : The School of the Museum of Fine Arts, Boston (Salami and cheese sandwich, Fritos, oatmeal cookies) and The Museum of Fine Arts, Boston (Fettucini Primavera: Chocolate marble cake), 1984
Polaroid photogram
21 7/8 × 29 7/8 in. (55.6 × 75.9 cm)
Grunwald Center for the Graphic Arts, Hammer Museum. Gift of Marc Selwyn Fine Art

Sam Gilliam
Untitled, 1968
Watercolor on paper
Sheet: 23 3/4 × 18 1/8 in. (60.3 × 46 cm)
Frame: 31 × 25 3/8 × 2 in. (78.7 × 64.5 × 5.1 cm)
Hammer Museum, Los Angeles. Purchased with funds provided by Susan and Larry Marx. Courtesy of David Kordansky Gallery, Los Angeles. Photography: Lee Thompson

Nathaniel Mary Quinn
Someday, 2018
Charcoal, gouache, soft pastel, oil pastel, and acrylic gold leaf on Coventry Vellum Paper
50 × 38 in. (127 × 96.5 cm)
Hammer Museum, Los Angeles. Purchase. Courtesy of the artist and M+B Los Angeles



Lari Pittman

Declaration of Independence

September 29, 2019–January 5, 2020

This exhibition is the most comprehensive retrospective to date of the work of **Lari Pittman** (b. 1952, Los Angeles). A prolific artist and sharp social critic, Pittman has achieved nothing less than a complete reassessment of painting, combining a revisionist art history with an intense commitment to the traditions of painting itself. His meticulously crafted works on paper and panel—grand tales about love, sex, death, art, and citizenship—feature a rich visual language replete with owls, Victorian silhouettes, flying text, and exaggerated and sexualized bodies. From his earliest experiments with collage and mixed-media decoration at California Institute of the Arts, to his iconic paintings produced in response to the AIDS crisis and culture wars of the 1990s, to his more recent philosophical investigations into the history—telling of textiles, Pittman’s prescient works have influenced generations of artists.

Lari Pittman: Declaration of Independence includes approximately 80 paintings and 50 works on paper drawn from the Hammer’s collection and several international collections. Among the works on view will be *Orangerie*, a stand-alone installation of drawings that provides an intimate space for viewing Pittman’s works on paper.

Lari Pittman: Declaration of Independence is organized by Connie Butler, chief curator, with Vanessa Arizmendi, curatorial assistant.

Lari Pittman: Declaration of Independence is made possible by lead funding from Alice and Nahum Lainer.

Major support is provided by Eugenio López Alonso, Jill and Peter Kraus, the LLWW Foundation, the Pohlrad Family, and Hope Warschaw and John Law. Generous funding is provided by Emily and Teddy Greenspan, Margo Leavin, Rachel and Jean-Pierre Lehmann, and the Kerry and Simone Vickar Family Foundation, with additional contributions from Tracy and Gary Mezzatesta and Lee Ramer.

Special thanks are extended to the Hammer Global Council and the artists who contributed to the Hammer Artist Fund.

The Hammer also acknowledges the artist’s galleries—Regen Projects, Lehmann Maupin, Thomas Dane Gallery, Gerhardsen Gerner, and Studio Guenzani—for their generosity. Special recognition for catalogue support goes to Shaun Caley Regen and Regen Projects.

Media sponsorship is provided by *The Wall Street Journal*, KCRW 89.9, and *Cultured* magazine.

LARI PITTMAN, *UNTITLED #5*, 2010. ACRYLIC, CEL-VINYL, AND SPRAY PAINT ON GESSOED CANVAS OVER WOOD. 102 × 88 IN. (259.1 × 223.5 CM). HAMMER MUSEUM, LOS ANGELES. PURCHASE. © LARI PITTMAN, COURTESY OF REGEN PROJECTS, LOS ANGELES



RELATED PROGRAMS

Fall Opening Celebration

SATURDAY, SEPTEMBER 28, 8–11PM

Cash bars, dancing, food trucks, and live DJ, open to the public.

RSVP: hammer.ucla.edu/fallparty19

Members Friends & Family Preview

SATURDAY, SEPTEMBER 28, 11AM–2PM

Members can bring up to four guests for free coffee, pastries, and a sneak peek at *Lari Pittman: Declaration of Independence* before it opens to the public.

RSVP: membership@hammer.ucla.edu.

Lari Pittman & Connie Butler

SUNDAY, SEPTEMBER 29, 2PM

The artist and UCLA Department of Art professor **Lari Pittman** is joined in conversation by the Hammer's chief curator, **Connie Butler**, who organized the artist's retrospective.

Artist Walk-throughs

Silke Otto-Knapp

Thursday, November 7, 6 p.m.

Ilona Katzew

Thursday, November 14, 6 p.m.

Eamon Ore-Giron

Sunday, November 17, 2 p.m.

Rita Gonzalez

Thursday, November 21, 6 p.m.

Catherine Opie

Thursday, December 5, 6 p.m.

Caitlin Loneygan

Thursday, December 12, 6 p.m.

Curator Walk-through

SUNDAY, OCTOBER 27, 2PM

Connie Butler, chief curator, leads a walk-through of the exhibition.

Spanish-language Tour with Lari Pittman

SUNDAY, NOVEMBER 10, 2PM

Lari Pittman leads a walk-through of the exhibition in Spanish.

