

# Hammer Museum Summer 09

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LARRY JOHNSON, *METERS*, 2007. COLOR PHOTOGRAPH. 49 3/4 x 66 IN. (114.3 x 233.7 CM).  
EDITION 2. HAMMER MUSEUM, LOS ANGELES, PURCHASE.



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# HAMMER

Summer 09 Calendar





## A MESSAGE FROM THE DIRECTOR

**“THE REAL VOYAGE OF DISCOVERY CONSISTS NOT IN SEEKING NEW LANDSCAPES BUT IN HAVING NEW EYES” —MARCEL PROUST**

We love summer here at the Hammer. As the days get longer and warmer our courtyard comes alive with our new cafe and an amazing slate of free public programs. This summer will see the return of the ever-popular Also I Like to Rock and JazzPop series. The Billy Wilder Theatre will host readings of new fiction and poetry, screenings of documentaries, dance on film, shorts and sci-fi. Our Gallery Six space will become a workshop for teenagers with Tabletop Moviemaking and we'll bring back, by popular demand an amazingly fun evening, Open Projector Night, a cross between the *Gong Show* and open-mic night for aspiring short filmmakers.

In the galleries you will find work ranging from old master prints and masterpieces, to photography and sculpture from some of LA's finest contemporary artists as well as installations that transport you to the streets and countryside of China. Our main attraction this summer however will be the first full-scale survey exhibition of the work of LA-based artist Larry Johnson. While Johnson's work is relatively unknown outside of art world circles, he is considered to be an “artist's artist”—extremely influential to his peers and many young artists working today. His photographic work with its cutting cultural commentary is quintessentially of and about Los Angeles and we very much look forward to giving it the attention that is long overdue.



In the permanent collection galleries, the exhibition *Second Nature: The Valentine-Adelson Collection* at the Hammer highlights works of sculpture generously donated by Dean Valentine and Amy Adelson. Focused on work by emerging artists in Los Angeles from 1995 to the present, this collection meaningfully expands and enhances the Hammer's Contemporary Collection.

Summer is a time when not only the programs spill out into the courtyard but we will also be exhibiting art from our permanent collection there too—watch for works by Jennifer Steinkamp, Sam Durant, and Nathan Mabry. We look forward to seeing all of you here throughout the summer—bring a friend and stay tuned through our amazing new website. [www.hammer.ucla.edu](http://www.hammer.ucla.edu)

Annie Philbin  
Director

RIGHT: DIRECTOR ANN PHILBIN.



## HAMMER NEWS



### NEW CURATORIAL ANNOUNCEMENT

In May the Hammer welcomed **Douglas Fogle** as Chief Curator and Deputy Director of Exhibitions and Public Programs and **Anne Ellegood** as Senior Curator. Previously, Fogle was the curator of contemporary art at the Carnegie Museum of Art in Pittsburgh and Ellegood was curator of contemporary art at the Hirshhorn Museum and Sculpture Garden in Washington, D.C. Fogle will oversee the Hammer's curatorial and education departments—developing and organizing exhibitions, supervising the educational and public programs, building the Hammer Contemporary Collection, and overseeing the Hammer's artist residency program and artist council. Ellegood will organize large-scale exhibitions as well as oversee Hammer Projects, a series of installations and exhibitions by emerging artists from Los Angeles, the United States, and abroad. Previously overseen by curator James Elaine, Hammer Projects will be celebrating its 10-year anniversary in the fall of 2009.

ABOVE: LEFT-RIGHT: DOUGLAS FOGLE (PHOTO COURTESY THE CARNEGIE MUSEUM OF ART); ANNE ELLEGOOD (PHOTO COURTESY THE HIRSHHORN MUSEUM & SCULPTURE GARDEN); LLYN FOULKES. *DALI AND ME* (DETAIL), 2006. MIXED MEDIA. 33 x 26 IN. (83.8 x 66 CM). HAMMER MUSEUM, LOS ANGELES. PURCHASE.

## NEW ACQUISITION

We are very pleased about our purchase of *Dali and Me* (2006) by Llyn Foulkes, which was featured in the recent exhibition *Nine Lives: Visionary Artists from L.A.* Foulkes (b. 1934) has been a major figure in the Los Angeles art scene since his first solo exhibition in 1961 at the Ferus Gallery and a solo show at the Pasadena Art Museum in 1962. Since then he has been influential to several generations of artists working in L.A. This painting demonstrates his affinity for taking found objects such as upholstery, hair, teeth, and fragments of real clothing, and working them into the painted surface. The work incorporates a self portrait, as most of his pieces do, and merges his image with that of one of his heroes, Salvador Dalí.

The Hammer Museum is deeply grateful to the following individuals, foundations, and corporations for their gifts/promised gifts/pending gifts of art as well as acquisition funds since January 1, 2009, for the Hammer Contemporary Collection and the Grunwald Center for the Graphic Arts.

Catherine Glynn Benkaim / Members of CARTA / Tony Ganz / Larry Johnson / Edward and Agnes Lee / Brenda R. Potter / Michael Shapiro / Jean Stein

The Museum also thanks the members of the Hammer Board of Overseers, who have supported the Hammer Contemporary Collection since its inception, and the Friends of the Graphic Arts, whose dues support Grunwald Center acquisitions.





# LARRY JOHNSON

JUNE 21 – SEPTEMBER 6, 2009

The Hammer Museum presents the first full-scale survey exhibition of work by the Los Angeles-based artist Larry Johnson. The exhibition is curated by Russell Ferguson, Hammer adjunct curator and chair of the Department of Art at UCLA and features 60 color photographs, spanning Johnson's entire career, from 1983 to the present. Johnson's work is quintessentially of and about Los Angeles but at the same time forms a penetrating commentary on American culture more broadly. He combines an immaculate glossy surface with witty and at times cutting references to popular culture, animation, gay subcultures, and moderne architecture. Much of his work explores the themes of Hollywood and celebrity, especially the edges of that world, where aspirations and fantasies bump up against reality. Johnson received his masters of fine arts from CalArts in 1984, and he has always been among the most respected artists of his generation. He makes use of a sometimes bitter humor and draws on stylistic elements taken from sources such as animation, graphic design, commercial illustration, and advertising. A range of Johnson's work from throughout his entire career is presented, from his early text-based works through his well-known winter landscapes, and on to his most recent works featuring cartoon animals.

The catalog is published with the assistance of The Getty Foundation.

## RELATED PROGRAMS

### CURATOR WALKTHROUGH

SUNDAY, JUNE 21, 3PM

RUSSELL FERGUSON

### SCREENINGS

#### LARRY JOHNSON FILM SERIES: ELECTIVE AFFINITIES

This film series devised by **Larry Johnson** and **William E. Jones**, features works that might have shown at the Cinema Theater on Western Avenue before getting busted by the cops. Artistic ambition,

opportunism, and (of course) sexual desire intermingle, with "art films" and "nudies" colliding rather than harmonizing.

#### CHAT ROOM

TUESDAY, AUGUST 11, 7PM

A seduction does not go quite as planned; rants and raves fill empty hours; words fail.

The first screening of the series presents two featurettes and a very rare short video: Christopher Munch's film *The Hours and Times*, Michel Auder's video *A Coupla White Faggots Sitting Around Talking*, and Larry Johnson's *Untitled* (Paul Rand's *Women*, 1948).

#### MY OWN PRIVATE CRUCIFIXION

TUESDAY, AUGUST 18, 7PM

Nico reads Thomas à Kempis while Ondine and Brigid Polk shoot speed and bemoan their preppy, run-amok children. High tech salvation awaits us all, to the sound of an analog synthesizer.

This evening features a screening of Andy Warhol's rarely seen "sexploitation" feature *Imitation of Christ*, preceded by William E. Jones's short video, *Film Montages* (for Peter Roehr).

#### NUDES DESCENDING A STAIRCASE

TUESDAY, AUGUST 25, 7PM

The puritan has a taste for rough trade; an exhibitionist finds his audience; a tycoon builds a pleasure dome; amusement parks really can be amusing.

On the final night, the short films and videos screened include *The Paul Lynde Show: No Nudes is Good Nudes*; Pat Rocco's *Nude Groovy Guy*; *The Most*, a documentary about Hugh Hefner; and Joe Sola's *Riding with Adult Video Performers*.



ABOVE: LARRY JOHNSON. *UNTITLED (ADMIT NOTHING)*, 1994. COLOR PHOTOGRAPH. 46 x 58 1/4 IN. (116.8 x 147.3 CM). EDITION OF 3. COLLECTION OF EDWARD ISRAEL.



