

HAMMER

WINTER/SPRING 2017



Director’s Message



The Hammer is beginning 2017 in fine form as we unveil our newly renovated third-floor galleries with two remarkable exhibitions and the reinstallation of the Armand Hammer Collection. We’re eager to share the updated, modernized galleries on the occasion of the first in-depth museum exhibition dedicated to **Jean Dubuffet’s** drawings alongside an unprecedented exhibition of nearly 200 works by the artist and activist **Jimmie Durham** in his first retrospective in the United States.

Anyone planning to kick off the New Year with a visit will see **Nicolas Party’s** large, vibrant, site-specific mural in the museum’s lobby through February and ***In Real Life***, running until late January, including the screening series ***The Workshop Years: Black British Film and Video after 1981***. In addition to the Durham and Dubuffet exhibitions, our spring shows include two Hammer Projects featuring work by **Kevin Beasley** and **Simon Denny**, a selection of works by **Liz Craft** from the Hammer Contemporary Collection, and a new lobby wall installation by **Andrea Bowers**.

As always, we also have a remarkable roster of programs to keep you coming back through spring. Following a contentious election season, our Hammer Forum series is more relevant than

ever. Meanwhile we have readings by outstanding writers **Robert Pinsky** and **Rabih Alameddine** as well as talks with the leading thinkers **Kimberlé Crenshaw**, **Walter Murch**, **Lawrence Weschler**, **Nonny de la Peña**, and **Ian Bogost**.

I would also like to welcome four new members to our Artist Council. **Kathryn Andrews**, **Juan Capistrán**, **taisha paggett**, and **Kulapat Yantrasast** will all provide keen insight as part of this advisory group of internationally renowned artists whose deep engagement and guidance permeates every level of the Hammer.



I hope you’ll visit the Hammer to share this special moment in the museum’s life by visiting our new galleries—renovated for the first time in more than 25 years—and celebrating both Durham and Dubuffet, two venerable and deeply influential artists.

Ann Philbin
Director

ABOVE: GALLERY 2 RENOVATION. PHOTO: MICHAEL MALTZAN ARCHITECTURE.

Recent Acquisitions

Last year was another exciting year for the Hammer Contemporary Collection, which expanded through meaningful gifts and strategic purchases. Reflecting a desire to represent our exhibition program in the permanent collection, we are pleased to announce three purchases from Hammer Projects: *Althea* (2016) by Simone Leigh, *Untitled* (2015) by Avery Singer, and *No Man Is an Island II* (2004) by Jesper Just. Committed to collecting important works from the recent history of Southern California, we are also thrilled to have acquired Barbara Kasten’s *Constructs LB 1-6* (1982) with the **Board of Overseers Acquisition Fund**. Kasten’s quintessential suite of six abstract Polaroids was produced during an exhibition at California State University, Long Beach, shortly before the artist relocated from Los Angeles to New York. While building a collection around institutional and local histories, we also are committed to acquiring art made now. Examples from the last year include *Dirty Protest* (2015) by Tala Madani; *Notes on Gesture* (2015) by Martine Syms; *Preistess of the Sun, contained* (2015) by Richard Hawkins; *Highlites: Week 1-7* (2005–15) by A. L. Steiner; *Untitled* (2013) by Trisha Donnelly; *Untitled (Snake Killers)* (2010) by Jonas Wood, with partial funds provided by **Agnes and Edward Lee**; and *Woman I* (2015) by Kurt Kauper, with partial funds provided by the **Buddy Taub Foundation**, **Beth Rudin DeWoody**, and **Susan Bay Nimoy and Leonard Nimoy**. Finally, we are pleased to announce the acquisition of Bruce and Norman Yonemoto’s *Environmental* (1992) and Sharon Lockhart’s *NŌ-no Ikebana, arranged by Haruko Takeichi, December 1, 2002 (December 14–17)* (2003) with the **Karin Higa Memorial Acquisition Fund**.

In addition to these significant purchases, we are grateful for the generous donations of work by artists such as Jeremy Gilbert-Rolfe, thanks to **John Baldessari**; Sharon Lockhart, with funds provided by the **Philip and Muriel Berman Foundation**; Mike Kelley, thanks to **Wendy and Robert Brandon**; Matthew Barney, Dinh Q. Lê, Lara Schnitger, Sharon Lockhart, and Inka Essenhigh, thanks to **Rosette V. Delug**; Magdalena Suarez Frimkess, thanks to **Belinda Fischer**; Russell Crotty, thanks to **Dorothy Goldeen**; Raphaela Simon, with funds provided by **Greg Hodes and Heidi Hertel**; Kenzi Shiokava, with funds provided by **Audrey Irmas**, **Leslie McMorrow**, and **Simone Vickar**; Martin Kersels, thanks to **Linda and Jerry Janger**; Hu Xiaoyuan, with funds provided by **Stephen O. Lesser**; Larry Bell and Margo Wolowiec, with funds provided by **Larry and Susan Marx**; and Dave Muller, thanks to an anonymous donor.

We look forward to showcasing a selection of these and other major recent acquisitions in an exhibition opening in May 2017.



KURT KAUPER, *WOMAN I*, 2015. OIL ON PANEL. 88 × 58 IN. (223.5 × 147.3 CM). HAMMER MUSEUM, LOS ANGELES. PURCHASED THROUGH THE BOARD OF OVERSEERS ACQUISITION FUND WITH ADDITIONAL FUNDS PROVIDED BY THE BUDDY TAUB FOUNDATION, BETH RUDIN DEWOODY, AND SUSAN BAY NIMOY AND LEONARD NIMOY. IMAGE COURTESY OF THE ARTIST AND ACME, LOS ANGELES. PHOTO: ROBERT WEDEMEYER.

Jimmie Durham: At the Center of the World

January 29–May 7, 2017

Featuring nearly 200 works dating from 1970 to the present, this much-anticipated retrospective is the first in North America for **Jimmie Durham** (b. 1940, Washington, AR). Working primarily with sculptural assemblage, the artist’s expansive practice also includes drawing, collage, printmaking, photography, video, performance, and poetry, and is noteworthy for his attentiveness to materials, use of language, and distinctive wit. After studying art in Geneva and working for the American Indian Movement, Durham became part of the vibrant New York downtown art scene in the 1980s. In 1987 he moved to Cuernavaca, Mexico, and then to Europe, where he has lived since 1994. While his work has been widely shown and critically embraced in Europe and elsewhere, he has rarely exhibited in the United States during the last two decades. Yet his practice remains connected to crucial developments in American art, such as found-object assemblage, appropriation of image and text, institutional critique, and the politics of representation. Durham’s work provides a singular and vital perspective on America’s colonial history and its political movements, taking up such topics as genocide, exile, and statehood. *At the Center of the World* provides audiences the opportunity to gain a deep understanding of Durham’s richly rewarding work.

Jimmie Durham: At the Center of the World is organized by Anne Ellegood, senior curator, with MacKenzie Stevens, curatorial assistant.

Jimmie Durham: At the Center of the World is presented by **Taubman**

Lead support for the exhibition is provided by the Henry Luce Foundation and The Andy Warhol Foundation for the Visual Arts. Generous support is provided by Maggie Kayne and the National Endowment for the Arts.

Additional funding is provided by Lonti Ebers, The Ampersand Foundation / Jack Kirkland, and Adam Lindemann.

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

Major support for the catalogue is provided by kurimanzutto.



RIGHT: JIMMIE DURHAM, *CHOOSE ANY THREE*, 1989. CARVED ASH, MAGNOLIA, PINE, METAL, GLASS, ACRYLIC PAINT. 99 ¼ x 49 ¼ x 48 IN. (252 x 125 x 122 CM). HAMMER MUSEUM, LOS ANGELES. PURCHASED WITH PARTIAL FUNDS PROVIDED BY SUSAN BAY NIMOY AND LEONARD NIMOY. IMAGE COURTESY OF KURIMANZUTTO, MEXICO CITY.

OPPOSITE: JIMMIE DURHAM, *THE FOREST AND BRANCUSI*, 2012. THREE PIECES OF CARVED WALNUT, ACRYLIC PAINT, FOUND WOOD, AND BRASS TABLE. 110 ¼ x 19 ¾ x 15 ¾ IN. (280 x 50 x 40 CM). PRIVATE COLLECTION, NOTTINGHAM. IMAGE COURTESY OF KURIMANZUTTO, MEXICO CITY.



RELATED PROGRAMS

TALKS

Interrogate, Complicate, Implicate:

The Work of Jimmie Durham

TUESDAY, FEBRUARY 21, 7:30PM

Throughout his 45-year career, Jimmie Durham has resisted hierarchies, systems of categorization, and monumentality in a practice that embraces materiality, humor, and the play of language. Exhibition curator **Anne Ellegood** provides an overview of Durham’s work, its distinct position within art history, and vital perspective on colonization, statehood, and the politics of representation. **Abraham Cruzvillegas** and **Jeffrey Gibson**—artists and friends of Durham—then join Ellegood to discuss Durham’s work and influence.

Benjamin Madley

TUESDAY, FEBRUARY 28, 7:30PM

Between 1846 and 1873, California’s Indian population plunged from perhaps 150,000 to 30,000. UCLA Professor **Benjamin Madley’s** *An American Genocide: The United States and the California Indian Catastrophe, 1846-1873* details this chilling history, including the involvement of state and federal officials, how taxpayer dollars supported the violence, the Indigenous resistance, who did the killing, and why it constituted genocide.

