FELIX GONZALEZ-TORRES. "UNTITLED" (USA TODAY), 1990. CANDIES, INDIVIDUALLY WRAPPED IN RED, SILVER, AND BLUE CELLOPHANE (ENDLESS SUPPLY).
A MESSAGE FROM THE DIRECTOR

After nearly 20 years as the chairman of the Board of Directors of the Hammer Museum, John Tunney will be stepping down in 2014. As most of you know, in the not-for-profit world the chemistry between the board chairman and the executive director sets the tone for the institution, and either paves the way for its success or at worst can lead to its unraveling. A large part of the Hammer’s success today is due to John’s leadership and guidance. He has been an extraordinary partner and, aided by the Museum’s superb staff, we have accomplished a great deal together. There is no question that the Hammer has been transformed and has thrived under his leadership.

The first time I met John was when I was considering taking the Directorship of the Hammer in 1998. I was very conflicted about leaving my great life and job in New York City for what looked to be a dicey proposition at best. I walked into the Four Seasons restaurant in New York and there was the handsome, dashing, Senator Tunney waiting to interview me. I was slightly intimidated but when I left several hours later I was filled with a deep sense of possibility. I knew in John I’d have a true partner and a champion for the cause.

John is a master diplomat and peacemaker. Over the years he used conflict to create discourse, and charm and affability to neutralize tensions. His quiver of amazing stories never failed to distract and close intractable gaps. His selfless and fearless advocacy of the Museum has always been unswerving. John understands deeply the job of a trustee and that an institution is best served when there is a board that is flexible, and forward thinking.

I have been extremely privileged to work with John for the past 14 years and I know I speak for everyone on our Board of Directors when I say he challenged us all to be better leaders and stewards of our Museum. Although John will remain on the board, in January he will pass the chairmanship to fellow board member Marcy Caresey, and a new chapter at the Hammer will begin. I am profoundly grateful and honored to have served as Director during John’s remarkable tenure.

—Annie Philbin, Director

HACKER NEWS

IN MEMORIAM KARIN HIGA
1966–2013

In October we lost a dear friend and valued colleague with the passing of Karin Higa. Karin was part of the Hammer family—she participated in many public programs over the years, wrote for the New Dig This! catalogue, and was selected as a co-curator of Made in LA. 2014 with Michael Ned Holte. Within six months of this appointment, Karin was diagnosed with cancer and made the difficult decision to step down from the project.

A preeminent scholar on Asian American artists, she is widely credited with securing a place for Japanese American artists within the art historical canon. Karin was a curator at the Japanese American National Museum in Los Angeles from 1992 to 2006, where she organized many important exhibitions, including The View from Within: Japanese American Art from the Internment Camps, 1942–1945 (1992, with the Wight Gallery at UCLA); Bruce and Norman Yamamoto (1999); and Living Flowers: Ikebana and Contemporary Art (2008). She was a co-organizer of the national traveling exhibition One Way or Another: Asian American Art Now (2006–2008) for the Asia Society Museum in New York. Karin also wrote extensively on Asian American art, and her essays have been included in many major exhibition catalogs.

She served on the Visiting Committee of the Harvard Art Museum and was chairperson of the editorial board of Art Journal and treasurer of the Board of Directors of Craft in America. At the time of her death she was working on her doctoral dissertation at the University of Southern California on art and culture in Little Tokyo between the World Wars.

Karin was not only an important scholar and curator, she was also a very kind and incredibly generous woman who was a mentor to many. Her impact on colleagues, friends, and students cannot be overstated. She was a real artists’ curator, whose vision and intelligence made her a magnet for artists and fellow curators alike. She will be greatly missed by the entire art community.

We are all deeply saddened by Karin's passing and will keep her in our thoughts always.

