



Hammer Museum Spring 2014

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HAMMER



COVER: CHARLES RAY, UNTITLED, 2009 (DETAIL). INK ON PAPER, 47 x 31½ IN. (119.4 x 80 CM) (FRAMED). HAMMER MUSEUM, LOS ANGELES.
PROMISED GIFT OF SUSAN AND LARRY MARX. TEXT OVERLAID WITH PERMISSION OF THE ARTIST.



A MESSAGE FROM THE DIRECTOR

I want to begin by welcoming **Marcy Carsey** as the new chair of the Hammer's Board of Directors. Marcy has been on our board for three years and I know she will provide the museum with great leadership. Not only has she had an extraordinary and trailblazing career in the entertainment industry, but Marcy is also a great citizen of this city. She has the passion and dedication to help us further enrich the cultural life of Los Angeles. I am thrilled and proud to have her as a partner in these endeavors.

At the end of January we opened the collections-based exhibition *Tea and Morphine: Women in Paris, 1880 to 1914* (see page 6). The exhibition explores representations of women in turn-of-the-century France. Although art of the period often idealized women, this exhibition highlights grittier, darker images exploring the range of female experience—shining a light into the shadows. *Tea and Morphine* is a quintessential Hammer exhibition and is particularly exciting because it features an extensive selection of prints from a very important promised gift, The Elisabeth Dean Collection. This collection is among the most significant gifts to the UCLA Grunwald Center for the Graphic Arts and includes examples of late 19th- and early 20th-century prints, illustrated books, and ephemera by artists who lived, studied, and worked in Paris. We are grateful to guest co-curator Victoria Dailey for her introduction to Elisabeth Dean, and are delighted to have the opportunity to introduce some of the most interesting and occasionally startling works from the Dean collection to a broad audience. We are thrilled that

Tea and Morphine also underscores the Hammer's ongoing commitment to building substantial collections of historical and contemporary art.

I am also very pleased to announce that the Hammer recently received a \$500,000 grant from the prestigious **Andrew W. Mellon Foundation**. In May we will launch a new website and the grant enables us to develop in-depth, scholarly digital content that encourages visitors and researchers to deepen their engagement with the museum's collections, exhibitions, and programs. This grant from the Mellon Foundation allows us to vastly improve access to our digital offerings and create a new model for presenting virtual content on our website.

By the time you receive this calendar we will have eliminated our admission fee and become completely FREE thanks to the community-minded commitment and generosity of two amazing women, board member **Erika J. Glazer**, and long time Hammer friend and donor **Brenda R. Potter**. In providing open access to all of our programs and exhibitions the Hammer reaffirms our belief that art and culture are crucial parts of engaged civic life and that they have the power to create real and positive change. This philosophy is also reflected in our new mission statement:

The Hammer Museum at UCLA believes in the promise of art and ideas to illuminate our lives and build a more just world.

—Ann Philbin, Director



LEFT–RIGHT: VISITORS IN THE HAMMER'S LOBBY; MARCY CARSEY AND DIRECTOR ANN PHILBIN.



HAMMER NEWS

HIGHLIGHTS FROM RECENT ACQUISITIONS

The Hammer Contemporary Collection grows every year in no small part thanks to generous donations of artwork from the community. In December 2013 we received year-end gifts from long-standing members of the Hammer family and new friends alike. Holly and Albert Baril donated *An Arm and a Leg* (2012), a sculpture by **Olga Koumoundouros**. From Earl Goldberg, we received *Wegeman*, a 1972 chalk-line-and-resin-on-canvas work by **Ed Moses**. David Hoberman gave five works in various mediums: *2 disappearing points to 1* (2004) by **Doug Aitken**; *Pearl Necklace* (2010), by **Matthew Brannon**; *The Rest* (2008) by **Jenny Holzer**; *Untitled* (2008) by **William J. O'Brien**; and *Family Limo* (2011) by **Ryan Sluggett**. We received six collage works on paper made by **Richard Hawkins** in the early 1990s from Kourosh Larizadeh and Luis Pardo. From Heidi and Erik Murkoff, we received **Ann Hamilton's** video work *untitled, (honey/pocket)* (1999). **Silke Otto-Knapp** donated her 2013 painting *Stage with boats (blue and silver)* in memory of Karin Higa. Michael Rubel gave five works in photography and video: *Junkyard* (1999) by **Roy Arden**; *Untitled* (2002) by **Uta Barth**; *theater 3 shapes (detail 3)* (2001–2) by **Kelly Nipper**; and *Erewhon (Rutherford Ward)* (2004) by **Jane** and **Louise Wilson**. From Marc Selwyn, we received **Julian Hoeber's** *Vortex #1* (2008). Jerry and Eba Sohn donated a sculpture and three drawings by **Greg Colson**. Dean Valentine donated **Ilene Segalove's** *Close but No Cigar/Barbie and Ilene*, a black-and-white photographic diptych from 1975, and we received from Michael and Jane Wilson 'A Living Man Declared Dead': *Chapter XIII/Nepal (The Living Goddess)* (2008), a work in photography and text by **Taryn Simon**. We are so grateful for these contributions to the Hammer Contemporary Collection.

The Grunwald Center Collection was also enriched through a number of important end-of-year gifts. Brenda Potter donated a kinetic mixed-media multiple by **William Kentridge**, and Susan and Larry Marx added **Amy Sillman's** *Untitled* to their list of promised gifts. In memory of her husband, Peter Siltan, Bonnie Sturmer donated **Hieronymus Cock's** 1558 etching *Mercury Lulling Argus to Sleep*. Stuart and Joan Levin gave two works: **Man Ray's** 1970 portfolio *Alphabet pour adultes* and **Allan Kaprow's** 1967 silk screen *Calling*. We greatly appreciate these contributions, and we sincerely thank all our donors for their continued support.

TAKE IT OR LEAVE IT

INSTITUTION, IMAGE, IDEOLOGY

Continues through May 18, 2014

Take It or Leave It: Institution, Image, Ideology is the first large-scale exhibition to explore intersections between the strategies of appropriation and institutional critique in the work of American artists. Locating shared impulses among those artists who borrow and recast existing images, styles, and forms from popular mass-media and fine-art sources and others who confront the structures and practices of institutions in order to scrutinize their role within society, the exhibition sheds new light on art making as it evolved from the late 1970s to the early 1990s. *Take It or Leave It* includes works by 36 artists—including **Gretchen Bender**, **Jimmie Durham**, **Andrea Fraser**, **Felix Gonzalez-Torres**, **Mike Kelley**, **Barbara Kruger**, **Adrian Piper**, **Fred Wilson**, and **David Wojnarowicz**—highlighting their deep engagement with political and social issues.

Take It or Leave It is organized by the Hammer Museum and co-curated by Anne Ellegood, senior curator at the Hammer Museum, and Johanna Burton, Keith Haring Director and Curator of Education and Public Engagement at the New Museum.

Take It or Leave It: Institution, Image, Ideology is made possible by a major grant from The Andy Warhol Foundation for the Visual Arts.

Generous support is also provided by The Audrey and Sydney Irmas Charitable Foundation, the LLWW Foundation, Karyn Kohl, the National Endowment for the Arts, Agnes Gund, and an anonymous donor. Support for the Barbara Kruger installation is provided by The Broad Art Foundation.

