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Thornton Dial

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Dial, who died in Alabama in 2016, at the age of eighty-seven, was, like Robert Rauschenberg, an American master of the assemblage, affixing found objects to canvas and slathering them in layers of paint. Crushed black cans attached to the top of an eight-foot-high piece titled “Art and Nature,” from 2011 (the latest work in this twenty-year survey), release streams of pink, white, and green enamel over two halves of a white ceramic vase, each holding a branch. The result is a sardonic still-life and, perhaps, a wry commentary on his position as a so-called outsider artist. “The Color of Money: The Jungle of Justice,” made while the artist was watching the O. J. Simpson trial, is a morass of plastic fauna (plus a shoe, gloves, jigsaw-puzzle pieces, rope, and more), painted dollar-bill-green.