

# Hammer Museum Fall 2004

## MUSEUM INFORMATION

### Admission

**\$5** Adults; **\$3** Seniors (65+) and UCLA Alumni Association members with ID; **Free** Museum members, UCLA faculty/staff, Students with I.D., and visitors 17 and under.  
**Free** Thursdays for all visitors.

### Hours

Tuesday, Wednesday, Friday, and Saturday, 11am–7pm;  
Thursday, 11am–9pm; Sunday, 11am–5pm.  
Closed Mondays, July 4th, Thanksgiving, Christmas, and New Year's Day.

### Tours

Tours for groups of 10 or more are by appointment only. For reservations, call 310-443-7041.

### Parking

Discounted parking is available under the Museum. & parking is available on levels P1 and P3.

The Armand Hammer Museum of Art and Cultural Center is operated by the University of California, Los Angeles. Occidental Petroleum Corporation has partially endowed the Museum and constructed the Occidental Petroleum Cultural Center Building, which houses the Museum.

Cover image: Philip Guston, Untitled, 1975. Oil on canvas. Collection University of California, Los Angeles, Hammer Museum; Bequest of Musa Guston.

“Year of the Arts at UCLA” celebrates the opening of two major arts buildings at UCLA. The newly renovated Gloria Kaufman Hall opens in fall 2004, followed by a year-long presentation of the best in opera, dance, theater, music, spoken word, exhibitions, and lectures organized by UCLA’s outstanding arts leaders. The “Year” culminates in fall 2005 with the opening of the Edythe L. and Eli Broad Center, featuring exceptional visual arts exhibitions and the unveiling of Richard Serra’s monumental “Torqued Ellipse” sculpture.

Armand Hammer Museum of Art and Cultural Center, at UCLA

**10899 Wilshire Boulevard Los Angeles, California 90024 USA**

For additional program information: VOICE: 310-443-7000 TTY: 310-443-7094 WEB: [www.hammer.ucla.edu](http://www.hammer.ucla.edu)

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HAMMER

FALL 2004 CALENDAR



Artist Sebastián Romo with Director Ann Philbin at the *Made in Mexico* opening, June 2004 (photo: Elon Schoenholz).



## A Message from the Director

As many of you know, this summer was a very lively one at the Hammer. The Museum's galleries and courtyard were filled with art, music, and engaging discussions. We hosted popular outdoor film screenings and filled-to-capacity concerts in conjunction with the *Made in Mexico* exhibition, attracting many first-time visitors alongside our loyal Hammer fans and members.

We look forward to keeping the energy high this fall with *The Undiscovered Country*, a fascinating painting exhibition organized by our chief curator, Russell Ferguson. This eclectic exhibition makes a strong case for the vitality of the medium, showcasing many talented young artists alongside renowned masters from the 1960s and '70s. It is an exhibition that exemplifies what we do best at the Hammer—spanning the classics to the cutting edge. In this vein, the fall slate is rounded out by three new Hammer Projects by Santiago Cucullu, Björn Dahlem, and Rob Voerman, as well as *Proof of Genius*, a selection of prints by Albrecht Dürer culled from the Grunwald Collection and other Los Angeles museum collections.

Our upcoming programs include several new initiatives and events. A significant addition this fall is *Some Favorite Writers*, a new reading series organized and hosted by author Mona Simpson, that features such gifted writers as David Foster

Wallace, Jonathan Franzen, and Marilynne Robinson. Also for the first time, the Hammer will host the renowned UCLA Art History Graduate Student Symposium—now in its 39th year—with a keynote lecture by Allan Sekula.

We are especially looking forward to our spirited and provocative Hammer Conversations, which are sure to live up to their growing reputation. This fall will feature a conversation between Academy Award-winning director Bill Condon and author T.C. Boyle, as well as controversial humorist Sandra Tsing Loh speaking with film and comedy personality Harry Shearer. In addition, we present the ongoing New American Writing and Contemporary Poetry series, lectures by photographers and artists in two series organized in collaboration with Aperture West and the UCLA Department of Art, and a satirical contemporary opera, *The Workshop from "Hell"*. The list goes on, so please keep your calendars on hand!

It is with a heavy heart that I announce the retirement of David Rodes, the beloved and longtime director of the UCLA Grunwald Center for the Graphic Arts at the Hammer Museum. We will miss the elegance, intellect, and wit with which he guided and nurtured this impressive collection over the last 15 years. At the same time, I am thrilled to announce the appointment of Cynthia Burlingham as the new director of the Grunwald Center. She has organized many significant exhibitions during her 19-year tenure, including *Proof of Genius*, which is dedicated to David Rodes—a passionate fan of Dürer's work.

I am happy to also report that David will remain closely involved with our institution, both as director emeritus and through an exciting new program for Hammer Members and the Friends of the Graphic Arts. *David Rodes & Company* is a series of thought-provoking conversations with special guests followed by dinner at the Regency Club. Please see page 23 for more details and be sure to sign up early, as space for this stimulating series is limited.

As you can see, we have another season of great programs ahead and I look forward to seeing you at the Museum in the coming months.

Ann Philbin  
Director

## HAMMER EXHIBITIONS

### Proof of Genius The Prints of Albrecht Dürer

September 11, 2004 – January 2, 2005

*Proof of Genius: The Prints of Albrecht Dürer* is the first exhibition of prints by the celebrated German Renaissance painter and printmaker Albrecht Dürer (1471-1528) drawn from three important Los Angeles collections—the UCLA Grunwald Center for the Graphic Arts, The Huntington Library and Art Collections, and the Los Angeles County Museum of Art. Featuring over 30 rare and exquisite impressions of some of the artist's best-known woodcuts, engravings, and etchings, *Proof of Genius* also provides an unprecedented opportunity to study and appreciate Dürer's technical skill and aesthetic selectivity by presenting multiple impressions of several prints.

Albrecht Dürer was one of the earliest artist-printmakers, and his innovative use of printmaking during the Renaissance elevated the young medium from a mere craft to the highest artistic level. One of his first extensive series of woodcuts, *The Apocalypse* (1496-98), was the first book to be both illustrated and published by a major artist. *Proof of Genius* showcases two woodcuts from this groundbreaking publication, *The Babylonian Whore*, a dense composition regarded as an allegory of the fall of papist Rome, and *St. Michael Fighting the Dragon*. Additional exhibition highlights include *The Dream of the Doctor* (1498-99), *Nemesis* (c. 1501-02), *Adam and Eve* (1504), and *Melencolia I* (1514).

*Proof of Genius* was organized by newly appointed director of the Grunwald Center Cynthia Burlingham, and is dedicated to David S. Rodes upon his retirement as director of the Grunwald Center for the Graphic Arts.



Albrecht Dürer, *Nemesis*, c.1501-2. Engraving. Collection of the Grunwald Center for the Graphic Arts, UCLA (photo: Robert Wedemeyer).

Thursday, October 21, 6pm

Gallery Talk

Cynthia Burlingham, exhibition curator



## HAMMER FEATURE EXHIBITION

# the undiscovered country

October 3, 2004 – January 16, 2005



Gerhard Richter, *Waterfall*, 1997. Oil on linen. Hirshhorn Museum and Sculpture Garden, Joseph H. Hirshhorn Purchase Fund, 1998.

*The Undiscovered Country* examines the resurgence of representational painting since the 1960s, illustrating its relevance and increasing prominence throughout recent decades. Comprising approximately 65 works by over 20 artists from Europe and the United States, the exhibition provides the rare opportunity to see paintings by younger contemporary artists in the context of influential works by established 20th-century masters.

The exhibition title is a reference to Shakespeare's *Hamlet*, who uses the phrase "the undiscovered country" to describe the afterlife "from whose bourn no traveler returns." In this sense, the artists in the exhibition can be seen as navigating the uncharted territory following the so-called death of painting. Their work—exploring the physicality of the medium, the role of painting in conceptual art, the boundaries between photographic imagery and painting, and painting's role in documentation and history—is indicative of a lively renaissance of the medium that continues to hold vast potential yet to be explored.

*The Undiscovered Country* includes some of the most significant painters of the 1960s and '70s, such as John Baldessari, Vija Celmins, Philip Guston, Neil Jenney, Fairfield Porter, and Gerhard Richter. Chronologically, their works are followed by those of Thomas Lawson, Richard Hamilton, and Kerry James Marshall. Approximately half of the exhibition will be devoted to recent work, including some canvases that have never been publicly shown. Artists include Mamma Andersson, Edgar Bryan, Peter Doig, Lukas Duwenhögger, Mari Eastman, Thomas Eggerer, Kirsten Everberg, Jochen Klein, Silke Otto-Knapp, Laura Owens, Lucy McKenzie, Enoc Perez, Richard Prince, and Luc Tuymans.

