



A Message from the Director

The Hammer Museum continues to build on the energy and excitement that began with the start of the New Year. In January, the *LA Weekly* described the Hammer as “a model for what a smaller museum should be,” noting the dynamic balance between our exhibitions, collections, and public programs. A memorable example of this was the beautiful installation of Jean Prouvé’s *Tropical House* in the courtyard, accompanied by the *Prefab Now* symposium presented in collaboration with *Dwell* magazine and introduced by Los Angeles Mayor Antonio Villaraigosa. We are also proud to note that the 2005 Hammer exhibition *THING: New Sculpture from Los Angeles* was recognized as the “Best Thematic Museum Show Nationally” by the International Association of Art Critics.

With the beginning of the New Year, we were able to reflect on the great number of notable new acquisitions to the Museum’s collections. We are very grateful to all of the generous donors whose gifts deepen the Hammer Museum’s and Grunwald Center for the Graphic Art’s holdings spanning the Renaissance through today.

I am very grateful to our dear friend, long-time supporter, and board member Werner Kramarsky and his wife Sarah-Ann for a significant gift of 29 drawings, which includes seminal abstract works by Agnes Martin, Sol Lewitt, and others.



An important body of over 80 photographs, drawings, prints, and videos was generously donated by Los Angeles gallerist Patrick Painter, greatly expanding the Museum’s contemporary holdings. The gift includes large groups of works by Roy Arden, Douglas Huebler, Ed Ruscha, Collier Schorr, and Christopher Williams, as well as individual pieces by Peter Doig, Rodney Graham, Won Ju Lim, Stephen Prina, and many others.

We are very pleased to also recognize a partial and promised gift of six important paintings and drawings by American artist Milton Avery from J. David Haft, a well-known supporter of numerous charitable causes in Los Angeles. Mr. Haft has donated two watercolor and gouache works to the Grunwald Center and has made a promised gift of four paintings to the Hammer Museum’s permanent collection. The Hammer Museum presented an important exhibition of Avery works in 2002; this gift beautifully commemorates that occasion and complements the Museum’s holdings of early and mid-20th-century American art.

Additionally, the Museum recently received a large Jim Shaw multi-panel work on paper from David Teiger; works by Johannes Kahrs and Catherine Opie from Rosette Delug; a Mike Kelley sculpture from Kourosch Larizadeh; Jorge Pardo prints from Dean Valentine and Amy Adelson; works by Mark Grotjahn, Martin Kersels, and Monique Prieto from Marc



Selwyn; Patty Chang watercolors from Roberts & Tilton; and a number of other important additions to the collection we look forward to exhibiting and recognizing in the future.

The Museum also acquired works by Michaël Borremans with funds provided by the Buddy Taub Foundation; prints by John Baldessari and Amy Cutler with funds provided by Brenda Potter and Michael Sandler; a mixed media work by Margaret Kilgallen; and historical works by artists such as Jean-Baptiste-Camille Corot and Daniel Hopfer.

We are happy that many of these acquisitions represent artists who live and work in Southern California or have previously shown at the Hammer, further strengthening the relationship between the Museum and our community of artists. We look forward to making these works accessible for viewing and research by students, scholars, and the general public.

If you have not already seen it, we hope that you won’t miss the final weeks of *Masters of American Comics*. It was the result of a very rewarding collaboration with our cross-town colleagues at MOCA and is one of the most popular exhibitions in the Hammer’s history.

Ann Philbin
Director

From left to right: Director Ann Philbin with Los Angeles Mayor Antonio Villaraigosa (photo: Howard Pasamanick) Jim Shaw. *Dream Object (I was looking at drawings of successful business men which became increasingly distorted and became a pornographic hedge...)*, 2001. Ink, prisma color pencil, and pen on paper. Hammer Museum, Los Angeles. Partial and Promised Gift of David Teiger. (photo: Dave Hoffman) Christopher Williams. *Department of Water and Power General Office Building, dedicated on June 1, 1965 Albert C. Martin and Associates, May 18, 1994 (Nr. 1)*, 1994. Gelatin silver print. Hammer Museum, Los Angeles. Gift of Patrick Painter and Soo Jin Jeong-Painter.

Milton Avery. *Playing the Piano*, 1944. Watercolor and gouache on paper. Collection of the Grunwald Center for the Graphic Arts, Hammer Museum, Los Angeles. Gift of the J. David Haft Family. Douglas Huebler. *Variable Piece #43 (Brussels)*, 1974-97 (detail). Photograph. Hammer Museum, Los Angeles. Gift of Patrick Painter and Soo Jin Jeong-Painter. John Baldessari. *Person with a Guitar (Red)*, 1994. Color screenprint construction. Hammer Museum, Los Angeles. Purchased with funds provided by Brenda Potter and Michael Sandler. ©2004 John Baldessari and Gemini GEL LLC.



A Letter from Japan

The Photographs of John Swope

March 5 – June 4, 2006

This exhibition of John Swope's work marks the first in-depth presentation of vintage prints and text from the late Los Angeles photographer's 1945 journey through post-war Japan. As part of Edward Steichen's elite team of Navy photographers, Swope arrived even before Japan had officially surrendered. His assignment was to photograph the release of Allied prisoners of war, but he went far beyond that. During a three-and-a-half-week period, he shot images that vividly convey the impact of World War II on the local population of Japan as well as on the Allied prisoners of war. The exhibition presents over 115 photographs and gives insight into Swope's larger pursuit of capturing the universal human experience by also including highlights from his work as a renowned Hollywood photographer and from his international travels from the 1930s through 1970s.

The exhibition and accompanying catalogue honor Swope's original intention of bringing together his timeless, powerful photographs with the emotional letter he wrote from Japan to his wife, actress Dorothy McGuire. Individual images are juxtaposed with short excerpts in both the exhibition and the catalogue. The exhibition includes significant loans from the John Swope Trust, Kiyosato Museum of Photographic Arts, Craig Krull Gallery, Ben Stiller, and other private collections.

A Letter from Japan: The Photographs of John Swope is organized by Carolyn Peter, Associate Curator of the Grunwald Center for the Graphic Arts.

The exhibition is generously supported by Gail and Jerry Oppenheimer, with additional support from Mrs. Sidney F. Brody, The Judith Rothschild Foundation, Shirlee Fonda, and Jane Wyatt.

Hammer Forum

War Prisons

Saturday, April 1, 7pm

This timely discussion asks the question "Have we learned any lessons?" by examining World War II military prisons in Japan as well as present-day conditions of military prisons and torture camps around the world. Speakers include **Bill Barrette**, artist and writer, who has spent the last five years researching Sugamo Prison, where Americans incarcerated war crime suspects after Japan's surrender; **Herbert Bix**, Pulitzer prize-winning author of *Hirohito and the Making of Modern Japan*; **John A. Glusman**, author of *Conduct Under Fire: Four American Doctors and Their Fight for Life as Prisoners of the Japanese, 1941-1945*; and **John Sifton**, an investigator of issues of torture and abuse in Afghanistan and Pakistan for Human Rights Watch's Asia division.