BARBARA KRUGER. UNTITLED (HELLO/GOODBYE), 2014. DIGITAL PRINT ON VINYL. DIMENSIONS VARIABLE. COURTESY OF THE ARTIST. TAKE IT OR LEAVE IT: INSTITUTION, IMAGE, IDEOLOGY, INSTALLATION VIEW, JANUARY 27–MAY 18, 2014. PHOTO: BRIAN FORREST.

RELATED PROGRAMS

Hammer Presents

Andrea Fraser: *May I Help You?*

Saturday, March 8, 3–5pm
See page 21

Ron Athey: *Sebastiane*
Thursday, March 13, 7:30PM
See page 20

Stephen Prina
Thursday, March 20, 7:30PM
See page 21

Hammer Screenings

Appropriation and Film
Wednesday, April 9, 7:30PM
See page 22

This is not a dream
Wednesday, April 23, 7:30PM
See page 22

Hammer Lectures

Thomas Lawson & Susan Morgan
Tuesday, April 22, 7:30PM
See page 18

Fred Wilson
Tuesday, May 6, 7:30PM
See page 19

Hammer Conversations

Miwon Kwon & Allan McCollum
Wednesday, May 7, 7:30PM
See page 12

Hammer Panel

Acts of Politics and Becoming
Tuesday, May 13, 7:30PM
See page 19



TEA AND MORPHINE

WOMEN IN PARIS, 1880 TO 1914

TEA AND MORPHINE

WOMEN IN PARIS, 1880 TO 1914

Continues through May 18, 2014

Tea and Morphine: Women in Paris, 1880 to 1914 draws on the Elisabeth Dean Collection of French prints, a major promised gift to the UCLA Grunwald Center for the Graphic Arts, as well as the Grunwald's existing holdings, to explore fin-de-siècle representations of women. While women were often exalted and idealized in French graphic arts of the period, the exhibition explores how grittier images, whether of morphine addicts or prostitutes, began to dramatize a more nuanced and often troubling register of female experience. *Tea and Morphine* is co-curated by Cynthia Burlingham, director, Grunwald Center for the Graphic Arts, and deputy director, curatorial affairs at the Hammer Museum, and Victoria Dailey, independent curator.

Whether as angelic creatures or exotic lures, women filled the imaginations of artists and constituted the great subject of fin-de-siècle art. Those who had leisure time were depicted relaxing with an afternoon cup of tea, as seen in a Mary Cassatt etching, whereas other artists portrayed the drug and alcohol abuse common to women facing harsh economic realities. These extremes, and the positions in between, set the parameters for the exhibition of approximately 100 works, which includes prints as well as rare books and ephemera (such as menus, theater programs, and music scores). This array of objects gives the exhibition an intimate quality, revealing much about how women—and men—lived during a time of great social upheaval and artistic innovation.

TEA AND MORPHINE: WOMEN IN PARIS, 1880–1914. INSTALLATION AT THE HAMMER MUSEUM, JANUARY 26–MAY 18, 2014. PHOTO: BRIAN FORREST.

RELATED PROGRAMS

exhibition Walkthrough
Sunday, March 16, 2pm

Victoria Dailey, independent curator,
 and Cynthia Burlingham, deputy
 director, curatorial affairs at the
 Hammer lead a walkthrough.

Hammer Screenings

Crazy Horse

thursday, March 6, 7:30pm

See page 22

La Danse

tuesday, March 18, 7:30pm

See page 22

Hammer Lectures

Morphine, Sex, and Freedom
at the Fin-de-siècle

tuesday, March 25, 7:30pm

See page 18

libros schmibros book club

sunday, april 6, 1pm

The French Lieutenant's Woman

See page 11

Hammer Presents

***A Fusion of Senses: Poetry,
 Music, Dance, and Visual Arts
 in Paris (1880–1914)***

wednesday, April 30, 7:30PM

See page 21



HAMMER PROJECTS

Hammer Projects is a series of exhibitions focusing primarily on the work of emerging artists.

Hammer Projects is made possible thanks to the generous support of the Horace W. Goldsmith Foundation; Maurice Marciano and Paul Marciano; Susan Bay Nimoy and Leonard Nimoy; and the Los Angeles County Board of Supervisors through the Los Angeles County Arts Commission.

Additional support is provided by Good Works Foundation and Laura Donnelley; the City of Los Angeles Department of Cultural Affairs; the Decade Fund; and the David Teiger Curatorial Travel Fund.

Hammer Projects: Nathaniel Mellors is presented through a residency at the Hammer Museum.

NATHANIEL MELLORS Continues through June 1, 2014

British artist Nathaniel Mellors's Hammer Project debuts the film *The Sophisticated Neanderthal Interview* (produced in collaboration with Commonwealth Projects during a residency at the Hammer). The 35mm/HD-transfer film features an interview between a naive contemporary young man and an apparently real Neanderthal. The work draws on the notion of art as a marker of human consciousness and plays off the formerly accepted idea that Neanderthals were not capable of making art. Hence the eponymous "Sophisticated Neanderthal" character, who is cleverer than his interviewer. *Hammer Projects: Nathaniel Mellors* is organized by curator Ali Subotnick.

related program

Hammer Lectures

ARTIST TALK: Nathaniel Mellors
tuesday, may 20, 7:30pm



ANDRA URSUTA March 8 – May 25, 2014

Andra Ursuta makes work fueled by her memories and fears. Her sculptures and installations are often wry, poignant, self-deprecating, melancholic, nostalgic, and apocalyptic. She mixes mediums such as cement, plaster, marble, found objects, and wood to develop new ways of viewing the world and processing her memories and fears. Her latest body of work grew out of her fear of death, which fuels her obsession with the subject. She avoids cemeteries but makes imaginary visits to graveyards as a cathartic exercise. For the 2013 Frieze New York Art Fair, she made a graveyard with marble tombstones featuring abstract, generic shapes. Her cemetery for this show is even more abstract: the Vault Gallery will be transformed into a graveyard populated with sculptures that are casts of the shadows of tombstones. In Ursuta's deft hands, we are left to wander a shadow cemetery, empty of souls yet full of memories. *Hammer Projects: Andra Ursuta* is organized by curator Ali Subotnick.

LEFT-RIGHT: NATHANIEL MELLORS. STILL FROM *THE SOPHISTICATED NEANDERTHAL INTERVIEW*, 2013-14. 35MM FILM AND DIGITAL-8 HD TRANSFER, COLOR, SOUND. 22 MIN. COURTESY THE ARTIST AND MONITOR, ROME; STIGTER VAN DOESBURG, AMSTERDAM; AND MATT'S GALLERY, LONDON. ANDRA URSUTA. LEFT: *COMMERCE EXTERIEUR MONDIAL SENTIMENTAL*, 2012. MARBLE, NYLON JACKET, GAFFER TAPE, COINS. 70 x 18 x 24 IN. (178 x 46 x 61 CM). RIGHT: *COMMERCE EXTERIEUR MONDIAL SENTIMENTAL*, 2012. MARBLE, NYLON JACKET, GAFFER TAPE, COINS. 70 x 18 x 24 IN. (178 x 46 x 61 CM). COURTESY THE ARTIST AND RAMIKEN CRUCIBLE, NEW YORK. PHOTO BY ULI HOLZ.

