



Goings On About Town: Art

Gary Simmons

Simmons emerged in the nineties as a star of identity-oriented conceptualism, skewering racist stereotypes in glib sculptural tableaux like the pair of gold-plated basketball shoes mounted like trophies on the wall in this abbreviated twenty-year survey. In “Fuck Hollywood,” from 1991, a phalanx of men’s dress shoes rest on shoeshine stands, each one draped with a towel embroidered with a figure who pilloried or hijacked black culture: Al Jolson, the crows from “Dumbo,” Elvis. Less facile is Simmons’s ongoing “erasure” series, in which chalk drawings on blackboard paint are partially wiped away; a wall drawing of nooses is an eloquent acknowledgment of the challenges of reconciling a history of oppression with a narrative of progress. New paintings, based on posters for boxing matches between Joe Louis and Max Schmeling, lend the show some bright color but not much else. Through Jan. 19.

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