Co-sponsored by the UCLA Center for Japanese Studies.

Screenings

Propaganda Films

Thursday, April 6, 7pm

A double feature of Japanese and American propaganda films from World War II that present two distinctly different portraits of the Japanese soldier.

Intended as Japanese war-time propaganda, *Tatakau Heitai (Fighting Soldiers)*, 1939, has been repeatedly described as the representative example of an anti-war film. Director Kamei Fumio and his crew followed the Japanese army, attempting to capture the realities of front line operations. Finding the film harshly realistic, the Japanese government prohibited its screening.

Directed by Theodore S. Geisel, better known as Dr. Seuss, *Design for Death (aka Our Job in Japan)* portrayed the Japanese as victims brainwashed by cynical leaders obsessed with world domination. The film won the Academy Award for best documentary in 1947.

Co-sponsored by the UCLA Center for Japanese Studies. *Tatakau Heitai* is presented courtesy of the Film Library Collection of the University of Chicago Center for East Asian Studies.

Lecture

Anne Wilkes Tucker

Thursday, May 4, 7pm

Tucker is Curator of Photography at the Museum of Fine Arts, Houston, and will discuss the work of John Swope and a selection of post-war Japanese photographers in the context of the war photography genre.

Gallery Talk

Carolyn Peter

Saturday, June 3, 2pm

Exhibition walk-through led by the curator.

Opposite, clockwise from top left: John Swope. *Arai*, September 5, 1945. Gelatin silver print. John Swope Collection, © John Swope Trust. John Swope. *Near Tokyo, Omori POW Camp, Allied POW's Greeting Their Liberators*, August 29, 1945. Gelatin silver print. John Swope Collection, © John Swope Trust. John Swope. *Cary Grant Filming a Car Scene for "Mr. Blandings Builds His Dream House"*, Hollywood, 1948. Gelatin silver print. Collection of Ben Stiller. © John Swope Trust.



Above, top to bottom: Still from *Tatakau Heitai (Fighting Soldiers)*, 1939. Advertisement for *Design for Death (aka Our Job in Japan)*, 1947. Courtesy of the Academy of Motion Picture Arts and Sciences. © A.M.P.A.S.

HAMMER projects

The ongoing series of Hammer Projects reflects the Museum's commitment to contemporary art by providing local and international emerging artists the opportunity to create new work or to present existing work in a new context.

Hammer Projects are made possible with support from The Horace W. Goldsmith Foundation, The Annenberg Foundation, Fox Entertainment Group's Arts Development Fee, the Los Angeles County Arts Commission, and members of the Hammer Circle.

Brenna Youngblood

Through April 12, 2006

Brenna Youngblood's photographic collages are drawn from her everyday life. She breaks apart and reassembles images from her own personal archive, multiplying and layering photographs to form dynamic, chaotic rhythms. Her large-scale works, with their bold, saturated colors, comment on current political and social events and her mosaic-like portraits embed their subjects in mysterious and tumultuous landscapes.

Fikret Atay

Through April 19, 2006

The Turkish artist Fikret Atay makes videos that offer short vignettes of life in Batman, a Kurdish city near the border between Turkey and Iraq. Using a hand-held camera and natural lighting, Atay films young, local residents as they perform traditional dances, beat makeshift drums, and play war games. His simple, unaffected style lends an apparently straightforward authenticity to the images, yet the meanings of the performers' actions remain mysterious to viewers unfamiliar with the local culture. Despite the difficulties of filming in the highly charged political atmosphere of Batman, Atay's insistence on the specificity of place gives the work a distinctive presence and, despite an occasional hint of danger, a sense of community.

Miranda Lichtenstein

Through April 30, 2006

Miranda Lichtenstein's Polaroid photographs capture moments of transient, dark beauty. Taking her cues from early plant photography, the gardens of Giverny, and 18th-century paintings by Chardin, she bathes the living matter in a wash of artificial golden light. Making use of the most traditional elements of the still life—flowers, plants, fruits, and vegetables—she imbues them with a disquieting quality. This is produced, in part, by the painted backdrops in front of which she places her subjects. Shadowy and slightly misaligned, these backgrounds subtly destabilize the canonical still-life format.

Gallery Talk

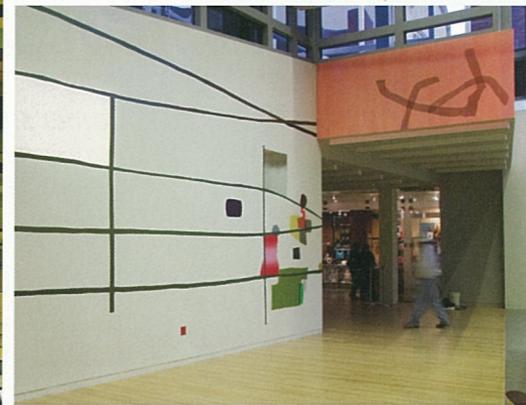
Miranda Lichtenstein

Thursday, March 30, 6pm

Monique van Genderen

March 18 – July 30, 2006

The Los Angeles artist Monique van Genderen creates large-scale wall paintings that make use of adhesive vinyl with various reflective, translucent, and matte finishes. Solid architectural surfaces are transformed into changeable spaces through the play of light on the materials, which shift, disappear, and reappear as one passes by. Inspired by the tradition of abstract painting, but also informed by contemporary graphic design and the properties of computer-generated patterns, van Genderen's work redefines the expectations of the genre of painting.



Clockwise from top left:
Brenna Youngblood. *Untitled*, 2006. Color photographs. Courtesy of the artist; photo by Joshua White.
Miranda Lichtenstein. *Untitled #2 (fruit)*, 2002–05. Polaroid. Courtesy of Mary Goldman Gallery, Los Angeles, and Elizabeth Dee, New York.
Monique van Genderen. *Within the same breath...*, 2005. Adhesive vinyl. Installation at the Wexner Center for the Arts, Columbus, Ohio. Courtesy of Happy Lion Gallery, Los Angeles.
Fikret Atay. Still from *Rebels of the Dance*, 2002. Color video with sound. 10:52 min. Courtesy of Galerie Chantal Crousel, Paris, France.

Masters of American Comics

Through March 12, 2006

Hammer Museum and The Museum of Contemporary Art (MOCA)

"At long last, a historical survey has been organized that does justice to the venerable genre of comic art."