RECENT ACQUISITIONS

We are thrilled to announce a significant gift to the Hammer Contemporary Collection from former Los Angeles councilman Joel Wachs. Comprising 25 works in drawing, photography, painting, and sculpture, the gift joins several works that Wachs has donated to the collection in the past. Works by artists such as Nayland Blake, Jonathan Lasker, Kristen Morgin, Jorge Pardo, and Henry Taylor are welcome additions to holdings by artists who are already represented in the collection. Study for N E Paintings (1989) by Marilyn Minter, Untitled (Chapel on Round Fray) (1976–77) by Robert Therrien, and Pahstuck (ca. 1990) by Franz West, among others, bring these artists into the collection for the first time. Picture here is (Distilled Decorated Chronology of Insistence and Resignation) (1993) by Lari Pittman, professor of painting and drawing at UCLA and artist member of the Hammer Museum Board of Overseers.
A singular figure in American art who experienced both significant recognition and painful isolation during his lifetime—and whose fame has waxed and waned since his death—Forrest Bess (1911–1977) has recently become the subject of keen new interest. At the 2012 Whitney Biennial, one of the most provocative projects was an exhibition curated by the sculptor Robert Gober, titled *The Man That Got Away*, which illuminated some little-known aspects of Bess’s art and life.

The first museum retrospective devoted to Bess in more than 20 years, *Forrest Bess: Seeing Things Invisible*, organized by the Menil Collection, presents 53 of the artist’s visionary paintings, dating from 1946 to 1970. This exhibition also includes a contribution by Robert Gober that expands on his presentation at the Whitney. Works in the exhibition come from the Menil Collection, private lenders in the United States and Europe, and major institutions, including the Museum of Modern Art, the Whitney Museum of American Art, the Museum of Contemporary Art Chicago, and the Museum of Fine Arts, Houston. Seeing Things Invisible is accompanied by a fully illustrated catalogue, including an essay by Clare Elliott and a contribution by Robert Gober.

The exhibition is curated by Clare Elliott, assistant curator, the Menil Collection, Houston. The Hammer’s presentation was coordinated by Cynthia Burlingham, deputy director, curatorial affairs, and Robert Gober.

James Welling has created beautiful and challenging photographs for more than 35 years. Operating in the hybrid ground between painting and sculpture and traditional photography, he is foremost a photographic practitioner enthralled with the possibilities of the medium. Since the mid-1970s, Welling’s practice has shifted to address an impressive array of issues and ideas: personal and cultural memory, the tenets of realism and transparency, abstraction and representation, optics and description, and the material and chemical nature of photography. His investigations have helped reframe our definition of a photograph while offering a meaningful new paradigm for contemporary art. *Monograph* is the first comprehensive exhibition of this artist. It testifies to Welling’s sustained relevance and enviable staying power in this field while simultaneously explicating the primary strands that have permeated his seemingly disparate oeuvre over three decades.

*Forrest Bess: Seeing Things Invisible*

CONTINUES THROUGH January 5, 2014

*Forrest Bess.* *The Hermaphrodite,* 1957 (DETAIL). Oil on canvas. 8 x 11 1⁄4 in. (20.3 x 28.6 cm). The Menil Collection, Houston, gift of John Wilcox in memory of Frank Owen Wilson. Photo: Hickey-Robertson, Houston.

Take It or Leave It: Institution, Image, Ideology

February 9 – May 18, 2014

Take It or Leave It: Institution, Image, Ideology is the first large-scale exhibition to explore intersections between the strategies of appropriation and institutional critique in the work of American artists. Locating shared impulses among those artists who borrow and recast existing images, styles, and forms from popular mass-media and fine-art sources and others who confront the structures and practices of institutions in order to scrutinize their role within society, the exhibition sheds new light on art making as it evolved from the late 1970s to the early 1990s.

Take It or Leave It includes works by 35 artists—including Gretchen Bender, Jimmie Durham, Andrea Fraser, Felix Gonzalez-Torres, Mike Kelley, Barbara Kruger, Adrian Piper, Fred Wilson, and David Wojnarowicz—highlighting their deep engagement with political and social issues.

Take It or Leave It is organized by the Hammer Museum and co-curated by Anne Ellegood, senior curator at the Hammer Museum, and Johanna Burton, Keith Haring Director and Curator of Education and Public Engagement at the New Museum.

Take It or Leave It: Institution, Image, Ideology is made possible by a major grant from The Andy Warhol Foundation for the Visual Arts. Generous support is also provided by The Audrey and Sydney Irmas Charitable Foundation.

