

# HAMMER

SUMMER 2019





## Gala in the Garden

HONORING

# Judy Chicago & Jordan Peele

Save the date

Saturday, October 12, 2019

For information call 310.443.7081 or visit [hammer.ucla.edu/gala](http://hammer.ucla.edu/gala)

## Audrey at the Hammer

Just in time for warmer weather, Audrey is now serving **brunch every Saturday and Sunday** from 11 a.m. to 4 p.m. Featuring seasonal fruit and salads alongside dishes like crab chilaquiles and bread pudding French toast, the menu also includes a diverse wine list and fresh, bright cocktails.

Call 310-443-7037 or email [reservations@audreyatthehammer.com](mailto:reservations@audreyatthehammer.com) for reservations.

## DIRECTOR'S MESSAGE

Prior to the opening of her retrospective, the artist **Sarah Lucas** gathered 80 people in an empty gallery at the Hammer to create *1,000 Eggs: For Women*. Together, we threw eggs against a massive wall, their yolks dripping down to create the painting that is on view now in *Sarah Lucas: Au Naturel*. The event took place, by dark coincidence, on the heels of nine states passing abortion legislation that placed aggressive restrictions on women's rights over their own bodies. In the Hammer galleries, this communal performance was cathartic yet also joyous, a moment of action and control—with a dash of humor, as men were also invited to participate so long as they dressed as women or phalluses, and many did.

The spirit of that event is present in Lucas's retrospective on view through September 1. Over the last three decades, Lucas has created a provocative and subversive body of work that challenges notions of gender, sexuality, and identity. The exhibition is presented alongside two Hammer Projects. **Yunhee Min's** playful take on the Hammer's lobby is one of the only times an artist has opted to make work on the museum's stairs rather than its walls. Nearby, **Andrea Fraser's** *Men on the Line: Men Committed to Feminism, KPFK, 1972* is an engrossing video installation in which the artist adapts an archival recording and plays the roles of four men discussing feminism and women's rights.

The history of feminist art cannot be discussed without Fraser or Lucas—and it practically begins with **Judy Chicago**, one of our honorees at this year's Gala in the Garden. The annual event, which

will take place this fall, also honors filmmaker **Jordan Peele**, whose first two films, *Get Out* and *Us*, have sent reverberations through the film world in recent years. Judy and Jordan have both created works that offered new perspectives and pave the way for other artists to follow.

Also on view this summer is *Celebration of Our Enemies*, our latest selection of works from the Hammer Contemporary Collection which features works from the last 40 years by the likes of **Tony Cokes**, **Stephen Prina** and **Christopher Williams**, **Sondra Perry**, and **Martine Syms**, among many others. And in our lobby gallery, **Meleko Mokgosi's** *Pax Kaffraria: Sikhuselo Sembumbulu* returns on view after originally featuring in the inaugural Made in L.A. biennial in 2012.



**Ann Philbin**  
Director

As usual, the Hammer's courtyard will be the place to be this summer, with our annual summer concerts in July, JazzPop in August, and our acclaimed restaurant, Audrey, serving as an ideal spot for a weekend brunch or happy hour and dinner alongside one of our many programs. Thank you as always for visiting and being a part of the Hammer community.







## Sotheby’s Auction Raises \$12.4 million for the Hammer

Artists for the Hammer Museum, a major benefit auction held May 16 and 17 in New York, raised \$12.4 million for the museum. Artists with close ties to the Hammer donated works of art for the auction, which was organized by the Hammer with Sotheby’s New York. All 40 donated works sold for a total of \$12.4 million—well in excess of the group’s \$8.1 million high estimate. Auction records were set for works by Kevin Beasley, Jimmie Durham, Charles Gaines, Rashid Johnson, and Shio Kusaka.

All proceeds from these sales will support a new Artist Fund at the Hammer, which will support the museum’s pioneering exhibition program and collaborations with emerging artists. The fund is part of the museum’s \$180-million capital campaign, which also includes a major transformation of the Hammer’s facility and an expansion of its endowment.

INSTALLATION VIEW AT UTA ARTIST SPACE, RASHID JOHNSON’S *UNTITLED ESCAPE COLLAGE* (2019) © 2019 RASHID JOHNSON; MARK GROTTJAHN’S *UNTITLED (POPPY RED & YELLOWED ORANGE BUTTERFLY 50.94)* (2018) © MARK GROTTJAHN.

**Featured Artist:**  
Kevin Beasley  
Larry Bell  
Lee Bontecou  
Louise Bourgeois  
Frank Bowling  
Mark Bradford  
Cecily Brown  
Vija Celmins  
Judy Chicago  
Jimmie Durham  
Charles Gaines  
Mark Grotjahn  
Jennifer Guidi  
Jim Hodges  
Luchita Hurtado  
Rashid Johnson

Barbara Kruger  
Shio Kusaka  
Glenn Ligon  
Sarah Lucas  
Brice Marden  
Marisa Merz  
Meleko Mokgosi  
Catherine Opie  
Gabriel Orozco  
Laura Owens  
Raymond Pettibon  
Lari Pittman  
Sigmar Polke  
Christina Quarles  
Ed Ruscha  
Analia Saban  
Kenny Scharf

Cindy Sherman  
Lorna Simpson  
Henry Taylor  
Kaari Upson  
Mary Weatherford  
Ai Weiwei  
Jonas Wood

## ARTISTS FOR THE HAMMER MUSEUM



### Hammer Welcomes New Board Members

**Arthur Lewis**, **Curt Shepard**, and **Sonya Yu** were recently appointed to the Hammer’s Board of Overseers. A Los Angeles collector and champion of emerging African American artists, Lewis is also a trustee of the Underground Museum and a global council member of the Studio Museum. An avid collector of contemporary art and advocate for LGBT communities, Shepard has been an active member of the Hammer’s community for two decades—most recently serving as the museum’s chief of donor relations and special projects. Based in San Francisco and Los Angeles, Yu is a business coach, creative director, startup advisor, and philanthropist. She serves on several nonprofit and business boards and committees including SFMOMA and SFFilm.



### Artist Council Welcomes New Members

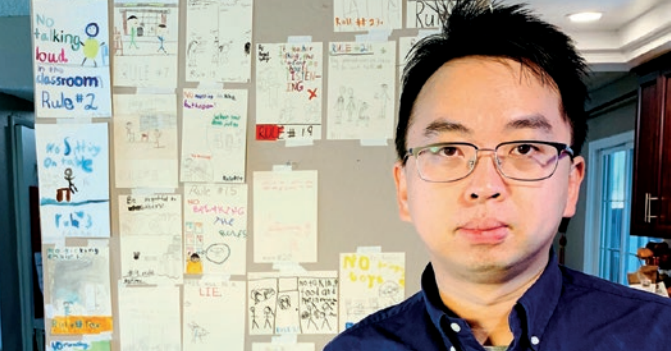
The Los Angeles artists **Paul Mpagi Sepuya** and **Kerry Tribe** joined the Hammer’s Artist Council this spring. Sepuya, who focuses on photography, has a project in the current Whitney Biennial as well as upcoming exhibitions at the Guggenheim and the Getty Museum. Tribe’s wide-ranging practice includes film, video, and installation, and her work has been the subject of solo exhibitions internationally.

