

Hammer Museum Summer 2011

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HAMMER

Summer 2011 Calendar



COVER: PAUL THEK. UNTITLED (DIVER) (DETAIL), 1969-70. SYNTHETIC POLYMER AND GESSO ON NEWSPAPER.
22 1/4 x 33 7/16 IN. (56.5 x 84.3 CM). COLLECTION OF GAIL AND TONY GANZ. ©THE ESTATE OF GEORGE PAUL THEK.
PHOTOGRAPHY: DOUGLAS M. PARKER STUDIO.

A MESSAGE FROM THE DIRECTOR

Each spring the *New York Times* produces a special “Museums Section” that focused this year on the increasing role that technology plays as both a tool inside the walls of a museum, and as a portal for visitors into the workings of an institution. Indeed, the Hammer’s website is often a visitor’s first experience of our collections, exhibitions, and public programs. As the *New York Times* pointed out, “Talk to anyone involved with museum technology and the conversation inevitably boils down to one universal word: engagement.”

Engagement is something we have focused on for the last several years with the recent institution of our Visitor Services department, the establishment of the A.I.R. program (see p. 11), which enlists artists to create unexpected and dynamic experiences throughout the Museum, and the development of digital platforms that have the ability to engage users around the world. As much as we are dedicated to staying on the cutting edge of technology and creating a dynamic digital presence for the Hammer, we are also keenly aware that people are still the most integral component of substantive engagement. We want our relationship with our visitors, whether on the web or in our galleries, to feel personal. As we launch exciting digital initiatives, such as our new smartphone app, we are also adding programs that will create more direct contact between our visitors, staff, and student educators.

With the opening of *Paul Thek: Diver, A Retrospective*, we are very excited to introduce the Hammer’s free mobile app, available on iTunes and the Android Market. Initially the app will be focused on our permanent collection and our larger rotating exhibitions. You will find it rich with additional content including audio clips of artists and curators discussing specific works of art, videos of artists describing their practices, and excerpts from the exhibition catalogues that accompany our shows. The direct and informal quality of the multimedia on the app is key to providing a more personal experience for the user. Audio



and video clips featuring artists and curators will enable users to dive deeper into the content of our exhibitions while they are in the galleries, as well as before and after their visits. Over time we will continue to expand the range of the app to include more material about the Armand Hammer Collection, Hammer Projects, and the Franklin D. Murphy Sculpture Garden on the UCLA campus.

With a mind toward balance, we have also implemented a program on our free admission Thursdays in which student educators are available in the galleries to answer questions and converse with visitors about the exhibitions. Similarly, we have instituted an ongoing program called the “Back of House Tour,” (see p. 11) which gives visitors rare and unique opportunities to see the inner workings of the Museum and meet with staff in small, informal gatherings. The Hammer has so much to share, and we hope you will take full advantage of these offerings both online and in person.

Ann Philbin, Director



ABOVE: THE HAMMER MUSEUM’S NEW FREE MOBILE APPLICATION, WITH EILEEN QUINLAN’S *THE HAND OF THE ARTIST (YOUNG)* (DETAIL), 1991-2010. GELATIN SILVER PRINT MOUNTED ON ALUMINUM. EDITION OF 3. 30 X 30 IN. (76.2 X 76.2 CM). COURTESY OF THE ARTIST AND SUTTON LANE, LONDON. BOTTOM: DIRECTOR ANN PHILBIN.

HAMMER NEWS

NEW BOARD MEMBERS

The Hammer is delighted to announce that Marcy Carsey and Anthony Pritzker have been appointed to the Museum’s Board of Directors.

Marcy Carsey is partner and co-founder of the Carsey Werner Company, which created and controls a library of award-winning television series, including “The Cosby Show,” “Roseanne,” and “That 70’s Show.” She has been inducted into the Academy of Television Arts & Sciences and the Broadcasting & Cable halls of fame.

Anthony N. Pritzker is a managing partner and co-founder of the Pritzker Group. For more than twenty years, Tony has led middle-market manufacturing and distribution companies and has been an active member and leader of the Los Angeles philanthropic community. He also sits on the board of LACMA.

The Hammer is also very pleased to announce three new additions to the Board of Overseers.

Ruth Bloom is a longtime arts advocate and collector of contemporary art with her husband, Jake. A former trustee of the Museum of Contemporary Art, Los Angeles, she also sits on the advisory board of Teach for America.

Susie Crippen is co-founder of J Brand, Inc., a clothing company specializing in high-end denim that is among the top-selling jeans labels due in part to collaborations she fostered with avant-garde designers such as Hussein Chalayan. She has recently launched a new line, Riller & Fount.

Dori Peterman Mostov sits on the board of the Galen Family Foundation and also serves on the Drawings Committee at the Museum of Contemporary Art, Los Angeles. She is a graduate of Otis College of Art and Design. In addition to their involvement with local arts institutions, Dori and her husband, Charles, are supportive of environmental causes.

BELOW (LEFT-RIGHT): MARCY CARSEY, ANTHONY PRITZKER, RUTH BLOOM, SUSIE CRIPPEN, AND DORI PETERMAN MOSTOV. ABOVE (RIGHT): STUDENTS IN THE GRUNWALD CENTER STUDY ROOM.



A CONSTRUCTIVE SPIRIT: THE ART OF POLITICS AND THE POLITICS OF ART CONTINUES THROUGH JUNE 20 GRUNWALD CENTER STUDY ROOM

The Grunwald Center for the Graphic Arts at the Hammer Museum is pleased to present *A Constructive Spirit: The Art of Politics and the Politics of Art*, the first UCLA graduate student-curated exhibition in the Grunwald Center Study Room. UCLA art history doctoral student **Andrea Gyorody** and comparative literature graduate student **Adrienne Posner**’s winning proposal brings together divergent artists represented in the Grunwald Center collection to explore the intersections of art, politics, and the constructive use of art to address social realities. By juxtaposing artists such as **Honoré Daumier** and **Otto Dix**, **Josiah McElheny** and **Robert Motherwell**, and **Wangechi Mutu** and **Raymond Pettibon**, this exhibition interrogates how art can act upon, intervene in, and even construct the public sphere. Viewing is by appointment; please call 310-443-7078.

PAUL THEK DIVER, A RETROSPECTIVE

MAY 22 – AUGUST 28, 2011

This summer the Hammer Museum presents a retrospective of work by legendary American artist **Paul Thek** (1933–1988). Co-organized by the Whitney Museum of American Art and Carnegie Museum of Art, *Paul Thek: Diver, A Retrospective*, is the first major exhibition in the U.S. to explore the work of this sculptor, painter, and creator of radical installations, and the first major exhibition of this artist's work to be presented on the West Coast. Many of the approximately 130 objects, which include paintings, drawings, and sculpture, have not been seen in this country in the decades since they were made; while others have

In 1976 Thek returned to New York from Europe to an art world in which he was largely unknown. He began showing mostly small drawings and paintings in the 1980s in New York and Paris and in 1985 he was chosen to represent the U.S. at the Bienal de São Paulo. In 1988 he died at the age of 54, from complications of AIDS.

This exhibition was organized by the Whitney Museum of American Art, New York, and Carnegie Museum of Art, Pittsburgh.

Paul Thek: Diver, A Retrospective is co-organized by Elisabeth Sussman, Curator and Sondra Gilman Curator of Photography at the Whitney Museum of American Art, New York, and Lynn Zelevansky, the Henry J. Heinz II Director of the Carnegie Museum of Art, Pittsburgh.

The Hammer Museum's presentation is made possible by a major gift from Brenda R. Potter.

Generous support is also provided by the Kadima Foundation, Helen and Sam Zell, and Heika Burnison. Antique rugs courtesy Damoka Los Angeles.

ABOVE, LEFT–RIGHT: **PETER HUJAR**. THEK AT HIS WORK TABLE IN OAKLEYVILLE, FIRE ISLAND, 1967 (REPRODUCED FROM THE ORIGINAL COLOR SLIDE, 2010). PRINTED BY GARY SCHNEIDER. ©1987 THE PETER HUJAR ARCHIVE LLC; COURTESY MATTHEW MARKS GALLERY, NEW YORK; **PAUL THEK**. *UNTITLED* FROM THE SERIES *TECHNOLOGICAL RELIQUARIES*, 1966. WAX, PAINT, POLYMER RESIN, NYLON MONOFILAMENT, WIRE, PLASTER, PLYWOOD, MELAMINE LAMINATE, RHODIUM-PLATED BRONZE, AND PLEXIGLAS. 14 x 15 1/16 x 7 1/2 IN. (35.6 x 38.3 x 19.1 CM). WHITNEY MUSEUM OF AMERICAN ART, NEW YORK; PURCHASE, WITH FUNDS FROM THE PAINTING AND SCULPTURE COMMITTEE. © THE ESTATE OF GEORGE PAUL THEK.