—*Los Angeles Times*

"Trailblazing connoisseurship"

—*TIME*

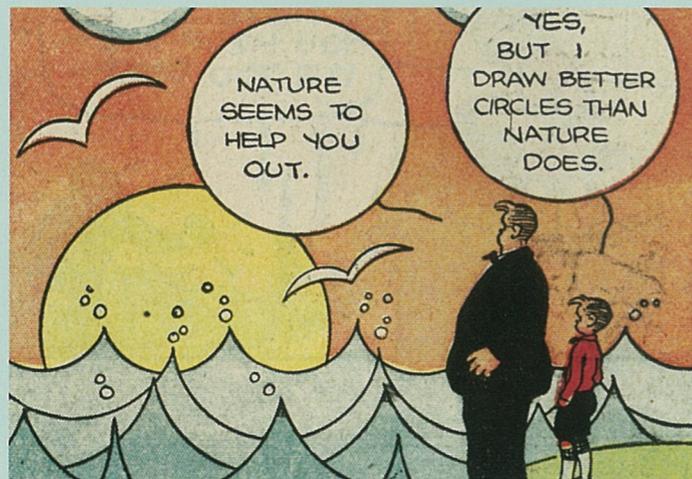
Don't miss the final weeks of *Masters of American Comics*, featuring works by 15 influential 20th-century American comic artists who transformed the genre. Simultaneously on view at the Hammer Museum and MOCA, the exhibition presents over 900 objects that provide insight into the medium of comics as an art form.

The exhibition is co-curated by independent scholars John Carlin and Brian Walker, and is coordinated by Hammer Museum deputy Director of Collections and Director of the Grunwald Center Cynthia Burlingham and MOCA Associate Curator Michael Darling.

Masters of American Comics is jointly organized by the Hammer Museum, Los Angeles, and The Museum of Contemporary Art, Los Angeles.

The exhibition is made possible, in part, by the National Endowment for the Arts.

89.9 KCRW is the official radio sponsor.



Spirituality and Comics

Wednesday, March 1, 7pm

A discussion with the author of *The Gospel According to Superheroes: Religion and Popular Culture*, **B.J. Oropeza**, and comic artist and author of *Blankets*, **Craig Thompson**.

Kramer's Ergot Night

Thursday, March 2, 7pm

A special evening of discussion, readings, films, and music organized with **Sammy Harkham**, editor of the underground comics anthology series *Kramer's Ergot*, and featuring contributors **Jordan Crane**, **Souther Salazar**, films from **Paper Rad**, and live music by **Mystical Unionists** (Ron Regé, Jr. and Becky Stark).

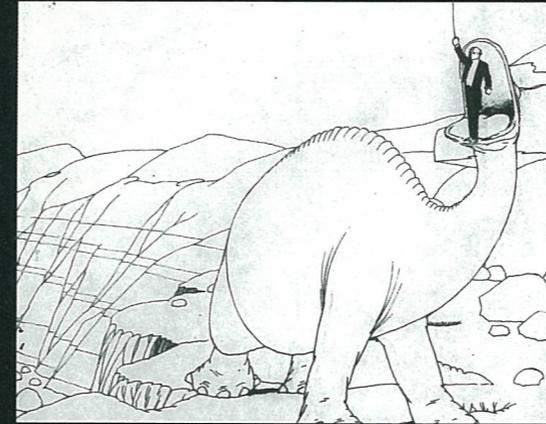
Women and Comics

Wednesday, March 8, 7pm

Writer and feminist pop-culture historian **Trina Robbins** and *Artbabe* artist **Jessica Abel** discuss women's history and the female masters of American comics.



Left: Frank King. *Gasoline Alley*, May 10, 1931 (detail). Newspaper Sunday page. Private collection. © 1931 Tribune Media Services. Reprinted with permission; photo by Robert Wedemeyer.
Above: Matt Brinkman. *Kramer's Ergot*, 2005. Courtesy of the artist.



UCLA Film & Television Archive presents

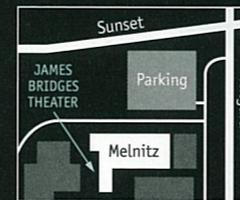
Comic Art Onscreen

Organized in conjunction with the *Masters of American Comics* exhibition, this film series explores the intertwined history between American animated cartoons and comics, which emerged as new popular art forms at the dawn of the 20th century.

\$7 general admission; \$5 students, seniors, and UCLA Alumni Association members with ID.

Advance tickets are available for \$8; for more details visit www.cinema.ucla.edu.

Screenings are at the James Bridges Theater in Melnitz Hall, at the northeast corner of the UCLA campus, near the intersection of Sunset Blvd. and Hilgard Ave.



Above: Still from *Gertie the Dinosaur*, 1914. Courtesy of UCLA Film & Television Archive.

Silent to Early Sound Animation

Friday, March 3, 7:30pm

A selection of rarely screened animated cartoons from the silent to early sound eras drawn from the Archive's own collection, The Museum of Modern Art, Library of Congress, George Eastman House, and Columbia Repertory. Silent shorts will be projected at varying speeds, with live musical accompaniment.

Winsor McCay

Little Nemo, 1911. Dir. Winsor McCay. 16mm, 12 min.

Dreams of a Rarebit Fiend: Bug Vaudeville, 1921. Dir. Winsor McCay. 16mm, 28 min.

Fragment from The Centaurs, 1921. Animation: Winsor McCay, John McCay, John Fitzsimmons. 35mm, 3:36 min.

Gertie the Dinosaur, 1914. Dir. Winsor McCay. 35mm, 9 min.

The Cartoon Life

Bobby Bumps Starts a Lodge, 1916. Animation: Earl Hurd. 35mm, 9:06 min.

Bobby Bumps at the Dentist, 1917. Dir. Earl Hurd. 35mm, 4 min.

Indoor Sports, 1921. Animation: William C. Nolan, 35mm, 7 min.

Breath of a Nation, 1919. Dir. Gregory La Cava. 35mm, 7:18 min.

The Beer Parade, 1933. Dir. Dick Huemer. 35mm, 7 min.

Feline Follies

Krazy Kat Goes A-Wooing, 1916. Animation: Leon Searl (based on the comic strip by George Herriman). 16mm, 2:09 min.

Krazy Kat and Ignatz Mouse at the Circus, 1916. Animation: Leon Searl (based on the comic strip by George Herriman). 16mm, 4 min.

The Apache Kid, 1930. Dir. Manny Gould and Ben Harrison (based on the Krazy Kat comic strip by George Herriman). 35mm, 7 min.

Felix the Cat in Blunderland, 1926. Dir. Otto Messmer. 35mm, 6 min.

Felix the Cat Weathers the Weather, 1926. 35mm, 6 min.

Band of Ninja

Saturday, March 11, 7:30pm

An action epic constructed through a montage of photographed illustrations, dialogue, and sound effects, the film is based on Shirato Sampei's 1959 manga about peasant revolt in feudal Japan and is the only non-live-action feature film by Japanese New Wave master Oshima Nagisa (*In the Realm of the Senses*).

Band of Ninja, 1967. Dir. Oshima Nagisa. 35mm, 131 min.

