

HAMMER PRESS RELEASE

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Hammer Museum Presents Spring Exhibitions with Arthur Jafa, Mike Cloud, and Selections from the Hammer Contemporary Collection



Exhibitions round out a diverse season of contemporary exhibitions including the previously announced *Several Eternities in a Day: Form in the Age of Living Materials*

(Los Angeles, CA) — The Hammer Museum at UCLA is pleased to announce its Spring 2026 exhibitions lineup, featuring four diverse and interdisciplinary shows: [Arthur Jafa: *The White Album*](#), an experimental film about the power of visual media to influence Black music and the American culture; [SPACE IS THE PLACE: Selections from the Hammer Contemporary Collection](#), an exploration of afro-futurism, belonging, and placemaking through works by 30 artists; [Hammer Projects: Mike Cloud](#), mixed-media assemblages that highlight contemporary social and political issues; and [Several Eternities in a Day: Form in the Age of Living Materials](#), an ambitious exhibition revealing the intertwined relationship between living materials and contemporary art.

ARTHUR JAJA: THE WHITE ALBUM

March 14–August 30, 2026

Assembled from found and produced footage, **Arthur Jafa's** *The White Album* is a 30-minute experimental film that examines how visual media can transmit the “power, beauty, and alienation” of Black music in American culture. Following his critically acclaimed film *Love is the Message, the Message is Death* (2016), *The White Album* is a social critique of whiteness. The film collages digital media into a radical visual and literary mixtape that articulates the ways in which the vitality and survival of Black American people—their labor, ideas, and cultural output—are historically co-opted by the white culture through coercion and violence. *The White Album* was originally presented at the 2019 Venice Biennale, for which Jafa received the Golden Lion Award.

Images (L-R): Fred Eversley, *Untitled (cylindrical lens)*, 2024. Cast polyurethane. 87 × 19 × 9 1/2 in. (221 × 48.3 × 24.1 cm). Hammer Museum, Los Angeles. Gift of Sean and Alexandra Parker; Arthur Jafa, *The White Album*, 2018 (still). Video projection, color, sound. 40 min. (loop). Image courtesy of the artist and Gladstone Gallery, New York; Mike Cloud, *Homerun Mets Quilt*, 2007. Oil and clothes on canvas with stretcher bars. 104 × 86 inches (264.16 × 218.44 cm). Courtesy of the artist and Thomas Erben Gallery, New York.

Arthur Jafa: The White Album is organized by Erin Christovale, curator, with Azul Silverio, curatorial assistant.

SPACE IS THE PLACE: SELECTIONS FROM THE HAMMER CONTEMPORARY COLLECTION

April 5–September 6, 2026

SPACE IS THE PLACE adopts its title from the 1973 studio album and 1974 film by **Sun Ra** (1914–1993), a Black American experimental jazz composer and musician known for his radical and esoteric views on Black liberation. Featuring more than 30 works from the Hammer Contemporary Collection—including many recent acquisitions on view for the first time—the selected works in the exhibition consider “space” as a conceptual framework, through the themes of afro-futurism, belonging, placemaking, and the act of taking up space. Featuring artists **Edgar Arceneaux, Nayland Blake, Mark Bradford, Fred Eversley, Lauren Halsey, Koshin Finley, Betye Saar, Cauleen Smith**, and more, this is the first exhibition-scale presentation of the Hammer Contemporary Collection since the critically acclaimed 2023 exhibition *Together in Time*.

SPACE IS THE PLACE: Selections from the Hammer Contemporary Collection is organized by Erin Christovale, curator, with Azul Silverio, curatorial assistant.

The exhibition is supported by the Pasadena Art Alliance.



HAMMER PROJECTS: MIKE CLOUD

April 5, 2026–January 7, 2027

Mike Cloud is a Chicago-based artist who explores social and political issues through the visual language of abstraction. *Hammer Projects: Mike Cloud*, the artist’s first solo museum presentation on the West Coast, will scale the expanse of the museum’s lobby wall and present three “loosely abstracted portraits”—including two commissioned works—collaged from paper grocery bags, magazine advertisements, cash, and other printed materials. Additionally, Cloud will exhibit works from *Painted Clothing* (2007–08), a series of collages fashioned from children’s clothing, commenting on the relationship between consumer culture and childhood through visual signifiers such as dragons, fairies, and rainbows. Both series speak to the artist’s in-depth experimentation with printmaking, sculpture, and painting across his career.

Hammer Projects: Mike Cloud is organized by Erin Christovale, curator, with Azul Silverio, curatorial assistant.

Hammer Projects is presented in memory of Tom Slaughter and with support from the Horace W. Goldsmith Foundation. Lead funding is provided by the Hammer Collective. Generous support is provided by Susan Bay Nimoy and Leonard Nimoy, with additional support from the Los Angeles County Board of Supervisors through the Department of Arts and Culture.

SEVERAL ETERNITIES IN A DAY: FORM IN THE AGE OF LIVING MATERIALS

April 5–August 23, 2026

Several Eternities in a Day features twenty-two artists from North, Central, and South America who embrace the unpredictable nature of living materials. These artists 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. Among the works in the exhibition are newly commissioned pieces by **Carmen Argote, Raven Chacon, Jackie Amézquita, Edgar Calel, Guadalupe Maravilla, and Patricia Dominguez.**

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



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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.