

JEFFREY GIBSON

The Body Electric

SITE SANTA FE | Frist Art Museum

FEBRUARY 3 – APRIL 23, 2023

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February 3–April 23, 2023

THE LAND IS SPEAKING | ARE YOU LISTENING

We are all related and we must acknowledge our relatives of the natural world, including the plants, trees, animals, and all of the natural elements that make up this planet. We must acknowledge the earth and the universe as our relatives and as equals. They are equals and not here to serve us humans. They are extensions of ourselves, our bodies, our individual and collective consciousness—and we are of them.

—Jeffrey Gibson

Jeffrey Gibson, member of the Mississippi Band of Choctaw Indians and of Cherokee descent, is a celebrated multidisciplinary artist whose practice fuses painting, sculpture, film, video, and traditions of adornment and performance. His unique intertribal approach to art making integrates materials and aesthetics of Indigenous cultures, such as fringe, glass beads, rawhide drums, and metal jingle cones. He is inspired by a multitude of sources, such as literature, language, pop music, jazz, punk, politics, fashion, geometric design, Queer identity, powwows, drag, and rave culture. Gibson calls attention to “outsider-ness” through a celebration of nonconformity and the power of self-expression.

A deep appreciation of the earth, the universe, and oneness with nature reverberates throughout Gibson’s work. Woven across this exhibition are threads of belonging, the body, kinship with the natural world, empowerment, and recognition of the Earth’s animacy. *The Body Electric* presents a selection of recent paintings, sculptures, and video—and the newly commissioned site-specific mural *THE LAND IS SPEAKING | ARE YOU LISTENING* featured in this gallery.

The title of the exhibition, *The Body Electric*, is inspired by a song written for the 1980 movie musical *Fame*, which in turn was inspired by the famous 1855 Walt Whitman poem “I Sing the Body Electric” from *Leaves of Grass*. The song’s cyclic lyrics read like an incantation, reverently acknowledging our place in the natural world, while honoring the universality of endings and beginnings.

I sing the body electric / I celebrate the me yet come / I toast to my own reunion / When I become one with the sun / And I'll look back on Venus / I'll look back on Mars / And I'll burn with the fire / Of ten million stars / And in time and in time / We will all be stars.

I sing the body electric
I celebrate the me yet come
I toast to my own reunion
When I become one with the sun

And I'll look back on Venus

I'll look back on Mars

And I'll burn with the fire

Of ten million stars

And in time and in time

We will all be stars

I sing the body electric

I glory in the glow of rebirth

Creating my own tomorrow

When I shall embody the Earth

And I'll serenade Venus

I'll serenade Mars

And I'll burn with the fire

Of ten million stars

And in time and in time

We will all be stars

Yeah (ooh)

Ooh, yeah

Yeah, yeah

We are the emperors now

And we are Czars

And in time and in time

We will all be stars

I sing the body electric

I celebrate the me yet come

I toast to my own reunion

(My own reunion)

When I become one with the sun

And I'll look back on Venus (back on Venus)

I'll look back on Mars (back on Mars)

And I'll burn with the fire (burn with the fire)

Of ten million stars

And in time and in time (and in time)

And in time and in time (and in time)

And in time and in time (and in time)

We will all be stars



THE LAND IS SPEAKING | ARE YOU LISTENING, 2022

Painted directly on the wall, *THE LAND IS SPEAKING | ARE YOU LISTENING* is a newly commissioned work that depicts a landscape through graphic text. The vibrant palette is inspired by both the skies of the southwest, where the work was originally commissioned, as well as the lush landscapes of the Northeast, where the artist lives. Gibson's original text prompts us to consider how the Earth communicates with us and subtly expresses frustration with those who abuse, neglect, and exploit the land.



BEADED BIRD SCULPTURES, 2021

These sculptures reference turn-of-the-century "whimsies," small beaded textile objects made by Haudenosaunee peoples among others, reflecting Victorian motifs, which the artist first encountered as a Native American Graves Protection and Repatriation Act assistant at the Field Museum in Chicago, Illinois. Not easily fitting within artistic categories or cultural identities, whimsies became most commonly known as tchotchkies sold in the Niagara Falls region, a kitsch commodity straddling two worlds without being embraced fully by either. "That's what drew me to them," says Jeffrey Gibson. "I kind of felt myself reflected in them to some degree."

Included artworks: *Firebelly*, 2021; *My Joy My Joy My Joy*, 2021; *The Sun Will Be Shining*, 2022



