

ADVANCE EXHIBITION SCHEDULE DECEMBER 2014

HAMMER



EXHIBITIONS

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October 3, 2014 – January 18, 2015

Robert Heineken: Object Matter
October 3, 2014 – January 18, 2015

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from 1860 to Now*
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Jim Hodges. *all in the field* (detail), 2003. Embroidered fabric. 72 x 48 in. (182.8 x 121.9 cm). Cranford Collection, London. © Jim Hodges.



Jim Hodges: Give More Than You Take
October 3, 2014 – January 18, 2015

Jim Hodges. *Untitled (one day it all comes true)*, 2013. Denim fabric and thread. 144 x 288 in. (365.8 x 731.5 cm). Private Collection, San Francisco. © Jim Hodges.

American artist Jim Hodges is known for his singular ability to infuse emotion and narrative into the objects of daily life, creating poignant studies based in temporality, life, and love. This is the first comprehensive survey on the work of the New York-based artist to be organized in the United States. Featuring some 75 pieces produced from 1987 through the present, *Jim Hodges: Give More Than You Take* brings together photography, drawings, works on paper, and objects rendered in mirror, lightbulbs, silk flowers, and glass alongside several major room-size installations. The exhibition is curated by Olga Viso, executive director, Walker Art Center and Jeffrey Grove, former senior curator of special projects & research, Dallas Museum of Art. The Hammer's presentation is organized by Connie Butler, chief curator, and Aram Moshayedi, curator.

Jim Hodges: Give More Than You Take is co-organized by the Dallas Museum of Art and the Walker Art Center, Minneapolis.

Major support for the exhibition is provided by Amanda and Glenn Fuhrman, John and Amy Phelan, Cindy and Howard Rachofsky, and The Andy Warhol Foundation for the Visual Arts. Additional support is generously provided by Jeanne and Michael Klein, Agnes and Edward Lee, and Pizzuti Collection.

The Hammer Museum's presentation of *Jim Hodges: Give More Than You Take* is generously supported by Beth Rudin DeWoody and The May and Samuel Rudin Family Foundation along with Linda and Bob Gersh. Additional support is provided by Lewis Baskerville, George Freeman, and Julie and Barry Smooke.



Robert Heinecken: Object Matter
October 3, 2014 – January 18, 2015

Robert Heinecken. *Recto/Verso #2* (detail), 1988. Silver dye bleach print. 8 5/8 x 7 7/8 in. (21.9 x 20 cm). The Museum of Modern Art, New York. Mr. and Mrs. Clark Winter Fund. © 2014 The Robert Heinecken Trust.

Robert Heinecken (1931–2006) was a pioneer in the postwar Los Angeles art scene. Describing himself as a “para-photographer,” because his work stood “beside” or “beyond” traditional ideas associated with photography, Heinecken worked across multiple mediums, including photography, sculpture, video, printmaking, and collage. Culling images from newspapers, magazines, pornography, and television, he recontextualized them through collage and assemblage, double-sided photograms, darkroom experimentation, and rephotography. Although Heinecken was rarely behind the lens of a camera, his photo-based works question the nature of photography and radically redefine the perception of it as an artistic medium. His works explore themes of commercialism, Americana, kitsch, sex, the body, and gender. In doing so, they expose his obsession with popular culture and its effects on society, as well as with the relationship between the original and the copy.

This survey exhibition, organized by The Museum of Modern Art, New York, covers four decades of the artist’s unique practice, from the early 1960s through the late 1990s. Although Heinecken was prolific, this exhibition is a focused presentation of his major works, emphasizing early experiments that investigated technique and materiality and that sought to destabilize the very definition of photography.

Robert Heinecken: Object Matter is organized by The Museum of Modern Art, New York. Special thanks to the Center for Creative Photography, University of Arizona, Tucson, which houses the Robert Heinecken Archive, and The Robert Heinecken Trust. The exhibition is organized by Eva Respini, curator, with Drew Sawyer, Beaumont and Nancy Newhall Curatorial Fellow, department of photography, The Museum of Modern Art. The Hammer’s presentation is organized by Cynthia Burlingham, deputy director, curatorial affairs, with Leslie Cozzi, curatorial associate, Grunwald Center for the Graphic Arts.

The Hammer Museum’s presentation of *Robert Heinecken: Object Matter* is made possible with major support from Alice and Nahum Lainer.

