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 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 iPhones 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

HAMMER NEWS

NEW BOARD MEMBERS

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

Marcy Carey is partner and co-founder of the Carey 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.

HAMMER NEWS

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 student-curated exhibition in the Grunwald Center Study Room. UCLA art history doctoral student Andrea Gyrody 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.

Below (left to right): Marc Carey, Anthony Pritzker, Susie Crippen, and Dori Peterman Mostov

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 never been seen here at all. Several of Thek’s “meat pieces” will be shown, along with rare works such as Untitled (Dwarf Parade Table), never before shown in the U.S. The exhibition also includes images documenting the artist at work in his studio by photographer Peter Hujar as well as Thek’s journals, filled with deeply personal thoughts and drawings.

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 Sao 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.


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 Helene Blumenthal, Antiques rug courtesy Zareh Lines, Los Angeles.

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 Kerouac’s novel.

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.

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.
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 movement across the surface of the work. 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.

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 a record of a moment in time, 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.

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 and with a public art project. The Hammer’s presentation is organized by Anne Ellegood, Hammer senior curator.

Hammer Projects: Danica Dakić has also received support from Stacy and John Rubeli, The Kayne Foundation—Ric & Suzanne Kayne and Jenni, Maggie & Saree; the Good Works Foundation and Laura Donnelley; L A Art House Foundation; the Board of Supervisors through the Los Angeles County Arts Commission; 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—Mr. & Suzanne Kayne and Jenni, Maggie & Saree; the Department of Cultural Affairs, City of Los Angeles; and the David Teiger Luminart 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 four years of programming beginning October 1, 2010. The program was conceived and is organized by the Getty Foundation in collaboration with the Los Angeles County Museum of Art and the County of Los Angeles Department of Arts and Culture. Additional funding has been provided by the California Arts Council; the National Endowment for the Arts, a federal agency; the Annenberg Foundation; the Richard and Myrtle Foltz Foundation; the Ford Foundation; the Henry and Promise Lewis Foundation; the Los Angeles County Arts Commission; the Substance Abuse and Mental Health Services Administration; and numerous other public and private partners.

ZARINA
PAPER LIKE SKIN

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—reoccurs throughout Zarina’s oeuvre. Organized by Allegra Pesenti, curator, Grunwald Center for the Graphic Arts.

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.

DISSASSEMBLED 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

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.
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 RESISTOR

“thoroughly original, endlessly creative, unabashedly modern...this stuff grooves and simmers.” —JazzTimes

Todd Sickafoose’s folk-influenced Jazz pairs indie rock music and whimsy with the compositional sophistication of a chamber orchestra. The bassist, a long-time sideman and collaborative partner 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 L.A. rock-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 omnivorous and wily music of the Empty Cage Quartet combines an experimentalist’s curiosity with the rowdy mischievessness of the best improvisation—a gallop 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.

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 TripAdvisor’s Curiousity with the rowdy mischievessness of the best improvisation—a gallop 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.

ALSO I LIKE TO ROCK

The Hammer courtyard tunes 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 L.A., 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 PJ, 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 Virginian-Pilot’s 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

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 21, 8PM
GROUPLOVE + MILO GREENE

Los Angeles-based quintet Grouplove came together on the island of Crete at an art residency. Finding immediate chemistry, the foursome 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 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 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.

THURSDAY, AUGUST 4, 8PM
GROUPLOVE + MILO GREENE

Los Angeles-based quintet Grouplove came together on the island of Crete at an art residency. Finding immediate chemistry, the foursome 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, 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 L.A. rock-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.

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 mischievessness of the best improvisation—a gallop 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.
HAMMER CALENDAR

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) Beginners
2 Thu 7pm  Hammer Poetry (p. 22) UCLA Award-Winning Poets
3 Fri 8pm  Hammer Screenings (p. 19) Camille 2000
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?
6 Tue 7pm  Hammer Presentations (p. 5) The Writings of Paul Thek read by Thomas Jane
7 Wed 7pm
8 Thu 7pm  Hammer Readings: New American Writing (p. 22) Charles Baxter & Heidi Julavits
9 Fri 8pm  Hammer Presentations (p. 23) Turan
10 Sun 11am  Family Flicks Film Series (p. 20) Hyper Sapien: People From Another Star
11 Sun 11am  Family Flicks Film Series (p. 20) From Song to Scene (And In Between)

3pm  Hammer Conversations (p. 16) J. J. Abrams & Michael Giacchino
12 Thu 7pm  Hammer Screenings (p. 20) The Red Pony