The Politics and Problematics of Representation

THURSDAY, MARCH 9, 7:30PM

Jimmie Durham was active in the 1980s New York City downtown art scene during a period of politically urgent exhibitions and calls for increased visibility for artists of color. This climate of multiculturalism created opportunities for artists but also reinforced existing racial and cultural divides. Moderated by exhibition curator **Anne Ellegood**, art historians **Richard Hill** and **Miwon Kwon** and curator **Elisabeth Sussman** discuss representation in Durham’s work and contemporary art practices.

READINGS

The Writings of Jimmie Durham with Simon J. Ortiz

WEDNESDAY, APRIL 5, 7:30PM

Organized by the highly acclaimed Acoma Pueblo poet and writer **Simon J. Ortiz**, this event features Ortiz alongside a number of prominent writers who are actively engaged with indigenous life and culture. Invited participants will read from Jimmie Durham’s poetry, fiction, and essays as well as their own writing.

HAMMER FORUM

Standing Tall for Tribal Rights

WEDNESDAY, MARCH 1, 7:30PM

see page 15 for details.

SCREENINGS

A Good Day to Die

See page 22 for details.

Incident at Oglala

See page 22 for details.

Tours

SUNDAY, JANUARY 29, 2–3PM AND 2:30–3:30PM

Anne Ellegood, senior curator, and MacKenzie Stevens, curatorial assistant, lead walk-throughs of the exhibition.

Artist Walk-throughs

These unique gallery talks feature artists and scholars discussing specific works that inspire and provoke them.

Litia Perta

THURSDAY, FEBRUARY 9, 6PM

James Luna

TUESDAY, FEBRUARY 21, 6PM

Sam Durant

WEDNESDAY, MARCH 1, 6PM

Lisa Anne Auerbach

TUESDAY, MARCH 7, 6PM





Dubuffet Drawings, 1935–1962

January 29–April 30, 2017

A leading French artist of the 20th century, **Jean Dubuffet** (1901–1985) eschewed traditional notions of beauty in art in favor of what he perceived as more authentic forms of expression, inspired by graffiti, children’s drawings, and the creations of psychiatric patients. Drawing played a major role in his development as he explored on paper new subjects and techniques and experimented with nontraditional tools and modes of application. This is the first in-depth exhibition of Dubuffet’s drawings. It includes almost 100 works from his most innovative years—between 1935 and 1962—borrowed from private and public collections in France and the United States. Dubuffet applied his radical approach to subjects such as views of Paris and its metro as well as nudes, portraits of writers, majestic beards, and scenes from the Sahara desert. His art has been highly influential for later generations.

Dubuffet Drawings is organized by the Morgan Library & Museum, New York. The exhibition is curated by Isabelle Dervaux, Acquavella Curator of Modern and Contemporary Drawings at the Morgan Library & Museum. The Hammer’s presentation is curated by Connie Butler, chief curator, with Emily Gonzalez-Jarrett, curatorial associate.

RELATED PROGRAMS

TALK

Aruna D'Souza

TUESDAY, MARCH 14, 7:30PM

Jean Dubuffet shocked the art establishment in the mid-1940s by rejecting conventional notions of beauty and good taste. He used drawing to indulge his passion for research and experimentation, and his sense of adventure pervades this landmark museum exhibition of his drawings. Writer **Aruna D’Souza** traces Dubuffet’s radical approach to the mundane and the outrageous, and highlights what keeps these drawings vibrant and relevant today.

ABOVE: JEAN DUBUFFET, *QUATRE PERSONNAGES* (FOUR FIGURES), JULY 1946. GOUACHE, WITH INCISING, ON COARSE SANDPAPER. 12 1/8 x 9 1/2 IN. (30.8 x 24.1 CM). RICHARD AND MARY L. GRAY AND THE GRAY COLLECTION TRUST. PHOTO: TOM VAN EYNDE. © 2016 ARTISTS RIGHTS SOCIETY (ARS), NEW YORK /ADAGP, PARIS.

Tours

SUNDAY, APRIL 30, 2–2:30PM AND 2:45–3:15PM

Connie Butler, chief curator, and Emily Gonzalez-Jarrett, curatorial associate, lead tours of the exhibition.

Artist Walk-throughs

These unique gallery talks feature artists and scholars discussing specific works that inspire and provoke them.

Caitlin Lonegan

THURSDAY, MARCH 2, 6PM

Sterling Ruby

TUESDAY, APRIL 4, 6PM



Selections from the Hammer Contemporary Collection: Liz Craft

January 14–April 30, 2017

Liz Craft (b. 1970, Los Angeles) creates surreal sculptures that simmer with a sense of the absurd. Cartoony and dreamlike, her works are rendered with a mash-up of realistic detail and weighty materials such as bronze and steel. Working in Los Angeles for many years, Craft chooses subjects that often evoke the idiosyncrasies characteristic of Southern California’s cultural landscape. In this exhibition, the Hammer Museum presents a small selection of works from the Hammer Contemporary Collection.

This exhibition is organized by Connie Butler, chief curator, with Emily Gonzalez-Jarrett, curatorial associate.

LIZ CRAFT, *DEATH RIDER (LEO)* (DETAIL), 2002. BRONZE. 56 x 107 7/8 x 31 1/8 IN. (142.2 x 274 x 81 CM). HAMMER MUSEUM, LOS ANGELES. GIFT OF MARIANNE BOESKY.

Andrea Bowers #Bureau of Feminism

As a prominent advocate for the potentialities of both political activism and artistic practice, **Andrea Bowers** (b. 1965, Wilmington, OH) is at the forefront of conversations that give visibility to issues raised by the current political climate. Anticipating a new presidential administration, a coalition of activist groups has mobilized alongside artists in an attempt to expand the response to the proposed policies developed to undermine religious freedom, civil rights, and environmental sustainability. By providing information on current activist and protest movements and by using this platform to facilitate strategies for direct engagement, this installation addresses the function of art in today’s political context and the fundamental need for artists to remain politically active and engaged as participants in a broader field of dissent.

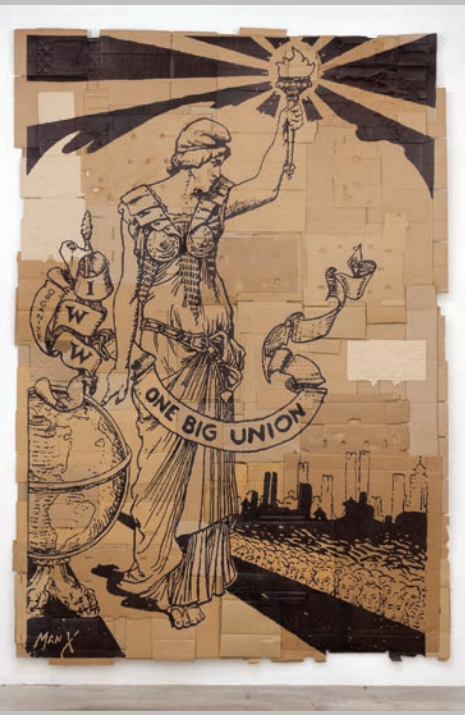
This exhibition is organized by Aram Moshayedi, curator, with January Parkos Arnall, curatorial associate, Public Engagement.

About the Bureau of Feminism

Launched in fall 2016, the **Bureau of Feminism** is a multifaceted initiative that includes exhibitions, public programs, performances, actions, and events that address cultural, social, and political issues through the lens of feminism. The Bureau is inspired by the ongoing debates around our continually evolving understanding of gender, gender roles, and what feminism means today.

#Bureau of Feminism

Look for the Bureau of Feminism stamp throughout the calendar for related programs.



ANDREA BOWERS, *ONE BIG UNION*, 2012. MARKER ON FOUND CARDBOARD. 157 x 105 IN. (398.8 x 266.7 CM). COURTESY OF THE ARTIST AND SUSANNE VIELMETTER LOS ANGELES PROJECTS. PHOTO: ROBERT WEDEMEYER.

IN REAL LIFE: FILM & VIDEO

January 3–25, 2017

The Workshop Years: Black British Film and Video after 1981

Independent black British filmmaking saw an increased urgency and viability in the aftermath of South London’s Brixton Rising in 1981. Through new avenues of institutional support and the formation of “publisher-broadcaster” stations like Channel 4, filmmaking collectives and workshops such as **Black Audio Film Collective**, **Sankofa Film and Video Collective**, and **Ceddo Film and Video Workshop** emerged in the early part of the decade as alternatives to the dominant modes of representation in the UK. This program revisits the history of black independent film and video in 1980s-era Britain and the means by which filmmakers addressed the exclusion of race from mainstream media production while negotiating a newfound race-relations industry.

Organized by Aram Moshayedi, curator, with MacKenzie Stevens, curatorial assistant.

In Real Life, which began in September 2016, is a program of daytime film screenings and performances that activate the museum’s courtyard, annex, and Billy Wilder Theater.

In Real Life programs are organized by January Parkos Arnall, curatorial associate, Public Engagement; Connie Butler, chief curator; Leslie Cozzi, curatorial associate; Anne Ellegood, senior curator; Emily Gonzalez-Jarrett, curatorial associate; Aram Moshayedi, curator; MacKenzie Stevens, curatorial assistant; and Ali Subotnick, curator.

In Real Life is supported by Catherine Glynn Benkaïm and Barbara Timmer.



SCREENINGS: TUESDAYS, WEDNESDAYS, FRIDAYS & SATURDAYS, NOON–4PM

Sankofa Film and Video Collective

January 3–7

Isaac Julien

Who Killed Colin Roach?, 1983 (45 min.)

Martine Attille

Dreaming Rivers, 1988 (30 min.)

Isaac Julien

Territories, 1984 (25 min.)

Maureen Blackwood

Perfect Image?, 1988 (30 min.)

