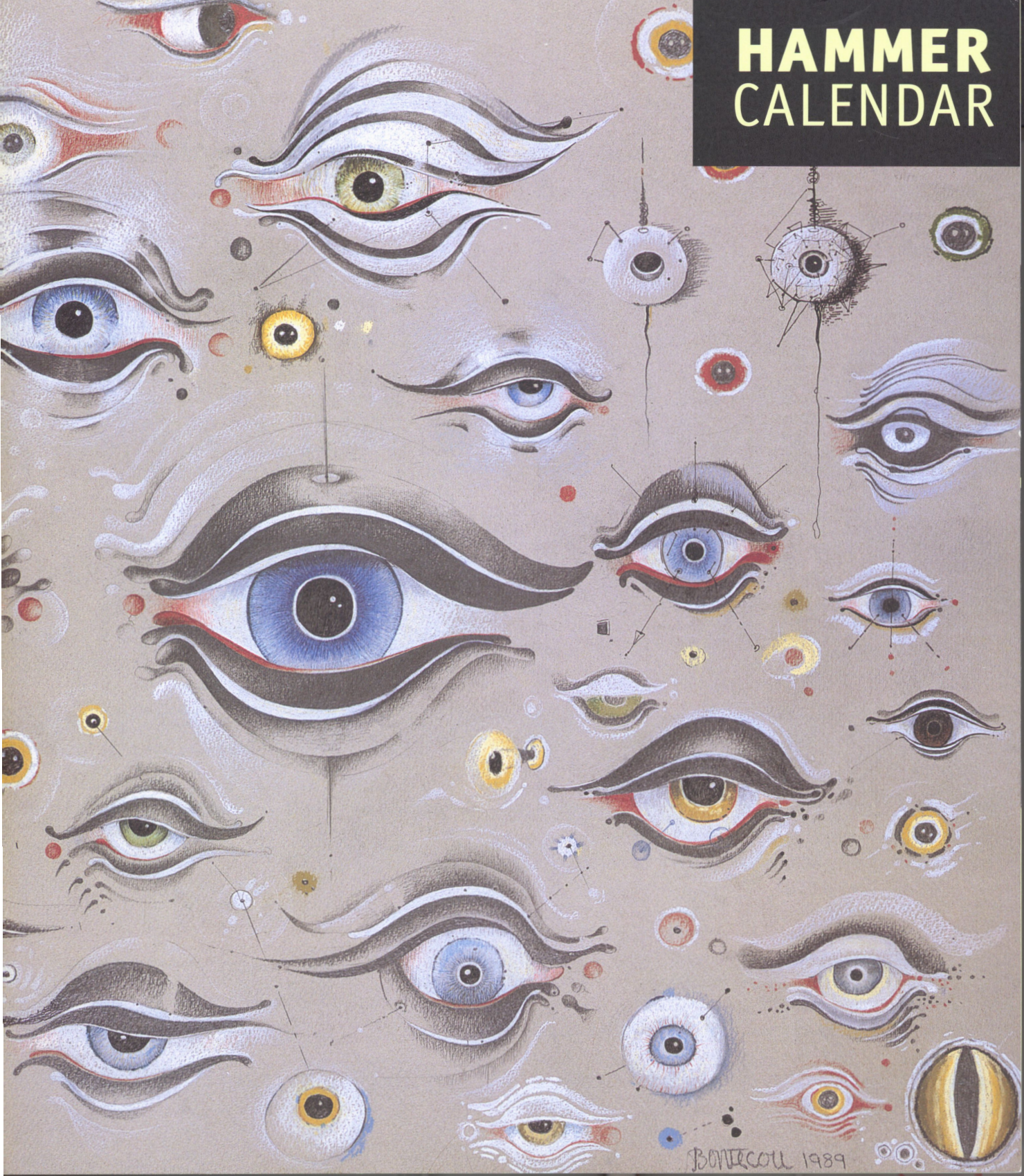


# HAMMER CALENDAR



BONTECOU 1989

# HAMMER

## A Message from the Director



Photo: Steven Sigoloff, 2003

This fall the Hammer is bursting with a range of exciting works of art. In addition to the Bontecou retrospective, our fall exhibitions include *The Eunice and Hal David Collection of 19th- and 20th-Century Works on Paper*; Hammer Projects by Markus Linnenbrink, Roger Hiorns, Edgar Arceneaux, and the video group show *Displaced*; a show of works by Honoré Daumier from our permanent collection; and works from our Armand Hammer Collection, including the recently returned *Dr. Pozzi at Home* by John Singer Sargent.

The Hammer Public Programs continue to shine. In addition to the usual fantastic reading series and Hammer Conversations, we are also hosting a fascinating symposium on the Black Panthers – featuring several former members, including Kathleen Cleaver and Elvis Mitchell. On October 24th, we are doing our part in encouraging voter registration and participation by hosting a big, all-day event with live music and entertainment.

As a university art museum, one of our top priorities is to connect with UCLA students – students involved in the arts and those whose studies are in other disciplines. To meet these needs we have established the new position of head of academic initiatives, whose responsibilities will be to strengthen our ties to students through an improved docent program and a series of new initiatives.

Come join us at the Hammer this fall. I promise you'll find something marvelous and rewarding.

Ann Philbin, director

You'll notice that this issue of the Calendar is longer than previous ones – we have so much going on at the Hammer Museum this fall, and the extra pages reflect the large number of exciting programs and exhibitions you can enjoy. Among the highlights is the eagerly anticipated Lee Bontecou retrospective, which debuts at the Hammer this October. The exhibition is the first major survey of this legendary artist's work, featuring over 150 drawings and sculptures that span five decades. Beautiful recent sculptures that have never before been exhibited are shown alongside her celebrated early works. You'll read more about the exhibition on the following pages.

It is also my pleasure to announce a wonderful and important gift to the Hammer. Audrey Wilder, widow of celebrated filmmaker Billy Wilder, made an extraordinary contribution towards the Museum's building renovation, naming a new theater in his honor. We are extremely grateful for her generosity, and look forward to updating you on the progress of the theater construction and building renovation.

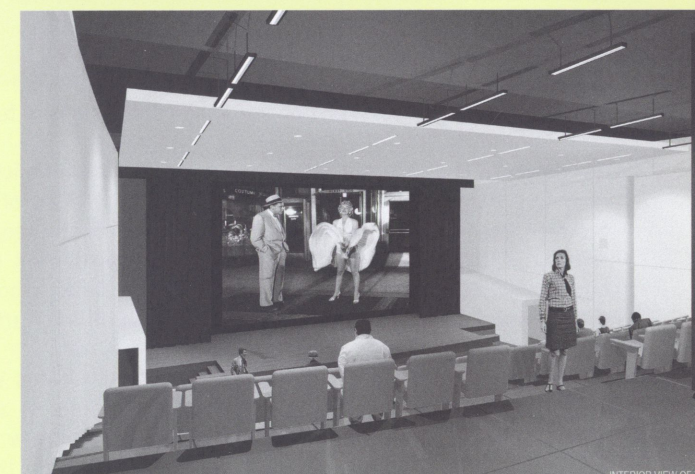
# The Billy Wilder Theater

Audrey L. Wilder has made a generous \$5 million gift to name the Billy Wilder Theater at the Hammer Museum in honor of her late husband, the celebrated writer-director. The Billy Wilder Theater is a major element of the Hammer Museum's renovation plan designed by Michael Maltzan Architecture. To be programmed jointly by the Hammer Museum and the UCLA Film and Television Archive, the theater will be the new home of the Archive's renowned public screenings.

Billy Wilder, who died in March 2002 at the age of 95, left an unparalleled cinematic legacy. He was one of the quintessential writer-directors in postwar Hollywood, winning six Academy Awards and the Academy of Motion Picture Arts and Science's prestigious Irving G. Thalberg Memorial Award. Among the over 20 films he co-wrote and directed are such classics as *Double Indemnity*, *Sunset Boulevard*, *The Seven Year Itch*, and *Some Like It Hot*. A resident of Westwood, Billy Wilder had a passion for paintings and drawings and, in over a half century, built a major collection of Impressionist and modern art including works by Picasso, Klee, and Miró.