LEFT: ROBERT HEINECKEN, *SURREALISM ON TV*, 1986. DYE BLEACH PRINTS WITH OFFSET LITHOGRAPHY. 39 ¾ × 57 ¾ × 2 IN. (101 × 146.7 × 5.1 CM). UCLA GRUNWALD CENTER FOR THE GRAPHIC ARTS, HAMMER MUSEUM. PURCHASED WITH FUNDS PROVIDED BY THE HELGA K. AND WALTER OPPENHEIMER ACQUISITION FUND.



### New Digital Collections Archive

Coinciding with the UCLA Centennial Celebration, the Hammer has launched the digital archive UCLA Artists in the Hammer Museum Collection. UCLA’s Department of Art is among the most respected in the field, and the archive offers insights into its influential legacies, with resources such as an exhibition history, biographies, and links to dozens of oral histories. The archive includes more than 1,100 works by more than 100 artists who taught or studied at UCLA over the last century, including **Chris Burden**, **Robert Heinecken**, **Mary Kelly**, **Barbara Kruger**, **Rodney McMillian**, **Catherine Opie**, **Lari Pittman**, and **James Welling**. Archive at [hammer.ucla.edu](http://hammer.ucla.edu).



### John Ziqiang Wu Begins Artist Residency

The artist and educator **John Ziqiang Wu** is the co-founder of Learning Art & Art Learning Studio, an art tutoring workshop he runs with his wife, Yinan, in Chino, California. His practice explores the overlap between institutional and personal experience, considering what art can be and how it can function in daily life. Wu will use the residency to engage with the daily activities of the museum and its staff, translating his observations into watercolors and drawings.



# RECENT ACQUISITIONS

The Hammer Museum is excited to announce several important acquisitions that continue to build on the diverse strengths of its Hammer Contemporary Collection. We are particularly pleased to highlight a number of significant works purchased through the Board of Overseers Acquisition Fund. These include a vibrant new painting by **Andrea Bowers** *We Are the Storm and We Will Leave Light in Our Wake...* (2018), which is the first large-scale work by Bowers to enter the collection. We also acquired three of **Lara Schnitger**’s provocative Slutstick (2016-19) sculptures, which were purchased through the Board of Overseers Acquisition Fund with partial funds provided by **Craig and Lynn Jacobson**, as well as a beautiful triptych by **Faith Wilding** titled *Moth Triptych* (1974) and **Tony Cokes**’s important video work *Black Celebration (A Rebellion against the Commodity)* (1988). The Tony Cokes piece is of central importance in the exhibition *Celebration of Our Enemies: Selections from the Hammer Contemporary Collection*, currently on view at the museum.

In addition to these exciting acquisitions the Hammer made a number of new purchases, including **Gabriel Kuri**’s sculpture *Holes and tongues (blushing in three steps)* (2019) and a stunning mixed media sculpture by **Kevin Beasley** titled *Piled in a tall grass/hillsides (Sonoma)* (2016-18) with partial funds provided by **Linda Janger**. The museum was also the recipient of multiple donations from our gracious supporters, including a mixed-media piece by **Sandeep Mukherjee** from **Margo Leavin**; a large sculpture by **KAYA (Kerstin Bratsch and Debo Eilers)** thanks to **Matthew McNulty**; a video work by **Marie Angeletti** from **John Morace and Tom Kennedy**; a **Brian Jungen** sculpture thanks to **Adam Sender**; four beautiful **Lynn Hershman Leeson** drawings from **Natasha and Greg Turk** in honor of **Gerald Lutovich, MD**; and three important early works by **Llyn Foulkes** thanks to **F. Elliot Leonard and Roger Litz**. We also acquired *Particulates* (2017), a major installation by **Rita McBride**—which will be installed in the museum’s newly renovated galleries in winter of 2021—through the generosity of **Brenda R. Potter**; an iconic **Gillian Wearing** portrait, *Me as Warhol in Drag with Scar* (2010), thanks to a gift from **Carla Emil and Rich Silverstein**; and an impressive watercolor on paper by **Sam Gilliam** with funding provided by **Larry and Susan Marx**.

We are grateful to all the Hammer Museum supporters whose gifts of art bolster our collection. We look forward to exhibiting these and other works in the near future.



Brian Jungen  
*The Evening Redness in the West*, 2006  
Baseballs, softballs, leather furniture, home theatre system and DVDs  
Dimensions variable  
Hammer Museum, Los Angeles. Gift of Adam Sender.  
Courtesy Catriona Jeffries, Vancouver. Photo: SITE Photography.



Above:  
Andrea Bowers  
*We Are the Storm and We Will Leave Light in Our Wake, (The Four Winds. Ceiling paper design by Walter Crane for Jeffery & Co. England, 1980. From the Victoria and Albert Museum Archive.)*, 2018  
Acrylic and marker on cardboard  
104 ½ × 104 × 6 ½ in. (265.4 × 264.2 × 16.5 cm)  
Hammer Museum, Los Angeles. Purchased through the Board of Overseers Acquisition Fund.

Below:  
Kevin Beasley  
*Piled in a tall grass/hillsides (Sonoma)*, 2016-2018  
Resin, housedresses, t-shirts, kaftans, long sleeve shirts, khakis, branch  
84 × 26 × 21 in. (213.4 × 66 × 53.3 cm)  
Hammer Museum, Los Angeles. Purchase with partial funds provided by Linda Janger. Courtesy Casey Kaplan, New York.  
Photo: Dario Lasagni.







LEFT: SARAH LUCAS, *SELF-PORTRAIT WITH FRIED EGGS*, 1996. C-PRINT, 60 × 48 IN (152.4 × 121.9 CM). © SARAH LUCAS. COURTESY SADIE COLES HQ, LONDON

OPPOSITE: SARAH LUCAS, *AU NATUREL*, 1994. MATTRESS, MELONS, ORANGES, CUCUMBER, AND WATER BUCKET, 33 1/4 × 66 1/2 × 57 IN (84 × 168.8 × 144.8 CM). © SARAH LUCAS. COURTESY SADIE COLES HQ, LONDON

# SARAH LUCAS

# AU NATUREL

JUNE 9–  
SEPT 1, 2019

Over the last 30 years, **Sarah Lucas** (b. 1962, London) has created a distinctive and provocative body of work that subverts traditional notions of gender, sexuality, and identity. Bringing together approximately 130 works in photography, collage, sculpture, installation, and video, *Au Naturel* reveals the breadth and ingenuity of one of the United Kingdom's most influential artists. Since the late 1980s Lucas has transformed found objects and everyday materials such as furniture, cigarettes, vegetables, and household appliances into absurd and confrontational tableaux that boldly challenge social norms. Deploying her characteristically irreverent humor, Lucas has returned repeatedly to the human body and anthropomorphic forms—which often appear erotic, fragmented, or grotesque—reconfiguring them into fantastical anatomies of desire.