Maureen Blackwood and Isaac Julien

The Passion of Remembrance, 1986 (95 min.)

Ceddo Film and Video Workshop

January 10–14

Menelik Shabazz

Time and Judgement—A Diary of a

400 Year Exile, 1988 (87 min.)

Milton Bryan

The People’s Account, 1986 (52 min.)

Glenn Ujebe Masokoane

We Are the Elephant, 1987 (52 min.)

D. Elmina Davis

Omega Rising: Women of Rastafari, 1988

(52 min.)

JOHN AKOMFRAH, STILL FROM *HANDSWORTH SONGS*, 1986. 16MM COLOR FILM TRANSFERRED TO VIDEO, SOUND. 59 MIN. © SMOKING DOGS FILMS. COURTESY OF THE ARTIST AND LISSON GALLERY.

IN REAL LIFE: PERFORMANCE

Simone Leigh

#Bureau of
Feminism

SATURDAY–SUNDAY, JANUARY 7–8, 2–4PM

The artist **Simone Leigh** holds a performative lecture with **Rizvana Bradley**, assistant professor of film and media studies and African American studies at Yale. The two engage in an improvisational exchange about black radical political, literary, and artistic traditions.

In conjunction with *Hammer Projects*: *Simone Leigh*

Trajal Harrell: *Judson Church Is Ringing in Harlem (Made- to-Measure)* / *Twenty Looks or Paris Is Burning at the Judson Church*

SATURDAY–SUNDAY, JANUARY 14–15, 3–4PM

(*M2M*) is a customizable version of the New York–based artist **Trajal Harrell**’s renowned *Twenty Looks or Paris Is Burning at the Judson Church* series. In (*M2M*), Harrell makes a work for three dancers that engages the formalism and minimalism of postmodern dance, especially from the Judson Church period, with the flamboyancy and performativity of voguing.

At night the states

SATURDAY–SUNDAY, JANUARY 21–22

This series of presentations and performances explores kinship structures and the ways they shift personal and political allegiances. Organized by guest curators **Shoghig Halajian** and **Suzy Halajian**. Participants include **Malin Arnell**, **Jennifer Doyle**, **Simone Forti**, **keyon gaskin**, **Raquel Gutierrez**, **taisha paggett**, **Lee Relvas**, and **Erika Vogt**.

RIGHT: TRAJAL HARRELL, *JUDSON CHURCH IS RINGING IN HARLEM (MADE-TO-MEASURE)* / *TWENTY LOOKS OR PARIS IS BURNING AT THE JUDSON CHURCH*, 2015. PHOTO: IAN DOUGLAS.



IN REAL LIFE: STUDIO



In Real Life: Studio provides a glimpse into the working processes of artists. Throughout January, a select group of artists utilize a courtyard stage to convene and rehearse new material, including theater, dance, music, and performance. While some artists and collectives will simply discuss or workshop material, others will produce a new project from rehearsal to final performance. Visit the museum’s website for details.

In Real Life: Studio is a Public Engagement project organized by January Parkos Arnall, curatorial associate, Public Engagement.

The Hammer Museum’s Public Engagement program is supported, in part, by the Los Angeles County Board of Supervisors through the Los Angeles County Arts Commission.

ABOVE: REBECCA BRUNO, LLYN ELLEN BATHKE, MAK KERN, AND BENJAMIN ROSS, *UNITY STUDY*, 2016. REHEARSAL DOCUMENTATION AS PART OF *IN REAL LIFE: STUDIO*. PHOTO: MAK KERN.

Hammer Projects



Hammer Projects: Kevin Beasley

JANUARY 21–APRIL 23, 2017

The New York–based artist **Kevin Beasley** (b. 1985, Lynchburg, VA) imbues his sculptures with both personal associations and references to current events, social movements, and economic realities. Using resin and foam to give shape and solidity to soft materials such as T-shirts, house dresses, and bandannas, he gives his works a pronounced presence while also calling attention to what is absent. The remnants of bodies in the form of used clothing, or materials like acoustic foam panels, which give shape to the elusive-ness of sound, are activated in a practice rooted in assemblage. Inspired by the gallery’s arched ceiling’s allusion to sacred architecture, the installation is a contemporary interpretation of Bernini’s seventeenth-century Baroque altarpiece in Saint Peter’s Basilica in Rome. Beasley replaces Saint Peter’s chair with a wicker “peacock” chair of the type that became iconic after Black Panther Party founder Huey P. Newton was photographed seated in one holding a shotgun in one hand and a spear in the other. In Beasley’s remix, two historical references are united to create an environment that is bold and lively while simultaneously ghostly and mournful.

Hammer Projects: Kevin Beasley is organized by Anne Ellegood, senior curator, with MacKenzie Stevens, curatorial assistant.

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

Hammer Projects is made possible by a gift from Hope Warschaw and John Law. Generous support is also provided by Susan Bay Nimoy and Leonard Nimoy. Additional support is provided by Good Works Foundation and Laura Donnelley.

KEVIN BEASLEY, *UNTITLED (CROWN)*, 2016. RESIN, HOUSE DRESSES, KAFTANS. 68 × 98 × 29 IN. (172.7 × 248.9 × 73.7 CM). COURTESY OF THE ARTIST AND CASEY KAPLAN, NEW YORK. PHOTO: JEAN VONG.



Hammer Projects: Simon Denny

JANUARY 21–APRIL 23, 2017

For his first solo presentation in Los Angeles, the artist **Simon Denny** (b. 1982, Auckland, New Zealand) presents a project based on the possibilities of blockchain—a technology that underlies the crypto-currency bitcoin—and its potential applications in the future. Built around three real-world companies, Denny’s installation adopts the presentational mode of trade-fair information booths to convey the ethos and tenor of each vision for the future of blockchain. The work of the Berlin-based artist is driven by the landscape of contemporary media culture. Considering the economic and social implications of recent information technologies, Denny’s research-based projects and exhibitions offer critical insight into the conditions of exchange and the production of knowledge in the digital world. Through a process that renders the immaterial flow of information into visible and tangible objects, Denny’s sculptural installations often approximate the visual language, style, and forms that are integral to the Internet and the culture that surrounds it.

Hammer Projects: Simon Denny is organized by Aram Moshayedi, curator, with Emily Gonzalez-Jarrett, curatorial associate.

SIMON DENNY WITH LINDA KANTCHEV, *BLOCKCHAIN COMPANY POSTAGE STAMP DESIGNS: DIGITAL ASSET*, 2016. CUSTOM-DESIGNED POSTAGE STAMPS. 14 1/4 × 16 1/2 IN. (36 × 42 CM). IMAGE COURTESY OF THE ARTIST. PHOTO: NICK ASH.



Public Engagement #Bureau of Feminism

Jen Kennedy and Liz Linden

RESIDENCY: FEBRUARY 19–MARCH 5, 2017
ONLINE ARCHIVE LAUNCHING APRIL 2017

Jen Kennedy and **Liz Linden**’s spring residency investigates the semiotics of feminism, exploring both language and intent. While in residence the artists will encourage visitors to share assumptions about feminism through on-site installations, a reading group probing the language of the *New York Times*, and a new participatory performance piece, *TELETHON*. The residency culminates in an online exhibition of contemporary perceptions of the feminist movement.

The Hammer Museum’s Public Engagement program is supported, in part, by the Los Angeles County Board of Supervisors through the Los Angeles County Arts Commission.

Public Engagement is organized by January Parkos Arnall, curatorial associate, Public Engagement.

For more information on Public Engagement at the Hammer, visit hammer.ucla.edu/public-engagement.

The New York Times Feminist Reading Group

THURSDAY, FEBRUARY 23, 1:30–3PM
THURSDAY, MARCH 2, 1:30–3PM

The New York Times Feminist Reading Group convenes participants to review and discuss the iconic paper, deploying feminist techniques to deconstruct journalistic bias.

TELETHON

SATURDAY, MARCH 4, 3–4PM

Inspired by experimental performances of the 1960s, *TELETHON* is a participatory performance staged in front of a live audience. The sounds of phone calls to random numbers—dial tones, ringing, voicemail, asking about feminism, surprised responses, clicks—are projected toward the audience to create a cacophonous illustration of contemporary feminism and connection.

JEN KENNEDY AND LIZ LINDEN, *THE NEW YORK TIMES FEMINIST READING GROUP*, 2016. DOCUMENTATION IMAGE AT THE MUSEUM OF CONTEMPORARY ART, SYDNEY. PHOTO COURTESY OF THE ARTISTS AND MCA SYDNEY.

Upcoming Exhibitions



Living Apart Together: Recent Acquisitions

MAY 21–AUGUST 27, 2017

In recent years the Hammer has reaffirmed its commitment to building a collection focused, in part, on the art of the past decade, with an emphasis on Los Angeles. Within the scope of its collecting, the Hammer seeks to narrate a history of the city’s artistic legacies and the relationships these have to the broader field of global contemporary art through a range of media, paying close attention to film/video and works on paper.

This exhibition highlights the ways in which the Hammer continues to build its collections—through generous gifts from donors and artists, as well as timely purchases initiated by the museum’s curators as a result of international travel and research into branches of new and emerging art. The dual nature of this approach provides the museum with a diverse range of holdings and opportunities to display histories of recent artistic practice that are disparate, divergent, and reflective of the broader range of identities, disciplines, and forms that give shape to an idea of contemporary life.

Living Apart Together: Recent Acquisitions is organized by Aram Moshayedi, curator, with January Parkos Arnall, curatorial associate, Public Engagement.