"This gift to the UCLA Hammer Museum reflects Billy's passion for film and art, and his dedication to supporting and encouraging artists of all kinds," notes Audrey L. Wilder. "I think he would be thrilled to have his name on this theater and to see the neighborhood truly come to life."

The Billy Wilder Theater will be as exceptional as its name-sake. It will have the versatility to accommodate old nitrate film projections, as well as digital video and film presentations. The theater's architecture will be closely integrated into the interior spaces while also anchoring the new Museum entrance at Lindbrook Drive.



Top: Architect Michael Maltzan, Hammer director Ann Philbin, film director Curtis Hanson, Audrey Wilder, and UCLA Film and Television Archive director Tim Kittleson. Bottom: Theater interior. Rendering by Michael Maltzan Architecture.

The gift significantly advances the Museum's active capital campaign, leaving less than \$10 million to be raised before the entire renovation project can begin. The Billy Wilder Theater, as a stand-alone phase of the project, will proceed independently and is set to begin construction next year.

To learn more about naming opportunities, call Jennifer Wells at 310.443.7008.

# HAMMER Exhibitions

## LEE BONTECOU: *A Retrospective*

Co-organized by the Museum of Contemporary Art, Chicago, and the UCLA Hammer Museum

OCTOBER 5, 2003 – JANUARY 11, 2004

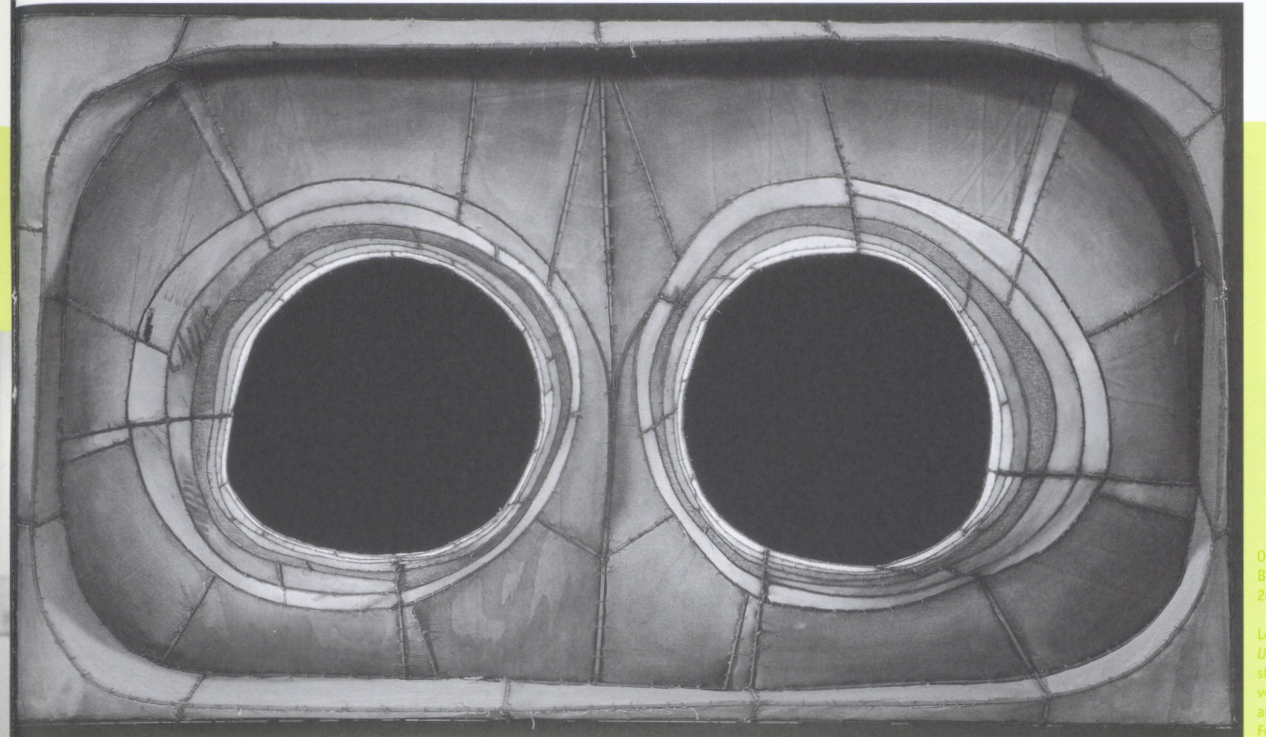
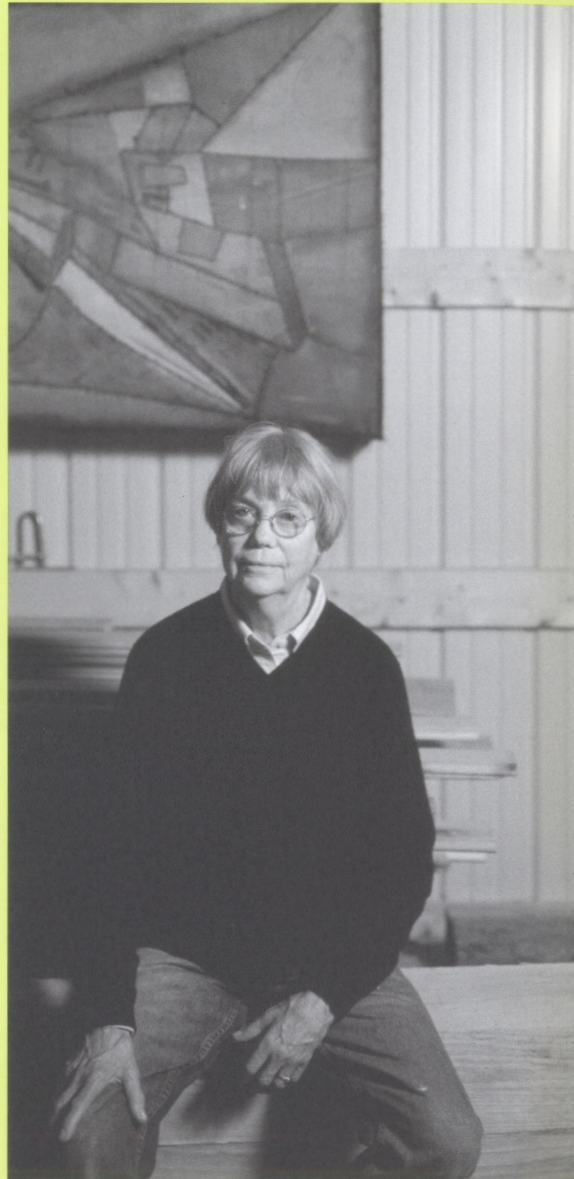
One of the leading figures of late twentieth-century art, Lee Bontecou (b. 1931) became widely known in the 1960s and 70s for her welded steel sculptures. Described by fellow artist Donald Judd as “explicit and powerful,” the three-dimensional forms are “neither painting nor sculpture.”

This exhibition is the first in-depth retrospective of Bontecou’s to present not only the celebrated early work but also her lesser-known later work, including pieces only recently completed. Among these are large but ethereal hanging pieces, painstakingly crafted by hand and evocative of constellations and galaxies. Most of this work is on view here for the first time.

Her powerful and original constructions incorporate a variety of figurative, organic, and mechanistic references, suggesting states of transformation between the natural and the man-made, order and chaos, delicacy and ferocity. With over 150 works included, this exhibition provides a rare opportunity to re-evaluate the career of an artist who is both legendary in the art world and influential to a younger generation of artists.

The exhibition is curated by Elizabeth A.T. Smith, James W. Alsdorf Chief Curator at the Museum of Contemporary Art, Chicago, in association with Ann Philbin, director of the Hammer Museum. *Lee Bontecou: A Retrospective* debuts at the Hammer and will be presented at the Museum of Contemporary Art, Chicago (February 14 – May 30, 2004), before traveling to MoMA QNS, The Museum of Modern Art, New York (July 30 – September 27, 2004).