UCLA Department of Art Lectures

Mark Bradford

Thursday, March 9, 7pm

Los Angeles-based artist Mark Bradford creates works that link formal abstraction to popular culture, often addressing race and class. His work has been included in exhibitions at the Hammer Museum; the Whitney Museum of American Art, New York; and the Studio Museum, New York. Bradford is a graduate of California Institute of the Arts.

The UCLA department of art's visiting lecture series is organized by Catherine Opie, professor in UCLA's Department of Art, and is made possible through the generous support of the William D. Feldman Family Endowed Art Lecture Fund.

William Pope.L

Wednesday, April 26, 7pm

William Pope.L's installations and performances address issues of race, class, and physical endurance. Often occurring directly on the streets of American cities, Pope.L's productions combine myths of black male sexual prowess with menacing, clownish, or abject costumes and actions. He forces his viewers to confront the often ignored problems facing American society. Pope.L currently teaches in the theater department at Bates College.

Co-organized by the UCLA Department of Art.

Robert Thurman

Sunday, April 9, 6pm

Robert Thurman is a former Tibetan Buddhist monk. He has worked with the Dalai Lama to make Buddhism accessible in the U.S. and to educate Americans on the political struggles of Tibet against China. A respected scholar of Tibetan and Sanskrit, he has written several books, is the co-founder and president of Tibet House U.S., and is a professor of Indo-Tibetan Buddhist studies at Columbia University.

Aperture West Lecture Series

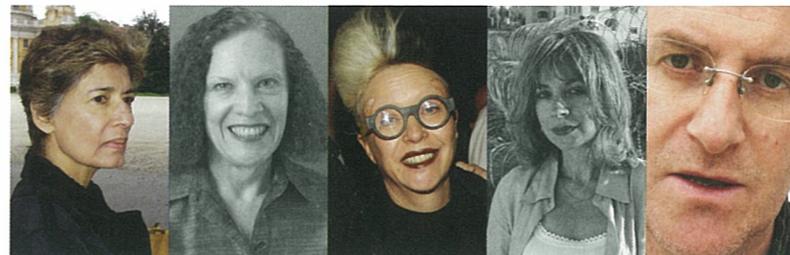
An-My Lê

Thursday, March 30, 7pm

An-My Lê's body of work questions the presumed authenticity of documentary photography by blending classic devices from the landscape and portrait genres to create oddly serene scenes of staged battle. Her most recent photographic series, *29 Palms*, captures Iraq- and Afghanistan-bound marines training in California. Lê emigrated to the United States as a political refugee in 1975 and is currently a professor of photography at Bard College.

Organized by Aperture Foundation.

Below, clockwise from top left: Mark Bradford. *Black Venus*, 2005. Mixed media collage on canvas. Courtesy of the artist and Sikkema Jenkins & Co. William Pope.L. *Whiteroom #4*, 2005. Performance, London, England. An-My Lê. *Force Recon*, 2003-04, Courtesy of the artist and Aperture Foundation.



On the Subject of Violence
Representation and Resistance in the Field of Vision

The UCLA Department of Art presents a series of lectures by internationally renowned artists and theorists which addresses the psycho-political interface of violence and deciphers forms of representing or resisting it in the visual arts. The series is organized by Mary Kelly, professor of Art and Critical Theory in UCLA's department of art.

On the Subject of Violence is sponsored by the UCLA Department of Art with additional support from UCLA's Center for the Study of Women, the Department of Comparative Literature, the Department of French and Francophone Studies, the Department of Political Science and the UC Santa Barbara Department of Film Studies.

Parveen Adams
Hanged, Drawn, and Quartered or Goya After the Chapmans

Tuesday, April 11, 7pm

Art theorist and teaching faculty at the London Consortium lectures on the Chapman Brothers and Francisco de Goya's *Disasters of War* and *Los Caprichos*.

Kaja Silverman
Photography by Other Means

Tuesday, April 25, 7pm

Professor of rhetoric and film at UC Berkeley speaks on Gerhard Richter and the art of analogy.

Orlan
Omnipresence and after

Tuesday, May 2, 7pm

Artist lectures on her surgical performances and later works.

Jacqueline Rose
The Last Resistance

Tuesday, May 9, 7pm

Professor of English at Queen Mary University of London discusses psychoanalysis, Sigmund Freud, and Arnold Zweig.

Alfredo Jaar
Let there be light

Tuesday, May 10, 12pm

Screening of Rose's film *Dangerous Liaison: Israel and America*
Artist lectures on *The Rwanda Project*, 1994-2000.

Above, left to right: Parveen Adams. Kaja Silverman. Orlan (photo: Stefanie Keenan). Jacqueline Rose. Alfredo Jaar. Right: Matthew Barney, *De Lama Lamina*, 2004. Production Still. ©2004 Matthew Barney. Courtesy Barbara Gladstone Gallery; photo by Chris Winget.

UCLA Fowler Museum, Hammer Museum, and UCLA Film & Television Archive present

Matthew Barney
De Lama Lamina

Wednesday, April 5, 7:30pm

Free Admission
James Bridges Theater, Melnitz Hall, UCLA
(see page 9 for directions)

Shot during the Carnaval Salvador Bahia in Brazil, Barney's recent film, *De Lama Lamina* (From Mud, a Blade) (2004) is a collaboration with American-Brazilian musician Arto Lindsay that explores sexuality, ecology, myth, and politics. The screening is followed by a conversation between Gary Garrels, Hammer Museum senior curator, and Don Cosentino, Professor in UCLA's Department of World Arts and Culture. This screening is presented in conjunction with the Fowler Museum exhibition, *¡Carnaval!*, on view through April 23, 2006.

Film provided courtesy of Barbara Gladstone Gallery.



Hammer Museum programs are FREE to the public.

Gallery talks are free with Museum admission.

Hammer Members receive priority seating at programs.

MARCH

- 1 Wed 7pm *Masters: Spirituality and Comics*
B. J. Oropeza, Craig Thompson
- 2 Thu 7pm *Masters: Kramer's Ergot Night*
Sammy Harkham, Jordan Crane, Souther Salazar, Paper Rad, Mystical Unionists
- 7 Tue 7pm Hammer Forum: *I Know I Am Not Alone*
Michael Franti
- 8 Wed 7pm *Masters: Women and Comics*
Trina Robbins, Jessica Abel
- 9 Thu 7pm Hammer Lectures: UCLA Department of Art
Mark Bradford
- 16 Thu 7pm Hammer Conversations
Jeff Chang & Staceyann Chin
- 18 Sat 9am Symposium
Modernism and Regionalism
- 21 Tue 7pm Hammer Readings: Some Favorite Writers
Colm Tóibín
- 30 Thu 6pm Gallery Talk
Miranda Lichtenstein
- 30 Thu 7pm Hammer Lectures: Aperture West
An-My Lê

APRIL

- 1 Sat 7pm Hammer Forum: *War Prisons*
Bill Barrette, Herbert Bix, John A. Glusman, John Sifton
- 5 Wed 7:30pm UCLA Film & Television Archive Screening
Matthew Barney's *De Lama Lamina*
- 6 Thu 7pm Hammer Screenings: Propaganda Films
Tatakau Heitai, Design for Death
- 9 Sun 6pm Hammer Lectures
Robert Thurman
- 11 Tue 7pm Symposium: On the Subject of Violence
Parveen Adams

UCLA Film & Television Archive presents

Comic Art Onscreen

Silent to Early Sound Animation

Friday, March 3, 7:30pm

Band of Ninja

Saturday, March 11, 7:30pm

All programs screen at the James Bridges Theater, Melnitz Hall, UCLA. \$7 general admission; \$5 students, seniors, and UCLA Alumni Association members with ID. See page 9 for details.