Additional support is provided by Orna and Keenan Wolens and Christie’s.

Apparitions: Frottages and Rubbings from 1860 to Now

February 7 – May 31, 2015



Do Ho Suh. *Rubbing/Loving project: Metal Jacket*, 2014. Colored pencil on mulberry paper. 85.5 x 69 in. (217.2 x 175.3 cm). © Do Ho Suh. Courtesy the artist and Lehmann Maupin, New York and Hong Kong.

Apparitions: Frottages and Rubbings from 1860 to Now is the first museum exhibition to explore both the historical roots and contemporary impact of the automatic drawing method developed by Max Ernst (German, 1891–1976). Curated by Allegra Pesenti, Chief Curator of the Menil Drawing Institute, and featuring a fully illustrated catalog, the exhibition will include approximately one hundred works on paper by fifty artists.

The technique known as frottage, from the French verb *frotter* meaning to rub, involves rubbing a sheet of paper placed over an object with a marking agent. The relatively simple procedure, which combines properties of drawing, printmaking and sculpture, generates sophisticated and unexpected images that capture both the indexical and more elusive properties of objects. The French poet and painter Henri Michaux coined the term ‘apparitions’ for his frottages: images dictated by chance as much as by choice which emerge onto the surface of the paper. A coveted technique among Surrealist artists, frottage continued to be explored throughout the twentieth century and remains an experimental practice in studios today. This exhibition will feature key examples of the technique by practitioners from a range of periods and regions, from historical figures like the Czech Surrealists Jindřich Štýrský and Toyen, to post-war artists such as Alighiero Boetti and Roy Lichtenstein, to different generations of contemporary artists including Anna Barriball, Jennifer Bornstein, Morgan Fisher, Simryn Gill, Matt Mullican, Ruben Ochoa, Gabriel Orozco, and Jack Whitten. The installation will shed light on artists little known outside their countries of origin such as Geta Brătescu from Romania and Eva Kmentová from the Czech Republic. Acknowledging the convention of rubbing for anthropological and scientific purposes, the exhibition will also present important historical precursors, including a remarkable series of 19th Century British tomb rubbings. This eclectic yet singularly focused selection will demonstrate the multifaceted ways frottage transcends the traditional boundaries of draftsmanship.

Apparitions: Frottages and Rubbings from 1860 to Now is co-organized by the Hammer Museum, Los Angeles, and The Menil Collection, Houston, and curated by Allegra Pesenti, chief curator, Menil Drawings Institute and former curator, Grunwald Center for the Graphic Arts.

Exhibition design by Johnston Marklee. The Hammer Museum’s presentation is generously supported by Margo Leavin. Additional support is provided by Alisa and Kevin Ratner.

Charles Gaines: Gridwork 1974-1989

February 7 – May 24, 2015



Charles Gaines. *Numbers and Trees, Matilda, #4*, 1986. Acrylic sheet, acrylic paint, watercolor, silkscreen, photograph. 59 x 49 x 5 3/4 in. (149.9 x 124.5 x 14.6 cm). Courtesy of Fresno Art Museum, Fresno, California

Highly regarded as both a leading practitioner of conceptualism and an influential educator at the California Institute of the Arts, Los Angeles-based Charles Gaines is celebrated for his photographs, drawings, and works on paper that investigate how rules-based procedures construct order and meaning. Working serially in progressive and densely layered bodies of works, Gaines explores the interplay between objectivity and interpretation, the systematic and the poetic. His groundbreaking work of this period serves as a critical bridge between the first generation conceptualists of the 1960s and 1970s and those artists of later generations exploring the limits of subjectivity and language. *Charles Gaines: Gridwork 1974–1989* is the first museum survey of the early work of a career that now spans four decades and includes rare and never-before-seen works, some of which were presumed lost.

Charles Gaines: Gridwork 1974–1989 is organized by The Studio Museum in Harlem and curated by Naima J. Keith, associate curator. The Hammer’s presentation of *Gridwork 1974–1989* and *Librettos: Manuel de Falla/Stokely Carmichael* at Art+Practice are organized by Anne Ellegood, senior curator, and Jamillah James, assistant curator.

The organization of *Charles Gaines: Gridwork 1974–1989* is made possible by a grant from The Andy Warhol Foundation for the Visual Arts.