EXHIBITION-RELATED PROGRAMS

SUNDAY, MAY 22, 2PM

EXHIBITION WALKTHROUGH

With curators **Elisabeth Sussman** and **Lynn Zelevansky**

SUNDAY, JUNE 5, 2PM*

HAMMER PRESENTS

THE WRITINGS OF PAUL THEK

Dramatic readings in the exhibition galleries by actor **Thomas Jane**

*For additional reading dates, see page 14.

THURSDAY, JUNE 30, 7PM

HAMMER LECTURES

CRUMB BY LITTLE CRUMB

Talk by New Museum curator **Richard Flood**

TUESDAY, AUGUST 9, 7PM

HAMMER LECTURES

Artist **Paul McCarthy** discusses the work of Paul Thek

WEDNESDAY, AUGUST 17, 7PM

HAMMER LECTURES

MAKING ART LAST

WITH TOM LEARNER AND SUSAN LAKE

Co-presented by the Getty Conservation Institute and the Getty Research Institute

Designed especially for working artists, this discussion will examine technical, ethical, and artistic concerns surrounding the preservation of contemporary artworks. For details, please visit www.hammer.ucla.edu

SURE, BABY, MAÑANA. IT WAS ALWAYS MAÑANA.

FOR THE NEXT WEEK THAT WAS ALL I

HEARD — MAÑANA, A LOVELY WORD AND

ONE THAT PROBABLY MEANS HEAVEN



ED RUSCHA ON THE ROAD

JUNE 11 – OCTOBER 2, 2011

Ed Ruscha: On the Road, organized by Hammer chief curator Douglas Fogle, brings together the work of **Ed Ruscha** and **Jack Kerouac**. Both men revolutionized the transparent use of words to document and comment on the shifting character of the American cultural landscape.

In 1951 Kerouac wrote *On the Road* as a continuous 120-foot-long scroll, feverishly recording in 20 days his experiences during road trips in the U.S. and Mexico in the late 1940s. With its publication in 1957, Kerouac was acknowledged as the leading voice of the Beat Generation.

Over the last few years Ed Ruscha has continued to explore his own fascination with the shifting emblems of American life by turning his keen aesthetic sensibility to Kerouac's classic novel. Having created his own limited-edition artist's book version of *On the Road* in 2009, published by Gagosian Gallery and Steidl and illustrated with photographs that he took, commissioned, or found, Ruscha has created an entirely new body of work that takes its inspiration from Kerouac's novel.

This exhibition includes Ruscha's edition of Kerouac's legendary novel, six large paintings on canvas, and ten drawings on museum board, each taking its text from

On the Road. Whether painted over snow-capped mountains in Ruscha's signature all-caps lettering or drawn atop delicately spattered abstract backgrounds, Kerouac's words provide the artist with a means to explore his own archetypal landscape.

EXHIBITION-RELATED PROGRAMS

HAMMER PRESENTS

DRAMATIC READINGS OF KEROUAC'S *ON THE ROAD*

Please visit www.hammer.ucla.edu for dates and details.

This exhibition is made possible by a major gift from The Brotman Foundation of California. Generous support is provided by Lannan Foundation, Michael Rubel and Kristin Rey, The Fran and Ray Stark Foundation, and Linda and Jerry Janger.

ABOVE: ED RUSCHA. *MAÑANA* (DETAIL), 2009. ACRYLIC ON CANVAS. 38 5/8 X 72 IN. (98.1 X 182.9 CM). PRIVATE COLLECTION. IMAGE COURTESY OF THE ARTIST AND GAGOSIAN GALLERY. © ED RUSCHA.



PAUL MCCARTHY

WHITE SNOW DWARF (DOPEY #1)

CONTINUES THROUGH JULY 17, 2011

As an influential stalwart of the L.A. art scene, **Paul McCarthy** has used his unique and often haunting vision to investigate cultural topics ranging from high art to popular culture. In a new body of sculptures, he brings his keen wit to bear on the 19th century German folktale "Snow White" as seen through the lens of Disney's 1937 animated classic.

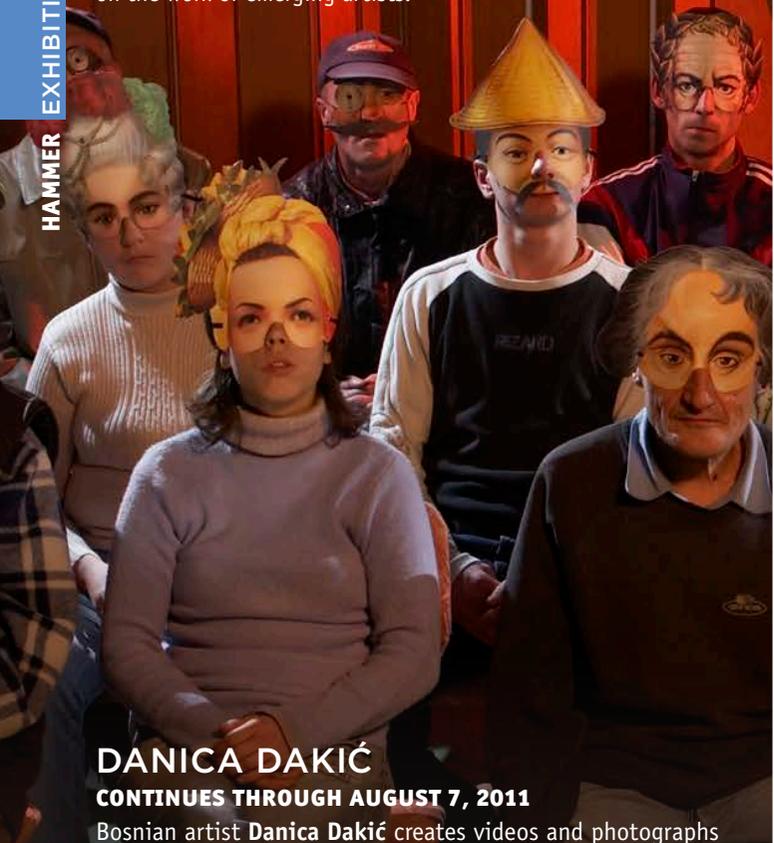
White Snow Dwarf (Dopey #1) with its crudely hewn and pierced rendering of the Disney character is one part slapstick comedy and one part existential meditation. Is McCarthy commenting on the Disney-fication of culture, the contemporary condition of humanity, or the creative dilemmas faced by artists in a world increasingly dominated by new media? The work asks those questions and many more.

Also on view in Gallery 6 is a work by Paul McCarthy and Mike Kelley from the Hammer Contemporary Collection. *Heidi* (1992) is a video based on Johanna Spyri's novel of the same name that brings together references to Heidi, the purity myth in the U.S. and Europe, the media's view of the traditional family, and horror movies, in a production reminiscent of a troubling puppet show.

ABOVE: PAUL MCCARTHY. *WHITE SNOW DWARF (DOPEY #1)*, 2010. SILVER SILICON. 71 3/4 X 48 X 48 IN. (181.3 X 121.9 X 121.9 CM). COLLECTION OF BRACHA AND ROY BEN-YAMI. IMAGE COURTESY OF THE ARTIST AND HAUSER & WIRTH. © PAUL MCCARTHY.

HAMMER PROJECTS

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



DANICA DAKIĆ

CONTINUES THROUGH AUGUST 7, 2011

Bosnian artist **Danica Dakić** creates videos and photographs that explore displacement, role-playing, and alienation. Her exhibition features *Isola Bella* (2007–8), a video created with the residents of a facility for the mentally and physically disabled, the Home for the Protection of Children and Youth, in a town outside Sarajevo. Dakić transformed the facility's small theater into a film set by installing a 19th-century wallpaper design called "Isola Bella," which features imagery of a tropical island, and a piano. Enlisting the residents as participants, Dakić provided them with Victorian paper masks that hide their identities and allow them to role-play and to re-invent themselves. Through storytelling and improvised songs, the residents weave together their personal histories and desires, creating a space between documentary and performance that is part fact and part fantasy. The video projection is accompanied by a three-part "movie poster." This is Dakić's first solo exhibition in a U.S. museum. Organized by Anne Ellegood, Hammer senior curator.