Visita Guiada en Español con Lari Pittman

10 DE NOVIEMBRE, 2PM

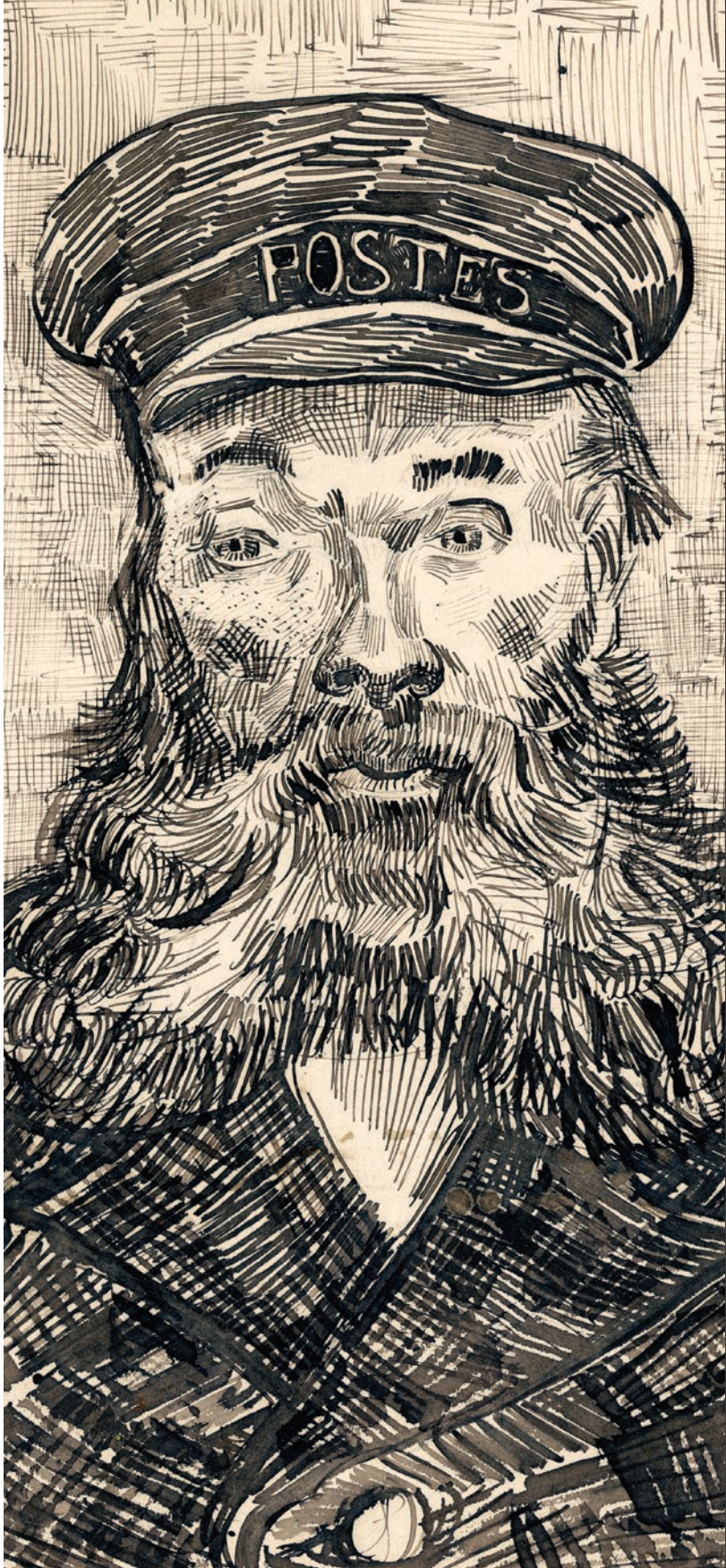
Visita guiada de la exposición en idioma español a cargo del artista Lari Pittman.

Tours

SATURDAYS, OCTOBER 19–NOVEMBER 23 AND DECEMBER 7, 1PM

Educators lead tours of the exhibition.

LARI PITTMAN, *HOW SWEET THE DAY AFTER THIS AND THAT, DEEP SLEEP IS TRULY WELCOMED*, 1988 ACRYLIC, ENAMEL, AND FIVE FRAMED WORKS ON PAPER ON WOOD THREE PANELS, 96 × 192 IN. (243.8 × 487.7 CM) OVERALL. COLLECTION OF MATTHEW C. AND IRIS LYNN STRAUSS, RANCHO SANTA FE, CALIFORNIA. © LARI PITTMAN



Van Gogh in L.A.



In this series of lectures at the Hammer, art historian, curator, and museum director **John Walsh** discusses paintings by **Vincent van Gogh** in the collections of museums throughout Los Angeles. Considering them in their artistic and historical context, Walsh illuminates how the works exemplify the artist's struggles and achievements.

In conjunction with these talks, a selection of drawings by van Gogh will be on display with the Armand Hammer Collection installation from Tuesday, October 15 to Sunday, November 3.

A Dutchman in Paris

SUNDAY, OCTOBER 20, 4:30PM

Van Gogh's career got a late, slow start in the Netherlands. But he soon became skilled enough at drawing and painting, and ambitious enough, to move to Paris. He arrived in the mid-1880s, when Impressionism was yielding to newer currents, and began painting in a distinctively colorful, forceful way.

Vincent in Arles

SUNDAY, OCTOBER 27, 2:30PM

Exhausted by Paris, van Gogh headed south toward the sun-drenched landscape of Provence. His originality as a painter of portraits and flower still lifes became more pronounced. His work flourished, despite several severe breakdowns and hospitalizations.

Visions in Saint-Rémy and Auvers

SUNDAY, NOVEMBER 3, 2:30PM

During a year of voluntary confinement in a mental hospital, van Gogh painted some of his greatest and best-known pictures. He then returned north, to the Paris suburbs, to live and paint. But his attacks persisted, and he ended his own life at the age of 37.

VINCENT VAN GOGH, *PORTRAIT OF JOSEPH ROULIN*, 1888 (DETAIL). REED AND QUILL PEN AND BROWN INK, OVER BLACK CHALK. 12 5/8 × 9 5/8 IN. (32.1 × 24.4 CM). THE J. PAUL GETTY MUSEUM, LOS ANGELES. DIGITAL IMAGE COURTESY OF THE GETTY'S OPEN CONTENT PROGRAM

HAMMER PROJECTS

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

The Hammer Projects series is made possible by a gift from Hope Warschaw and John Law. Generous support is also provided by Susan Bay Nimoy and Leonard Nimoy, with additional support from Good Works Foundation and Laura Donnelly and the Los Angeles Board of Supervisors through the Los Angeles County Arts Commission.

Max Hooper Schneider

September 21, 2019–January 19, 2020

Artists are often likened to inventors or scientists, and in the case of **Max Hooper Schneider** (b. 1982, Los Angeles) the comparison is more than metaphorical. Schneider’s background in landscape architecture and marine biology strongly informs his artwork. Research and scientific investigation are key to his process. He explores the relationships between philosophy and nature, the personal and the political, destruction and construction, and what he calls nonhuman and human agents. Blending his diverse areas of expertise, his idiosyncratic sculptures, installations, and drawings challenge conventional systems of classification, suggesting a worldview that strives to dislocate humans from their assumed position of centrality and superiority as knowers and actors in the world. For the artist’s first solo museum show, Schneider presents a new immersive installation.