# THE DARKER SIDE OF LIGHT

## ARTS OF PRIVACY, 1850–1900

APRIL 5 – JUNE 28, 2009

THIS EXHIBITION IS ORGANIZED BY THE  
NATIONAL GALLERY OF ART, WASHINGTON

For much of today's public, the art of the late 19th century means impressionism, an art of the open air and the café-concert, evoking the pleasure of the landscape and the city with its many entertainments. There is another side to the story, a discreet world of individual collecting in which prints, drawings, and small sculptures were kept aside in portfolios or stored away in cabinets. Here the experience of art was a private affair, and prints in particular were valued for their aesthetic spontaneity, probing social observation, and intimate psychological suggestion. The exhibition includes small cabinet piece sculptures, illustrated books, and portfolios in addition to prints, and is accompanied by a catalog with four illustrated essays. The exhibition is curated by Peter Parshall, Curator of Old Master Prints at the National Gallery of Art, Washington, D.C.

### RELATED PROGRAMS

#### HAMMER READINGS

**RICHARD HOWARD**

**TUESDAY, JUNE 2, 7PM**

(SEE PG 13)

#### HAMMER LECTURES

**STEPHEN BERKMAN**

**TUESDAY, JUNE 16, 7PM**

(SEE PG 16)

#### HAMMER PRESENTS

**AMERICAN MAGIC-LANTERN THEATER**

**MONDAY, JUNE 22, 7PM**

(SEE PG 24)



## THE THREE MUSEUM (3M) PROJECT

The Three M Project, conceived in 2004, is a series developed by the Hammer Museum, Los Angeles; the Museum of Contemporary Art, Chicago; and the New Museum of Contemporary Art, New York, to commission, organize, and co-present new works of art.

The Three M Project is sponsored by Deutsche Bank 

### URBAN CHINA: INFORMAL CITIES

THROUGH JULY 19, 2009

*Urban China: Informal Cities* is the first U.S. exhibition of *Urban China*, the only magazine devoted to issues of urbanism published in China. This installation includes a built environment of reclaimed construction materials; a massive wall graphic combining photographs, found images, numerical data, and maps; a Flash-based, user-navigable database of photographs; and a selected collection of past issues of *Urban China*. The exhibition is curated by Benjamin Godsill, Curatorial Associate, New Museum.

### RELATED PROGRAM

#### HAMMER LECTURE

**JIANG JUN & BENJAMIN GODSILL**

**WEDNESDAY, JULY 1, 7PM**

**Jiang Jun**, editor of *Urban China* magazine, and curator **Benjamin Godsill** of the New Museum introduce a dynamic multimedia presentation on the history of *Urban China* and the exhibition *Urban China: Informal Cities*. Godsill and Jiang will discuss the rapidly changing nature of Chinese cities and what these alterations of space mean for forms of social control and organization in contemporary China. The talk will be accompanied by photographs, maps, and diagrams from *Urban China's* extensive collection. Co-presented with the Urban Future Initiative, MAK Center for Art and Architecture at the Schindler House.

## SECOND NATURE

### THE VALENTINE-ADELSON COLLECTION AT THE HAMMER

JULY 19 – OCTOBER 4, 2009

Since the early to mid-1990s, sculpture has developed as a particularly vital and inventive area of artistic practice in Los Angeles. This is the first public presentation of a selection from the extraordinary gift by Dean Valentine and Amy Adelson to the Hammer. The Valentine-Adelson Collection comprises more than 50 sculptures by 29 Los Angeles artists, made from 1995 to the present. This collection includes many of the key works by this new generation of artists and captures a significant moment in L.A. art-making that stands out for the abundance of handmade sculpture and the return of the consideration of the tangible object. The exhibition is curated by Douglas Fogle, Chief Curator and Deputy Director of Exhibitions and Public Programs at the Hammer.

Special thanks to Sotheby's.

OPPOSITE: LEFT-RIGHT: **KATHE KOLLWITZ**, *AT THE CHURCH WALL* (DETAIL), 1893. ETCHING WITH DRYPOINT. PLATE 52.2 x 13 CM, SHEET 39 x 26 CM. NATIONAL GALLERY OF ART, WASHINGTON, ROSENWALD COLLECTION; © URBAN CHINA / UNDERLINE OFFICE / JIANG JUN; ABOVE: **WON JU LIM**, *SCHLIEMANN'S TROY*, 2001. FOAMCORE, PLEXIGLAS, STILL PROJECTION AND LAMPS. OVERALL: 204 x 144 x 60 IN. (518.2 x 365.8 x 152.4 CM). HAMMER MUSEUM, LOS ANGELES. GIFT OF DEAN VALENTINE AND AMY ADELSON. COURTESY PATRICK PAINTER, INC., SANTA MONICA.





## HAMMER PROJECTS

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

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

Additional generous support is provided by the Los Angeles County Arts Commission, Good Works Foundation and Laura Donnelley, L A Art House Foundation, the City of Los Angeles, Department of Cultural Affairs, the David Teiger Curatorial Travel Fund, and Fox Entertainment Group's Arts Development Fee.

### WANG QINGSONG THROUGH JUNE 14, 2009

Wang Qingsong is a contemporary Chinese artist known for his large-scale photographs that explore the political, social, and cultural issues of a rapidly changing China. The Hammer presents his newest work and first film, *Skyscraper* (2008). In *Skyscraper*, Qingsong employed 30 scaffolding workers from the countryside near Beijing during a monthlong production to build a 35-meter high "skyscraper" out of gold-painted iron scaffolding. Using stop-action 35mm film, he captures the entire process but without the workers visible.

### NIC HESS THROUGH NOVEMBER 5, 2009

Swiss artist Nic Hess is known for his inventive wall works composed almost entirely of masking tape. Like a master graffiti artist, he turns everyday imagery into bold graphics, often borrowing logos from corporations and popular culture. Combining his own drawings, bright colors, and icons and logos from a variety of sources, Hess makes us reevaluate our understanding of familiar signs in consumer culture. In his elaborate compositions he draws new connections and weaves a loose narrative of worlds colliding and visions exploding. For the Hammer's Lobby Wall, Hess presents a new work specially designed for the site.

### AÏDA RUILOVA JUNE 16 – SEPTEMBER 27, 2009

In her expressive and rhythmic films and videos, Aïda Ruilova deftly manipulates sound and expression so that her fascination with horror movies always hovers near the surface. Her more recent longer works take her gothic B-movie style further, with short narratives that are never fully resolved and always leave us wanting more. This exhibition debuts *Meet the Eye* (2009), a new video shot in Los Angeles as part of her Hammer Residency, featuring Karen Black and Raymond Pettibon.

*Meet the Eye* was produced as part of the Hammer Museums Artist Residency Program, and the video makes its debut in this exhibition.

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

### RELATED PROGRAMS ARTIST TALK NIC HESS WEDNESDAY, JULY 15, 7PM

### HAMMER CONVERSATION AÏDA RUILOVA & ROGER CORMAN TUESDAY, JUNE 9, 7PM (SEE PAGE 19)

ABOVE: LEFT–RIGHT: WANG QINGSONG. STILL FROM *SKYSCRAPER*, 2008. DVD FROM 35MM FILM. 5:00 MIN. COURTESY OF THE ARTIST, AND CHINABLU GALLERY, BEIJING. NIC HESS. *SO LONG SOL*, 2007. MIXED MEDIA (CHARCOAL AND ADHESIVES). 90 ½ x 118 IN. (230 x 300 CM). COURTESY THE ARTIST AND THE PROJECT, NEW YORK. AÏDA RUILOVA. STILL FROM *MEET THE EYE*, 2009. VIDEO, COLOR, SOUND. APPROX. 7 MIN. COURTESY THE ARTIST AND SALON 94, NEW YORK; OPPOSITE: CHARLES BURCHFIELD. *AN APRIL MOOD*, 1946–1955. WATERCOLOR AND CHARCOAL. WHITNEY MUSEUM OF AMERICAN ART, NEW YORK. PURCHASE, WITH PARTIAL FUNDS FROM MR. AND MRS. LAWRENCE A. FLEISCHMAN.