UPCOMING EXHIBITION

MADE IN L.A. 2014

June 15 – September 7, 2014

JUAN CAPISTRÁN

DANIELLE DEAN

HARRY DODGE

LECIA DOLE-RECIO

KIM FISHER

JUDY FISKIN

MAGDALENA SUAREZ FRIMKESS
AND MICHAEL FRIMKESS

MARIAH GARNETT

GERARD & KELLY

SAMARA GOLDEN

PIERO GOLIA

TONY GREENE: AMID
VOLUPTUOUS CALM

MARCIA HAFIF

CHANNING HANSEN

JIBADE-KHALIL HUFFMAN

JAMES KIDD STUDIO

BARRY JOHNSTON

KCHUNG

DEVIN KENNY

GABRIEL KURI

CATTILIN LONEGAN

LOS ANGELES MUSEUM OF ART

TALA MADANI

MAX MASLANSKY

EMILY MAST

JENNIFER MOON

BRIAN O'CONNELL

HARSH PATEL

MARINA PINSKY

PUBLIC FICTION

SARAH RARA

A.L. STEINER

RICKY SWALLOW

CLARISSA TOSSIN

WU TSANG

NEW. ART. NOW.

The Hammer's biennial exhibition *Made in L.A. 2014* features 35 Los Angeles artists with an emphasis on emerging and under recognized artists. It debuts recent work and new painting, installation, video, sculpture, photography, and performances created specifically for the exhibition. *Made in L.A. 2014* is organized by Hammer chief curator **Connie Butler** and independent curator **Michael Ned Holte**.

Three awards will be offered in conjunction with the exhibition: **The Mohn Award** (\$100,000) and the **Career Achievement Award** (\$25,000) both of which will be selected by a professional jury, and the **Public Recognition Award** (\$25,000), which will be determined by a public vote. All three awards are funded through the generosity of the Los Angeles philanthropists and art collectors **Jarl** and **Pamela Mohn** and the **Mohn Family Foundation**. All the artists in the exhibition are eligible to receive the awards.

WELLS
FARGO

The exhibition is presented by

LUNCHTIME ART TALKS

Lunchtime Art Talks take place every Wednesday at 12:30pm. The Hammer's curatorial department leads free and insightful 15-minute discussions about works of art currently on view or from museum collections.

*Speaker



March 5
Andrea Fraser
Museum Highlights: A Gallery Talk, 1989
*Emily Gonzalez



March 12
Andra Ursuta
Hammer Project, 2014
*Ali Subotnick



March 19
Mike Kelley
Craft Morphology Flow Chart, 1991
*Anne Ellegood



March 26
Georges de Feure
La Source du mal, 1894
*Leslie Cozzi



April 2
Eugène Grasset
La Vitrioleuse [The acid thrower], from *L'Estampe originale*, 1894
*Cynthia Burlingham



April 9
Haim Steinbach
Shelf Arrangement for Emily's Room, Ossining, New York, 1983
*Aram Moshayedi



April 16
Glenn Ligon
Notes on the Margin of the "Black Book," 1991-93
*Anne Ellegood



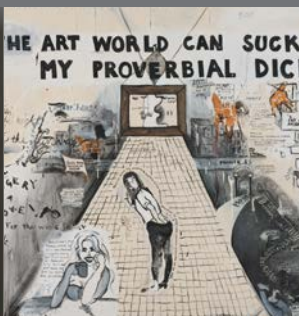
April 23
Mark Dion
The Department of Marine Animal Identification of the City of New York, 1992
*Brooke Hodge



April 30
Edgar Degas
Mary Cassatt in the Louvre, 1879-80
*David Rodas



May 7
Sherrie Levine
After Edward Curtis: 1-5, 2005
*January Parkos Arnall



May 14
Sue Williams
The Art World Can Suck My Proverbial Dick, 1991
*Allison Agsten



May 21
Christopher Williams
Bouquet, for Bas Jan Ader and Christopher D'Arcangelo, 1991
*Corrina Peipon



May 28
Jeremy Deller
English Magic, 2013
*Connie Butler

PUBLIC ENGAGEMENT

Public Engagement is organized by curator Allison Agsten.

TERRY RILEY: *IN C*

A PERFORMANCE INSTALLATION BY THE INDUSTRY
Saturday, April 5, 1-5PM, and Saturday, April 12, 1-5PM

In conjunction with the Los Angeles Philharmonic's Minimalist Jukebox festival, the **Industry**, Los Angeles's widely acclaimed experimental opera company, presents an exuberant visualization of Terry Riley's seminal minimalist composition *In C* at the Hammer Museum. Artistic director **Yuval Sharon**'s conceptualization includes icons of everyday life in L.A.—undulating inflatable figures similar to those adorning car dealerships and other businesses—that will transform the museum's courtyard into a wildly kinetic environment while singers and musicians deliver an epic four-hour performance. Visitors can experience the performance installation as they wish—for the duration of the piece or for moments at a time. With the outdoor space as the permeable set for *In C*, audience members will be able to fully immerse themselves in this landmark performance.

In C received support from Catherine Benkaim and Barbara Timmer.

CONTEMPLATIVE ART VIEWING

Saturday, March 29, 2PM

Mindfulness instructor **Mitra Manesh** leads a mindful art-viewing experience of the Armand Hammer Collection. This contemplative session is designed to deepen the art exploration experience by focusing on the suspension of judgment and creating an opportunity for art, artist, and self to be considered anew.

LIBROS SCHMIBROS BOOK CLUB

Libros Schmibros book club, now quarterly, is led by co-directors **David Kipen** and **Colleen Jaurretche**.

Sunday, April 6, 1PM

***The French Lieutenant's Woman* by John Fowles**

The Libros Schmibros Book Club returns, reboots, and revivifies with a deep dive into John Fowles's classic of storytelling gamesmanship and old-fashioned romanticism. Read the book—no fair cheating by just watching Harold Pinter's pretty great film adaptation with Jeremy Irons and Meryl Streep—then kick it around with us and take in the Hammer's *Tea and Morphine* exhibition on similar themes. Come to lurk, stay to discuss!

In conjunction with *Tea and Morphine: Women in Paris, 1880-1914*.

AIR DANCER. PHOTO: YUVAL SHARON.



HAMMER CONVERSATIONS

MIWON KWON & ALLAN McCOLLUM Wednesday, May 7, 7:30PM

UCLA art history professor **Miwon Kwon** is trained in architecture, holds an MA in photography, and has extensive curatorial experience from her tenure at the Whitney Museum of American Art in the early 1990s. She is the author of *One Place after Another: Site-Specific Art and Locational Identity*, as well as essays on the work of many contemporary artists. Kwon recently co-organized the major historical exhibition *Ends of the Earth: Land Art to 1974* with Philipp Kaiser at MOCA. Artist **Allan McCollum** has spent more than 40 years exploring how objects achieve public and personal meaning in a world constituted by mass production. Solo retrospectives of his work have been mounted internationally, and his works are held in over 70 art museum collections around the world. McCollum's works are featured in *Take It or Leave It*.

In conjunction with *Take It or Leave It: Institution, Image, Ideology*.

RANDALL KENNEDY & REVEREND JAMES LAWSON Tuesday, May 27, 7:30PM

Randall Kennedy is the Michael R. Klein Professor at Harvard Law School, where he teaches courses on contracts, criminal law, and race relations. He served as a law clerk to Justice Thurgood Marshall of the US Supreme Court. His books include *Race, Crime, and the Law* and *The Persistence of the Color Line*, among many others. His most recent book is *For Discrimination: Race, Affirmative Action, and the Law*. **Reverend James Lawson**, a close associate of Dr. Martin Luther King Jr. and a leading architect of the nonviolent campaigns during the civil rights movement, has devoted his life to championing human rights and social change for all, including the rights of women and LGBT communities, using the nonviolent philosophy practiced by Mahatma Gandhi. Reverend Lawson served as pastor at Holman United Methodist Church in Los Angeles for 25 years, and in recent years he has been a visiting professor at UCLA, Cal State Northridge, and Vanderbilt University.