The exhibition is accompanied by the first monograph on Lee Bontecou, which offers an extensive analysis of her overall work and her place in twentieth century art. The publication includes essays by exhibition curator Elizabeth Smith, professor Robert Storr, curator Donna De Salvo, art historian Mona Hadler, and the late critic and artist Donald Judd. Published by the MCA Chicago and the UCLA Hammer Museum in association with Harry N. Abrams, Inc., the catalogue can be ordered by calling the Hammer Museum bookstore at 310.443.7063.



Opposite page: Lee Bontecou in her studio, 2003. Photo: Josh Titus

Left: Lee Bontecou, *Untitled*, 1959/60. Welded steel, canvas, wire, and velvet. Collection of Maxine and Stuart Frankel Foundation for Art.

### BONTECOU PROGRAMS

Gallery Talk

Thursday, October 30, 6pm

**Mona Hadler**, Professor of Art History at CUNY Graduate Center

Panel Discussion

***Out of the Woods and into the Market:***

***The Value of Lee Bontecou***

Sunday, November 2, 2pm

**Elizabeth Smith**, Chief Curator at the Museum of Contemporary Art, Chicago; **Serge Guilbaut**, Professor of Art History at the University of British Columbia; **Mona Hadler**, Professor of Art History at CUNY Graduate Center

The UCLA Hammer Museum and the Getty Research Institute present a panel discussion exploring Lee Bontecou and her relationship to the art world. This discussion coincides with the current Getty Scholar theme-year of “Markets and Value.” Taking Bontecou as a case study, the public is invited to join the panelists in a conversation that will examine the artist and her work’s relationship to issues of value and the art market.

Lecture

***Mysterious Spaceframes:***

***Bontecou’s Work Then and Now***


Wednesday, November 12, 7pm

**Robert Storr**, Rosalie Solow Professor of Modern Art at the Institute of Fine Arts, New York University, and previously the Senior Curator of the Department of Painting and Sculpture at The Museum of Modern Art

Gallery Talk

Sunday, December 7, 3pm

Gallery Talk with **Lawrence Kruger**  
Research Professor of Neurobiology at UCLA

National Sponsor  Altria

The national tour is made possible by The Henry Luce Foundation, The National Endowment for the Arts, The Horace W. Goldsmith Foundation, Friedrike Merck, and Sarah-Ann and Werner H. Kramarsky. The accompanying catalogue was made possible, in part, by Agnes Gund and Daniel Shapiro, and The Ruth and Murray Gribin Foundation.

## HAMMER Exhibitions

### The Eunice and Hal David Collection of 19th- and 20th-Century Works on Paper

NOVEMBER 14, 2003 – FEBRUARY 8, 2004

The Grunwald Center for the Graphic Arts at the UCLA Hammer Museum is pleased to present an exhibition of drawings from the collection of acclaimed lyricist Hal David and his wife Eunice. The exhibition features almost sixty drawings by many of the artists who have shaped the course of nineteenth- and twentieth-century art, from Eugène Delacroix, Edouard Manet, Mary Cassatt, and Gustav Klimt to Pablo Picasso, Henri Matisse, Robert Motherwell, Richard Diebenkorn, Andy Warhol, Sam Francis, and David Hockney.

The Davids began collecting about a decade ago, focusing on the many aspects of the practice of drawing. Recognizing the crucial stage that drawings represent in an artist's creative process, they saw parallels to Hal David's own inventive process as a lyricist. The exhibition includes both preparatory studies related to painting, sculpture, and prints, and fully realized, independent works that are not connected to works in other media.

The core of the David's drawing collection focuses on the human figure. This was established with their first purchase, Pierre Bonnard's *Standing Nude Looking in Mirror*, and continued as the collection grew to include works such as Edgar Degas' *Dancer, Arm Too Far behind the Head* and Adolph Gottlieb's *Portrait of Marcus Rothkowitz* – a pencil portrait of his colleague Mark Rothko.

This exhibition celebrates Eunice and Hal David's generous gift of their collection to the Grunwald Center for the Graphic Arts, and is accompanied by a fully-illustrated catalogue. Edited by deputy director of collections Cynthia Burlingham, the catalogue features an essay by Lee Hendrix, curator of drawings at the Getty Museum, as well as extended entries by Hammer curatorial staff Claudine Dixon, Claudine Isé, and Carolyn Peter, as well as Judith Brodie, Carol S. Eliel, Noriko Gamblin, Robert Hobbs, Amy Schichtel, and Marilyn Symmes.



#### Gallery Talk

Sunday, November 16, 3pm

Exhibition Curator Cynthia Burlingham

The exhibition is made possible, in part, by Lee and Lawrence Ramer.

Above: Pablo Picasso, *The Dance (La Danse)*, 1933. Graphite on blue paper. The Eunice and Hal David Collection of 19th- and 20th-Century Works on Paper. Photo: Robert Wedemeyer. ©2003 Estate of Pablo Picasso/Artists Rights Society (ARS), New York.

## HAMMER Collections

### Writings on the Wall

#### The Armand Hammer Collection

This fall, the Museum is pleased to inaugurate "Writings on the Wall," a series of extended wall labels for selected works in the collection. We invite you to rediscover your favorite paintings through the eyes of contributors **Ricky Jay, Diane Keaton, Steve Martin, Martin Mull, Mary Woronov,** and **Bruce Yonemoto**, whose short, personal, and insightful essays accompany their selections. Guest curator for this project is **Victoria Dailey**.

Describing James Ensor's *Flowers in the Sunlight*, Mull writes, "this painting exists from the picture-plane outward. ... What is astounding is that despite the fact that the painting was necessarily created over a period of time, the excitement of that initial split-second vision has not only been maintained but heightened. It is a picture of the instant examined."

A selection of paintings and works on paper from the Armand Hammer Collection is permanently on view, and includes works by French nineteenth-century masters, European old master paintings, and works by American artists from the eighteenth to twentieth centuries.



### The Class Clown: Daumier Studies Professors and Their Pupils

AUGUST 23 - DECEMBER 7, 2003

Education was a hot topic in nineteenth-century France—just as it is today in the United States. Politicians, clerics, and the general public debated the pros and cons of a state-run school system, the fraud-ridden private schools, and different forms of punishment. Honoré Daumier (1808-79) highlighted the world of education in a number of lithographs, including his series *Professeurs et Moutards* (Professors and Kids). With his inimitable artistic style and sense of humor, Daumier addressed these debates along with the familiar dynamics of teacher/student relationships. Drawn from the Armand Hammer Daumier and Contemporaries Collection, this exhibition takes a light-hearted look at students and professors and may, perhaps, take us all back to our own school days.

#### Gallery Talk

Sunday, October 26, 3pm

Exhibition Curator Carolyn Peter

Top: James Ensor, *Flowers in the Sunlight*, 1937. Oil on canvas. The Armand Hammer Collection. Gift of the Armand Hammer Foundation. Photo: Ed Cornachio

Bottom: Honoré Daumier, *Monsieur Jean-Joseph-Chaboulard... first prize in health!*... Lithograph. From the series *Professeurs et Moutards*, 1846. The Armand Hammer Daumier and Contemporaries Collection. Photo: Robert Wedemeyer.

# HAMMER PROJECTS

## Markus Linnenbrink

LOBBY WALL

THROUGH JANUARY 4, 2004

Markus Linnenbrink uses dry pigment, water, and an acrylic binder to paint bright parallel swaths of color on varying surfaces including canvas, floors, ceilings, and walls. He allows the paint to dribble and run in response to gravity, creating an uneven grid-like pattern of broad stripes and thin rivulets that highlight the energy and atmosphere of the rooms they occupy. The large, site-specific work Linnenbrink created for the Hammer Museum in May 2003 echoes the life on the streets outside of the Museum's windows.

