




Made in L.A. 2012 is organized by the Hammer Museum in collaboration with LA><ART.

The exhibition is presented by  WELLS FARGO

Major support is provided by the Annenberg Foundation; the City of Los Angeles Department of Cultural Affairs; Fundación Jumex, A.C.; Kayne Foundation—Ric & Suzanne Kayne and Jenni, Maggie & Saree; The Mohn Family Foundation; and the members of the Hammer Circle.

The Venice Beach Biennial is made possible by the Teiger Foundation.

Generous support is also provided by the National Endowment for the Arts; the Bloom Family; Gail and Stanley Hollander; Linda and Jerry Janger; Dori Peterman Mostov and Charles Mostov; Karyn Kohl; Heidi and Erik Murkoff; Julie and Barry Smooke; Amy Adelson and Dean Valentine; The Fran and Ray Stark Foundation; and an anonymous donor.

Additional support is provided by the Pasadena Art Alliance; Alumnos 47; ForYourArt; and the LA><ART Producers Council.

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Special thanks to American Apparel.



Above: Scott Benzel. *Fromage de Guerre*, 2011. Glass, steel, paperbacks, Dublin cheddar cheese, goat cheese, bleu cheese, marzipan. 15 x 46 x 31 in. (38.1 x 116.8 x 78.7 cm). Courtesy of the artist. Photo by Jennie Warren.
 Cover: *Esquire* editorial, December 1967.

PERFORMANCE



MADE IN L.A. 2012

HAMMER LA><ART

CREDITS

Flora Wiegmann- Casting/Choreographic Consultant
Paula Taylor- Costume Designer
Cybil Waite- Assistant Costume Designer

DANCERS

Kevin Williamson
Michelle Lai
Amanda Furches
Jos McKain
Allison Wyper
Jillian Stein
Lisa Wahlander

MUSICIANS

Scott Benzel- tape loops
Eric KM Clark- violin
Melinda Rice- viola
Devin Hoff- bass
Matt Mayhall- percussion

Thank you: Flora Wiegmann, Paula Taylor,
Thadeus Reed, Mark Hagen, Clif Taylor, and
all of the performers

SCOTT BENZEL

*(Threnody) A Beginner's Guide to Mao Tse-tung —
for 2 tape loops, dancers, cello, viola, violin, and percussion*

FRIDAY, JUNE 22, 7:30PM | HAMMER MUSEUM
THURSDAY, JUNE 28, 7:30PM | HAMMER MUSEUM

Scott Benzel collects artifacts whose intended appearance and meaning are augmented, and often suppressed, by misuse, mythologizing, or market capitalization, pulling equally from popular and avant-garde histories, and from both visual and musical sources. By isolating and abstracting these artifacts and stories, he enacts a further modification, encouraging additional interpretations. Slipping between the roles of visual artist, composer, poet, and curator, Benzel inhabits mainstream culture while positioning himself as its critical dissident. Benzel's visual and aural arrangements disrupt cultural orthodoxies and hierarchies, sending objects and viewers on imaginative, often wayward trajectories. This performance evokes a palimpsest of Vietnam-era counterculture and hippie politics gone awry. Extending the bizarre logic of a 1967 *Esquire* article that provocatively pairs actress Sharon Tate with aphorisms from Chairman Mao's Little Red Book, the artist configures two reel-to-reel tape players to spool an electronic composition around the bodies and accoutrements (e.g., a bayonet or Coke bottle) of moving performers costumed like Tate's *Esquire* Maoist rebel. Meanwhile musicians improvise an accompanying score on cello, viola, violin, and percussion.