LINN MEYERS

CONTINUES THROUGH NOVEMBER 6, 2011

Time is central to the work of Washington, D.C.-based artist **Linn Meyers**, whose practice revolves around drawing. Each dense and intricate ink line drawing is the result of a nearly meditative process by which Meyers lays down consecutive lines into largely organic forms, creating rhythmic, repetitive patterns. Each line becomes the record of a physical movement, and the inevitable inconsistencies and imperfections of the body as it moves through time and space become integral to the final composition. Meyers's layering of vivid colors creates a shimmering quality suggestive of light and movement across the surface of the work. Meyers recently began creating site-specific wall drawings. Ambitious in scale and labor, these drawings can take several weeks to complete, their shapes responding to the architecture of the space. For her Hammer Project, Meyers made a large-scale, site-specific wall drawing, entitled *Every now. And again.* on the Hammer's lobby wall. This exhibition is the artist's first museum show in Los Angeles. Organized by Anne Ellegood, Hammer senior curator.

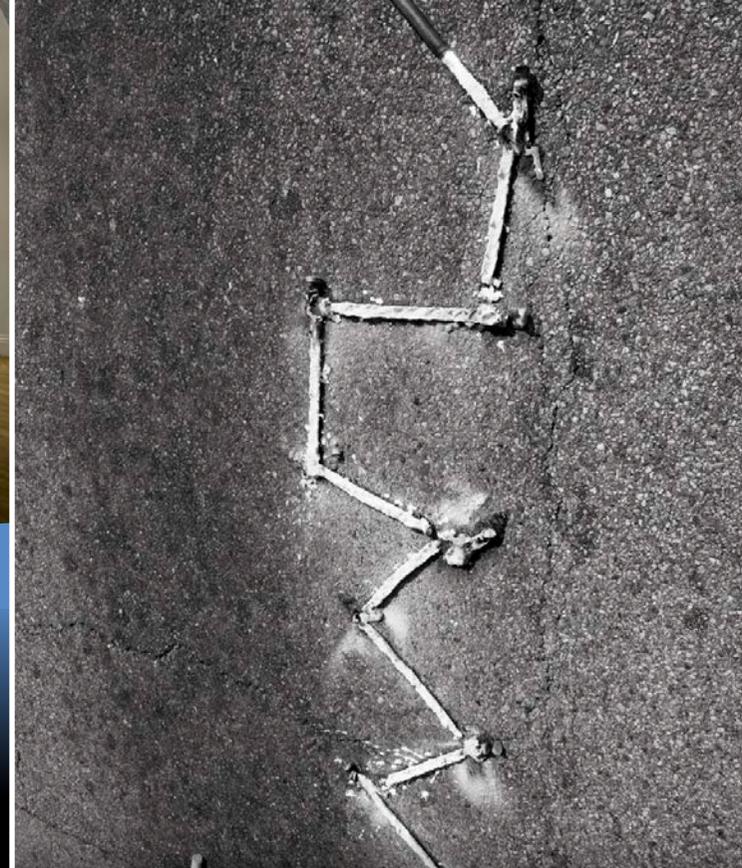
ABOVE, LEFT-RIGHT: DANICA DAKIĆ. STILL FROM *ISOLA BELLA* (DETAIL), 2007–8. SINGLE-CHANNEL VIDEO PROJECTION, COLOR, SOUND. 19:08 MIN. © DANICA DAKIĆ, VG BILD-KUNST. IMAGE COURTESY THE ARTIST; LINN MEYERS. UNTITLED, 2008. INK ON MYLAR. 60 x 72 IN. (152.4 x 182.9 CM). COLLECTION OF THE UNIVERSITY OF MARYLAND, COLLEGE PARK. IMAGE COURTESY THE ARTIST AND G FINE ART, WASHINGTON, D.C. PHOTO: LEE STALS WORTH; SHANNON EBNER. *INCENDIARY DISTRESS SIGNAL NO. 6* (DETAIL), 2011. TYPE "C" PRINT. COURTESY THE ARTIST; WALLSPACE, NEW YORK; ALTMAN SIEGEL, SAN FRANCISCO; AND KAUFMANN REPETTO, MILAN; YOSHUA OKÓN. *HOT DOG STICK* (DETAIL), 2010. STILL FROM TWO-CHANNEL VIDEO INSTALLATION, COLOR, SOUND. 8:25 MIN. COURTESY THE ARTIST.

SHANNON EBNER

JULY 16 – OCTOBER 23, 2011

Los Angeles-based artist **Shannon Ebner**'s work investigates correlations between photography and language. Working in both photography and sculpture, she imbues photography and language with a distinct materiality. Informed by various modes of writing—including poetry, experimental writing, and political speech—Ebner employs constructed images made in both the studio and the landscape as well as images found in the world. For her Hammer Project, she will exhibit a portion of a larger ongoing project called *The Electric Comma* which revolves around a photographic sentence. Exploring the "••", "•", and " / " as markers of a pause, delay, or re-orientation in the flow of language, Ebner will explore the notion of interference in imagery and communication. A portion of this photographic sentence will be exhibited in Gallery 6 on our courtyard level, and the project will continue outside the gallery with a new piece made specifically for the light boxes leading to the Billy Wilder Theater. Ebner's Hammer Project is a collaboration with LA↔ART, where the exhibition continues in the gallery and with a public art project. The Hammer's presentation is organized by Anne Ellegood, Hammer senior curator.

Hammer Projects: Shannon Ebner has also received support from Stacy and John Rubeli.



YOSHUA OKÓN

AUGUST 13 – NOVEMBER 6, 2011

Mexican artist **Yoshua Okón**'s videos blur the lines between documentary, reality, and fiction. He collaborates closely with his actors (often amateurs who are also the subjects of the work) to create sociological examinations that ask viewers to contemplate uncomfortable situations and circumstances. He works with marginalized groups such as pit-bull owners, Nazi war memorabilia collectors, and Venice Beach homeless people, in order to reflect back onto mainstream culture. For this show, Okón debuts a new video installation that was produced during his residency at the Hammer. The work, shot on location at a Los Angeles Home Depot store, explores the relationships among Guatemalan day laborers who at home fought on opposite sides of the Guatemalan civil war, yet here in the U.S. are working side-by-side in their efforts to find employment. Organized by Ali Subotnick, Hammer curator.

Hammer Projects: Yoshua Okón is presented through a residency at the Hammer Museum. The Hammer Museum's Artist Residency Program was initiated with funding from the Nimoy Foundation and is supported through a significant grant from The James Irvine Foundation.

Yoshua Okón's residency also received support from the Department of Cultural Affairs, City of Los Angeles Cultural Exchange International Program.

Hammer Projects is made possible with major gifts from Susan Bay Nimoy and Leonard Nimoy and The Horace W. Goldsmith Foundation.

Additional generous support is provided by the Los Angeles County Board of Supervisors through the Los Angeles County Arts Commission; Good Works Foundation and Laura Donnelley; L A Art House Foundation; Kayne Foundation—Ric & Suzanne Kayne and Jenni, Maggie & Saree; the Department of Cultural Affairs, City of Los Angeles; and the David Teiger Curatorial Travel Fund.

UPCOMING EXHIBITIONS

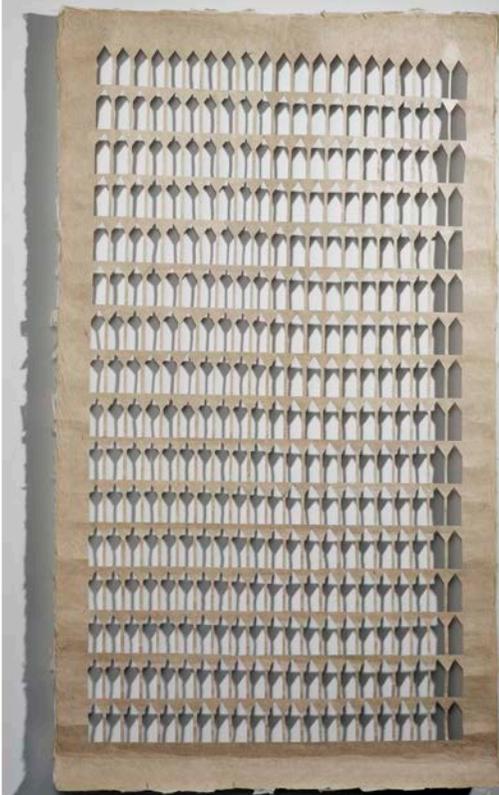
NOW DIG THIS!