## DISPLACED

LOBBY GALLERY

AUGUST 6 - NOVEMBER 16, 2003

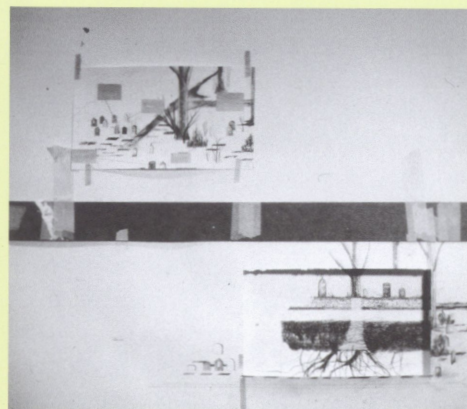
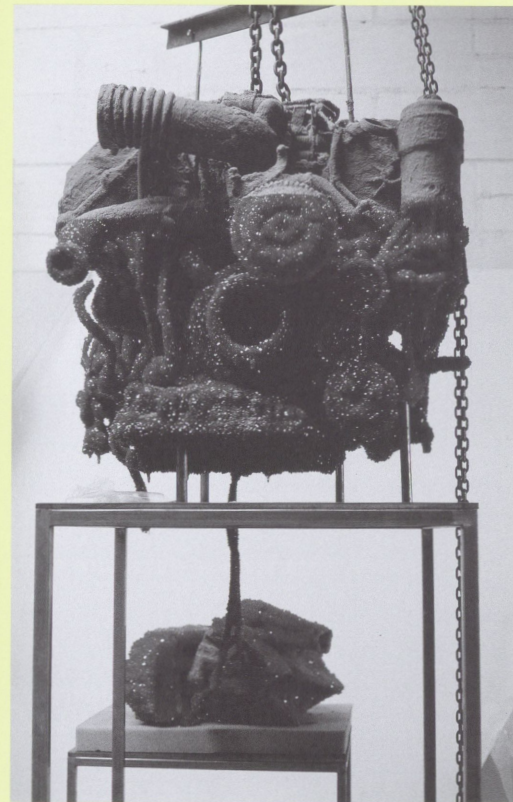
This exhibition brings together six short videos by an international group of emerging artists. Organized by assistant curator Claudine Isé, the consecutively screened, 34-minute program includes videos by Mircea Cantor (Romania), Jennifer Lane (Los Angeles), Rosalind Nashashibi (Scotland), Terry Phillips (Los Angeles), Reynold Reynolds and Patrick Jolley (New York City), and Saskia Olde Wolbers (The Netherlands). The artists in this exhibition explore displaced contexts and the structures of interpretation we bring to them. Strategies of displacement—be they narrative, structural, psychological, or cultural—are utilized in order to open up fresh possibilities for perceiving and understanding the world around us.



Hammer Projects are curated by James Elaine.

Hammer Projects are made possible, in part, with support from The Horace W. Goldsmith Foundation, The Annenberg Foundation, and the Los Angeles County Arts Commission.

Top: Markus Linnenbrink, *MYSELF OUTSIDE* (detail), 2003.  
Bottom: Jennifer Lane, still from *Fawn*, 2003.  
Opposite page (top): Roger Hiorns, *The Architect's Mother*, 2003.  
Copper sulfate, BMW engine, steel, cardboard, foam.  
Courtesy Corvi-Mora, London and Marc Foxx, Los Angeles.  
Opposite page (bottom): Edgar Arceneaux, *Drawings of Removal* (detail), 1999-.  
Courtesy Susanne Vielmetter Los Angeles Projects, Los Angeles, and Frehkring Wiesehöfer, Cologne.



## Roger Hiorns

VAULT GALLERY

SEPTEMBER 11, 2003 - JANUARY 18, 2004

This exhibition features three new works by British artist Roger Hiorns, including two that were created specifically for this presentation. The sculptures explore the transformation of material and the intersection of the abstract and the literal. A number of Hiorns's works include immaterial and impermanent media such as fire, soap, or perfume – and its related scent. Others contain objects such as thistles, model cathedrals, and car engines encrusted with bright blue crystals. To crystallize the pieces, Hiorns dips the objects in a copper sulfate bath, seemingly relating art to alchemy, and throwing the status of art objects and artists into sharp relief.

## Edgar Arceneaux

LOBBY GALLERY

NOVEMBER 25, 2003 - FEBRUARY 29, 2004

Edgar Arceneaux's ongoing project *Drawings of Removal* (1999-) is a meditation on the fleeting nature of the present and the function of memory. During the run of the exhibition the artist's studio will be on site and the installation will feature a changing array of layered, cut-out, excavated, drawn, and re-drawn images. The constantly shifting work, inspired in part by his father's memory of his hometown of Beaumont, Texas as it existed in his youth and as it exists today, mimics the nature of memory itself. In the artist's own words, "the work not only represents the idea of loss or of the gap between memory and desire, but is literally active. Something is being built and something is breaking down."

# Re-Presenting the Black Panthers

## Film Series and Symposium

The UCLA Hammer Museum and the UCLA Ralph J. Bunch Center for African American Studies present a film series and a day-long symposium that re-presents and investigates images of the Black Panther Party. The Bunch Center is the oldest African-American studies program in the United States and is celebrating its 35th anniversary this year. All films will be screened at Haines Hall-39, UCLA Campus, and the symposium will be held at the Hammer Museum.

### Re-Presenting the Black Panthers Film Series

Wednesday, October 29, 7:30pm

*Still Revolutionaries* (Sienna McLean, US, 2000)  
*Public Enemy* (Jens Meurer, France, 1999)

Wednesday, November 5, 7:30pm

*Black Panthers* (Newsreel, 1968)  
*The Murder of Fred Hampton*  
(Michael Gray, Howard Alk, US, 1971)

Friday, November 7, 7:30pm

*Eldridge Cleaver, Black Panther*  
(William Klein, France/Algeria, 1970)  
*American Exile* (Cassandra Herrman, Katy Shrout, US, 2001)

This program will be introduced by Kathleen Cleaver. Cleaver is a Senior Lecturer at the Emory University Law School and is Executive Director of the International Black Panther Film Festival. She has been an important activist for human rights since the 1960s and has worked with such groups as the Black Panther Party and the Southern Center for Human Rights.



### Re-Presenting the Black Panthers Symposium

Saturday, November 8

1pm - 1:45pm

Lecture

**Kathleen Cleaver** will discuss the photographs of the Black Panthers from the recent book *Black Panthers 1968: Photographs by Ruth-Marion Baruch and Pirkle Jones* published by Greybull Press. A book signing will follow the symposium.

2pm - 3:30pm

**Kathleen Cleaver** in conversation with **Elvis Mitchell**. Elvis Mitchell is a film critic for *The New York Times* and the entertainment critic for National Public Radio's "Weekend Edition." His many essays and articles about the entertainment industry have appeared in *GQ*, *The New York Times Magazine*, and *Rolling Stone*, among other publications. Cleaver and Mitchell will explore the complex issues around representations of the Black Panthers and how images of the Panthers have been used and circulated by mainstream media and the entertainment industry.

3:45pm - 5pm

Panel Discussion

*Re-Presenting the Black Panthers in 2003*

This panel will explore the history and impact of the Black Panther Party and its legacy. Moderated by news journalist and KTLA5 veteran newscaster **Warren G. Wilson, JD**, the panel will include **Kathleen Cleaver**, USC Assistant Professor **Cynthia Young**, and UCSD Assistant Professor **Daniel Widener**.

Left: Black Panthers from Sacramento, Free Huey Rally, Bobby Hutton Memorial Park, Oakland, August 25, 1968; photo by Pirkle Jones.

# HAMMER Conversations

An ongoing series of provocative dialogues on the arts, culture, and sciences

**Hirokazu Kosaka and Michael Rotondi**

Thursday, October 9, 7pm

**Hirokazu Kosaka** was born in Japan and graduated from the Chouinard Art Institute in 1970. He is a Buddhist priest of the Shingon sect and a master Zen archer. His 1994 exhibition at MOCA, *In the Mood*, explored notions of memory, identity, and living in the present. *Amerika Maru*, his piece about the problems of assimilation in 1950s and 60s Los Angeles, incorporated chanting monks, Flamenco dancers, archery, and big band music. Kosaka is also Director of Visual Arts and Curator of the George J. Doizaki Gallery at the Japanese American Cultural & Community Center.