- 15 Sat 2pm Spring Festival of World Music
Music of Mexico
- 25 Tue 7pm Symposium: On the Subject of Violence
Kaja Silverman
- 26 Wed 7pm Hammer Lectures: UCLA Department of Art
William Pope.L
- 27 Thu 7pm Hammer Readings: Contemporary Poetry
Elizabeth Alexander
- 29 Sat 2pm Spring Festival of World Music
Music of China
- 30 Sun 6pm Hammer Readings: New American Writing
Karen Finley

MAY

- 2 Tue 7pm Symposium: On the Subject of Violence
Orlan
- 4 Thu 7pm *A Letter from Japan: Lecture*
Anne Wilkes Tucker
- 6 Sat 2pm Spring Festival of World Music
Music of the Balkans, Music of Korea
- 9 Tue 7pm Symposium: On the Subject of Violence
Jacqueline Rose
- 10 Wed 12pm Screening: On the Subject of Violence
Dangerous Liaison: Israel and America
- 13 Sat 2pm Spring Festival of World Music
Music of India
- 23 Tue 7pm Symposium: On the Subject of Violence
Alfredo Jaar

Public programs are made possible, in part, by The Annenberg Foundation.



Exhibitions

Masters of American Comics, through March 12
A Letter from Japan: The Photographs of John Swope, through June 4
The Société Anonyme: Modernism for America, opening April 23

Hammer Projects

Brenna Youngblood, through April 12
Fikret Atay, through April 19
Miranda Lichtenstein, through April 30
Monique van Genderen, opening March 18

Free weekly talks and tours

Lunchtime Art Talks are held every Wednesday at 12:30pm. These brief discussions focus on works of art on view or in the collection. For more details, see page 18.

Join Hammer Museum educators for free tours of special exhibitions Tuesdays at 1pm and Thursdays at 1pm & 6pm.

Above: Miranda Lichtenstein, *Untitled #18 (flower)*, 2002–05. Polaroid. Courtesy Mary Goldman Gallery, Los Angeles, and Elizabeth Dee, New York.

HAMMER readings

Some Favorite Writers

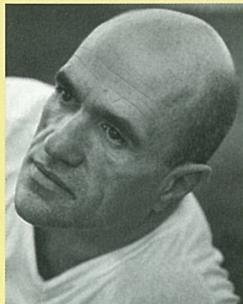
Colm Tóibín

Tuesday, March 21, 7pm

Dublin-based Colm Tóibín is the author of several books, including *The South*, *The Story of the Night*, and *The Blackwater Lightship*. His most recent novel, *The Master*, takes place in the late 19th century and is based on the life of writer Henry James. Both active within the Gay Nineties of their respective centuries, Tóibín, like James, employs fiction to narrate personal experiences. *The Master* was awarded *Los Angeles Times* Novel of the Year in 2005 and was chosen as one of *The New York Times* ten best books of 2004. Tóibín is a regular contributor to the *London Review of Books*.

Some Favorite Writers is a series of literary readings organized by Mona Simpson, author of *Anywhere But Here*, *The Lost Father*, *A Regular Guy*, and *Off Keck Road*. Readings are followed by informal discussions with Simpson.

Sponsored by the UCLA Department of English and Friends of English.



Contemporary Poetry

Elizabeth Alexander

Thursday, April 27, 7pm

Elizabeth Alexander's collections of poems include *American Sublime*, *The Black Interior*, and *The Venus Hottentot*. Her poems explore the interior lives of historical black figures, exposing emotions and experiences that strikingly illuminate timely public sentiments. Her work has appeared in *The Southern Review*, *American Poetry Review*, *Black American Literature Forum*, and *The American Voice*. A 1992 recipient of an NEA artist grant, Alexander also reviews contemporary literature for *The Village Voice*.

Contemporary Poetry is a series of poetry readings organized by Stephen Yenser, poet and professor at UCLA and author of the forthcoming *Blue Guide* (*Phoenix Poets Series*).

New American Writing

Karen Finley

Sunday, April 30, 6pm

Karen Finley reads from her latest work, *George and Martha*, which imagines a torrid affair between the president of the United States and the first lady of domesticity, Martha Stewart. Karen Finley has performed and exhibited her artwork at cultural centers and universities worldwide. Her books include *Shock Treatment*, *A Different Kind of Intimacy*, *Enough is Enough*, and *Living it Up*. She teaches art and public policy at Tisch School of the Arts, New York University.

New American Writing is a series of contemporary fiction and poetry organized by Benjamin Weissman, author of two books of short fiction, most recently *Headless*, and professor of creative writing at Art Center College of Design and Otis College of Art.

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

Left to right:
Colm Tóibín (photo: Bruce Weber).
Elizabeth Alexander (photo: Ficare Ghebreyesus).
Karen Finley (photo: Timothy Greenfield-Sanders).



HAMMER forum

Michael Franti

I Know I Am Not Alone

Tuesday, March 7, 7pm

A screening of Michael Franti's documentary, *I Know I Am Not Alone*, followed by a Q&A and solo concert by Franti. The world-renowned musician and human rights worker traveled to Iraq, Palestine, and Israel to explore the human cost of war. With a raw shooting style and editing technique, the documentary offers an intimate view of people working and surviving under the harsh conditions of war and occupation. *I Know I Am Not Alone* was the winner of the 2005 San Francisco World Film Festival.