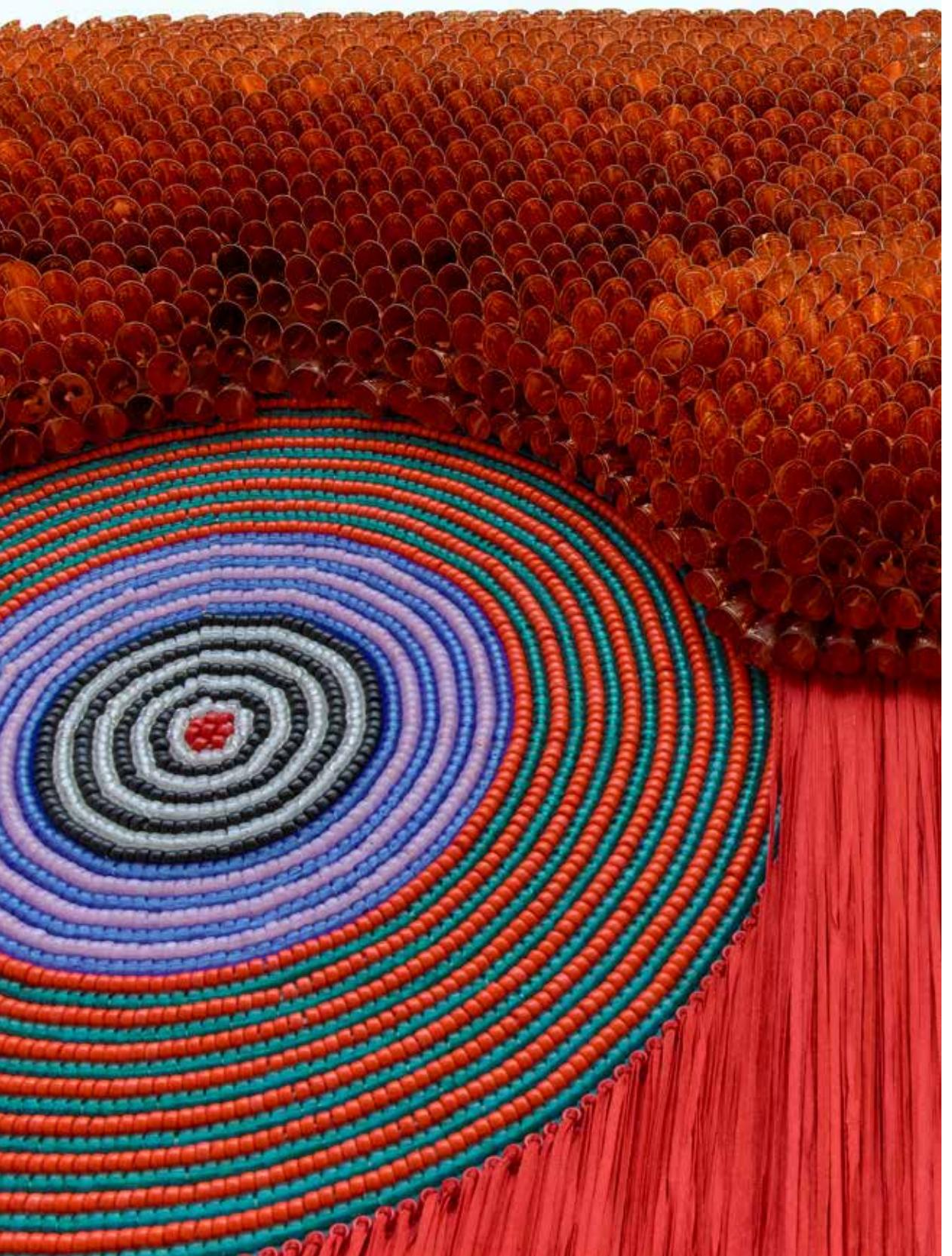
SHE NEVER DANCES ALONE, 2019

Inspired by the jingle dress dancers who gathered to defend Standing Rock Reservation from the construction of the Dakota Access Pipeline in 2016, *She Never Dances Alone* reintroduces dance as a powerful tool of resistance and protection. Commissioned by Times Square Arts for their 2019–20 *Midnight Moment* series, Eastern Shoshone/Northern Arapaho performer Sarah Ortegon saliently dances to "Sisters" by The Halluci Nation (formerly A Tribe Called Red) across seventy massive monitors in New York City's Times Square for three minutes each night over the course of eight months. Shown at the Frist as a nine-channel video installation, Ortegon's powerful movements connect her to a dynamic legacy of dance and dancers, reminding us that she never dances alone.



RED MOON, DESERT SKY, and RED SUNSET, 2021

Made from nylon shawl fringe commonly found on a dancer's regalia, this series repositions fringe as a primary sculptural material, rather than simply an adornment. "There is a human quality to the fringe in movement," says Gibson, referring to the nuanced ways the material responds to its surroundings. In arranging the fringe to evoke bold, solid, monolithic forms, these sculptures contribute a dynamic and caring human touch to our vision of modernity and the future.



LIKE A HAMMER, 2016

While most of Gibson's video and performance work highlights other creative collaborators or community members, the artist centered his own body in the 2016 performance *Like a Hammer*. In it, Gibson wore an elaborate regalia-inspired garment adorned with metal jingles and colorful fringe and alternated his movement between beating a large rawhide drum and making a group of text drawings. The artist sees the rhythmic act of hammering akin to beating a drum and, like the protest anthem of the same name popularized by Peter, Paul, and Mary in the 1960s, believes that the repeated motion represents the persistence needed to dismantle harmful judgments before building a new reality that makes space from Indigenous and Queer people.



TO FEEL MYSELF BELOVED ON THE EARTH, 2020

Drawing its title from an excerpt of Raymond Carver's poem "Late Fragment," Gibson poetically marks a tumultuous moment in world history and focuses on the joy of simply continuing to survive amid challenging times. Created in 2020, Gibson's video unpacks feelings of anxiety, fear, and national reckoning, as well as the grounding effect of working in nature experienced by the artist and many of his contemporaries. Obliquely referencing widespread and ongoing activism advocating for Black, Transgender, Queer, Women's, and Indigenous rights, the numerous unique individuals presented in the film are united by their brilliant red garments.