**Michael Rotondi** is Principal and founding partner of RoTo Architects and has been an architect and educator for over twenty-five years. He was a founder, and for ten years the director, of the Southern California Institute of Architecture (SCI-Arc). He currently teaches and is a Board Member at SCI-Arc, a Professor at Arizona State University in Tempe, and is teaching at the University of Kentucky. Rotondi has received numerous awards for his architectural work.

This program is presented in conjunction with the exhibition *From the Verandah*. Please see page 22 for more information.

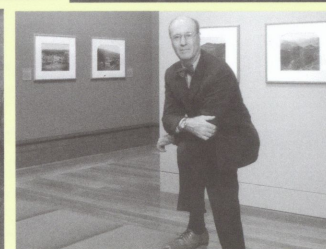
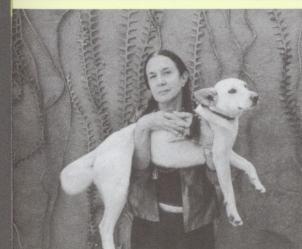
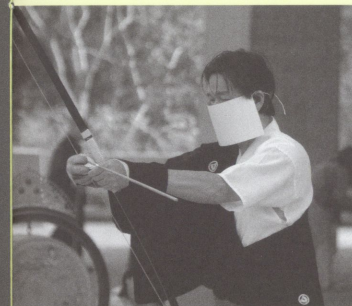
**Mary Ellen Mark and Weston Naef**

Tuesday, December 2, 7pm

**Mary Ellen Mark** has achieved worldwide visibility through her celebrated photographs, which are featured in numerous exhibitions, books, and magazines. She is the recipient of the John Simon Guggenheim Fellowship, three fellowships from the National Endowment for the Arts, and was presented with honorary Doctor of Fine Arts degrees from her Alma Mater, the University of Pennsylvania and the University of the Arts. Her most recent project is entitled *Twins*, published in book format by Aperture this fall. An exhibition of the work was held at Kennedy Boesky Photographs, New York, in October.

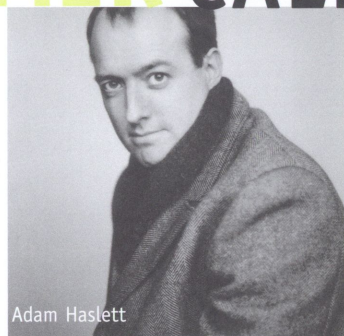
**Weston Naef** became Curator of Photographs at the J. Paul Getty Museum in 1984. For the preceding fifteen years he was Curator in the Department of Prints and Photographs at the Metropolitan Museum of Art, New York. Naef is the author of many exhibition catalogues, and is general editor of the *In Focus* series of monographs and author of the books on André Kertész and Alfred Stieglitz in that series. He is the curator in charge of the exhibition *Photographers of Genius at the Getty*, which will open in March 2004 to celebrate twenty years of collecting photographs at the Getty Museum.

This program is sponsored, in part, by Aperture West.

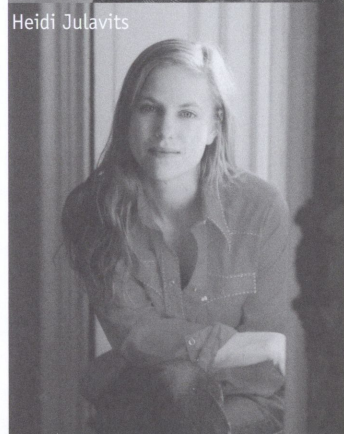


Clockwise from top: Hirokazu Kosaka, Michael Rotondi, Weston Naef, and Mary Ellen Mark.

# HAMMER CALENDAR OF EVENTS



Adam Haslett



Heidi Julavits

All Hammer Museum programs are FREE to the public.



Counter-clockwise, from top left: Adam Haslett, photo: Brigitte Lacombe. Heidi Julavits. Kathleen Cleaver and Black Panther Guards, Unitarian Church, San Rafael, October 6, 1968; photo by Ruth-Marion Baruch. Camille Pissarro, *Studies of a Reaper*, c. 1894. Charcoal on paper. The Eunice and Hal David Collection of 19th- and 20th-Century Works on Paper, photo: Robert Wedemeyer. Robert Storr, photo: Dawoud Bey, 1997 The Museum of Modern Art, New York. Diana Thater.

## SEPTEMBER

16 Tue 7:30pm New American Writing  
**Adam Haslett**

## OCTOBER

9 Thurs 7pm Hammer Conversations  
**Hirokazu Kosaka & Michael Rotondi**

10 Fri 5-8pm New Wight Biennial  
Panel Discussion

12 Sun 5pm New American Writing  
**Ben Ehrenreich & Shelley Jackson**

17 Fri 7pm *HyperText*  
**Christian Bök & Erik Loyer**

19 Sun 5pm New American Writing  
**Heidi Julavits & Jerry Stahl**

22 Wed 7pm Contemporary Poetry  
**Richard Greenfield, Fannie Howe, & Martha Ronk**

24 Fri 2-9pm Hammer Forum  
**Represent: Ideas.Music.Action**  
**Your Vote, Your Voice, Your Power**

26 Sun 3pm Daumier Gallery Talk  
**Carolyn Peter**

26 Sun 5pm New American Writing  
**Ghost & Horror Night**

29 Wed 7:30pm Black Panthers Film Series, Haines Hall, UCLA  
**Still Revolutionaries & Public Enemy**

30 Thurs 6pm Bontecou Gallery Talk  
**Mona Hadler**

30 Thurs 7pm UCLA Dept. of Art Lecture Series  
**Chen Chieh Jen**

## NOVEMBER

2 Sun 2pm Bontecou Panel Discussion  
*Out of the Studio and Into the Woods*  
**Elizabeth Smith, Mona Hadler & Serge Guilbaut**

2 Sun 5pm New American Writing  
**Colson Whitehead**

5 Wed 7:30pm Black Panthers Film Series, Haines Hall, UCLA  
**Black Panthers & The Murder of Fred Hampton**

6 Thurs 7pm Contemporary Poetry  
**Karen Volkman**

7 Fri 7:30pm Black Panthers Film Series, Haines Hall, UCLA  
**Eldridge Cleaver, Black Panther & American Exile**

8 Sat 1pm Black Panthers Symposium  
**Kathleen Cleaver, Elvis Mitchell, and others**

12 Wed 7pm Bontecou Lecture  
*Mysterious Spaceframes: Bontecou's Work Then and Now*  
**Robert Storr**

16 Sun 3pm David Collection Gallery Talk  
**Cynthia Burlingham**

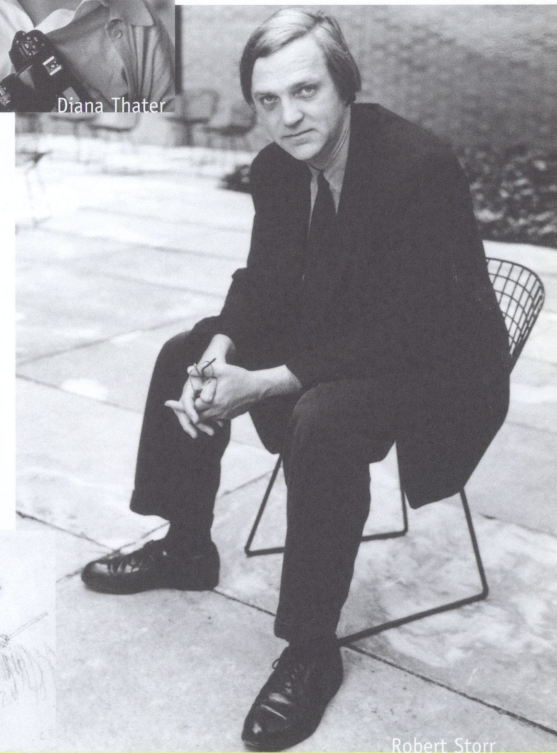
19 Wed 7pm *HyperText*  
**Jody Zellen & M.D. Coverly**

