

THE GOSS-MICHAEL FOUNDATION

HIGHLIGHTS FROM THE COLLECTION



NOVEMBER 19, 2010 – FEBRUARY 28, 2011

The Foundation is pleased to present the inaugural exhibition in its new space, *Highlights from the Collection*, which will open to the public on November 19 and remain on display through March 2011.

The exhibition, comprised of over 25 works selected from the founders' private collection, will feature art by Michael Craig-Martin, Tracey Emin, Angus Fairhurst, Gilbert & George, Damien Hirst, Jim Lambie, Sarah Lucas, Adam McEwen, Jonathan Monk, Tim Noble & Sue Webster, Richard Patterson, Marc Quinn, Eva Rothschild and Rebecca Warren.

Working closely with the curatorial staff, the founders personally selected each exhibited work. Michael and Goss have assembled a collection of innovative and provocative pieces that often relate to one another through shared themes: sexuality, personal identity and societal roles; beauty, sensuality and death; as well as the social and political issues facing the current generation. It is the intention of the Goss Michael foundation to present challenging contemporary art to the public, to open up an interesting dialogue between works of art and to create a forum for the exchange of ideas in Dallas.

The front gallery features artists of different generations and sensibilities. What binds them in the context of this exhibition, is a melancholic but also playful way of dealing with loss and the brute reality of human mortality. The essence of life is condensed in one page obituaries, a neon coffin contradicts the somberness and gravity of the symbol of death, dead butterflies create a tragic image of beauty, 60s car hoods become nostalgic icons of the hope for freedom of a bygone era and playful concrete shrines of music seem to be obliviously sinking in the ground.

Most of the artists included in the main gallery space belong to the YBA group (Young British Artist), with the exception of Gilbert & George who actually belong to the previous generation but are generally considered to be important forerunners to the YBA movement. In this room, the theme of mortality and the fragility of life continues to be present but refers more to death in the Freudian "Eros & Thanatos" duality. Death is seen in conflict with the urge for life, sexuality and

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desire. The artists, in a direct, deadpan and sometimes tongue-in-cheek way, confront us with the futile struggle of the body to overcome death, the desire for life to overcome limitations, with reason to overcome instinct, with order to overcome chaos. Repression, temptation, suffering, redemption, ecstasy, are all present, connecting issues of sexuality and desire with metaphysical questions.