13 Thu 7pm  Hammer Presentations (p. 23) Bloomday
14 Thu 7pm  Hammer Presentations (p. 19) Women’s Art Revolution
15 Thu 7pm  Hammer Presentations (p. 23) Bloomday

16 Fri 7pm  Hammer Readings: New American Writing (p. 22) Jesse Ball & Daniel Drozo
17 Thu 7pm  Hammer Screenings (p. 19) The Ca(b)alte Filmi
18 Fri 7pm  Hammer Readings: New American Writing (p. 22) Toby Tyler
19 Sat 2pm  Dance Camera West (p. 18) The Last Tightrope Dancer in Armenia
20 Sun 11am  Family Flicks Film Series (p. 21) Toby Tyler
21 Sun 11am  Family Flicks Film Series (p. 21) The Writings of Paul Thek read by Thomas Jane
22 Mon 11am  Family Flicks Film Series (p. 21) Toby Tyler
23 Mon 11am  Family Flicks Film Series (p. 21) Toby Tyler

24 Tue 7pm  Hammer Poetry (p. 22) PEN Center USA: Emerging Voices
25 Thu 8pm  Also I Like to Rock (p. 12) Grouplove & Milo Greene
26 Thu 8pm  Also I Like to Rock (p. 12) The Henry Clay People & Lady Danville
27 Thu 8pm  Also I Like to Rock (p. 12) Sufjan
28 Thu 8pm  Also I Like to Rock (p. 12) Sufjan
29 Thu 8pm  Also I Like to Rock (p. 12) Sufjan
30 Thu 8pm  Also I Like to Rock (p. 12) Sufjan
31 Thu 8pm  Also I Like to Rock (p. 12) Sufjan

JULY

1 Fri 7pm  Hammer Screenings (p. 19) How Much Does Your Building Weigh, Mr. Foster?
2 Fri 7pm  Hammer Screenings (p. 19) After the Arab Spring
3 Fri 7pm  Hammer Screenings (p. 19) The Death of the Nuclear Renaissance

4 Thu 8pm  JazzPOP (p. 13) Todd Slickfus’s Tiny Resistors
5 Sun 11am  Family Flicks Film Series (p. 21) Toby Tyler
6 Tue 7pm  Hammer Lectures (p. 5) Paul McCarthy discusses Paul Thek
7 Tue 7pm  Hammer Lectures (p. 5) Paul McCarthy discusses Paul Thek
8 Tue 7pm  Hammer Lectures (p. 5) Paul McCarthy discusses Paul Thek
9 Tue 7pm  Hammer Lectures (p. 5) Paul McCarthy discusses Paul Thek
10 Wed 7pm  Hammer Poetry (p. 22) After the Arab Spring
11 Thu 8pm  Hammer Lectures (p. 5) Restoring the American Dream
12 Fri 7pm  Hammer Lectures (p. 5) Restoring the American Dream
13 Sat 11am  Family Flicks Film Series (p. 21) Toby Tyler
14 Sat 11am  Family Flicks Film Series (p. 21) Toby Tyler
15 Sat 11am  Family Flicks Film Series (p. 21) Toby Tyler

16 Sun 11am  Family Flicks Film Series (p. 21) Toby Tyler
17 Sun 11am  Family Flicks Film Series (p. 21) Toby Tyler
18 Sun 11am  Family Flicks Film Series (p. 21) Toby Tyler
19 Sun 11am  Family Flicks Film Series (p. 21) Toby Tyler

20 Sun 11am  Family Flicks Film Series (p. 21) Toby Tyler
21 Sun 11am  Family Flicks Film Series (p. 21) Toby Tyler
22 Sun 11am  Family Flicks Film Series (p. 21) Toby Tyler
23 Sun 11am  Family Flicks Film Series (p. 21) Toby Tyler

24 Sun 11am  Family Flicks Film Series (p. 21) Toby Tyler
25 Sun 11am  Family Flicks Film Series (p. 21) Toby Tyler
26 Sun 11am  Family Flicks Film Series (p. 21) Toby Tyler
27 Sun 11am  Family Flicks Film Series (p. 21) Toby Tyler

28 Sun 11am  Family Flicks Film Series (p. 21) Toby Tyler
29 Sun 11am  Family Flicks Film Series (p. 21) Toby Tyler
30 Sun 11am  Family Flicks Film Series (p. 21) Toby Tyler
31 Sun 11am  Family Flicks Film Series (p. 21) Toby Tyler