Bill Barrette, Herbert Bix, John A. Glusman, John Sifton

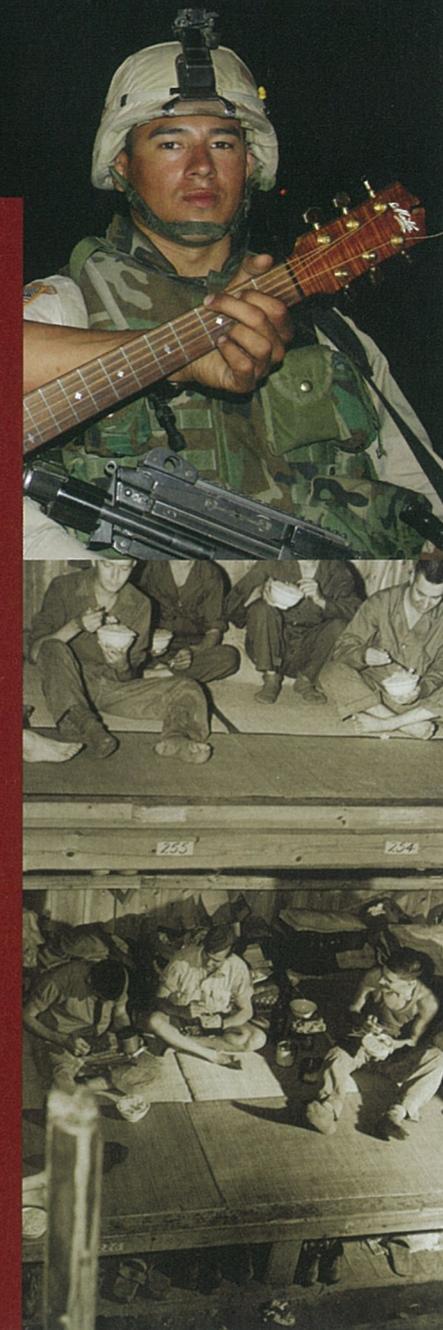
War Prisons

Saturday, April 1, 7pm

This timely discussion asks the question "Have we learned any lessons?" by examining World War II military prisons in Japan as well as present-day conditions of military prisons and torture camps around the world. Speakers include **Bill Barrette**, artist and writer, who has spent the last five years researching Sugamo Prison, where Americans incarcerated war crime suspects after Japan's surrender; **Herbert Bix**, Pulitzer prize-winning author of *Hirohito and the Making of Modern Japan*; **John A. Glusman**, author of *Conduct Under Fire: Four American Doctors and Their Fight for Life as Prisoners of the Japanese, 1941-1945*; and **John Sifton**, an investigator of issues of torture and abuse in Afghanistan and Pakistan for Human Rights Watch's Asia division.

Co-sponsored by the UCLA Center for Japanese Studies.

Top: Michael Franti with U.S. troops in Iraq. Right: John Swope. *Ohashi POWs Eating in Their Barracks*, September 13, 1945 (detail). Kiyosato Museum of Photographic Arts, © John Swope Trust.





Spring Festival of World Music

UCLA's Department of Ethnomusicology and the Hammer Museum jointly present the Spring Festival of World Music in the Museum's courtyard. Performed by students and faculty, this lively series of international rhythms, sounds, and dance is free to the public.

Music of Mexico

Saturday, April 15, 2pm
Mariachi music in a variety of styles from various regions of Mexico

Music of China

Saturday, April 29, 2pm
Wind and string instruments, compositions from Shanghai and the Canton province, and folk dance

Music of the Balkans

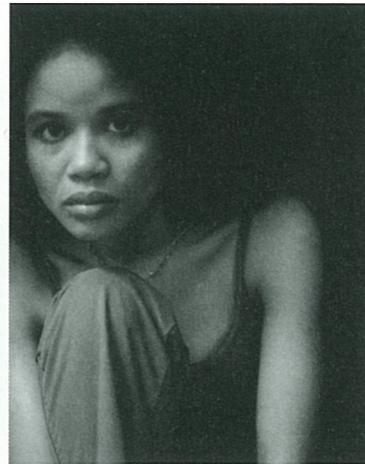
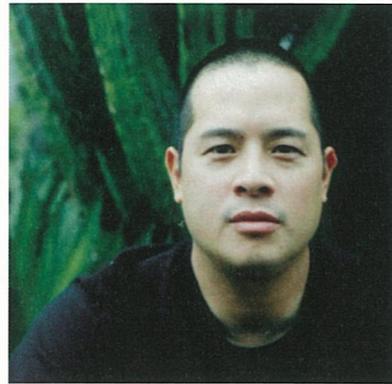
Saturday, May 6, 2pm & 3:30pm
Bulgarian folk songs and music; Korean court and folk music and dance

Music of India

Saturday, May 13, 2pm
North Indian classical and semi-classical music, featuring the sitar (long-necked plucked lute) and tabla (drums)

HAMMER conversations

An ongoing series of lively dialogues on culture, science, and the arts.



Jeff Chang & Staceyann Chin

Thursday, March 16, 7pm

Jeff Chang has been a hip-hop journalist for over a decade, writing for publications including *The Village Voice*, *Vibe*, *The Nation*, and *The Washington Post*, among others. His most recent book, *Can't Stop Won't Stop: A History of the Hip Hop Generation*, explores issues of race, culture, politics, and music. In 1993, he co-founded and ran the influential hip-hop indie label SoleSides (now Quannum Projects), helping to launch the careers of DJ Shadow, Blackalicious, Lyrics Born, and Lateef the Truth Speaker. Chang is currently editing an anthology entitled *Next Elements: The Future Aesthetics of Hip-Hop*, due in 2006.

Slam poet Staceyann Chin was one of the original performers in Russell Simmons's *Def Poetry Jam* on Broadway, which won a Tony Award in 2004. She was also featured on several seasons of the Peabody Award-winning HBO series, *Def Poetry Jam*. Her poems can be found in numerous anthologies and in her chapbooks, *Wildcat Woman*, *Stories Surrounding My Coming*, and *Catalogue the Insanity*. As part of The Culture Project at the 45 Bleeker Theater, Chin has written and performed the one-woman shows *Hands Afire*, *Unspeakable Things*, and *Border/Clash Unspeakable Things*.

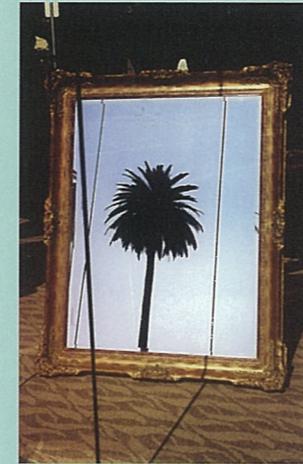
Above: Jeff Chang. Staceyann Chin.

Above, left: Image from the Music of Mexico performance, 2005 (photo: Donna Armstrong)

SYMPOSIUM

Modernism and Regionalism

Art and Life in 20th-Century Los Angeles



Saturday, March 18, 9am–5pm

A one-day symposium on selected issues in the cultural history of 20th-century Los Angeles, held in honor of Thomas Hines as he completes 38 years of teaching at UCLA as Professor of History and Architecture. Speakers and coordinators include Hines's colleagues, friends, and former students.

Presented by the Hammer Museum in collaboration with the Department of History and the Division of Social Sciences at UCLA, and the Autry National Center.

This symposium is free to the public, but reservations are strongly suggested. Please call 310-443-7010 to make reservations before March 10.

