

# *Dial / Hammons / Rauschenberg*

David Lewis

57 Walker Street, New York, NY

March 10 — Apr 15, 2023

David Lewis is proud to present *Dial / Hammons / Rauschenberg*. This is the first-ever exhibition to solely bring together these three great American artists, each of whose conceptual ingenuity is expressed by way of material transformation and possibility. In particular, *Dial / Hammons / Rauschenberg* seeks to articulate the intersection between the American Duchampian legacy, as expressed in the material invention and possibilities of postwar Neo-Dada, and African-American traditions of redemptive, alchemical, and visionary practices based in found and discarded objects.

The exhibition ranges over more than 50 years; the earliest work presented is in Rauschenberg's iconic 1962 assemblage *Cartoon*, then includes an early Duchampian wire, rope, pipe cleaner, hair, ball, and tack construction by David Hammons (*Untitled*, 1976-77), and then focuses on the 90s and 2000s, featuring four magisterial assemblages from Thornton Dial's 'high,' most modernist phase of work, as well as an example of each of Hammons *Kool-Aid* and *Tarp* series from 2006 and 2007 and additional later Rauschenberg works. The exhibition also features two important sculptures: Dial's *Top of the World* (1998), and Rauschenberg's extraordinary *The Lurid Attack of the Monsters from the Postal News, August, 1875 (Kabal American Zephyr)* (1981). The largest work in the exhibition, Dial's astonishing *Master of Space* (2004), conjures and critiques the iconography of American imperialism, military and corporate both (the eagle is made of neckties), while simultaneously calling upon and vengefully subverting the most classical of all modernist devices: the grid.

Every piece in the exhibition deploys, invents, and reflects upon the logic of assemblage: the Duchampian act of appropriation, transmuted in postwar America, into the language of assemblage, the Rauschenbergian combine. *Dial / Hammons / Rauschenberg* highlights these acts of American alchemy, and asks us to imagine their power and possibilities in ways which revise, expand, and complicate the history of modern and contemporary art, and weave a broader tapestry.