*The Undiscovered Country* was organized by Russell Ferguson, chief curator at the Hammer Museum, and is generously supported by The Andy Warhol Foundation for the Visual Arts, Eileen Harris-Norton and the Peter Norton Family Foundation, Beth Swofford, Maria Hummer and Bob Tuttle, David Teiger, Gail and Stanley Hollander, and The Broad Art Foundation. In-kind support provided by W Hotel Los Angeles-Westwood.

Sunday, October 3, 1pm  
Gallery Talk  
**Kirsten Everberg**, artist

Sunday, October 17, 3pm  
Gallery Talk  
**Edgar Bryan**, artist

Thursday, November 18, 7pm  
Gallery Talk  
**Russell Ferguson**,  
exhibition curator

Sunday, December 5, 3pm  
Artists' Panel  
**Thomas Eggerer**  
**Thomas Lawson**  
**Silke Otto-Knapp**  
**Enoc Perez**  
moderated by  
**Russell Ferguson**

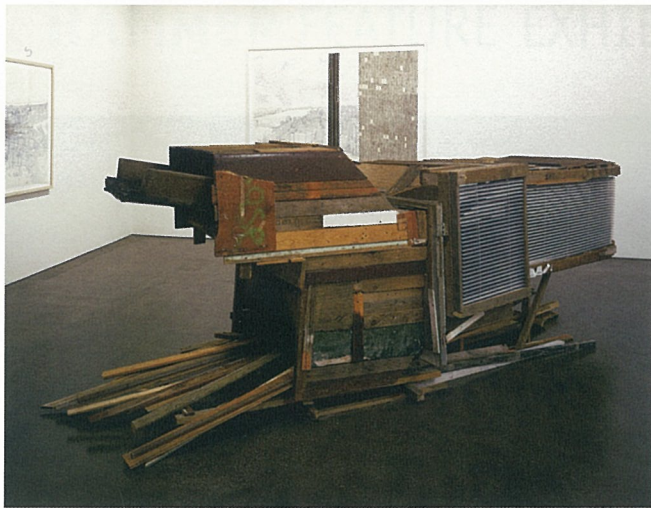


Above: Edgar Bryan, *The Ledge*, 2004. Acrylic, watercolor, and oil on canvas. Private collection.



Left: Enoc Perez, *Normandie*, 2003. Oil on canvas. Courtesy The Brant Foundation, Greenwich, Connecticut.





Rob Voerman, *Printcenter*, 2001. Wood, nails, Venetian blinds, and burnt paper. Installation at Hammer Museum, Los Angeles (photo: Joshua White).

Santiago Cucullu, *Grove of Trees in El Tigre Viewed on the Way to El Tropezon*, 2004. Contact paper. Installation at Hammer Museum, Los Angeles (photo: Joshua White).

## HAMMER projects

A series of exhibitions focusing on the work of emerging artists, Hammer Projects reflects the Museum's ongoing commitment to under-recognized artists by providing a laboratory-like environment for local and international artists to create new work or present existing work in a new context.

### Rob Voerman

July 7 – October 17, 2004

Dutch artist Rob Voerman obsessively constructs sculptures and prints that combine the formal language of makeshift sheds with the aesthetics of mass production and technology. On view is *Printcenter*, 2001, installed alongside large prints of cityscapes that can be seen as reactions to the over-designed environment we live in. According to Voerman, his work seeks to unmask the "risk, uncertainty, and decay [that] are systematically concealed from daily life."

### Santiago Cucullu

August 14, 2004 – January 9, 2005

Santiago Cucullu combines coincidence, gossip, fact, and fiction in a skewed, politically-charged history painting. Using contact paper to collage imagery directly onto the Museum's extensive lobby walls, Cucullu draws from a wide field of references including the anarchist library in Buenos Aires, Dusty Springfield, Skinhead fashion, and an exposé of racism in the Springfield, Illinois police department.

### Björn Dahlem

October 29, 2004 – February 13, 2005

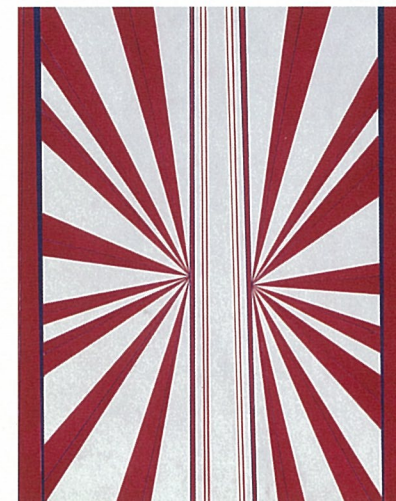
Berlin-based artist Björn Dahlem creates imaginary models of the cosmos and illustrates abstract principles of astrophysics using materials such as untreated lumber, industrial neon light tubes, dustbusters, or carpet remnants. At turns earnest and wryly humorous, these constructions subvert the viewer's expectations of precise scientific models and question the mythological and narrative qualities of scientific theories as they develop in popular culture.



### Mark Grotjahn: Drawings

January 11 – April 17, 2005

Los Angeles artist Mark Grotjahn uses varying schemes of one-point perspective to create his beautiful, hypnotic, multi-colored as well as monochromatic Prismacolor drawings. The elegantly formal and perceptually perplexing aspects of his radiating or converging lines, which resemble sunbursts or endless highways, are subverted by random spills and marks made by overdrawing from other works.



Hammer Projects are organized by James Elaine, and are made possible with support from The Horace W. Goldsmith Foundation, The Annenberg Foundation, the Los Angeles County Arts Commission, and members of the Hammer Circle.

Rob Voerman's Hammer Project received additional support from the Mondriaan Foundation and The Consulates General of The Netherlands in New York and Los Angeles.

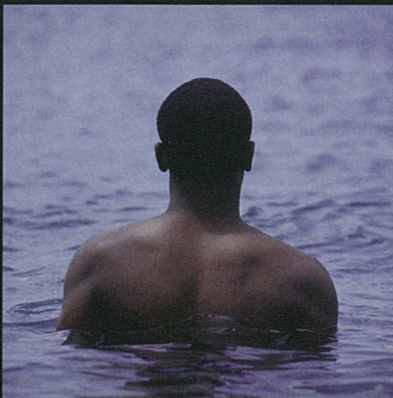
Santiago Cucullu's residency is made possible by a grant from the Nimoy Foundation.

Björn Dahlem, *Coma Sculptor*, 2003. Mixed Media. Courtesy Friedrich Petzel Gallery, New York.

Mark Grotjahn, *Untitled (Red Butterfly)*, 2002. Colored pencil on paper. Courtesy Blum & Poe, Los Angeles.



## HAMMER EXHIBITIONS



In the Video Gallery

### Point of View: An Anthology of the Moving Image October 3, 2004 – February 20, 2005

For over 30 years, video and film art have challenged the conventions of the art world. From questions of reproduction to issues surrounding acquisition, these two media have grown from marginalized forms of artistic production to material for mainstream filmmaking and music video production. *Point of View* is an innovative commissioning and publishing project designed to make video and film art more accessible and to fully utilize the qualities inherent to the medium.

The exhibition features new works by eleven leading artists representing different generations and cultural perspectives:

Francis Alÿs	Isaac Julien
David Claerbout	William Kentridge
Douglas Gordon	Paul McCarthy
Gary Hill	Pipilotti Rist
Pierre Huyghe	Anri Sala
Joan Jonas	

*Point of View: An Anthology of the Moving Image* is shown on a continuous loop. Intended to function as an archive, a teaching and research tool, and an exhibition, *Point of View* is produced by Bick Productions—Ilene Kurtz Kretzschmar and Caroline Bourgeois—and the New Museum of Contemporary Art, New York.

Above: Isaac Julien, *Encore (Paradise Omeros: Redux)* (details), 2003. Courtesy of New Museum of Contemporary Art.

## HAMMER READINGS

### Some Favorite Writers

Organized by Mona Simpson, sponsored by The UCLA Department of English, Fox Searchlight Pictures, and *The Atlantic Monthly*.