HAMMER FORUM

This ongoing series of timely, thought-provoking events addresses current social and political issues.

Hammer Forum is made possible, in part, by Bronya and Andrew Galef.

BRIDGING THE INEQUALITY GAP

tuesday, March 11, 7:30PM

Chuck Collins and **Sylvia Allegretto** explore what is driving American income inequality and how to bridge the widening gap. Collins is the co-founder of Wealth for the Common Good and founder of the Patriotic Millionaires. His latest book is *99 to 1: How Wealth Inequality is Wrecking the World and What We Can Do About It*. Allegretto is co-chair of the Center on Wage and Employment Dynamics at UC Berkeley. She has co-authored several editions of *The State of Working America*, and she researches low-wage labor markets, inequality, and minimum wages.

A REVIVAL OF THE RELIGIOUS LEFT?

Wednesday, April 2, 7:30PM

With the religious right a dominant force in the Republican Party, why is there not an equivalent on the left? Ordained minister **Peter Laarman** and journalist **Sarah Posner** explore this disparity of energy and activism between those who worship the same god. Laarman is the former executive director of Progressive Christians Uniting and a former community organizer and communications specialist for unions. Posner is the senior editor at *Religion Dispatches* and author of *God's Profits: Faith, Fraud, and the Republican Crusade for Values*. She blogs on religion at the *Washington Post* and *The Guardian*.

FROM WALL STREET TO MAIN STREET:

A CASE FOR COMMUNITY BANKING

Thursday, May 1, 7:30PM

With a growing number of municipalities declaring bankruptcy, we will look into why the United States, unlike other developed nations, has no public infrastructure banks and so few state and community banks. **Dennis Kelleher** is the president and CEO of the Wall Street watchdog group Better Markets, Inc., a nonprofit that promotes the public interest in global financial markets. **Wallace Turbeville** is a senior fellow at Demos and was previously an investment banker at Goldman Sachs who has testified on financial reform issues before the Permanent Subcommittee on Investigations of the U.S. Senate and the House Financial Services Committee.

Hammer Forum is moderated by **Ian Masters**, journalist, author, screenwriter, documentary filmmaker, and host of the radio programs *Background Briefing*, Sundays at 11AM, and *The Daily Briefing*, Monday through Thursday at 5PM, on KPFK 90.7 FM.

ABOVE, LEFT-RIGHT: MIWON KWON; ALLAN McCOLLUM (PHOTO: LILIAN TONE © 2002); RANDALL KENNEDY; JAMES LAWSON.
OPPOSITE-TOP: PHOTO: CHRISTIAN SPANRING. MIDDLE: NUNS ON THE BUS RALLY AND TEXAS CAPITOL VISIT ABOUT MEDICAID, APRIL 17, 2013. PHOTO: TEXAS IMPACT.
BOTH IMAGES USED VIA A CREATIVE COMMONS, ATTRIBUTION-NONCOMMERCIAL-SHAREALIKE 2.0 GENERIC LICENSE.

HAMMER MUSEUM PROGRAMS
ARE FREE TO THE PUBLIC.

CALENDAR

All Hammer public programs are free and made possible by a major gift from the Dream Fund at UCLA.

Generous support is also provided by Susan Bay Nimoy and Leonard Nimoy, the Simms/Mann Family Foundation, The Brotman Foundation of California, Good Works Foundation and Laura Donnelley, and all Hammer members.

Hammer Public Programs are organized by Claudia Bestor, director of public programs.

MARCH

4 Tue 7:30pm	Hammer Readings: Some Favorite Writers (p. 16) Yiyun Li
6 Thu 7:30pm	Hammer Screenings (p. 22) Crazy Horse
8 Sat 3-5pm	Hammer Presents (p. 21) Andrea Fraser: <i>May I Help You?</i>
11 Tue 7:30pm	Hammer Forum (p. 13) Bridging the Inequality Gap
13 Thu 7:30pm	Hammer Presents (p. 20) Ron Athey: <i>Sebastiane</i>
16 Sun 11am	826LA@Hammer (p. 24) Museum Makers
2pm	Exhibition Walkthrough: <i>Tea and Morphine</i> (p. 7) Cynthia Burlingham & Victoria Dailey
18 Tue 7:30pm	Hammer Screenings (p. 22) La Danse
20 Thu 7:30pm	Hammer Presents (p. 21) Stephen Prina
21 Fri 8pm	Hammer Presents (p. 21) Sabrosonico
23 Sun 11am	Family Flicks Film Series (p. 25) Safety Last!
25 Tue 7:30pm	Hammer Lectures (p. 18) Morphine, Sex, and Freedom at the Fin-De-Siècle
26 Wed 7:30pm	Hammer Screenings (p. 23) Open Projector Night
27 Thu 7:30pm	Hammer Lectures (p. 18) Not Vital
29 Sat 2pm	Public Engagement (p. 11) Contemplative Art Viewing
30 Sun 11am	Hammer Kids (p. 24) Close Encounters

APRIL

1 Tue 7:30pm	Hammer Presents (p. 21) Mou Yuandi
2 Wed 7:30pm	Hammer Forum (p. 13) A Revival of the Religious Left?
3 Thu 7:30pm	Hammer Readings: Poetry (p. 17) Peter Gizzi
5 Sat 1-5pm	Public Engagement (p. 11) Terry Riley: <i>In C</i>
6 Sun 11am	826LA@Hammer (p. 24) Los Angeles: Your City
1pm	Libros Schimbros Book Club (p. 11) The French Lieutenant's Woman
9 Wed 7:30pm	Hammer Screenings (p. 22) Appropriation and Film: Deconstructing the Masters
10 Thu 7:30pm	Hammer Screenings (p. 22) Gore Vidal: <i>The United States of Amnesia</i>
12 Sat 1-5pm	Public Engagement (p. 11) Terry Riley: <i>In C</i>
13 Sun 11am	Family Flicks Film Series (p. 25) Singin' in the Rain
16 Wed 7:30pm	Hammer Presents (p. 21) Honoring the Armenian Masters
17 Thu 7:30pm	Hammer Readings: Poetry (p. 17) Kevin Young
22 Tue 7:30pm	Hammer Lectures (p. 18) Thomas Lawson & Susan Morgan
23 Wed 7:30pm	Hammer Screenings (p. 22) This is Not a Dream
27 Sun 11am	Hammer Kids (p. 24) Close Encounters

29 Tue 7:30pm	Hammer Presents (p. 21) SLUT
30 Wed 7:30pm	Hammer Presents: A Fusion of Senses (p. 21) Poetry, Music, Dance and Visual Arts in Paris (1880-1914)

MAY

1 Thu 7:30pm	Hammer Forum (p. 13) From Wall Street to Main Street: A Case for Community Banking
4 Sun 11am	Family Flicks Film Series (p. 25) Charlotte's Web
6 Tue 7:30pm	Hammer Lectures (p. 19) Fred Wilson
7 Wed 7:30pm	Hammer Conversations (p. 12) Miwon Kwon & Allan McCollum
8 Thu 7:30pm	Hammer Readings: Some Favorite Writers (p. 16) Mona Simpson
11 Sun 11am	826LA@Hammer (p. 24) Misunderstood Monsters: Monster Moms
13 Tue 7:30pm	Hammer Panel (p. 19) Acts of Politics and Becoming
14 Wed 7:30pm	Hammer Readings: Poetry (p. 17) Frank Bidart
20 Tue 7:30pm	Hammer Lectures (p. 8) Nathaniel Mellors
21 Wed 7:30pm	Hammer Screenings (p. 23) Flux
22 Thu 7:30pm	UCLA Department of Art Lectures (p. 19) David Wilson
25 Sun 11am	Hammer Kids (p. 24) Close Encounters
27 Tue 7:30pm	Hammer Conversations (p. 12) Randall Kennedy & Reverend James Lawson
28 Wed 7:30pm	Hammer Screenings (p. 23) Al-Midan (The Square)
29 Thu 7:30pm	Hammer Readings: Some Favorite Writers (p. 16) The Alternative Uses of Real Life in Fiction & Memoir

Ticketing

Assigned seating is now available in the Billy Wilder Theater! Free tickets are required and available at the Box Office, one ticket per person on a first come, first served basis. Hammer Members enjoy priority seating and seat selection, subject to availability. Membership does not guarantee seating. Early arrival is recommended.