TRIBES FILE SUIT TO PROTECT BEARS EARS, 2018

Operating simultaneously as banner, clothing, and sculpture, *Tribes File Suit to Protect Bears Ears* was made during a period of heightened activism surrounding environmental justice for Indigenous communities, Murdered and Missing Indigenous Women, and Black Lives Matter, among other movements. Bears Ears National Monument, ancestral lands to four Native nations in southeastern Utah, was established by President Barack Obama in 2016. Donald Trump reduced its footprint from 1.3 million acres to 200,000 in 2017; Joe Biden restored the territory in 2021. Gibson's work speaks to the historic need for Indigenous peoples to advocate for their rights in the face of the US government.



SHE KNOWS OTHER WORLDS, 2019

Text derived from myriad sources is an increasingly important part of Gibson's practice, adding further dimension to the work and often speaking to environmental or social concerns. Sometimes he writes the words himself, as he did for *THE LAND IS SPEAKING I ARE YOU LISTENING*; in other instances, the phrases come from songs performed by artists ranging from Culture Club to Stevie Wonder, to Frankie Valli. In these works, the stylized text itself becomes an artistic expression, and viewers may need to study a piece carefully to discern the words. This exhibition includes paintings, prints, and sculptures that contain such phrases as "THE FUTURE IS PRESENT," "I AM A RAINBOW TOO," and "KNOW YOU'RE MAGICK BABY."



SENTINEL, 2020

After Gibson had extensively explored the mediums of beadwork and fringe, *Sentinel* marks a turn in his practice when mediums that would normally take a supporting role are scaled up to become the center and subject of the piece. Launching as an exploration of material, *Sentinel* began as a humorous outlier that would eventually inform pieces like *Red Moon*, *Desert Sky*, and *Red Sunset* (2021). An enormous, ghostly character with dramatic fringe shapes hanging from huge eyes, *Sentinel*'s disarming gaze has a way of following viewers throughout the space. Intended as a protecting and vigilant presence, *Sentinel* joins a series of Gibson's artworks united by dramatic eyes, dating back over fifteen years.



A WARM DARKNESS, 2022

A Warm Darkness was envisioned and directed by Jeffrey Gibson, performed by Mx. Oops, and scored by Diné sound artist Raven Chacon. Filmed throughout Gibson's ziggurat-inspired sculpture, *Because Once You Enter My House It Becomes Our House* (2020), this work playfully embraces darkness and the intimacy of solitude. Mx. Oops, clad in hot pink, dances to Chacon's drone beats in a solitary rave inside the sculpture. As the sun sets, a group of youths shrouds the structure in black cloth, and it disappears into the night. Embraced by a comforting and secure darkness, Mx. Oops continues dancing inside, privately and for themselves. Inspired by science fiction and Indigenous worldviews, the film examines the intimacy of a party for one and the role of the audience.



TIME CAPSULE (PINK HOLE), 1998–2012

In 2012 Gibson began cutting his paintings off the stretcher bars and washing them at the laundromat. Questioning and confronting ideas of success, failure, hope, and aspiration, this cathartic ritual transformed his paintings into textiles. Inspired by the idea of time capsules, he began folding and encasing the laundered paintings in rawhide packages, displaying the mysterious, wrapped art objects on the wall. "If somebody were to acquire that piece," says Gibson, "they can open it and see the full painting if they want. It's for them. It's their painting. They can perform it." Pink coloring peeks through the painted black hide of the piece, hinting at the content underneath and reflecting a color palette repeated in Gibson's 2022 video, *A Warm Darkness*.



IF I RULED THE WORLD; I AM A RAINBOW TOO; KNOW YOU'RE MAGICK BABY; THE FUTURE IS PRESENT, 2019

Blending Queer pop culture with Cherokee and Choctaw motifs, this series of vivid screen prints translates iconic '80s and '90s dance songs into Gibson's vibrant geometric style. Drawing from his experience in Korean, German, and English nightclubs, Gibson celebrates the Queer and Indigenous communities to which he belongs and emphasizes the joyous beauty and strength each group has cultivated amid oppressive conditions.



LARGE FIGURES, 2022

During his time at the Field Museum, Gibson encountered small toy dolls from the Plains tribe region, depicting a spectrum of genders inconsistent with the Western binary. Inspired in part by these particular dolls, as well as the aesthetic and instructive role dolls play in numerous cultures, Gibson creates towering beaded figures covered with thousands of stacked bone pipes. During the hundreds of hours it requires to make just one of these immense sculptures, Gibson is careful to not predetermine their gender expression, cultural tradition, or historical role. The resulting figures assume the role of both nobody and everybody, and function as "proposals for future hybridity."

Included artworks: *Large Figure 1*, 2022; *Large Figure 2*, 2022



QUILT BLOCK PAINTINGS, 2021

Blossoming from the artist's personal history of making and collecting quilts, this painting builds on quilting's ability to marry otherwise disparate influences to tell a story about comparisons, histories, and gaps. In juxtaposing sixteen sections of text, image, patterning, and several distinct periods and styles of beadwork, this multifaceted artwork explores the ebb and flow of connection, dislocation, and reconnection.