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Tea and Morphine: Women in Paris, 1880 to 1914

January 26 – May 18, 2014

Tea and Morphine: Women in Paris, 1880 to 1914 draws on the Elisabeth Dean Collection of French prints, a major promised gift to the UCLA Grunwald Center for the Graphic Arts, as well as the Grunwald’s existing holdings, to explore fin-de-siècle representations of women. While women were often exalted and idealized in French graphic arts of the period, the exhibition explores how grittier images, whether of morphine addicts or prostitutes, began to dramatize a more nuanced and often troubling register of female experience. Tea and Morphine is co-curated by Cynthia Burlingham, director, Grunwald Center for the Graphic Arts, and deputy director, curatorial affairs, at the Hammer Museum, and Victoria Dailey, independent curator.

Whether as angelic creatures or exotic lures, women filled the imaginations of artists and constituted the great subject of fin-de-siècle art. Those who had leisure time were depicted relaxing with an afternoon cup of tea, as seen in a Mary Cassatt etching, whereas other artists portrayed the drug and alcohol abuse common to women facing harsh economic realities. These extremes, and the positions in between, set the parameters for the exhibition of approximately 100 works, which includes prints as well as rare books and ephemera (such as menus, theater programs, and music scores). This array of objects gives the exhibition an intimate quality, revealing much about how women—and men—lived during a time of great social upheaval and artistic innovation.

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Kelly Nipper: Black Forest
December 21, 2013 – February 23, 2014

For her project Black Forest, the Los Angeles–based artist Kelly Nipper creates an environment equally informed by mythology and reality, by movement and objects. The project is inspired in part by the Black Forest—a wooded mountain range in Germany that has spawned a number of legends featuring darwinian, magicians, sorcerers, and witches but is perhaps best known for intricately decorative wood carving and clock making—as well as the influential movement theories of the Hungarian dancer and choreographer Rudolf von Laban, who figured prominently in the development of modern dance in the first half of the 20th century. An installation that appears to be simultaneously a working studio space, an archive, and a theatrical setting, the work might best be understood as a Wunderkammer—a cumulative and layered site that suggests a microcosm of a larger world always in the process of changing. The artist’s long-standing interest in craft movements has resulted in a number of objects made from textiles, ceramics, and carved wood. In its third iteration, presented in the Hammer’s Vault Gallery, Nipper’s Black Forest includes a series of 11 movement performances featuring dancer Marissa Ruazol. Black Forest is organized by senior curator Anne Ellegood.

Hammer Projects: Nathaniel Mellors
January 18 – June 1, 2014

The British artist Nathaniel Mellors makes irreverent and absurd work that challenges our notions of taste, morality, and intelligence. His seminal series Guichute (2000–) features a cast of misfit characters enacting the decline of an eccentric British family. Mellors’s Hammer Projects exhibition centers on his newly completed film The Sophisticated Neanderthal Interview (produced in collaboration with Commonweal Projects during a residency at the Hammer). The 35mm/HD transfer film features an interview between a naive contemporary young man (Truson, a character from Guichute) and an apparently real Neanderthal. The work draws on the emergence of art as a marker of human consciousness and the idea that art and religion are hard-wired into the architecture of the human brain. It also plays off the formerly accepted idea that Neanderthals was not capable of making art. Hence the eponymous “Sophisticated Neanderthal” character, who is cleverer than his interviewer, Hammer Projects: Nathaniel Mellors is organized by curator Ali Subotnick.

The Sophisticated Neanderthal Interview

**JG A Film by Tacita Dean**


The acclaimed British artist Tacita Dean’s latest film, JG (2013), is inspired by her correspondence with the British author J. G. Ballard (1930–2009) regarding connections between his short story “The Voices of Time” (1960) and Robert Smithson’s iconic earthwork and film Spiral Jetty (both works, 1970). The new work is a 35mm anamorphic film shot on location in the saline landscapes of Utah and central California using Dean’s recently developed and patented system of aperture gate masking. JG departs from her previous 16mm films in that it marks a return to voiceover and sets out to respond directly to Ballard’s challenge—posed to her in a letter written shortly before his death—that she should seek to solve the mysteries of Smithson’s Spiral Jetty with her film. The connections between Ballard’s short story, which ends with its main character building a mandala in a dried saline landscape, and Smithson’s earthwork in the Great Salt Lake, are unequivocal. The 26½-minute film is screened continuously in the Hammer’s video gallery during regular museum hours. This is Dean’s first solo exhibition in Los Angeles and was organized by curator Ali Subotnick.