EXHIBITION TOURS

EXHIBITION TOURS
Thursdays at 6:45pm
Saturdays at 1pm

45-minute public tours of special exhibitions are led by Hammer student educators.

SPECIAL GROUP TOUR RESERVATIONS

Private, prebooked tours are available for the Armand Hammer Collection and current exhibitions. To schedule a tour, call 310-443-7041 or fill out an online request form at hammer.ucla.edu/visit. Please allow two weeks' notice.

LARGE GROUP VISITS

Reservations are also required for self-guided groups of 10 people or more. To schedule a group visit, call 310-443-7041 at least one week prior to your visit.

TEACHER AND FAMILY RESOURCES

The Hammer Museum offers special resources to teachers and families who would like to involve students in discussions and activities related to our exhibitions. More information and downloadable PDFs can be found at hammer.ucla.edu/about/teacher_and_family_resources.html.

BACKGROUND: BARBARA KRUGER, *UNTITLED (HELLO/GOODBYE)*, 2014 (DETAIL). DIGITAL PRINT ON VINYL. DIMENSIONS VARIABLE. COURTESY OF THE ARTIST. INSTALLATION VIEW *TAKE IT OR LEAVE IT: INSTITUTION, IMAGE, IDEOLOGY* AT THE HAMMER MUSEUM, JANUARY 27–MAY 18, 2014. PHOTO: BRIAN FORREST.



SOME FAVORITE WRITERS

This series of readings is organized by **Mona Simpson**.
Supported in part by the UCLA Department of English and Friends of English.

YIYUN LI
Tuesday, March 4, 7:30PM

Yiyun Li's debut collection, *A Thousand Years of Good Prayers*, won the Frank O'Connor International Short Story Award, PEN/Hemingway Award, Guardian First Book Award, and California Book Award for first fiction. Her novel *The Vagrants*, won the California Book Award gold medal for fiction. *Gold Boy, Emerald Girl*, her second collection, was a Story Prize finalist and short-listed for the Frank O'Connor International Short Story Award. In 2010 she received the prestigious MacArthur Foundation Fellowship. Her recent novel is *Kinder Than Solitude*.

MONA SIMPSON
Thursday, May 8, 7:30PM

Mona Simpson's novels include *My Hollywood*, *A Regular Guy*, *Off Keck Road*, *The Lost Father*, and *Anywhere But Here*. Simpson is the recipient of a Guggenheim Grant, a Lila Wallace Award, the Heartland Award, and, recently, an award from the American Academy of Arts and Letters. Her last novel was chosen as one of the top 20 books of the year by the *Atlantic Monthly*, the *New Yorker*, and *Los Angeles* magazine. On the faculty of UCLA's English department and the organizer of the Hammer's Some Favorite Writers series for eight years, she has just published a new novel, *Casebook*.

**THE ALTERNATE USES OF REAL
LIFE IN FICTION AND MEMOIR**

DONALD ANTRIM & KARL OVE KNAUSGAARD
WITH MONA SIMPSON

Thursday, May 29, 7:30PM

Donald Antrim is the author of the memoir *The Afterlife* and the novels *Elect Mr. Robinson for a Better World*, *The Hundred Brothers*, and *The Verificationist*. He is a MacArthur Fellow and teaches in the writing program at Columbia University. **Karl Ove Knausgaard** is a Norwegian author best known for his series of six autobiographical books called *My Struggle*. *My Struggle* sold nearly half a million copies in Norway and has been translated into more than 15 languages. Mona Simpson is the author of *Anywhere But Here*, *The Lost Father*, *A Regular Guy*, *Off Keck Road*, *My Hollywood*, and *Casebook*.

POETRY

This series of readings is organized and hosted by **Stephen Yenser**, poet and professor at UCLA and author of *A Boundless Field: American Poetry at Large* and *Blue Guide*.

PETER GIZZI
Thursday, April 3, 7:30PM

Peter Gizzi is the author of *Threshold Songs*, *The Outernationale*, *Some Values of Landscape and Weather*, *Artificial Heart*, and *Periplum*. His honors include the Lavan Younger Poet Award from the Academy of American Poets and fellowships in poetry from the Fund for Poetry, The Rex Foundation, Howard Foundation, The Foundation for Contemporary Arts, and the John Simon Guggenheim Memorial Foundation.

KEVIN YOUNG
Thursday, April 17, 7:30PM

Kevin Young is the author of *Ardency: A Chronicle of the Amistad Rebels*, winner of a 2012 American Book Award, and *Jelly Roll: A Blues*, a finalist for the National Book Award and *Los Angeles Times* Book Prize and winner of the Paterson Poetry Prize. His book *The Grey Album: On the Blackness of Blackness* won the Graywolf Nonfiction Prize, was a *New York Times* notable book for 2012, a finalist for the National Book Critics Circle Award for criticism, and winner of the PEN Open Award. His new volume of poems is *Book of Hours*.

FRANK BIDART
Wednesday, May 14, 7:30PM

Frank Bidart's most recent full-length collections of poetry are *Watching the Spring Festival*, *Star Dust*, *Desire*, and *In the Western Night: Collected Poems, 1965–90*. He has won many prizes, including the Wallace Stevens Award, and, most recently, the 2007 Bollingen Prize for American Poetry. He teaches at Wellesley College and lives in Cambridge, Massachusetts.

PAGES 16–17: LEFT-RIGHT: YIYUN LI (COURTESY OF THE JOHN D. & CATHERINE T. MACARTHUR FOUNDATION); MONA SIMPSON (PHOTO: GASPER TRINGALE); DONALD ANTRIM (PHOTO: MÉLANIE MORAND/OPALE); KARL OVE KNAUSGAARD (PHOTO: ASBJÖRN JENSEN); PETER GIZZI; KEVIN YOUNG (PHOTO: TODD MARTENS); FRANK BIDART.

HAMMER LECTURES

MORPHINE, SEX, AND FREEDOM AT THE FIN-DE-SIÈCLE tuesday, march 25, 7:30PM

At the end of the 19th century, the rise of consumer culture, a growing feminist movement, and a strange new habit called “morphinomania” changed the image of the ideal Victorian woman as a paragon of moral virtue, domestic order, and self-restraint. Weaving together histories of consumerism, feminism, and medicine, **Susan Zieger** examines women’s struggles against discrimination and drug addiction at the fin-de-siècle. Zieger researches and teaches 19th-century literature and culture at UC Riverside. She is the author of *Inventing the Addict: Drugs, Race, and Sexuality in Nineteenth-Century British and American Literature*.