ART AND BLACK LOS ANGELES 1960–1980
OCTOBER 2, 2011 – JANUARY 8, 2012

This comprehensive exhibition examines the vital but often overlooked legacy of Los Angeles's African American visual artists. *Now Dig This!* comprises 140 works from 35 artists who have rarely been shown in a museum setting and includes early pieces by now well-established artists as well as works once considered lost. Artists featured in the exhibition include **Melvin Edwards**, **Fred Eversley**, **David Hammons**, **Maren Hassinger**, **Senga Nengudi**, **John Outterbridge**, **Alonzo Davis**, **Dale Brockman Davis**, **Noah Purifoy**, **Betye Saar**, and **Charles White**.

Now Dig This! Art and Black Los Angeles 1960–1980 has been made possible by major grants from the Getty Foundation. Additional funding has been provided by the Henry Luce Foundation; the National Endowment for the Arts, a federal agency; and a Curatorial Research Fellowship from The Andy Warhol Foundation for the Visual Arts.

This exhibition is a part of Pacific Standard Time. This unprecedented collaboration, initiated by the Getty, brings together more than sixty cultural institutions from across Southern California for six months beginning October 2011 to tell the story of the birth of the L.A. art scene.



ZARINA
PAPER LIKE SKIN

OCTOBER 23, 2011 – JANUARY 22, 2012

The Hammer Museum presents the first retrospective of printmaker and sculptor **Zarina**, featuring approximately 60 works dating from 1961 to the present. Zarina Hashmi, who chooses to be referred to simply by her first name, was born in Aligarh, India, in 1937 and has lived and worked in New York for the past 35 years. Paper is central to her practice, both as a surface to work on and as a material with its own properties and history. Works in the exhibition range from woodcuts to three-dimensional casts in paper pulp. Zarina's abstract compositions are inextricably linked to her life and to the themes of dispossession and exile that have marked it. The concept of home—whether personal, geographic, national, spiritual, or familial—resonates throughout Zarina's oeuvre. Organized by Allegra Pesenti, curator, Grunwald Center for the Graphic Arts.

PACIFIC STANDARD TIME:
ART IN L.A. 1945–1980

Presenting Sponsors



The Getty

Bank of America

LEFT-RIGHT: DALE BROCKMAN DAVIS. *SWEPT* (DETAIL), 1970. MIXED MEDIA. 30 x 40 x 6 IN. (76.2 x 101.6 x 15.2 CM).
BLOCKER COLLECTION C/O RICK BLOCKER; ZARINA. *SHADOW HOUSE I*, 2006. CUT NEPALESE PAPER. 69 X 39 IN.
(175.3 x 99.1 CM). COLLECTION UCLA GRUNWALD CENTER FOR THE GRAPHIC ARTS, HAMMER MUSEUM.
PURCHASED WITH FUNDS PROVIDED BY THE HELGA K. AND WALTER OPPENHEIMER ACQUISITION FUND.

A.I.R.

Public Engagement
ARTIST-IN-RESIDENCE

A.I.R., the Hammer's artist-in-residence program, is supported through a major grant from The James Irvine Foundation.

JESSICA CATRON

Join us this summer for a residency with musician and sound curator **Jessica Catron**. Her projects will include:

INSECT ENSEMBLE

JUNE

Performers will be scattered around the terraces making insect noises with hand percussion and mouth sounds.

SING YOUR FAVORITE BOOK

JULY & AUGUST

Performers will sing excerpts from their favorite books in conjunction with the exhibition *Ed Ruscha: On the Road*.

DISASSEMBLED STRING ENSEMBLE

JULY & AUGUST

A string quartet will attempt to perform together while interspersed around the museum terraces.

Check the A.I.R. page for details and times:
hammer.ucla.edu/programs/programs/cat/17

ABOVE: COREY FOGEL (PHOTO: MARIANNE WILLIAMS).

COREY FOGEL

JUNE 30

Drummer **Corey Fogel** will be installed in a multisensory performance environment, a den of musical, gestural, and visual offerings in the Hammer lobby.

HANA VAN DER KOLK: *VESSELS*

JULY 26 – 30

In conjunction with *Hammer Projects: Linn Meyers* (p. 8), choreographer **Hana van der Kolk** presents a new performance work that merges theatrical movements with spatial explorations through a meditative process similar to Meyers's rhythmic, repetitive patterns. *Vessels* features song, dance, and five performers creating and navigating the landscape of a constantly moving and ever-changing circle. In the days preceding the premiere on July 30, performers will inhabit the Hammer, offering durational pieces that draw from a variety of the elements that have informed the development of *Vessels*.

BACK OF HOUSE TOUR

FRIDAY, AUGUST 12, 12:30PM

Back by popular demand—walk the stage of our Billy Wilder Theater, view a selection of works on paper in our Grunwald Center study room, and more, with a tour led by Allison Agsten, our curator of public engagement and director of visitor services.

ALSO I LIKE TO ROCK

The Hammer courtyard turns electric in July, when **Also I Like to Rock** returns for a series of free concerts featuring today's top emerging bands. Presented in partnership with **KCRW 89.9 FM** and curated by **Buzz Bands LA**, two bands per night will perform, with KCRW DJs spinning between sets.

THURSDAY, JULY 7, 8PM

GRAFFITI6 + EASTERN CONFERENCE CHAMPIONS

British rockers **Graffiti6** were formed in 2008 around the talents of singer-songwriter **Jamie Scott** and DJ, writer, and producer **Tommy D.**, who has worked with the likes of Jay-Z and Kanye West. Together they craft a heady, upbeat blend of soulful electropop that falls somewhere in between the Beta Band, Morcheeba, and Gnarls Barkley.

Eastern Conference Champions fashion indie-rock that can go from ferocious to tender in a heartbeat. The trio gained attention last year when its song "A Million Miles an Hour" was featured in *The Twilight Saga: Eclipse* soundtrack and kept the momentum going with the April release of their new album *Speak-Ahh*.

THURSDAY, JULY 14, 8PM

THE SOFT PACK + HANNI EL KHATIB

Launched in 2008 in San Diego, **The Soft Pack** rocketed to success in 2009 with a punk-meets-garage rock sound inspired by the Modern Lovers, the Fall, the Velvet Underground, and the Ramones. The foursome released its self-titled debut in 2010 and has toured the world, including dates at the Coachella and Lollapalooza festivals.

A multi-instrumentalist who serves as singer, songwriter, and producer for his one-man band, **Hanni El Khatib** wields a sinewy guitar and a wry, whiskey-glazed voice to fashion a mix of bluesy garage-rock soul and malt-shop music for those who drink them spiked with bourbon.

THURSDAY, JULY 21, 8PM

GROUPOVE + MILO GREENE

Los Angeles-based quintet **Grouplove** came together on the island of Crete at an art residency. Finding immediate chemistry, the fivesome moved to L.A. to refine and record an EP of ambitious pop marked by sweeping anthems and soaring harmonies. A full album is due this year.

New L.A. pop quintet **Milo Greene** came together when former UC Irvine classmates reunited for songwriting sessions and, finding common ground in the harmony-laden pop of the 1960s and 1970s, emerged with a batch of undeniably engaging material. The band is currently recording songs for its debut release.

THURSDAY, JULY 28, 8PM

THE HENRY CLAY PEOPLE + LADY DANVILLE

The Pavement and Tom Petty-influenced rock of L.A.'s the **Henry Clay People** is informed by the sibling revelry of Joey and Andy Siara, who trade jibes, jabs, and guitar licks in the quintet's hyperactive, angsty tunes. Their third album *Somewhere on the Golden Coast* came out in 2010 on TBD Records, and the band followed it up this spring with a punk rock-influenced EP, *This Is a Desert*.

The members of indie-pop standout **Lady Danville** met at an audition for UCLA's Awaken a capella group. Not content simply to harmonize, the threesome took up instruments and embarked on a songwriting campaign that earned them acclaim with the tune "Tired Magician" and eventually gigs opening for Ben Folds, Dashboard Confessional, and Jack's Mannequin.

JAZZPOP

JazzPOP enters its sixth year of jazz without borders at the Hammer, bringing three wildly inventive and daringly original groups to perform in the courtyard on the first three Thursdays in August. Curated by San Francisco bassist **Lisa Mezzacappa**.