## UPCOMING EXHIBITIONS



### HEAT WAVES IN A SWAMP THE PAINTINGS OF CHARLES BURCHFIELD CURATED BY ROBERT GOBER

OCTOBER 4, 2009 – JANUARY 3, 2010

This fall the Hammer Museum, in conjunction with the Burchfield Penney Art Center, reexamines the work of American artist Charles Burchfield (1893–1967) with *Heat Waves in a Swamp: The Paintings of Charles Burchfield*, an exhibition curated by artist Robert Gober. Featuring more than eighty major watercolors, drawings, and oil paintings, this exhibition also weaves together myriad ephemeral objects, including doodles, journals, scrapbooks, and letters. Burchfield worked almost exclusively in watercolor on paper, and his primary subject was his experience of nature in his immediate surroundings—scenes from his backyard, vistas near his home captured and imbued with highly expressionistic light, at times creating a clear-eyed depiction of the world and at other times one that is wholly unique, mystical, and visionary. This exhibition is scheduled to travel to the Whitney Museum of American Art in New York City and the Burchfield Penney Center in Buffalo, New York.

Major support for *Heat Waves in a Swamp* is provided by the LLWW Foundation and Lynda and Stewart Resnick. It is also made possible through the generosity of The Horace W. Goldsmith Foundation and George Freeman, and The Fran and Ray Stark Foundation..

Additional support is provided by the Robert Lehman Foundation.

The catalog is published with the assistance of the Wyeth Foundation for American Art.

This exhibition is organized by the Hammer Museum, UCLA, in collaboration with the Burchfield Penney Art Center, Buffalo State College

### REMBRANDT PRINTS

OCTOBER 4, 2009 – JANUARY 24, 2010

This exhibition will focus on Rembrandt van Rijn's innovative activities as a printmaker. Rembrandt was a prolific printmaker and created about 300 etchings throughout his long career. Few artists compare to Rembrandt in the variety of techniques and papers used, and certainly no other artist of the period made such a large number of radical revisions to his plates. The exhibition will include a variety of etchings, with subjects ranging from religious narratives to figure studies and landscape. Drawn from the extensive collection of the Hammer's Grunwald Center for the Graphic Arts, as well as from other Los Angeles museums, the exhibition will also feature different impressions of the same print, allowing the visitor to closely compare the compositions and see how the artist experimented with each individual impression.

This exhibition is organized in collaboration with a major exhibition of Rembrandt's drawings at the Getty Museum (December 8, 2009–February 28, 2010) as well as an exhibition of Rembrandt's portraits at the Norton Simon Museum (December 9, 2009–March 29, 2010).

### THE BIBLE ILLUMINATED R. CRUMB'S BOOK OF GENESIS OCTOBER 24, 2009 – FEBRUARY 7, 2010

Seminal comic artist R. Crumb has spent the last five years on a literal adaptation of the first book of the Old Testament, the Book of Genesis. This highly anticipated exhibition will include 201 individual black and white drawings incorporating every word from all 50 chapters, with no alterations. A book featuring the complete set of drawings, with a handwritten introduction by the artist, will be published by W. W. Norton in late October 2009.

### HAMMER PROJECTS

CHEN QIULIN  
SEPTEMBER 29, 2009 – JANUARY 3, 2010

ROB FISCHER  
NOVEMBER 28, 2009 – APRIL 1, 2010



## ALSO I LIKE TO ROCK

Rock returns to the Hammer courtyard this July for a series of free concerts handpicked by online radio powerhouse Indie 103.1. Each night features back-to-back sets by some of today's best breakthrough bands. Galleries open until 9pm.

**THURSDAY, JULY 2, 8PM**

### AMAZING BABY + DAZZLER

#### AMAZING BABY

*Witness the reinvention of glam rock: sighed vocals, sizzling riffs and sky-high choruses, all delivered with the perfect amount of prissiness.* —Rolling Stone

#### DAZZLER

Electronic epic keytar dance rock from the future. The hot new supergroup Dazzler fights back from the future and into your hearts; you can't help but grin and boogie.

**THURSDAY, JULY 9, 8PM**

### EVEREST + RED CORTEZ

#### EVEREST

A quintet of Los Angeles vets known for churning out fuzz-caked Americana riffs and rollicking acoustics—fronted by Russell Pollard, who has played with Sebadoh, the Folk Implosion, and the Watson Twins, among others. Everest was personally tapped by Neil Young to open his recent North American tour.

#### RED CORTEZ

*An intelligent combination of blues, punk, 60s garage and folk, and a hint of shoe-gazer, Red Cortez brings a heritage of nuance that made me a believer.* —The Deli Magazine

Recently appointed to open shows for Morrissey, Red Cortez put it all out there, sweating and oozing a post punk gospel like hot candle wax at the confessional.

**THURSDAY, JULY 16, 8PM**

### FOREIGN BORN + WARPAINT

#### FOREIGN BORN

Grizzley Bear's Ed Droste called Foreign Born his "favorite new band" in a recent Pitchfork feature. "The band [has a] feel for anthemic '80s rock shaded by complex arrangements and cathartic moments that make the likes of Modest Mouse and Arcade Fire so appealing—*Los Angeles Times*

#### WARPAINT

*This is some hip, sultry, stimulating stuff. Warpaint is making a musical sculpture with pinches of psychedelic, post-punk, and dream pop clay in a very non-blatant and interesting way.* —Classical Geek Theatre

**THURSDAY, JULY 23, 8PM**

### EDWARD SHARPE AND THE MAGNETIC ZEROS + ESKIMO HUNTER

#### EDWARD SHARPE & THE MAGNETIC ZEROS

*The tribal psych-folk of Then and the dance-worthy pop of Now collide in the music of Edward Sharpe & the Magnetic Zeros, a 10-strong (or more) collective fronted by Alex Ebert (Ima Robot). Horns, accordions, strings, tambourines, myriad other percussion and big harmonies add up to an infectious euphoria.* —Buzzbands

#### ESKIMO HUNTER

Weaving layered melodies with rhythm and sounds, Eskimo Hunter crafts a unique brand of music by combining the stacked harmonies of the Beach Boys, the symphonic electronics of ELO, and the shoegazer fuzz of My Bloody Valentine and Spiritualized.

## JAZZPOP

JAZZPOP, now in its fourth year, returns to the Hammer courtyard for three Thursdays of jazz without boundaries. Veteran artists and bold new voices present a series of free performances. JAZZPOP draws on influences as far-ranging as jagged noise rock, impressionistic electric jazz, moody country blues and gutbucket soul, to re-imagine jazz as a music of our contemporary moment. KJAZZ 88.1 is the official media sponsor for this series.

Organized by San Francisco musician and curator Lisa Mezzacappa.

**THURSDAY JULY 30, 8PM**

### LOS ANGELES JAZZ COLLECTIVE

*... L.A.'s new jazz on display, with some fine veteran company in the mix. The young cats can be hard to find, playing little joints on under-publicized nights around downtown, but this time, the LAJC has flipped on the lights. Check it out.* —Brick Wahl, *LA Weekly*

The **LA Jazz Collective** boasts the creative output of more than a dozen area jazz artists who represent some of the best and brightest voices in music today. Co-founded by pianist **Gary Fukushima** and saxophonist **Matt Otto**, the LAJC showcases the imaginative compositions and superb musicianship of some of its core members, including guitarist **Anthony Wilson**, saxophonist **Walter Smith**, pianist **Joe Bagg**, trumpeter **Brian Swartz**, drummer **Jason Harnell**, and guitarist **Jamie Rosenn**.

**THURSDAY AUGUST 6, 8PM**

### MARY HALVORSON TRIO

*Light years ahead of her peers, (Halvorson) is the most impressive guitarist of her generation. The future of jazz guitar starts here.* —Troy Collins, *All About Jazz*

Brooklyn-based guitarist **Mary Halvorson** shreds, and also surprises. Her music bristles with intensity and density, yet also simmers with clarity and focus. The young bandleader, whose compositions combine intricate song forms with magnetic group improvisation, chamber stillness and visceral rock attitude, cites influences as diverse as Eric Dolphy, Jimi Hendrix and Anthony Braxton. Halvorson's debut trio recording appeared prominently on many jazz critics' "Best of" lists for 2008, including the *New York Times* and *Time Out New York*.

**THURSDAY AUGUST 13, 8PM**

### WAYNE HORVITZ' SWEETER THAN THE DAY

*On piano, Horvitz is economical yet lyrical, never venturing far from the strong melodic hooks which characterize his compositions, but constantly working small surprises.* —The Wire, UK

Pianist, composer and bandleader **Wayne Horvitz** has created a staggeringly diverse body of music in his 20 years as a linchpin of Seattle's music scene. **Sweeter Than the Day** is his acoustic piano-guitar-bass-drums quartet – bebop playfulness tinged with a bare pop sensibility and a dreamy country-blues twang. The music is infused with Horvitz' signature blend of evocative melodies, offbeat harmonies, brilliant soloing, and dazzling group interplay.





## HAMMER READINGS



### NEW AMERICAN WRITING

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

Each reading is followed by a book signing by the author in the Hammer Bookstore.

