

Simone Gad

Recent work

January 7 – February 4, 2006

Reception:

Saturday, January 7, 6 – 9 pm



The subject of the “star” especially the Hollywood star, is so rich, so loaded with messages that most of the art made about it tends to stay on the surface along with imagistic and contextual fringes in a kind of detached safety-zone. There the approaches found to prevail are of the academic-cum-programmatic type, those capable of reducing just about everything under the sun, including your biggest and most bankable star to so much dry and pat information.

Since the early 1970’s, when she first turned to dealing with Hollywood subjects, Gad has opened many a fascinating window on the more profound and hidden levels of significance bound up with the star. From the tableau-installations she did in the 1970’s and during 1980’s to the recent self-portraits with pinups and Madonnas, Marylins in Los Angeles, and L.A. bungalows, that are being featured in her current exhibitions, she has continued to develop her own vital visual language and also seemy essence of stardom.

Among her favorite artists in this period, Gad has recalled, were California artists George Herms and Wallace Berman – her first mentors, Al Hansen - Fluxus artist who remained her mentor until he passed away, and the West Coast sculptor Ed Kienholz, Andy Warhol, Lucas Samaras, Robert Rauschenberg and Bruce Connors. Assemblage and mannequins and Pop themes were among the main areas she wanted to investigate.

In the recent collages, the treatment of stars and self-portraits with pinups and religious iconography, have grown even more complex as the wealth of symbolic associations that made the installations so fascinating to experience is further compounded by the introduction of emphatically autobiographical themes.