JG was originally commissioned and shown by Arcadia University Art Gallery, Glenside, PA; funded by The Pew Center for Arts & Heritage, Philadelphia.

**Related Program**

**Hammer Lectures**

**Tacita Dean**

Wednesday, January 22, 7:30PM
See page 13

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**Hammer Projects**

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

**Selections from the Hammer Contemporary Collection**

**Hirsch Perlman**

A Layman’s Practical Guide to Interrogation Techniques and Practices

CONTINUES THROUGH JANUARY 12, 2014

The collection of handwritten texts and loose gestural sketches that make up Hirsch Perlman’s A Layman’s Practical Guide to Interrogation Techniques and Practices: 1st Draft (1993) suggests that the techniques by which interrogators extract information from their subjects are more artful than they are scientific. Consisting of 41 drawings arranged on a raw wooden table, this formative work is part of a series executed by Perlman over a three-year period. The amateur guidebook, which the artist subsequently developed into other visual iterations, offers a pointed look into the strategic uses of everyday forms of communication in relationships of power and exercises in control.

**Hammer Projects is made possible thanks to the generous support of the Horace W. Goldsmith Foundation; Susan Bay Nimoy and Leonard Nimoy; and the Los Angeles County Board of Supervisors through the Los Angeles County Arts Commission.**

Additional support is provided by Good Works Foundation and Laura Domonkos; the City of Los Angeles Department of Cultural Affairs; the Decade Fund; and the David Teiger Curatorial Travel Fund.

Hammer Projects: Nathaniel Mellors is presented through a residency at the Hammer Museum.
PUBLIC ENGAGEMENT

The Hammer Museum’s Public Engagement program was initiated with funding from The James Irvine Foundation. Public Engagement is organized by curatorial assistant Allison Apgar.

A TRIP TO JAPAN IN SIXTEEN MINUTES, VISITED

THE INSTITUTE FOR ART AND OLFACTION

JANUARY 9–12

The Los Angeles–based Institute for Art and Olfaction will present a re-creation of the failed scent concert A Trip to Japan in Sixteen Minutes, first conceived in 1902 by the poet, artist, and critic Sadakichi Hartmann. See—and smell—the adjacent insert for more information about this program.

KCHUNG RADIO MYSTERY PLAY

OPENING PERFORMANCE, SATURDAY, DECEMBER 7, 1-4PM

DECEMBER 7–20 (SELF-GUIDED)

In the spirit of old-time radio, KCHUNG presents a mystery play about a museum not unlike the Hammer. To access the unfolding plot, audience members can check out handheld radios that are triggered by transmitters placed throughout the museum. On opening day, live actors accompany the recorded transmission.

CONTEMPLATIVE ART VIEWING

SATURDAY, JANUARY 11, 2PM

Mindfulness instructor Mitra Manesh leads a mindful art-viewing experience of the Armand Hammer Collection. This contemplative session is designed to deepen the art exploration experience by focusing on the suspension of judgment and creating an opportunity for art, artist, and self to be considered anew.

LUNCHTIME ART TALKS

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

December 4
Hirsch Putnam
*Acorn Photopolymer

January 8
James Welling
*Emily Gonzalez

January 15
Tacita Dean
JG, 2013
*Ali Subotnick

January 22
Kelly Nipper
Black Forest, 2014
*Cerrina Peipon

January 29
Eugène Grasset
La Morphinomane [The Morphine Addict], 1897
*Leslie Cozzi

February 5
Paul Cézanne
The Large Bathers (Colored), 1886
*David Rodes

February 12
Barbara Kruger
Lobby wall project, 2014
*Anne Ellegood

February 19
Remko van der Sluis-de Boer
*Bruce Hodge

February 26
Felix Gonzalez-Torres
“Untitled” (USA Today), 1990
*Allison Apgar

December 11
Tony Feher
Untitled, 2007
*Corynne Auxier

December 18
James Welling
Diary of Elizabeth and James Dixon, 1977–86
*Cynthia Burlingham