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

#### DENIS JOHNSON

SUNDAY, JUNE 28, 5PM

**Denis Johnson** is the author of several novels, plays, short stories, and books of verse. His novel *Tree of Smoke* received the 2007 National Book Award for fiction. In 1999 his short story collection *Jesus' Son* was adapted into a film of the same title and was named a top 10 film of the year by *The New York Times*.

#### WELLS TOWER

WEDNESDAY, JULY 1, 7PM

The recipient of two Pushcart Prizes and the Plimpton Discovery Prize from *The Paris Review*, **Wells Tower** is the author of *Everything Ravaged, Everything Burned*, a collection of short fiction. Tower's fiction and nonfiction have appeared in *The New Yorker*, *Harper's*, *GQ*, *The Paris Review*, *McSweeney's*, and *The Washington Post*.

#### FRANCISCO GOLDMAN

TUESDAY, JULY 28, 7PM

**Francisco Goldman's** first novel, *The Long Night of White Chickens*, won the 1993 Sun Kaufman Prize for First Fiction and was a finalist for the PEN/Faulkner Award. His second novel, *The Ordinary Seaman* (1997), was a finalist for the PEN/Faulkner Award and *The Los Angeles Times* Book Prize. Goldman's work has appeared in *The New Yorker*, *The New York Review of Books*, *Harper's*, and *The New York Times*.

#### BENJAMIN KUNKEL

WEDNESDAY, AUGUST 26, 7PM

**Benjamin Kunkel** is a founding editor of *n+1* magazine and author of the novel *Indecision*, which was published in 14 languages. He writes literary criticism for *Dissent*, *The New Yorker*, and the *London Review of Books* and journalism for *GQ*. He recently completed a play.

### POETRY

A series of readings organized and hosted by Stephen Yenser, poet and professor at UCLA and author of *A Boundless Field: American Poetry at Large* and *Blue Guide*.

#### RICHARD HOWARD

TUESDAY, JUNE 2, 7PM

In conjunction with *The Darker Side of Light*, an exhibition of late 19th-century prints that explores such themes as abjection, obsession, privacy, and possession, **Richard Howard** reads from his poems, which have garnered honors including the Pulitzer Prize and a MacArthur Fellowship, and from his translation of Baudelaire's *Les Fleurs du Mal*, which won the American Book Award. Howard's version of E. M. Cioran's *A Short History of Decay* received the PEN Translation Prize, and his book of poems entitled *Without Saying* is a nominee for the 2009 National Book Award.

#### UCLA STUDENT POETRY

THURSDAY, JUNE 4, 7PM

Join us for readings by UCLA student poets, 2008–2009 recipients of the following honors: the Fred and Edith Herman Memorial Prize from the Academy of American Poets, nominations for the statewide Ina Coolbrith Award, and the Shirle Dorothy Robbins Creative Writing Awards.

### PEN USA EMERGING VOICES

WEDNESDAY, JULY 22, 7PM

Emerging Voices is a literary mentorship program designed to launch potential professional writers from underserved communities. Join us in a reading by this year's crop of talented writers (three poets, three fiction writers, and two memoirists) as they celebrate the completion of a yearlong mentorship, including Author Evenings, workshops, master classes, courses at UCLA Extension, lectures, public readings, and informal sessions with mentors. The eight recipients of the 2009 Emerging Voices Fellowship are **Erika Ayon**, **John Boucher**, **Rachelle Cruz**, **Thi Dao**, **Parnaz Foroutan**, **Sylvia Sukop**, **Marissa Tinloy**, and **Mehnaz Turner**. Since its inception ninety-one writers have completed the Emerging Voices Program. For more information, please visit [www.penusa.org](http://www.penusa.org).

ABOVE: LEFT–RIGHT: DENIS JOHNSON; WELLS TOWER; FRANCISCO GOLDMAN; BENJAMIN KUNKEL; RICHARD HOWARD; PEN USA EMERGING VOICES FELLOWSHIP RECIPIENTS.



# HAMMER

## CALENDAR

Public programs are made possible, in part, by a major gift from Ann and Jerry Moss. Additional support is provided by Bronya and Andrew Galef, Good Works Foundation and Laura Donnelley, an anonymous donor, and the Hammer Programs Committee.

HAMMER MUSEUM PROGRAMS ARE FREE TO THE PUBLIC.

HAMMER MEMBERS RECEIVE PRIORITY SEATING AT PROGRAMS.

FOR GROUP TOURS OF HAMMER EXHIBITIONS WITH UCLA STUDENT EDUCATORS CALL 310-443-7041.

### JUNE

2 Tue 7pm	Hammer Readings: Poetry (p. 13) <b>Richard Howard</b>
4 Thu 7pm	Hammer Readings: Poetry (p. 13) <b>UCLA Student Poetry</b>
7 Sun 11am	Family Flicks Film Series (p. 21) <b>Bugsy Malone</b>
9 Tue 7pm	Hammer Conversations (p. 19) <b>Aïda Ruilova &amp; Roger Corman</b>
10 Wed 7pm	Zócalo at the Hammer (p. 17) <b>Bob Wright</b>
11 Thu 7pm	Hammer Forum (p. 18) <b>The Great American Bank Robbery</b>
13 Sat 7pm	Hammer Screenings: Dance Camera West (p. 22) <b>Jerome Robbins: Something to Dance About</b>
14 Sun 2pm	Hammer Screenings: Dance Camera West (p. 23) <b>Dance Movies Commissioned by EMPAC</b>
6pm	Hammer Screenings: Dance Camera West (p. 23) <b>Lettres Sur Le Pont &amp; Imagined Hell</b>
16 Tue 7pm	Hammer Lectures (p. 16) <b>Stephen Berkman</b>
18 Thu 7pm	Hammer Presents (p. 24) <b>Open Projector Night</b>
21 Sun 3pm	Curator Walkthrough— <i>Larry Johnson</i> (p. 4) <b>Russell Ferguson</b>
22 Mon 7pm	Hammer Presents (p. 24) <b>American Magic-Lantern Theater</b>
28 Sun 5pm	Hammer Readings: New American Writing (p. 12) <b>Denis Johnson</b>
30 Tue 7pm	Hammer Lectures (p. 16) <b>Hitoshi Abe</b>

### JULY

1 Wed 7pm	Hammer Lectures (p. 6) <b>Jiang Jun &amp; Benjamin Godsill</b>
	Hammer Readings: New American Writing (p. 12) <b>Wells Tower</b>
2 Thu 8pm	Hammer Music: Also I Like to Rock (p. 10) <b>Amazing Baby &amp; Dazzler</b>
7 Tue 7pm	Hammer Panel: Footnotes And Headlines (p. 16) <b>Sister Corita Panel Discussion</b>
8 Wed 7pm	Aperture Panel (p. 17) <b>Abstraction in Photography</b>
9 Thu 8pm	Hammer Music: Also I Like to Rock (p. 10) <b>Everest &amp; Red Cortez</b>
12 Sun 12pm	Hammer Kids (p. 20) <b>Film Festival in 90 Minutes</b>
15 Wed 7pm	Artist Talk (p. 8) <b>Nic Hess</b>
16 Thu 8pm	Hammer Music: Also I Like to Rock (p. 10) <b>Foreign Born &amp; Warpaint</b>
19 Sun 11am	Family Flicks Film Series (p. 21) <b>A Little Princess</b>
21 Thu 7pm	Hammer Forum (p. 18) <b>Stop the Presses: What is the Future of Newspapers?</b>
22 Wed 7pm	Hammer Readings (p. 13) <b>PEN USA Emerging Voices</b>
23 Thu 8pm	Hammer Music: Also I Like to Rock (p. 10) <b>Edward Sharpe and The Magnetic Zeroes &amp; Eskimo Hunter</b>
28 Tue 7pm	Hammer Readings: New American Writing (p. 12) <b>Francisco Goldman</b>
30 Thu 8pm	Hammer Music: JazzPOP (p. 11) <b>Los Angeles Jazz Collective</b>

### 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.

### AUGUST

4 Tue 7pm	Hammer Screenings (p. 24) <b>Seaview</b>
6 Thu 8pm	Hammer Music: JazzPOP (p. 11) <b>Mary Halvorson Trio</b>
9 Sun 12pm	Hammer Kids (p. 20) <b>Script Surgery</b>
11 Tue 7pm	Larry Johnson Film Series: <i>Elective Affinities</i> <b>Chat Room</b>
13 Thu 8pm	Hammer Music: JazzPOP (p. 11) <b>Wayne Horvitz' Sweeter Than the Day</b>
16 Sun 11am	Family Flicks Film Series (p. 21) <b>The 5,000 Fingers of Dr. T</b>
18 Tue 7pm	Larry Johnson Film Series: <i>Elective Affinities</i> (p. 4) <b>My Own Private Crucifixion</b>
19 Wed 7pm	Hammer Forum (p. 19) <b>Distant Neighbors: The US and Mexico</b>
25 Tue 7pm	Larry Johnson Film Series: <i>Elective Affinities</i> (p. 4) <b>Nudes Descending a Staircase</b>
26 Wed 7pm	Hammer Readings: New American Writing (p. 12) <b>Benjamin Kunkel</b>

The Hammer offers FREE tours of the Permanent Collection, special exhibitions, and the Franklin D. Murphy Sculpture Garden on the UCLA Campus to student and non-profit groups every day except Monday from 11am until 7pm. All tours are led by UCLA student educators majoring in art and art history. Call 310-443-7041 or fill out our online request form ([www.hammer.ucla.edu](http://www.hammer.ucla.edu)) to reserve your tour today!