*Some Favorite Writers* is a new Hammer Readings series that presents writers who ought to be heard. Mona Simpson is the acclaimed author of *Anywhere But Here* (1987) and *The Lost Father* (1992). The participants of this series belong to no particular school, and are chosen because of their significant talent and unique voice. To further explore how the writers work, the readings will be followed by conversations with Mona Simpson and audience questions.

Friday, November 5, 7pm  
**David Foster Wallace**

Since his 1,100-page novel *Infinite Jest* woke up the literary world in 1997, David Foster Wallace has published two ambitious collections of stories, *Brief Interviews With Hideous Men* (2000) and *Oblivion* (2004), and much nonfiction, including a spectacular essay about grammar, "Tense Perfect" (2001). A childhood tennis pro and math nerd, he now teaches at Pomona College in Claremont.

Wednesday, December 1, 7pm  
**Jonathan Franzen**

Jonathan Franzen previously published the novels *The Twenty-Seventh City* (1988) and *Strong Motion* (1992), as well as what has become known as "The Harper's Essay" (1996), a controversial investigation of the fate of the American novel. His 2002 novel *The Corrections* won the National Book Award and brought Franzen popular and critical success, along with an invitation to Oprah Winfrey's Book Club that the author notoriously declined.

Thursday, January 20, 7pm  
**Marilynne Robinson**

Marilynne Robinson's debut novel *Housekeeping* (1981) garnered immediate critical acclaim, including the 1981 PEN/Hemingway Award. Robinson subsequently published *Mother Country* (1989), an exploration of the environmental degradation caused by a British nuclear plant, and *The Death of Adam* (1998), a collection of essays "on Modern Thought." She teaches at the University of Iowa Writers' Workshop, and will publish *Gilead*, her first novel since *Housekeeping*, this fall.

Left: David Foster Wallace (photo: Marion Ettlinger).  
Middle: Jonathan Franzen (photo: Greg Martin).  
Right: Marilynne Robinson (photo: Kirk Murray).





## New American Writing

Readings organized and hosted by Benjamin Weissman, professor of creative writing at Art Center College of Design and author of *Headless*, a collection of short stories.

This series has been made possible, in part, with support from Bronya and Andrew Galef.

*Sunday, October 10, 5pm*

**Joshuah Bearman and David L. Ulin**

Joshuah Bearman is a regular contributor to *LA Weekly*, *The Believer*, and *McSweeney's*, where he applies his dogged journalistic grip to topics as varied as Mr. Winkle the celebrity dog, to the surrealistic vision of the military of the future, to cars that run on biodiesel made from discarded grease. David L. Ulin is the editor of *Another City: Writing from Los Angeles* and *Writing Los Angeles: A Literary Anthology*. His essays and criticism have appeared in *The Atlantic Monthly*, *The Nation*, *The New York Times Book Review*, *LA Weekly*, the *Los Angeles Times*, and on N.P.R.'s *All Things Considered*.

*Sunday, October 24, 5pm*

**T. Cooper and Vendela Vida**

T. Cooper is the author of the novel *Some of the Parts*. Cooper has twice been a fellow of The MacDowell Colony, and she is currently at work on a second novel about a Western Russian Jewish family that immigrates to the lower eastside of Manhattan and the panhandle of Texas. Vendela Vida is co-editor of *The Believer* magazine and the author of *Girls on the Verge*. Her celebrated debut novel, *And Now You Can Go*, was praised by Joan Didion as "so fast, so mesmerizing to read, and so accomplished that it's hard to think of it as a first novel, which it is—Vendela Vida has promise to spare."

*Sunday, October 31, 5pm*

A night of ghoulish poetry featuring  
**Bernard Welt and Diane Ward**

Bernard Welt's essays have been published in *Splat! Boom! Pow!: The Influence of Cartoons in Contemporary Art* and *Raymond Pettibon: A Reader*, and collected in *Mythomania: Fantasies, Fables, and Sheer Lies in Contemporary American Popular Art*. He is Professor of Academic Studies at the Corcoran College of Art and Design in Washington, DC. Diane Ward's work has appeared in numerous magazines and anthologies including *The Norton Anthology of Postmodern American Poetry* and *In The American Tree*. Her most recent books are *Portrait As If Through My Own Voice* and *Portraits and Maps*, a collaboration with artist Michael McMillen.

*Sunday, November 14, 5pm*

**Jonathan Lethem**

Jonathan Lethem is the best-selling author of *The Fortress of Solitude* and other novels including *Motherless Brooklyn*, which was the winner of the National Book Critics Circle Award. His second collection of stories, *Men and Cartoons*, will be published in November 2004.

*Wednesday, November 17, 7pm*

**Ron Padgett**

Poet Ron Padgett's new book is *Joe: A Memoir of Joe Brainard*, his friend since the age of six. Padgett will be reading from *Joe*, showing slides of Brainard and his work, and reading selections from Brainard's own writing. His recent titles include *You Never Know* and *Oklahoma Tough: My Father, King of the Tulsa Bootleggers*.

## Contemporary Poetry

Organized and hosted by Stephen Yenser, poet and professor at UCLA.

*Wednesday, October 20, 7pm*

**J. D. McClatchy**

Award-winning poet J.D. McClatchy is the editor of *The Yale Review*, coeditor of the *Collected Poems* by James Merrill, and a Chancellor of the Academy of American Poets. His most recent book of poems, *Hazmat*, was a finalist for both the Pulitzer Prize in Poetry and the *Los Angeles Times* Book Award in Poetry. In addition, he has written essays and opera libretti, and has edited several volumes of poetry.

*Wednesday, November 3, 7pm*

**Galway Kinnell**

Awarded both the Pulitzer Prize and the National Book Award for his *Selected Poems*, Galway Kinnell's numerous books include *Body Rags*, *The Book of Nightmares*, *Mortal Acts*, *Mortal Words*, *Imperfect Thirst*, and a new *Selected Poems*. He is also a renowned translator of poets as various as François Villon, Yves Bonnefoy, Ivan Goll, and Rainer Maria Rilke.

*Thursday, December 9, 7pm*

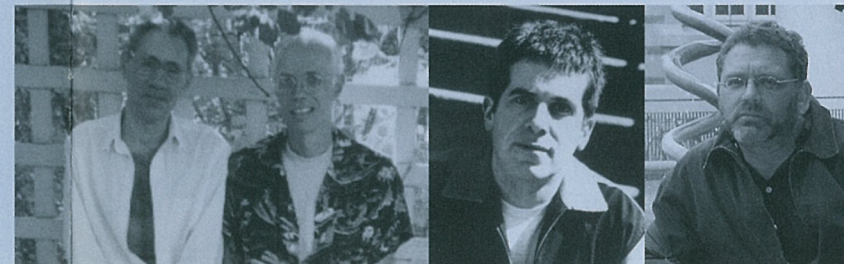
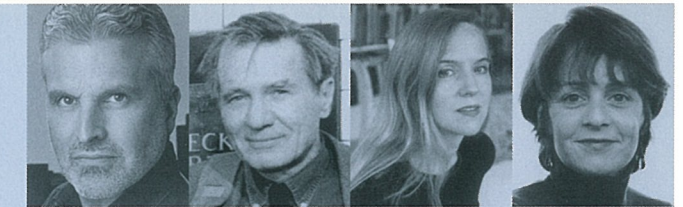
**Sarah Arvio**

Sarah Arvio's first book of poems, *Visits from the Seventh* (2003), was the winner of the Rome Prize in Literature. Several of its individual poems were reprinted in *The Best American Poetry 1998*, and received recognition including the Bernard F. Connors Prize from *The Paris Review* and the Frederick Bock Prize from *Poetry*. Arvio works as a translator for the United Nations in New York and Switzerland.

*Tuesday, January 18, 7pm*

**Mary Jo Salter**

Vice President of the Poetry Society of America, Mary Jo Salter is the author of five volumes of poems, including the recent *Open Shutters*. Her work has received many distinctions, including the 1989 Lamont Poetry Selection. Salter is coeditor of *The Norton Anthology of Poetry*, and the Emily Dickinson Senior Lecturer in the Humanities at Mount Holyoke College.



Left to right:  
Joe Brainard and Ron Padgett.  
Jonathan Lethem (photo: Mara Faye Lethem).  
Bernard Welt.

Above, left to right:  
J. D. McClatchy (photo: Marion Ettlinger).  
Galway Kinnell (photo: Felix Candelaria).  
Sarah Arvio (photo: Judith Vivell).  
Mary Jo Salter (photo: Michael Malyszko).



