

[Hammons at MoMA](#)

[Hammons at Mnuchin Gallery](#)

[Hammons at Lévy Gorvy](#)

David Hammons (American, b. 1943)

Hammons’s 1980 window installation at The New Museum, [Rented Earth](#), “dealt with the diametrically opposed relationship between spirituality and technology” by juxtaposing an African tribal masks with a child’s toy television set.

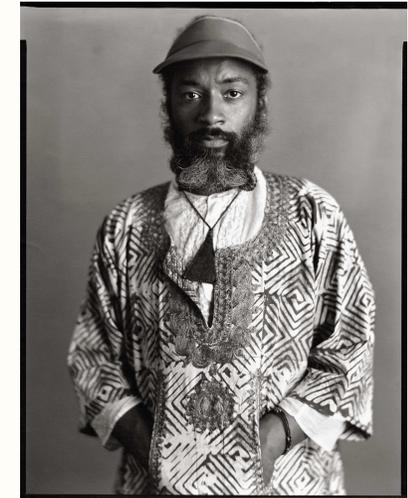
“I can’t stand art actually. I’ve never, ever liked art, ever. I never took it in school.” Read more of this infamous rare [interview](#) between the artist and Kellie Jones, which was published in ART PAPERS’ 1988 special issue on contemporary Black artists.

A 2014 exhibition at [White Cube Gallery](#) was the first major exhibition of Hammons’s work in London. Read a [review](#) in Artnet by Andrew Russeth.

Read an ARTnews article, [“Looking at Seeing: David Hammons and the Politics of Visibility”](#) about Hammons’s initiative to open a gallery space in Yonkers.

[David Hammons: Five Decades](#) was on display at the Mnuchin Gallery in 2016. Read a review by Alexandra Fowle in the [Brooklyn Rail](#), which reiterates the exhibition’s thesis that “life is a cosmic joke and humankind is incorrigible.” [The New York Times](#)’ Holland Cotter also reviewed the exhibition in an article entitled “David Hammons Is Still Messing with What Art Means.”

A 2019 article in the [New Yorker](#) argues that “by eluding the art world, Hammons has conquered.” Watch a [rare 20-minute interview](#) between the artist and Pablo Llorca about the artist’s installation at Global Fax Festival in Madrid in 2000.



Hammons, 1981

Photograph:
Timothy Greenfield-Sanders



Hammons in his Los Angeles studio, 1977
Photograph: Bruce Talamon

[Hauser & Wirth](#) installed a solo exhibition in Los Angeles in 2019. This was the first exhibition of the artist’s work in over 45 years in the city where Hammons attended art school and lived in the 1960s and 1970s. Read an [homage](#) to the artist in Cultured Magazine and an [Artnet](#) article discussing the on-site homeless encampment in the exhibition space.

The Whitney Museum of American Art and Hudson River Park collaborated with Hammons to install [Day’s End \(2014-21\)](#), a site specific, permanent art project. [Watch an interview](#) between Adam D. Weinberg and Hammons about the project.

In 2021, The Drawing Center installed [David Hammons: Body Prints, 1968-1979](#), the first exhibition of the artist’s early works made by pressing his own body on paper. Take a [virtual walkthrough](#) of the exhibition, explore the [online archive](#) of photographer Bruce W. Talamon’s studio visits with Hammons, and read a review of the exhibition in [Art in America](#).

Read an [article](#) by Alex Greenberger: “Why David Hammons’s Elusive Art Continues to Intrigue, Mystify, and Provoke.”

[David Hammons: Basketball and Kool-Aid](#) at the Nahmad Contemporary featured two of the artist’s most famous series produced between 1995 and 2012. Read a [review](#) of the exhibition in ARTnews.



David Hammons (American, b. 1943)

Untitled, 1968

Enamel on Masonite

Private Collection; L2022:65.1

On view August 24 – November 27, 2022

David Hammons (American, b. 1943)

Untitled, 2020-2021

Mixed media

Private Collection; L2021:184.11

“I can’t stand art actually. I’ve never, ever liked art, ever.” Painter, sculptor, and performance artist David Hammons has cultivated his role as a cultural outsider throughout his career. Hammons is famously hesitant to participate in his own exhibitions and vocally opposed to the elitist, capitalist, and tokenizing practices of the contemporary art world and art market. **Untitled** is part of a series of shrouded paintings the artist began around 2007. In this example, an Abstract Expressionist-style canvas is veiled by a semi-transparent sheet likely scavenged from the street. The stark juxtaposition of material and style reflects upon perceived divisions between insider/outsider, visibility/invisibility, and high/low, displaying Hammons’ remarkable touch with found objects and his fearlessness in deploying cast off, everyday materials to create poetically contrarian works of “fine art.”

On view May 4 – August 7, 2022