Included artworks: *BETTER BECAUSE WE CAN BE*, 2022; *OVER THE RAINBOW*, 2021



WALLPAPER, 2022

In contrast to the traditional "white cube" gallery space, Gibson's newly commissioned wallpaper extends the rich color and patterning present in his paintings and sculptures into the surrounding environment. Creating an immersive experience, the wallpaper shifts the context of how Gibson's works are seen and experienced from the purely visual to a full-body engagement.



SWEET BITTER LOVE SERIES, 2020

Sweet Bitter Love is a series of paintings made in response to a group of nineteenth-century portraits by Elbridge Ayer Burbank. Unsettled by the lack of individuality or care given to the Indigenous subjects, Gibson reenvisioned these paintings as "found marks," pouring, staining, and overpainting directly on top of them. For Gibson, Burbank's portraits say less about the sitter and more about the painter. They do not show evidence of the widespread land seizure, imprisonment, and cultural erasure that characterized the time in which they were made. Gibson's interventions reflect on Indigenous histories and open critical discourse about how Indigenous people are represented in cultural institutions. A nod to the eponymous song by Roberta Flack, "Sweet Bitter Love", the series echoes Flack's sentiment of being in love despite the additional hardship that love brings—though for Gibson, the painful love is for Indigenous histories rather than an individual.

Included artworks: *Chief Black Coyote*, 2021; *Boneta, Comanche*, 2021; *Pahl Lee*, 2021



AUDIO GUIDE

To hear Jeffrey Gibson speak about select works and access ASL interpretation, scan the QR code or visit FristArtMuseum.org/Resource/Jeffrey-Gibson-Audio-Tour/

WORKS INCLUDED IN THE EXHIBITION

ANOTHER SIDE INSIDE OF YOU, 2020	Pahl Lee, 2021
A Warm Darkness, 2022	Red Moon, 2021
BETTER BECAUSE WE CAN BE, 2022	Red Sunset, 2021
Boneta, Comanche, 2021	Sentinel, 2020
Chief Black Coyote, 2021	She Knows Other Worlds, 2019
Desert Sky, 2021	She Never Dances Alone, 2019
Firebelly, 2021	SHE NEVER DANCES ALONE, 2021
I AM A RAINBOW TOO, 2019	THE FUTURE IS PRESENT, 2019
IF I RULED THE WORLD, 2019	THE LAND IS SPEAKING ARE YOU LISTENING, 2022
KNOW YOU'RE MAGICK BABY, 2019	The Sun Will Be Shining, 2022
Large Figure 1, 2021	Time Capsule (Pink Hole), 2011
Large Figure 2, 2021	To Feel Myself Beloved on the Earth, 2020
Like a Hammer, 2016	Tribes File Suit to Protect Bears Ears, 2018
My Joy My Joy My Joy, 2021	Wallpaper, 2022
OVER THE RAINBOW, 2021	WAR IS NOT THE ANSWER FEEL SOMETHING REAL, 2020

IMAGE CREDITS

A Warm Darkness, 2022. Courtesy of the artist. Image courtesy of Jeffrey Gibson Studio / BETTER BECAUSE WE CAN BE, 2022. Gochman Family Collection. Image courtesy of Jeffrey Gibson Studio. Photo: Max Yawney / Desert Sky, 2021. Courtesy of the artist and SITE Santa Fe. Image courtesy of SITE Santa Fe. Photo: Julia Featheringill / Firebelly, 2021; Pahl Lee, 2021. Private collection. Image courtesy of Jeffrey Gibson Studio. Photo: Max Yawney / Large Figure 1, 2021; Time Capsule (Pink Hole), 2011. Courtesy of the artist and SITE Santa Fe. Image courtesy of Jeffrey Gibson Studio. Photo: Brian Barlow / Like a Hammer, 2016. Tia Collection, Santa Fe, NM. Image courtesy of the artist and Rogers Project, Los Angeles, California. Photo: Eric Swanson / Red Moon, Desert Sky, and Red Sunset, 2021. Courtesy of the artist and SITE Santa Fe. Image courtesy of SITE Santa Fe. Photo: Shayla Blatchford / Sentinel, 2020. Courtesy of the artist and SITE Santa Fe. Image courtesy of Jeffrey Gibson Studio. Photo: Max Yawney / SHE KNOWS OTHER WORLDS, 2019. Forge Project Collection, traditional lands of the Muh-he-con-ne-ok. Image courtesy of Jeffrey Gibson Studio. Photo: John Lusis / She Never Dances Alone, 2019. Courtesy of the artist. Image courtesy of SITE Santa Fe. Photo: Sancia Nash / THE LAND IS SPEAKING | ARE YOU LISTENING, 2022. Courtesy of the artist. Image courtesy of the artist and SITE Santa Fe. Photo: Shayla Batchford / To Feel Myself Beloved on the Earth, 2020. Courtesy of the artist and SITE Santa Fe. Image courtesy of the Palm Springs Art Museum and Jeffrey Gibson Studio / Tribes File Suit to Protect Bears Ears, 2018. Collection of the Carl & Marilyn Thoma Foundation. Image courtesy of Kavi Gupta Gallery. Photo: John Bentham. © Jeffrey Gibson / Wallpaper, 2022. Courtesy of the artist. Image courtesy of the artist and SITE Santa Fe. Photo: Shayla Blatchford

This exhibition is organized by SITE Santa Fe and curated by Brandee Caoba.