In conjunction with *Tea and Morphine: Women in Paris, 1880 to 1914*.

NOT VITAL Thursday, March 27, 7:30PM

Internationally acclaimed artist and sculptor **Not Vital** was born in 1948 in Sent, a village in the Lower Engadine region of Switzerland, and trained as an artist in both Paris and Rome. Past and current projects include a sculpture park in his home village, a series of building sculptures in Agadez, and the island of NotOna in Patagonia.

THOMAS LAWSON & SUSAN MORGAN tuesday, April 22, 7:30PM

In 1979, artist **Thomas Lawson** and writer **Susan Morgan** cofounded *REALLIFE Magazine*. Written by and about young artists, *REALLIFE* charted the rise of postmodernism and postfeminism before moving into more political issues including institutional critique, hypertext, and AIDS. The final issue was published in 1994, and a book, *REALLIFE Magazine: Selected Writings and Projects, 1979–1994*, was published in 2007.

In conjunction with *Take It or Leave It: Institution, Image, Ideology*.

FRED WILSON THROUGH THE GLASS DARKLY: THE SILENT MESSAGE OF THE MUSEUM Tuesday, May 6, 7:30PM

In the 1990s **Fred Wilson** garnered international acclaim for his interventions into museum collections and modes of display. For the past 25 years, his work has critically examined questions of representation as it relates to the canon of art history and cultural institutions. Wilson discusses his recent work in bronze and glass, which investigates the symbolism and meaning of the color black. Inspired by historic design, art, and literature, these works are both baroque and minimal and speak to contemporary issues.

In conjunction with *Take It or Leave It: Institution, Image, Ideology*.

HAMMER PANEL ACTS OF POLITICS AND BECOMING Tuesday, May 13, 7:30PM

Art historians **Rhea Anastas** and **Huey Copeland**, artist and writer **Malik Gaines**, and poet and critic **Fred Moten** present their ideas on individual works of art by artists featured in *Take It or Leave It*. A dialogue moderated by Anastas, director, MA Art and Curatorial Practices in the Public Sphere, Roski School of Art and Design, University of Southern California, will follow the presentations.

In conjunction with *Take It or Leave It: Institution, Image, Ideology*.

ABOVE, LEFT–RIGHT: FRED WILSON, FEBRUARY 2005. PHOTO: KERRY RYAN McFATE, COURTESY PACE GALLERY. DAVID WILSON (PHOTO: LENA HERZOG)

UCLA DEPARTMENT OF ART LECTURES

The UCLA Department of Art’s visiting lecture series is made possible through the generous support of the William D. Feldman Family Endowed Art Lecture Fund.

DAVID WILSON MUSEUM OF JURASSIC TECHNOLOGY Thursday, May 22, 7:30pm

David Wilson is the founding director of the Museum of Jurassic Technology (MJT). He has produced twelve independent films, most recently under the auspices of MJT in conjunction with Kabinet, an arts-and-science-based cultural institution located in St. Petersburg, Russia. The latest offering from MJT’s *Chain of Flowers* film series is *Language of the Birds* (2012). The MJT and Wilson have been honored through numerous grants and awards, including a MacArthur Foundation Fellowship in 2001.

HAMMER PRESENTS



RON ATHEY: *SEBASTIANE* Thursday, March 13, 7:30PM

In his frequently bloody portrayals of life, death, crisis and fortitude in the time of AIDS, artist **Ron Athey** calls into question the limits of artistic practice. Originally performed in 1993 as part of Athey's *4 Scenes in a Harsh Life*, *Sebastiane* explores issues of gender, sexuality, S&M, tattooing and body modification, ritual, and religion. Athey's performance is followed by a dialogue with **John Killacky**, director of the Flynn Center for the Performing Arts, who served as a curator of the Walker Art Center's performing arts department from 1988 to 1996. Killacky shares his recollections of performances and political moments marked by AIDS, funding battles, and the culture wars of the early 1990s.

In conjunction with *Take It or Leave It: Institution, Image, Ideology*.

PERFORMANCE BY RON ATHEY. PHOTO: KURT EHREMAN.

ANDREA FRASER: *MAY I HELP YOU?* Saturday, March 8, 3-5PM

Andrea Fraser's 1991 performance *May I Help You?* explores the relationship between cultural consumption and social class. During a 15-minute monologue, the performer shifts through six voices representing different perspectives on art. *May I Help You?* was originally performed at American Fine Arts Co. in New York City by actors posing as gallery staff in an exhibition of Allan McCollum's *Plaster Surrogates*. Transposing the work to the galleries housing *Take It or Leave It*, in which works by both Fraser and McCollum are featured, Fraser performs continuously over the course of two hours.

In conjunction with *Take It or Leave It: Institution, Image, Ideology*.

STEPHEN PRINA Thursday, March 20, 7:30pM

Stephen Prina is a multidisciplinary artist as well as a composer and musician who has interpreted works by Beethoven, Schoenberg, Sonic Youth, Steely Dan, and many others. A screening of Prina's *Vinyl II* (2000) is followed by a live solo concert by Prina. *Vinyl II* is a music film scored for string quartet, horn, and voice with interlaced visual arts references, from 17th-century devotional painting to Andy Warhol's 1965 film *Vinyl*.

In conjunction with *Take It or Leave It: Institution, Image, Ideology*.

SABROSONICO Friday, March 21, 8PM

¡Natalicio de Benito Juárez e inicio de primavera! Celebrate the music and imagery of alternative Mexico with hip-hop legend and turntable master **Toy Selectah** (Monterrey), Nortec Visual Collective veteran and electropop pioneer **DJ Chucuchu** (Tijuana), futurist fusion masters and Digital Tiger duo **Sonidero Travesura** (Tijuana), and award-winning illustrator **Teddy Kelly** (Mazatlán/Los Angeles).

MOU YUANDI Tuesday, April 1, 7:30pm

Co-presented by with the Confucius Institute at UCLA Through song, speech, stylized movement, makeup, and costume, the *nandan* artists of the Chinese opera have transformed themselves into maidens, dowagers, prostitutes, and women warriors. Shanghai artist **Mou Yuandi**, one of the last *nandan* in China, speaks of his life as a female impersonator and demonstrates his art of transformation.

SLUT tuesday, april 29, 7:30PM

Co-presented by Equality Now
JOEY Del Marco. *SIXTEEN*. Empty ABSOLUT bottle. Luke, GEORGE, Tim. *Back of a CAB*. *RIPPED* underwear. *HANDS everywhere*. *NO!*
Inspired by experiences of the teen cast members, the critically acclaimed new play *SLUT* explores the sexual assault and shaming of a 16-year-old girl. Through Joey's story, and those of girls in her community, we witness the damaging effects of slut culture and the importance of being heard. Developed by the Arts Effect All-Girl Theater Company. Written by Katie Cappiello and directed by Cappiello and Meg McInerney. www.SLUTtheplay.com.

Equality Now works for the protection and promotion of the human rights of women and girls around the world. Learn more at www.equalitynow.org.

HONORING THE ARMENIAN MASTERS Wednesday, April 16, 7:30PM

Co-presented by the UCLA Herb Alpert School of Music
Members of the newly formed **Armenian Music Ensemble at UCLA**, soprano **Vanessa Vasquez**, and the **VEM String Quartet** present a chamber music program of masterworks of Armenian classical music by Spendiarian, Mirzoyan, and Komitas in commemoration of the anniversary of the Armenian Genocide.