January 1
James Welling
March 1978, 1979
*Emily Gonzalez

January 15
Tacita Dean
JG, 2013
*Ali Subotnick

January 22
Kelly Nipper
Black Forest, 2014
*Cerrina Peipon

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In 2013, on her fifth attempt and at age 64, Diana Nyad became the first person confirmed to swim 103 miles non-stop from Cuba to Florida without the protection of a shark cage. She is a prominent sports broadcaster, filing reports for National Public Radio, ABC’s Wide World of Sports, Fox Sports, and the New York Times and is the subject of the documentary film *The Other Shore*. Catherine Opie is one of the leading photographers of her generation and a documentarian of the American landscape and people. Selected solo exhibitions include the Institute of Contemporary Art, Boston; Walker Art Center, Minneapolis; St. Louis Art Museum; Museum of Contemporary Art Chicago; Museum of Contemporary Art, Los Angeles; and a midcareer survey at the Guggenheim Museum, New York. She is a professor in the UCLA Department of Art.

**Hammer Conversations**

**Diana Nyad & Catherine Opie**

**Thursday, December 5, 7:30pm**

In 2013, on her fifth attempt and at age 64, Diana Nyad became the first person confirmed to swim 103 miles non-stop from Cuba to Florida without the protection of a shark cage. She is a prominent sports broadcaster, filing reports for National Public Radio, ABC’s Wide World of Sports, Fox Sports, and the New York Times and is the subject of the documentary film *The Other Shore*. Catherine Opie is one of the leading photographers of her generation and a documentarian of the American landscape and people. Selected solo exhibitions include the Institute of Contemporary Art, Boston; Walker Art Center, Minneapolis; St. Louis Art Museum; Museum of Contemporary Art Chicago; Museum of Contemporary Art, Los Angeles; and a midcareer survey at the Guggenheim Museum, New York. She is a professor in the UCLA Department of Art.

**Ruth Feldman & Kyle Pruett**

**Paternal Instinct**

**Tuesday, February 11, 7:30pm**

This conversation is part of the Building the House Within Speaker Series sponsored by the Simms/Mann Institute. The positive effects that committed and involved fathers have on children’s health and well-being are indisputable. Less well known is the neurobiological impact of raising children on the fathers themselves. Discussing the compelling subject of fatherhood are Dr. Ruth Feldman, a psychology professor at Bar-Ilan University in Tel Aviv, Israel, and Dr. Kyle D. Pruett, a professor of child psychiatry at the Yale School of Medicine. They examine the neurobiological aspects of fatherhood, as well as the individual and collective impact of paternal involvement.

**Hammer Lectures**

**Tacita Dean**

**Wednesday, January 22, 7:30pm**

The acclaimed British artist Tacita Dean speaks about the medium of film, time, and other issues related to her latest film, *JG* (2013), inspired by her correspondence with the British author J. G. Ballard (1930–2009) regarding connections between his short story “The Voices of Time” (1960) and Robert Smithson’s iconic earthwork and film *Spiral Jetty* (both works, 1970). In conjunction with *JG*, a film by Tacita Dean.

**Gregg Bordowitz**

**Materialist Geography and the Knight’s Move**

**Sunday, February 9, 2pm**

“In the early nineteen eighties I was part of a young ambitious group of artists who were disgusted by the alignment of regressive politics in the White House with politics in the art world. All institutions within federal government to museums and galleries were perceived to be driven by national interests, imperialist expansion, profit motive, male supremacy, white supremacy, and heteronormativity. Rigorous analysis of the situation led to tactics of subterfuge and refusal. Still, we were not resigned.” —Gregg Bordowitz

**Keynote Address**

Gregg Bordowitz is an artist and writer. He is the Program Director of the School of the Art Institute of Chicago Low-Residency MFA Program.

**Panel Discussion**

**The Future of Institutional Critique**

**Wednesday, February 12, 7:30pm**

Take It or Leave It: Institution, Image, Ideology artists Judith Barry, Dara Birnbaum, and others discuss how social, political, and artistic systems are addressed in their work and whether they envision the idiom of “institutional critique” remaining relevant in the future. Moderated by *Take It or Leave It* curators Johanna Burton, Keith Haring Director and Curator of Education and Public Engagement at the New Museum, and Anne Ellegood, Hammer senior curator.