Special thanks to Jeffrey Gibson Studio; SITE Santa Fe's Exhibitions Manager, Max Holmes; and the talented preparator team for bringing the exhibition to life in the galleries.

Significant gratitude to Jeffrey Gibson, Brandee Caoba, Carolina Franco and Rica Maestas for their contributions to this gallery guide, and to Liliana Herrera for the beautiful English-to-Spanish translation.



The Body Electric is made possible through the generous support of the Carl & Marilyn Thoma Foundation.

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SITE Santa Fe Board of Directors, SITE Santa Fe Annual Exhibition Fund, Jeffrey Gibson Studio, Evelyne Aikman & Adam Forste, Sharon Bartel Clements & Dennis Clements, Kavi Gupta, Barbara Goldfarb, Stephen Friedman, Jodi Carson Memorial Fund, Sikkema Jenkins, Jeanne and Michael Klein, Jon Levin, Elizabeth & Arnie Lizan, John MacMahon, James Manning & Dana Pope Manning, Sundeep Mullangi, Josh Ogle, OZ Art, NWA, Jim Phillips, Rauschenberg Foundation, Roberts Projects,

THE LAND IS SPEAKING
TO YOU



IMAGENES DIGITALES CORTE SJIA DE:

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OBRAS INCLUIDAS EN LA EXPOSICIÓN

Para escuchar a Jeffrey Gibson hablar sobre estas obras, escanea el código QR o visita FirstArtMuseum.org/Resource/Jeffrey-Gibson-Audio-Tour/



AUDIOGUIA

La exposición The Body Electric fue organizada por SITE Santa Fe y curada por Brandee Caoba. Un agradoacimiento especial al Jeffrey Gibson Studio, a Max Holmes, gerente de exposiciones de SITE Santa Fe, y al equipo de instalación por darle vida a esta exposición en las galerías. Un menúgraftitud a Jeffrey Gibson, Brandee Caoba, Carolina Franco, Rica Masesas por sus contribuciones a esta muestra de las galerías, y a Liliana Herrera por su bella traducción de inglés a español.

Durante su estancia en el Field Museum, Gibson encontró pueblos mohécanas originarias de la región de las llanuras, que representaban un espectro de géneros inconsciente con el binario occidental. Inspirado en parte por estos mohécanas en particular, así como por el rol estético e instrutivo que juegan las muchedumbres de tribos de huéspedes. Durante las cintas de horas que requiere la realización de una sola de estas imágenes esculturas, Gibson crea altísimas figuras de abalorios cubiertas con miles de telos, y figuras resultantes asumen el papel tanto de náde como de historico. Las figuras resultantes asumen el papel tanto de náde como de todos, y funciones como "propuestas de la historia".

Obras incluidas: Large Beaded Figure 1, 2022; Large Beaded Figure 2, 2022



LARGE FIGURES, 2022

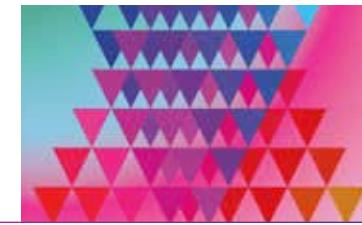
Nacidas de la historia personal del artista de fabricar colecciónar collchas, estas pinturas se basan en la capacidad que tiene el alcoholado de sentir influencias dispersas para narrar una historia sobre comparaciones, historias y brechas. Al juxtaponer dieciséis secciones de texto, imágenes, patrones y variados períodos distintos de abalorios, estas obras de arte multifacéticas exploran el flujo y refugio de la conexión, la dislocación y la reacción.

Obras incluidas: BETTER BECAUSE WE CAN BE, 2022;



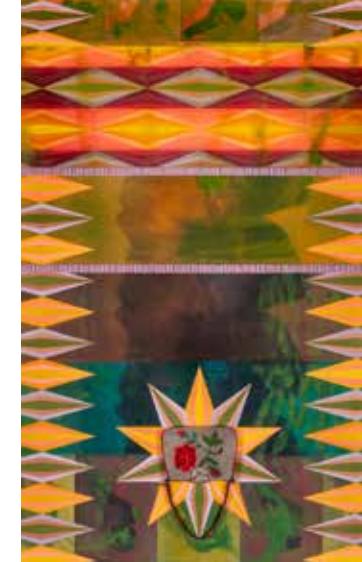
OVER THE RAINBOW, 2021

Como contraste con el tradicional espacio de la galería "cuadro blanco", el nuevo papel pintado de Gibson extiende el rincón colorido y los patrones que se ven y expresan las obras de Gibson, pasando de lo puramente呈现在视觉上，展示了吉布森作品中的色彩和构图。