Hammer Projects: Max Hooper Schneider is organized by Ali Subotnick, adjunct curator, with Vanessa Arizmendi, curatorial assistant.

Hammer Projects: Max Hooper Schneider is made possible, in part, by StandardVision and Tortoise Industries, Inc.



Jasmina Metwaly

September 28, 2019–January 19, 2020

Jasmina Metwaly’s (b. 1982, Warsaw, Poland) most recent project centers on the cultural signification of military uniforms in the aftermath of the 2011 Egyptian revolution. For the debut of this research in an installation titled *Anbar* (2019), Metwaly presents a three-channel video with accompanying textile works that consider the uniform as a precursor to the paranoia and anxiety that descended upon Egypt in the years following the overthrow of president Hosni Mubarak. The work is organized around three characters—a soldier, a tailor, and an activist filmmaker—who each demonstrate particular ties to the Egyptian military. The tailor, for instance, dressed the deposed Mubarak, as well as the late military leaders Gamal Abdel Nasser and Anwar El-Sadat. Metwaly suspends her three characters in distinct, nonlinear narratives that reveal “edits” or specific moments of revolutionary history not typically shown in formal news outlets. The work speculates on the notions of power and disguise that uniforms afford everyday civilians who enter the ranks of the military.

Hammer Projects: Jasmina Metwaly is organized by Aram Moshayedi, curator, with Ikechukwu Onyewuenyi, curatorial assistant.

Hammer Projects: Jasmina Metwaly is part of The Consortium Commissions—a project initiated by Mophradat. It is presented in association with KW Institute for Contemporary Art, Berlin.

Continuing Hammer Projects

Andrea Fraser

May 18–September 15, 2019

Yunhee Min

March 28–October 27, 2019



OPPOSITE: MAX HOOPER SCHNEIDER, *TRANSFER STATION*, 2019 (DETAIL). MIXED MEDIA. DIMENSIONS VARIABLE. COURTESY OF THE ARTIST; JENNY’S, LOS ANGELES; HIGH ART, PARIS; AND MAUREEN PALEY, LONDON. © MAX HOOPER SCHNEIDER. PHOTO: MARTEN ELDER

JASMINA METWALY, *ANBAR*, 2019. DIGITAL IMAGE. COURTESY OF THE ARTIST AND SFEIR-SEMLER GALLERY, BEIRUT/HAMBURG.



belonging

Selections from the Hammer Contemporary Collection
and the Grunwald Center for the Graphic Arts

August 31–November 3, 2019

BETYE SAAR, *FRAGMENTS*, 1976. COLOR LITHOGRAPH FROM AN ALUMINUM PLATE. 14 ½ × 18 ¾ IN.
(36.8 × 47.6 CM). UCLA GRUNWALD CENTER FOR THE GRAPHIC ARTS, HAMMER MUSEUM. GIFT OF LINDA
LEVI AND BARBARA LEIF. © 1976 BETYE SAAR

belonging is an intimate grouping of works that center Black American domesticity and placemaking. The exhibition is inspired by the bell hooks's *Belonging: A Culture of Place*, a collection of essays that explores notions of home through hooks's personal journey to and from her birthplace in Kentucky. Featuring works by **Edgar Arceneaux**, **Rodney McMillian**, **Kori Newkirk**, **Michael Queenland**, **Betye Saar**, and **Lorna Simpson**, *belonging* explores the interiority of Black American life through the domestic realm, a place where intimacy, family, and personal identity intersect with broader issues of class, race, and politics.

belonging is organized by Erin Christovale, associate curator, with Vanessa Arizmendi, curatorial assistant.

UPCOMING



Tishan Hsu: Liquid Circuit

January 26–April 19, 2020

This survey reintroduces New York–based artist **Tishan Hsu's** (b. 1951, Boston) sculptures from the 1980s and 1990s, which poignantly consider the impact of technology and artificial intelligence on the body and the human condition.

Tishan Hsu: Liquid Circuit is organized by SculptureCenter, New York, and is curated by Sohrab Mohebbi, curator. The Hammer's presentation is organized by Aram Moshayedi, curator.

Media sponsorship is provided by KCRW 89.9.

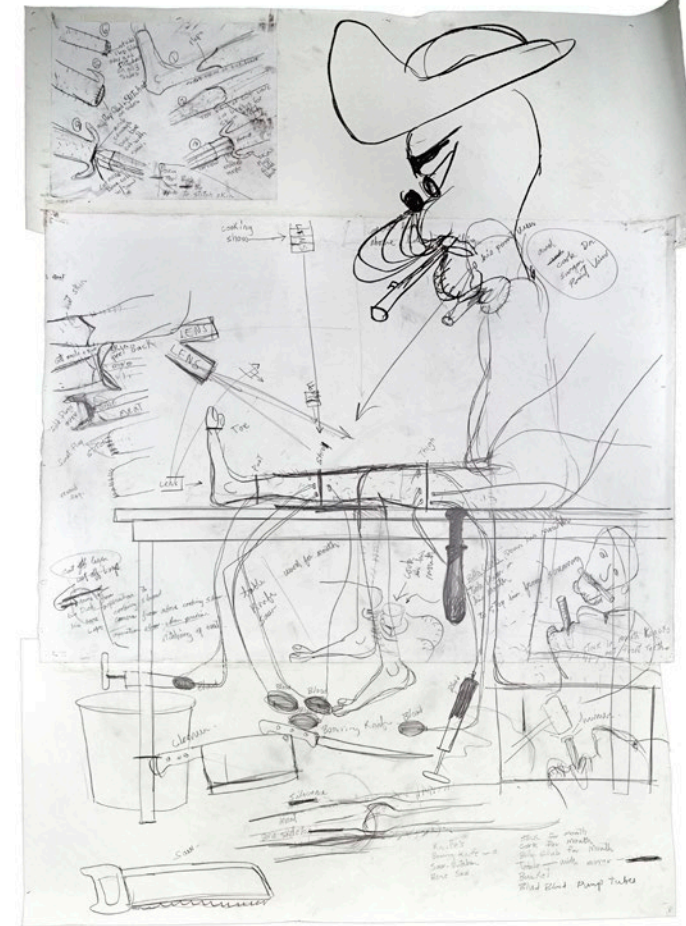
Inside the Mask

February 2–May 17, 2020

Curated by Peter Sellars with Allegra Pesenti, associate director and senior curator, Grunwald Center for the Graphic Arts. The masks featured in the exhibition are from the collections of the Fowler Museum at UCLA.