A FUSION OF SENSES POETRY, MUSIC, DANCE, AND VISUAL ARTS IN PARIS (1880-1914) Wednesday, April 30, 7:30PM

Co-presented with the UCLA Department of French and Francophone Studies and the UCLA Department of Music
Organized by Sonnets & Sonatas, a UCLA series of lectures, this evening of readings, screenings, and musical performances is meant to evoke a period of time when artists, musicians, and poets were merging different art forms. This program includes the works of Debussy, Saint-Saëns, Satie, and Boulanger; popular waltzes by Chaminade or Jaëll; and songs of Paris cabarets of the Belle Époque. Lecture by **Laure Murat**, professor in the UCLA Department of French and Francophone Studies. Musical direction by **Guillaume Sutre**, professor of violin and head of chamber music in the UCLA Department of Music.

In conjunction with *Tea and Morphine: Women in Paris, 1880 to 1914*.

HAMMER SCREENINGS

CRAZY HORSE

thursday, March 6, 7:30pm

Crazy Horse documents the legendary nude Paris cabaret as it prepares to stage *Désirs*, a new show by the celebrated choreographer Philippe Decouflé. Shot over the course of 11 weeks, the film showcases the emphasis on elegance and perfectionism and the grueling schedules performers must endure. (2011, Dir. F. Wiseman, 134 min.)

In conjunction with *Tea and Morphine: Women in Paris, 1880 to 1914*.

LA DANSE

tuesday, March 18, 7:30pm

La Danse follows the rehearsals and performances of seven ballets by the Paris Opera Ballet, illuminating the administration of the company and the collaborative work of choreographers, ballet masters, dancers, musicians, and costume, set, and lighting designers. (2009, Dir. F. Wiseman, 159 min.)

In conjunction with *Tea and Morphine: Women in Paris, 1880 to 1914*.

APPROPRIATION AND FILM: DECONSTRUCTING THE MASTERS

Wednesday, April 9, 7:30PM

Organized by Jane Weinstock

Like the appropriation artists of the 1980s, many experimental filmmakers of this period were interested in using appropriation to deconstruct the conventions of film. In *Thriller* (1979), Sally Potter takes Puccini's *La Bohème* and Hitchcock's *Psycho* and uses them to posit a female spectator. In *Cinderella* (1986) Ericka Beckman twists the classic fairy tale to play games with the viewer. And in *Sigmund Freud's Dora* (1979), by Anthony McCall, Andrew Tyndall, Claire Pajaczowska, Ivan Ward, and Jane Weinstock, the filmmakers employ Freud's text to explore film language.

In conjunction with *Take It or Leave It: Institution, Image, Ideology*.

GORE VIDAL:

THE UNITED STATES OF AMNESIA

thursday, april 10, 7:30pm

Intimate one-on-one interviews with Gore Vidal, commentary by those close to him, and footage from his legendary on-air career create a fascinating and wholly entertaining portrait of the renowned cultural critic. (2013, Dir. N. Wrathall, 89 min.)

THIS IS NOT A DREAM

Wednesday, April 23, 7:30PM

Tracing the influences of Andy Warhol, John Waters, and Jack Smith to the perverted frontiers of YouTube and Chatroulette, *This Is Not a Dream* charts a path across four decades of avant-garde experimentation and radical escapism through the moving image. A Q&A with director Gavin Butt follows the screening. (2012, Dirs. G. Butt and B. Walters, 119 min.)

In conjunction with *Take It or Leave It: Institution, Image, Ideology*.

EGYPTIAN ACTIVIST AHMED HASSAN IN JEHANE NOUJAIM'S DOCUMENTARY
AL-MIDAN (THE SQUARE). COURTESY OF NOUJAIM FILMS.

AL-MIDAN (THE SQUARE)

Wednesday, may 28, 7:30PM

Told through the perspective of a group of young activists, this Academy Award-nominated documentary follows the Egyptian Revolution of 2011 over a three-year period, from its roots in Tahrir Square through the ouster of elected president Mohamed Morsi. (2013, Dir. J. Noujaim, 104 min.)

OPEN PROJECTOR NIGHT

Wednesday, march 26, 7:30PM

Equal parts showcase and showdown, the Hammer's Open Projector Night is the most raucous independent short film festival around. Nationally known and loved comedy team the **Sklar Brothers** emcee, and free popcorn is served. Three winners receive prizes and recognition on the Hammer's website!

Submissions accepted from 7 to 7:30PM on a first come, first served basis. Work under 10 minutes only. More details at hammer.ucla.edu.

FLUX

Wednesday, may 21, 7:30PM

The Flux Screening Series at the Hammer presents innovative short films, music videos, filmmaker retrospectives, and the most interesting visual work from around the globe. Visit flux.net for details.

UCLA FILM & TELEVISION ARCHIVE

The Billy Wilder Theater is also the home of the UCLA Film & Television Archive's renowned cinémathèque.

SPRING HIGHLIGHTS

UCLA CELEBRATION OF IRANIAN CINEMA

Thursday, April 24 – Wednesday, May 14

UCLA Film & Television Archive is proud to continue its long tradition tracing the unfolding of Iran's fascinating national cinema. Continually offering compelling new voices and visions, Iranian film responds to a rich storytelling heritage and enters into crucial dialogue with other world cultural and artistic traditions in its unique interplay of social inquiry and formal experimentation. As in recent years, it is anticipated that some filmmakers will appear in person to discuss their work.

Funding generously provided by Farhang Foundation.

ROBERT ALTMAN: A RETROSPECTIVE

April – June

UCLA Film & Television Archive proudly presents this tribute to legendary American filmmaker Robert Altman (1925–2006), whose unique gifts as a storyteller and visionary are enshrined in such iconoclastic features as *M*A*S*H* (1970), *Nashville* (1975), *The Player* (1992), and *Gosford Park* (2001). This series features selected UCLA Film & Television Archive restorations, rarities, and treasures from the maverick director's personal film collection (held by the Archive), and in-person appearances by key Altman collaborators.

For admission information or a complete schedule or to learn more about the Archive's screenings of new works and treasured classics, visit cinema.ucla.edu or call 310-206-8013.

HAMMER kids

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

Hammer Kids has also received funding from supporters and friends of the Hammer Museum's Kids' Art Museum Project (K.A.M.P.), an annual family fundraiser.

Family Flicks is co-presented with UCLA Film & Television Archive.

826LA@HAMMER

The Hammer's free collaborative workshops, presented with 826LA, are designed for groups of up to 20 students. Reservations are encouraged. Please visit workshops.826la.org or call 310-915-0200.

Museum Makers

Sunday, March 16, 11am–1PM Ages 8–13

Have you ever wondered what it takes to build an art show? In this workshop, participants learn some basic elements of exhibition creation before radically reimagining the look, feel, and language of museum exhibitions. Led by independent curator and art historian **Sarah Brin**.

Los Angeles: Your City

Sunday, April 6, 11am–1PM Ages 10–14

Los Angeles is a sprawling city filled with amazing stories. In this workshop, students explore the city through movie clips, photos, and literature, then create their own stories of L.A. Instructor **Brian Dunlap** loves to explore Los Angeles and has an MFA in creative writing from Fresno State.

Misunderstood Monsters: Monster Moms

Sunday, May 11, 11am–1PM Ages 8–13

Everyone's got a mom—even smelly, snarly monsters! Moms bring out the best in their little beasts and help them become the most magnificent monsters. In this workshop, students get into the heads and hearts of monsters and then create Mother's Day cards from a young monster's point of view. Instructor **Lindsay Ringwald** is a TV post production supervisor.