SHARON LOCKHART, UNTITLED, 1997. FRAMED CHROMOGENIC PRINT. 48 x 48 IN. (122 x 122 CM). HAMMER MUSEUM, LOS ANGELES. GIFT OF NANCY CHAIKIN. © SHARON LOCKHART. IMAGE COURTESY OF THE ARTIST AND GLADSTONE GALLERY, NEW YORK AND BRUSSELS.



Marisa Merz: The Sky Is a Great Space

JUNE 4–AUGUST 20, 2017

Bringing together five decades of work—from her early Arte Povera experiments with nontraditional materials and processes, to the enigmatic heads and faces she created in the 1980s and 1990s, to more recent installations that balance intimacy with impressive scale—this exhibition explores the prodigious talent and influence of **Marisa Merz** (b. 1926, Turin, Italy). The Hammer Museum partners with the Metropolitan Museum of Art, New York, on this presentation of works by the painter, sculptor, and installation artist who was awarded the Golden Lion for lifetime achievement at the 2013 Venice Biennale. This survey is the first retrospective exhibition of the artist’s work in the United States and is accompanied by the first major monograph on her oeuvre to be published in English.

Marisa Merz: The Sky Is a Great Space is organized by the Hammer Museum, Los Angeles, and the Metropolitan Museum of Art, New York. The exhibition is curated by Connie Butler, chief curator, Hammer Museum, and Ian Alteveer, associate curator, Department of Modern and Contemporary Art, the Metropolitan Museum of Art.

Marisa Merz: The Sky Is a Great Space is made possible by Alice and Nahum Lainer.

Generous support is provided by Agnes Gund. Additional support is provided by The Kaleta A. Doolin Foundation, Dori and Charles Mostov, and Cindy and Howard Rachofsky. Support for both venues is provided by Glenstone Foundation.

Major support for the catalogue is provided by Gladstone Gallery.

MARISA MERZ, *LIVING SCULPTURE*, 1966. ALUMINUM. OVERALL DISPLAYED DIMENSIONS VARIABLE. TATE, LONDON. PURCHASED WITH FUNDS PROVIDED BY AN ANONYMOUS DONOR 2009. IMAGE © TATE LONDON, 2015.

Lunchtime Art Talks

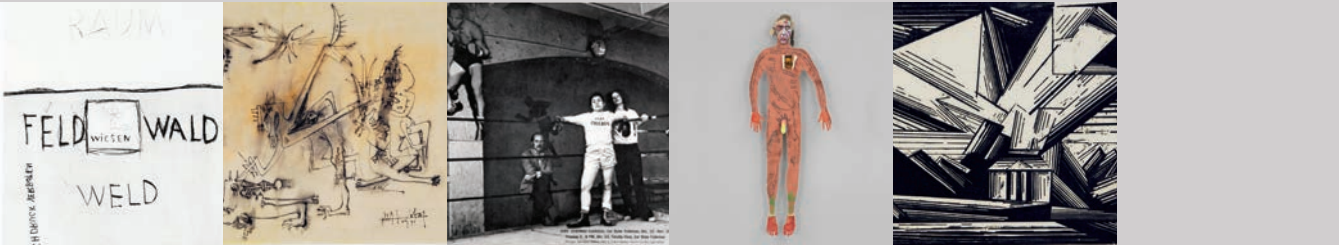
Hammer curatorial staff members lead 15-minute discussions on a work of art. Wednesdays at 12:30 p.m. *Speaker



January 4 Imogen Cunningham <i>Agave Design 1</i> , ca. 1920 *January Parkos Arnall	January 11 Vija Celmins <i>Untitled (Web 2)</i> , 2001 *Cindy Burlingham	January 18 Liz Craft <i>Death Rider (Leo)</i> , 2002 *Emily Gonzalez-Jarrett	January 25 Hammer Projects: <i>Simon Denny</i> , 2017 *Aram Moshayedi	February 1 Jean Dubuffet <i>Portrait de Jean Paulhan</i> (Portrait of Jean Paulhan), July 1955 *Connie Butler	February 8 Jean Dubuffet <i>La fermière</i> (The Farmer’s Wife), March 1955 *Emily Gonzalez-Jarrett
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February 15 Jimmie Durham <i>Jesus (Es geht um die Wurst)</i> , 1992 *Anne Ellegood	February 22 Edvard Munch <i>On the Waves of Love</i> , 1896 *Peter Fox	March 1 Marisol <i>Sign Languages</i> , 1970–1978 *Marcela Guerrero	March 8 Hammer Projects: <i>Kevin Beasley</i> , 2017 *MacKenzie Stevens	March 15 Jimmie Durham <i>Something...Perhaps a Fugue or an Elegy</i> , 2005 *Anne Ellegood	March 22 Lucy Skaer <i>08.04.13 – 22.04.13</i> , 2013 *Leslie Cozzi
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March 29 Jimmie Durham <i>Mäßige Materialfehler</i> , 2000 *Leslie Cozzi	April 5 Wifredo Lam <i>Le Cheval Enchanté</i> , Number 2, ca. 1945 *Marcela Guerrero	April 12 Judy Chicago <i>Boxing Ring Ad</i> , 1971/2011 *January Parkos Arnall	April 19 Jimmie Durham <i>Self-portrait</i> , 1986 *MacKenzie Stevens	April 26 Lyonel Feininger <i>Villa am Strande</i> , 4, 1920 *Peter Fox
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WINTER/SPRING 2017

ADMISSION TO THE HAMMER MUSEUM
AND PUBLIC PROGRAMS IS FREE.

Mindful Awareness

THURSDAYS, 12:30–1PM

These drop-in sessions take place in the Billy Wilder Theater and are led by instructors from the UCLA Mindful Awareness Research Center (marc.ucla.edu).

Art in Conversation

SUNDAYS, 3:30PM

30-minute talks about connections and comparisons between two works of art led by Hammer student educators.

Exhibition Tours

SATURDAYS, 1PM

Hammer student educators lead 45-minute tours of selected works and exhibitions.

Group Tours

The Hammer offers private tours for groups and a variety of options for classes K-12. Guided and self-guided groups of 10 or more require a reservation. Call 310-443-7041 or visit hammer.ucla.edu/visit/tours.

All Hammer public programs are free and made possible by a major gift from an anonymous donor.

Generous support is also provided by Susan Bay Nimoy and Leonard Nimoy, Good Works Foundation and Laura Donnelley, an anonymous donor, The Samuel Goldwyn Foundation, and all Hammer members.

The Hammer's digital presentation of its programs is made possible by the Billy and Audrey L. Wilder Foundation.

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JEAN DUBUFFET, *BARBE DE MAJESTÉ* (BEARD OF MAJESTY), SEPTEMBER 1959. ASSEMBLAGE OF IMPRINTS: COLLAGE OF CUT AND TORN INDIA-INK IMPRINTS WITH BRUSH AND INK AND GOUACHE. 33 1/4 x 16 1/4 IN. (84 x 41 CM). FONDATION DUBUFFET, PARIS. © 2016 ARTISTS RIGHTS SOCIETY (ARS), NEW YORK / ADAGP, PARIS.

COVER: JIMMIE DURHAM, *SELF-PORTRAIT PRETENDING TO BE A STONE STATUE OF MYSELF*, 2006. COLOR PHOTOGRAPH. EDITION OF 1 + 1 AP. 31 1/4 x 24 IN. (80.7 x 60.9 CM). COLLECTION OF FLUID ARCHIVES, KARLSRUHE. COURTESY OF ZKM CENTER FOR ART AND MEDIA, KARLSRUHE.

HAMMER



WINTER/SPRING 2017 PROGRAMS

WINTER/SPRING 2017

HAMMER MUSEUM ADMISSION
AND PUBLIC PROGRAMS ARE FREE

MUSEUM HOURS Tue–Fri, 11 a.m.–8 p.m., Sat–Sun, 11 a.m.–5 p.m.
Closed Mondays and national holidays

HAMMER

JANUARY

3–25 TUE, WED, FRI & SAT, NOON–4PM (P. 8)
IN REAL LIFE: FILM & VIDEO

**The Workshop Years: Black British
Film and Video after 1981**

5 THU 7:30PM (P. 20)
SCREENINGS
The White Helmets

7–8 SAT–SUN, 2–4PM (P. 9)
IN REAL LIFE: PERFORMANCE
Simone Leigh

8 SUN 11AM (P. 25)
HAMMER KIDS | FAMILY FLICKS
**Homeward Bound:
The Incredible Journey**

10 TUE 7:30PM (P. 20)
SCREENINGS
The Uncondemned

11 WED 7:30PM (P. 21)
SCREENINGS
13th

14–15 SAT–SUN 3–4PM (P. 9)
IN REAL LIFE: PERFORMANCE
**Trajal Harrell: Judson Church
Is Ringing in Harlem (Made to
Measure) / Twenty Looks or Paris
Is Burning at the Judson Church**

21–22 SAT–SUN (P. 9)
IN REAL LIFE: PERFORMANCE
At night the states

17 TUE 7:30PM (P. 15)
HAMMER FORUM
Election Postmortem

19 THU 7:30PM (P. 19)
READINGS | POETRY
Amaranth Borsuk

22 SUN 11AM (P. 24)
HAMMER KIDS | 826LA@HAMMER
Speech! Speech! Speech!

24 TUE 7:30PM (P. 17)
TALKS
Ian Bogost: Play Anything

29 SUN 11AM–1PM (P. 23)
HAMMER KIDS | ART WITHOUT WALLS
A is for Art and Acivism

29 SUN, 2–3PM AND 2:30–3:30PM (P. 23)
TOURS: JIMMIE DURHAM
**With Anne Ellegood, senior curator,
and MacKenzie Stevens, curatorial
assistant**

