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 Martina Symo, among many others. And in our lobby gallery, Melako Molgaya’s Pax Afroracial: Sihlebuso Sembumbule returns on view after originally featuring in the inaugural Made in L.A. biennial in 2012.

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.

Ann Philbin
Director
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.

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
Lauras Owens
Raymond Pettibon
Lari Pittman
Siggmar Polke
Christina Quarles
Ed Ruscha
Analia Saban
Kenny Scharf
Cindy Sherman
Lorna Simpson
Henry Taylor
Kaari Upson
Mary Weatherford
Al 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 LGBTQ 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 business coach, creative director, startup advisor, and philanthropist. She serves on several nonprofit and business boards and committees including SFMOMA and SFFilm.

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.

Sotheby’s Auction Raises $12.4 million for the Hammer

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.

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.
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 *Math 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 Brian Jungen sculpture thanks to Adam Sender; four beautiful Lynn Hershman Leeson drawings from Natasha and Greg Terk; 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 Terk; 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.

**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 1⁄2 × 104 × 6 1⁄2 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)
Photo: Dario Lasagni.

**Brian Jungen**
The Evening Redness in the West, 2006
Baseballs, softballs, leather furniture, home theatre system and DVDs
Dimensions variable
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, NUDS, 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.
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.
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 forge their gendered positions so as to enact a politics of care and empathy.

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.
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
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

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. Grahm
Juan José Gurrola
Rachel Harrison
Klara Lidén
Lynn Hershman Leeson
Fred Lonidier
Sondra Perry
Stephen Prina and
Christopher Williams
David Robbins
Martine Syms
Lincoln Tobler

This exhibition is organized by Aram Moshayedi, curator, with Ikechukwu Onyewuenyi, curatorial assistant. Media sponsorship is provided by Cultured magazine, KET, and KCRW 89.9.
Lari Pittman: Declaration of Independence
September 29, 2019–January 5, 2020
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 Azimiendi, curatorial assistant.

This exhibition is made possible by lead support from Alice and Nahum Lainer. Major support is provided by Eugenia López Alonso, the LIIW 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 Gaty Mazurek, and Lee Rainer. 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.

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.

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 Everett; and UCLA law professor Leah Litman.

HAMMER FORUM
Hammer Forum is an ongoing series of timely, thought-provoking events addressing social and political issues.

Media sponsorship is provided by KPCC Southern California Public Radio.
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.
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. Co-presented with Pug Nation and Mutt Hut Rescue. We kindly ask that you leave your own dogs at home for this event.

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.

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.
SCREENINGS

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, 108 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.)

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 disinterment 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.)

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.

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: Rebel 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 36, 7:30pm: Young Soul Rebels

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.
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.

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, 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.

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+**  

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.
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.

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

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

Lunchtime Art Talks
Hammer curatorial staff members lead 15-minute discussions on a work of art. Wednesdays at 12:30 p.m. *Speaker

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Hammer membership grants you priority access to all our public programs and exhibitions. Check what we have in store for members this summer.
SUMMER 2019
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BELOW: MELEKO MOKGOSI, PAX KAFFRARZ: SIKHUSELO SEMBUMBULU, 2011–12 (DETAIL). OIL AND CHARCOAL ON CLEAR PRIMED CANVAS. 96 × 627 ⅜ 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. COURTESY SADIE COLES HQ, LONDON