

HAMMER PRESS RELEASE

For Immediate Release: February 2, 2026

Contact: Emma Jacobson-Sive, emma@ejs-media.com

Santiago Pazos, spazos@hammer.ucla.edu

Hammer Museum Announces *Several Eternities in a Day: Form in the Age of Living Materials*

April 5–August 23, 2026
Press Preview: April 3, 2026



(Los Angeles, CA) — The Hammer Museum at UCLA presents *Several Eternities in a Day: Form in the Age of Living Materials*, exploring the intertwined relationship between living materials and contemporary art. Twenty-two artists from North, Central, and South America use materials such as avocado, cacao, achiote, cochineal, stone, clay, and natural dyes to create large-scale installations, paintings, and mixed-media sculpture. Each of these materials are alive—they evolve, decay, drip, crumble, evaporate—embodying both history and future encapsulated in a fleeting moment of objecthood. The exhibition considers ideas around organic decay, materials as records of the living and repositories of cosmic memory, and Brownness. Featured artists include **Jackie Amézquita, Carmen Argote, Esteban Cabeza de Baca, Edgar Calel, Raven Chacon, Sky Hopinka, Guadalupe Maravilla, Rose B. Simpson, Ayla Tavares, Santiago Yahuarcani**, and more.

Zoë Ryan, director of the Hammer Museum, said “*Several Eternities in a Day* is an ambitious and groundbreaking exhibition that builds on the experimental ethos of the Hammer while introducing a

Images (L-R): Santiago Yahuarcani, *Examen de bancos en la cueva del saber* (detail), 2021. Natural dyes and acrylic on bark cloth. 36 . × 82 . In. (93 × 209.9 cm). Courtesy of Crisis Gallery, Lima; Edgar Calel, installation view of *Ni Musmut (It's Breezing)*, Bergen Kunsthall, 2024. *Oyonik paruwi Juyu' (Invocation over the mountains)*, 2024. Photo Thor Brødreskift; Rose B. Simpson, *Breathe*, 2020. Ceramic, terra sigillata, glaze, underglaze, and leather. 22 × 8 × 8 in. (55.9 × 20.3 × 20.3 cm). Courtesy of the artist, Jessica Silverman, San Francisco, and Jack Shainman Gallery, New York. Photo John Wilson

bold and refreshing curatorial framework. Its global, non-colonial point of view challenges us as an institution to think expansively about the presentation and preservation of objects.”

The exhibition takes its title from a line in the 1966 poem “Cronos,” by Chilean writer **Nicanor Parra**, which speaks to the contradictory experience of time as both tangible (one’s day-to-day activities) and abstract (the passing of years, centuries, eons). The works in this exhibition manifest this notion through the presentation of objects made from living materials—forms that are not fixed or frozen, but permeable and in a state of flux. The artists in *Several Eternities in a Day* collaborate with living materials as equals rather than as dormant mediums, embracing their unruly nature. Many of these relationships stem from indigenous spiritual technologies through the Americas, in which materials and objects retain ancestral memory and cosmological knowledge.

Several Eternities in a Day is loosely divided into three open-ended sections, called “acts” to draw attention to the ways the works perform. The first act, “Breathing, Bleeding, Crumbling Form” features large-scale installations utilizing organic and mineral materials. **Edgar Calel**’s room-sized installation of boulders will show the trace of a Maya-Kaqchikel-inspired ceremony, and will be surrounded by a site-specific mural. **Jackie Amézquita**’s monumental, rammed earth walls, made with layers of volcanic rock, soil, turmeric, cacao, and achiote are an ambitious sculptural intervention. **Carmen Argote**’s ephemeral paintings are fingerpainted with avocado on a cochineal-dyed paper. **Guadalupe Maravilla**’s sound sculptures, *The Disease Throwers*, assembled from a wide range of materials including abalone shell, dried loofah plants, cotton, selenite, and steel gongs, are playable objects made to heal physical and spiritual trauma.

The second act, “Cosmic Abstraction and Communal Form,” is mainly composed of paintings and works on paper made with natural dyes or natural fiber canvases, including large-scale landscape and abstract cosmological paintings by **Esteban Cabeza de Baca** and **Gustavo Caboco**. A richly detailed painting on dried tree bark by **Santiago Yahuarcani**, on loan from the Museum of Modern Art, New York, draws on the symbolism and mythology of the Huitoto people of the Peruvian Amazon. Ho-Chunk artist and filmmaker **Sky Hopinka** presents a film that functions as a moving landscape painting, abstracting land and water in surreal and poetic ways.

