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AROUND THE GALLERIES

Behind 'Smoke,' fiery messages

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ART CRITIC

Gary Simmons is adept at traversing intersections of art and popular culture in ways that pry open otherwise overlooked meanings. His five new paintings and four drawings at the Margo Leavin Gallery continue this long-standing practice. They also deftly insert the result into a political season disturbingly marked by the contradictions between the election of the first African American president and the coded racism of much of the opposition to him.

"Smoke," as the body of work is collectively titled, shows schematic linear renderings of Modernist skyscrapers and office buildings as well as some cultural edifices. Most are in Century City, but the familiar curve of the Dorothy Chandler Pavilion in downtown Los Angeles is easy to identify. One 7-foot-square canvas features just the first 1½ letters of the Hollywood sign, which is so distinctive it's immediately recognizable. The fact that the Chandler is the former home of the Academy Awards floats

into mind.

The inspiration for "Smoke" was the 1972 movie "Conquest of the Planet of the Apes," in which Century City was a prominent set. The hyper-violent "Conquest," fourth in the series of "Planet of the Apes" films, has been interpreted as a general metaphor for racial alienation — of the rise of the black liberation movement in the late 1960s, which generated anxieties among white liberals — and specifically for the 1965 Watts rebellion. (Eric Greene's well-received book, "Planet of the Apes as American Myth: Race, Politics and Popular Culture," is the classic analysis.)

Simmons has slightly altered his signature technique in these paintings. Known for his erasure works, in which chalk drawings on racial themes in popular culture are partially erased as a metaphor for cultural forgetfulness, he smears paint in these works to suggest a fiery conflagration.

"Where there is fire, there is smoke," exclaims the movie's simian rebel leader, Caesar. "When we hate you, we're hating ... the dark side of ourselves," intones the persecutor, Gov. Breck. Simmons memori-