TOP: TISHAN HSU, *R.E.M.*, 1986. ACRYLIC, ALKYD, COMPOUND ON WOOD. 60 × 60 × 4 INCHES (152.4 × 152.4 × 10.2 CM). PRIVATE COLLECTION, NEW YORK

BOTTOM: PAUL MCCARTHY, *COOKING SHOW*, 2001. CHARCOAL, PENCIL, AND OIL STICK ON PAPER. 98 × 71 ¼ IN.
(248.9 × 181 CM). PRIVATE COLLECTION



Paul McCarthy: Head Space, Drawings, 1963–2019

February 2–May 10, 2020

This exhibition is the first comprehensive survey in the United States of drawings and works on paper by the Los Angeles–based **Paul McCarthy** (b. 1945, Salt Lake City), one of the most influential artists of his generation. Spanning more than five decades, the exhibition examines the significant role of drawing as it relates to McCarthy's broader practice involving performance, video, photography, sculpture, and installation.

Paul McCarthy: Head Space, Drawings, 1963–2019 is organized by Aram Moshayedi, curator, and Connie Butler, chief curator, with Ikechukwu Onyewuanyi, curatorial assistant.

Media sponsorship is provided by *Cultured* magazine.



Lari Pittman & Connie Butler

SUNDAY, SEPTEMBER 29, 2PM

The artist **Lari Pittman** is joined in conversation by the Hammer's chief curator, **Connie Butler**, who organized the the artist's retrospective. A longtime UCLA Department of Art professor and prolific artist, Pittman has influenced generations of artists in Los Angeles and beyond.



Race and the Memory of Evil Susan Neiman & Brenda Stevenson

TUESDAY, OCTOBER 1, 7:30PM

Moral philosopher **Susan Neiman**'s new book *Learning from the Germans* combines philosophical reflection, personal stories, and interviews with Americans and Germans grappling with their respective national histories. She is joined in conversation by UCLA history and African American studies professor **Brenda Stevenson**, author of *What Is Slavery?* among other books.



For the Love of Libraries Susan Orlean & Roxane Gay

WEDNESDAY, OCTOBER 2, 7:30PM

In *The Library Book*, **Susan Orlean** investigates the catastrophic Los Angeles Public Library fire of April 1986—still the largest library fire in American history—entwining cultural history, simmering mystery, and personal exploration. **Roxane Gay**, author of *Bad Feminist* and *Hunger: A Memoir of (My) Body*, joins Orlean to discuss the crucial role of libraries as public spaces and repositories for collective history.



Remembering Oliver Sacks Lawrence Weschler & Mona Simpson

TUESDAY, OCTOBER 15, 7:30PM

Author and UCLA professor **Mona Simpson** holds a conversation with journalist and writer **Lawrence Weschler**, whose new book, *And How Are You, Dr. Sacks? A Biographical Memoir of Oliver Sacks* offers keen insight into the life and death of his longtime friend.



Naomi Klein & Special Guest

WEDNESDAY, OCTOBER 23, 7:30PM

One of the foremost chroniclers of the economic war waged on both people and planet, **Naomi Klein** champions a sweeping environmental agenda with justice at its center. Her new collection, *On Fire: The (Burning) Case for a Green New Deal*, pairs over a decade of Klein's impassioned writing with new material on our immediate political and economic choices. Klein argues that we will rise to the existential challenge of climate change only if we are willing to transform the systems that produced the crisis.



Cosmological Compositions Wadada Leo Smith & Nina Eidsheim

THURSDAY, NOVEMBER 7, 7:30PM

Internationally acclaimed composer and trumpeter **Wadada Leo Smith** joins UCLA musicologist **Nina Eidsheim** to discuss his compositional language Ankhration and their forthcoming collaborative recording and book project.



Alicia Garza & Ai-jen Poo

TUESDAY, NOVEMBER 26, 7:30PM

Civil rights activist, writer, and Black Lives Matter cofounder **Alicia Garza** joins **Ai-jen Poo**, labor activist and director of the National Domestic Workers Alliance, in conversation. Lifelong organizers and best friends, the two also co-host a podcast, *Sunstorm*, in which they get real about what's happening in the world, what we can do about it, and how to take care of ourselves as we do it.

SUSAN NEIMAN PHOTO: BETTINA VOLKE. SUSAN ORLEAN PHOTO: NOAH FECKS.
NAOMI KLEIN PHOTO: KOUROSH KESHIRI. WADADA LEO SMITH PHOTO © JIMMY KATZ



Public, Private, Secret: On Photography and the Configuration of Self
Copresented with Artadia
TUESDAY, OCTOBER 29, 7:30PM
Curator and writer **Charlotte Cotton** discusses her ongoing research into how image-making and image-consumption patterns are reconfiguring the social conventions that define our public and private selves. Cotton has been at the forefront of the appraisal of contemporary photography for over 20 years. As the first curator in residence at the International Center of Photography in 2015–16, she opened the museum’s new location in New York with her exhibition and program *Public, Private, Secret*.

CHARLOTTE COTTON PHOTO © CHRISTIAN MCDONALD.
HANNAH BLACK PHOTO: STEFAN SCHWARTZMAN



Hannah Black
THURSDAY, OCTOBER 3, 7:30PM
An artist and writer from the UK living and working in New York, **Hannah Black** has exhibited recently at Performance Space in New York, the Sharjah Biennial, Eden Eden in Berlin, Chisenhale Gallery in London, mumok in Vienna, New Museum in New York, and Arcadia Missa in London. She has read and performed at the Centre d’art contemporain Geneva, Centre Pompidou in Paris, and MoMA PS1 in New York, among other venues.



Vishal Jugdeo
THURSDAY, NOVEMBER 14, 7:30PM
An interdisciplinary artist working between Los Angeles and New York, **Vishal Jugdeo** uses video, installation, performance, and sculpture to construct experimental approaches to narrative. His solo exhibitions include ICA Philadelphia; LAXART in Los Angeles; Western Front in Vancouver; and 18th Street Arts Center in Santa Monica. Jugdeo’s commissioned works have been presented at MOCA Los Angeles; Performa in New York; the inaugural Made in L.A. biennial at the Hammer Museum in Los Angeles, and the California Biennial at the Orange County Museum of Art. He is a Guggenheim Fellow and an assistant professor of art at UCLA.