## HAMMER conversations

Tuesday, October 5, 7pm

### Sandra Tsing Loh & Harry Shearer

The acclaimed and controversial **Sandra Tsing Loh** is a comedian, radio commentator, writer, actor, and musician. Her entertaining books on the idiosyncratic lifestyle of Southern California include *A Year in Van Nuys* and the novel, *If You Lived Here, You'd Be Home By Now*. *The Loh Life*, her weekly take on contemporary life in Los Angeles, can be heard Thursdays on KPCC. Best known as co-creator and co-star of the mockumentary *This is Spinal Tap*, **Harry Shearer** is also the voice of Mr. Burns and others on *The Simpsons*. He has starred in countless roles in television and film, was a writer and cast member on *Saturday Night Live*, and created the internationally syndicated sketch comedy program, *Le Show*. His multi-media installation *Wall of Silence* was seen at the Museum of Contemporary Art, L.A., following the O.J. Simpson trial.



Top: Sandra Tsing Loh and Harry Shearer.  
Middle: David O. Russell (photo: Claudette Barius) and Lily Tomlin.  
Bottom: Bill Condon (photo: Suzanne Tenner) and T.C. Boyle (photo: Spencer Boyle).

Tuesday, November 10, 7pm

### David O. Russell & Lily Tomlin

Director, producer, and writer **David O. Russell's** award-winning first feature, *Spanking the Monkey*, premiered at the 1994 Sundance Film Festival. He continued to garner recognition with his subsequent films, *Flirting with Disaster* and *Three Kings*. In 2002, Russell was the first director honored by the Museum of Modern Art's series "Works in Progress," and his next feature, *I Heart Huckabee's*, will be in theaters this fall. Acclaimed actress and comedian **Lily Tomlin** has received many awards including six Emmys, two Tony awards, and the 2003 Mark Twain Prize for American Humor. She made her television debut in 1966, and in 1969 joined the cast of the top-rated *Laugh-In*, which garnered national attention. In 1975, Tomlin debuted in Robert Altman's film *Nashville*. She went on to star in numerous feature films, including the upcoming *I Heart Huckabee's*.

Tuesday, November 30, 7pm

### Bill Condon & T.C. Boyle

Academy Award winning director and screenwriter **Bill Condon** began his career as a film journalist. His first feature, *Strange Behavior*, became a cult hit, and in 1987 he made his directorial debut with *Sister, Sister*. Condon's *Gods and Monsters* won the 1998 Academy Award for adapted screenplay and his critically acclaimed box office hit *Chicago* garnered six Oscars in 2002, including Best Picture. **T.C. Boyle** is the author of ten novels including *World's End*, the winner of the 1987 PEN/Faulkner Award for Fiction, and *The Tortilla Curtain*, the 1995 winner of Prix Medicis Etranger. His short stories have been recognized with the PEN/Malamud Award for Excellence in Short Fiction, and his next collection, *Tooth and Claw*, will be published in September 2005.

## HAMMER screening

Thursday, October 7, 7pm

### Irit Batsry, *These Are Not My Images (neither there nor here)*

A screening of *These Are Not My Images (neither there nor here)* (2000, 80 min), followed by a discussion with artist and filmmaker Irit Batsry. This skewed road movie is set in the near future and follows the voyage of the Western filmmaker accompanied by a half-blind guide. Featuring a soundtrack by Stuart Jones, *These Are Not My Images* mixes documentary material and experimental fiction and questions the way reality is presented and perceived. The film has been shown to great acclaim, and was honored with the prestigious Whitney Biennial Bucksbaum Award in 2002. Batsry's videos and installations have been shown extensively in 35 different countries, including exhibitions at the National Gallery, Washington D.C.; Reina Sofia Museum, Madrid; and The Museum of Modern Art, New York; and she has been honored with many international prizes including a Guggenheim Foundation Fellowship in 1992.

Still from *These Are Not My Images (neither there nor here)*, 80 min, ©2000, Irit Batsry



## HAMMER forum

Saturday, October 16, 8pm

### The Workshop from "Hell"

Loosely based on Dante's *Inferno*, *The Workshop from "Hell"* is an opera about public speech, corporate silence, global politics, and poetry realized by ten singers and a fifteen-piece orchestra. The opera opens on lower Manhattan, where a disheveled poet wakes to find herself in a cool hell where people shop all day and leadership is numbly provided by a stand of talking trees. The poet is guided through this altered reality by a slick devil with a cell phone and encounters a terrible journalist, who believes that poetry should only be heard in recordings of dead British poets. *Hell* emphasizes the importance of poetry and free speech even in times of war.

This production of *The Workshop from "Hell"* is written by **Eileen Myles**, composed by **Michael Webster**, and directed by **Simon Leung**, with set designs by **Beth Stephens** and costumes by **Milena Muzquiz**. This workshop production is traveling during the 2004 election year from New York to Los Angeles to San Francisco and finally Tijuana to take part in the public conversation about who rules America.

This project has been supported by UCIRA, the Goldman Foundation, UCSD Center for Humanities, and private contributions.

Above: artwork by Neil Stuber



# Calendar of events

## OCTOBER

- 3 Sun 1pm *The Undiscovered Country*: Gallery Talk  
**Kirsten Everberg**
- 5 Tues 7pm Hammer Conversation  
**Sandra Tsing Loh & Harry Shearer**
- 6 Wed 12:30pm Lunchtime Art Talk  
on Kerry James Marshall's *Souvenir 1*, 1997
- 7 Thurs 7pm Hammer Screening  
**Irit Batsry**, *These Are Not My Images*  
(neither there nor here)
- 10 Sun 5pm Hammer Reading: New American Writing  
**Joshuah Bearman & David L. Ulin**
- 12 Tues 7pm Hammer Lecture  
**Lorna Simpson**
- 13 Wed 12:30pm Lunchtime Art Talk  
on Hans Baldung Grien's  
*The Bewitched Groom*
- 16 Sat 8pm Hammer Forum  
*The Workshop from "Hell"*
- 17 Sun 3pm *The Undiscovered Country*: Gallery Talk  
**Edgar Bryan**
- 20 Wed 12:30pm Lunchtime Art Talk  
on Albrecht Dürer's *The Dream of the Doctor*
- 20 Wed 7pm Hammer Readings: Contemporary Poetry  
**J. D. McClatchy**
- 21 Thurs 6pm *Proof of Genius*: Gallery Talk  
**Cynthia Burlingham**



Laura Owens, *Untitled*, 2004. Oil and acrylic on linen. Collection of the artist. Courtesy Gavin Brown's enterprise, New York.

- 21 Thurs 7pm Hammer Lectures: UCLA Department of Art  
**Liz Larner**
- 24 Sun 5pm Hammer Readings: New American Writing  
**T. Cooper & Vendela Vida**
- 27 Wed 12:30pm Lunchtime Art Talk  
on Walker Evans's *Subway – New York*
- 28 Thur 6pm Daumier Gallery Talk  
**Carolyn Peter**
- 28 Thur 7pm Hammer Lectures: UCLA Department of Art  
**Klaus Rinke**
- 30 Sat 12:30pm Symposium  
*Contemporary Trends in Conservation*
- 31 Sun 5pm Hammer Readings: New American Writing  
**Bernard Welt & Diane Ward**

Hammer Museum program  
are FREE to the public.

Gallery talks are free with  
museum admission.

Hammer members receive priority  
seating—please arrive 20 minutes  
before scheduled event times.