30 MON 7:30PM (P. 21)
SCREENINGS
I Am Not Your Negro

31 TUE 7:30PM (P. 18)
READINGS | SOME FAVORITE WRITERS
Rachel Cusk

FEBRUARY

1 WED 7:30PM (P. 21)
SCREENINGS
Cameraperson

2 THU 7:30PM (P. 21)
SCREENINGS
The Nine

5 SUN 11AM (P. 25)
HAMMER KIDS | FAMILY FLICKS
Star Trek: “The Trouble with Tribbles”

5 SUN 11AM–1PM (P. 24)
HAMMER KIDS | POP-UP STUDIO
**Reuse, Reclaim, Recycle:
Art from Parts**

7 TUE 7:30PM (P. 23)
HAMMER PRESENTS
Flux

8 WED 7:30PM (P. 15)
HAMMER FORUM
Minority Reports

9 THU 6PM (P. 5)
JIMMIE DURHAM: ARTIST WALK-THROUGH
Litia Perta

9 THU 7:30PM (P. 16)
CONVERSATIONS
Walter Murch & Lawrence Weschler

12 SUN 11AM (P. 24)
HAMMER KIDS | 826LA@HAMMER
**LIST-O-RAMA: The Easiest Poem
You’ll Ever Write**

15 WED 7:30PM (P. 17)
TALKS
**Immersive Journalism:
Nonny de La Peña**

16 THU 7:30PM (P. 17)
TALKS
**The Art and Life of Louise Bourgeois:
Robert Storr**

21 TUE 6PM (P. 5)
JIMMIE DURHAM: ARTIST WALK-THROUGH
James Luna

21 TUE 7:30PM (P. 5)
JIMMIE DURHAM: TALKS
**Interrogate, Complicate, Implicate:
The Work of Jimmie Durham**

23 THU 1:30–3PM (P. 11)
PUBLIC ENGAGEMENT
**The New York Times
Feminist Reading Group**

23 THU 7:30PM (P. 19)
READINGS | POETRY
Robert Pinsky

26 SUN 2–4PM (P. 23)
HAMMER KIDS | ART WITHOUT WALLS
How Would You Defeat Racism?

28 TUE 7:30PM (P. 5)
JIMMIE DURHAM: TALKS
Benjamin Madley

MARCH

1 WED 6PM (P. 5)
JIMMIE DURHAM: ARTIST WALK-THROUGH
Sam Durant

1 WED 7:30PM (P. 15)
HAMMER FORUM
Standing Tall for Tribal Rights

2 THU 1:30–3PM (P. 11)
PUBLIC ENGAGEMENT
**The New York Times
Feminist Reading Group**

2 THU 6PM (P. 6)
DUBUFFET DRAWINGS: ARTIST WALK-THROUGH
Caitlin Lonegan

2 THU 7:30PM (P. 19)
READINGS | POETRY
Evie Shockley

4 SAT 3–4PM (P. 11)
PUBLIC ENGAGEMENT
TELETHON

5 SUN 11AM (P. 24)
HAMMER KIDS | 826LA@HAMMER
King or Queen for a Day

7 TUE 6PM (P. 5)
JIMMIE DURHAM: ARTIST WALK-THROUGH
Lisa Anne Auerbach

7 TUE 7:30PM (P. 18)
UCLA DEPT OF ART LECTURE SERIES
Roger Herman

8 WED 7:30PM (P. 22)
JIMMIE DURHAM: SCREENINGS
Incident at Oglala

9 THU 7:30PM (P. 5)
JIMMIE DURHAM: TALKS
**The Politics and Problematics
of Representation**

12 SUN 11AM (P. 25)
HAMMER KIDS | FAMILY FLICKS
**Betty Boop and Friends: Classic
’Toons Come Alive!**

19 SUN 2–4PM (P. 23)
HAMMER KIDS | ART WITHOUT WALLS
Monument to Rad Women

26 SUN 11AM–1PM (P. 24)
HAMMER KIDS | POP-UP STUDIO
Kids’ Campaign to Correct History

28 TUE 7:30PM (P. 14)
HER DREAM DEFERRED | TALKS
**Say Her Name:
An Evening of Arts and Action**

29 WED 7:30PM (P. 14)
HER DREAM DEFERRED | TALKS
**Latasha Harlins:
The Victimization of Black Girls**

30 THU 7:30PM (P. 14)
HER DREAM DEFERRED | TALKS
**The Not So Silver Screen:
Black Women in Media**

APRIL

4 TUE 6PM (P. 6)
DUBUFFET DRAWINGS: ARTIST WALK-THROUGH
Sterling Ruby

5 WED 7:30PM (P. 5)
JIMMIE DURHAM: READINGS
**The Writings of Jimmie Durham
with Simon J. Ortiz**

6 THU 7:30PM (P. 16)
CONVERSATIONS
**Terry George, Eric Esrailian &
Stephen D. Smith**

9 SUN 11AM (P. 24)
HAMMER KIDS | 826LA@HAMMER
**Emporium Juvenalium:
Creating the World’s Greatest
Megastore for Kids by Kids**

11 TUE 7:30PM (P. 18)
READINGS | SOME FAVORITE WRITERS
Rabih Alameddine

12 WED 7:30PM (P. 22)
JIMMIE DURHAM: SCREENINGS
A Good Day to Die

13 THU 7:30PM (P. 19)
UCLA DEPT OF ART LECTURE SERIES
Michael Smith

14 TUE 7:30PM (P. 6)
DUBUFFET DRAWINGS: TALKS
Aruna D’Souza

18 TUE 7–10PM (P. 23)
HAMMER STUDENTS
Arts Party 2017

19 WED 7:30 (P. 22)
HAMMER PRESENTS
**From the Highlands to the Concert
Hall: Classical Music of Armenia**

23 SUN 11AM (P. 25)
HAMMER KIDS | FAMILY FLICKS
Spirited Away

26 WED 7:30PM (P. 15)
HAMMER FORUM
Keeping the DREAM Alive

27 THU 7:30PM (P. 22)
HAMMER PRESENTS
Open Projector Night

30 SUN 11AM–1PM (P. 24)
HAMMER KIDS | POP-UP STUDIO
**Cut It Out:
Imaginary Family Portraits**

30 SUN, 2–2:30PM & 2:45–3:15PM (P. 6)
TOURS: DUBUFFET DRAWINGS
**With Connie Butler, chief curator,
and Emily Gonzalez-Jarett,
curatorial associate**

TICKETING

Free tickets are required for public programs. Tickets are available at the box office, one ticket per person on a first-come, first-served basis. Hammer members enjoy priority seating and seat selection, subject to availability. Membership does not guarantee seating.

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Her Dream Deferred: On the Status of Black Women

Copresented with the
African American Policy Forum



Black women and girls have continually been on the front lines of progressive change movements, using their voices and stories to mobilize intersectional coalitions to dismantle oppressive systems. To celebrate these women, the African American Policy Forum, in partnership with the Hammer Museum, presents the third annual *Her Dream Deferred*, a series offering substantive analysis on the status of black women and girls in the United States and exploring multifaceted solutions to social injustice. Organized by **Kimberlé Crenshaw**, Columbia University and UCLA law professor. For additional events and information visit www.aapf.org and follow #HerDreamDeferred.

Say Her Name: An Evening of Arts and Action

TUESDAY, MARCH 28, 7:30PM
The #SayHerName movement honors the lives of black women and girls killed by police. Each act of this powerful performance lifts up the voices and stories of women and girls of color through spoken word, song, and dance. Featuring family members of the victims of police violence, the program pays respect to the lives of their loved ones by encouraging us to say their names out loud. Curated by **Abby Dobson**, artist-in-residence at the African American Policy Forum.

Latasha Harlins: The Victimization of Black Girls

WEDNESDAY, MARCH 29, 7:30PM
In 1991, Latasha Harlins, a 15-year-old African American girl, was shot in the head and killed at her local L.A. grocery store. Her death, which happened just 13 days after the Rodney King beating, garnered little attention. Black girls continue to be the targets of widespread violence with minimal accountability systems in place. Historian **Brenda Stevenson** and legal scholar **Kimberlé Crenshaw**, both UCLA professors, discuss how this case illuminates the vulnerability of black girls and how communities can serve and protect them.

The Not So Silver Screen: Black Women in Media

THURSDAY, MARCH 30, 7:30PM
The widespread coverage of race and gender inequality in Hollywood often excludes black women. The wage gap for black women in the entertainment industry is a symptom of a larger issue: the invisibility and devaluing of black women in media culture as performers, producers, and directors. **Kimberlé Crenshaw** moderates a panel exploring this narrative alongside solutions to promote black women as creators.

Hammer Forum



Hammer Forum is an ongoing series of timely, thought-provoking programs addressing social and political issues. Hammer Forum is made possible by the Michael Asher Foundation and Bronya and Andrew Galef. Media sponsorship is provided by KPCC Southern California Public Radio.

Election Postmortem

TUESDAY, JANUARY 17, 7:30PM
Reflecting on the 2016 presidential election, UCLA political scientist **Lynn Vavreck** looks at the effectiveness of campaign ads, public policy scholar **Theodore R. Johnson** discusses the changing role of the black electorate, and UC Irvine, political scientist **Michael Tesler** examines the connection between economic anxiety and racial resentment. Moderated by **Ian S. Masters**, journalist, documentary filmmaker, and KPFC 90.7 FM radio host.