20 Thurs 7pm UCLA Dept. of Art Lecture Series  
**Diana Thater**

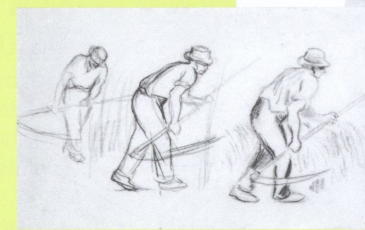
21 Fri 7pm Contemporary Poetry  
**Joanie Mackowski**



Diana Thater



Robert Storr



## DECEMBER

2 Tue 7pm Hammer Conversations  
**Mary Ellen Mark & Weston Naef**

4 Thurs 7pm UCLA Dept. of Art Lecture Series  
**Dawoud Bey**

7 Sun 3pm Bontecou Gallery Talk  
**Lawrence Kruger**

### Return to Regular Hours

As of October 5, the Hammer Museum will resume its regular hours. Tuesday, Wednesday, Friday, and Saturday, 11am-7pm; Thursday, 11am-9pm; Sunday, 11am-5pm

## UCLA HAMMER MUSEUM

10899 Wilshire Boulevard Los Angeles, California 90024

For additional program information: [www.hammer.ucla.edu](http://www.hammer.ucla.edu)  
Voice: (310) 443-7000 TTY: (310) 443-7094

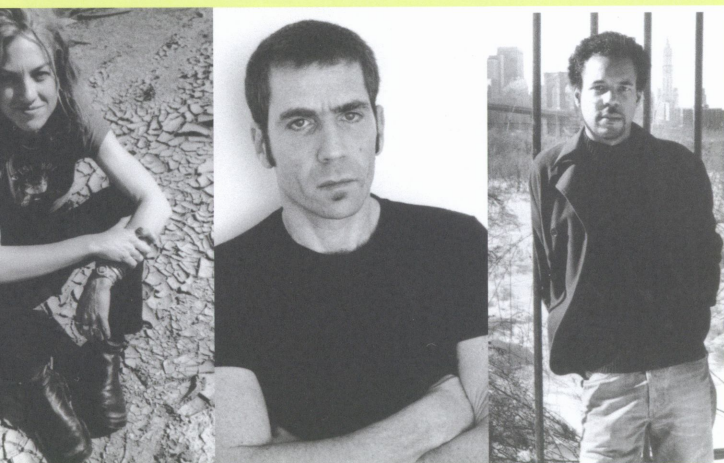
## New American Writing

Readings organized and hosted by **Benjamin Weissman**, professor of creative writing at Art Center College of Design.

### Adam Haslett

Tuesday, September 16, 7:30pm

**Adam Haslett's** first collection of short stories, *You Are Not A Stranger Here*, was a finalist for the Pulitzer Prize and the National Book Award, and won the 2002 L.L. Winship/PEN New England Award. Haslett is a graduate of the Iowa Writers Workshop and Yale Law School. His work has appeared in *Best American Short Stories 2003*, *Zoetrope*, *The Yale Review*, *BOMB*, and National Public Radio's Selected Shorts.



Left to right: Shelley Jackson, Jerry Stahl, Colson Whitehead

### Ben Ehrenreich and Shelley Jackson

Sunday, October 12, 5pm

**Ben Ehrenreich** is a Los Angeles-based journalist and fiction writer. His work has been published in *L.A. Weekly*, *The Village Voice*, *Los Angeles Times*, *BOMB*, and *The Believer*. He has just completed his first novel, entitled *The Suitors*. **Shelley Jackson** is the author of *The Melancholy of Anatomy*, the hypertext novel *Patchwork Girl*, and several children's books. Her short stories have appeared in *The Paris Review*, *Grand Street*, *Conjunctions*, *Fence*, and *The Mississippi Review*, and she is the recipient of a Pushcart Prize.

### Heidi Julavits and Jerry Stahl

Sunday, October 19, 5pm

**Heidi Julavits** is the author of two novels, *The Mineral Palace* and *The Effect of Living Backwards*. Her short fiction and non-fiction has appeared in *Esquire*, *Time*, *Harper's Bazaar*, *Zoetrope*, and *The Best American Short Stories 1999*, among others. She is a founding editor of *The Believer*. Her collaborative book with the artist Jenny Gage will be published in October. **Jerry Stahl** wrote the memoir *Permanent Midnight*, and the novels *Perv - A Love Story* and *Plainclothes Naked*. His newest book, *I, Fatty*, is a fictionalized life of Roscoe "Fatty" Arbuckle to be published in 2004. Stahl's writing appears in a variety of magazines and anthologies, and he currently writes the Culture column for *Details*. He also works in film and television.

### GHOST & HORROR NIGHT

Sunday, October 26, 5pm

A Hammer tradition, where a variety of artists and writers read their favorite creepy, spooky tales or show and perform something skeletal and deadly. Participants include **Dennis Cooper**, **Tom Knechtel**, **Victoria Morrow**, **D.J. Waldie**, and others.

### Colson Whitehead

Sunday, November 2, 5pm

**Colson Whitehead's** novels *The Intuitionist* and *John Henry Days* have received numerous awards and wide recognition. His non-fiction writing has appeared in *The New York Times*, *The Village Voice*, *Salon*, and *Newsday*. He is also the recipient of a Whiting Award and a MacArthur Fellowship. His latest novel is *The Colossus of New York*.

This series has been made possible, in part, with support from Bronya and Andrew Galef. In-kind support has been provided by W Los Angeles-Westwood.

Shelley Jackson, photo: Sylvia Plachy.  
Colson Whitehead, photo: Natasha Stovall.

## Contemporary Poetry

Organized and hosted by **Stephen Yenser**, poet and professor at UCLA

### Richard Greenfield, Fannie Howe, and Martha Ronk

Wednesday, October 22, 7pm

Three University of California Press Poets

**Richard Greenfield** is a Ph.D. candidate in English and Creative Writing at the University of Denver. A graduate of the University of Montana's creative writing program, his work has appeared in the *Boston Review*, *Fourteen Hills*, *Syllogism*, and *Volt*. His first book of poems is *A Carnage in the Lovetrees*. **Fannie Howe** is Professor Emeritus of Writing and Literature at the University of California, San Diego. She is the author of more than twenty books of fiction and poetry including her new book of poems, *Gone*, and her new collection of prose, *The Wedding Dress: Meditations on Word and Life*. **Martha Ronk** is Irma and Jay Price Professor of English at Occidental College. Her books include *Displeasures of the Table*, *Eyetrubble*, and *State of Mind*. Her most recent volume of poems is *Why/Why Not*.



Left to right: Karen Volkman, Fannie Howe, Joanie Mackowski, Richard Greenfield, Martha Ronk

## HyperText

Explorations in Electronic Literature presented in collaboration with the Electronic Literature Organization ([www.eliterature.org](http://www.eliterature.org))

### Christian Bök and Erik Loyer

Friday, October 17, 7pm

**Christian Bök** is the author of *Eunoia*, a bestselling work of experimental literature, and a book of poetry, *Crystallography*. Bök has earned accolades for his virtuoso performances of sound poetry, and his conceptual artworks have appeared at the Marianne Boesky Gallery in New York. **Erik Loyer** is a digital media artist whose award-winning 1998 Web site *The Lair of the Marrow Monkey* ([www.marrowmonkey.com](http://www.marrowmonkey.com)) was one of the first to be added to the collection of the San Francisco Museum of Modern Art. In 1999, Loyer received a Rockefeller Media Fellowship to develop his episodic interactive narrative *Chroma*.

### Jody Zellen and M.D. Coverley

Wednesday, November 19, 7pm

**Jody Zellen** is a Los Angeles-based artist working in a variety of print and digital media. Her websites include *Ghost City* ([www.ghostcity.com](http://www.ghostcity.com)), *Random Paths* ([www.randompaths.com](http://www.randompaths.com)), and her most recent project, *Disembodied Voices* ([www.disembodiedvoices.com](http://www.disembodiedvoices.com)). **M.D. Coverley** is the pen name for Marjorie Coverley Luesebrink. Her interactive electronic novel *Califia* is available on CD-ROM, and several hypermedia short stories are published as *Fingerprints on Digital Glass*, at <http://califia.hispeed.com>. Luesebrink will present her work *The Book of Going Forth by Day: A Dramatic Reading in Three Voices*, an electronic, multimedia, interactive novel of ancient and modern Egypt.