## UCLA FILM & TELEVISION ARCHIVE

Three nights a week the Billy Wilder Theater is also the home of the UCLA Film & Television Archive's renowned cinematheque. For a complete schedule and more information about the Archive's collection of new works and treasured classics, please visit [www.cinema.ucla.edu](http://www.cinema.ucla.edu) or call 310-206-3456.

## IAZTEC MUMMIES & MARTIAN INVADERS! MEXICAN SCI-FI CLASSICS

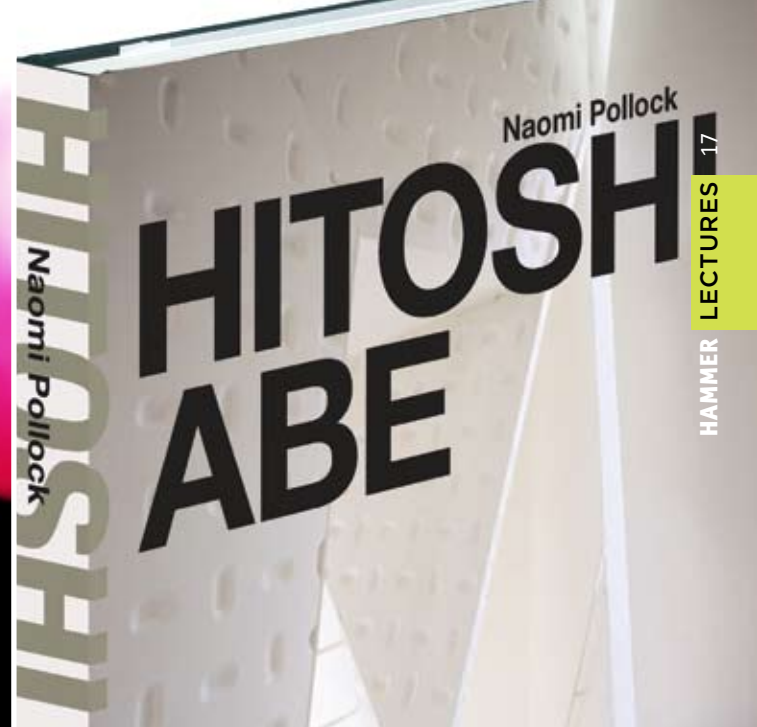
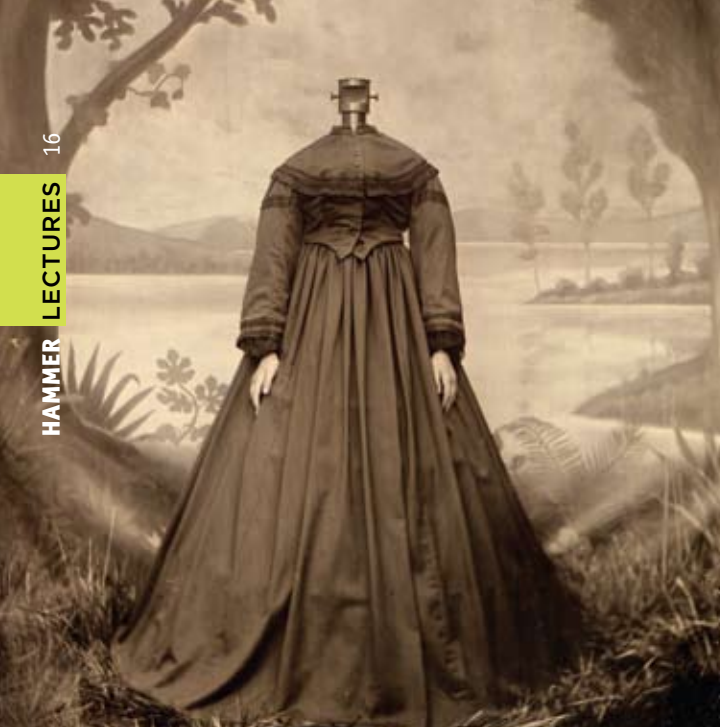
AUGUST 2009

Though inspired by European and classic Hollywood movies, these films are distinctly Mexican—often mixing multiple genres (horror, comedy, sci-fi) and featuring several ubiquitous figures: comedians, voluptuous women, aliens, and Mexican wrestlers. This series will feature newly restored and subtitled 35mm prints from the vaults of the Filmoteca at Universidad Nacional Autónoma de México.

Please visit [hammer.ucla.edu](http://hammer.ucla.edu) for dates and featured titles. Funded by the UCLA Arts Initiative and co-presented by the UCLA Film & Television Archive and the Hammer Museum.

STILL FROM *THE MONSTER'S SHIP* (1959)





## HAMMER LECTURES + PANELS

### STEPHEN BERKMAN

TUESDAY, JUNE 16, 7PM

IN CONJUNCTION WITH *THE DARKER SIDE OF LIGHT*

Stephen Berkman finds in the ambrotype an opportunity for theatrical fabrication, with history itself as a collaborator.

—Lyle Rexer, *Photography's Antiquarian Avant-Garde*

Artist and photographer **Stephen Berkman** will present an evening of his work, which employs antiquated photographic and optical processes. Berkman will also discuss his quixotic art in the context of the early history of the photographic medium, including phenomenology, spirit photography, and the technical processes used to achieve them. He presently resides on the faculty at Art Center College of Design.

### HITOSHI ABE

TUESDAY, JUNE 30, 7PM

**Dr. Hitoshi Abe**, professor and chair of the UCLA Department of Architecture and Urban Design, discusses his distinguished career as a practicing architect and a leader in education. Known for architecture that is spatially complex and structurally innovative, the work of Atelier Hitoshi Abe has been exhibited internationally and has received numerous awards. Abe is the subject of a new monograph published by Phaidon.

### FOOTNOTES AND HEADLINES

SISTER CORITA PANEL DISCUSSION

TUESDAY, JULY 7, 7PM

MODERATED BY HAMMER CHIEF CURATOR DOUGLAS FOGLE  
**JIM ISERMANN, PAE WHITE, AND DONALD MOFFETT**

A continued conversation about Corita Kent, the co-subject of Julie Ault's 2000 Hammer exhibition *Power-Up: Sister Corita and Donald Mofett, Interlocking*. Kent gained international fame during the 1960s and 1970s for her vibrant serigraphs, happenings, and gatherings put to the purpose of social awareness/activism. Contemporary artists Jim Isermann, Pae White, and Donald Moffett discuss her work, her legacy, and her influence on the contemporary art scene.

### APERTURE PANEL

WEDNESDAY, JULY 8, 7PM

ABSTRACTION IN PHOTOGRAPHY

MODERATED BY LYLE REXER

From the beginning, abstraction has been intrinsic to photography, and its persistent popularity reveals much about the medium. Artists **Walead Beshty** and **Susan Rankaitis** debate a host of approaches to the abstract photographic experience in this panel discussion moderated by **Lyle Rexer**, the author of *The Edge of Vision: The Rise of Abstraction in Photography*.

Formed in 1952, Aperture Foundation aims to foster the development and appreciation of the photographic medium and its practitioners. For more information visit [www.aperture.org](http://www.aperture.org).

### ZÓCALO AT THE HAMMER

A vibrant series of programs, in collaboration with the Hammer, which features thinkers and doers speaking on some of the most pressing topics of the day. For more information and the Zócalo calendar, please visit [www.zocalopublicsquare.org](http://www.zocalopublicsquare.org).