THURSDAY, AUGUST 4, 8PM

TODD SICKAFOOSE'S TINY RESISTORS

"thoroughly original, endlessly creative, unabashedly modern... this stuff grooves and simmers." —*JazzTimes*

Todd Sickafoose's folk-inflected jazz pairs indie rock muscle and whimsy with the compositional sophistication of a chamber orchestra. The bassist, a long-time sideperson and duo-mate of Ani DiFranco, has assembled a cross-coastal band that includes some of jazz's most versatile and genre-bending musicians, including violinist **Jenny Scheinman** and trumpeter **Ara Anderson**.

THURSDAY, AUGUST 11, 8PM

AARON NOVIK'S THORNY BROCKY

"Novik's music expresses feelings that are often intimate and compact... It's chamber music with a rock approach" —*East Bay Express*

San Francisco-based bass clarinetist and composer **Aaron Novik** writes lushly evocative music that is meticulously composed yet never fails to surprise. His chamber pop ensemble **Thorny Brocky** draws its influences from dreamy indie bands like Deerhoof and Blonde Redhead; the jumpy rhythms of Jewish and Eastern European music; and the visceral joyful edge of prog rock and heavy metal. Expect music from the band's new release, featuring songs penned to the lyrics of Bay Area "outsider" poets.

THURSDAY, AUGUST 18, 8PM

EMPTY CAGE QUARTET

"This music is a sinuous dance, but one where every move, every exit and entry, every bob and weave, is made with razor-sharp precision." —*Signal to Noise*

The omnivorous and wily music of the **Empty Cage Quartet** combines an experimentalist's curiosity with the rowdy mischievousness of the best improvised music—navigating shuffle swing and free jazz blowouts, minimalist percussion loops and complex modernist gestures, funky stomps, and angular grooves. The band revels in chemistry and sound—saxophonist **Jason Mears**, trumpeter **Kris Tiner**, bassist **Ivan Johnson**, and drummer **Paul Kikuchi** have been at it together for nearly 10 years, scattered around the country in New York, Seattle, and Los Angeles.

HAMMER

CALENDAR

Public programs are made possible by Bronya and Andrew Galef, Good Works Foundation and Laura Donnelley, and an anonymous donor.

HAMMER MUSEUM PROGRAMS ARE FREE TO THE PUBLIC.

HAMMER MEMBERS RECEIVE PRIORITY SEATING AT PROGRAMS.

GROUP TOURS OF HAMMER EXHIBITIONS WITH UCLA STUDENT EDUCATORS ARE AVAILABLE THURSDAYS AT 6:15PM.

JUNE

1 Wed 7pm	Hammer Screenings (p. 19) <i>Beginners</i>
2 Thu 7pm	Hammer Poetry (p. 22) UCLA Award-Winning Poets
3 Fri 8pm	Hammer Screenings (p. 19) <i>Camille 2000</i>
4 Sat 1pm	Hammer Lectures (p. 17) Can Art and Politics be Thought?
5 Sun 1pm	Hammer Lectures (p. 17) Can Art and Politics be Thought?
2pm	Hammer Presents (p. 5) The Writings of Paul Thek read by Thomas Jane
8 Wed 7pm	Hammer Presents (p. 5) The Writings of Paul Thek read by Thomas Jane
9 Thu 7pm	Hammer Readings: New American Writing (p. 22) Charles Baxter & Heidi Julavits
10 Fri 8pm	Hammer Presents (p. 23) Turan
12 Sun 11am	Family Flicks Film Series (p. 20) Hyper Sapien: People From Another Star
12pm	Sunday Afternoons for Kids (p. 21) From Song to Scene (And In Between)
3pm	Hammer Conversations (p. 16) J. J. Abrams & Michael Giacchino
14 Tue 7pm	Hammer Screenings (p. 19) !Women Art Revolution
16 Thu 7pm	Hammer Presents (p. 23) Bloomsday
18 Sat 2pm	Dance Camera West (p. 18) The Last Tightrope Dancer in Armenia
4pm	Dance Camera West (p. 18) Screendance Shorts 3
6pm	Dance Camera West (p. 18) Director's Talk with Mike Figgis
8pm	Dance Camera West (p. 18) The Co(te)lette Film

19 Sun 1pm	Dance Camera West (p. 18) Claude Bessy: Lignes D' Une Vie
2:15pm	Dance Camera West (p. 18) Never Stand Still
3:45pm	Dance Camera West (p. 18) Sutra
22 Wed 7pm	Hammer Forum (p. 24) The Death of the Nuclear Renaissance
30 Thu 7pm	Hammer Lectures (p. 5) Richard Flood: Crumb by Little Crumb
JULY	
5 Tue 7pm	Hammer Screenings (p. 19) How Much Does Your Building Weigh, Mr. Foster?
6 Wed 7pm	Hammer Forum (p. 24) After the Arab Spring
7 Thu 8pm	Also I Like to Rock (p. 12) Graffiti6 & Eastern Conference Champions
10 Sun 11am	Family Flicks Film Series (p. 21) The Red Pony
12pm	Sunday Afternoons for Kids (p. 21) Oh, the Monstrosity!
12 Tue 7pm	Hammer Lectures (p. 17) United in Anger: A History of Act-Up
13 Wed 7pm	Hammer Readings: New American Writing (p. 22) Jesse Ball & Daniel Orozco
14 Thu 8pm	Also I Like To Rock (p. 12) The Soft Pack & Hanni El Khatib
16 Sat 2pm	Hammer Presents (p. 5) The Writings of Paul Thek read by Thomas Jane
17 Sun 2pm	Hammer Presents (p. 5) The Writings of Paul Thek read by Thomas Jane
19 Tue 7pm	Zócalo at the Hammer (p. 17) Can Mentors Save Lives?

For additional programs and information please visit www.hammer.ucla.edu

TICKETING

Please note: Free tickets are required for program entry and are available from the Billy Wilder Theater Box Office. One ticket per person. Hammer Members are entitled to priority seating for all our public programs subject to availability. This does not guarantee seating and we recommend all attendees arrive at least a half-hour early for programs they wish to attend.

For additional program information visit www.hammer.ucla.edu or call 310-443-7000.

20 Wed 7pm	Hammer Poetry (p. 22) PEN Center USA: Emerging Voices
21 Thu 8pm	Also I Like to Rock (p. 12) Grouplove & Milo Greene
28 Thu 8pm	Also I Like to Rock (p. 12) The Henry Clay People & Lady Danville

AUGUST

2 Tue 8pm	Hammer Screenings (p. 19) Flux
3 Wed 7pm	Hammer Conversations (p. 16) Eve Babitz & Hunter Drohojowska-Philp
4 Thu 8pm	JazzPOP (p. 13) Todd Sickafoose's Tiny Resistors
7 Sun 11am	Family Flicks Film Series (p. 21) Toby Tyler
12pm	Sunday Afternoons for Kids (p. 21) Artful Words: When Copying Isn't Bad
9 Tue 7pm	Hammer Lectures (p. 5) Paul McCarthy discusses Paul Thek
10 Wed 7pm	Hammer Forum (p. 24) Restoring the American Dream
11 Thu 8pm	JazzPOP (p. 13) Aaron Novik's Thorny Brocky
12 Fri 12:30	Public Engagement (p. 11) Back of House Tour
17 Wed 7pm	Hammer Lectures (p. 5) Making Art Last
18 Thu 8pm	JazzPOP (p. 13) Empty Cage Quartet
20 Sat 8pm	Hammer Screenings (p. 19) Wattstax
23 Tue 7pm	Hammer Screenings (p. 19) First Circle

MINDFUL AWARENESS

MEDITATION AT THE HAMMER

THURSDAYS AT 12:30PM, BILLY WILDER THEATER

Mindful Awareness is the moment-by-moment process of actively and openly observing one's physical, mental, and emotional experiences.

The free weekly "drop-in" sessions take place in the comfortable seats of the Billy Wilder Theater and are open to all who are interested in learning how to live with more awareness. No special clothing is required, and participants are welcome to stay for five minutes or enjoy the entire 30-minute session.

Sessions are led by staff and visiting faculty of the UCLA Mindful Awareness Research Center.

Visit www.marc.ucla.edu to learn more about the UCLA Mindful Awareness Research Center.

EXHIBITION TOURS

FREE STUDENT EDUCATOR-LED TOURS OF SPECIAL EXHIBITIONS

THURSDAYS AT 6:15PM

Free half-hour tours of special exhibitions are led by trained Hammer Student Educators who are UCLA students from a variety of disciplines. Tours convene in front of the Museum Store, and reservations are not required.

SPECIAL GROUP TOUR RESERVATIONS

To schedule a tour, please visit: hammer.ucla.edu/visit to fill out our online tour request form, or call the Academic Programs Department at 310-443-7041.