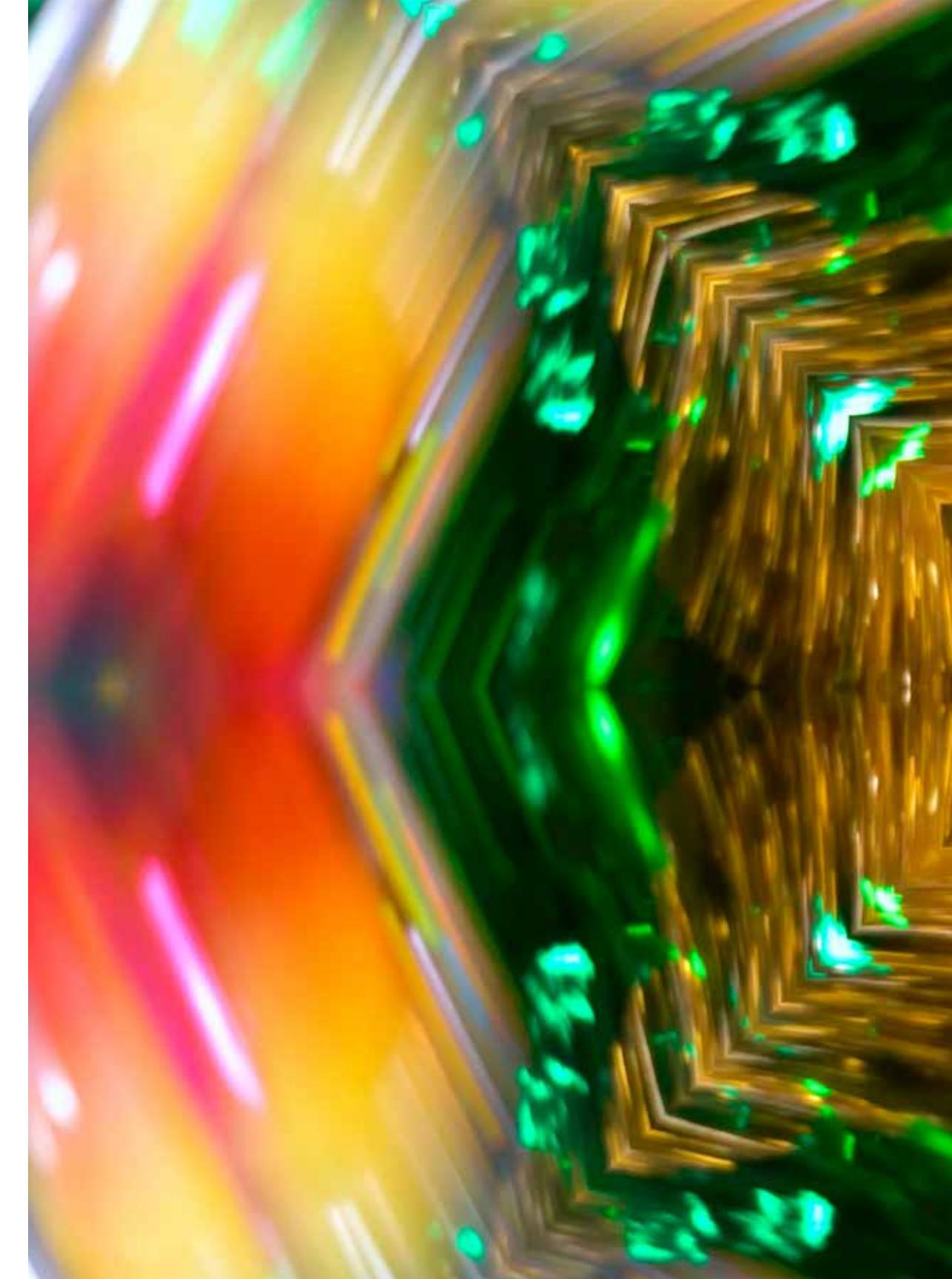
UNTITLED WALLPAPER, 2022

Grupos de pinturas del siglo XIX de Eblidge Ayer Burbank, incluyendo por la falta de individualidad o atencional a los temas indígenas, Gibson volvió a conectar estas pinturas como "marcas encontradas", vertiendo, dentro de la intervención de Gibson reflexionan sobre las historias indígenas y descartar cultural que caracterizan la época en la que fueron realizados.



SWEET BITTER LOVE SERIES, 2020

Las intervenciones de Gibson reflexionan sobre las historias indígenas y Roberta Flack, Sweet Bitter Love, la serie se hace eco del sentimiento de Flack de estar enamorado a pesar de las dificultades adicionales que conlleva el amor, aunque para Gibson, el amor doloroso es el de las historias indígenas no de una sola persona.



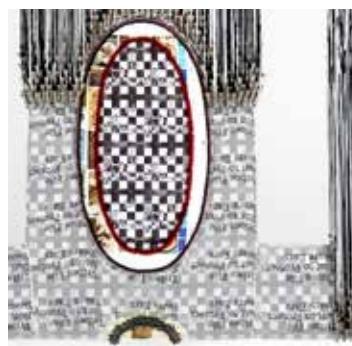
Obras de arte incluidas: Chief Black Coyote, 2021; Bonita, Comanche, 2021; Path Lee, 2021; White Swan, 2021

El texto procedente de las múltiples fuentes es una parte cada vez más importante de la práctica de Gibson, que añade una dimensión adicional a la obra y menudo habla de procedimientos mediomateriales o sociales. A veces escribe las palabras él mismo, como hizo en *THE LAND IS SPEAKING* (1991) y en *YOU LISTENING (LA TERRA ESTA HABLANDO / ESTAS ESCUCHANDO)*, que contiene frases como "EL FUTURO ES PRESENTE", "YO TAMBIÉN SOY UN PELABRAS. Esta exposición incluye pinturas, grabados y esculturas que el espectador tenga que estudiar detenidamente una pieza para descifrar texto estilizado se convierte en una expresión artística, y es posible que desde Culture Club a Steve Wonder, a Frankie Valli. En estas obras, el propio artista procede como si tuviera que explicar su obra a un niño. La frase "YO TAMBIÉN SOY UN PELABRAS" es una de las más conocidas interpretadas por artistas en otros casos, las frases procedentes de canciones de rock como "I Wanna Dance with Somebody" o "Eye of the Tiger".