Supreme Court Preview
THURSDAY, SEPTEMBER 19, 7:30PM
The Supreme Court’s new term begins October 7 and promises to be a momentous one. Not only does the term overlap with a presidential election year, the court is also expected to review the Deferred Action for Childhood Arrivals (DACA) program, a New York City gun control law, and cases involving workplace rights of LGBTQ employees. Abortion cases and voting rights may also be on the docket. Loyola Law School professor **Kimberly West-Faulcon**, Pepperdine law professor **Derek T. Muller**, and UCLA law professor **Jennifer Chacón** join moderator **Rick Hasen**, UC Irvine political science and law professor, to preview the potential cases.

Impeachment Report
TUESDAY, OCTOBER 22, 7:30PM
Calls for the impeachment of Donald Trump—and debates over the impeachment process itself—began the day he took office. When Democrats took back the House of Representatives in 2018, impeachment became a real possibility. As House Democrats move closer toward impeachment, it begs the question of whether President Trump has actually committed any impeachable offenses. **Shaniqua McClendon**, political director for *Crooked Media*, moderates a panel on the latest developments.

What Would Reparations Look Like?
TUESDAY, NOVEMBER 12, 7:30PM
The idea of reparations for black slavery has gained increased traction recently through pieces in national media, congressional hearings, and the 2020 presidential campaigns. This panel explores tangible proposals that might also represent, in the words of Ta-Nehisi Coates, a “national reckoning that would lead to spiritual renewal.” UCLA history professor **Brenda Stevenson** moderates a conversation with UC Riverside history and education professor **V. P. Franklin** and labor economist and author **Julianne Malveaux**.

READINGS

Readings are supported by GRoW@Annenberg.



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.

Ben Lerner

TUESDAY, NOVEMBER 19, 7:30PM

Ben Lerner’s latest novel, *The Topeka School*, is a tale of family, adolescence, and transgression set in the US Midwest in the late 1990s. It is also a prehistory of our troubled present—a “diagnosis of our ongoing national violence” (Claudia Rankine). Lerner is a Fulbright, Guggenheim, and MacArthur fellow as well as an English professor at Brooklyn College. He is the author of the novels *Leaving the Atocha Station* and *10:04*, and the poetry collections *The Lichtenberg Figures*, *Angle of Yaw*, and *Mean Free Path*.

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.

Jana Prikryl

THURSDAY, OCTOBER 24, 7:30PM

Jana Prikryl’s *No Matter* guides the reader through cities—remembered and imagined—toppling past the point of decline and fall. In reactionary times, these poems say, we each have a responsibility to use our imagination. Prikryl is the author of *The After Party*, named by the *New York Times* one of the Best Poetry Books of 2016. Her poems have appeared in the *New Yorker*, the *London Review of Books*, *Paris Review*, and the *New York Review of Books*, where she is a senior editor and the poetry editor.

Richard Kenney

THURSDAY, NOVEMBER 21, 7:30PM

Love, science, and politics collide in **Richard Kenney’s** most recent collection, *Terminator: Poems, 2008–2018*, organized around the so-called terminator—the line, perpendicular to the equator, that divides night from day. The poet’s division of light verse from darker poems serves to remind us that what makes us laugh is often dead serious, and what’s most serious might best be understood through wordplay and an ironic eye. Kenney is the author of four previous books of poetry, *The Evolution of the Flightless Bird*, *Orrery*, *The Invention of the Zero*, and *The One-Strand River*. He is a MacArthur Fellow and an English professor at the University of Washington.

BEN LERNER PHOTO: CATHERINE BARNETT. JANA PRIKRYL PHOTO: WILLY SANOMA. RICHARD KENNEY PHOTO: ALAN BERNER.

STUDENTS

Hammer Study Hall

SATURDAY, DECEMBER 7, 11AM–5PM

Get your study on at this quarterly finals week event. Study at the Hammer with free wifi, snacks, music, and art breaks.



UCLA ART HISTORY GRADUATE STUDENT SYMPOSIUM
Distraction: From Shared Condition to Applied Method

FRIDAY, OCTOBER 25, 10AM–7PM

We are more distracted than ever by social media, texts, email, and breaking news. This deluge of information can produce a perpetual sense of irresolution and anxiety. In what ways does art historical discourse confront this condition? Is visual culture itself a mode of distraction? How do art institutions facilitate or work against distraction? This cross-disciplinary symposium addresses the aesthetic, historical, social, and political aspects of distraction as a creative tool.

OPEN PROJECTOR NIGHT

WEDNESDAY, OCTOBER 30, 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. Bring a sense of humor, and be prepared for cheers and jeers. Visit hammer.ucla.edu for submission details.