The third act, “Clay and the Manifestation of Form,” highlights artists who hold an intimate, often ancestral relationship with clay—whose form is influenced by its interactions with the elements of fire, water, and air. These works honor the ancient bond between clay and land while also expanding ceramics’ potential in relation to other mediums, such as drawing and sound. This act includes an installation of fourteen evocative ceramic figures by **Rose B. Simpson**, a monumental new sculpture by **Raven Halfmoon**, and selections from **Ayla Tavares**’s Sonantes series—ceramic vessels meant to channel sound. This act also includes two large-scale adobe ovens with elaborate surface drawings by the renowned sculptor **Gabriel Chaile**, made in New York last year.

Binding the three acts together is a new sound commission by Pulitzer Prize-winning composer **Raven Chacon**, which includes three unique soundscapes within each act and a culminating sound installation in the final gallery of the exhibition.

While the majority of the works in *Several Eternities in a Day* are made by an intergenerational group of contemporary artists, each section of the exhibition is anchored by four historical artists. **Carlos Mérida** (1891–1985), a key figure of Latin American modernism, opens the exhibition with a painting referencing sacred Mayan traditions. A selection of films by **Ana Mendieta** (1948–1985) show early experiments juxtaposing the artist’s body with landscape. Yankton Dakota artist **Mary Sully** (1896–1963) anchors the third section with her Personality Prints, illustrating an early twentieth century example of Indigenous modernism. Similarly, Oaxacan artist **Francisco Toledo** (1940–2019) bridged contemporary ceramics and pre-Hispanic traditions of works in clay.

ARTISTS

Jackie Amézquita	Raven Halfmoon
Carmen Argote	Sky Hopinka
Esteban Cabeza de Baca	Nereyda López
Gustavo Caboco	Guadalupe Maravilla
Edgar Calel	Ana Mendieta
Raven Chacon	Carlos Mérida
Gabriel Chaile	Rose B. Simpson
Patricia Claro Dominguez	Mary Sully
Jaider Esbell	Ayla Tavares
Naomi Gamarra	Francisco Toledo
Sheroanawe Hakhiwe	Santiago Yahuarcani

OPENING DAY PROGRAMS

Sunday, April 5, 12–5PM

Mark the occasion of the opening of *Several Eternities in a Day: Form in the Age of Living Materials* with a sound ceremony with artist **Guadalupe Maravilla** followed by a series of talks by artists **Edgar Calel**, **Rose B. Simpson**, and **Raven Chacon**. Details: hammer.ucla.edu.

CREDITS

Several Eternities in a Day: Form in the Age of Living Materials is organized by Pablo José Ramírez, curator, with Jessi DiTillio, curatorial assistant.

Lead support for *Several Eternities in a Day: Form in the Age of Living Materials* is provided by Teiger Foundation and The Andy Warhol Foundation for the Visual Arts.

Teiger Foundation



Andy Warhol

The Andy Warhol Foundation for the Visual Arts

Major support is provided by Alicia Miñana and Robert Lovelace. Generous support is provided by Eloisa and Chris Haudenschild. Additional support is provided by Betty Duker, Beth and Kenneth Karmin, and Tracy O'Brien and Thaddeus Stauber.

Media sponsorship is provided by KCRW 89.9FM

ABOUT THE HAMMER MUSEUM

The Hammer Museum is part of the School of the Arts and Architecture at UCLA, and offers exhibitions and collections that span classic to contemporary art. It holds more than 50,000 works in its collection, including one of the finest collections of works on paper in the nation, the Grunwald Center for the Graphic Arts. Through a wide-ranging, international exhibition program and the Made in L.A. biennial, the Hammer highlights contemporary art since the 1960s, especially the work of emerging and under-recognized artists. The exhibitions, permanent collections, and nearly 300 public programs annually—including film screenings, lectures, symposia, readings, music performances, and workshops for families—are all free to the public.

HAMMER MUSEUM INFORMATION

Admission to all exhibitions and programs at the Hammer Museum is free. Hours: Tuesday–Thursday & Saturday–Sunday 11 a.m.–6 p.m.; Friday 11 a.m.–8 p.m. Closed Mondays and national holidays. Hammer Museum, 10899 Wilshire Boulevard at Westwood, Los Angeles. Onsite parking is \$8 for the first 3 hours (maximum \$22), or \$8 flat rate after 5 p.m. Visit hammer.ucla.edu for details or call 310-443-7000.

Free Admission at the Hammer Museum is courtesy of Marcy Carsey, the Erika J Glazer Family Foundation, and the Anthony Pritzker Family Foundation.