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 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

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: Albee (2016) by Simone Leigh, Untitled (2015) by Avery Singer, and No Man Is an Island II (2004) by Jasper 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 Martime Syms; Pretexts of the Sun, contained (2015) by Richard Hawkins; Highheez: 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 Women 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 NÔ-na Zekka (2005–16) by A. L. Steiner; 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 Brion; Matthew Barney, Dinh Q. Lê, Lara Schnitger, Sharon Lockhart, and Inka Essenhigh, thanks to Rosette V. Delug; Magdalena Suarez Finnkess, thanks to Belinda Fischer; Russell Crotty, thanks to Dorothy Goldsmith; Raphaella 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 Susan Bay 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.
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 Guernareca, 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.

Lead support for the exhibition is provided by kurimanzutto.

Sponsorship is provided by

Media sponsorship is provided by

Additional funding is provided by

The Andy Warhol Foundation for the Visual Arts.

Major support for the catalogue is provided by kurimanzutto.

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READINGS

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, artist historians Richard Hill and Miwon Kwon and curator Elisabeth Sussman discuss representation in Durham’s work and contemporary art practices.

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.

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.

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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 Sandrine Derrasse, Associate Curator of Modern and Contemporary Drawings at the Morgan Library & Museum. The Hammer’s presentation will be curated by Connie Butler, chief curator, with Emily Gonzalez-Jarett, 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.

Tours
SUNDAY, APRIL 30, 2:30–3:30PM AND 2:45–3:45PM
Connie Butler, chief curator, and Emily Gonzalez-Jarett, 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 Longenecker
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-Jarett, curatorial associate.

Andrea Bowers
March 11–July 16, 2017

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 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.

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.

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

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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 Aran Meshapoy, curator, with Maureen 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; Camron Butler, chief curator; Leslie Gozzi, curatorial associate; Anne Ellegood, senior curator; Emily Gonzalez-Jarrett, curatorial associate; Anne Meshapoy, curator; Maureen Stevens, curatorial assistant; and Ali Subotnick, curator.

In Real Life is supported by Katherine Glynn Benkaim and Barbara Tierney.

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
Territoires, 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
Memil Shabazz
Time and Judgement—A Diary of a 400 Year Exile, 1988 (87 min.)

Milton Bryan
The People’s Account, 1986 (52 min.)

Glenn Ujibe Masakoane
We Are the Elephant, 1987 (52 min.)

D. Elmina Davis
Omego Rising: Women of Rastafari, 1988 (92 min.)

Black Audio Film Collective
January 17–25
John Akomfrah
Handsworth Songs, 1986 (58:33 min.)

Reece Auguste
Mysteries of July, 1991 (54 min.)

John Akomfrah
The Last Angel of History, 1995 (45:07 min.)

Trevor Mathison and Edward George
Three Songs on Pain, Light and Time, 1995 (22:15 min.)

John Akomfrah
Seven Songs for Malcolm X, 1993 (52:45 min.)

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

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IN REAL LIFE: PERFORMANCE

Simone Leigh
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

Trjal 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 (NMO) is a customizable version of the New York–based artist Trjal Harrell’s renowned Twenty Looks or Paris Is Burning at the Judson Church series. In (NMO), 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 Shoghiq Halajian and Suzy Halajian, Participants include Malin Arden, Jennifer Boyle, Simone Forti, Keyp Garten, Raquel Guttierrez, Taisha paggett, Lee Relvas, and Erika Vogt.

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 SUZY TAISHA PAGGETT, IN CONVERSATION AT TRAJOAL HARRELL’S SERIES ‘EDWARD GEORGE’S NIGHTMARE.’ PHOTOS: MAK KERN.
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: 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 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.

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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 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.
Upcoming Exhibitions

Living Apart Together: Recent Acquisitions
MAY 23–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 there 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.

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 Nelson Lauer. Generous support is provided by Agnes Gund. Additional support is provided by The Kallat A. Doshi Foundation, Dori and Charles McKown, and Emily and Howard Rachofsky. Support for both venues is provided by Gladstone Foundation.

Major support for the catalog is provided by Gladstone Gallery.


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
Agave (Design 1), ca. 1920
January 11
Vija Celmins
Untitled (Web 2), 2001
January 18
Liz Craft
Death Rider (Leo), 2002
January 25
Hammer Projects: Simon Denny, 2017
February 1
Jean Dubuffet
Portrait de Jean Paulhan (Portrait of Jean Paulhan), Wife, 1955
February 8
Jean Dubuffet
La fermière (The Farmer’s Wife), 1992

February 15
Jimmie Durham
Jesus (El patí de los Märtirs), 1992
March 1
Marisol
March 8
Hammer Projects: Kevin Beasley, 2017
March 15
Jimmie Durham
Something...Perhaps a Fog or an Elegy, 2005
March 22
Lucy Skaper
*Speaker

February 22
Edward Munch
On the Waves of Love, 1896
March 1
Marisol
March 8
Hammer Projects: Kevin Beasley, 2017
March 15
Jimmie Durham
Something...Perhaps a Fog or an Elegy, 2005
March 22
Lucy Skaper
*Speaker

March 1
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March 8
Hammer Projects: Kevin Beasley, 2017
March 15
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Something...Perhaps a Fog or an Elegy, 2005
March 22
Lucy Skaper
*Speaker

March 29
Jimmie Durham
Midjigge Materisfeber, 2000
April 5
Wilfredo Lam
Le Cheval Enchante, Number 2, ca. 1945
April 12
Judy Chicago
Boeing Ring Ad, 1971/2011
April 19
Jimmie Durham
Self-portrait, 1986
April 26
Lyndal Feininger
Il Ilia am Strande, 4, 1920

*Speaker
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 Donnelly, 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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**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.
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 girls killed by police. 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.