SELF-GUIDED TOURS

Reservations are also required for self-guided groups of 20 people or more. Please contact the Academic Programs Department at least one week prior to your visit at 310-443-7041.



HAMMER CONVERSATIONS

J.J. ABRAMS & MICHAEL GIACCHINO

SUNDAY, JUNE 12, 3PM

J.J. Abrams is the Emmy- and Golden Globe-winning co-creator of the television series *Lost*. The producer, screenwriter, director, and composer is also creator of the TV series *Felicity*, *Alias*, and *Fringe*, and director of several films, including *Mission: Impossible III* (2006) and *Star Trek* (2009). **Michael Giacchino** is the composer of scores for the films *Up*, *Ratatouille*, and the television series *Lost*, among many others. He has received numerous awards for his work, including an Emmy, multiple Grammys, and an Academy Award.

EVE BABITZ & HUNTER DROHOJOWSKA-PHILP

WEDNESDAY, AUGUST 3, 7PM

Eve Babitz is an American writer who gained notoriety by posing nude with a fully dressed Marcel Duchamp during his 1963 retrospective at the Pasadena Art Museum. She is the author of several books, including the infamous memoir *Eve's Hollywood*, *Slow Days*, *Fast Company*; and *Fiorucci, The Book*. She is a key figure in a new book, *Rebels in Paradise: The Los Angeles Art Scene and the 1960s* by **Hunter Drohojowska-Philp**. A journalist and art critic, Drohojowska-Philp is also the author of *Full Bloom: The Art and Life of Georgia O'Keeffe*, considered the most definitive biography of the artist to date. Join the two authors as they discuss one of L.A.'s most provocative decades.

TOP-BOTTOM: J.J. ABRAMS; MICHAEL GIACCHINO (PHOTO: DEBORAH COLEMAN, COURTESY OF PIXAR); EVE BABITZ FROM ED RUSCHA'S "FIVE 1965 GIRLFRIENDS" (1970); AND HUNTER DROHOJOWSKA-PHILP (PHOTO: MATTHEW ROLSTON ©2009 MRPI). OPPOSITE PAGE (LEFT-RIGHT): GREGG BORDOWITZ AND JEAN CARLOMUSTO, "DIE-IN," SEIZE CONTROL OF THE FDA. ROCKVILLE, MARYLAND, 1988; MICHAEL MATTOCKS AND JOHN PRENDERGAST.



HAMMER LECTURES

CAN ART AND POLITICS BE THOUGHT?

PRACTICES, POSSIBILITIES, PITFALLS

SATURDAY, JUNE 4, AND SUNDAY, JUNE 5, 1-10PM

This hybrid conference/performance curated by **Kenneth Reinhard** and **Drew Daniel** will examine the relationship between art and politics in a series of presentations by contemporary artists, critics, and philosophers. Participants: **Alain Badiou**, **Matthew Barney**, **Lauren Berlant**, **Joshua Clover**, **Joan Copjec**, **Drew Daniel**, **Steve Goodman**, and **Allan Sekula** with performances by **Ultra-Red**, **Matmos**, and **Kode9**. For a full schedule of performances and presentations, please visit www.hammer.ucla.edu.

UNITED IN ANGER: A HISTORY OF ACT-UP

TUESDAY, JULY 12, 7PM

Writer **Sarah Schulman** will present the **Act-Up Oral History Project**, an archive that she co-directs with filmmaker Jim Hubbard. Schulman will contextualize the historicization of the AIDS crisis and AIDS activism, and show an excerpt from Hubbard's upcoming feature film on the history of the AIDS Coalition to Unleash Power (Act-Up).

Sponsored by the UCLA Program in Experimental Critical Theory and the Hammer Museum with support from the UCLA Arts Initiative, the UCLA Graduate Division, the UCLA Dean of Humanities, The UCLA School of Arts and Architecture, the UCLA Friends of English, and CalArts.



ZÓCALO AT THE HAMMER

A vibrant series of programs that features thinkers and doers speaking on some of the most pressing topics of the day. For more information, please visit www.zocalopublicsquare.org.

CAN MENTORS SAVE LIVES?

TUESDAY, JULY 19, 7PM

Mentoring programs like Big Brothers and Big Sisters have been highly touted as a way to keep troubled kids off the streets. But can an outsider who has never been homeless or been recruited into a gang actually help a kid who knows those experiences all too well? Human rights activist **John Prendergast** and author (with Michael Mattocks) of *Unlikely Brothers: Our Story of Adventure, Loss, and Redemption*, discusses his 25-year relationship with his "little brother" and how a mentorship can change two lives.

HAMMER SCREENINGS

DANCE CAMERA WEST 10TH ANNIVERSARY DANCE MEDIA FILM FESTIVAL

Organized by Lynette Kessler, artistic director, Dance Camera West

SATURDAY, JUNE 18

2–3:15PM

THE LAST TIGHTROPE DANCER IN ARMENIA

Septuagenarians and lifelong rivals Zhora and Knyaz are the last of Armenia's once revered tightrope dancers. Their hopes for the ancient art form are pinned on their sixteen-year-old apprentice. Winner of the Grand Prix of the 19th International Festival of Ethnological Films.

(Armenia, 2009. Dirs. Inna Sahakyan and Arman Yeritsyan. 72 min.)

4–5:15PM

SCREENDANCE SHORTS 3

Includes eight short films from Mexico, Australia, Canada, and the United States, plus a live performance featuring dancer Louise Lecavalier; and choreography by Edouard Locke of La La La Human Steps. **Please visit hammer.ucla.edu for a full list of films and descriptions.**

6–7:15PM

DIRECTOR'S TALK WITH MIKE FIGGIS

British director **Mike Figgis** is constantly evolving as an artist. He once played music with Brian Ferry, created a theater company in London, and later earned two Academy Award nominations for screenwriting and directing his 1995 film *Leaving Las Vegas*. He made an early transition to digital film in 2000 with the unconventional film *Timecode*, which used four simultaneous cameras. Figgis will be in conversation with **Krista Smith**, West Coast editor of *Vanity Fair*.

8–9PM

THE CO(TE)LETTE FILM

U.S. PREMIERE

Mike Figgis turns his camera on the experimental dance performance *Co(te)lette*, by Dutch choreographer Ann van den Broek. The Zwaan award-winning dance features three female dancers and is a meditation on desire, sensuality, control, and satisfaction. A Q&A with director **Mike Figgis** will follow the screening. (Belgium/ U.K. / Netherlands, 2010. Dir. Mike Figgis)

SUNDAY, JUNE 19, 1–5PM

1–2PM

CLAUDE BESSY: LIGNES D'UNE VIE (TRACES OF A LIFE)

WEST COAST PREMIERE

The acclaimed French ballerina Claude Bessy narrates this intimate documentary, featuring rare and vintage performance and classroom footage of the ballerina in her prime. It includes works by the renowned choreographers Gene Kelly, Serge Lifar, and Maurice Bejart, and dancer Sylvie Guillem. A Q&A with director **Fabrice Herrault** will follow the screening. (Documentary, USA, 2010. Dir. Fabrice Herrault. 50 min.)

2:15PM

NEVER STAND STILL

WEST COAST PREMIERE

Introduction by director **Ron Honsa** and **Nan Perman**, producer
The internationally renowned Jacob's Pillow Dance Festival takes place on what was once an abandoned Massachusetts farm. *Never Stand Still* chronicles the remarkable evolution of this festival, featuring dance powerhouses Merce Cunningham, Mark Morris, Paul Taylor, Rasta Thomas, Nikolaj Hubbe, Judith Jamison, and Gideon Obarzanek, among others. (Documentary, USA, 2011. Dir. Ron Honsa)

3:45PM

SUTRA

A SADLER'S WELLS PRODUCTION

Celebrated Flemish Moroccan choreographer Sidi Larbi Cherkaoui presents a unique, profoundly imagined show inspired by the skill, strength, and spirituality of Buddhist monks from the Shaolin Temple of Henan Province in China. (Documentary, U.K., 2008. Dir. Deborah May. 71 min.).

LEFT-RIGHT: STILL FROM *CLAUDE BESSY: LIGNES D'UNE VIE (TRACES OF A LIFE)*.
STILL FROM *WATTSTAX*.

BEGINNERS

WEDNESDAY, JUNE 1, 7PM

In this comic drama, Oliver (Ewan McGregor) comes to terms with his father's (Christopher Plummer) death. Through Oliver's evolving consciousness, accelerated by meeting the irreverent Anna (Mélanie Laurent) *Beginners* illustrates how often life's darkest moments can simultaneously be deeply funny and transformative. A Q&A with director **Mike Mills** will follow the screening. (2011. Dir. Mike Mills. 104 min.)