# HAMMER FORUM

A series of timely programs on current social and political issues.

## REPRESENT!

*Ideas.Music.Action*

Friday, October 24, 2-9pm

The UCLA Hammer Museum, ROAR (Retain Our American Rights), Rock the Vote, the Rolling Thunder Democracy Tour, Temple Bar, and Apollo Alliance present an afternoon of educational entertainment, film, and hands-on workshops followed by an evening of music and commentary by today's top alternative and hip-hop icons. Voter registration and voter education begins now.

**Come, learn, inspire, exchange, and get involved in the democratic process.** Alt

Rock, Hip-Hop and Birkenstock – Democracy is alive! Remember, elected officials work for you. Register to vote or bring someone to register to vote. Admission is free.

Stay tuned for further details by checking out our website ([www.hammer.ucla.edu](http://www.hammer.ucla.edu)) or calling 310.443.7040.

This program has been made possible, in part, by the Lear Family Foundation.

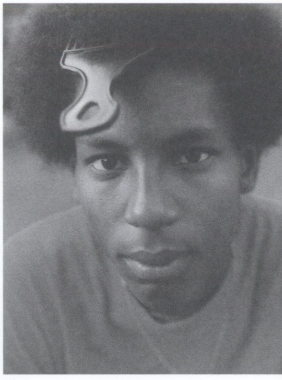
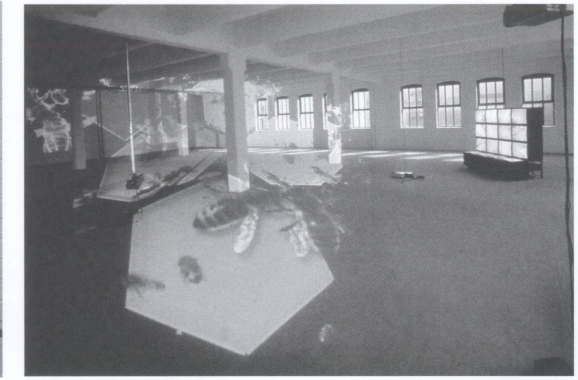
Your **VOTE**  
Your **VOICE**  
Your **POWER**



From left to right:  
Chen Chieh Jen, *Name and Form I*, 2000. C-print. Courtesy Galerie Nationale du Jeu de Paume, Paris.

Diana Thater, *Knots + Surfaces, Version #1*, 2001. Installation view, Dia Center for the Arts, New York. 2001-2003.

Dawoud Bey, *Michael*, 2001. Chromogenic print. Courtesy Gorney Bravin + Lee.



### Chen Chieh Jen

Thursday, October 30, 7pm

Born in Taiwan in 1960, Chen Chieh Jen employs photography and performance to address Buddhist and Taoist teachings on the cycles and struggles inherent in human greed and desire. He is a member of the Living Clay group that emerged in Taipei in the late 1980s. His most recent work, a film entitled "Lingchi: Echoes of a Historical Photograph," is an extension of his highly acclaimed series of digital photographs, "Revolt in the Soul and the Body." The film explores questions of self, family, and the psychologically abject in terms of the Buddhist Hell Realms, and was shown to critical acclaim at the Taipei Biennial (2002). He will be an honored guest artist in residence at Otis College of Art and Design during October and November 2003 in celebration of the NEA supported project AWAKE.

### Diana Thater

Thursday, November 20, 7pm

Born in 1962 in San Francisco, Diana Thater studied art history at New York University and then acquired an MFA from Art Center College of Design in Pasadena in 1990. She has exhibited widely throughout North America and Europe, including one person shows at such venues as the Dia Center for the Arts, New York (2001-2003), MAK Center for Art and Architecture, Los Angeles (1998), the Walker Art Center, Minneapolis (1997), Kunsthalle Basel (1996), The Renaissance Society, Chicago (1996), and Witte de With, Rotterdam (1994), and at numerous biennials such as the Carnegie International (1999), Johannesburg Biennial (1997), Whitney Biennial (1997, 1995), Sydney Biennial (1996), Kwangju Biennial (1995), and the Lyon Biennial (1995). Diana Thater lives and works in Los Angeles.

### Dawoud Bey

Thursday, December 4, 7pm

Dawoud Bey was born in Jamaica, New York, in 1953 and grew up in Brooklyn. After spending formative years at the Studio Museum in Harlem, he received a degree from Empire State College and a M.F.A. in photography from Yale University School of Art in 1993. For decades, Bey has been photographing the black and minority community, and in 2002 he was the recipient of a John Simon Guggenheim Fellowship. Bey currently lives in Chicago, and is on the faculty of Columbia College.

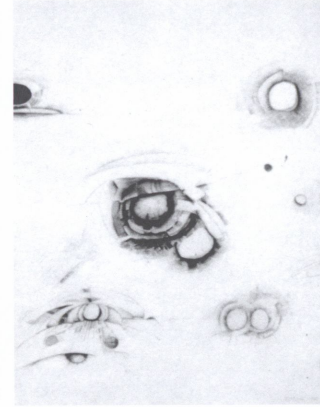
# Lunchtime Art Talks

Wednesdays  
at 12:30pm

Drop into the Hammer for insightful midday escapes. Curators give brief talks about works of art on view at the Museum, leaving plenty of time to enjoy lunch in the Hammer courtyard. Art Talks are free of charge, beginning at 12:30pm and ending at 12:45pm.



Vauxhall by Roger Hiorns  
October 15



Untitled by Lee Bontecou  
October 22



Three Dancers in Yellow Skirts  
by Edgar Degas  
October 29



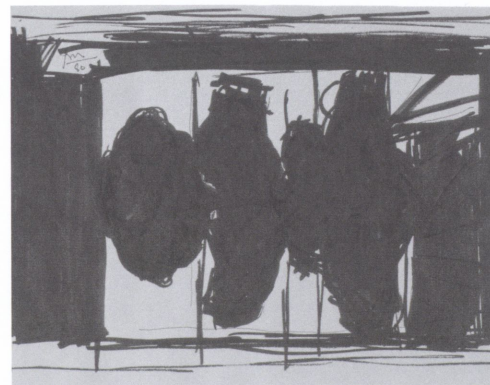
Untitled  
by Arshile Gorky  
November 5



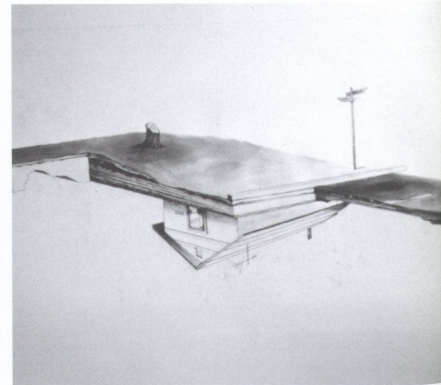
Allegory of Life  
by Giorgio Ghisi  
November 12



Woman in an Interior  
by Pierre Bonnard  
November 19



Untitled (Elegy) by Robert Motherwell  
December 3



Drawings of Removal by Edgar Arceneaux  
December 10

# HAMMER Upcoming Exhibitions

## The Last Picture Show: Artists Using Photography, 1960-1985

February 8 – May 11, 2004

*The Last Picture Show* features approximately 100 photographs by more than 40 artists, and traces the development of conceptual trends in postwar photographic practice from its first glimmerings in the 1960s in the work of artists such as Bernd and Hilla Becher, Ed Ruscha, and Bruce Nauman to its rise to art world prominence in the work of the Picture Theory artists of the late 1970s and early 1980s, including Sylvia Kolbowski, Richard Prince, and Cindy Sherman. As a major genealogy of the rise of a still-powerful and evolving photographic practice by artists, the exhibition includes a wide array of works examining a range of issues.