CLOSE ENCOUNTERS

Developed with the whole family in mind, these lively and illuminating encounters with art are for people of all ages. Families are invited to look closely at works of art in the galleries and then create art inspired by what they see.

For details, please visit hammer.ucla.edu/kids

Sunday, March 30, 11AM–1PM

Sunday, April 27, 11AM–1PM

Sunday, May 25, 11AM–1PM

EXHIBITION RELATED

TAKE IT OR LEAVE IT GUIDE

Appropriate us!

- Check out [@hammer_museum](https://www.instagram.com/hammer_museum) on Instagram
- Repost one of our pictures
- Retitle it
- Tag it: [#appropriatethis](https://www.instagram.com/hammer_museum)
- Share it!

All pictures will be up on our Tumblr: thehammermuseum.tumblr.com

Find more activities like this in the *Take It or Leave It* Question & Connect guide, available at the Welcome Desk and the Hammer Store.

Family Flicks FILM SERIES



Safety Last!

Sunday, March 23, 11AM Ages 6+

Attempting to impress the girl he hopes to marry, a department store clerk ends up in the middle of a wild publicity stunt. Comic gags and edge-of-your-seat thrills—including the unforgettable image of Harold Lloyd dangling precariously from a clock—follow in rapid succession as Lloyd climbs his way to success in this iconic film. Live musical accompaniment provided by **Cliff Retallick**. (1923, Dir. Fred Newmeyer and Sam Taylor, 35mm, b/w, silent with musical accompaniment, 64 min.)

Singin' in the Rain

Sunday, April 13, 11AM Ages 6+

Gene Kelly and Debbie Reynolds shine in perhaps the greatest Hollywood musical of all time. Propelled by a crackling script and exuberantly delightful song-and-dance routines, Kelly is a silent movie star making a trying transition to the talkies, and Reynolds is the chorus girl who complicates the affair. (1952, Dirs. Gene Kelly, Stanley Donen, 35mm, color, 103 min.)

Charlotte's Web

Sunday, May 4, 11AM Ages 5+

An animated adaptation of the beloved novel, *Charlotte's Web* is the story of Wilbur, a baby pig who finds out he's going to be turned into bacon, and Charlotte, the kindly, wise spider who weaves a plan to save Wilbur's life. (1973, Dir. Charles Nichols, 35mm, color, 94 min.)

STILL FROM SAFETY LAST! (1923.) DIRECTED BY FRED C. NEWMAYER AND SAM TAYLOR. SHOWN: HAROLD LLOYD. © PATHE. CREDIT: PATHE/PHOTOFEST.

SAVE THE DATE

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

SUNDAY, MAY 18, 2014, 10AM – 2PM

HEY KIDS!

Make sure to paint Sunday, May 18 on your calendar and plan to bring your family to the coolest day ever at the Hammer! Artists, architects, photographers, designers, and all kinds of creative pros will be leading inventive workshops for kids of all ages at the Hammer's fifth annual family fundraiser K.A.M.P. (Kids' Art Museum Project). Tell your parents, grandparents, and best friends that there will be food, fun, story time, the Digital PhotoBooth, delicious cupcakes from Sprinkles, and lots of surprises!

Participating artists this year include: **Liz Craft** and **Pentti Monkkonen**, **Sam Durant** and **Ana Prvacki**, **Francesca Gabbiani**, **Piero Golia** and **Nicole Miller**, **Aiko Hachisuka**, **Drew Heitzler**, **Alex Hubbard**, **Shio Kusaka**, **Liz Larner**, **Nathan Mabry**, **Tala Madani**, **Dash Manley**, **Ivan Morley**, **Carter Mull**, **Anthony Pearson**, **Tony de los Reyes**, **John Umbanhowar**, **Kaari Upson**, **Tobjorn Vejvi**, and **Marnie Weber** and **Jim Shaw**.

You can also look forward to **Story Time** at K.A.M.P., where celebrity guests read from their favorite children's books and share exciting stories. This year's awesome readers include **Conan O'Brien** and **Julie Bowen**.

Early-bird tickets are only \$125 per person if purchased by April 15 and \$150 per person beginning April 16. All proceeds from this exciting event will benefit the museum's growing **Hammer Kids** programming. Last year's event sold out fast, so shake some change out of your piggy bank and bring your whole family for an amazing day of art making!

For additional information and to purchase tickets, please contact Jenni Scott at 310-443-7070 or jscott@hammer.ucla.edu.

HAMMER STORE



HOT OFF THE PRESS

Take It or Leave It is accompanied by a comprehensive publication, co-published by the Hammer Museum and DelMonico Books, an imprint of Prestel, with major essays written by co-curators Anne Ellegood and Johanna Burton. Additional contributors include George Baker, associate professor and vice chair, History of Art Department, UCLA; Julia Bryan-Wilson, associate professor of art history, University of California, Berkeley; Gavin Butt, reader of visual cultures, Goldsmiths, University of London; and Darby English, Starr Director, Research and Academic Program, Clark Art Institute.

The book includes thorough entries on the featured artists, a detailed chronology, a selected bibliography, and an archival section with reproductions of photos and ephemera drawn from the Fales Library at New York University and the Center for Curatorial Studies at Bard College Library, selected by Marvin Taylor and Ann Butler.

Hardcover, 288 pages, 150 color illustrations, retail \$60.



HAMMER SUPPORT

The Hammer Museum is grateful to our many friends and donors for their thoughtful contributions. There are many ways to support the Hammer’s dynamic exhibitions, programs, and collections through current and planned gifts. For more information, please contact David Morehouse at 310-443-7081 or dmorehouse@hammer.ucla.edu

FOR MEMBERS COFFEE TALK

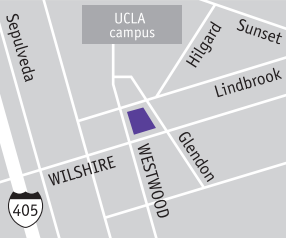
Join **Cynthia Burlingham**, deputy director of curatorial affairs at the Hammer Museum and **Victoria Dailey**, independant curator, on Saturday, March 1 for coffee and a private viewing of *Tea and Morphine: Women in Paris, 1880 to 1914*.

SAVE THE DATE

Made in L.A. 2014 opens on Saturday, June 14, with a special members preview party.

COMING SOON: HAMMER PLUS

Stay tuned for details and a new look for our membership program including a new level that you can earn through regular visits to the Hammer throughout the year. To join or learn more contact 310-443-7050 or membership@hammer.ucla.edu



Hours
Tue–Fri 11am–8pm
Sat and Sun 11am–5pm
Closed Mondays, Thanksgiving, Christmas Eve, Christmas Day, New Year’s Eve and New Year’s Day.

Admission
FREE FOR EVERYONE

Parking
Available under the museum;
\$3 with validation. Enter on Westwood Boulevard or Glendon Avenue. Parking for people with disabilities is provided on levels P1 and P3. Bikes park free.

Design: Julia Luke
Editors: Jennifer Gould, Morgan Kroll, Sarah Stifler
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The Hammer Museum is operated and partially funded 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.

HAMMER.UCLA.EDU
310-443-7000

All Hammer public programs are free and made possible by a major gift from the Dream Fund at UCLA.

Generous support is also provided by Susan Bay Nimoy and Leonard Nimoy, the Simms/Mann Family Foundation, The Brotman Foundation of California, Good Works Foundation and Laura Donnelley, and all Hammer members.

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

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