SHE KNOWS OTHER WORLDS, 2019

Funcionarios simultáneamente como Pancarta, Vestimenta y Escultura, Tribes File Suit to Protect Bears Ears se realizó durante un periodo de mayor activismo en torno a la justicia ambiental para las comunidades indígenas, las Mujeres indígenas asesinadas y desaparecidas, y Black Lives Matter, entre otros movimientos. El Movimiento Nacional Beers, títulos ancestrales de cuatro naciones nativas en el sur este de Utah, fue establecido por el presidente Barack Obama en 2016. Donald Trump redijo su territorio de 1,3 millones de acres a 200,000 en 2017; Joe Biden lo restauró en 2021. El trabajo de Gibson habla de la necesidad histórica de los pueblos indígenas de defender sus derechos frente al gobierno estadounidense.



TRIBES FILE SUIT TO PROTECT BEARS EARS, 2018

Lomando su título de un fragmento del poema de Raymond Carver, “Late Fragment”, Gibson marca específicamente un momento tumultoso en la historia del mundo y se centra en la alégorie de simplemente continuar sobreviviendo entre tiempos difíciles. Realizado durante 2020 el video de nacional, así como el efecto de enraizamiento del trabajo en la naturaleza experimental por el artista y muchos de sus contemporaneos. Haciendo referencia a activismo difundiédo y continuo que las personas Negras, Transgénero, Homosexuales, Mujeres e indígenas, las numerosas y singulares personas presentadas en el video están unidas por referencias y similitudes que definen los derechos para las brillantes estimaciones raja.



TO FEEL MYSELF BELOVED ON THE EARTH, 2020

Algunas de las obras más representativas de Gibson son el centro de trabajo "Hammer Like a Hammer" (2016), que muestra un martillo en la mano de una persona trabajando en su taller. La obra "Performance Like a Hammer" (2016) es una escultura de un martillo que parece estar en movimiento. Estas obras reflejan la fuerza y la energía que Gibson captura en sus fotografías.



LIKE A HAMMER, 2016

En 2012, Gibson comenzó a cortar sus cuadros de los marcos y a lavarlos en la lavandera. Cuestionando y confrontando las ideas de exito, fracaso, esperanza y aspiración, este ritual catártico transformó sus cuadros en textiles. Inspirado por la idea de las cápsulas del tiempo, empezó a doblar y encoger los cuadros lavados en paquetes de cuello crudo, exhibiendo los misteriosos objetos en arte envueltos en la pared. "Si alguien adquiere esa pieza," dice Gibson, "puede abrirla y ver el cuadro completo si quiere. Es para ellos. Es su cuadro. Pueden interpretarlo". El color rosado se asoma a través de la piel negra pintada de Time Capsule (Pink Hole), insinuando el contenido que hay dentro y reflejando una paleta de colores que se repite en el video de Gibson de 2022, A Warm Darkness.

TIME CAPSULE (PINK HOLE), 1998-2012

A Warm Darkness, 2022 fue concebida y dirigida por Jeffrey Gibson, interpretado por Mx. OOps, y su música es obra del artista australiano Raven Chacon. Filmando a lo largo de su escultura inspirada en un zigurat, Once You Enter My House It Becomes Our House, 2020, esta obra abarca una vestimenta de rosa fuerte, baila al ritmo de los zumbidos de Chacón y jóvenes envuelven la estucatura con una tela negra y desaparece entre la noche. Una oscuridad recortante y segura rodea a Mx. OOps mientras sigue bailando en su interior, en privado y para ellos mismos. Inspirado en la ciencia ficción y en las cosmologías indígenas, el video examina la intimidad de una fiesta individual y el papel del público.

A WARM DARKNESS, 2022

Desechas de haber explorado ampliamente los medios de los abalorios y los fideos, Sentinel marca un giro en la práctica de Gibson cuando los medios que normalmente tendrían un papel secundario se amplian para explorar las materias que con el tiempo serviría de base a piezas como Red Moon, Desert Sky y Red Sunsets (2021), comenzó como un elemento humorístico aparte. Un personaje enorme y fantasmal con mirada de Sentinel tiene una forma de seguir a los espectadores por todo el espacio. Con la intención de ser una presencia protectora vigilante, Sentinel se une a una serie de obras de Gibson unidas por sus dramáticos ojos, que se remontan a más de quince años.

SENINEL, 2020



"Hay una cualidad humana en refinendose a los matices con esculturas apoyan un toque humano la moderinidad y el futuro.