Minority Reports

WEDNESDAY, FEBRUARY 8, 7:30PM
Risk assessments—computer programs that predict the likelihood of someone committing a crime—are increasingly common in courtrooms, yet these “future-crime formulas” are marked by troubling racial prejudices that can influence everything from bond amounts to sentencing to prison time. **Julia Angwin** of ProPublica examines the hidden biases of these allegedly objective algorithms and their powerful effect on the American criminal justice system. Moderated by USC communications professor **Laura Castañeda**.

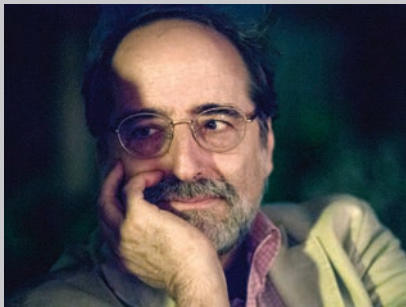
Standing Tall for Tribal Rights

WEDNESDAY, MARCH 1, 7:30PM
Last year, the Standing Rock Sioux Tribe and thousands of allies began gathering for one of the largest Native American protests in history. Blocking the development of the Dakota Access Pipeline, the activists known as “water protectors” call attention to environmental policy and sacred sites, but also to a longer history of the dispossession of Native American land. UCLA law professors **Carole Goldberg** and **Angela R. Riley** discuss with scholar and activist **Melanie K. Yazzie** what tribal sovereignty and Indian rights look like in today’s United States as well as in activism more broadly. Moderated by **Ian S. Masters**.

Keeping the DREAM Alive

WEDNESDAY, APRIL 26, 7:30PM
The United States is home to nearly two million DREAMers, undocumented immigrants under the age of 35 who arrived as children, seeking a pathway to citizenship. While Deferred Action for Childhood Arrivals (DACA), signed by President Obama, grants legal recognition and amnesty to some, their future is tenuous under the Trump administration. **Dr. Angela Chuan-Ru Chen** is former Director of the Undocumented Student Program at UCLA and current Director of Pre-Health Dreamers, which supports undocumented students interested in health care careers. Dr. Chen and moderator **Ian S. Masters** discuss ways to navigate the current immigration landscape, particularly how to advocate for support programs and undocumented student policies.

Hammer Conversations



Walter Murch & Lawrence Weschler

THURSDAY, FEBRUARY 9, 7:30PM

Three-time Oscar winner **Walter Murch** is both a legendary sound editor and an amateur astrophysicist. Initially discounted by professional scientists, his insights into planetary systems and musical harmony have sparked intrigue about invisible forces of the universe. Author **Lawrence Weschler** delves into Murch’s quixotic quest in his new book, *Waves Passing in the Night*, “taking us to the very edge of an abyss of meaninglessness and asking us which side of it we think we’re on” (Errol Morris).

Terry George, Eric Esrailian & Stephen D. Smith

THURSDAY, APRIL 6, 7:30PM

Director **Terry George** has represented the horror and humanity of genocide in films such as *Hotel Rwanda* and *The Promise*, his most recent feature about the Armenian genocide. Producer and physician **Eric Esrailian** and **Dr. Stephen D. Smith**, executive director of the Shoah Foundation, join George to discuss the challenges and politics of representing real-world atrocities within the constraints of the film medium. Moderated by journalist and filmmaker **Carla Garapedian**.



STILL FROM *THE PROMISE*, 2016.

Talks



COSPONSORED BY THE UCLA PROGRAM IN EXPERIMENTAL CRITICAL THEORY, THE DEPARTMENT OF COMPARATIVE LITERATURE, AND THE DEPARTMENT OF INFORMATION STUDIES

Ian Bogost: *Play Anything*

TUESDAY, JANUARY 24, 7:30PM

Life is boring, filled with meetings and traffic, errands and emails. Nothing we’d ever call fun. But what if we’ve gotten fun wrong? In *Play Anything*, the visionary game designer and philosopher **Ian Bogost** shows how we can overcome daily anxieties and transform the boring, ordinary world into a place of endless playful possibilities.



Immersive Journalism: Nonny de la Peña

WEDNESDAY, FEBRUARY 15, 7:30PM

Nonny de la Peña, founder of Emblematic Group, uses digital reality technologies to tell important stories both fictional and news-based that create intense, empathic engagement on the part of viewers. Called the Godmother of Virtual Reality by *Engadget* and the *Guardian*, she was also named by *Fast Company* “One of the People Who Made the World More Creative.” Experience virtual reality at stations in the museum before the program.



The Art and Life of Louise Bourgeois:

Robert Storr

THURSDAY, FEBRUARY 16, 7:30PM

Louise Bourgeois’s remarkable artistic career spanned more than 75 years. Renowned critic and curator **Robert Storr**’s new book surveys her immense oeuvre in unmatched depth. Writing from a uniquely intimate perspective as a close personal friend of the artist and drawing on decades of research, Storr reveals the complexity and passion of one of the greatest artists of the 20th century.

LOUISE BOURGEOIS, *SEVEN IN BED* (DETAIL), 2001. FABRIC AND STAINLESS STEEL. 11 ½ × 21 × 21 IN. (29.2 × 53.3 × 53.3 CM). COLLECTION OF THE EASTON FOUNDATION. PHOTO: CHRISTOPHER BURKE © THE EASTON FOUNDATION / LICENSED BY VAGA, NY.

Readings



Some Favorite Writers

Readings are followed by discussions with author and UCLA professor **Mona Simpson**, who organizes this series. Supported in part by the UCLA Department of English and the Friends of English.

Rachel Cusk

TUESDAY, JANUARY 31, 7:30PM

Rachel Cusk’s new work *Transit* delves deeper into the themes first raised in her critically acclaimed novel *Outline*, offering a penetrating reflection on childhood and fate, the value of suffering, and the mystery of change. Cusk is the author of three memoirs—*A Life’s Work*, *The Last Supper*, and *Aftermath*—and several novels: *Saving Agnes*, *The Temporary*, *The Country Life*, *The Lucky Ones*, *In the Fold*, *Arlington Park*, and *The Bradshaw Variations*.

Rabih Alameddine

TUESDAY, APRIL 11, 7:30PM

National Book Award finalist **Rabih Alameddine**’s “beautiful and absorbing” (*New York Times*) novel *An Unnecessary Woman* garnered universal acclaim following his best-selling exuberant epic *The Hakawati*, an Arabian Nights for this century. In his newest novel, *The Angel of History*, an acerbic and intelligent Yemeni-born poet narrates a tumultuous life story over the course of one night in a psychiatric clinic’s waiting room. Alameddine is also the author of *Koolaid*; *I, the Divine*; and *The Perv*. He divides his time between San Francisco and Beirut.

Poetry

This series of poetry readings is organized and hosted by author, poet, and UCLA professor **Stephen Yenser**. Cosponsored by the UCLA Department of English, the Friends of English, and the UCLA Department of Cultural and Recreational Affairs.



Amaranth Borsuk

THURSDAY, JANUARY 19, 7:30PM

Amaranth Borsuk is a poet, scholar, and book artist exploring materiality across media. She is the author of two books of poems, *Pomegranate Eater* and *Handiwork*, as well as three collaborative books and numerous projects spanning print and digital media. The recipient of an NEA-funded Expanded Artists’ Books grant for her intermedia collaboration *Abra*, she teaches in the MFA program in Creative Writing and Poetics at the University of Washington Bothell.



Robert Pinsky

THURSDAY, FEBRUARY 23, 7:30PM

Robert Pinsky is a former United States poet laureate and a widely known proponent of poetry. He has written eight volumes of poems, the most recent of them *At the Foundling Hospital*. He is a translator of Dante’s *Inferno* and cotranslator of Czesław Miłosz’s *Separate Notebooks*, and the author of several influential prose books, including *The Sounds of Poetry*, a finalist for the National Book Critics Circle Award.



Evie Shockley

THURSDAY, MARCH 2, 7:30PM

Evie Shockley is the author of several poetry collections, including *the new black*, winner of the Hurston/Wright Legacy Award in Poetry, and the forthcoming *semiautomatic*. She has also published a critical study, *Renegade Poetics: Black Aesthetics and Formal Innovation in African American Poetry*. Her honors include the Stephen Henderson Award and the Holmes National Poetry Prize. Currently the creative editor for *Feminist Studies*, Shockley is an associate professor of English at Rutgers University.



UCLA DEPARTMENT OF ART LECTURE SERIES

Series organized by UCLA’s Department of Art. Supported by the William D. Feldman Family Endowed Art Lecture Fund.

Roger Herman

TUESDAY, MARCH 7, 7:30PM

Roger Herman is a professor of painting and drawing in the UCLA Department of Art. His paintings, large-scale woodcuts, and ceramics have been exhibited nationally and internationally, and are included in many private and public collections, including LACMA; MOCA, Los Angeles; and The Museum of Modern Art, New York.

LEFT: ROGER HERMAN, *UNTITLED*, 2014–15. GLAZED CERAMICS, 11½ × 5 × 4 IN. (29.21 × 12.7 × 10.16 CM.); 9 × 5 × 5 IN. (22.9 × 12.7 × 12.7 CM.); 8 × 6 × 6 IN. (20.3 × 15.2 × 15.2 CM.). COURTESY OF THE ARTIST. PHOTO: JOSHUA WHITE.



Michael Smith

THURSDAY, APRIL 13, 7:30PM

Michael Smith, who began his career as an abstract painter, now performs and makes videos, sculpture, drawings, multimedia installations, and puppet shows. His works are in the collections of the Walker Art Center, Minneapolis; the Museum of Modern Art, New York; and the Centre Pompidou, Paris.