The Hammer Museum’s presentation is generously supported by Margo Leavin. Additional support is provided by Alisa and Kevin Ratner.

Charles Gaines: Gridwork 1974–1989 is presented in conjunction with *Charles Gaines: Librettos: Manuel de Falla/Stokely Carmichael* at Art+Practice, a new art and social services non-profit in Leimert Park.

Provocations: The Architecture and Design of Heatherwick Studio
February 20 – May 24, 2015



Heatherwick Studio. U.K. Pavilion, Shanghai World Expo, 2007-10.
Photo by Iwan Baan. Courtesy Heatherwick Studio, London.

British designer Thomas Heatherwick has been hailed as a genius for the uniquely inventive nature of his work. Trained at London's Royal College of Art, Heatherwick's practice encompasses projects ranging in scale from very small to monumental, from products to public sculpture to architecture.

This exhibition, organized by the Nasher Sculpture Center, Dallas, and guest curated by Brooke Hodge, is the first in North America to present the work of Heatherwick and his studio. *Provocations: The Architecture and Design of Heatherwick Studio* examines the astonishing range of the studio's practice by focusing on the design concepts behind small products such as the handbag designed for Longchamp and his rotation-molded "Spun" chairs, as well as large public and private architectural projects in the U.K., U.S., Abu Dhabi, South Africa, Singapore, and China. These include the U.K. Pavilion—known as the Seed Cathedral at the 2010 World Expo; a new distillery for Bombay Sapphire gin; a Learning Hub for Nanyang Technological University; and a contemporary art museum created within a historic grain silo, among many other exciting projects. Heatherwick Studio is recognized for its inventive approach to design, often combining novel engineering with new materials and innovative technology to create unusual, often sculptural, building forms.

Provocations: The Architecture and Design of Heatherwick Studio is organized by the Nasher Sculpture Center and guest curator Brooke Hodge. The Hammer's presentation is organized by Aram Moshayedi, curator.

OVERVIEW

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

Hammer Projects is made possible thanks to the generous support of the Horace W. Goldsmith Foundation, Susan Bay Nimoy and Leonard Nimoy, Hope Warschaw and John Law, and Maurice Marciano.

Additional support is provided by Good Works Foundation and Laura Donnelley, the Decade Fund, and the David Teiger Curatorial Travel Fund.

Mario Garcia Torres
September 13, 2014 – January 4,
2015



Mario Garcia Torres. *Self-Portrait as Presenter*, n/d. Courtesy the artist.

In 1968 the Directors Guild of America created the pseudonym Alan Smithee for directors wishing to disown films in which their creative vision had been compromised. In the intervening years, the name has been associated with one of the film and television industry's most extensive and indistinguishable filmographies. Though less common today as it once was, Smithee is widely regarded as a prolific and legendary auteur, whose collection of flops made by countless filmmakers tells a story of disavowal, shame, the ambivalences of anonymity, and the cultivation of public personae. Mexico City-based artist Mario Garcia Torres's one-act monologue, written as an imagined tell-all, casts the fictitious director as a central protagonist in a new single-channel video. Performed by an actor whose delivery embodies the internal struggles of a faceless character and filmed using a visual vocabulary inherited from professional keynote lectures, motivational speeches, and the now ubiquitous TED talk, Garcia Torres's video speculates on Smithee's fraught biography and explores the complex relationship between artistic work and its audiences. *Hammer Projects: Mario Garcia Torres* is organized by Hammer curator Aram Moshayedi.

Special thanks to KCETLink for its support of *Hammer Projects: Mario Garcia Torres*.

N. Dash
September 13, 2014 – January 25,
2015



N. Dash. Untitled, 2013. Adobe, jute, wood support, acrylic, graphite, linen. 75 x 96 in. (190.5 x 243.8 cm). Courtesy of the artist. Photo by NWphoto.