## NOVEMBER

- 3 Wed 12:30pm Lunchtime Art Talk  
on Björn Dahlem's Hammer Project
- 3 Wed 7pm Hammer Readings: Contemporary Poetry  
**Galway Kinnell**
- 4 Thurs 7pm Hammer Lectures: UCLA Department of Art  
**Alan Koch & Linda Taalman**
- 5 Fri 7pm Hammer Readings: Some Favorite Writers  
**David Foster Wallace**
- 10 Wed 12:30pm Lunchtime Art Talk  
on Santiago Cucullu's Hammer Project
- 10 Wed 7pm Hammer Conversation  
**David O. Russell & Lily Tomlin**
- 11 Thurs 7pm UCLA Graduate Symposium: *Subtle Histories*  
Keynote lecture by **Allan Sekula**
- 12 Fri 9:30am UCLA Graduate Symposium: *Subtle Histories*
- 14 Sun 5pm Hammer Readings: New American Writing  
**Jonathan Lethem**
- 17 Wed 12:30pm Lunchtime Art Talk  
on John Baldessari's  
*A Painting by Hildegard Reiner*
- 17 Wed 7pm Hammer Readings: New American Writing  
**Ron Padgett**
- 18 Thur 7pm *The Undiscovered Country*: Gallery Talk  
**Russell Ferguson**
- 30 Tue 7pm Hammer Conversation  
**Bill Condon & T.C. Boyle**

## DECEMBER

- 1 Wed 7pm Hammer Readings: Some Favorite Writers  
**Jonathan Franzen**
- 2 Thurs 7pm Hammer Lecture  
**Eugene Richards**
- 5 Sun 3pm *The Undiscovered Country*: Artists' Panel  
**Thomas Eggerer, Thomas Lawson,**  
**Silke Otto-Knapp, and Enoc Perez**
- 9 Thurs 7pm Hammer Readings: Contemporary Poetry  
**Sarah Arvio**
- 18 Tues 7pm Hammer Readings: Contemporary Poetry  
**Mary Jo Salter**
- 20 Thurs 7pm Hammer Readings: Some Favorite Writers  
**Marilynne Robinson**
- 27 Thurs 7pm Hammer Lectures: UCLA Department of Art  
**Jennifer Bolande**

## DAVID RODES & COMPANY

A new series for Hammer Members and Friends of the Graphic Arts held at the Regency Club. \$100 admission per program includes dinner and wine. Seating is limited—please call early for reservations and dates of future events: 310-443-7028.

October 4 Conversation with author **Richard Rodriguez**  
November 1 David Rodes speaks on Albrecht Dürer

Subsequent events during 2005 include conversations with professors **Michael Allen** and **A. R. Braunmuller** on Shakespeare; with comedian **Ricky Jay**; with director designate of the Getty Villa, **Marion True**; and professors **Rachel Lee**, **Saloni Mathur**, and **Carolyn Streeter**.

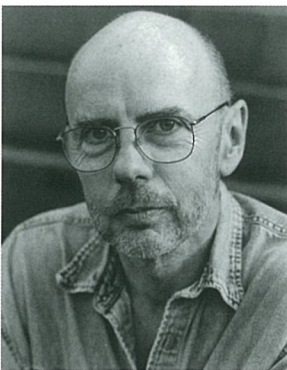




Lorna Simpson, *Easy to Remember*, 2001. 16mm film transferred to DVD. Courtesy Sean Kelly Gallery, New York.

## HAMMER LECTURES

As part of the ongoing Aperture West Collaborative Lecture Series, the Hammer Museum presents lectures by the most accomplished and influential living photographers. The slide lectures are followed by question and answer periods and book signings; previous participants include Mary Ellen Mark and Stephen Shore.



Eugene Richards

*Tuesday, October 12, 7pm*

### Lorna Simpson

Since her emergence in the early 1980s, Simpson has raised probing, philosophical questions as a photo-based artist and filmmaker. Her work explores the photographic medium, viewpoints of the self, and the relationship between image and text. She has exhibited her work throughout the world, including recent solo exhibitions at The Studio Museum in Harlem, New York; Whitney Museum of American Art, New York; and Consejo Nacional Para la Cultura y las Artes, Mexico City.

*Tuesday, December 2, 7pm*

### Eugene Richards

Eugene Richards is an acclaimed editorial and advertising photographer, an author, and a filmmaker. He has completed assignments for *Life*, *The New York Times Magazine*, the *London Telegraph*, and others, and is the recipient of many prestigious awards including the W. Eugene Smith Memorial Award, a Guggenheim Fellowship, and several NEA grants. Richards studied with legendary photographer Minor White, and joined the influential Magnum Photo Agency in 1979. His most recent publication, *The Fat Baby*, was released this year.

## Contemporary Trends in Conservation

*Saturday, October 30, 12:30pm–6pm*

The Hammer Museum and AXA Art Insurance Corporation jointly host a conference on the conservation of contemporary synthetic materials. Lectures and panel discussions with international and local experts will present advanced conservation research involving modern paintings and plastic design objects, and explore their impact on the museum community and the art market.

The first panel will address issues relating to the impact of conservation research and practice upon the art market and museum community, including the difficulties of assessing condition for contemporary paintings with non-conventional media, and the challenges of lending, exhibiting, and storing contemporary works of art. The second panel asks the questions “what do we conserve” and “what is conservable” in modern and contemporary design objects.

12:30pm Introduction

12:45pm Lecture

*The Conservation of Modern Paintings: Concerns, Difficulties, and Much Needed Research*

**Tom Learner**, Senior Conservation Scientist, Tate

1:15pm Panel Discussion

*Materials, Marring, and the Market*

Panelists: **Wendy Brandow**, Director, Margo Leavin Gallery; **Bryan Cooke**, President, Cooke's Crating; **Nancy Escher**, Senior Appraiser, Escher and Associates; **Robert Hollister**, Director of Collections and Registration, Museum of Contemporary Art, LA

2:45pm Lecture

*Discovering Plastic Conservation—The AXA Art Conservation Project in Cooperation with the Vitra Design Museum*

**Kathrin Kessler**, Conservator, Vitra Design Museum

3:15pm Panel Discussion

*Form, Function, or Forget it?*

Moderator: **Peter Loughrey**, Los Angeles Modern Auctions. Panelists: **Eames Demetrios**, Executive Director, Eames Office; **Jo Lauria**, Independent Art Curator and Consultant; **Don Menveg**, Associate Art Conservator, Los Angeles County Museum of Art; **Katherine Watkins**, Vice President and Director of Decorative Arts, Sotheby's



Charles and Ray Eames, Experimental seat shell, 1968. Eames office (photo: Andreas Sütterlin/Vitra Design Museum).

For more information please visit [www.hammer.ucla.edu](http://www.hammer.ucla.edu) or [www.axa-art-usa.com](http://www.axa-art-usa.com)

## Academic Initiatives



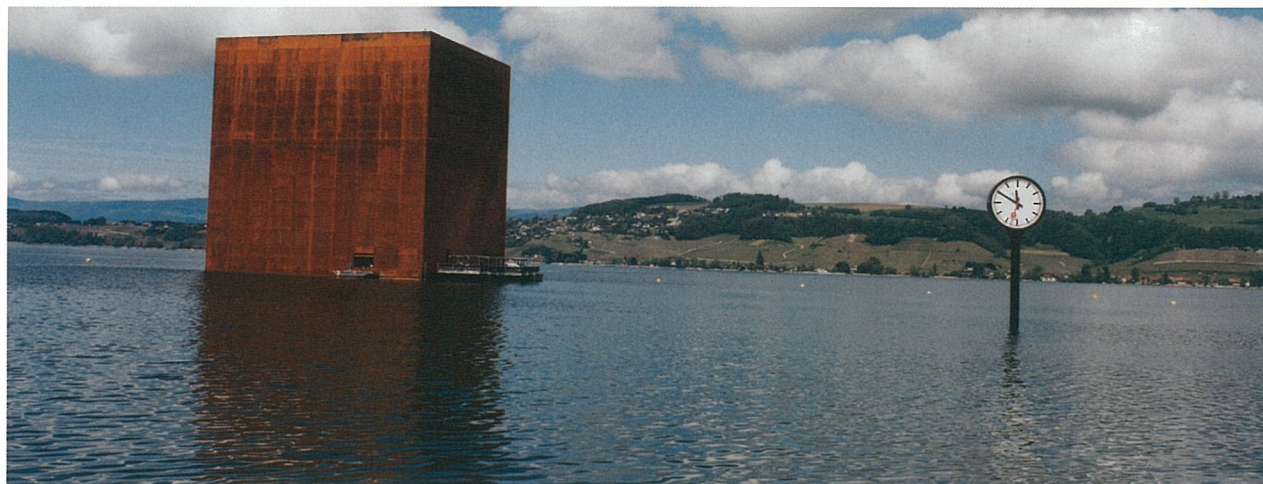
### UCLA Student Opportunities

This fall the Hammer Museum is initiating a Student Advisory Committee that will create new programming and marketing efforts to further engage UCLA students with the Museum. As advisors, this group of students will help the Museum assess how to best address the interests of UCLA students. Student committee members will have the opportunity to develop events and programs and will also be involved in advising and implementing the Museum's marketing efforts, playing an important role in shaping some of the Museum's future initiatives.