MICHAEL SMITH, *SEARS CLASS PORTRAITS* (DETAIL), FALL 2007. FROM THE SERIES *SEARS CLASS PORTRAITS*, 1999–ONGOING. PHOTOGRAPH. 13 × 10 IN (33 × 25.4 CM). COURTESY OF THE ARTIST.

Screenings



COPRESENTED WITH THE UCLA CENTER FOR NEAR EASTERN STUDIES

The White Helmets

THURSDAY, JANUARY 5, 7:30PM

The “White Helmets,” a self-styled civil defense force, are often the first and only rescuers on the front lines in Syria’s ongoing brutal civil war. They have saved more than 18,000 lives and have been nominated for the Nobel Peace Prize. **Orlando von Einsiedel** and **Joanna Natasegara**’s documentary dives into the rubble with these everyday heroes, showing stories of compassion and bravery alongside devastating footage from the war zones. (2016, dir. Orlando von Einsiedel, 41 min.)

The Uncondemned

#Bureau of Feminism

TUESDAY, JANUARY 10, 7:30PM

The Uncondemned tells the gripping, true story of a group of young international lawyers who fought to make rape a war crime, and the Rwandan women who came forward to stand up to terrible injustice. The documentary weaves together stories of these compelling characters with a thrilling courtroom drama that forever changed the global judiciary. (2015, dir. Michele Mitchell and Nick Louvel, 81 min.)



13th

WEDNESDAY, JANUARY 11, 7:30PM

Ava DuVernay’s stirring documentary takes its title from the 13th Amendment, which abolished slavery yet included a clause that laid the foundation for the long history of racial inequality in America’s prison industrial complex. Picking up the mantle of Michelle Alexander’s book *The New Jim Crow*, the film traces these staggering prison statistics in what Manohla Dargis calls a “powerful cinematic call to conscience.” (2016, dir. Ava DuVernay, 100 min.)

I Am Not Your Negro

MONDAY, JANUARY 30, 7:30PM

Working from **James Baldwin**’s unfinished final novel, *I Am Not Your Negro* delves into the complex legacies of Medgar Evers, Malcolm X, and Martin Luther King Jr. Framing the work as a radical narration about race in America, director **Raoul Peck** matches Baldwin’s lyrical rhetoric with footage of the Civil Rights and Black Power movements, revealing connections between past and present injustices. Narrated by **Samuel L. Jackson**. Followed by a Q&A with the director. (2016, dir. Raoul Peck, 95 min.)

OPPOSITE TOP: STILL FROM *THE WHITE HELMETS*, 2016.
OPPOSITE BOTTOM: FILMMAKER KIRSTEN JOHNSON ON LOCATION.
ABOVE: STILL FROM *I AM NOT YOUR NEGRO*, 2016.

Cameraperson

#Bureau of Feminism

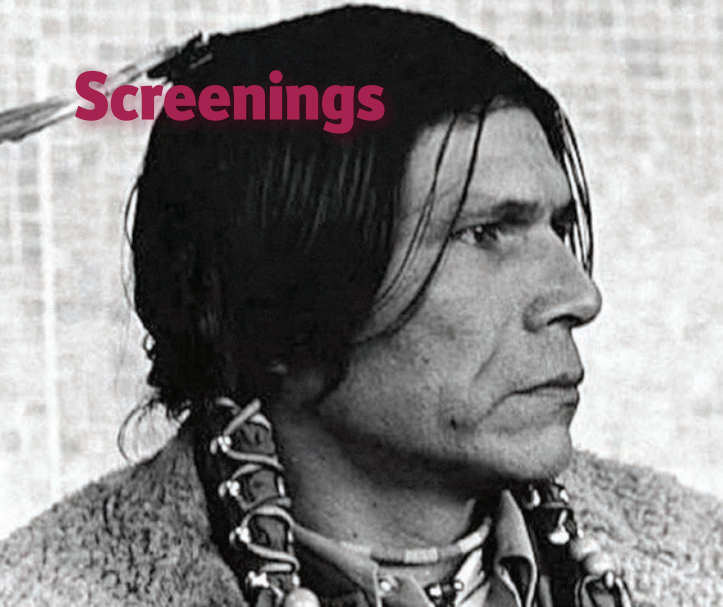
WEDNESDAY, FEBRUARY 1, 7:30PM

A boxing match in Brooklyn, the daily routine of a Nigerian mid-wife, an intimate family moment at home: *Cameraperson* weaves these scenes and others into a tapestry of footage captured over the 25-year career of documentary cinematographer **Kirsten Johnson**. Combining documentary, autobiography, and ethical inquiry, *Cameraperson* is a glimpse into one filmmaker’s personal journey. (2016, dir. Kirsten Johnson, English, Bosnian, Arabic, Dari, Hausa, and Fur, with English subtitles, 102 min.)

The Nine

THURSDAY, FEBRUARY 2, 7:30PM

Born from director **Katy Grannan**’s own work as a photographer, *The Nine* is an intimate portrait of a ravaged community living on Modesto’s South Ninth Street—“The Nine”—a barren street in California’s Central Valley. The film focuses on Kiki, an effervescent and childlike drifter, whose only means of escape is through her imagination. Grannan’s evocative depiction of “impressions rather than facts” (*New Yorker*) is a quiet elegy to a forgotten and abandoned place. (2016, dir. Katy Grannan, 118 min.)



Screenings

Screenings in conjunction with *Jimmie Durham: At the Center of the World.*

Incident at Oglala

WEDNESDAY, MARCH 8, 7:30PM

American Indian Movement leader Leonard Peltier was arrested and convicted of murder following the deaths of two FBI agents on the Pine Ridge Indian Reservation in 1975. Veteran documentarian **Michael Apted** captures the gross miscarriage of justice surrounding the mysterious event as well as the escalating tensions between Native American groups and the US government at the time. Produced and narrated by **Robert Redford**. (1992, dir. Michael Apted, 90 min.)

A Good Day to Die

WEDNESDAY, APRIL 12, 7:30PM

The American Indian Movement (AIM) was founded in 1968 in large part to call attention to the plight of Indians living in urban centers, ultimately changing the national discourse around Native American issues. **David Mueller** and **Lynn Salt**'s documentary looks back at the life of AIM founder Dennis Banks in what documentarian Ken Burns calls "an essential chapter in the all-too-infrequently told tale of those who can truly call this continent home." (2010, dir. David Mueller and Lynn Salt, 93 min.)

ABOVE: DENNIS BANKS, CO-FOUNDER OF THE AMERICAN INDIAN MOVEMENT (AIM).



Hammer Presents

COPRESENTED BY THE UCLA HERB ALPERT SCHOOL OF MUSIC

From the Highlands to the Concert Hall: Classical Music of Armenia

WEDNESDAY, APRIL 19, 7:30PM

Armenia's rich musical history is brought to life by the **UCLA Armenian Music Ensemble**, featuring baritone **Garrett Schoonover**, and the **VEM String Quartet**. Commemorating the anniversary of the Armenian genocide, this concert features exquisite chamber music by one of the founders of Armenian modern classical music, Komitas Vardapet, as well as composers Romanos Melikian and Edward Mirzorian.

Open Projector Night

THURSDAY, APRIL 27, 7:30PM

You supply the film. We supply the popcorn. We'll screen any film under 10 minutes for our raucous, irreverent audience and comedian emcees the **Sklar Brothers**. Sign-ups are first come, first served, between 6:30 and 7:30 p.m. Be prepared for cheers and jeers.



Flux

TUESDAY, FEBRUARY 7, 7:30PM

This series presents a careful selection of beautiful, technically virtuosic short films, music videos, filmmaker retrospectives, and outstanding visual work from around the globe. Copresented with Flux (flux.net).

Hammer Students

Arts Party 2017

TUESDAY, APRIL 18, 7-10PM

Join hundreds of college students from across Southern California for an evening of art, music, performances, and after-hours access to the galleries. Cash bar and refreshments available. Created and hosted by the Hammer Student Association, a UCLA student group that creates dynamic programs and content at the Hammer Museum by and for college students.



ART WITHOUT WALLS

COPRESENTED BY THE FELIPE DE NEVE BRANCH OF THE LOS ANGELES PUBLIC LIBRARY

Art can transcend barriers of all kinds. Families engage with storytelling in the galleries and create art inspired by social justice issues, children's literature, and Hammer exhibitions. The same activities are offered at each site; the program at the library is bilingual in Spanish and English.

A is for Art and Activism

SATURDAY, JANUARY 28, 11AM-1PM (OFF SITE: FELIPE DE NEVE BRANCH)

SUNDAY, JANUARY 29, 11AM-1PM (HAMMER)

What does a just world look like? How will you make the world a better place? Contribute to a collective book of ABCs for young activists, taking inspiration from the works of artist and activist **Jimmie Durham**. Pages created at the Hammer and the library will be combined into a single digital book.

How Would You Defeat Racism?

SATURDAY, FEBRUARY 25, 2-4PM (OFF SITE: FELIPE DE NEVE BRANCH)

SUNDAY, FEBRUARY 26, 11AM-1PM (HAMMER)

One photograph of Black Panther Party leader Huey Newton seated on a throne-like chair has inspired many people, including artist **Kevin Beasley**. Decorate a throne with others, take a seat, and declare how you would defeat racism in your world.

Monument to Rad Women

SATURDAY, MARCH 18, 2-4PM (OFF SITE: FELIPE DE NEVE BRANCH)

SUNDAY, MARCH 19, 11AM-1PM (HAMMER)

In this writing-based workshop, express gratitude for women you know and women you don't know. Add the names of inspiring women to a monumental scroll and describe how they have made a difference in your life or in the world. Everyone can be a feminist!