### BOB WRIGHT

WEDNESDAY, JUNE 10, 7PM

THE EVOLUTION OF GOD

Is God good or bad? In both the Bible and the Koran, God's mood seems to swing randomly between belligerence and benevolence. But the scriptures, read carefully, reveal a subtle pattern in these moods, a pattern that is key to understanding the evolution of the great monotheistic faiths. In an era when the perceived divisions between Judaism, Christianity, and Islam spark violent conflict, understanding the deep parallels between the faiths is crucial to building a peaceful world. Robert Wright, a senior fellow at the New America Foundation and the author of *The Moral Animal*, *Nonzero*, and the recently published *The Evolution of God*, visits to discuss the birth and growth of the Abrahamic God—and why his best years may lie ahead.



ABOVE: LEFT-RIGHT: STEPHEN BERKMAN. *CAMERA OBSCURA*; CORITA KENT. *THAT MAN LOVES* (DETAIL), 1967. SCREENPRINT. COLLECTION UCLA GRUNWALD CENTER FOR THE GRAPHIC ARTS, HAMMER MUSEUM. CORITA KENT BEQUEST; SILVIO WOLF. *CHANCE 03 (HORIZON 16)* (DETAIL), 2006; NAOMI POLLOCK'S *HITOSHI ABE* (COVER). BOTTOM RIGHT: **BOB WRIGHT** (PHOTO BY BARRY MUNGER).





# HAMMER FORUM

This ongoing series of timely, thought-provoking events addresses current social and political issues.

Hammer Forum is made possible in part by Bronya and Andrew Galef.

## THE GREAT AMERICAN BANK ROBBERY

WILLIAM K. BLACK

THURSDAY, JUNE 11, 7PM

William K. Black, the former litigation director of the Federal Home Loan Bank Board, who investigated the Savings and Loan disaster of the 1980s, discusses the recent scandal in which a single bank, IndyMac, lost more money than was lost during the entire Savings and Loan crisis. He will examine the political failure behind this economic disaster, which involves not only massive fraud but also a vast transfer of wealth from the poor and middle class that continues as the federal government bails out the seemingly reckless, if not the criminal. Black teaches economics and law at the University of Missouri, Kansas City and is the author of *The Best Way to Rob a Bank Is to Own One*.



## DISTANT NEIGHBORS THE U.S AND MEXICO

PAMELA STARR & LORENZO MEYER

WEDNESDAY, AUGUST 19, 7PM

As Mexico fights a war against criminal cartels, fueled by a demand for drugs in the U.S. and inflamed by the unrestrained flow of firepower from America's gun shops, relations between the U.S. and our neighbor to the south are becoming increasingly strained. Distinguished scholars Pamela Starr and Lorenzo Meyer join us to discuss ways to improve relations and find solutions to the challenges that we share. Dr. Starr is a Pacific Council adjunct fellow specializing in Mexico and U.S.-Mexico affairs and a senior lecturer in public diplomacy and international relations at the University of Southern California, where she is also a senior fellow at the Center on Public Diplomacy. Dr. Meyer is widely recognized as the foremost historian and political analyst in Mexico. A professor at El Colegio de México, Meyer has published several books and writes for the national newspaper *Reforma*.

Moderated by **Ian Masters**—journalist, commentator, author, screenwriter, documentary filmmaker, and the host of the radio program *Background Briefing* on KPFK 90.7FM.

# HAMMER CONVERSATIONS

## AIDA RUILOVA & ROGER CORMAN

TUESDAY, JUNE 9, 7PM

Roger Corman is the legendary producer of more than 300 films and the director of 50, including the original *Little Shop of Horrors* (1960), *The Raven* (1963), and *Deathrace 2000* (1975). His autobiography, titled *How I Made a Hundred Movies in Hollywood and Never Lost a Dime*, documents his experiences in the film industry and is essential reading for any student of film. Hammer Artist-in-Residence Aida Ruilova creates dark, narrative video works in which cryptic characters and actions conjoin with horror movie aesthetics and elements of the sublime. Her "gothic aesthetic" is inspired, in part, by horror and vampire films of the 1970s, including the work of Corman. Join these filmmakers in a provocative conversation on culture, film, the horror genre and much more.

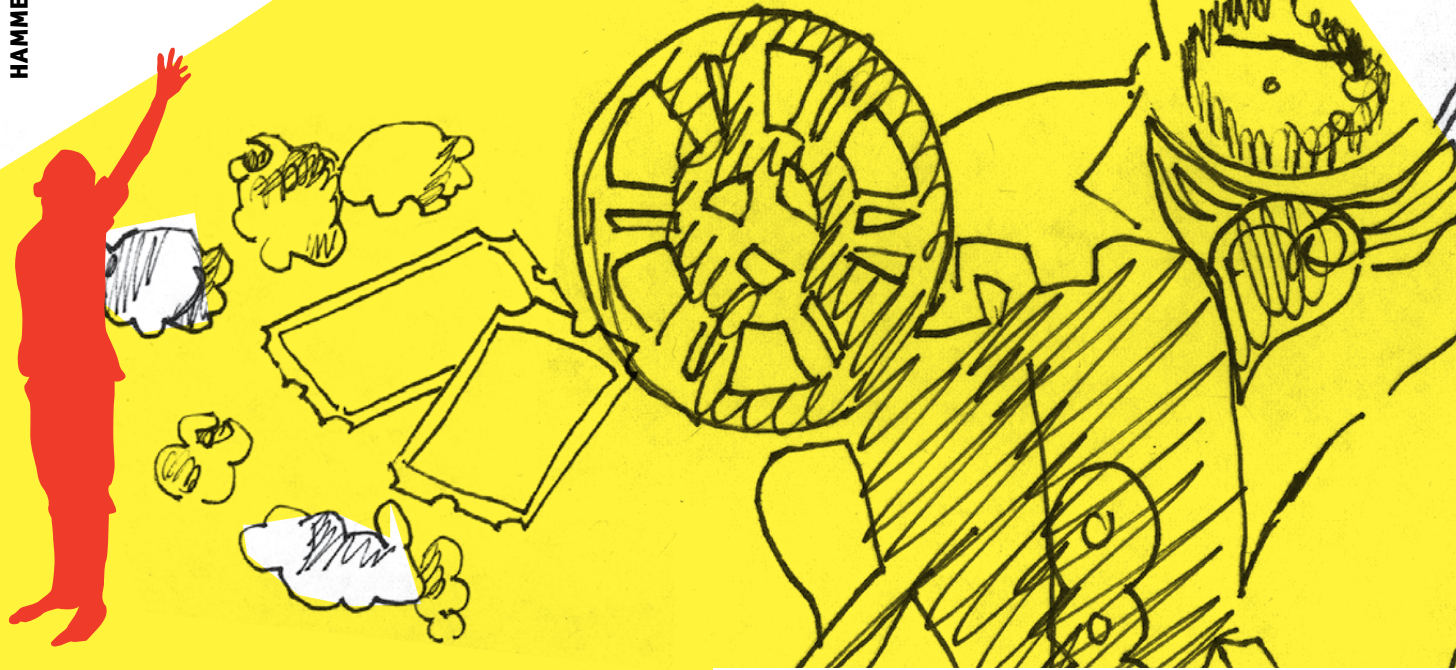
LEFT TO RIGHT: AIDA RUILOVA; ROGER CORMAN.





# HAMMER kids

The Hammer's collaborative workshops, presented with 826LA, are designed for groups of up to 20 students. Reservations are encouraged. Contact [workshops@826LA](mailto:workshops@826LA) or call 310-305-8418.



## FILM FESTIVAL IN 90 MINUTES SUNDAY, JULY 12, 12 - 2PM

**AGES 10-14 (PRE-REGISTRATION REQUIRED)**

Salvador Dalí and Orson Welles spent time creating diorama worlds, inventing stories, and performing them using miniature sets and tiny characters. Workshop attendees will use the same techniques to put together a short film festival in about an hour and a half, using methods developed by **Brick Maier** while on a Fulbright grant in Dublin. Maier refined the Tabletop Moviemaking process in Turin, and helped teenagers across Europe make 30 movies in three days at the MTV-sponsored Stranger Festival in Amsterdam. For more information on Tabletop Moviemaking, please visit [www.tabletopmedia.org](http://www.tabletopmedia.org).

### PRE-REGISTRATION REQUIRED.

Please visit [workshops.826la.org](http://workshops.826la.org), write [workshops@826la.org](mailto:workshops@826la.org), or call 310.305.8418.

ILLUSTRATION COURTESY JULIA LUKE.