To learn more about these and other student opportunities, please contact Cassandra Coblentz, head of academic initiatives, at 310-443-7055 or [coblentz@arts.ucla.edu](mailto:coblentz@arts.ucla.edu).

Above: UCLA student and Hammer docent Shana Lutker leads a high school student workshop through *Made in Mexico*.





## UCLA Department of Art Lecture Series

Organized by artist Catherine Opie, associate professor at UCLA's School of the Arts and Architecture.

Thursday, October 21, 7pm

### Liz Larner

Liz Larner's sculptures combine art, science, philosophy, technology, and concepts of Minimalism. The *Los Angeles Times* praised Larner's 2001 solo exhibition at the Museum of Contemporary Art, Los Angeles, as "a tour de force of imaginative verve." She has also exhibited her work in numerous international galleries and museums, including the Kunsthalle Basel, Switzerland; and Austrian Museum of Applied Arts (MAK), Vienna.

Thursday, October 28, 7pm

### Klaus Rinke

In his lecture "The Dream—an Ideal Art School: A world school, center for being, art, and creativity," German artist Klaus Rinke reflects on his ideas and experience with artist Joseph Beuys, with whom he taught at the renowned Art Academy in Düsseldorf. Since 1968, Rinke has exhibited his works—including photographs, graphite drawings on pigskin, and sculptures using found objects—in over 90 exhibitions and installations on five continents, and he begins a Getty scholar residency this fall.

Thursday, November 4, 2004

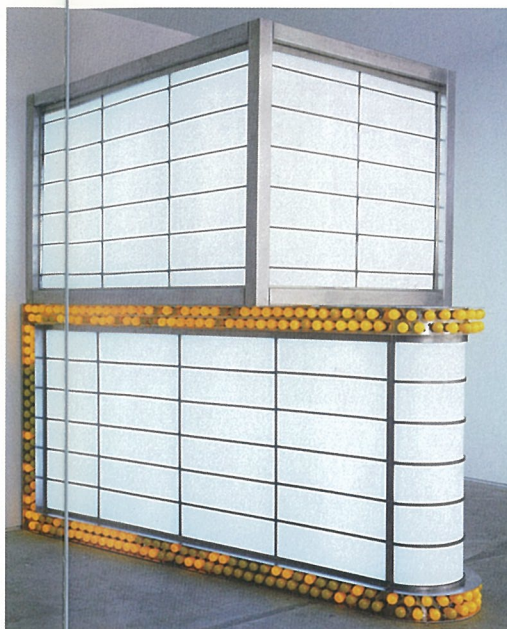
### Alan Koch and Linda Taalman

Alan Koch and Linda Taalman founded Taalman Koch Architecture in 2003, addressing a broad range of scales and approaches for the built environment. Recent projects include Dia:Beacon, in conjunction with Robert Irwin; a masterplan for Public Art and Exhibition at Fort Lauderdale-Hollywood International Airport; a masterplan for Stabiae Archeological Park in Castelmare, Italy, with Tom Leader Studio; and various residential homes, conceptual projects, and artist collaborations.

Thursday, January 27, 7pm

### Jennifer Bolande

A new faculty member in the UCLA Department of Art, Jennifer Bolande's conceptually based works include performance, installation, film, photography, sculpture, video, digital constructions, and animation. Bolande was awarded grants from the New York Foundation for the Arts for sculpture in 2001, and the Tesuque Foundation in 1999.



Klaus Rinke, *The Time of the Lake*, with Jean Nouvel's *Monolith*, at EXPO 2002, Murten, Switzerland.

Liz Larner with her work *Untitled*, 2001, at the Museum of Contemporary Art, LA. Fiberglass, steel, and urethane paint. Courtesy of the artist, 303 Gallery, NY, and Regen Projects, LA.

Jennifer Bolande, *Untitled Tower*, 1999. Fiberglass, aluminum, lightbulbs, and light. Courtesy of the artist.

## Subtle Histories: Uncovering the Unseen in Visual Culture

The Hammer Museum hosts the 39th Annual UCLA Art History Graduate Student Symposium, the longest-running art history student symposium in the United States.

*Subtle Histories: Uncovering the Unseen in Visual Culture*, encourages the disclosure of untold stories in art history and is addressed by twelve emerging scholars from a range of disciplines. Building on the interdisciplinary work of the last two decades, they will explore the subtle complexities in visual culture and representation that challenge art history's established categories.

Thursday, November 11

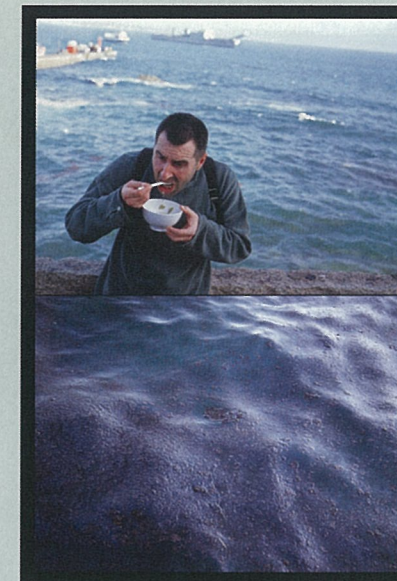
7pm Keynote Lecture

### Allan Sekula

Allan Sekula is a photographer, writer, critic, and member of the art faculty at the California Institute of the Arts. Sekula's work has been shown in many solo exhibitions at renowned museums and galleries across the world, and his publications include *Photography against the grain*, *Fish Story*, *Geography Lesson*, *Canadian Notes*, *Dismal Science*, and the forthcoming *The Traffic In Photographs*.

Above: Allan Sekula, *Volunteer's Soup (Isle de Ons, 12/19/02)*, 2002-3. Cibachrome, edition of 5. Courtesy of Christopher Grimes Gallery, Santa Monica.

For more information and detailed symposium schedule, please visit [www.humnet.ucla.edu/humnet/arthist/ahgsa/SubtleHistories/program.htm](http://www.humnet.ucla.edu/humnet/arthist/ahgsa/SubtleHistories/program.htm) or [www.hammer.ucla.edu](http://www.hammer.ucla.edu).



Friday, November 12

9:30am Welcome

### Dr. Cecelia Klein

9:45am *Subtle Strategies:*

*Confronting Visual Histories*

Litia Perta and David Michael Perez

11am *Subtle Exposure: Locating the Spectacular in Sights and Sites*

Renu Capelli, Eva Friedberg, and Thomas Stubblefield

2pm *Subtle Networks:*

*Challenging Patterns of Patronage*

Christopher de Fay, Elisa Foster, Wen-shing Chou, and Kim Richter

4pm *Subtle Sexuality:*

*Manipulating Gender Politics*

Gianna Carotenuto, Wendy Weise & Peter Fine, and Stacy Berenguel



# Lunchtime Art Talks

WEDNESDAYS AT 12:30PM

From the classics to the cutting-edge, the Hammer Museum always presents a wide range of artworks from the permanent collection to temporary exhibitions to Hammer Projects. Join Museum curators on Wednesdays for brief and insightful 15-minute discussions about works of art on view at the Museum, leaving plenty of time for lunch at *Soup's On* in the Hammer Courtyard.



October 13  
Hans Baldung Grien, *The Bewitched Groom*, 1544



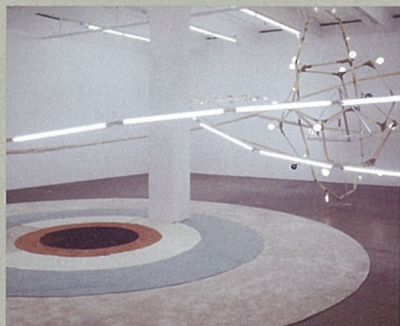
October 20  
Albrecht Dürer, *The Dream of the Doctor*, 1497-99



October 6  
Kerry James Marshall, *Souvenir 1*, 1997



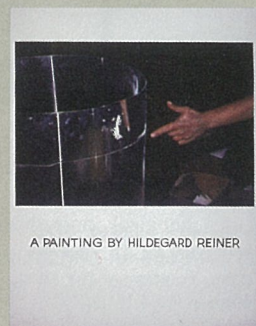
October 27  
Walker Evans, *Subway - New York*, c. 1938



November 3  
Björn Dahlem, Hammer Project, 2004



November 10  
Santiago Cucullu, Hammer Project, 2004



November 17  
John Baldessari, *A Painting by Hildegard Reiner*, 1969

## HAMMER COLLECTIONS

### The Armand Hammer Collection

#### Fall Calendar Spotlight: Chaim Soutine, *The Valet*, 1929

Born near Minsk in Belarus, Chaim Soutine arrived in Paris in 1913 at the age of nineteen, remaining in France until his death in 1943. Similar to his compatriot Marc Chagall, Soutine imbued his works with the emotional experience of his peasant upbringing; however, unlike the more whimsical Chagall, Soutine often displayed the nervous energy of an expressionist aesthetic, distorting the features of his subjects and applying thick impasto brushwork to the canvas. *The Valet* is a striking portrait that belongs to a group of Soutine's figure paintings that show employees in Parisian hotels and restaurants. Sympathetic to members of the working class, Soutine felt a common bond with these anonymous figures, not recognizable as distinct individuals but rather as uniformed types.