CAMILLE 2000

FRIDAY, JUNE 3, 8PM

Co-presented with the **UCLA Film & Television Archive** as part of *Smooth Operator: The Opulent Eroticism of Radley Metzger*

If kids from *Beyond the Valley of the Dolls* rented the chateau from *Last Year at Marienbad*, the result might play like Radley Metzger's *Camille 2000*, digitally restored by Cult Epics. Saturated with 1960s decadence, lovers float through haute couture, inflatable furniture, and fetish parties to a psychedelic score. Afterwards, party like the jet set in the Hammer courtyard. (1969. Dir. Radley Metzger. 115 min.)

!WOMEN ART REVOLUTION

TUESDAY, JUNE 14, 7PM

Through intimate interviews, art, and rarely seen footage, *!Women Art Revolution* reveals how the feminist art movement transformed our culture; challenging the public and academia alike on issues of gender, sexuality, class, free speech and race. A Q&A with director **Lynn Hershman-Leeson**, and artists **Kathe Kollwitz** and **Judy Baca** will follow the screening. (2010. Dir. Lynn Hershman-Leeson. 83 min.)

HOW MUCH DOES YOUR BUILDING WEIGH, MR. FOSTER?

TUESDAY, JULY 5, 7PM

Co-presented with the **Getty Research Institute**

This documentary explores the passions and influences of British architect Norman Foster. He discusses what inspired him to design some of today's most stunning and innovative architectural structures, such as the Beijing Airport, the Reichstag, and the world's tallest bridge, in Millau, France. (2010. Dirs. Carlos Carcas & Norberto López Amado. 78 min.)

FLUX SCREENING SERIES

TUESDAY, AUGUST 2, 8PM

Flux and the Hammer present a celebration of short films, music videos, and the people who make them. Please visit hammer.ucla.edu for program details.

WATTSTAX

SATURDAY, AUGUST 20, 8PM

What do Isaac Hayes, Rufus Thomas, Richard Prior, and Jesse Jackson all have in common? They appear in the Golden Globe nominated *Wattstax*, a documentary about the 1972 Wattstax Music Festival, organized in commemoration of the seventh anniversary of the Watts Rebellion. Weaving together performance footage along with impromptu interviews with concertgoers, *Wattstax* gives insight to the 1960s and 1970s African American experience in Watts and the U.S. at large. (1973. Dir. Mel Stuart. 98 min.)

FIRST CIRCLE

TUESDAY, AUGUST 23, 7PM

First Circle is an intimate and personal film about children entering foster care when their families can no longer care for them; often as the consequence of addiction. The film follows families who struggle to heal, as well as the police, administrators, and volunteers who work for change. A discussion with director **Heather Rae** and two of the film's subjects will follow the screening.

(2010. Dir. Heather Rae. 72 min.)

UCLA FILM & TELEVISION ARCHIVE

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

SUMMER HIGHLIGHTS

SMOOTH OPERATOR

THE OPULENT EROTICISM OF RADLEY METZGER

THURSDAY, JUNE 2 – FRIDAY, JUNE 17

The Archive presents a retrospective of films directed by Radley Metzger, the master of art house erotica. Metzger pushed the censorship envelope with a series of opulently designed and exquisitely shot sexually liberated films, including such classics as *Therese and Isabelle* (1968), *Camille 2000* (1969), and *The Lickerish Quartet* (1970). The latter two films will be screened in digitally restored director's cut versions in association with Cult Epics.

UCLA Film & Television Archive and Hugh M. Hefner Classic American Film Program present

TRACKING THE CAT

ROBERT MITCHUM IN THE WEST

FRIDAY, JULY 8 – SATURDAY, JULY 30

Robert Mitchum got his start in Westerns, but somewhere along the way, his easy fit with the cynical, fatalistic atmosphere of noir overshadowed his work on the range. This series zeros in on Mitchum's work in Westerns, particularly the films he made with such auteurs as Raoul Walsh (*Pursued*, 1947), Robert Wise (*Blood on the Moon*, 1948), William Wellman (*Track of the Cat*, 1954), Nicholas Ray (*The Lusty Men*, 1952), and Howard Hawks (*El Dorado*, 1966).

To purchase tickets or for more information about the Archive's screenings, visit cinema.ucla.edu or call (310)206-3456.

ABOVE (LEFT TO RIGHT): STILL FROM *THE LICKERISH QUARTET*; STILL FROM *THE RED PONY* (PHOTO: REPUBLIC/PHOTOFEST); ILLUSTRATION BY JULIA LUKE.



Family Flicks

FILM SERIES

The UCLA Film & Television Archive and the Hammer Museum have teamed up for a free matinee screening series of new and classic family-friendly films from around the world.

Co-presented with the UCLA Film & Television Archive.

HYPER SAPIEN: PEOPLE FROM ANOTHER STAR

SUNDAY, JUNE 12, 11AM

Recommended for ages 8+

Hoping to find evidence that earthlings aren't as bad as the rest of the solar system believes, extra-terrestrial sisters, Robyn and Tavy jump ship in Wyoming accompanied by a super-intelligent fuzz ball named Kirbi. Befriended by a teenage cowboy, they work to save a beautifully photographed natural landscape under threat from developers in this delightful interstellar family adventure with a still-timely environmental message.

(1986. Dir: Peter Hunt. 35mm, color, 92 min.)

THE RED PONY

SUNDAY, JULY 10, 11AM

Recommended for ages 8+

A boy needs a pony to become a man in this big screen, Technicolor adaptation of the classic coming-of-age story written by John Steinbeck. A farmer's son, Tom daydreams of knights and circuses, a lively inner life wonderfully realized by director Lewis Milestone, until farmhand Billy Buck, played by Robert Mitchum, makes him a present of a newborn red pony, a gift that will soon bring with it hard won lessons in responsibility and love. (1949. Prod/dir: Lewis Milestone. Digital video, color, 89 min.)

TOBY TYLER

SUNDAY, AUGUST 7, 11AM

Recommended for ages 6+

Toby runs away from home to join the circus, convinced that his family doesn't want him. This confusion is cleared up by story's end, but in the meantime he lives a kid's fantasy; inhabiting a colorful alternative world, becoming a circus acrobat, even befriendng a lovable chimp, Mr. Stubbs. Versatile kid star Kevin Corcoran shines in this heartwarming adventure story.

(1960. Dir: Charles Barton. digital video, color, 95 min.)



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 310-305-8418.

SUNDAY, JUNE 12, 12-2PM

FROM SONG TO SCENE (AND IN BETWEEN)

In film and television, a music supervisor's job is to find the right song to match the right scene. Like a scene, every song tells a story, using elements like lyrics and instrumentation. With the help of professional music supervisor **Amanda Krieg**, participants will start with a song and then write the perfect scene to accompany the music. Ages 8-13.

SUNDAY, JULY 10, 12-2PM

OH, THE MONSTROSITY!

They come from under the bed or the depths of the sea or behind the curtain. We tell stories and draw pictures of them, in fear and admiration. Novelist and screenwriter **Brian McGreevy** leads participants in an exploration of—gulp—monsters! Ages 8-13.

SUNDAY, AUGUST 7, 12-2PM

ARTFUL WORDS: WHEN COPYING ISN'T BAD

In this workshop, copying is not just allowed; it is encouraged! The only rule is that the phrases you copy from your favorite song, book, or story should be used to make new art. Join art educator and poet **Theresa Sotto** in creating "artful words" inspired by artist Ed Ruscha, a master of the art of making new art from old writings. Ages 10-14.



HAMMER READINGS

NEW AMERICAN WRITING

This series of contemporary fiction and poetry readings is 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 and Design.

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

CHARLES BAXTER & HEIDI JULAVITS

THURSDAY, JUNE 9, 7PM

Charles Baxter is the author of the novels *The Feast of Love* (nominated for the National Book Award), *The Soul Thief*, *Saul and Patsy*, *Shadow Play*, and *First Light*, and the story collections *Believers*, *A Relative Stranger*, *Through the Safety Net*, and *Harmony of the World*. **Heidi Julavits** is a founding editor of *The Believer* and author of the novels *The Uses of Enchantment*, *The Mineral Palace*, and *The Effect of Living Backwards*.