*Au Naturel* features some of Lucas's most important projects, including early sculptures that substitute domestic furniture for human body parts, enlarged tabloid newspaper spreads highlighting the objectification of the female body, and photographic self-portraits. The exhibition also features biomorphic sculptures, including substantial groupings from her Bunnies, NUDES, and Penetralia series, as well as sculptures from her 2015 installation in the British Pavilion at the Venice Biennale, *I SCREAM DADDIO*. *Au Naturel* is the first US survey of Lucas's work and the only solo exhibition she has had in Los Angeles.

*Sarah Lucas: Au Naturel* is organized by the New Museum, New York. The exhibition is curated by Massimiliano Gioni, *Edlis Neeson Artistic Director*, and Margot Norton, curator. The Hammer's presentation is organized by Anne Ellegood, senior curator, with Nika Chlewich, curatorial assistant.

This exhibition is made possible by the generous support of The Andy Warhol Foundation for the Visual Arts. Lead support is provided by the Artemis Council of the New Museum. Generous support is provided by Shane Akeroyd, Ellen and Michael Ringier, Caisa and Åke Skeppner, and Elham and Tony Salamé. Additional support is provided by D. Daskalopoulos Collection, Carol and Arthur A. Goldberg, Wendy Fisher, the Henry Moore Foundation, the Robert Mapplethorpe Foundation, and Nion McEvoy.

Major support of the Hammer Museum's presentation of *Sarah Lucas: Au Naturel* is provided by the Hammer Global Council. Generous support is also provided by Dori and Charles Mostov and by The Kerry and Simone Vickar Family Foundation.

Media sponsorship is provided by *The Wall Street Journal*.







## Related Programs

**Anne Ellegood, Jack Halberstam, Candice Lin, and Jenni Sorkin**

**WEDNESDAY, AUGUST 14, 7:30PM**

This panel considers the work of artist Sarah Lucas from the perspectives of gender theory and queer theory. Columbia University professor **Jack Halberstam**, a leading queer and gender theorist and author of *The Queer Art of Failure*; UC Santa Barbara associate professor **Jenni Sorkin**, who specializes on the intersections between gender, material culture, and contemporary art; and the artist **Candice Lin**, cofounder and codirector of Monte Vista Projects, and assistant professor at the UCLA School of the Arts and Architecture join moderator and Hammer senior curator **Anne Ellegood**.

### Artist Walk-throughs

Wednesday, July 10, 6pm: **Ragen Moss**

Tuesday, July 23, 6pm: **Charles Long**

Thursday, August 22, 6pm: **Kelly Akashi**

### Curator Walk-through

**SUNDAY, JUNE 23, 2PM**

Anne Ellegood, senior curator, leads a walk-through of the exhibition.

### Tours

**SATURDAYS, ONGOING THROUGH AUGUST 31, 1PM**

Educators lead tours of the exhibition.

Los educadores del Museo Hammer guiarán visitas en español el 13 de julio.

LEFT: SARAH LUCAS, *GOT A SALMON ON #3*, 1997. R-PRINT, 50 × 41 1/4 IN (127 × 105 CM). © SARAH LUCAS. COURTESY SADIE COLES HQ, LONDON

OPPOSITE: SARAH LUCAS, *HARD NUD*, 2012. CAST BRONZE, 7 1/4 × 9 1/4 × 6 1/4 IN (18 × 25 × 16 CM). © SARAH LUCAS. COURTESY SADIE COLES HQ, LONDON





# HAMMER PROJECTS

The Hammer Projects series is presented in memory of Tom Slaughter and with support from the Horace W. Goldsmith Foundation.

Lead funding is provided by Hope Warschaw and John Law and by the Hammer Collective. Generous support is also provided by Susan Bay Nimoy and Leonard Nimoy, with additional support from Good Works Foundation and Laura Donnelley, and the Los Angeles Board of Supervisors through the Los Angeles County Arts Commission.

BELOW: YUNHEE MIN, *UP CLOSE IN DISTANCE (BARS, FLAGS, POOLS)*, 2019 (DETAIL, AREA #2). ENAMEL ON DURALAR, 25 7/16 x 31 1/2 IN (64 x 79 CM). COURTESY OF THE ARTIST AND SUSANNE VIELMETTER LOS ANGELES PROJECTS.

OPPOSITE: ANDREA FRASER: *MEN ON THE LINE: MEN COMMITTED TO FEMINISM, KPFK, 1972, 2012*. INSTALLATION VIEW, GALERIE NAGEL DRAXLER, BERLIN. NOVEMBER 29, 2014–JANUARY 24, 2015. PHOTO: SIMON VOGEL.

## Yunhee Min

March 28–October 27, 2019

Los Angeles–based artist **Yunhee Min** (b. 1962, Seoul) translates her painting’s vibrant, abstract imagery into vinyl that has been adhered to the museum’s lobby staircase steps, making this the first Hammer Project to be oriented on the floor rather than the walls. Min has for many years been painting horizontally, deploying a variety of actions—pouring, rolling, swiping, and swirling—to move paint around on the works’ surfaces with an array of tools, such as paintbrushes, squeegees, and rollers. To create *Up Close in Distance (bars, flags, pools)*, Min made five small paintings on Dura-Lar, a transparent polyester film that allows her to create distinct areas of color. She then photographed each painting using a macro lens at a high resolution in order to blow up the imagery to 100 times its original size. The work unfolds gradually as one traverses the stairwell and is impossible to understand as a single cohesive image or unified experience. Indeed, the installation is deliberately fragmented and disorienting, intended to heighten our awareness of our bodies within the space and the architectural details of the stairwell, perhaps even creating a sense of delirium.

*Hammer Projects: Yunhee Min* is organized by Anne Ellegood, senior curator.

