

Friday, November 19, 2010



Review: Goss-Michael Foundation re-opens with a sexy new exhibit

Life, sex, and death are the common thread for the current exhibiting artists.

DALLAS — The dust is finally settling and [The Goss-Michael Foundation](#) (GMF) is set to re-open its doors to the public. Located in the Design District, the 12,000 sq. ft. facility opens today.

Texas native Kenny Goss and his partner, music artist George Michael, have moved their foundation's headquarters. The new location is much larger than the foundation's previous home on Cedar Springs in Dallas. At almost four times the size of the old location, this former industrial warehouse is comprised of three galleries, as well as space for a library, a bookstore, and private offices.

Although the original model for GMF, when it opened in 2005, was as a for-profit gallery, by 2007 it had been converted to a non-profit and had become a prime supporter of [Young British Artists](#) (YBA). Since then, GMF has served as a showcase for up and coming YBAs, as well as those who have established themselves as creative trailblazers. Additionally, the foundation provides support and mentorship to local area artists and aspiring Dallas area teens. As the foundation embarks on a new journey, in the new building it will continue to provide the same support.



Photo by Louiseza Sanderson

(From left) Aphrodite Gonou, Goss-Michael Collection curator; Michael Craig-Martin, artist; and Kenny Goss, co-founder

Said to be a one-of-a-kind, many believe that GMF is in a class of its own. As British Contemporary artist Michael Craig-Martin puts it, "Dallas will have to adjust." In its new facility, GMF has reset the barometer for the Dallas art scene. As Goss says, "This is a critical component for a city the size of Dallas and one that has been missing."

Upon entering the facility, guests are greeted by an expected modern minimalism. High ceilings give way to light, air, and the larger pieces on exhibit. Life, sex, and death are the common thread for the current exhibiting artists. Artists' interpretations on how humanity deals with the struggles life and the acceptance of death are enveloped in strong sexual references.



Copyright the artist, Courtesy of Timothy Taylor Gallery, London
Richard Patterson

Black Narcissus/Elwood, L-word: Culture Station (Zipper) 1B, 2007

Maple plywood, aluminum and motorcycle

96 x 84 x 156 inches

Artist Richard Patterson does mostly paintings, but admits that much of his work begins as small figures or sculptures. His piece *Black Narcissus/Elwood, L-word: Cultural Station (Zipper), 1B (2007)* combines painting and sculpting. The piece is a re-visitation of quite a few paintings that were lost in a London fire some time ago, combined with a maple structure and a motorcycle. While the structure would be considered minimalist, Patterson says that the work in its entirety is the exact opposite -- "maximalism." Referring to the wooden structure as "impractical design," Patterson has expertly combined "smut and humor," exemplified in the adjoining, half dressed self portrait of himself and an exaggeratedly well endowed femme.

Other works, such as *Shadow Blind, 1997* by Gilbert & George, addresses denial and shame, while Marc Quinn's *Mother and Child (Alison and Parys), 2008* sculpture tells a story of overcoming the odds and how, as curator Aphrodite Gonou put it, "the desire for life overcomes anything (except death)."

In the rotating exhibition space, located at the front of the gallery, the works of younger artists are on display. The acknowledgment of death is also very prominent in their work; however it is made with a distinctly wittier, humorous even, outlook. Such is the case with *New Religion (2001)* by Sarah Lucas (pictured at the top of this story). The neon light used to construct the casket seems to be a contradiction to what it represents (death) and to itself. While most would relegate the bright neon as cheap or crass, the glow is almost ethereal.



Courtesy of Nicole Klagsbrun, New York
Adam McEwen

Untitled (Jeff, Nicole, Macaulay, Bill, Rod, Marilyn, Malcolm), 2002-2004

C-print

40 x 29 inches/each

Adam McEwen's *Untitled (Jeff, Nicole, Macaulay, Bill, Rod, Marilyn, Malcolm) 2002-2004* is a collection of obituaries, created about living subjects. His work is reminder to all that no matter what you do in life, in the end you only get a page.

Having been instrumental in the careers and educations for many of the exhibiting artist, Craig-Martin is revered as one of the greatest. He says of his digitally controlled *Commissioned Portraits 2007* of Goss and Michael, "As soon as you become aware, it's slipping away" -- the same of which he says can be said about life.

According to Goss and the rest of GMF, the opening is just the beginning of many more new and exciting opportunities to come. The foundation will continue to showcase YBAs and plans to become an art educational center, providing resources, lectures, and support to the Dallas arts.

"Art can inspire individuals to forget where they are coming from and create a new message for a better future," Goss says.

The exhibit runs November 19 through February 28, 2011.