JESSE BALL & DANIEL OROZCO

WEDNESDAY, JULY 13, 7PM

Jesse Ball's novels include *The Way Through Doors*, *Samedi the Deafness* (finalist for *The Believer* Book Award), and a new book, *The Curfew*. He has published several books of poetry and was awarded the *Paris Review's* Plimpton Prize in 2008 for *The Early Deaths of Lubeck, Brennan, Harp & Carr*. **Daniel Orozco's** stories have appeared in *Best American Short Stories*, *Best American Mystery Stories*, *Best American Essays*, and the *Pushcart Prize* anthology. He was awarded a 2006 NEA Fellowship in fiction and was a finalist for a 2006 National Magazine Award in fiction. *Orientation: And Other Stories* is his first book.

ABOVE: LEFT-RIGHT: CHARLES BAXTER, HEIDI JULAVITS, JESSE BALL, AND DANIEL OROZCO

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*.

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

UCLA AWARD-WINNING POETS

THURSDAY, JUNE 2, 7PM

For over a decade, the Poetry Series has concluded its annual offerings at the end of the academic year with a reading by several UCLA students whose work has won awards in contests sponsored either by the English Department or by a statewide consortium of universities.

PEN CENTER USA EMERGING VOICES

WEDNESDAY, JULY 20, 7PM

Emerging Voices is a literary fellowship program that aims to provide new writers, who lack access, with the tools they will need to launch a professional writing career. The recipients of the 2011 Emerging Voices fellowships are **Hafeez Lakhani**, **Eric Layer**, **Lauren Marks**, **Azarin Sadegh**, and **Jamie Schaffner**. Join us for the final reading and celebrate the completion of their program. For more information, please visit www.penusa.org.

HAMMER PRESENTS



TURAN

FRIDAY, JUNE 10, 8PM

In conjunction with the UCLA Film & Television Archive film series *Kazakhstan: Montage of Cinemas*

Kazakh traditional music ensemble **Turan** performs on ancient Kazakh instruments, including the lute-like zhetygen, sherter, and dombra (all plucked); the kyl kobyz (an ancient bowed instrument); the flute-like sybyzgy and saz syrnan; together with a host of percussive instruments, mouth harps, and throat singing. Founded in 2008 by a group of students from the Kurmangazy Kazakh National Conservatory, the members of **Turan** are award-winning folk artists who have performed around the world.

BLOOMSDAY

THURSDAY, JUNE 16, 7PM

Celebrate the 107th anniversary of one of literature's most famous days. James Joyce's epic, groundbreaking novel *Ulysses* takes place entirely on June 16, 1904. The Hammer's 2011 Bloomsday program celebrates the women of *Ulysses*: fictional women in the novel; the women who published and supported Joyce; and the women in Joyce's family—his wife and daughter. This program, with its wide variety of dramatic readings, will appeal to the Joyce scholar and novice alike. Enjoy Irish music and Guinness on tap at the Hammer Cafe before and after the performance.





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.

THE DEATH OF THE NUCLEAR RENAISSANCE WEDNESDAY, JUNE 22, 7PM

The recent catastrophic nuclear meltdowns in Japan have cast a shadow over the future of nuclear power that was undergoing a renaissance as a possible "clean energy" solution to the global warming crisis. **Albert Carnesale**, the Chancellor Emeritus of UCLA, **Victor Gilinsky**, a former commissioner of the Nuclear Regulatory Commission, and nuclear physicist **Arjun Makhijani**, head of the Institute for Energy and Environmental Research, discuss the future of nuclear power.

AFTER THE ARAB SPRING WEDNESDAY, JULY 6, 7PM

The world has been caught by surprise as youthful revolutions have swept across the Middle East toppling entrenched dictators in the so-called "Arab Spring." But as the dust settles there are mixed results in terms of democratic progress and reform. **Dr. Rabab el-Mahdi**, one of the organizers of the Egyptian revolution and a professor of Political Science at American University in Cairo, and **Jawad Nabulsi**, a community organizer who was active in Tahrir Square, join us.

RESTORING THE AMERICAN DREAM WEDNESDAY, AUGUST 10, 7PM

Andy Stern, the former President of the Service Employees International Union (SEIU), and **Robert Johnson**, the head of the Institute For New Economic Thinking and former Chief Economist of the U.S. Senate Banking Committee, join us to address the challenge of restoring economic opportunity and social justice, in light of the growing divide between Wall Street and Main Street.

TOP-BOTTOM: ANDY STERN, ROBERT JOHNSON.

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.

HAMMER MEMBERSHIP

THE 2011 RAYMOND PETTIBON TOTE IS IN...

Join or upgrade to the Supporter level (\$350) or higher and receive a **Raymond Pettibon** tote bag, available exclusively through Hammer membership. A recurring theme in the artist's work, the train has become an iconic image for Pettibon. *Can You Hear the Sea?* (1986), a work from the Hammer's permanent collection, is now available as a Hammer tote bag for a limited time. To join or upgrade, contact the Hammer membership department at 310-443-7050 or membership@hammer.ucla.edu.



GALA IN THE GARDEN
SAVE THE DATE

BE THERE

SEPTEMBER 24, 2011
HONORING
MATT GROENING & LARI PITTMAN

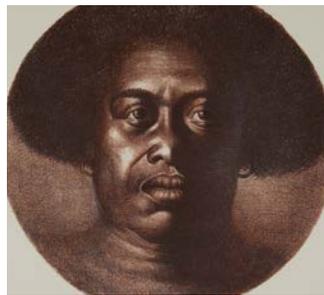
For advance table sales and to join the benefit committee, Please call 310-443-7026 or email gala@hammer.ucla.edu.

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**



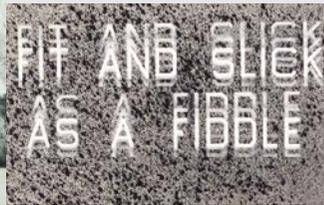
May 25
Paul Thek's
The Eighties, 1979-80
*Emily Gonzalez



June 1
Charles White's
Love Letter II, 1977
*Naima Keith



June 8
Paul Albert Besnard's
Morphinomanes (Le Plumet), 1887
*Cindy Burlingham



June 15
Ed Ruscha's
Fit and Slick as a Fiddle, 2009
*Corrina Peipon



June 22
Ed Ruscha's
A Mud Spattered '49 Hudson, 2008
*Brooke Hodge



June 29
Paul Thek's works in
Diver, A Retrospective
*Douglas Fogle



July 6
Robert Overby's
Final Color Rubbing, 1972
*Allegra Pesenti



July 13
Bertha Lum's
The Problem, 1912
*Claudine Dixon



July 20
Shannon Ebner's
Hammer Project, 2011
*Anne Ellegood



July 27
Ed Ruscha's
Every Building on the Sunset Strip, 1966
*Corrina Peipon



August 3
Paul Thek's
Untitled (Sedan Chair), 1968
*Emily Gonzalez



August 10
Joan Miró's
Figure with Stars, 1950
*Elizabeth Cline



MUSEUM STORE

STORE FEATURES GIFTS BY L.A. ARTISTS & DESIGNERS

The next time you are at the Hammer, be sure to check out the many new items in the gift area of the Museum Store. Just as many of our exhibitions highlight the work of emerging artists from L.A., our gift and jewelry selection now shines a spotlight on the talented artists and designers at work here in Los Angeles and throughout California. Artist **Tanya Aguiñiga's** twisted rope bracelets and her colorful felted chairs; a collection of jewelry, scarves, and bags by **dosa**; funky bookends by **Wolfsum**; ceramics by **Diana Fayt**; and stationery from **Krank Press** are just a few of the new items brightening our shelves and display cases.

TOP: CERAMIC BOWLS BY DIANA FAYT. BELOW: BRACELETS BY TANYA AGUIÑIGA

WWW.HAMMER.UCLA.EDU
310-443-7000

Hours

Tue, Wed, Fri, Sat 11am-7pm
Thu 11am-9pm
Sun 11am-5pm
Closed Mondays

Admission

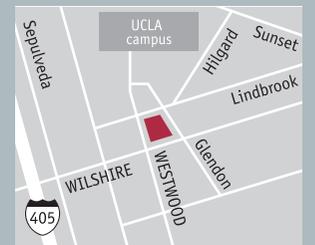
\$10 Adults
\$5 Seniors (65+) and
UCLA Alumni Association
Members with ID

Free for Hammer members,
students with ID, UCLA
faculty and staff, active duty
military personnel, veterans,
and visitors 17 and under.

Free every Thursday for
all visitors.

To request a group tour, visit our website or call the Group Tours line at 310-443-7041.

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.



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.

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