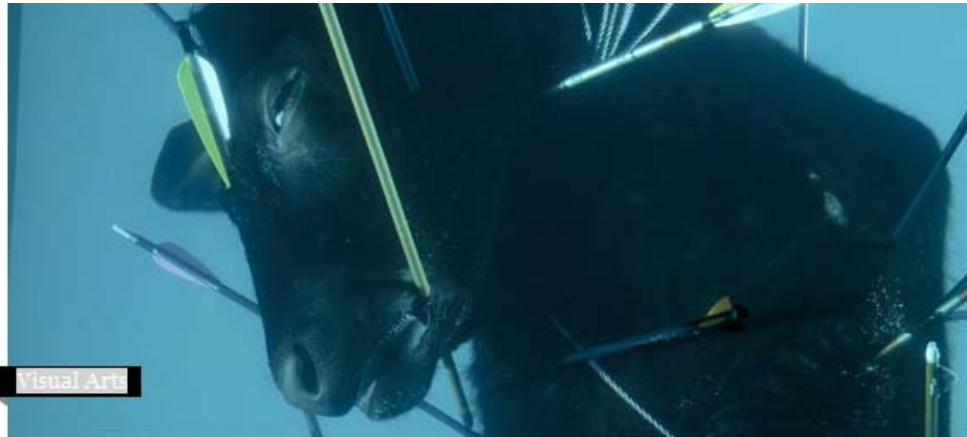




## FrontRow

A DAILY REVIEW OF THE DALLAS ARTS



### Visual Arts

### Goss-Michael's New Space Offers Model For How Local Collectors Can Engage And Enrich The City

By PETER SIMEK | November 19th, 2010 11:44am |

There are a number little things happening in the Dallas art world that point towards some sort of momentum. Let's start with the Nasher's paring of Soundings and Sightings, inspired contemporary music programming and small-scale exhibitions of new work by contemporary artists. There's the promising new director of the Dallas Contemporary, who seems to be able to articulate a vision for the use of the Contemporary's gaping warehouse. There is the inertia that the presence of Creative Time's persistent inquiries into our local art community's psychological state seems to have created, a polite urging from proven New York observers to overcome racial, generational, and spatial challenges – to collaborate more and create spaces that aren't museums or galleries.



Sarah Lucas, 'New Religion (violet)', 2001' Neon. (Copyright the artist, Courtesy of Saide Coles HQ, London)

The Goss-Michael Foundation has stepped up to the plate with just that kind of space. This weekend they open their new home in a renovated warehouse on Turtle Creek Blvd. in the Design District. Built to house the collection of rock star George Michael and his partner, Texas-native Kenny Goss, the new Goss-Michael space does more than improve on the size and capabilities of their former location on Cedar Springs – it rebrands the institution as a kind of sub-museum that will play an active role in stirring the soup of the Dallas art scene.

At a preview event yesterday, Kenny Goss spoke of creating dialogue and engaging youth with this new space, which is comprised of three well-balanced exhibition galleries, a gift shop, library, kitchen, and offices, making it feel like a mini-contemporary dedicated to British art. In press materials, the Goss-Michael Foundation promises new programming that will expand on existing educational and collaborative initiatives (including the intriguing promise of an artist residency).



Damien Hirst, 'Saint Sebastian, Exquisite Pain, 2007' Glass, steel, bullock, arrows, knives, and formaldehyde solution. (Copyright the artist, Photo Prudence Cuming Associates Ltd. Courtesy Science Ltd and Jay Jopling/White Cube (London))

But the mere presence of the Foundation, in the Design District, steps from many of this city's best galleries as well as the Dallas Contemporary, in the midst of rows of new apartments and townhouses, sets an equally compelling tone. It is a model for how other prominent collectors in Dallas could reinvent how they engage with the public and how they see their role as players in the life of this city's public culture.

What makes the new Goss-Michael space work so well is its curation. A small front gallery, the first room you enter as you walk into the Foundation, will be reserved for rotating exhibitions. It currently displays work from the Goss-Michael collection by Adam McEwen, Jim Lambie, Damien Hirst, Jonathan Monk, and Sarah Lucas. The second, larger gallery is reserved for a permanent exhibition featuring some of the couple's heavyweight pieces.

Entering that larger gallery, Damien Hirst's *Saint Sebastian Exquisite Pain*, 2007, a limp cow pierced by dozens of arrows, suspended in a formaldehyde solution, sits towards the center of the room, just askew of the Gilbert and George collage, *Shadow Blind*, 1997, on the wall behind it. The juxtaposition of the two works – both playful and haunting in their own way, both conflicted about ideas of sexuality, pleasure, glamour, and death – confront the viewer entering the gallery with a tone that characterizes not only the room, or this exhibition's intensions, but of an entire period of contemporary British art. There is an ease to Goss-Michael curator Aphrodite Gonou's arranging of this large space, even as much of work is aggressively provocative.



Tim Noble & Sue Webster, 'Dirty Narcissus, 2007' Poly-sulphide rubber, wood, light projector; 11.5 x 19.25 x 19.5 inches (Copyright the artists, Courtesy of Gagosian Gallery)

In addition to these two galleries, there is a project room, housing Tim Noble and Sue Webster's *Dirty Narcissus*, 2007, an ingenious and witty mess of red fingers, hands and penises, which, when a projector throws light over them, creates a perfect silhouette of two faces in profile on the wall. There is art scattered about working spaces as well, adding a scavenger hunt element to the experience. Tucked in a hallway, the graphic lithograph series, *The Joy of Sex*, also by Noble and Webster, line the way to the kitchen where the artist couple's neon Champaign bottle and glass, *The Sweet Smell of Excess*, 1998, flickers above a counter. In a lounge area, perhaps my favorite work among those currently exhibited, Adam McEwen's *Untitled Text Msg*, 2008 takes up an entire wall with digital banter, teasing out the personalities of the unnamed senders to hilarious effect. A room off to the side contains a few works by Tracey Emin.

The Goss-Michael Foundation's new space serves a variety of functions well, showcasing the collection in an engaging matter, while providing an inviting experience for the viewer. It is a clean, well-conceived, measured, and well-executed new home for art in this city, one that allows the Dallas viewer, but almost more importantly, the visiting viewer, to see the breadth and cohesion of the Goss-Michael collection. It offers to the viewing public a survey of a movement in contemporary art not represented in many other collections or museums in the area. And it promises to invigorate the community in a thoughtful manner with the kind of uninhibited work that will make some people uncomfortable (long overdue) and provide others the liberty and inspiration to challenge Texan taboos.



Adam McEwen, 'Untitled Text Msg, 2008' Vinyl black or white mat adhesive on wall, 24 X 24 inches/panel (Copyright the artist, Courtesy of Art Concept, Paris)



Gary Hume, 'American Tan (Gloss) XXIV, 2006-2007' Gloss paint on aluminum. 78.75 x 63 inches. (Copyright the artist, Courtesy of White Cube, London)



Richard Patterson, 'Black Narcissus/Ellwood, L-word: Culture Station (Zipper) 1B, 2007' Maple plywood, aluminum and motorcycle. 96x 84 x 156 inches (Copyright the artist, Courtesy of Timothy Taylor Gallery, London)