N. Dash's work in drawing, painting, and photography is rooted in her ongoing experimentation with materials. Constantly occupying her hands with working small bits of fabric between her fingers, Dash's intentional process of touch yields artifacts that are the building blocks of her work. When the greyed, fraying fabric is just short of losing its structural integrity, Dash sets it aside and takes up a new piece of fabric to begin the process again. She then photographs these "artifacts", arranging them individually or in small groups. The resulting silver gelatin prints range in scale and communicate the artifacts' presence and meaning as manifestations of process, labor, thought, and time—they are the tangible evidence of intangible phenomena. *Hammer Projects: N. Dash* will include thirteen new photographs and a special project for the courtyard light boxes, taking these fabric works as a starting point. Along with her photographs, the exhibition will include new paintings. Since her first visit to an adobe building in New Mexico in 2003, Dash has worked with a variation on traditional adobe on jute in her paintings. Also working with naturally derived indigo and ochre; prepared oil and acrylic paints; canvas and linen, she combines stretched and unstretched elements into carefully constructed compositions that refer to both landscape and architecture. Often large in scale, they offer an immersive experience that suggests a portal to an ephemeral elsewhere. Organized by guest curator Corrina Peipon, *Hammer Projects: N. Dash* is the artist's first one-person museum exhibition.

Yuri Ancarani

September 27, 2014 – January 18, 2015



Yuri Ancarani. *Da Vinci*, 2012 (detail). 35mm film, color 5.1, Dolby Digital audio. 25 min. Courtesy of the artist and Galleria Zero. . . , Milan.

Italian artist Yuri Ancarani makes seductive, hypnotic, engrossing films that delve deep into obscure subjects. This is his first solo exhibition in the U.S., and it will feature *La malattia del ferro* (The disease of iron; 2010–12), a trilogy of short films, each focusing on a highly specialized occupation. The title refers to a syndrome similar to cabin fever, which sailors experienced after being out at sea for great lengths of time. The first film in the series, *Il Capo* (2010) is a beautiful portrayal of the Carrara marble quarry and the magnanimous foreman directing his crew like an orchestra conductor. *Piattaforma Luna* (2011) takes us inside the rarely seen daily routine of scuba divers on board a submarine, stationed deep below the surface of the ocean. *Da Vinci* (2012), features a surgical robot whose mechanical arms perform an operation (guided by a surgeon working remotely), and exquisitely captures the procedure from the inside and out. Together, the three films explore the interdependent relationship between man and machine and the beautiful choreography of labor. *Hammer Projects: Yuri Ancarani* is organized by Hammer curator Ali Subotnick with Emily Gonzalez, curatorial associate.

Special thanks to the Italian Cultural Institute in Los Angeles for its support of *Hammer Projects: Yuri Ancarani*.

Francis Upritchard

October 25, 2014 – March 1, 2015

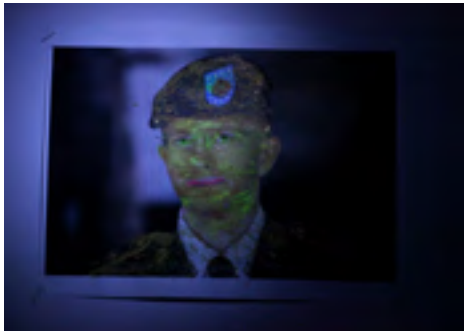


Francis Upritchard. *Nincompoop*, 2011 (detail). Modeling material, foil, wire, paint and cloth. 39 x 22 7/8 x 9 8/16 in. (99 x 58 x 24 cm). Courtesy of the artist; Anton Kern Gallery, New York; and Kate MacGarry, London.

Born in New Plymouth, New Zealand and based in London, Francis Upritchard creates sculptural installations featuring archetypal figures—the psychic, the African, the nincompoop—hovering in a state of uncertainty. Modeled in polymer clay, the curious figures are rendered in a slightly unnerving scale, not quite human but large enough to look you in the eye with their only partially opened eyes and blank stares. The skin is painted monochromatically or with distinct gridded patterns, the tones ranging from sickly yellow to mossy green to calming blue, as if from an otherworldly tribe. Yet their handmade and hand-dyed garb suggest they might be characters from a range of past eras, from medieval knights and jesters to meditating hippies in the 1960s. For a recent exhibition at Whitechapel Gallery in London, Upritchard experimented with both form and material, creating a group of dinosaurs out of papier-mâché or an earthy matter drawn from rubber trees in Brazil called balata and displaying them on simple yet elegant fold-out tables produced by the Italian company Olivetti on customized steel bases. For her Hammer Project, Upritchard will bring together the figures and the dinosaurs for the first time. Inhabiting the space like strange bedfellows from different times and places, the characters are not so much actors in a legible narrative or drama as they are complexly enigmatic, strangely absorbed in their own thoughts. Equally drawn to the history of figurative sculpture as to a wide range of craft and artisan traditions around the world—from ceramic techniques to glass blowing, enameling to welding—Upritchard pushes these practices in new directions, bringing them together to create a striking and original visual language of her own. This will be Upritchard's first solo exhibition on the west coast. The exhibition is organized by Hammer senior curator Anne Ellegood with MacKenzie Stevens, curatorial assistant.