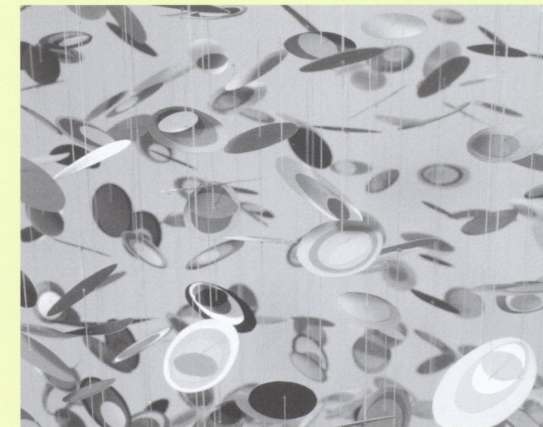
The medium of photography has become a pervasive, primary means of contemporary artistic expression. *The Last Picture Show* examines this legacy and its descendants in today's new generation of photographers. The exhibition was organized by Douglas Fogle, associate curator at the Walker Art Center, Minneapolis. The Hammer Museum is its second venue following its debut at the Walker Art Center this fall. A catalogue accompanies the exhibition.



## Hammer Project: Pae White

Opening February 8, 2004

Los Angeles artist Pae White will take over the Hammer lobby in February, installing her kaleidoscopic hanging pieces throughout. Made from brightly colored die-cut paper shapes strung on string, these pieces resemble overgrown wind chimes or multi-layered psychedelic curtains. Moving in response to the slightest breath these works define three-dimensional space and capture White's interest in ephemerality, movement, and translucency.



Top: Charles Ray, *Plank Piece*, 1973. Collection Kiki Smith, New York. Bottom: Pae White, *Aviary*, 2001, paper and thread. Collection of Angelika Taschen, photo courtesy neugerriem-schneider, Berlin.

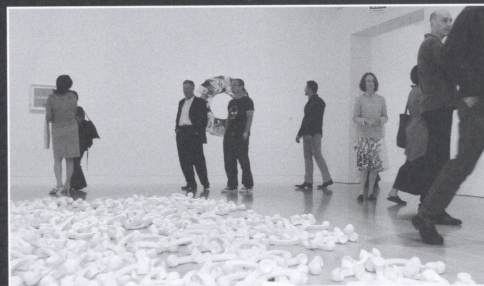
## Opening Night Photos



1



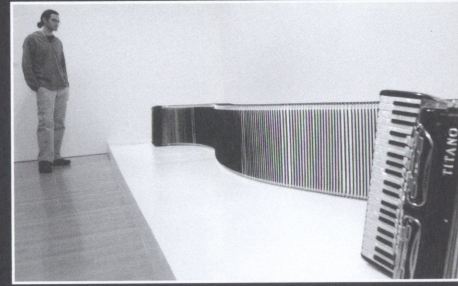
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Opening Night photographs by Elon Schoenholz.

## Hammer Programs

Stephen Prina



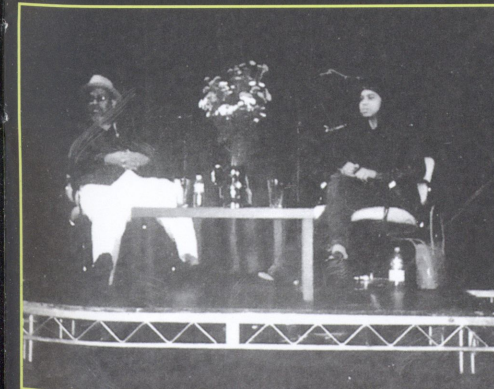
10

Miwon Kwon Gallery Talk



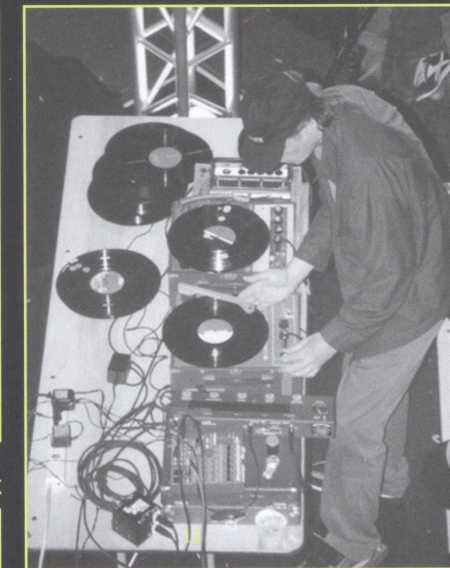
14

Todd Boyd and Suzan-Lori Parks



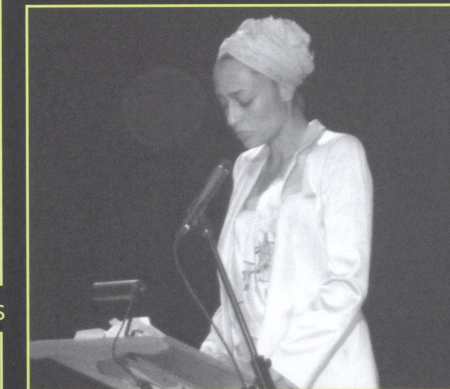
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Christian Marclay

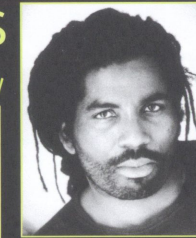


11

Zadie Smith



16



12

Mark Sims  
Lee Rinaldo & Christian Marclay



13

Sidney Blumenthal



17

**Christian Marclay Opening Night:** 1. Christian Marclay, Eileen Norton, Lamont Everette, and chief curator Russell Ferguson. 2. DJ Carlos Niño spinning in the Hammer courtyard. 3. Guests with Marclay's *Boneyard*. 4. Director Ann Philbin with Patty Zohn. 5. Guest with Marclay's *Virtuoso*. 6. Guests with Marclay's *Drumkit*. 7. Hammer Project artist Markus Linnenbrink with curator James Elaine. 8. Guests in the Hammer courtyard. 9. Marclay with his installation *Tape Fall*. **Hammer Programs:** 10. Artist and musician Stephen Prina performing Marclay's *Graffiti Composition*. 11. Christian Marclay during his performance with Lee Rinaldo. 12. Teenage workshop instructor Mark Sims. 13. Sonic Youth member Lee Rinaldo with Marclay. 14. Art historian Miwon Kwon speaking about Marclay's work. 15. Todd Boyd and Suzan-Lori Parks during a Hammer Conversation. 16. Author Zadie Smith during her reading. 17. Sidney Blumenthal signing copies of his book, *The Clinton Wars*, following his Hammer Forum discussion with Patt Morrison.

# UCLA HAMMER MUSEUM

## Fall 2003

### MUSEUM INFORMATION

#### Admission

\$5 Adults; \$3 Seniors (65+) and UCLA Alumni Association members with ID; Free Museum members, UCLA faculty/ staff, Students with I.D., and visitors 17 and under. Free Thursdays for all visitors.

#### Hours

Tuesday, Wednesday, Friday, and Saturday, 11am-7pm; Thursday, 11am-9pm; Sunday, 11am-5pm. Closed Mondays, July 4th, Thanksgiving, Christmas, and New Year's Day.

#### Tours

Tours for groups of ten or more are by appointment only. For reservations, call (310) 443-7041.

#### Parking

Discounted parking is available under the Museum. & Parking is available on levels P1 and P3.

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

Cover image: Lee Bontecou, *Untitled*, 1989. Colored pencil on paper. Courtesy the artist and Knoedler & Co., New York.

### NEW WEBSITE

This fall, the Hammer Museum launches a newly designed and expanded website, which provides up-to-date information on exhibitions and programs: [www.hammer.ucla.edu](http://www.hammer.ucla.edu)

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For additional program information: VOICE: (310) 443-7000 TTY: (310) 443-7094 Website: [www.hammer.ucla.edu](http://www.hammer.ucla.edu)