In conjunction with *Take It or Leave It: Institution, Image, Ideology*. 
**CALENDAR**

All Hammer public programs are free and made possible by a major gift from the Dream Fund at UCLA. Generous support is also provided by Susan Bay Nymeyer and Leonard Nymeyer, the Simon/Mans Family Foundation, The Brotman Foundation of California, Good Works Foundation and Laura Donnelly, and all Hammer members.

Hammer Public Programs are organized by Claudia Bestor, director of public programs.

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**FEBRUARY**

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is an American writer and editor. He is a second book of poems, ___, and ___, a contributing writer, and six previous collections. She has won the John Ciardi Prize. Her poetry and nonfiction have appeared in ____, ____, ____, ____, ____, and ____, and is coeditor of ___.

Mary Jo Salter
Thursday, January 16, 7:30PM
Mary Jo Salter is the author of the poetry collection Nothing by Design and six previous collections. She has also written a children’s book, ___, and is coeditor of ___. Poetry. She is the Andrew W. Mellon Professor in the Writing Seminars at Johns Hopkins University and lives in Baltimore.

Karen Holmberg
Thursday, January 23, 7:30PM
Karen Holmberg’s second book of poems, Axes Mundi, won the John Ciardi Prize. Her poetry and nonfiction have appeared in Southern Poetry Review, New England Review, Nimrod, West Branch, Cave Wall, Black Warrior Review, Poetry East, Indiana Review, and Cinarron Review. She teaches poetry writing in the MFA program at Oregon State University, which she currently directs.

Dana Spiotta
Tuesday, December 3, 7:30PM
Dana Spiotta is the author of Stone Arabia, a National Book Critics Award Finalist and a New York Times Notable Book of 2011. It was named a best book of 2011 by the Washington Post, the Boston Globe, the Los Angeles Times, Newsweek, Entertainment Weekly, and Salon. She is also author of the acclaimed novels Lightning Field and Eat the Document. Spiotta lives in central New York and teaches in the Syracuse University MFA program.

A. Scott Berg
Tuesday, December 10, 7:30PM
Pulitzer Prize and National Book Award winner A. Scott Berg has authored biographies about the legendary editor Maxwell Perkins, the filmmaker Samuel Goldwyn, the aviator Charles Lindbergh, and the actress Katharine Hepburn, each one a critically acclaimed New York Times bestseller. His new book, Wilson, details the life of the 28th president of the United States, Woodrow Wilson.

John Jeremiah Sullivan
Thursday, February 20, 7:30PM
John Jeremiah Sullivan is an American writer and editor. He is a contributing writer to the New York Times Magazine, a contributing editor of Harper’s Magazine, and southern editor of the Paris Review. His books include the memoir Blood Horses: Notes of a Sportwriter’s Son and Pulphed: Essays, an anthology of 14 updated magazine articles.

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Can intercultural collaborations help mediate tribal identities and conflicts in the Middle East? A panel participation, which privileges the Hammer audience with an omniscient view of the action of the opera and access to the inner world of the main character, Simon Powers. Visitors are encouraged to bring their tablets, smartphones, and headphones to access additional multi-media content.

For more information visit hammer.ucla.edu.

SOLUTIONS FOR SYRIA
THURSDAY, DECEMBER 12, 7:30PM
Despite an agreement between the US and Russia to put the Assad regime’s chemical arsenal under international control, Syria’s brutal civil war rages on, with thousands more killed and millions more made refugees. We explore the complexities of this ongoing tragedy with a panel of experts, including UCLA professor of history James Gelvin, author of The Arab Uprisings: What Everyone Needs to Know, and Nader Hashemi, the director of the Center for Middle East Studies at the University of Denver and author of The Syria Dilemma. Also joining us are Auli Ball, a professor at the UCLA School of Law, where she teaches courses on public international law, international human rights, and the laws of war; and Syrian-American activist Raffi Jouejati, the English-language spokesperson for the Syrian Local Coordination Committees, the umbrella group of the Syrian opposition.