## Andrea Fraser

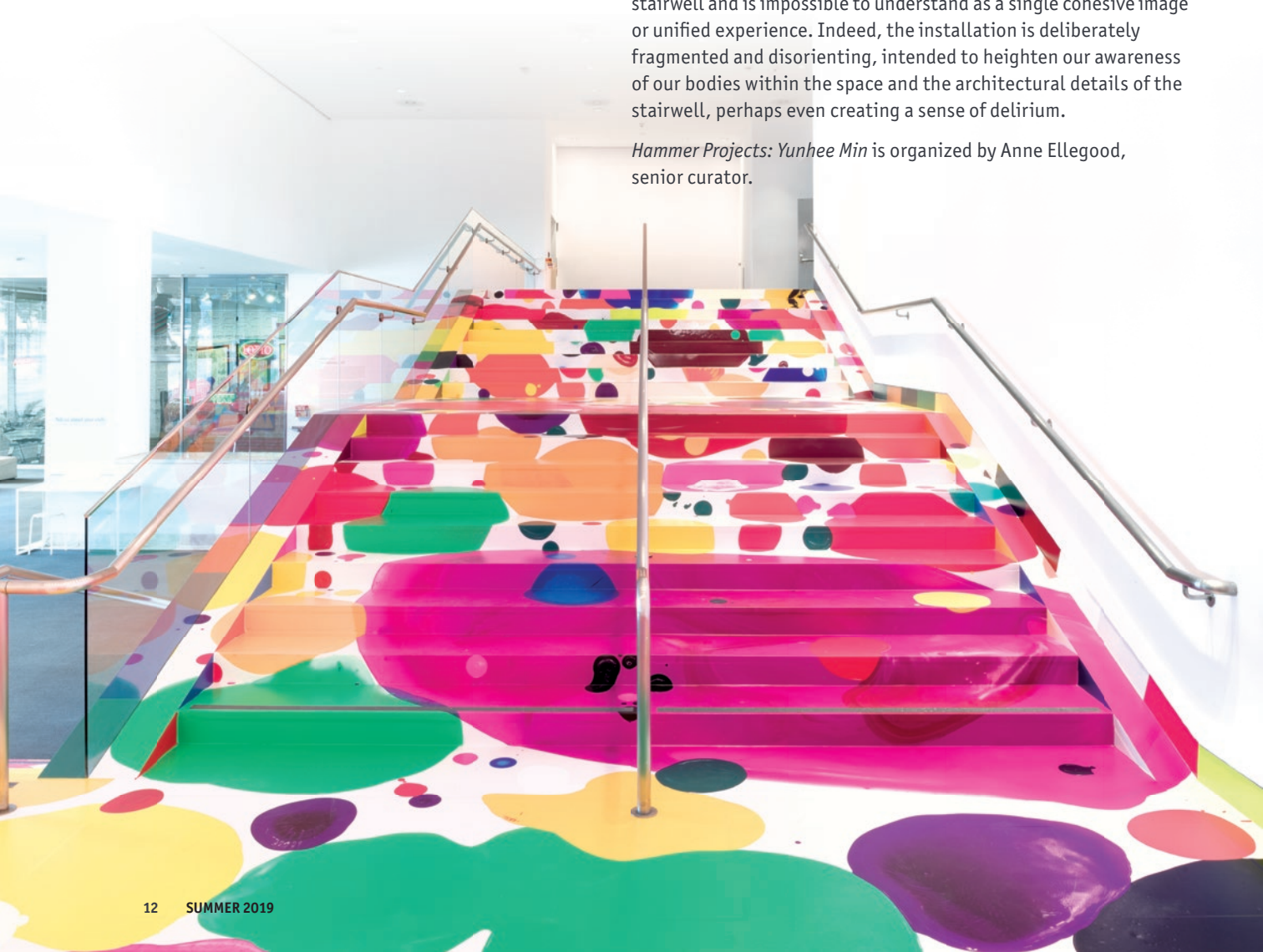
May 18–September 15, 2019

Since the 1980s, **Andrea Fraser** (b. 1965, Billings, Montana) has achieved renown for performances that interrogate social structures with humor and pathos, aligning herself with feminism and institutional critique. While Fraser’s video and performance works are often associated with investigations of art institutions, her performances since the early 2000s evidence a turn toward analyzing the intersection between sociopolitical and psychological structures as they produce individual and group identity. Representative of this turn is *Men on the Line: Men Committed to Feminism, KPFK, 1972* (2012), a video installation that will be on view at the Hammer. For this work Fraser created a script from a little-known Pacifica Radio archival recording of four men articulating their affinities with and support for feminism and women’s rights. Fraser presents this group discussion in a solo performance, adopting mimetic gestures and “masculine” clothing that complicate the institution of gender. Owing to the subtlety of her performance, Fraser displays an affective investment in the anxious exchanges of these male feminists. By embodying the men’s struggles with feminism and masculinity, Fraser’s sobering reperformance serves as a model for how socially defined identities might forgo their gendered positions so as to enact a politics of care and empathy.

Coinciding with the exhibition, *Andrea Fraser: Collected Interviews, 1990–2018* will be released by A.R.T. Press. Coedited by the art historian Rhea Anastas and the artist Alejandro Cesarco, it presents the artist’s voice in dialogue with interlocutors ranging from peers to journalists.

*Hammer Projects: Andrea Fraser* is organized by Connie Butler, chief curator, with Ikechukwu Onyewuenyi, curatorial assistant.

This exhibition is supported by the Mike Kelley Foundation for the Arts.







## SELECTIONS FROM THE HAMMER CONTEMPORARY COLLECTION

# Meleko Mokgosi

June 22–August 18, 2019

**Meleko Mokgosi's** *Pax Kaffraria* (2010–14), an ambitious, eight-chapter body of work, engages the traditions of history painting and cinema to mine issues around colonialism, postcolonial aesthetics, globalization, and transnationality through the case studies of Botswana, South Africa, Zambia, and Zimbabwe. *Pax Kaffraria: Sikhuselo Sembumbulu* (2011–2012), the fourth chapter in this series, takes as inspiration the Xhosa people of South Africa and their fight for liberation starting in the 1850s. Originally displayed as part of the Hammer Museum's Made in L.A. 2012 biennial, this exhibition will mark only the second time this work has been shown in Los Angeles.

*Selections from the Hammer Contemporary Collection: Meleko Mokgosi* is organized by Erin Christovale, associate curator.

MELEKO MOKGOSI, *PAX KAFFRARIA: SIKHUSELO SEMBUMBULU*, 2011–12 (DETAIL). OIL AND CHARCOAL ON CLEAR PRIMED CANVAS. 96 × 627 1/4 IN. (243.8 × 1592.2 CM). HAMMER MUSEUM, LOS ANGELES. PURCHASE. © 2012 MELEKO MOKGOSI



# Celebration of Our Enemies

SELECTIONS FROM THE HAMMER CONTEMPORARY COLLECTION

June 9–September 8, 2019

This selection of video, sculpture, and photography presents an intergenerational grouping of artists whose works have rarely been exhibited together. **Tony Cokes's** seminal video *Black Celebration (A Rebellion against the Commodity)* (1988), which attempts to reconcile the uprisings and riots that took place throughout black neighborhoods in Los Angeles, Boston, Newark, and Detroit in the 1960s, is a centerpiece of the exhibition, shown alongside **Stephen Prina** and **Christopher Williams's** early collaborative photographic series *The Construction and Maintenance of Our Enemies* (1986–87). The two works reflect themes and methodologies pursued by artists in the 1980s that pose an antagonistic and critical relationship to modes of representation. Borrowing from these strategies are a group of more recent artists, such as **Klara Lidén**, **Sondra Perry**, and **Martine Syms**, whose works in the exhibition question the role of art relative to culture, politics, and the industries and institutions that take part in art's presentation, preservation, and commodification.