This Is the End

January 10 – June 7, 2015



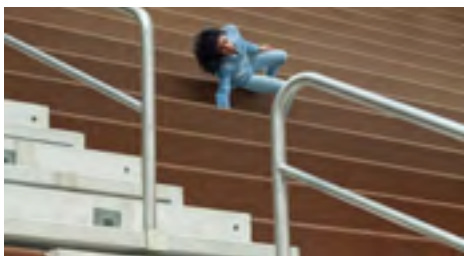
Tommy Hartung. Still from *The Fall* (from an ongoing series *THE BIBLE*), 2014. Video montage, color, sound. 18 min. Courtesy of the artist and On Stellar Rays Gallery

Hammer Projects: This Is the End features three recent videos by three international artists working independently. Sharing similar sensibilities and employing an array of unconventional narrative strategies, the individual works by Ed Atkins (British, b. 1982), Loretta Fahrenholz (German, b. 1981), and Tommy Hartung (American, b. 1979) address such themes as trauma, melancholy, surrealism, and the uncanny. Atkins's *Even Pricks* (2013) comprises a series of hyperpolished digitally rendered vignettes that relate the idea of depression—both physical and psychological—to the immaterial surfaces of images. Fahrenholz's *Ditch Plains* (2013) depicts New York City and its environs in the wake of an unspecified disaster that seems at once physical, virtual, and emotional. The video's protagonists move through a dilapidated landscape, acting out narratives both real and surreal. Hartung's epic video *THE BIBLE* (2014) incorporates found footage, fictitious news footage, and animation in a dramatic exploration of issues from the Old Testament, including morality, ethics, religion, and war.

Hammer Projects: This Is the End is co-organized by Hammer senior curator Anne Ellegood, curator Aram Moshayedi, and curator Ali Subotnick.

Maria Hassabi

January 31 – March 1, 2015



Maria Hassabi, *INTERMISSION*, 2013, Installation view, Cypriot and Lithuanian Pavilion, 55th International Venice Biennale, May 28 – June 4, 2013. Courtesy of the artist. Photo by Robertas Narkus.

The work of choreographer and dancer Maria Hassabi is rooted in the discourses of contemporary sculpture and theater. Hassabi's durational choreographies confound the perception of time and the act of viewing in gallery, theater, and everyday contexts. *Hammer Projects: Maria Hassabi* will be the most recent follow-up to *PREMIERE* and *INTERMISSION* (both 2013), which reflect upon the conventions of display and the language surrounding performance-based work while also pursuing an idea of stillness in relation to the physical body. Performed by Hassabi alongside Hristoula Harakas, Molly Lieber, and Oisin Monaghan, with an original sound score by Morten Norbye Halvorsen, this new work unfolds throughout the museum's hours of operation and occupies the gallery as well as other ancillary spaces throughout the Hammer's courtyard and lobby.

Hammer Projects: Maria Hassabi is organized by Hammer curator Aram Moshayedi with MacKenzie Stevens, curatorial assistant.

Hammer Projects: Maria Hassabi is presented through a residency at the Hammer Museum.

Special thanks to 4Wall Entertainment, Acne Studios, the Center for the Art of Performance at UCLA, and the UCLA Department of World Arts and Cultures/Dance for support of *Hammer Projects: Maria Hassabi*.

Pedro Reyes
January 31 – May 24, 2015



Pedro Reyes with *Urban Bush Women*, performance view, *The People's United Nations (pUN)* November 23–24, 2013, Queens Museum, New York. Courtesy of the Queens Museum of Art.