DELIRIUM MUSICUM

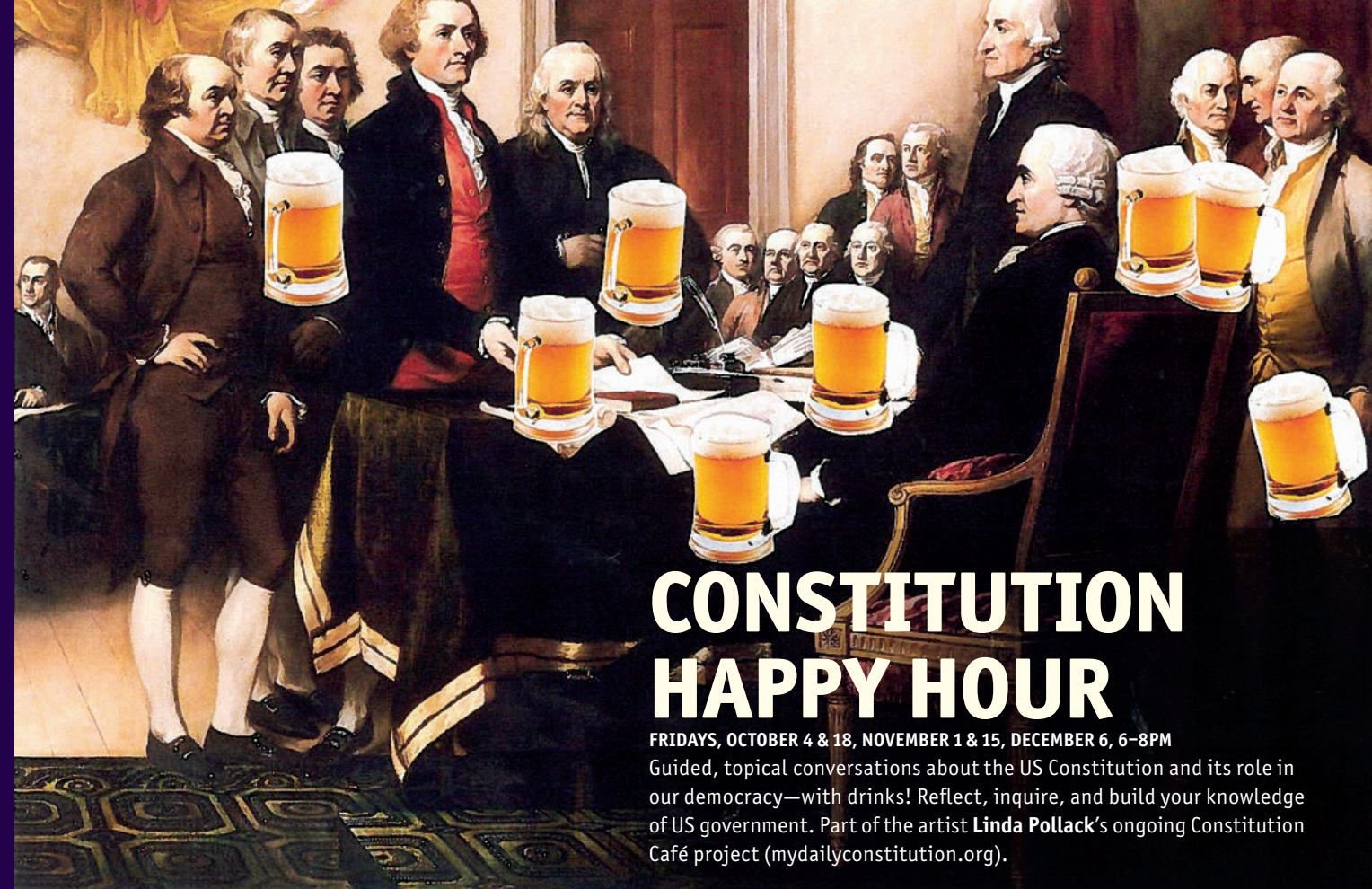
WEDNESDAY, NOVEMBER 6, 7:30PM

Delirium Musicum concerts are an immediate, visceral experience. Influenced by the bustling artistic mosaic of Los Angeles, the self-conducted chamber ensemble plays ecstatic interpretations of music from old masters and new composers.

FLUX

WEDNESDAY, NOVEMBER 13, 7:30PM

The Flux screening series brings the creative community together to celebrate outstanding short films and music videos from around the globe with wildly inventive filmmaker presentations and performances. Visit flux.net.



CONSTITUTION HAPPY HOUR

FRIDAYS, OCTOBER 4 & 18, NOVEMBER 1 & 15, DECEMBER 6, 6-8PM

Guided, topical conversations about the US Constitution and its role in our democracy—with drinks! Reflect, inquire, and build your knowledge of US government. Part of the artist **Linda Pollack's** ongoing Constitution Café project (mydailyconstitution.org).



BLACK ON BOTH SIDES LISTENING PARTY WITH SHANA REDMOND

FRIDAY, DECEMBER 13, 7:30PM

In this one-of-a-kind listening session, UCLA musicology professor **Shana Redmond** brings together critics, scholars, and musicians to reflect on the creativity and significance of the album *Black on Both Sides* by **Yasiin Bey** (formerly known as Mos Def). The album, which turns 20 this year, combines sonic complexity with cutting lyrics that reflect the musician's strong political beliefs and is consistently cited as one of the top ten hip-hop albums of all time. Redmond is joined by **Sohail Daulatzai**, film and media and African American studies professor at UC Irvine; emcee and comedian **Open Mike Eagle**; film and TV music supervisor **Morgan Rhodes**, co-host of *Heat Rocks* podcast; and **DJ Lynnée Denise**.

LEFT: YASIIIN BEY (MOS DEF), BROOKLYN, NEW YORK, U.S. OCTOBER 1999. PHOTO BY B+ FOR MOCHILLA.

SCREENINGS

Toni Morrison:
The Pieces I Am

WEDNESDAY, SEPTEMBER 18, 7:30PM
This documentary offers an intimate meditation on the acclaimed author. From her childhood in an Ohio steel town to book tours with Muhammad Ali, from the front lines with Angela Davis to her riverfront writing room, Toni Morrison leads us on an exploration of race, history, America, and the human condition. Weaving together art, history, and literature, the film covers Morrison’s many critically acclaimed works as well as her time teaching at Princeton University and her role as an editor of iconic African American literature. (2019, dir. Timothy Greenfield-Sanders, 120 min.)

Sankofa

WEDNESDAY, NOVEMBER 20, 7:30PM
A black fashion model is transported back in time to a plantation, where she witnesses and experiences the brutality of slavery. Through the ordeal, she learns the value of reclaiming one’s roots. Produced as part of the L.A. Rebellion film movement, *Sankofa* examines gender, relationships between enslaved people, colorism, cultural conflicts, and religion. *Sankofa* expertly conveys the vantage point of the enslaved people, balancing the realistic portrayal of both oppression and resistance. Followed by a Q&A with director **Haile Gerima** and UCLA history and African American studies professor **Brenda Stevenson**. (1993, dir. Haile Gerima, 125 min.)

TICKETED EVENTS

MoMA
CONTENDERS

Ten Nights of Film in December

Organized by The Museum of Modern Art, New York

Films and special guests to be announced.
Tickets and more info: hammer.ucla.edu/contenders2019
Hammer members receive discounted, pre-sale tickets.
Join today at hammer.ucla.edu/membership.
December 2–5, 9–12, 16–17, 2019

UCLA Film & Television Archive

The Archive presents classic film and independent cinema every weekend at the Hammer. Archive tickets are \$9 general admission and free for UCLA students. For the full schedule see cinema.ucla.edu.