Introduction, *9am*

Naomi Lamoreaux, Professor of History and Economics, UCLA
Stephen Aron, Professor of History, UCLA, and Executive Director, Institute for the Study of the American West, Autry National Center

Keynote Lecture

Modernity and Tradition in the Creation of Los Angeles

Kevin Starr, University Professor and Professor of History, USC

Morning Session, *10am*

The Built Environment

Moderated by **Richard Weinstein**, Professor of Architecture and Urban Design, UCLA

The Santa Anas Are Blowing: Architecture, Air, and Atmosphere

Sylvia Lavin, Chair and Professor of Architecture and Urban Design, UCLA

Making the Desert Modern: Architectural Modernism in Palm Springs

Lawrence Culver, Assistant Professor of History, Utah State University

Picturing Suburbia

D. J. Waldie, Public Information Officer, Lakewood, California

Afternoon Session, *2pm*

The Arts

Moderated by **Mark Lee**, Vice Chair and Assistant Professor of Architecture and Urban Design, UCLA

Monumentality, Modernism, and the Digital Archive

Edward Dimendberg, Associate Professor, Film and Media Studies, University of California, Irvine

Edward Weston's Pacific Modernism

Jonathan Spaulding, Executive Director, Museum of the American West, Autry National Center

The Palm at the End of the Mind: The Los Angeles Boulevards of Thomas Hines, Ed Ruscha, and Robbert Flick

Marjorie Perloff, Sadie Dernham Patek Professor of Humanities, Emerita, Stanford University

Concluding Remarks

Thomas Crow, Director, Getty Research Institute and Professor of Art History, USC

Thomas Hines, Professor Emeritus, History and Architecture and Urban Design, UCLA

Photo: TH/1996

Lunchtime Art Talks

Wednesdays at 12:30pm

Join Hammer curators each week for insightful, 15-minute discussions about works of art on view at the Museum.

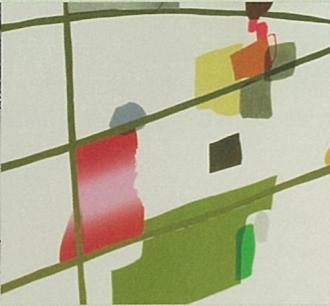


March 1
Laura Owens's
Untitled, 2004

March 8
Milton Avery's
Playing the Piano, 1944



March 15
John Swope's
Hamamatsu, Sept. 6, 1945



March 22
Monique van Genderen's
Hammer Project, 2006



March 29
The Flagellation (anonymous,
after Michelangelo), c. 1550



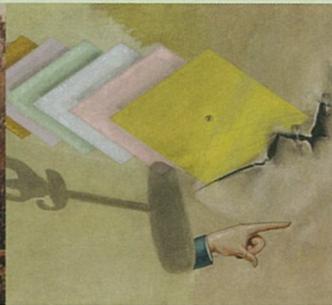
April 5
Brenna Youngblood's
Hammer Project, 2006



April 12
Fikret Atay's
Bang! Bang!, 2003



April 19
Camille Pissarro's
*Boulevard Montmartre,
Mardi Gras*, 1897



April 26
Marcel Duchamp's
Tu m', 1918

HAMMER COLLECTIONS

The Armand Hammer Collection

A selection of paintings and works on paper from the Armand Hammer Collection is permanently on view and includes works by Impressionists and Post-Impressionists, French 19th-century masters, European old master painters, and American artists from the 18th to 20th centuries.

Different works from the Armand Hammer Collection are regularly loaned to be shown in important exhibitions at museums around the world. Paintings currently or soon to be on loan include Francisco de Goya's *El Pelele*, to the Instituto Nacional de Bellas Artes in Mexico City for a monographic exhibition on the artist; Paul Gauguin's *Bonjour, Monsieur Gauguin*, to the Museo di Santa Giulia in Brescia, Italy, for the exhibition *Gauguin-Van Gogh: l'avventura del colore nuovo*, which highlights the innovative use of color in the work of Van Gogh and Gauguin; and Rembrandt van Rijn's *Portrait of a Man Holding a Black Hat*, to the Museum Het Rembrandthuis in Amsterdam and the Gemäldegalerie der Staatlichen Museen in Berlin. Rembrandt's painting is included in *Rembrandt: The Quest of a Genius*, an important exhibition planned by these two European institutions to commemorate the 400th anniversary of the artist's birth.

Armand Hammer Daumier and Contemporaries Collection

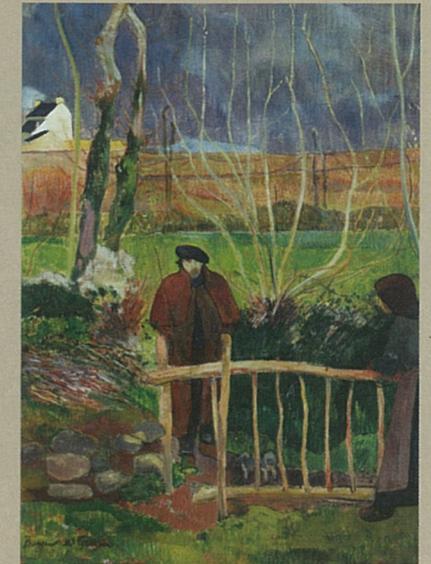
This extensive collection of several thousand works features the painting, sculpture, and lithography of 19th-century French satirist Honoré Daumier and his contemporaries. Due to the installation of *A Letter from Japan: The Photographs of John Swope*, the next special Honoré Daumier exhibition will go on view in June 2006.

Grunwald Center for the Graphic Arts

The Grunwald Center's holdings comprise more than 45,000 works on paper dating from the Renaissance to the present. A primary resource for teaching and research, the Center serves UCLA and the public; appointments to view the collection may be scheduled by calling 310-443-7078.

Franklin D. Murphy Sculpture Garden

One of the most distinguished outdoor sculpture collections in the country, the Franklin D. Murphy Sculpture Garden spans more than five acres on UCLA's campus. The Sculpture Garden features over 70 sculptures by artists such as Jean Arp, Alexander Calder, Barbara Hepworth, Gaston Lachaise, Jacques Lipchitz, Henri Matisse, Henry Moore, Isamu Noguchi, Auguste Rodin, and David Smith. To schedule a tour of the Sculpture Garden, please call 310-443-7041.



Above: Paul Gauguin. *Bonjour Monsieur Gauguin*, 1889. Oil on canvas mounted on panel. The Armand Hammer Collection, gift of the Armand Hammer Foundation. Hammer Museum, Los Angeles; photo by Robert Wedemeyer.

HAMMER membership



Members' Opening Reception

During the last couple of months, Hammer Members have enjoyed the opening of *Masters of American Comics* as well as a roster of exciting public programs.

In early November, an unprecedented crowd gathered at the Hammer Museum to hear Joan Didion give a remarkable reading and answer poignant and intimate questions about her new book, *The Year of Magical Thinking*, winner of the 2005 National Book Award for nonfiction. Hammer Members, who always receive priority seating at public programs, filled Gallery 6 to capacity while several hundred others listened from our courtyard.