HAMMER
kids

826LA@HAMMER

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

SPEECH! SPEECH! SPEECH!

SUNDAY, JANUARY 22, 11AM
RECOMMENDED FOR AGES 8-14

Your character has a lot to say. It's time for them to speak out and say . . . what, exactly? Monologues deliver a message and steal the spotlight. This workshop gives students the opportunity to write speeches, complete with actors who bring their words to life. **Eric Stolze** has written super-short things for Disney, kinda-short things for Comedy Central, medium-size things for magazines, and super-long speeches for characters in screenplays.

LIST-O-RAMA: The Easiest Poem You'll Ever Write

SUNDAY, FEBRUARY 12, 11AM
RECOMMENDED FOR AGES 8-14

As simple as a grocery list and as tricky as a lock combination, the list poem offers writers a way to tell stories in snapshots. In this workshop, participants write list poems using a word tree, group exercises, and sensory stations full of inspiration. **Ashaki M. Jackson** is a social psychologist and a poet. Her work appears in *CURA* magazine, *Pluck*, and *Prairie Schooner*, among other publications.

King or Queen for a Day

SUNDAY, MARCH 5, 11AM
RECOMMENDED FOR AGES 8-12

Tired of the world the way it is? Invent your own brand-new country from scratch—draw the map, write the laws, design the flag, and more—with the option to share your new sovereign nation at the end of the workshop. **J. Ryan Stradal** is the author of the award-winning and *New York Times* best-selling novel *Kitchens of the Great Midwest*.

Emporium Juvenalium: Creating the World's Greatest Megastore for Kids by Kids

SUNDAY, APRIL 9, 11AM
RECOMMENDED FOR AGES 8-13

What would be sold at the greatest kids' store in the world? Help name the store, determine its brand identity, and create illustrations and descriptions for the catalogue! **Kim Adelman** is a nonfiction author and catalog connoisseur.

Hammer Kids is made possible through the generosity of the Anthony & Jeanne Pritzker Family Foundation.

Hammer Kids also receives support from friends of the Hammer Museum's Kids' Art Museum Project (K.A.M.P.), an annual family fundraiser. Additional funding is provided by The Rosalinde and Arthur Gilbert Foundation.

POP-UP STUDIO

Families explore art and create together in lively workshops led by artists. These drop-in programs are designed for ages 5 and up.

Reuse, Reclaim, Recycle: Art from Parts

SUNDAY, FEBRUARY 5, 11AM-1PM

If art could talk, what would it say? Join poet **Douglas Kearney** in writing poems and short stories about the work of the artist Jimmie Durham, assembling your words from fragments of children's stories, joke books, weather reports, interviews, and more.

Kids' Campaign to Correct History

SUNDAY, MARCH 26, 11AM-1PM

Join other families in reimagining sports team mascots and logos that misrepresent Native American communities. Design a campaign for alternative names with the help of artist **Sam Durant**, taking inspiration from the exhibition *Jimmie Durham: At the Center of the World*.

Cut It Out: Imaginary Family Portraits

SUNDAY, APRIL 30, 11AM-1PM

If you could add a member to your family, who or what would it be? Work alongside artist **Suné Woods** to make portraits of new family members using collage and a variety of textured materials similar to those found in the exhibition *Dubuffet Drawings, 1935-1962*.

K.A.M.P.

KIDS' ART MUSEUM PROJECT

SAVE THE DATE!

SUNDAY, MAY 21, 10AM-2PM

Bring your family and friends to the Hammer's one-of-a-kind annual fundraiser, K.A.M.P., Kids' Art Museum Project! Artists of all kinds imagine and lead unique, hands-on workshops for kids that are sure to get your creative juices flowing. From light painting to homemade lava lamps to reading your favorite children's stories with celebrity friends, you never know what kind of fun you'll discover! All proceeds benefit the museum's Hammer Kids programming. For more information visit hammer.ucla.edu/kamp or email kamp@hammer.ucla.edu.



Family Flicks

Copresented by the UCLA Film & Television Archive

Homeward Bound: The Incredible Journey

SUNDAY, JANUARY 8, 11AM
RECOMMENDED FOR AGES 6+

Young pup Chance (Michael J. Fox), wise dog Shadow (Don Ameche), and snobby cat Sassy (Sally Field) embark on an epic journey to find their owners in this beloved Disney adaptation of 1963's *The Incredible Journey*. Voiced by Hollywood favorites, the motley crew uses a combination of bravery and wisecracks to face down bears, waterfalls, and forest rangers in their perilous search for home. (35mm, 1993, dir. Duwayne Dunham, 84 min.).

Star Trek: "The Trouble with Tribbles"

SUNDAY, FEBRUARY 5, 11AM
RECOMMENDED FOR AGES 7+

Celebrate the 50th anniversary of a classic television episode from a landmark series! Watch as Captain Kirk (William Shatner) and Spock (Leonard Nimoy) deal with an infestation of cute, fuzzy tribbles aboard the *Enterprise*. Soothing to the crew and annoying to the Klingons, the furry nuisances nonetheless hold the key to a mystery on board. Trekkie suits and transporters optional! (1967, dir. Joseph Pevney, 50 min.)

Betty Boop and Friends: Classic 'Toons Come Alive!

SUNDAY, MARCH 12, 11AM
RECOMMENDED FOR AGES 5+

Raggedy Ann and Andy, Betty Boop, Poe's Raven, and more—a kaleidoscope of classic cartoon characters come to life on the big screen! Journey back to the 1930s and 1940s via the colorful, musical, comical world of pre-digital, hand-drawn animation, featuring classic works by Max and Dave Fleischer, George Pal, and others, newly preserved by the UCLA Film & Television Archive with support, in part, from ASIFA-Hollywood. (35mm, color & b/w, approx. 70 min.)

Spirited Away

SUNDAY, APRIL 23, 11AM
RECOMMENDED FOR AGES 9+

From the animation powerhouse of Studio Ghibli and the director Hayao Miyazaki comes the whimsical tale of Chihiro, a courageous young girl who uses her wits to escape a strange world of spirits. Winner of an Academy Award, full of extraordinary characters, and ranked as one of the best animated films of all time, this gorgeously drawn classic of world cinema is a must-see for all ages. (35mm, 2001, dir. Hayao Miyazaki, Japanese with English subtitles, 124 min.)

ABOVE: STILL FROM *SPIRITED AWAY*.

Gala in the Garden

The Hammer Museum honored two profoundly creative individuals, artist **Laurie Anderson** and filmmaker **Todd Haynes**, at its annual Gala in the Garden on October 8, 2016. Artists, philanthropists, civic leaders, collectors, and entertainment-world notables gathered at the Hammer to celebrate the honorees’ many accomplishments, and toast to raising more than \$2 million for the museum. The evening was sponsored by **Bottega Veneta** and cochaired by creative director **Tomas Maier**, **Robert Soros**, and **Jodie Foster** and **Alexandra Hedison**. Author **Karl Ove Knausgaard** and actress **Sarah Paulson** offered tributes to Anderson and Haynes, and chef **Suzanne Goïn** of Lucques created the menu. The night included an astounding performance by Anderson and the powerful songs of **Rufus Wainwright**.



1. Guests enjoy dinner under an installation by Pedro&Juana

2. Performer Rufus Wainwright

3. Left to right: Gala cochairst Robert Soros and Tomas Maier, Honorees Laurie Anderson and Todd Haynes, cochairst Jodie Foster and Alexandra Hedison, and Director Ann Philbin

4. Speaker Sarah Paulson and Honoree Todd Haynes

5. Honoree Laurie Anderson

6. Speaker Karl Ove Knausgaard

7. Chancellor Gene Block and Carol Block, and Alice and Nahum Lainer

8. Angella and David Nazarian

9. Susan Bay Nimoy and Mark Bradford

10. Viveca Paulin-Ferrell and Will Ferrell, and Cindy Sherman

11. Janie Bryant, and January Jones

This evening was made possible through the support of
BOTTEGA VENETA

hammer.ucla.edu
310-443-7000

FREE Admission

Hours
Tue–Fri 11 a.m.–8 p.m.
Sat–Sun 11 a.m.–5 p.m.
Closed Mondays
and major holidays

Free admission to the Hammer Museum is made possible through the generosity of Erika J. Glazer and Brenda R. Potter.

Parking
Available under the museum for \$6, cash only.

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JEAN DUBUFFET, *LA FERMIERE (THE FARMER'S WIFE)*, MARCH 1955. ASSEMBLAGE OF IMPRINTS, COLLAGE OF CUT INDIA-INK IMPRINTS WITH BRUSH AND INK, MOUNTED ON PAPERBOARD. 20 1/2 x 25 1/4 IN. (52 x 64 CM). THE PIERRE AND TANA MATISSE FOUNDATION. PHOTOGRAPHY BY CHRISTOPHER BURKE STUDIO. © 2016 ARTISTS RIGHTS SOCIETY (ARS), NEW YORK / ADAGP, PARIS.



FRONT: JIMMIE DURHAM, *MALINCHE*, (DETAIL) 1988-1992. GUAVA, PINE BRANCHES, OAK, SNAKESKIN, POLYESTER BRA SOAKED IN ACRYLIC RESIN AND PAINTED GOLD, WATERCOLOR, CACTUS LEAF, CANVAS, COTTON CLOTH, METAL, ROPE, FEATHERS, PLASTIC JEWELRY, GLASS EYE. 70 x 23 3/8 x 35 IN. (177 x 60 x 89 CM). STEDELIJK MUSEUM VOOR ACTUELE KUNST (SMAK), GHENT, BELGIUM. IMAGE © S.M.A.K. / DIRK PAUWELS.