Featuring works by:

Jennifer Bolande

Tony Cokes

Fiona Connor

Tony Feher

Andrea Fraser

John L. Graham

Juan José Gurrola

Rachel Harrison

Klara Lidén

Lynn Hershman Leeson

Fred Lonidier

Sondra Perry

Stephen Prina and

Christopher Williams

David Robbins

Martine Syms

Lincoln Tobier

This exhibition is organized by Aram Moshayedi, curator, with Ikechukwu Onyewuenyi, curatorial assistant.

Media sponsorship is provided by *Cultured* magazine, KCET, and KCRW 89.9.

CELEBRATION OF OUR ENEMIES: SELECTIONS FROM THE HAMMER CONTEMPORARY COLLECTION. INSTALLATION VIEW, HAMMER MUSEUM, LOS ANGELES, JUNE 9–SEPTEMBER 8, 2019. PHOTO: JEFF MCLANE



UPCOMING



# Lari Pittman: Declaration of Independence

September 29, 2019–January 5, 2020

LARI PITTMAN, UNTITLED #5, 2010. ACRYLIC, CEL-VINYL, AND SPRAY PAINT ON GESSOED CANVAS OVER WOOD. 102 X 88 IN. (259.1 X 223.5 CM). HAMMER MUSEUM, LOS ANGELES. PURCHASE. © LARI PITTMAN, COURTESY OF REGEN PROJECTS, LOS ANGELES

This exhibition is the first major retrospective of the work of the Colombian American artist **Lari Pittman**, one of the most important painters of the last 30 years. A prolific painter and sharp social critic who has influenced generations of artists, Pittman’s four-decade career represents nothing less than a complete reassessment of painting, combining both a revisionist art history and an intense commitment to the project and traditions of painting itself. His meticulously crafted works on paper and panel—grand tales about love, sex, death, art, and citizenship—feature a rich visual language replete with owls, Victorian silhouettes, flying text, and exaggerated and sexualized bodies. From his earliest experiments with collage and mixed-media decoration at California Institute of the Arts, to the iconic paintings produced in response to the AIDS crisis and culture wars of the 1990s, to his more recent philosophical investigations into the history-telling of textiles, Pittman’s works have remained some of the most prescient and influential of any artist working today.

*Lari Pittman: Declaration of Independence* includes approximately 80 paintings and 50 works on paper drawn from the Hammer’s collection and several international collections. Among the works on view will be *Orangerie*, a stand-alone installation of drawings that provides an intimate space for viewing Pittman’s works on paper.

*Lari Pittman: Declaration of Independence* is organized by Connie Butler, chief curator, with Vanessa Arizmendi, curatorial assistant.

This exhibition is made possible by lead support from Alice and Nahum Lainer. Major support is provided by Eugenio López Alonso, the LLWW Foundation, the Pohlad Family, and Hope Warschaw and John Law. Generous support is also provided by Emily and Teddy Greenspan, Margo Leavin, and the Kerry and Simone Vickar Family Foundation, with additional support from Tracy and Gary Mezzatest and Lee Ramer. The Hammer Global Council is gratefully acknowledged for its support of this exhibition.

Additional support is provided the Hammer Artist Fund.

Media sponsorship is provided by *The Wall Street Journal*.

## HAMMER FORUM

Hammer Forum is an ongoing series of timely, thought-provoking events addressing social and political issues. Hammer Forum is made possible in part by Bronya and Andrew Galef.

Media sponsorship is provided by KPCC Southern California Public Radio.



### Democratic Presidential Debates TUESDAY & WEDNESDAY, JULY 30 & 31

Join your fellow citizens to watch both nights of the July Democratic presidential debates, which bring the presidential hopefuls to the battleground state of Michigan. Stay for a roundtable discussion where political experts break down the candidates and their positions on the most pressing issues of the 2020 election. Candidates will be divided into two randomized groups—one group each night—from a maximum of 25 qualifying candidates. Stay tuned for the time and final lineups.

### TTK TITLE Medical Debt TKTKTK

One in five Americans struggles with medical debt, which accounts for nearly 50% of credit card debt and 60% of bankruptcies. What role should government play in this crisis? What unique approaches can activist-led movements offer? Can the debt be cancelled altogether? *Crooked Media* political director **Shanique McClendon** moderates a panel including WeTransfer president and CMO **Damian Bradfield**, RIP Medical Debt founder **Jerry Ashton**, California Senator **Holly Mitchell**, and Los Angeles County Department of Health Services director of patient safety, risk management, and compliance **Arun Patel**.

### Reproductive Rights Rollback SATURDAY, AUGUST 24, 2PM

When Alabama Governor Kay Ivey signed into law one of the most restrictive abortion bills in the US this spring, it appeared to be part of a larger strategy to effectively outlaw abortion. This panel addresses the various state-specific anti-choice efforts and considers ramifications for the future of Roe v. Wade and reproductive rights more broadly. **Shaniqua McClendon**, political director for *Crooked Media*, moderates a discussion with **Senator Connie M. Leyva**, a contributor to California’s leading role in protecting reproductive rights; vice president of special projects and corporate engagement for NARAL Pro-Choice America **Amy Everitt**; and UCI law professor **Leah Litman**.



CONVERSATIONS



Tacita Dean & Wayne McGregor

**TUESDAY, JULY 2, 7:30PM**  
Coinciding with a major project with the LA Phil, choreographer and director **Wayne McGregor** joins fellow British artist **Tacita Dean** in conversation. A frequent collaborator with filmmakers, scientists, composers, visual artists, architects, and writers, McGregor is renowned for trailblazing innovations in performance that have redefined modern dance. One of the Young British Artists, Dean has won international acclaim for her methodical investigations of memory, time, history, and loss, which she explores through film, photography, and drawing.



Brian Knappenberger & Joe Menn

**WEDNESDAY, JULY 10, 7:30PM**  
Investigative journalist **Joseph Menn**’s new book, *Cult of the Dead Cow*, is the story of one of the oldest and most famous hacking groups of all time. The group released tools that forced corporate giants to work harder to protect consumers, and their actions continue to inspire the fight against surveillance and oppression. Menn is joined by filmmaker **Brian Knappenberger**, known for the documentary such as *The Internet’s Own Boy: The Story of Aaron Swartz* and *We Are Legion: The Story of the Hacktivists*.



