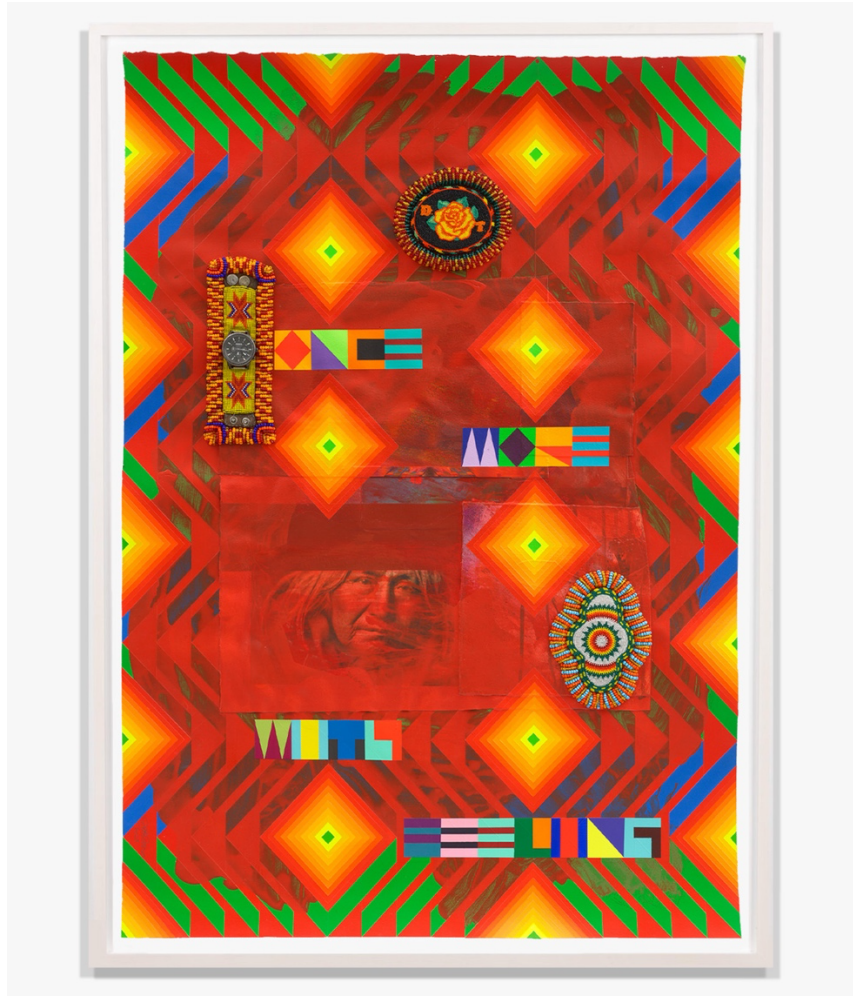


JESSICA SILVERMAN

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Jessica Silverman Announces *Jeffrey Gibson: ONCE MORE WITH FEELING* Opening June 1, Presenting New Works on Paper Exploring Indigenous Representation



Jeffrey Gibson, *ONCE MORE WITH FEELING*, 2023. Courtesy of the artist and Jessica Silverman, San Francisco.

SAN FRANCISCO, CA (May 16, 2023) – Jessica Silverman is pleased to announce *Jeffrey Gibson: ONCE MORE WITH FEELING*, the artist's first solo exhibition with the gallery, running from June 1 to July 22, 2023. This exhibition will premiere nine new collage works on paper, incorporating found objects and images, beadwork, and textiles into intricate arrangements. Concurrent to the exhibition is the solo museum exhibition *Jeffrey Gibson: THE SPIRITS ARE LAUGHING* at Aspen Art Museum on view through November 5, 2023, as well as the forthcoming book *An Indigenous Present*, conceived and edited by the artist.

Drawing on his Cherokee and Choctaw heritage throughout his varied practice, collage has provided Gibson a medium towards both self-discovery and inquiry into consumption, empowerment, and non-Western modes of relating to one another. The artist collects offcuts, paper scraps, objects, and imagery and stores them over decades in his studio. He assembles these disparate items to create new works, relating forgotten materials to the fractured history of Native peoples.