Forbidden Fruit: The Golden Age of the Exploitation Picture
FRIDAY–SUNDAY, SEPTEMBER 20–22

Ernie Kovacs: Tele-Visionary at 100
FRIDAY, OCTOBER 4, 7:30PM

Jonas Mekas Tribute
Copresented with Los Angeles Filmforum
SUNDAY, NOVEMBER 3, 7PM

Outfest UCLA Legacy Project Screening Series
SATURDAY, OCTOBER 5, 7PM

Taiwan Film Biennial 2019
FRIDAY–MONDAY, OCTOBER 18–28

Julia Reichert Retrospective
FRIDAY–SUNDAY, NOVEMBER 1–17

The Seven-Per-Cent Solution
FRIDAY, NOVEMBER 8, 7:30PM

UCLA Student Films
FRIDAY–SUNDAY, NOVEMBER 15–22

Make My Day: Film Culture in the Reagan Era
FRIDAY–SATURDAY, DECEMBER 6–7

Strand Releasing at 30
FRIDAY, DECEMBER 13, 7:30PM



HAMMER kids

Gallery Games

SUNDAYS, SEPTEMBER 15, OCTOBER 13, AND NOVEMBER 3, 11AM & NOON

RECOMMENDED FOR AGES 7+

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

Pop-up Studio: Hide and Seek Collage

SUNDAY, OCTOBER 20, 11AM–1PM

RECOMMENDED FOR AGES 5+

Make a geometric painting out of collage materials with artist **Eamon Ore-Giron** during this family-friendly workshop. Discover how layering and overlapping simple shapes can produce a beautiful artwork with hidden elements, taking inspiration from the exhibition *Lari Pittman: Declaration of Independence*.

Art without Walls: Zines for Justice

COPRESENTED BY THE FELIPE DE NEVE BRANCH OF
THE LOS ANGELES PUBLIC LIBRARY

SATURDAY, NOVEMBER 9, 2–4PM (FELIPE DE NEVE BRANCH)

SUNDAY, NOVEMBER 10, 11AM–1PM (HAMMER)

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

Art can transcend barriers of all kinds. Make a mini zine with artist **Chynna Monforte** in support of families separated at the border using powerful collage techniques inspired by artist Lari Pittman. The same art-making activity occurs at each site. The Hammer program includes storytelling in the galleries. The library program is bilingual in Spanish and English.

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.

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 Plants: A Botany Workshop

SUNDAY, SEPTEMBER 29, 11AM

RECOMMENDED FOR AGES 8–14

Be a resident botanist for a day! Observe, chart, and write imagined histories of a few bizarre, beautiful, and rare plants. Led by poet, children's picture-book writer, and magazine editor **Michael A. Reyes**.

I'm Feelin' It: Pouring Your Emotions into a Song

SUNDAY, OCTOBER 6, 11AM

RECOMMENDED FOR AGES 8–14

What is it about a song that makes you feel happy, sad, energized, or invincible—like you could take on the world? Turn your emotions into songs with musician **Laura “Laura Bird” Burhenn**, who has released four records as The Mynabirds and toured internationally.

Create a World: Setting in Film, Television, Plays, and Books

SUNDAY, NOVEMBER 17, 11AM

RECOMMENDED FOR AGES 8–14

Create the world of your personal story, fleshing out the details of setting and conflicts that make it real. Led by playwright, TV writer, and journalist **Yásaman Madadi**, whose work has also appeared in the anthology series *Her Saturn Returns: Queer Women of Color Life Transitions*.

Your History

SUNDAY, DECEMBER 8, 11AM

RECOMMENDED FOR AGES 8–14

Why does your story matter? Whose stories are told, and whose are ignored? Interview each other, explore digital archives and photographs, and discuss how to keep your story alive. Led by art educator, art advocate, and visual artist **William Camargo**.



STILL FROM *ELF*

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 Point!

SUNDAY, SEPTEMBER 22, 11AM | RECOMMENDED FOR AGES 6+

Adapted by musician Harry Nilsson from his album *The Point!*, this psychedelic animated feature is set in a land where all the creatures have pointy features—except Oblio, who must learn that looks matter far less than who you are inside. (1971, dir. Fred Wolf, 16mm, 74 min.)

Casper

SUNDAY, OCTOBER 27, 11AM | RECOMMENDED FOR AGES 8+

When a young girl and her father try to rid their new mansion of its ghosts, they become involved with Casper, a friendly ghost, and his three rowdy ghost uncles in funny and surprisingly touching ways. (1995, dir. Brad Silberling, 35mm, 110 min.)

That Darn Cat!

SUNDAY, NOVEMBER 24, 11AM | RECOMMENDED FOR AGES 7+

The Randall sisters and their irrepressible and always-hungry Siamese cat become entangled in an unsolved robbery and kidnapping. Nosy neighbors, jealous boyfriends, and a highly allergic FBI agent play a game of cat and mouse to crack the case. (1965, dir. Robert Stevenson, 116 min.)

Elf

SUNDAY, DECEMBER 15, 11AM | RECOMMENDED FOR AGES 7+

After discovering he is actually human, a man raised as an elf—played with hilarious earnestness by Will Ferrell—leaves his home in the North Pole to find his real father in New York City in this heartwarming holiday comedy. (2003, dir. Jon Favreau, 97 min.)



Literary Death Match: Kids Edition

SUNDAY, OCTOBER 6, 2PM

"The most entertaining reading series ever" (*Los Angeles Times*), **Literary Death Match** returns to the Hammer for the first-ever Kids Edition. Children's book authors will read and be judged by kids pulled from the audience. Featuring Caldecott Medal-winning author **Jon Klassen**, award-winning author **Isabel Quintero**, *Hair Love* writer-director **Matthew A. Cherry**, and actor and author **Kelli McNeil**.



Family Day: Art Beyond Borders

SATURDAY, SEPTEMBER 7, 11AM-3PM

Unite and create in an afternoon of art, music, performances, and more.

Artist-led Workshops

Tanya Aguiñiga & Natalie Godinez • Carolyn Castaño
Ashley Hunt • Alicia Piller • Jimena Sarno

Performances

Rhythm Child • Bob Baker Marionette Theater
Culture Shock Los Angeles • InsideOUT Writers

HAMMER STORE



Lari Pittman: Declaration of Independence

Available now at the Hammer Store, the exhibition catalogue follows Pittman's decades-long trajectory and features over 60 paintings and 30 drawings. Edited by **Connie Butler**, the book features essays by **Vanessa Arizmendi**, **George Baker**, **Donatien Grau**, **Helen Molesworth**, and **Duro Olowu** that place Pittman's imagery within both Modernism and recent histories of Los Angeles. The essays examine the work's political commentary as well as its many literary references.