Hammer Members also enjoyed a members-only preview of the *Masters of American Comics* exhibition prior to the public opening at both the Hammer and MOCA. During the run of the exhibition, Hammer Members benefit from free admission

at MOCA, Grand Avenue, and receive a 10% discount at the MOCA bookstore. Members at the Hammer Fellow level and above had a private walk-through of the exhibition with exhibition co-curator John Carlin and artist Art Spiegelman. Carlin and Spiegelman discussed the exhibition at length and situated the work in a greater historical context.

Photos of the *Masters of American Comics* opening reception, clockwise from top left: Kevin Winston and friends; Matt Groening; Artist Gary Panter, Hammer director Ann Philbin, artists Chris Ware and Art Spiegelman, exhibition co-curators John Carlin and Brian Walker, Hammer curator Cynthia Burlingham, and MOCA curator Michael Darling; Ingrid Calame in the galleries; Hammer Board of Overseers member Rosette Delug; Art Spiegelman with his wife Françoise Mouly; Blaine Halvorsen and Ray Azoulay; Jayde Piot and her daughter Melhia in the exhibition reading room; Hammer Project artist Runa Islam with Daniel Lessner; Gary Panter and Chris Ware; Ann Philbin with MOCA director Jeremy Strick (photos by Stefanie Keenan).

Join the Hammer

Sign up for Museum membership today and become part of the Hammer family. Hammer Members always receive free admission to the Museum, priority seating at public programs, and invitations to our exhibition openings. In addition to *The Société Anonyme: Modernism for America*, which opens on April 23, the Hammer hosts an engaging line-up of exhibitions and programs in the year ahead, including a series of rock concerts presented by radio station Indie 103.1FM and a highly anticipated exhibition of photographs by German artist Wolfgang Tillmans.

Upper-level members receive even greater access to the Museum, including invitations to the Director's Reception at exhibition openings, special gallery tours and artists' lectures, as well as annual dinners and social events.

For more information on Hammer Membership and the various levels of involvement please visit www.hammer.ucla.edu or call the membership office at 310-443-7050.



Billy Wilder Theater

The Hammer Museum has begun construction of the Billy Wilder Theater, the first phase of the Museum's renovation plan designed by Michael Maltzan Architecture. The 288-seat theater will be a versatile, state-of-the-art venue with the ability to accommodate early film technology as well as digital video and film. To be programmed jointly by the Hammer Museum and the UCLA Film & Television Archive, the theater will be the new home of the Archive's renowned public screenings as well as the Hammer Museum's public programs.

Audrey L. Wilder made a generous gift to name the Billy Wilder Theater at the Hammer Museum in honor of her late husband, the Oscar-winning Hollywood writer-director. The theater is scheduled to open in late 2006, the centennial anniversary of Billy Wilder's birth.

Above: Rendering of the Billy Wilder Theater interior, courtesy Michael Maltzan Architects.

Joan Didion

Gary Panter & Jonathan Lethem



Joe Trippi & Gore Vidal

David Foster Wallace & Benjamin Weissman



Clockwise, from above: Author Joan Didion reading from her best-selling memoir, *The Year of Magical Thinking*. Hammer Conversation with *Masters of American Comics* artist Gary Panter and author Jonathan Lethem. Author David Foster Wallace and New American Writing organizer Benjamin Weissman. Dana Goodyear and Stanley Crouch after their Hammer Conversation. James Ellroy, Dana Delany, and Bruce Wagner following their joint Hammer Reading as part of *Curating the City: Wilshire Boulevard*. Ole Bouman, Rem Koolhaas, Mark Wigley, and Sylvia Lavin during the panel discussion *Power and Architecture*. Joe Trippi and Gore Vidal participating in the Hammer Forum on *Independent Media*.

Power and Architecture



Dana Goodyear & Stanley Crouch



James Ellroy, Dana Delany, & Bruce Wagner



**The Société Anonyme:
Modernism for America**

April 23 – August 20, 2006

This exhibition charts the development of the influential Société Anonyme founded in 1920 by Katherine Dreier, Marcel Duchamp, and Man Ray to champion modern art in the U.S. The exhibition features works by such diverse and renowned artists as Josef Albers, Alexander Archipenko, Alexander Calder, Arthur Dove, Katherine Dreier, Louis Eilshemius, Max Ernst, Paul Gauguin, Arshile Gorky, Wassily Kandinsky, Fernand Léger, Henri Matisse, Roberto Matta, Pablo Picasso, Man Ray, Kurt Schwitters, Joseph Stella, and Jacques Villon among many others. The Hammer Museum's presentation marks the debut of this two-year traveling exhibition.

This exhibition is organized by Yale University Art Gallery.

This exhibition is supported in part by an award from the National Endowment for the Arts with additional support provided by Mr. and Mrs. James H. Clark, Jr., Mr. and Mrs. James Howard Cullum Clark, Ms. Helen Runnells DuBois and Mr. Raymond F. DuBois, Jr., Mr. Leonard F. Hill, Mr. and Mrs. George T. Lee, Jr., Dr. and Mrs. Edmund P. Pillsbury, Mr. Mark H. Resnick, Ms. Cathy R. Siegel and Mr. Kenneth Weiss, Mr. and Mrs. Joseph B. Smith, Mr. Michael Sullivan, and Mr. and Mrs. John Walsh.

The Hammer Museum's presentation is made possible by a generous grant from The Broad Art Foundation and Mimi and Werner Wolfen, with additional support from John and Kathinka Tunney, the Murray and Ruth Gribin Foundation, Herta and Paul Amir, and Alice and Nathan Lainer.

Wolfgang Tillmans

September 17, 2006 – January 7, 2007

This exhibition is co-organized by the Museum of Contemporary Art, Chicago and the Hammer Museum, Los Angeles.

Above: Wassily Kandinsky. *Multicolored Circle (Mit Buntem Kreis)*, 1921. Oil on canvas. Yale University Art Gallery, Gift of Collection Société Anonyme. ©2005 Artists Rights Society (ARS), New York / ADAGP, Paris.

www.hammer.ucla.edu
310-443-7000

Hours

Tue, Wed, Fri, Sat 11am–7pm,
Thu 11am–9pm, Sun 11am–5pm
Closed Mondays, July 4, Thanksgiving,
Christmas, and New Year's Day.
The Grunwald Center Study Room is
open by appointment only, Monday
through Friday from 10am to 4pm.



Admission

\$5 Adults
\$3 Seniors (65+) and UCLA Alumni
Association Members with ID
Free for Museum members, students
with ID, UCLA faculty and staff,
and visitors 17 and under
Free every Thursday for all visitors

Parking

Convenient parking is available
under the museum for \$3 with
validation. Enter on Westwood
Boulevard or Glendon Avenue.
Parking for people with disabilities
is provided 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.

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