Networks of Indigenous kinship and care run throughout the exhibition, which shares its title with Gibson's 2023 collage *ONCE MORE WITH FEELING*—the notable lyrics of Joan Armatrading's "Love and Affection." Set against a vivid red and green geometric background, the artist assembles found Native American handmade objects, like watch bands and belt buckles collected from online sellers with little discernible history, alongside an image of an unnamed Native woman's face. Taken from a book illustrating "primitive cultures," Gibson rejects the image's origin, presenting the woman anew, self-assured and autonomous from the settler's gaze.



Jeffrey Gibson, *PRAYING FOR TIME*, 2023. Courtesy of the artist and Jessica Silverman, San Francisco.

PRAYING FOR TIME (2023) furthers this subversive approach, addressing the work of the late 19th century American artist Elbridge Ayer Burbank who made portraits of over 1,200 Native people, often dressed in garments not from their own tribe or culture. In Gibson's work, Burbank's portraits of *White Swan* and *Christian Naiche* are confronted by an intervention of beadwork and vibrant patterning. Between them, typographic block letters spell out the work's title—borrowed from a George Michael song. Burbank, among other ethnographic artists of the time, believed Native Americans to be a "dying race," which Gibson confronts with an incisive political demand against erasure.

Indeed music is an ongoing influence for the artist, whose cosmically colored collage, *PLASTIC MAN* (2023) references The Temptations' funky 1973 rendition of Norman Whitfield's song of the same title. The work features three 1980s Playmobil figures framed in beadwork against a geometric pattern. Exposing the extent to which Native representations have been circulated and appropriated by non-Native individuals, literally here as plastic figurines, Gibson pushes back against narratives that have been wielded to intentionally isolate or divide. Instead, his work brings materials back into dialogue with their origins, using this as a way to overcome the scars of colonialism and usher in a future of hope and joy.

ABOUT JEFFREY GIBSON

Jeffrey Gibson (b. 1972, Colorado Springs, CO) has a BFA from School of the Art Institute of Chicago and an MA from Royal College of Art. Gibson has enjoyed solo exhibitions at ICA San Francisco; Aspen Art Museum; SITE Santa Fe, NM; deCordova Sculpture Park and Museum, Lincoln, MA; Benenson Center at Art Omi, Ghent, NY; Brooklyn Art Museum, NY; New Museum, NY; Madison Museum of Contemporary Art, WI; Seattle Art Museum; Mississippi Museum of Art, Jackson; Denver Art Museum; Blanton Museum of Art, Austin, TX; Ruth and Elmer Wellin Museum of Art, Clinton, NY; and ICA Boston. His work has been included in recent group exhibitions at Art Gallery of New South Wales, Sydney, Australia; Crystal Bridges, Bentonville, AR; Socrates Sculpture Park, Queens, NY; Museum of Contemporary Art, Chicago; as well as the 2019 Whitney Biennial, Whitney Museum of American Art, NY and the Toronto Biennial 2022. Gibson's work is held in the collections of Denver Art Museum; Eiteljorg Museum, Indianapolis, IN; High Museum of Art, Atlanta; MFA Boston; The Met, NY; MoMA, NY; National Gallery of Canada, Ottawa; Rose Art Museum, Brandeis University, Waltham, MA; SFMOMA, San Francisco; Seattle Art Museum; Smithsonian American Art Museum, Washington, D.C.; and Whitney Museum of American Art, NY, among others. He is a recipient of numerous awards, notably a MacArthur Foundation Fellowship; Joan Mitchell Foundation Painters and Sculptors Grant; and Creative Capital Award. Gibson lives and works in Hudson Valley, NY.

ABOUT JESSICA SILVERMAN

Jessica Silverman is an ambitious, innovative, and internationally renowned contemporary art gallery with a reputation for curating compelling exhibitions, building artists' careers, and collaborating with collectors who are keen on positive provenance.

Silverman founded her eponymous gallery in 2008 after obtaining an MA in Curatorial Practice from San Francisco's California College of the Arts on the heels of a BFA from Otis College in Los Angeles. Silverman sat on the San Francisco Arts Commission for nine years. She is a founding member of 8-bridges and a member of the Art Dealers Association of America (ADAA). The gallery represents prominent Californian and international artists at all stages of their careers. Works by the gallery's artists have been acquired by museums all over the world including Tate (London), Centre Pompidou (Paris), Reina Sofia (Madrid), MoMA (New York), MCA Chicago, Art Institute of Chicago, the Dallas Museum of Art, the Nasher Sculpture Center (Dallas), Los Angeles County Museum of Art, National Gallery of Canada, the Art Gallery of Ontario, not to mention SFMOMA and the De Young Museum (San Francisco).

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