## SCRIPT SURGERY SUNDAY, AUGUST 9, 12 - 2PM

**AGES 8-13**

When the script for a Hollywood blockbuster is hanging on for dear life, the EPs call in a script doctor to make everything better. Screenwriters **Lindsey Robinson** (who has worked at MTV and Lionsgate) and **Jon Zack** (whose credits include *Shrek the Third* and the upcoming *Puss in Boots*) will take things further, teaching students script surgery: how to write entirely new characters, settings, and plot elements for well-loved recent movies.

826LA is a nonprofit organization dedicated to supporting students with their creative and expository writing skills and to helping teachers inspire their students to write.

**826LA**

## Family Flicks

FILM SERIES

### BUGSY MALONE

SUNDAY, JUNE 7, 11AM

With Alan Parker's *Bugsy Malone*, "G" stands for Gangster and G rating! Set in a gauzy, nostalgic Prohibition-era Chicago, this toe-tapping musical reimagines the exploits of Al Capone with an all-kid cast and pie fights in place of gun battles. Starring Jodie Foster and Scott Baio. (1976, 93. MIN. DIR. ALAN PARKER)

### A LITTLE PRINCESS

SUNDAY, JULY 19, 11AM

Alfonso Cuarón's lush visual feast tells the story of a young Sarah Crewe trapped in a boarding school under the care of an evil headmistress during WWI. With cinematography by Emmanuel Lubezki and production design by Bo Welch, this classic tale was Cuarón's first English-language feature and won three Oscar nominations. (1995, 97 MIN. DIR. ALFONSO CUARÓN)

### THE 5,000 FINGERS OF DR. T

SUNDAY, AUGUST 16, 11AM

The wonderfully wild imagination of Dr. Seuss vividly comes to life in this live-action musical fantasy co-written by Seuss himself. (1953, 89 MIN. DIR. ROY ROWLAND)

Funded by the UCLA Arts Initiative and co-presented with the UCLA Film & Television Archive

**UCLA** Film & Television Archive

LA FILM FESTIVAL  
WESTWOOD VILLAGE  
JUNE 18-28



## PASSES ON SALE MAY 18 | TICKETS ON SALE MAY 29

The Los Angeles Film Festival returns to Westwood Village in June with more than 200 narrative, documentary, and short films, music videos, red carpet premieres, chats with filmmakers, and a Financing Conference. The Hammer Museum will be busy with a lively selection of film screenings, including a 40th anniversary screening of *Midnight Cowboy* with actor **Jon Voight** in attendance, *Crude Oil*, a 14-hour documentary by acclaimed Chinese filmmaker **Wang Bing**, and even a late night screening of 1967's *Hot Rods to Hell*.

For more information, visit [www.lafilmfest.com](http://www.lafilmfest.com).

STILL FROM *MIDNIGHT COWBOY* (1969).



# HAMMER SCREENINGS

## DANCE CAMERA WEST DANCE ICONOCLASTS AT THE HAMMER SATURDAY, JUNE 13 & SUNDAY, JUNE 14

Organized by Lynette Kessler, dancer, choreographer, and artistic director Dance Camera West.

### SATURDAY, JUNE 13, 7PM AMERICAN MASTERS JEROME ROBBINS: SOMETHING TO DANCE ABOUT

Jerome Robbins’s life inspired controversy, but no one disputes his place as the preeminent director/choreographer of American musical theater. He transformed Broadway with shows such as *West Side Story*, *Gypsy*, and *Fiddler on the Roof*. Directed and produced by six-time Emmy Award-winning filmmaker Judy Kinberg and written by best-selling Robbins biographer Amanda Vaill, this documentary examines his creative process, perfectionism, and the controversies that plagued his life. Kinberg uncovers never-before-seen rehearsal footage and interviews many of his esteemed colleagues, including Mikhail Baryshnikov and Stephen Sondheim. (2008, 112 min., dir. JUDY KINBERG)

Followed by a Q & A with **Judy Kinberg** and **Amanda Vaill**.

STILL FROM *PROPIEDAD HORIZONTAL*;  
COURTESY OF DANCE CAMERA WEST.

**SUNDAY, JUNE 14**  
**DANCE MOVIES COMMISSIONED BY EMPAC, 2PM**  
The DANCE MOVIES Commission is a program launched by the Experimental Media and Performing Arts Center (EMPAC) at Rensselaer Polytechnic Institute, Troy, NY, to support the creation of new works in which dance meets the technologies of the moving image. These four videos represent the first works created through the 2008 DANCE MOVIES Commission Program. Introduction by EMPAC curator Hélène Lesterlin.

**KINO-EYE**  
*Kino-Eye* shadows a dancer through contemporary Moscow. Director Joby Emmons, choreographer Elena Demyanenko, USA/Russia, 2008, 8 min.

**NORA**  
A dense and swiftly moving poem of sound and image that tells the story of a dancer growing up in Zimbabwe. Choreographed by Nora Chipaumire, directed by Alla Kovgan and David Hinton, 2008, USA/Zimbabwe/Mozambique/UK, 35 min.

**PROPIEDAD HORIZONTAL**  
Dancers in a narrow passageway create an elegant, abstract, and lively piece of pure movement and form. David Fariás, Carla Schillagi, and Maria Fernanda Vallejos, Argentina. 2008, 10 min.

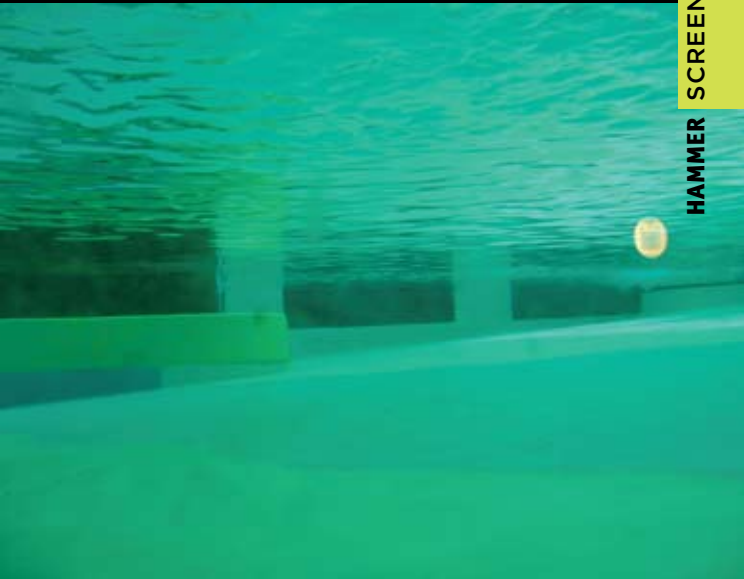
**VETERANS**  
Five young veterans from the West Los Angeles VA Combat Rehab/ PTSD program explore through metaphors, dreams, and magical storytelling the “invisible” disabilities associated with military service. Los Angeles choreographer Victoria Marks and UK director Margaret Williams. USA/UK, 2008, 18 min

**SUNDAY, JUNE 14 (CONTINUED)**  
**LETTRES SUR LE PONT (LETTERS ON THE BRIDGE), 6PM**  
*Through this ultimately powerful piece, Khan captures both the exhilaration and the desolation of a world on the move.*  
—The Guardian

This documentary follows the creation process of the stage performance of *bahok*, a collaboration with British Bengal choreographer Akram Khan and the National Ballet of China. Bringing together classical and contemporary dancers from diverse cultures, traditions and dance backgrounds, reveals their sense of home and belonging in a globalized world. Akram Khan studied both kathak and contemporary dance and is an Associate Artist at Sadler’s Wells in London. Features multi award-winning composer and musician Nitin Sawhney. (FRANCE, 2008, 50 min., dir. GILLES DELMAS)

**IMAGINED HELL**  
*A dance experience of such creative brilliance and overwhelming emotion that even the most jaded critic could not help but be moved.* —Dance Magazine

*Imagined Hell* is a documentary based on the making of *HELL*, the 2007 large-scale performance by the Emio Greco/Pieter Scholten dance company. Known for highly stylized movement and phenomenal unison work, Greco has taken movement to new heights with his virtuosic company of eight dancers and has emerged as one of Europe’s most electrifying dance innovators. Contains nudity. (NETHERLANDS, 2008, 45 min., dir. MAITE BERMUDEZ)



**SEAVIEW**  
**TUESDAY, AUGUST 4, 7PM**  
A meditative documentary about a holding center for asylum seekers from all corners of the globe, who are stranded indefinitely in a summer camp in Ireland. Intensely close conversations with immigrants from Congo, Kurdistan, Nigeria, Somalia, and Sri Lanka reveal their individual stories, from the epic to the everyday, and the trauma of waiting endlessly in this bizarre no-mans-land. (2008, 82 min., dir. NICKY GOGAN AND PAUL ROWLEY)

ABOVE: STILL FROM *SEAVIEW* (2008).





