

## Arts Observer

# Artist Gary Simmons Continues to Move 'Ever Forward'

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NEW YORK—"Gary Simmons: Paradise," the first published survey of work by [Gary Simmons](#), documents the past 20 years of the artist's career and coincides with an exhibition of recent and earlier work at [Metro Pictures](#).



*Detail of "Here's...Honey."*

Widely known for the chalk board paintings he created in the mid-1990s, over the years Simmons's work has been defined by his interpretations of race, social issues and hip-hop culture.



*Installation view of "Here's...Honey," 1992.*

In "Paradise," Gwen Allen, a professor of art history at San Francisco State University, describes how the artist's views on race influence his work:

"Far from suggesting that we are beyond race, [Simmons] insists on [race's] unresolved nature, encouraging us to think critically and expansively about the way race informs both our current reality and the state that we are striving toward. [...] Simmons does not ignore the deeply troubling past of race; as his erasure drawings so insistently demonstrate, history is not a blank slate. Yet while he acknowledges history's weight upon the present, he renders its meaning and possibilities unpredictable and open-ended, ready to be seized upon, reimagined, reinvented."



*Installation view of "Klan Gate," 1992.*

Gary Simmons lives and works in New York. His work is [on view at Metro Pictures](#) in Chelsea from Nov. 29, 2012 to Jan. 19, 2013.

*All photos © Arts Observer*





*"Bonham Theatre," 2010.*



*Detail of "Fuck Hollywood," 1991.*



*"Big Still," 2001.*



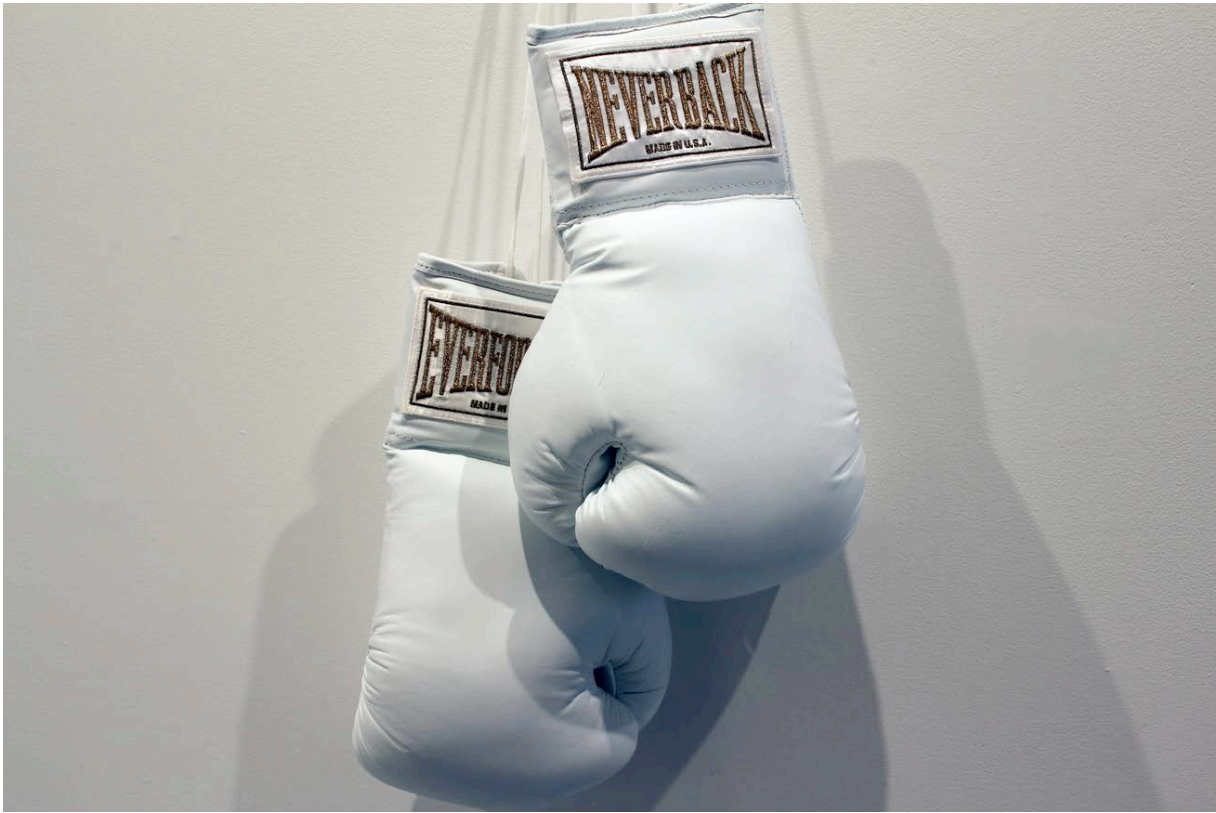
*Installation view of "Fuck Hollywood."*



*"Pump it Up, 1991.*



*"Shine," 2004 (fiberglass).*



*"Everforward..." 1993*



*"Ticket Review Fall," 2012.*