AUGUST

1 Thu 8pm  Hammer Screenings (p. 19) The Secret
2 Thu 8pm  Hammer Screenings (p. 19) The Secret
3 Wed 7pm  Hammer Conversations (p. 16) Eve Babitz & Hunter Drohojowska-Philip
4 Thu 8pm  JazzPOP (p. 13) Todd Slickfus’s Tiny Resistors
7 Sun 11am  Family Flicks Film Series (p. 21) Toby Tyler
10 Thu 8pm  Hammer Lectures (p. 5) The Death of the Nuclear Renaissance
11 Thu 8pm  Hammer Lectures (p. 5) The Death of the Nuclear Renaissance
12 Fri 12:30pm  Public Engagement (p. 11) Back of House Tour
13 Sat 2pm  Hammer Lectures (p. 5) Making Art Last
14 Sat 2pm  Hammer Lectures (p. 5) Making Art Last
15 Sat 2pm  Hammer Lectures (p. 5) Making Art Last
16 Sun 11am  Family Flicks Film Series (p. 21) Toby Tyler
17 Sun 11am  Family Flicks Film Series (p. 21) Toby Tyler
18 Sun 11am  Family Flicks Film Series (p. 21) Toby Tyler
19 Sun 11am  Family Flicks Film Series (p. 21) Toby Tyler

20 Sun 11am  Family Flicks Film Series (p. 21) Toby Tyler
21 Sun 11am  Family Flicks Film Series (p. 21) Toby Tyler
22 Sun 11am  Family Flicks Film Series (p. 21) Toby Tyler
23 Sun 11am  Family Flicks Film Series (p. 21) Toby Tyler

24 Sun 11am  Family Flicks Film Series (p. 21) Toby Tyler
25 Sun 11am  Family Flicks Film Series (p. 21) Toby Tyler
26 Sun 11am  Family Flicks Film Series (p. 21) Toby Tyler
27 Sun 11am  Family Flicks Film Series (p. 21) Toby Tyler

28 Sun 11am  Family Flicks Film Series (p. 21) Toby Tyler
29 Sun 11am  Family Flicks Film Series (p. 21) Toby Tyler
30 Sun 11am  Family Flicks Film Series (p. 21) Toby Tyler
31 Sun 11am  Family Flicks Film Series (p. 21) Toby Tyler

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

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 12:30PM
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.

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.

HAMMER CONVERSATIONS

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.

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.

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.

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.

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.
HAMMER SCREENINGS

DANCE CAMERA WEST 10TH ANNIVERSARY DANCE MEDIA FILM FESTIVAL

Organized by Lynnette Kassier, 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, 2003. Dir. Jona Safaryan 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 Lock 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 filmmaking, and his use of four simultaneous cameras. Figgis will be in conversation with Krista Smith, West Coast editor of Vanity Fair. He made an early transition to digital filmmaking, and his use of 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
2–3PM
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 Liefar, and Maurice Bejart, and dancer Sylvie Guillem. A Q&A with director Fabrice Herrault will follow the screening. (Documentary, USA, 2011. 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 Obarzanne, among others. (Documentary, USA, 2011. Dir. Ron Honsa)

3:45PM
A SADLER’S WELLS PRODUCTION

STILL FROM (TRACES OF A LIFE)

WATTSTAX

Tuesday, August 20, 8PM

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.)
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 befriending a lovable chimp, Mr. Stubb, Versatile kid star Kevin Corcoran shines in this heartwarming adventure story. (1943. Dir: Charles Barton. Digital video, color, 92 min.)

SMOOTH OPERATOR
THE OPULENT EROTICISM OF RADLEY METZGER
THURSDAY, JUNE 2 – FRIDAY, JUNE 17
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), Nicholas Ray (Johnny Guitar, 1954), Nicholas Ray (Track of the Cat, 1956), and Howard Hawks (El Dorado, 1966). 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 befriending a lovable chimp, Mr. Stubb, Versatile kid star Kevin Corcoran shines in this heartwarming adventure story. (1943. Dir: Charles Barton. Digital video, color, 92 min.)

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), Nicholas Ray (Johnny Guitar, 1954), Nicholas Ray (Track of the Cat, 1956), and Howard Hawks (El Dorado, 1966).

Artful Words: When Copying Isn’t Bad
Sunday, August 7, 12-2pm
Recommended for ages 8+
Recommended for ages 8+
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.

