



DECEMBER 2007 PEOPLE TRIBEZA 33

The Incomplete Truth, Damien Hirst



FEATURED GALLERY The Goss-Michael Foundation

Who hasn't visited a museum or gallery of modern art and thought to themselves—or overheard someone else say—"I could do that"? The genre, and sometimes the media used, seems so easy and approachable (to the naive). Think Warhol's Campbell Soup cans and paint-splattered canvases à la Rauschenberg. Of course, they're called "works of art" because they're just that: "work" and "art." Anyone making such comments at the Damien Hirst exhibit at Goss-Michael has either just completed junior high biology classes or may need to be closely watched. Hirst arrived on the art scene in the early 1990s amid a torrent of commentary for his *Natural History Series*, suspensions of dead animals in formaldehyde. For Hirst, the series reveals his ongoing interpretations and expressions of the nature of human experience at its most basic: love, life, and death. Music superstar George Michael and his partner, Kenny Goss, reportedly have one of the most extensive collections of Hirst's work, several pieces of which make up the show in their Uptown gallery. Considering that many of Dallas's mavericks (and we don't mean the basketball team) were raised on ranches, animals in formaldehyde are more of a curiosity than a shock, thus allowing for a real discussion of symbolism and technique. The mission of the Goss-Michael Foundation is to educate and instill a passion for art—in everyone. The gallery, which opened in June, will have exhibits rotate quarterly, with ongoing lecture series and seminars led by recognized art personalities. The nonprofit organization is particularly dedicated to promoting and inspiring young artists, who will be invited to explore each exhibit, thereby expanding their experience of all art media. **D. Egen**