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

DOLLAROCRACY
THURSDAY, JANUARY 9, 7:30PM
In their new book, Dollarocracy: How the Money and Media Election Complex is Destroying America, John Nichols and Robert W. McChesney calculate that a record-breaking $10 billion was spent on the 2012 election campaign, much of it on political advertising. As we enter another election year, the award-winning co-authors show us how unbridled campaign spending defines our politics and, failing a dramatic intervention, could signal the end of our democracy. Nichols is the Washington correspondent for The Nation and McChesney is the Gutgsell Endowed Professor in the Department of Communication at the University of Illinois Urbana-Champaign and the president and co-founder of Free Press, a national media reform organization.

THE PRIVATIZATION OF EDUCATION
THURSDAY, FEBRUARY 6, 7:30PM
As for-profit colleges proliferate and billionaires publicly push for private charter schools to replace public education, we examine the impact on students, who now carry more debt than the housing sector. David Halperin, a senior fellow at Republic Report, discusses the taxpayer-subsidized for-profit college industry and its successful lobbying efforts. California Competes director Robert Shireman works to rein in abuses by for-profit colleges and student loan companies. He led the Obama administration’s efforts to reform student lending. USC researcher, PhD candidate at the Rossier School of Education, and Gates Millennium Scholar Constance Iloh offers a nuanced perspective on the nature of the student presence in the for-profit sector. Her research addresses privatization, access, equity, and the experiences of low-income students and students of color in higher education.

The program is part of the weeklong series Listening to the Other: Mideast Musical Dialogues. For more information visit www.listeningtotheother.org.
**SUNDAY AFTERNOONS FOR KIDS**

**Family Flicks**

**FILM SERIES**

UCLA Film & Television Archive and the Hammer Museum present a monthly screening series of new and classic family-friendly films from around the world.

**THE ADVENTURES OF ROBIN HOOD**

Sunday, February 23, 11AM

**AGES 9+**

Errol Flynn stars as the charming, courageous hero of Sherwood Forest, on a valiant mission—with the help of his band of Merry Men, and Olivia de Havilland’s plucky Maid Marian—to save the long-suffering folk of England from the greedy schemes of the villainous Prince John. Arrows and adventure abound in this high-flying Technicolor classic. (1938, Dir. M. Curtiz, 35mm, color, 102 min.)

**THE MUPPET CHRISTMAS CAROL**

Sunday, December 8, 11AM

**AGES 6+**

This rollicking and endearing take on Dickens’s Christmas classic is enlivened by the antics of all your favorite Muppets, including Kermit the Frog, Miss Piggy, Gonzo, and Fozzie Bear, plus Michael Caine as the hard-hearted Ebenezer Scrooge. (1992, Dir. B. Henson, 35mm, color, 87 min.)

**RIVERS AND TIDES: ANDY GOLDSWORTHY WORKING WITH TIME**

Sunday, January 26, 11AM

**ALL AGES**

A mesmerizing portrait of art in the natural world, Rivers and Tides follows the Scottish artist Andy Goldsworthy as he works outdoors, crafting stunning, ephemeral sculptures out of leaves, rocks, ice, and other natural elements. Children of all ages—and anyone who has built a sandcastle on the beach—will recognize a kindred spirit as he works outdoors, crafting stunning, ephemeral sculptures out of leaves, rocks, ice, and other natural elements. Children of all ages—and anyone who has built a sandcastle on the beach—will recognize a kindred spirit.

The collected works also represent experiments in the makers’ creative practices, combining complex video-imaging techniques and electronic music to suggest a bold, new erotic wonderland. In person: Kadet and Texas.

Gathering a decade’s worth of experimental erotic videos, the project was conceived to bring greater visibility to lesbian and transgender people in the culture of queer erotica. The collected works also represent experiments in the makers’ creative practices, combining complex video-imaging techniques and electronic music to suggest a bold, new erotic wonderland. In person: Kadet and Texas.