Terry Allen & Jo Harvey Allen

**WEDNESDAY AUGUST 7, 7:30 PM**  
**Terry Allen** and **Jo Harvey Allen** hold a conversation interspersed with readings and music excerpts from Terry’s music recordings, radio shows, and theater works. A singer-songwriter whose oeuvre Rolling Stone described as “uniformly eccentric and uncompromising, savage and beautiful, literate and guttural,” Terry is also a regarded artist whose connection to the art world run deep. Jo Harvey is a writer, artist, and actress best known for her work in film and for her one-woman plays. Moderated by Hammer curator **Aram Moshayedi**.

TALKS



Will Rawls

**TUESDAY, JULY 16, 7:30PM**  
Choreographer, artist, and writer **Will Rawls** presents his latest work in progress, a hybrid of dance and stop-motion animation, currently in production as part of his residency at the Hammer. His choreographic work has appeared at the Museum of Modern Art, Danspace Project, the New Museum, and the Whitney Museum of American Art in New York, the Museum of Contemporary Art Chicago, and the Hirshhorn Museum in Washington, D.C.

Anne Ellegood, Jack Halberstam, Candice Lin & Jenni Sorkin

**WEDNESDAY, AUGUST 14, 7:30PM**  
See page 10.

READINGS

Readings are supported by GRoW@Annenberg.

PEN Emerging Voices

**TUESDAY, JULY 23, 7:30PM**  
PEN America’s Emerging Voices Fellowship pairs underrepresented writers with professional authors who offer mentorship, advice on craft, and feedback on works in progress building toward publication. This culminating event presents 2019 fellows **Judy Choi**, **Anthony Hoang**, **Fajer Alexander Khansa**, **T. K. Lê**, and **Dare Williams** reading together for the last time, with introductions by mentors **Steph Cha**, **James Sie**, **Venita Blackburn**, **Vickie Vértiz**, and **Sesshu Foster**.





HAMMER PRESENTS

# SUMMER CONCERTS

Thursdays, July 11, 18 & 25

7:30–10:45pm

These free concerts feature live bands and KCRW DJs in the museum’s courtyard. Food trucks and cash bars all night. Galleries close at 8 p.m., so come early to see the exhibitions. Copresented with KCRW 89.9FM.

## Pavo Pavo with KCRW DJs Anne Litt & Dan Wilcox

THURSDAY, JULY 11, 7:30PM

The classically trained duo **Pavo Pavo** offer up “weightless pop music that sounds like it was beamed down from a glimmering utopian future” (*Stereogum*). Their just-released second album, *Mystery Hour*, is a wide-screen development in their sound: maximal yet compact, filled with cinematic imagery, narrative drama, and acute emotion.

## Wild Belle with KCRW DJs Scott Dallavo & Anne Litt

THURSDAY, JULY 18, 7:30PM

**Wild Belle**’s electric, richly detailed indie pop is informed by reggae, Afrobeat, soul, and beyond. With Coachella, SXSW, and Lollapalooza appearances under their belts, the brother-and-sister duo released their adventurous third album, *Everybody One of a Kind*, earlier this year.

## The Tracks with KCRW DJs José Galván & Travis Holcombe

THURSDAY, JULY 25, 7:30PM

Known for ferocious live sets, young rockers **The Tracks** lived up to the hype on last year’s debut album, *Treasured Memories*. Having grown up as the children of undocumented immigrants in East L.A., the group builds on the rich history of rebellious Chicano rock ‘n’ roll bands.

# ASCAP'S ON THE COME UP

Thursday, August 22, 7:30pm

The On the Come Up concert series showcases a handpicked group of hip-hop, R&B, and urban musicians on the brink of major success. Organized by ASCAP, this platform for rising artists introduces in-the-know crowds to the freshest sounds around. DeJ Loaf, Jessie Reyez, Goldlink, Tierra Whack, and Rico Nasty have all made appearances. For this show, ASCAP has tapped **Girls Make Beats**, **Joyce Wrice**, **Steven G**, and **Adrian Marcel**, with more to be announced.



# JAZZ POP

Celebrate the creative spirit of West Coast jazz and improvised music with three innovative Southern California bandleaders. Organized by San Francisco Bay Area bassist **Lisa Mezzacappa**.

## Hitomi Oba Group

THURSDAY, AUGUST 1, 8PM

Tenor saxophonist **Hitomi Oba**’s music dances effortlessly between the uncompromising energy of jazz and the refinement of chamber music. Her meticulously crafted melodies snake around angular grooves, with twists and turns and dramatic shifts that surprise from one moment to the next—all anchored by her fierce saxophone playing. Oba is a faculty member at the UCLA Herb Alpert School of Music, and recently completed commissions for the Los Angeles Philharmonic and American Composers Orchestra.

## Alex Cline’s Limitless Light Ensemble: Remembering Joseph Jarman

THURSDAY, AUGUST 8, 8PM

Los Angeles drummer **Alex Cline** convenes an all-star nonet to pay tribute to Joseph Jarman—woodwind player, composer, poet, Buddhist priest, and member of the legendary Art Ensemble of Chicago—who died earlier this year. A major voice in creative music for decades, Cline is best known for collaborations with Vinny Golia, Julius Hemphill, and his brother, guitarist Nels Cline (of Wilco), as well as for his own expansive projects.

## Joshua White 6tet

THURSDAY, AUGUST 15, 8PM

Steeped in classical, gospel, and modern jazz, **Joshua White** is one of the most exciting voices in a generation in West Coast jazz. The San Diego pianist has performed and recorded with Mark Dresser, Nicole Mitchell, Rudresh Mahanthappa, David Binney, and Greg Osby, and is revered as an improviser of startling versatility and intellect. White’s music privileges freedom and spontaneity, as he directs his band through passages pensive at one instant, thunderous the next.

# Yappy Hour

FRIDAY, JULY 19, 6–8PM

Meet your new best furry friend! The Hammer is hosting a party for pup-lovers and adoptable doggies. Cocktails, wine, and beer available. Copresented with **Pug Nation** and **Mutt Hut Rescue**. We kindly ask that you leave your own dogs at home for this event.



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## Flux

WEDNESDAY AUGUST 21, 7:30PM

The Flux screening series brings together the creative community to celebrate outstanding short films and music videos from around the globe with wildly inventive filmmaker presentations and performances. [Flux.net](http://Flux.net).

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PHOTO: ANDREAS BRANCH

# HONORING JOHN SINGLETON (1968–2019)

John Singleton’s films centered on black people’s realities, dreams, and nightmares without compromise. This film series explores Singleton’s dynamic visions of black life and his pioneering efforts to widen Hollywood’s lens. Organized by and featuring post-screening Q&A with writer Ernest Hardy.