Oh, the Monstrosity!
Sunday, July 10, 12-2pm
Recommended for ages 8–13.
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 McKeever leads participants in an exploration of—gulp—monsters! Ages 8–13.

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.

Recommended for ages 8+
Recommended for ages 8+
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.

Recommended for ages 8+
Recommended for ages 8+
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.

Recommended for ages 8+
Recommended for ages 8+
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.

Recommended for ages 8+
Recommended for ages 8+
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.

Recommended for ages 8+
Recommended for ages 8+
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.

Recommended for ages 8+
Recommended for ages 8+
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.

Recommended for ages 8+
Recommended for ages 8+
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.

Recommended for ages 8+
Recommended for ages 8+
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.

Recommended for ages 8+
Recommended for ages 8+
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.

Recommended for ages 8+
Recommended for ages 8+
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.

Recommended for ages 8+
Recommended for ages 8+
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.

Recommended for ages 8+
Recommended for ages 8+
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.

Recommended for ages 8+
Recommended for ages 8+
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.

Recommended for ages 8+
Recommended for ages 8+
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.

Recommended for ages 8+
Recommended for ages 8+
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.

Recommended for ages 8+
Recommended for ages 8+
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.

Recommended for ages 8+
Recommended for ages 8+
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.

Recommended for ages 8+
Recommended for ages 8+
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.

Recommended for ages 8+
Recommended for ages 8+
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.
CHARLES BAXTER & HEIDI JULAVITS
THURSDAY, JUNE 9, 7PM

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.

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.

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.

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.

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.

TURAN
FRIDAY, JUNE 10, 8PM
In conjunction with the UCLA Film & Television Archive film series Kazakh: 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-syrnay; together with a host of percussive instruments, mouth harps, and throat singing. Founded in 2008 by a group of students from the Karmenpaly 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.
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.

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.

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.

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

Luncheon 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
Morphinomones (Le Plume), 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
*Allegria 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

August 17
Ed Ruscha’s
The Big Four, 1963
*Ruth Rapaport

August 24
Ed Ruscha’s
Every Building on the
Sunset Strip, 1966
*Corrina Peipon

September 1
Charles White’s
Last Call, 1977
*Naima Keith

September 8
Charles White’s
Love Letter II, 1977
*Naima Keith

September 15
Charles White’s
The Face of a Black Man, 1976
*Naima Keith

September 22
Charles White’s
Love Letter II, 1977
*Naima Keith

September 29
Charles White’s
The Face of a Black Man, 1976
*Naima Keith

October 6
Charles White’s
The Face of a Black Man, 1976
*Naima Keith

October 13
Charles White’s
The Face of a Black Man, 1976
*Naima Keith

October 20
Charles White’s
The Face of a Black Man, 1976
*Naima Keith

October 27
Charles White’s
The Face of a Black Man, 1976
*Naima Keith

November 3
Charles White’s
The Face of a Black Man, 1976
*Naima Keith

November 10
Charles White’s
The Face of a Black Man, 1976
*Naima Keith

November 17
Charles White’s
The Face of a Black Man, 1976
*Naima Keith

November 24
Charles White’s
The Face of a Black Man, 1976
*Naima Keith

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.

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.

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

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 Aguñiga’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.

Board of Directors
Founder
Dr. Armand Hammer
Chairman Emeritus
Michael A. Hammer
Honorary Directors
Armie Hammer
Viktor Armand Hammer
Chairman
John V. Tunney
Roy H. Aaron
Gene D. Block
Marcy Carney
Larry Marx
Stevan A. Bolis
Anthony N. Pritzker
Lee Ramer
Nelson C. Rising
Michael Rubel
Kevin Wall
John Walsh
Christopher A. Waterman

Board of Overseers
Peter Benedek
Ruth Bloom
Lloyd E. Cotsen
Susie Crippen
Rosette Yvada Delug
George Freeman
Bonya Galef
Erika Glazer*
Stanley Hollander
Linda Janger
Barbara Kruger
Larry Marx*
Dori Peterman Mostov
Erik Murkoff
Susan Bay-Nimoy
Lari Pittman
Michael Rubel*
Ronnie Sassoon
Susan Steinhauser
David Teiger
Dean Valentine
Kevin Wall*
Jeremy Zimmer

*Sits on Board of Directors

May 25
Shannon Ebner’s
Hammer Project, 2011
*Anne Ellegood

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

June 8
Paul Albert Besnard’s
Morphinomones (Le Plume), 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
*Allegria 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

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