

*Made in L.A. 2014* will be installed in every gallery of the museum and debuts recent work and new painting, installation, video, sculpture, photography, and performances created specifically for the exhibition. There are 11 major new commissions for the exhibition and every artist has received an honorarium. The exhibition will be accompanied by a comprehensive hardcover catalogue, as well as a full roster of free public programming. *Made in L.A. 2014* is organized by Hammer chief curator Connie Butler and independent curator Michael Ned Holte.

“When we initiated this series focused on L.A. we knew each incarnation would be uniquely different and that the vast and varied artist community in this city could absolutely sustain a large-scale ongoing biennial,” says Hammer Museum director Annie Philbin. “Like the curators in 2012, Michael and Connie have visited hundreds of studios and will tell you they have only scratched the surface—there is so much going on here. We are committed to supporting this extraordinary creative community and helping to foster its continued growth and success.”

Over the past year Butler and Holte have visited hundreds of studios across Southern California in areas including Koreatown, Inglewood, Venice, Eagle Rock, Boyle Heights, and Laguna Beach. Although the exhibition is not organized thematically, certain concepts have emerged during the curatorial process. For example, many of the artists in *Made in L.A. 2014* work collaboratively as part of their practice, and move within a network of overlapping communities throughout Los Angeles underpinned by the region’s art schools and artist-run spaces. Several of the artists have curatorial projects and artist-founded initiatives that engage in social practice or work to flatten traditional art world hierarchies, including Public Fiction, Los Angeles Museum of Art, KCHUNG and James Kidd Studio. The presentation Tony Greene: *Amid Voluptuous Calm*, organized by David Frantz (Curator, ONE National Gay & Lesbian Archives), represents a historical precedent for such art communities in Los Angeles.

As Holte notes in the exhibition catalogue, *Made in L.A. 2014* strives to “describe the larger atmospheric condition of the Los Angeles art world by spotlighting a diverse number of idiosyncratic microclimates that define it.” The show also examines these 35 Los Angeles artists’ varied notions of community, while acknowledging the global context of their work and the growing position of L.A. as an international art center and destination. The exhibition includes artists born or raised in places including Australia, Belgium, Brazil, France, Germany, Iran, Italy, Kenya, Mexico, and Venezuela. “Part of the beauty and double bind of the art community in Los Angeles is the tension between its intense localism and its international ambitions,” writes Connie Butler in the catalogue. “Practicing in this city means coming to terms with its status as a megalopolis with a regional art scene.”

*THE ROOM: At nearly thirteen feet, the height of its ceiling is more than domestic. One of its walls (the one through which THE ROOM is entered) is glass, implying a certain dominant viewing position and orientation. The facing wall is partially tiled. Some of the floor is gold. Some of the floor is carpeted, office-like. There is a desk (also office-like), a chair, and a potted plant.*

*THE ROOM is a stage, sure, but not a clean slate.*

*There may be some indirect natural light coming from the adjacent hallway but it is mostly overwhelmed by THE ROOM's interior artificial lighting. There are traffic sounds from a nearby street and some noise coming from inside THE ROOM with possible music to it.*

*There is lots of open space to be filled, or not.*

A Public Fiction, at the Hammer Museum:

Rotating over the course of three months, 6 artists and 6 writers fill a room—The Room—at the museum, with objects and words, respectively. For two weeks at a time and in turn, one artist and one writer respond to the shared prompt of The Room's description. Each artist's presentation is a new episode in the space and each writer's text a new chapter appearing in a pamphlet. All of which will culminate in a bound book (a novel) at the exhibition's end. As a fiction about fiction, this exhibition within the exhibition is metafictional in concept and episodic in structure.

Symmetrically, and across town...

Tragedy + Time, at Public Fiction:

Rotating over the course of three months, 6 artists take turns occupying a comedy stage with 'one work'. With stand-up comedy as a model, each work presented in this parallel context becomes a performer or a performance. Concurrent with the two weeks of their on-stage set, the artists will occupy a soapbox—a smaller satellite—at the Hammer Museum. And, while on the topic of performance, 6 comedians will also take the stage, stepping into rotation during the exhibition.

In The Room: Eric Wesley, Fiona Connor, Margaret Lee, Leslie Hewitt, Shana Moulton, Mateo Tannatt

In the pamphlets: Matthew Brannon, Becket Flannery, Sarah Heyward, Claudia Rankine, Chris Kraus, Benjamin Weissman

On stage: Amanda Ross-Ho, Neal Bashor, Darren Bader, D'Ette Nogle, Sara Greenberger Rafferty, Claude Wampler

With a special performance scripted by Anne Carson for the room. Performed by Beckett Flannery and Stanya Kahn.

After being on view—in The Room or on the stage—each artist's work will accumulate in an open backstage, at Public Fiction.

Curated by Lauren Mackler and Sarah Lehrer-Graiwer.

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