The Armand Hammer Collection permanently on view at the Museum features works by Impressionists and Post-Impressionists, French nineteenth-century masters, European Old Masters, and American artists from the eighteenth to twentieth centuries.

### The Armand Hammer Daumier and Contemporaries Collection

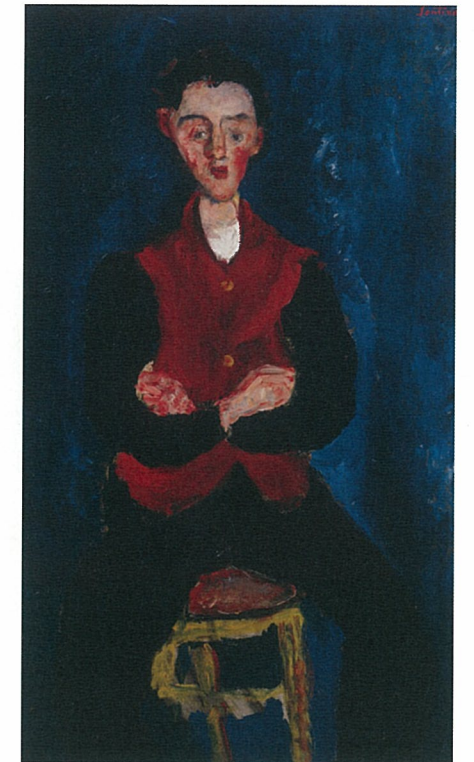
This fall and winter the Museum hosts two Honoré Daumier exhibitions drawn from the Armand Hammer Daumier and Contemporaries Collection. *For Better or for Worse: Daumier on Love and Marriage* is an exhibition of caricatures that explore affairs of the heart, highlighting both their joys and challenges. *1848: A Year in Caricatures* is an exhibition that investigates this pivotal year in world history. 1848 was the year of the three-day French revolution that overthrew the monarchy of Louis-Philippe and replaced it with the Second Republic of Louis-Napoléon. This exhibition presents satirical images of 1848 by Daumier and other caricaturists, who were able to comment on the political situation more freely under the looser press laws of the fledgling Second Republic.

**For Better or for Worse:  
Daumier on Love and Marriage**  
Through December 12, 2004

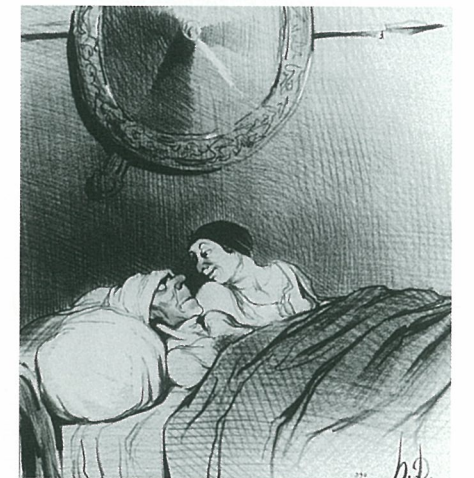
**1848: A Year in Caricatures**  
December 18, 2004 - April 10, 2005

Thursday, October 28, 6pm  
Gallery Talk

**Carolyn Peter**, Assistant Curator, UCLA  
Grunwald Center for the Graphic Arts  
and curator of Daumier exhibitions at  
the Hammer Museum.



Top: Chaim Soutine, *The Valet*, 1929. Oil on canvas. The Armand Hammer Collection, Gift of the Armand Hammer Foundation.



Bottom: Honoré Daumier, *Ulysses and Penelope*. Lithograph (proof before letters). From the series *Histoire ancienne*, 1842. The Armand Hammer Daumier and Contemporaries Collection.



# Grunwald Center for the Graphic Arts



Hal and Eunice David with Cynthia Burlingham and David Rodes.

Currently on view at the Museum is *Proof of Genius: The Prints of Albrecht Dürer*, an exhibition curated by Cynthia Burlingham and dedicated to David Rodes. At right: Albrecht Dürer, *The Babylonian Whore*, c. 1498. Woodcut. Collection of the UCLA Grunwald Center for the Graphic Arts. Gift of the UCLA Art Council.



## David Rodes Retires

After 15 years of indefatigable, devoted service, David S. Rodes has retired as director of the Grunwald Center for the Graphic Arts. David Rodes has been a driving force at UCLA since he began as an assistant professor of English in 1966, chairing numerous campus committees. In 1972, he was given the University's Distinguished Teaching Award, and in 1995, was decorated by the French government. In 1989, he became acting director of the Grunwald Center before being named its director in 1992. His extensive teaching experience and expert knowledge of Renaissance culture have strengthened the collection and its expanded use by UCLA faculty and students. During his directorship, Rodes oversaw the acquisitions of approximately 1,500 works on paper including, most recently, *The Eunice and Hal David Collection of 19th- and 20th-Century Works on Paper*, a promised gift of 60 drawings which includes works by Henri Matisse and Pablo Picasso. Rodes has been named director emeritus for the Grunwald Center and an honorary member of the Friends of the Graphic Arts

## Cynthia Burlingham Appointed New Grunwald Center Director

Former associate director Cynthia Burlingham has been appointed Director after 19 years at the Grunwald Center, and continues to serve as the Center's chief curator and as deputy director of collections of the Hammer Museum. A specialist in the history of prints, Burlingham has curated over 50 exhibitions, including the acclaimed *The French Renaissance in Prints from the Bibliothèque Nationale de France*, which traveled to New York's Metropolitan Museum of Art, and *The World From Here: Treasures of the Great Libraries of Los Angeles*. One of the most important collections of works on paper in the United States, the UCLA Grunwald Center for the Graphic Arts is an archive of over 45,000 prints, drawings, photographs, and artists' books dating from the Renaissance to the present.



## Grunwald Center Collection Works on Paper Now Viewable Online!

The Grunwald Center for the Graphic Arts is one of the collaborating institutions participating in the second part of Museums and the Online Archive of California (MOAC), funded by a grant from the Institute of Museum and Library Services (IMLS). Following the project's first phase, when over 300 works on paper from the Grunwald Center collection were photographed and digitized for viewing on the MOAC website, the current second phase focuses on evaluating how people use this information in research and education.

Please check the website at [www.bampfa.berkeley.edu/moac/](http://www.bampfa.berkeley.edu/moac/) or call 310-443-7076 to learn more about the MOAC project or to schedule a visit to see works in the Grunwald Center.

Katsushika Hokusai, *Net fishing at night*, 1835-36, from *The One Hundred Poems as Explained by the Old Nurse*. Color woodcut. Collection of the UCLA Grunwald Center for the Graphic Arts, Hammer Museum. Purchased from the Frank Lloyd Wright Collection (photo: Robert Wedemeyer).



## Introducing David Rodes & Company

Hammer members will be delighted to know that David Rodes will continue to be in close contact with the Museum and has organized a year-long series of conversations with people and about subjects that he particularly cherishes. This six-part series, called *David Rodes & Company*, is co-sponsored by the Regency Club, where the Monday evening dinner conversations will take place. The soirees will begin with David in conversation with special guests, followed by dinner with fellow Hammer members. The planned topics of conversation reflect David's personal and professional passions, including Albrecht Dürer, magic, and William Shakespeare.

**The series begins on Monday, October 4, with a conversation between David and one of his earliest students, the essayist and commentator Richard Rodriguez.**

The fee for each evening is \$100, which includes the cost of dinner and wine, and you must be a member at the Contributor level (\$100) to attend. For further information, please call Karen Weber at 310-443-7028.