RED MOON, DESERT SKY, RED SUNSET, 2021

Inspirada en los bailearines con traje de cascabel que se congregaron para Dakota Access en 2016, She Never Dances Alone reintroduce la danza de frennder la reseva de Standing Rock de la construcción del oleoducto como una poderosa heramienta de resistencia y protesta. Comisionada por Times Square Arts para la Midnight Moment Series (Serie de momentos de Medianochre 2019-2020), la intérprete de Shoshone del Este/Arapaho del Norte, Sarah Oregón, baila de manera sobresaliente "Sisters", de A Tribe Called Red a través de setenta minutos mágicos en Times Square en la Ciudad de Nueva York durante tres minutos cada noche en el transcurso de ocho meses. Presentada en SITE Santa Fe como una instalación de video de nueve canales, los poderosos movimientos de Oregón la conectan con un dinámico legado de danza y bailarines, recordando que nunca bails sola.



SHE NEVER DANCES ALONE, 2019

que el artista suanee y otros pueblos, que reflejan elementos tradicionales de aborígenes tabascanos por los pueblos huastecos. Pequeños objetos textiles de aborígenes tabascanos, y que el artista conoció por primera vez como asistente de la Ley de Protección y Reparación de Tumbas de Nativos Americanos en el Field Museum de Chicago. Allí no enciajar facilmente en categorías artísticas o identidades culturales, los whimisés se hicieron más conocidos como chucherías que se vendían en la región de las catrinas del Nájara, una mercancía kitsch que se encontraba entre los mundos sin que ninguno de ellos la aceptara plenamente. «Esos es lo que me atajo», dice Jeffrey Gibson. «En cierto modo, me sentí reflejado en ellos».



BEADED BIRD SCULPTURES, 2021

THE LAND IS SPEAKING | ARE YOU LISTENING?

Pintada directamente sobre la pared, THE LAND IS SPEAKING! ARE YOU LISTENING? es una obra recientemente comisionada que representa un paisaje a través de un texto gráfico. La vibrante paleta se inspira tanto en los celos del suroste como en los exuberantes paisajes del noreste. El texto original de Gibson nos invita a reflexionar sobre cómo la tierra se comunica con nosotros y expresa su utilmente su frustación con aquellos que abusan, despidan y explotan la Tierra.



The image shows a dense, abstract pattern of vertical, colored sticks or fibers. The colors transition from dark purple at the top to bright red at the bottom. The sticks are arranged in a grid-like fashion, creating a textured, almost woven appearance. The lighting is dramatic, highlighting the edges of the sticks and creating strong shadows, which emphasizes the three-dimensional nature of the texture.

Jeffrey Gibson: The Body Electric es curada por Brandee Cooba.

burn with the fire / Of ten million stars / And in time and in time / We will all be stars.
I become one with the sun / And I'll look back on Venus / I'll look back on Mars / And I'll
sing the body electric / Celebrate the me yet come / Toast to my own reunion / When

honra la universalidad de los finales y los comienzos.

enchantmento, reconociendo reverentemente nuestro lugar en el mundo natural, al tiempo que Sing the Body Electric", de su libro Leaves of Grass. La letra clifica de la canción se lee como un musical Fame de 1980, que a su vez se inspiró en el famoso poema de Walt Whitman de 1855 "I

El título de la exposición, The Body Electric, se inspira en una canción escrita para la película

muestra en esta galería.

específico recientemente comisionado THE LAND IS SPEAKING | ARE YOU LISTENING que se Body Electric presenta una selección de pinturas, esculturas y videos recientes, así como el mural con el mundo natural, el empoderamiento y el reconocimiento de la vitalidad de la Tierra. The naturaleza. En esta exposición se entrelazan los hilos de la pertenencia, el cuerpo, el parentesco

En la obra de Gibson resuena una profunda apreciación de la tierra, el unidad con la "marginalidad", mediante la celebración del inconformismo y el poder de la autoexpresión. La identidad queer, los powwows, el drag y la cultura rave. Gibson llama la atención sobre la literatura, el lenguaaje, la música pop, el jazz, el punk, la política, la moda, el diseño geométrico, como tambores de cuero crudo y conos metálicos de cascabel. Se inspira en multitud de fuentes, como artística integrar materiales y estéticas de las culturas indígenas, como flecos, abalorios de cristal, Cherokee, es un artista multidisciplinario cuya práctica fusiona la cultura, la escultura, el cine, el video y las tradiciones de adorno y actuación. Su singular enfoque intertribal de la creación

Jeffrey Gibson, integrante de la Tribu de indígenas Choctaw del Mississippi de ascendencia

—Jeffrey Gibson

de nuestros cuerpos, de nuestra conciencia individual y colectiva, y nosotros de ellos. Iguales y no están aquí para servirnos a los humanos. Son extensões de nosotros mismos. Debemos reconocer a la tierra y al universo como nuestros padres y como iguales. Son las plantas, los árboles, los animales y todos los elementos naturales que forman este planeta. Todos somos padres y debemos reconocer a nuestros padres del mundo natural, incluidas

LA TIERRA HABLA | ESTAS ESCUCHANDO

3 de febrero al 23 de abril 2023

JEFFREY GIBSON

The Body Electric



JEFFREY GIBSON *The Body Electric*

SITE SANTA FE | Frist Art Museum
3 DE FEBRERO AL 23 DE ABRIL 2023