## HAMMER PRESENTS

**AMERICAN MAGIC-LANTERN THEATER**  
**MONDAY, JUNE 22, 7PM**

**IN CONJUNCTION WITH *THE DARKER SIDE OF LIGHT***

*An incredible experience . . . If they come to your town, don't miss them. They're a living national treasure.*

-National Public Radio

Inspired by the Hammer exhibition *The Darker Side of Light*, the American Magic-Lantern Theater performs a Victorian era Magic-Lantern show, replete with flying ghosts, macabre goblins, and a petrifying rendition of Edgar Allan Poe's *The Raven*. Using original glass slides and a spectacular antique Magic-Lantern, the AMLT re-creates this popular 1890's combination of projected color images, dramatic storytelling, live music, hilarious comedy, and frightening special effects.

ABOVE, LEFT: A LANTERN SLIDE FOR EDGAR ALLEN POE'S *THE RAVEN*, CREATED BY JOSEPH BOGGS BEALE IN 1896. COURTESY OF THE AMERICAN MAGIC-LANTERN THEATER.

**OPEN PROJECTOR NIGHT**

**THURSDAY, JUNE 18, 7PM**

**MCS: THE SKLAR BROTHERS**

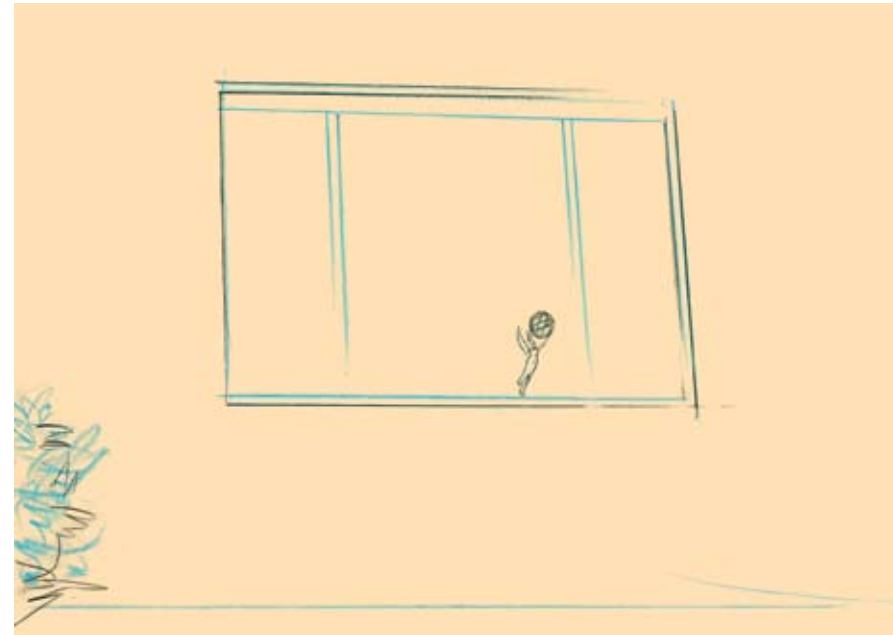
In a cross between open mic night and the *Gong Show* for locally made film and video shorts, audience members are invited to have their short films screened and then decide for themselves how much of the film to watch. Not for the thin-skinned! Amateurs and professionals are equally welcome—as long as the work is 10 minutes or less. Feel free to bring your favorite munchies and don't forget to grab a drink at the cash bar! Sign-ups are first come, first served. Submissions accepted from 7 to 7:30pm. Please visit [hammer.ucla.edu](http://hammer.ucla.edu) for accepted file formats.

About the MCs:

Comedian twins Jason and Randy Sklar have appeared in television shows such as *Law & Order*, *Entourage*, and *Grey's Anatomy*. They currently write and appear on ESPN's *SportsCenter* in a comedic segment called "The Bracket."



## HAMMER SUPPORT



**A NEW EDITION BY LARRY JOHNSON**  
**SOON TO BE AVAILABLE IN THE HAMMER BOOKSTORE**

Los Angeles artist Larry Johnson has created a special edition for the Hammer, the proceeds of which will support the Museum's exhibitions and publications. For more information and pricing, including a member's discount, please contact Assistant Director of Individual Giving, Rob Sherer, at 310-443-7012 or [rsherer@hammer.ucla.edu](mailto:rsherer@hammer.ucla.edu).

UNTITLED (ACHIEVEMENT: SW CORNER, GLENDALE + SILVERLAKE BLVDS.), 2009. COLOR PHOTOGRAPH. 28 x 40 IN. (71.1 x 101.6 CM).

**GALA IN THE GARDEN** For more information, please contact 310-443-7026 or [gala@hammer.ucla.edu](mailto:gala@hammer.ucla.edu)





LUNCHTIME ART TALKS

Lunchtime Art Talks take place every Wednesday at 12:30pm. The Hammer’s curatorial department leads free and insightful 15-minute discussion about works of art on view at the Museum.



June 3  
Charles Meryon’s  
*Ministry of the Marine, Paris*, 1865



June 10  
Max Klinger’s  
*Abduction from a Glove (Opus VI)*, 1880



June 17  
Edgar Degas’s  
*Woman by a Fireplace*, 1880/1890



June 24  
Aida Ruilova’s  
*Meet the Eye*, 2009



July 1  
Lorna Simpson’s  
*Backdrops Circa 1940s*, 1998



July 8  
*Urban China: Informal Cities*, 2009



July 15  
Larry Johnson’s  
*Untitled (Ghost Story for Courtney Love)*, 1992



July 22  
Henri Matisse’s  
*Jazz*, 1947



July 29  
Alison Saar’s  
*Untitled*, 1997



August 5  
Pablo Picasso’s  
*Salome*, 1905



August 12  
Sister Corita Kent’s  
*Stop the Bombing*, 1967



August 19  
Won Ju Lim’s  
*Schliemann’s Troy*, 2001



HAMMER CAFE  
BY WOLFGANG PUCK

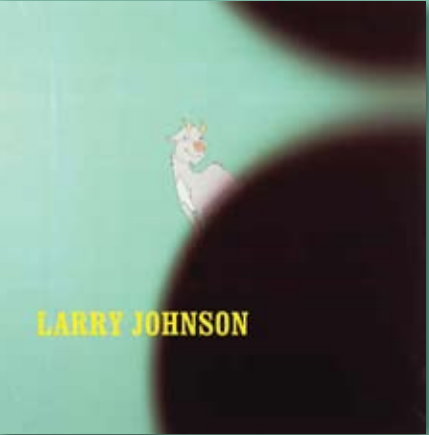
Enjoy gourmet sandwiches, soups, and salads this summer from the Hammer Cafe, made with fresh, local, and seasonal ingredients. The Cafe’s new enclosed dining area, designed by Michael Maltzan Architecture and featuring glass walls on three sides to enhance our visitors’ dining experience, will be completed in early June.

All Hammer Members receive a 10% Cafe discount.  
(Must present a valid membership card to receive discount.)

OPEN Tuesday through Sunday, 12–4pm.

HAMMER BOOKSTORE

Larry Johnson is accompanied by a 130-page, fully-illustrated catalog with new essays by Russell Ferguson, Lee Edelman, and Esther Leslie and an interview from 1990 between David Rimanelli and Larry Johnson, reprinted from *Flash Art*.



\$45.00, hardcover.

The catalog is published with the assistance of The Getty Foundation.

The catalog is published by the Hammer Museum and DelMonico Books, an imprint of Prestel Publishing.

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

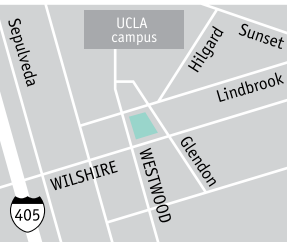
Hours  
Tue, Wed, Fri, Sat 11am–7pm  
Thu 11am–9pm  
Sun 11am–5pm  
Closed Mondays

Admission  
\$7 Adults  
\$5 Seniors (65+) and  
UCLA Alumni Association  
Members with ID

Free for Hammer members, students with ID, UCLA faculty and staff, and visitors 17 and under  
Free every Thursday for all visitors.

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

The Hammer Museum is operated and partially funded by the University of California, Los Angeles. Occidental Petroleum Corporation has partially endowed the Museum and constructed the Occidental Petroleum Cultural Center Building, which houses the Museum.



Parking  
Available under the museum: \$3 with validation. Enter on Westwood Boulevard or Glendon Avenue. Parking for people with disabilities is provided on levels P1 and P3.

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