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

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 Castaneda.

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

Hammer Conversations

COSPONSPORED 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.

Talks

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

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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.
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 Afterwards—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’s, The Divine; and The Perf. He divides his time between San Francisco and Beirut.

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 Handwork, 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 Czeslaw Milosz’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 semi automatic. 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.

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.

Poetry is an art form and a literary form that uses the sounds of spoken language—its rhythm, stress, phonaesthetics, and meaning—to evoke meanings in addition to, or in place of, the, or in place of, the literal meanings of its words. Poets create works with different effects and mood using the characteristics of rhythm, sound, imagery, and figurative language.

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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
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.)

Cameraperson
WEDNESDAY, FEBRUARY 1, 7:30PM
A boxing match in Brooklyn, the daily routine of a Nigerian midwife, 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 Tur, 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
OPPOSITE BOTTOM: FILMMAKER KIRSTEN JOHNSON ON LOCATION.
ABOVE: STILL FROM I AM NOT YOUR NEGRO, 2016.
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.

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Flux
TUESDAY, FEBRUARY 7, 7:30PM
This series presents a carefully selected collection of beautiful, technically virtuosic short films, music videos, filmmaker retrospectives, and outstanding visual work from around the globe. Co-presented with Flux (flux.net).

Screenings
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.

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.)

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.

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 Mirzoian.

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 ABL’s 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 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.

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

King or Queen for a Day
SUNDAY, FEBRUARY 12, 11AM–1PM
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 Magastore for Kids by Kids
SUNDAY, MARCH 5, 11AM–1PM
With Tribbles
SUNDAY, FEBRUARY 5, 11AM–1PM
Watch as Captain Kirk (William Shatner), Mr. Scott (James Doohan), and Spock (Leonard Nimoy) deal with an infestation of cute, fuzzy tribbles aboard the Enterprise. Soothing to the Japanese with English subtitles, 124 min.)

"The Incredible Journey"
SUNDAY, JANUARY 8, 11AM
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 moley crew uses a combination of bravery and wiscrackes to face down bears, waterfalls, and forest rangers in their perilous search for home. (R, 1987, dir. Duwayne Evans, 46 mins).

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Family Flicks
SUNDAY, MARCH 12, 11AM
Classic ‘Toons Come Alive!
SUNDAY, MARCH 12, 11AM
Celebrate the 50th anniversary of classic cartoon characters coming to life on the big screen! Journey back to the 1930s and 1940s via the colorful, musical, comedic 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 UCLA Hollywood. (Times, color & b/w, approx. 70 min.)

Betty Boop and Friends: Classic “Tos Come Alive!
SUNDAY, MARCH 12, 11AM
Recommended for Ages 5+
Raggedy Ann and Andy, Betty Boop, Popeye 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, comedic 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 UCLA Hollywood. (Times, color & b/w, approx. 70 min.)

Spirited Away
SUNDAY, APRIL 30, 11AM–1PM
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 ranking as one of the best animated films of all time, this gorgeously drawn classic of world cinema is a must-see for all ages. (Times, color, dir. Hayao Miyazaki, Japanese with English subtitles, 124 min.)

Journey
SUNDAY, JANUARY 8, 11AM
Recommended for Ages 5+
Voiced by Hollywood favorites, the motley crew uses a combination of bravery and wiscrackes to face down bears, waterfalls, and forest rangers in their perilous search for home. (R, 1987, dir. Duwayne Evans, 46 mins).

A Boy and His Town: The Incredibilit Trifles
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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 to 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 Goin 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 cochair Robert Soros and Tomas Maier, Honorees Laurie Anderson and Todd Haynes, cochair Jodie Foster and Alexandra Hedison, and Director Ann Philbin
4. Speaker Sarah Paulson and Honorees 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. Vvveve Paulin-Ferrell and Will Ferrell, and Cindy Sherman
11. Jodie Bryant, and January Jones

This evening was made possible through the support of Bottega Veneta.

hammer.ucla.edu
310-443-7000
FREE Admission

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

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

Free admission to the Hammer Museum is made possible through the generosity of Erika J. Glazer and Brenda R. Potter.
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 × 23 ¾ × 35 IN. (177 × 60 × 89 CM). STEDELIJK MUSEUM VOOR ACTUELE KUNST (SMAK), GHENT, BELGIUM. IMAGE ©S.M.A.K. / DIRK PAUWELS.