Call and Response: A Conversation with Jeffrey Gibson

"I want to help establish space for Indigenous creativity," says Gibson. "I have to find ways of seeing our histories as being living and strong and capacious."

Jeffrey Gibson, "Power Up," 2018. Custom-dyed canvas, glass and ceramic beads, deer hide, and metal cones, jingles, and bells, on canvas stretched around a wooden stretcher, 48 x 36 x 2 inches (122 x 91.5 x 5.1 cm). Courtesy of the artist, Roberts Projects, Los Angeles, Stefanie Jeronimo & Co. New York, and Kerr Gallery, Chicago. Photo credit: Lance Gerber. Image courtesy of the Park and Orchard Walk Museum of Art in Hamilton College.

By **Kayla Sunbeam** · August 18, 2019

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Jeffrey Gibson is a New York-based artist specializing in painting. He is an enrolled member of the Mississippi Band of Choctaw Indians and a half Cherokee. His multimedia practice brings together global cultural influences from the time living in Kansas, England, Germany, and the Philippines. Gibson's work draws on a range of languages, interweaving elements of Native American and material culture with modernist traditions of abstraction and minimalism.

His work has most recently been featured in the 2019 Whitney Biennial and the solo exhibition "The Archaeology of Blue" at the Museum in New York. The exhibition "Jeffrey Gibson: This is the Day" organized by Tracy J Adler at the Ruth and Elmer Wellin Museum of Art at Hamilton College in Clinton, New York is on view at the Brooklyn Museum of Art from through Sept. 29.

I caught up with Jeffrey recently while he was in Austin.

Kayla Sunbeam: When I think of your work, I often think of the word 'texture.' In a lot of your paintings, there's this lint or other dimension, and there's this incredible detail. Have that aesthetic matter been a big part of your work from the beginning?

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