*David Rodes & Company* is supported, in part, by Northern Trust.

**LIMITED SEATING—REGISTER EARLY**



# HAMMER membership

When you become a member of the Hammer Museum you always receive free access to all our critically acclaimed exhibitions and programs as well as invitations to join us for our popular opening receptions. Now members also receive preferred seating at all of our popular public programs. It's easy to join—just call the Hammer Membership Department at 310-443-7050 or visit our website at [www.hammer.ucla.edu](http://www.hammer.ucla.edu) for more information.

On July 29th, HAMMER Fellows, Hammer Patrons and Hammer Circle members enjoyed a festive summer celebration of the cutting-edge music series, *Mixed in Mexico*, with a private outdoor dinner followed by the live performance of *Los Super Elegantes*.

The HAMMER Fellows is a vital forum for those members actively engaged in the Hammer Museum to meet for lively dialogues and to explore current cultural issues while providing vital support for the Museum. HAMMER Fellows are invited to several special events throughout the year in conjunction with Museum exhibitions, as well as off-site gallery visits and tours of private collections that explore the Los Angeles arts community. Recent HAMMER Fellows events include a walking tour of some of L.A.'s most promising young artists' studios and new galleries in Chinatown led by Hammer curators. To play a leading role in the continued success of the Hammer Museum, we invite you to consider increasing your support to the HAMMER Fellows (\$1,000) level.

## MADE IN MEXICO

Members Opening Reception, June 5, 2004



Top: Stacy Shea, John McIlwee, Mandy Burton  
Bottom: Trista Laing, Cheryl Reynolds, Michelle Weakland and Margie Gostyla.

Left to right: Alejandro Pelayo Rangel, Cultural Attaché for the Consulate General of Mexico/Los Angeles; Gilbert Vicario, exhibition curator; and artist Erik Göngrich. Guests with an installation by Pedro Reyes.

Left to right: Opening guests in the Hammer Courtyard. John Phelps, Coliena Rentmeester, Emily Mott, Marlien Rentmeester, and Tom Dey.



Hammer Museum members at the Contributor (\$100) level and above will receive an original mouse pad designed by artist **Francesca Gabbiani**, who had a Hammer Projects exhibition in 2001. This is the third edition of original membership gifts designed exclusively for Hammer members by Los Angeles-based artists; past participants were Jim Isermann and Nick Lowe. For more information call the Hammer Museum Membership Department at 310-443-7050.

Francesca Gabbiani, *Apprehension*, 2004.

Don't miss the Hammer Museum's second annual

## GALA IN THE GARDEN

WEDNESDAY, OCTOBER 13, 2004

Honoring **Senator John V. Tunney**  
**Eileen Harris-Norton**  
**Sidney B. Felsen and Joni Moisant Weyl**

with tribute toasts by **Senator Edward M. Kennedy**,  
**Thelma Golden**, and **Richard Serra**

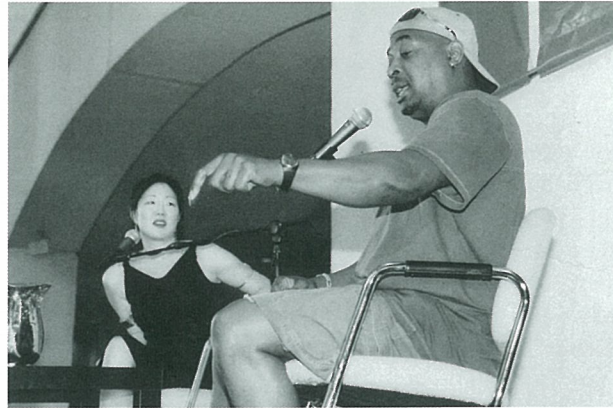
The elegant dinner is held in the Museum Courtyard,  
featuring cuisine by LUCQUES

All proceeds will benefit the Hammer Museum's exhibitions and public programs.  
Tickets are limited. For information please call Addy Benard at 310-443-7027.



## PUBLIC PROGRAMS AT THE HAMMER

### Hammer Forum



Margaret Cho and Chuck D.

### Hammer Conversations



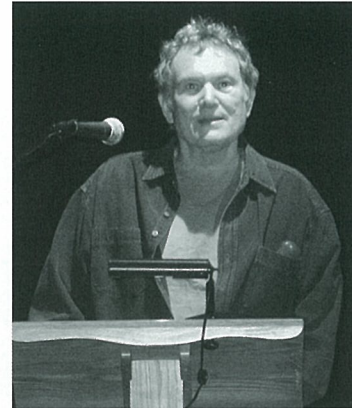
Author Malcolm Gladwell and producer Brian Grazer

### Mixed in Mexico

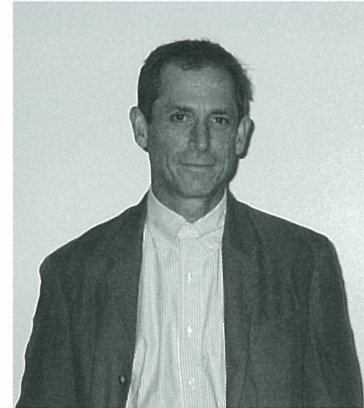


Los Super Elegantes

### Hammer Readings: New American Writing



Author Joe Frank



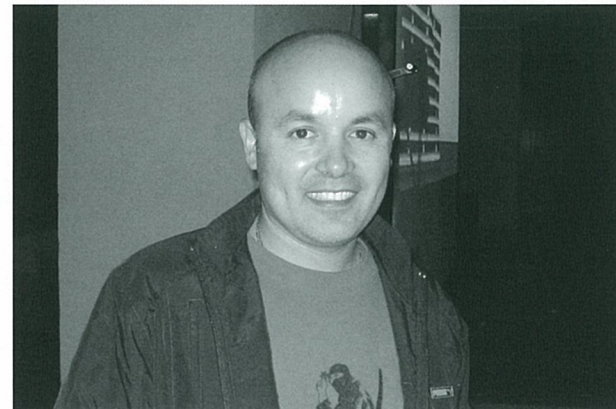
Author Benjamin Weissman

### Gallery Talk



Critic Bill Kelley Jr.

### Mixed in Mexico



Musician Bostich of the Nortec Collective

## UPCOMING EXHIBITIONS

### THING New Sculpture from Los Angeles

FEBRUARY 6 – MAY 5, 2005

Featuring work by 20 Los Angeles-based artists, *THING* uncovers the most innovative contemporary sculpture from the up-and-coming generation. This lively exhibition represents a wide range of sculptural practices that explore new materials, forms, and methods. *THING* offers viewers a chance to examine how the vital and provocative sculpture being produced today in L.A. extends local traditions and lineages and also shapes broader cultural streams. As Los Angeles has become a defining force in international contemporary art, the exhibition provides a compelling view into the state of sculpture today.

*THING* is organized by a curatorial team led by James Elaine, curator of Hammer Projects, with co-curators Aimee Chang, curatorial assistant at the Hammer Museum, and Christopher Miles, an independent curator/critic and assistant professor at California State University, Long Beach.

Sponsored by the Fellows of Contemporary Art. Additional support for *THING* has been provided by M.A. Gribin and The Fifth Floor Foundation.

### The Biographical Landscape The Photography of Stephen Shore

JUNE 26 – OCTOBER 16, 2005

Aperture, a not-for-profit organization devoted to photography and the visual arts, has organized this traveling exhibition and produced the accompanying publications.

### Patty Chang

JUNE 26 – OCTOBER 16, 2005

This exhibition is part of a series of commissioned works organized and presented by the Museum of Contemporary Art, Chicago; New Museum of Contemporary Art, New York; and the Hammer Museum, Los Angeles. Generous support has been provided by the American Center Foundation and the Peter Norton Family Foundation.

### Fiona Tan: Correction

JUNE 26 – OCTOBER 16, 2005

This exhibition is part of a series of commissioned works organized and presented by the Museum of Contemporary Art, Chicago; New Museum of Contemporary Art, New York; and Hammer Museum, Los Angeles. Generous support has been provided by the American Center Foundation and the Peter Norton Family Foundation. The exhibition catalogue is supported in part by the Elizabeth Firestone Graham Foundation.



Top: Kate Costello, *Untitled-Horse*, 2003. Paper, concrete, and wood. Courtesy of the artist.  
Bottom: Stephen Shore, *Self-portrait*, New York, March 20, 1976, 1976. C-print. Courtesy Aperture.