\$65

LUNCHTIME ART TALKS Wednesdays at 12:30 p.m.



September 4 David Robbins <i>Talent</i> , 1986 *Ikechukwu Onyewuenyi	September 11 Pablo Picasso <i>Diurnes</i> , 1962 *Allegra Pesenti	September 18 Gene Kloss <i>Penitente Fires</i> , 1939 *Nika Chilewich	September 25 Lorna Simpson <i>Crossing</i> , 1991 *Erin Christovale
--	---	---	---



October 2 Rirkrit Tiravanija <i>Untitled 2006 (One Thousand Buddhas)</i> , 2006 *Matthieu Vahanian	October 9 Rembrandt van Rijn <i>Annunciation to the Shepherds</i> , 1634 *Cynthia Burlingham	October 16 Jasmina Metwaly <i>Hammer Projects</i> , 2019 *Aram Moshayedí	October 23 Kori Newkirk <i>Still Nothing</i> , 2001 *Vanessa Arizmendi
--	--	--	--



October 30 Edgar Arceneaux <i>Failed Attempt at Crystallization</i> , 2002 *Erin Christovale	November 6 Diane Arbus <i>Lauro Morales, a Mexican Dwarf in His Hotel Room in N.Y.C.</i> 1970, 1970 *Ikechukwu Onyewuenyi	November 13 Agnes Martin <i>Untitled</i> , 1998 *Nika Chilewich	November 20 Lari Pittman <i>Plymouth Rock</i> , 1985 *Connie Butler
--	---	---	---



December 4 Max Hooper Schneider <i>Transfer Station</i> , 2019 *Claire Dilworth	December 11 Lari Pittman <i>This Wholesomeness, Beloved and Despised, Continues Regardless</i> , 1990 *Vanessa Arizmendi	December 18 Édouard Manet <i>Portrait of Alice Legouvé</i> , 1875 *Matthieu Vahanian
---	--	--

Hammer curatorial staff members* lead 15-minute discussions on a work of art.

Free Admission

Free admission to Hammer Museum exhibitions and programs is made possible through the generosity of **Erika J. Glazer** and **Brenda R. Potter**.

Visit

Tue–Fri 11 a.m.–8 p.m.
Sat–Sun 11 a.m.–5 p.m.
Closed Mondays & major holidays
Parking \$7 cash only

Tours

Exhibition Tours
SATURDAYS, OCTOBER 19–NOVEMBER 23, AND DECEMBER 7, 1PM
Educators lead tours of the exhibitions.

Art in Conversation

SUNDAYS, 1PM
Educators lead 30-minute talks about connections and comparisons between two works of art.

Audrey at the Hammer

TUESDAY–SATURDAY, 11AM–11PM
SUNDAY, 11AM–9PM
Reservations: 310–443-7037 or reservations@audreyatthehammer.com

audreyatthehammer.com

hammer.ucla.edu

310-443-7000

HAMMER MEMBERSHIP



MoMA Contenders

Looking forward to catching up on the best films of 2019? Become a Hammer member to enjoy **pre-sale on discounted tickets** to MoMA Contenders—10 nights of the most influential and innovative films of the year, with special appearances by filmmakers and actors.



Coffee with a Curator

THURSDAY, NOVEMBER 21, 10AM
Explore **Lari Pittman: Declaration of Independence** before the museum opens to the public. Join us for coffee and pastries, followed by an intimate walk-through with Hammer chief curator **Connie Butler**.

Member Shopping Days

THURSDAY–SUNDAY, DECEMBER 12–15
Treat yourself with something from the Hammer Store! From December 12 to 15 all Hammer members receive an extra 10% discount (20% total). Visit the store, find that special item you’ve had your eye on, flash your membership card, and enjoy.

HAMMER MUSEUM

10899 Wilshire Blvd. Los Angeles, CA 90024

Board of Directors Board of Overseers

Founder Dr. Armand Hammer	Chair Mihail Lari
-------------------------------------	-----------------------------

Honorary Directors Armie Hammer Viktor Armand Hammer	Overseers Peter Benedek Bill Block Richard Buckley Rosette Varda Delug Beth Rudin DeWoody Bronya Galef Bob Gersh Audrey Irmas Glenn Kaino Barbara Kruger Edward Lee Arthur Lewis Leslie McMorrow Phil Mercado Dori Peterman Mostov Angella M. Nazarian Andrew Nikou Susan Bay Nimoy Viveca Paulin-Ferrell Curt Shepard Michael Sherman Joni Sighvatsson Jennifer Simchowitz Darren Star Susan Steinhauser Bill True Dean Valentine Simone Vickar Sonya Yu
---	---

Chair Marcy Carsey	
------------------------------	--

President Michael Rubel	
-----------------------------------	--

Treasurer Steven A. Olsen	
-------------------------------------	--

Directors Gene D. Block Jay Brown Eric Esrailian Erika J Glazer Nick Grouf Manuela Herzer Linda Janger Larry Marx Cindy Miscikowski Anthony N. Pritzker Kevin L. Ratner Chip Rosenbloom Chara Schreyer Steven Song Robert Soros Brett Steele Kevin Wall John Walsh	
---	--

Museum Director Ann Philbin	
---------------------------------------	--

Artist Council Co-Chairs Liz Glynn Monica Majoli	Meg Cranston Rafa Esparza Andrea Fraser Charles Gaines Tala Madani taisha paggett Paul Mpagi Sepuya Kerry Tribe Kulapat Yantrasast
---	--

Members Njideka Akunyili Crosby Kathryn Andrews Juan Capistran	
--	--

UCLA ● SCHOOL OF THE ARTS AND ARCHITECTURE ●

BACK: MAX HOOPER SCHNEIDER, *TRANSFER STATION*, 2019 (DETAIL). MIXED MEDIA. DIMENSIONS VARIABLE. COURTESY OF THE ARTIST; JENNY'S, LOS ANGELES; HIGH ART, PARIS; AND MAUREEN PALEY, LONDON. © MAX HOOPER SCHNEIDER. PHOTO: MARTEN ELDER