Mexican artist Pedro Reyes's project *The People's United Nations (pUN)* is both an exhibition and an event that puts the diplomatic and global problem-solving goals of the United Nations in the hands of ordinary people. The exhibition includes a group of sculptures and several paintings on Tyvek that graphically portray political, social, and environmental issues being faced by our world today. The pUN delegate event (May 2–3, 2015) is an experimental gathering of volunteers selected to represent as many of the 195 member and observer states of the United Nations as possible. The People's UN enlists regular citizens who live in the Los Angeles area and are connected by family ties or by birth to the nations represented at the UN. Participants will engage in activities that test Reyes's hypothesis that conflict-resolution techniques used in social psychology, theater, and art can help solve the world's most challenging problems, from climate change, to fair wages for women, to food shortages.

Hammer Projects: Pedro Reyes is organized by senior curator, Anne Ellegood with MacKenzie Stevens, curatorial assistant. The pUN delegate convening is organized in collaboration with Allison Agsten, curator, Public Engagement with January Parkos Arnall, curatorial assistant, Public Engagement.

Hammer Projects: Pedro Reyes is generously supported by Bettina Korek and Alexandra Shabtai.

Lily van der Stokker
February 7 – May 17, 2015



Lily van der Stokker. *Transfer that money to me*, 2010. Acrylic paint on wall and mixed media. Installation view, francesca kaufmann, Art Basel 2010, Basel. Courtesy of the artist and kaufmann repetto, Milan.

Dutch artist Lily van der Stokker has been making bold, colorful large-scale wall paintings for more than twenty years. The artist applies colors ranging from soft pastels to bright fluorescents—sometimes in playful and visually arresting plaid patterns or all-over flower motifs—to amorphous soft-edged forms that inhabit the space like friendly oversized visitors. Witty texts added alongside van der Stokker's forms complicate their first impression as the cartoony doodles of an adolescent or mere decorative ornamentation. Invoking the platitudes of polite society with expressions like "Best regards" or "Wonderful" or touching upon the realities that impact all our lives, from love to money to aging, with phrases like "Transfer the money to me" or "Only yelling older women in here, nothing to sell," van der Stokker makes evident the power dynamics at work within seemingly innocuous spaces. Van der Stokker argues for the role of pleasure in aesthetic experience, finding alliances between beauty and intellect, playfulness and criticality.

Hammer Projects: Lily van der Stokker is organized by senior curator, Anne Ellegood with MacKenzie Stevens, curatorial assistant.

Hammer Projects: Lily van der Stokker is generously supported by the Mondriaan Fonds.

ABOUT

The Hammer Museum, a public arts unit of the University of California, Los Angeles, is dedicated to exploring the diversity of artistic expression through the ages. Its collections, exhibitions, and programs span the classic to the cutting-edge in art, architecture, and design, recognizing that artists play a crucial role in all aspects of culture and society.

The museum houses the Armand Hammer Collection of Old Master, Impressionist, and Post-Impressionist paintings and the Armand Hammer Daumier and Contemporaries Collection. The Hammer's newest collection, the Hammer Contemporary Collection, is highlighted by works on paper, particularly drawings and photographs from Southern California. The museum also houses the Grunwald Center for the Graphic Arts, comprising more than 45,000 prints, drawings, photographs, and artists' books from the Renaissance to the present; and oversees the management of the Franklin D. Murphy Sculpture Garden on the UCLA campus.

The Hammer presents major single-artist and thematic exhibitions of historical and contemporary art. It also presents approximately ten Hammer Projects exhibitions each year, providing international and local artists with a laboratory-like environment to create new work or to present existing work in a new context.

As a cultural center, the Hammer offers a diverse range of free public programs throughout the year, including lectures, readings, symposia, film screenings, and music performances. The Hammer's Billy Wilder Theater houses these widely acclaimed public programs and is the home of the UCLA Film & Television Archive's renowned cinematheque.

For program and exhibition information visit or call .

ADMISSION

ADMISSION TO ALL EXHIBITIONS AND PUBLIC PROGRAMS IS FREE AND OPEN TO THE PUBLIC.

HOURS

Tuesday–Friday 11am–8pm; Saturday & Sunday 11am–5pm; closed Mondays, July 4, Thanksgiving, Christmas, and New Year's Day.

LOCATION/PARKING

The Hammer is located at 10899 Wilshire Boulevard, at Westwood Boulevard. Parking is available under the Museum. Rate is \$3 for three hours with Museum validation.

TOURS

For group tour reservations and information, call 310-443-7041.