## Boyz n the Hood

DATE TBD

Nominated for Best Director and Best Original Screenplay, *Boyz n the Hood* captures the complicated lives of three African American men growing up in South Central Los Angeles. Groundbreaking in its depiction of the inner city—and prescient in its biting observations about gentrification, police brutality, and other social issues—the film drew inspiration from Singleton’s L.A. upbringing and made him both the youngest and first black Best Director nominee. (1991, dir. John Singleton, 112 min.)

## Poetic Justice

DATE TBD

Justice, a hairdresser in South Central Los Angeles, uses poetry to cope after her boyfriend is shot to death. On a road trip to Oakland, she begins to open her heart to someone new. Featuring strong performances by Janet Jackson, Tupac Shakur, and Regina King, along with poetry by Maya Angelou, *Poetic Justice* is part road movie, part romance, and a powerful portrait of black femininity, grief, and community. (1993, dir. John Singleton, 110 min.)

## Rosewood

DATE TBD

Based on the 1923 Rosewood massacre in Florida, *Rosewood* tells the story of how a small black town was destroyed, and several of its residents murdered, by a white mob. Singleton nimbly explores race and class in this suspenseful drama, an important disinterring of a forgotten moment in American history. Critically acclaimed upon its release, the film has only grown in stature over time. (1997, dir. John Singleton, 142 min.)

## 2 Fast 2 Furious

DATE TBD

This sequel to *The Fast and the Furious* focuses on ex-police officer Brian O’Conner, who relocates from Los Angeles to Miami to start over. Underground street-racing gangs remain crucial to the storyline as Brian goes undercover for the FBI to take down a powerful drug dealer. The film is a testament to Singleton’s versatility, as he “takes the aggressive, one-note conflicts of the action genre and builds whole networks of resentment out of them” (*Vulture*). (2003, dir. John Singleton, 108 min.)



## TICKETED EVENTS

# UCLA Film & Television Archive

The Archive presents classic film and independent cinema every weekend at the Hammer. Archive tickets are \$9 general admission and free for UCLA students. For the full schedule see [cinema.ucla.edu](http://cinema.ucla.edu).

## Catch a Thrill! Celebrating 10 Years of the American Genre Film Archive

JULY 12–AUGUST 17, 2019

- Friday, July 12, 7:30pm: *Don’t Panic*
- Saturday, July 13, 7:30pm: *Reel One Party!*
- Sunday, July 21, 7pm: *I Was a Teenage Serial Killer / Mary Jane’s Not a Virgin Anymore / Limbo*
- Friday, July 26, 7:30pm: *Lady Terminator / Sister Street Fighter*
- Friday, August 9, 7:30pm: *Nude on the Moon / Smut without Smut: Bizarro Horror Nite*
- Saturday, August 17, 7:30pm: *Suburbia / Rock ‘N’ Roll High School*

## Archive Treasures

Sunday, July 14, 7pm: *Miracle Mile*

## Runaway Hollywood: Global Production in the Postwar World

JULY 19–AUGUST 24, 2019

- Friday, July 19, 7:30pm: *Roman Holiday / Three Coins in a Fountain*
- Saturday, July 20, 7:30pm: *Decision Before Dawn / Berlin Express*
- Saturday, July 27, 7:30pm: *Funny Face / Paris Blues*
- Friday, August 2, 7:30pm: *House of Bamboo / Anatahan*
- Saturday, August 10, 7:30pm: *Grand Prix*
- Sunday, August 18, 7pm: *Mutiny on the Bounty*
- Friday, August 23, 7:30pm: *The Fugitive / Vera Cruz*
- Saturday, August 24, 7:30pm: *The Longest Day*

## Spirits in the Sky: A Weekend with Mary Lambert

- Saturday, August 3, 7:30pm: *Pet Sematary / Pet Sematary II*
- Sunday, August 4, 7pm: *Siesta*

## Outfest UCLA Legacy Project Screening Series

Friday, August 16, 7:30pm: *Young Soul Rebels*



# HAMMER kids

Hammer Kids is made possible through the generosity of the Anthony & Jeanne Pritzker Family Foundation. Hammer Kids also receives support from friends of the Hammer Museum's Kids Art Museum Project (K.A.M.P.), an annual family fundraiser. Additional funding is provided by The Rosalinde and Arthur Gilbert Foundation, GRoW @ Annenberg, and The Winnick Family Foundation.

## Outdoor Art Moves

SUNDAY, JULY 28 & AUGUST 25, 11AM & NOON

RECOMMENDED FOR AGES 5+

Discover relationships between nature, art, and the creative process as choreographer/movement director **Zoe Rappaport** guides families through movement activities in the Franklin D. Murphy Sculpture Garden. Soak up the sunshine! Bring a picnic blanket and enjoy **free popsicles** before or after the program.

## Gallery Games

SUNDAY, JULY 7, 11AM & NOON

RECOMMENDED FOR AGES 7+

These 45-minute guided sessions combine family-friendly tours with easy-to-play games.

## Pop-up Studio

### Dance Your Story

SUNDAY, AUGUST 4, 11AM-1PM

RECOMMENDED FOR AGES 5+

What does a shrug communicate? What are the mechanics of a wave? What does a peace sign do? Join choreographer **Jennie MaryTai Liu** in making a dance out of everyday gestures in this lively, drop-in workshop.

## 826LA@HAMMER

Free collaborative workshops, presented with 826LA, combine writing with creative activities for groups of up to 20 students. Reservations are encouraged. Visit [826la.org](http://826la.org), or call 310-915-0200.

### Who's Got the Art?

SUNDAY, JULY 28, 11AM

RECOMMENDED FOR AGES 8-14

An artwork has gone missing and we need (student) sleuths! Help us inspect the galleries, collect clues, and crack the case of this legendary mystery heist. Led by **Russel Altamirano**, who knows a thing or two about museums and mystery fiction.

### Little Chicken Explorers: A Picture Book Workshop

SUNDAY, AUGUST 18, 11AM

RECOMMENDED FOR AGES 7-14

Why did the chicken cross the road? You'll find the answer in this picture-book workshop. We'll provide you with a tiny baby chicken toy model, and you'll create an illustrated story about a freshly hatched baby chick's grand adventure. **Kim Adelman** is a nonfiction author who wrote a book about chick flicks.



Save the date

# Family Day: Art Beyond Borders

SATURDAY, SEPTEMBER 7  
11AM-3PM

Unite and create! Our free annual family festival fills the museum with art, music, performances, and more.



## Family Flicks

COPRESENTED BY THE UCLA FILM & TELEVISION ARCHIVE

Matinee screenings for families and film buffs, featuring new and classic films from around the world.