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THE MOMENT
LOS ANGELES PREMIERE
WEDNESDAY, DECEMBER 11, 7:30PM
Jennifer Jason Leigh gives a riveting performance as Lee, an acclaimed international photojournalist who returns home to Los Angeles after a traumatic experience abroad. Lee finds herself falling in love with John (Martin Henderson), a charismatic younger man with a complicated past. Alia Shawkat (Arrested Development) plays Lee’s 22-year-old daughter Jessie, an aspiring photographer with ambivalent feelings toward her mother. Together the three form an explosive triangle in this complex psychological thriller. A Q&A with director Jane Weinstock follows the screening.

INEQUALITY FOR ALL
TUESDAY, FEBRUARY 18, 7:30PM
Economic imbalance is now at near historically unprecedented levels. Enter Robert Reich, Secretary of Labor under Clinton, revered professor, charismatic pundit, and author of 13 books. A passionate argument on behalf of the middle class, Inequality for All features Professor Reich as he uses humor and visuals to explain how the widening income gap has a devastating impact on the American economy. A Q&A with director Jacob Kornbluth follows the screening.

PLAY, PARTS 1 & 2
WEDNESDAY, JANUARY 8, 7:30PM
In Dara Friedman’s PLAY, 15 couples, some real-life couples, others paired by the artist, all of them actors, develop and play out scenes of intimacy. The poetic, intense, and humorous situations grow intuitively from a process of improvisational theater games created for the purpose. With this new work Friedman engages with actors and their ability to receive and transmit projected desires while at the same time laying bare theatrical and cinematic devices with Brechtian pleasure. Created during Friedman’s residency at the Hammer, PLAY was filmed at the museum’s Billy Wilder Theater, in a hippie shack in Topanga Canyon, and on the streets of Los Angeles. A Q&A with the artist will follow the screening.

TERMS AND CONDITIONS MAY APPLY
THURSDAY, JANUARY 30, 7:30PM
Co-presented with the UCLA Office of Information Technology
This quietly blistering documentary should rile even the most passive viewer. —Jeannette Catsoulis, New York Times
What are you really agreeing to when you click “I accept”? Interviews with technology thought leaders and futuroists—including Moby, Google chief engineer Ray Kurzweil, and Facebook’s Mark Zuckerberg—brilliantly demonstrate how we unknowingly—click by click—generate a cloud of data that records our every online move. A Q&A with Rainey Reitman of the Electronic Frontier Foundation follows the screening.

INEQUALITY FOR ALL
THURSDAY, FEBRUARY 14, 7:30PM
Co-presented with the UCLA Office of Information Technology
Economic imbalance is now at near historically unprecedented levels. Enter Robert Reich, Secretary of Labor under Clinton, revered professor, charismatic pundit, and author of 13 books. A passionate argument on behalf of the middle class, Inequality for All features Professor Reich as he uses humor and visuals to explain how the widening income gap has a devastating impact on the American economy. A Q&A with director Jacob Kornbluth follows the screening.

WEDNESDAY, FEBRUARY 19, 7:30PM
Co-presented with the MAK Center for Art and Architecture
The Institute of Architecture and Urban Studies (IAUS) began as a core group of young architects including Diana Agost, Peter Eisenman, Frank Gehry, Philip Johnson, Rem Koolhaas, Richard Meier, and Anthony Vidler, seeking alternatives to traditional forms of education and practice. Created during Friedman’s residency at the Hammer, PLAY was filmed at the museum’s Billy Wilder Theater, in a hippie shack in Topanga Canyon, and on the streets of Los Angeles. A Q&A with the artist will follow the screening.

FLUX
THURSDAY, FEBRUARY 13, 7:30PM
The Flux Screening Series at the Hammer presents innovative short films, music videos, feature films, filmmaker retrospectives, and the most interesting visual work from around the globe. For details, visit flux.net.
We are grateful to numerous individuals, foundations, corporations, and government agencies for their crucial support of the Hammer's exhibitions, program series, and special projects. Thanks to the generosity of our donors and members, the Hammer Museum is able to continue to offer a full slate of free public programs. We thank the following people and organizations for their generous support of the Hammer Museum from October 2012 to October 2013.

** debtor, Barbara Gersh, and Bronya Galef.
**er, and Bob Gersh.
**^{*}Sits on Board of Overseers as well

**THEMIS**