### March of the Penguins

SUNDAY, JULY 21, 11AM

This beloved nature documentary, narrated by Morgan Freeman, is a story of survival, perseverance, love, and family in the frozen Antarctic. Coproduced by the National Geographic Society, the film follows the emperor penguins on their annual perilous trek across miles of icy tundra. Its spirit and sense of adventure emanates directly from these adorable, flightless birds straight to the core of animal lovers. (2005, dir. Luc Jacquet, 35mm, color, 80 min.)

### The Secret of NIMH

SUNDAY, AUGUST 11, 11AM

This dark, animated adventure centers on a family of field mice who enlist the aid of fellow farm dwellers to move their cinder block home from the imminent danger of harvest season. Using rotoscoping and backlighting techniques, the filmmakers create a fantastical miniature world full of gripping action and heart-aching scenes. *NIMH* became a cult classic for a generation of kids who were fascinated with mysterious, unknown worlds. (1982, dir. Don Bluth, 82 min.)







# K.A.M.P.

## KIDS ART MUSEUM PROJECT

On Sunday, May 19, the Hammer hosted its tenth annual K.A.M.P., a one-of-a-kind fundraising event imagined by artists in support of our free family programming throughout the year. Hundreds of families enjoyed an extraordinary day of hands-on workshops with renowned Los Angeles artists and celebrity friends reading from their favorite children's books. This year's K.A.M.P. broke a record, raising more than \$220,000.



1. Brooke Kanter & Sarah McHale
2. Elizabeth Chambers & Ann Philbin
3. John Stamos reading
4. Families arrive at K.A.M.P.
5. Artist Alake Schilling
6. K.A.M.P. participants making art
7. K.A.M.P. in the courtyard

**Thank you to our 2019 K.A.M.P. Committee and supporters!**

### CO-CHAIRS

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Sarah McHale

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# HAMMER STORE

## Ooga Booga

Based in Chinatown Los Angeles since 2004, **Ooga Booga** is a shop specializing in independent culture. For its Hammer Store pop-up, Ooga Booga brings together a selection of products from its local and international community of artists. You'll find artists' books and zines, music, handcrafted objects, and clothing from BLESS, Oliver Payne, Alake Shilling, and FAUX/Real, among others.

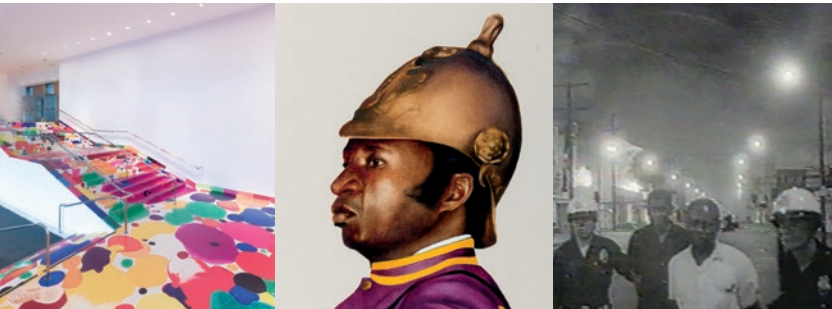




LUNCHTIME ART TALKS
Hammer curatorial staff members lead 15-minute discussions on a work of art.
Wednesdays at 12:30 p.m. \*Speaker



July 3 Sarah Lucas Pepsi & Cocky Series, 2019 \*Nika Chilewich
July 10 Giovanni Battista Piranesi Le Antichità Romane, 1756–84 \*Cynthia Burlingham
July 17 Michael Landy Nourishment, 2002 \*Allegra Pesenti



July 24 Yunhee Min Up Close in Distance (bars, flags, pools), 2019 \*Anne Ellegood
July 31 Meleko Mokgosi Pax Kaffraria: Sikhuselo Sembumbulu, 2011-12 \*Vanessa Arizmendi
August 7 Tony Cokes Black Celebration (A Rebellion against the Commodity), 1988 \*Aram Moshayed



August 14 Andrea Fraser Men on the Line: Men Committed to Feminism, KPFF, 1972, 2012/2014 \*Ike Onyewuenyi
August 21 Sondra Perry IT'S IN THE GAME '17 or Mirror Gag for Vitrine and Protection, 2017 \*Erin Christovale
August 28 Claude Monet View of Bordighera, 1884 \*Matthieu Vahanian

Free Admission
Free admission to Hammer museum exhibitions and programs is made possible through the generosity of Erika J. Glazer and Brenda R. Potter.

Visit
Tue–Fri 11 a.m.–8 p.m.
Sat–Sun 11 a.m.–5 p.m.
Closed Mondays & major holidays
Parking \$7 cash only

Tours
Exhibition Tours
SATURDAYS, ONGOING THROUGH AUGUST 31, 1PM
Educators lead tours of Sarah Lucas: Au Naturel.
Art in Conversation
SUNDAYS, ONGOING, 1PM
Educators lead 30-minute talks about connections and comparisons between two works of art.

hammer.ucla.edu
310-443-7000

Audrey at the Hammer
TUESDAY–SATURDAY, 11AM–11PM
SUNDAY, 11AM–9PM
Reservations
Call 310-443-7037 or email reservations@audreyatthehammer.com
Audreyatthehammer.com

HAMMER MEMBERSHIP
Hammer membership grants you priority access to all our public programs and exhibitions. Check what we have in store for members this summer.



Members Lounge at Summer Concerts
THURSDAYS, JULY 11, 18, 25
Enjoy our summer concerts in the best way possible—as a Hammer member! During all three nights of concerts, members enjoy access to our exclusive members lounge, including hosted bar and appetizers.

Coffee with a Curator
THURSDAY JULY 25, 10AM
Members at the Immerse level (\$250 and above) are invited to experience the exhibition Sarah Lucas: Au Naturel before the museum opens to the public with a guided tour led by senior curator Anne Ellegood. Complimentary coffee and pastries will be served.

Join or renew your membership today.
hammer.ucla.edu/support/join
310-443-7050

Table with 2 columns: Board of Directors and Board of Overseers. Rows include Founder, Honorary Directors, Chair, President, Treasurer, Directors, and Museum Director.

Table with 2 columns: Artist Council and Co-Chairs. Rows include Co-Chairs, Members, and a list of names.



## SUMMER 2019

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BELOW: MELEKO MOKGOSI, *PAX KAFFRARIA: SIKHUSELO SEMBUMBULU*, 2011-12 (DETAIL). OIL AND CHARCOAL ON CLEAR PRIMED CANVAS, 96 × 627 1/4 IN. (243.8 × 1593.2 CM). HAMMER MUSEUM, LOS ANGELES. PURCHASE.  
© 2012 MELEKO MOKGOSI

FRONT: SARAH LUCAS, *SELFISH IN BED II*, 2000. DIGITAL PRINT, 48 × 48 IN (122 × 122 CM). © SARAH LUCAS.  
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