



JEFFREY GIBSON

PEOPLE LIKE US

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**Art Basel Miami Beach
Nova Sector
December 6–9, 2018**

ROBERTS PROJECTS

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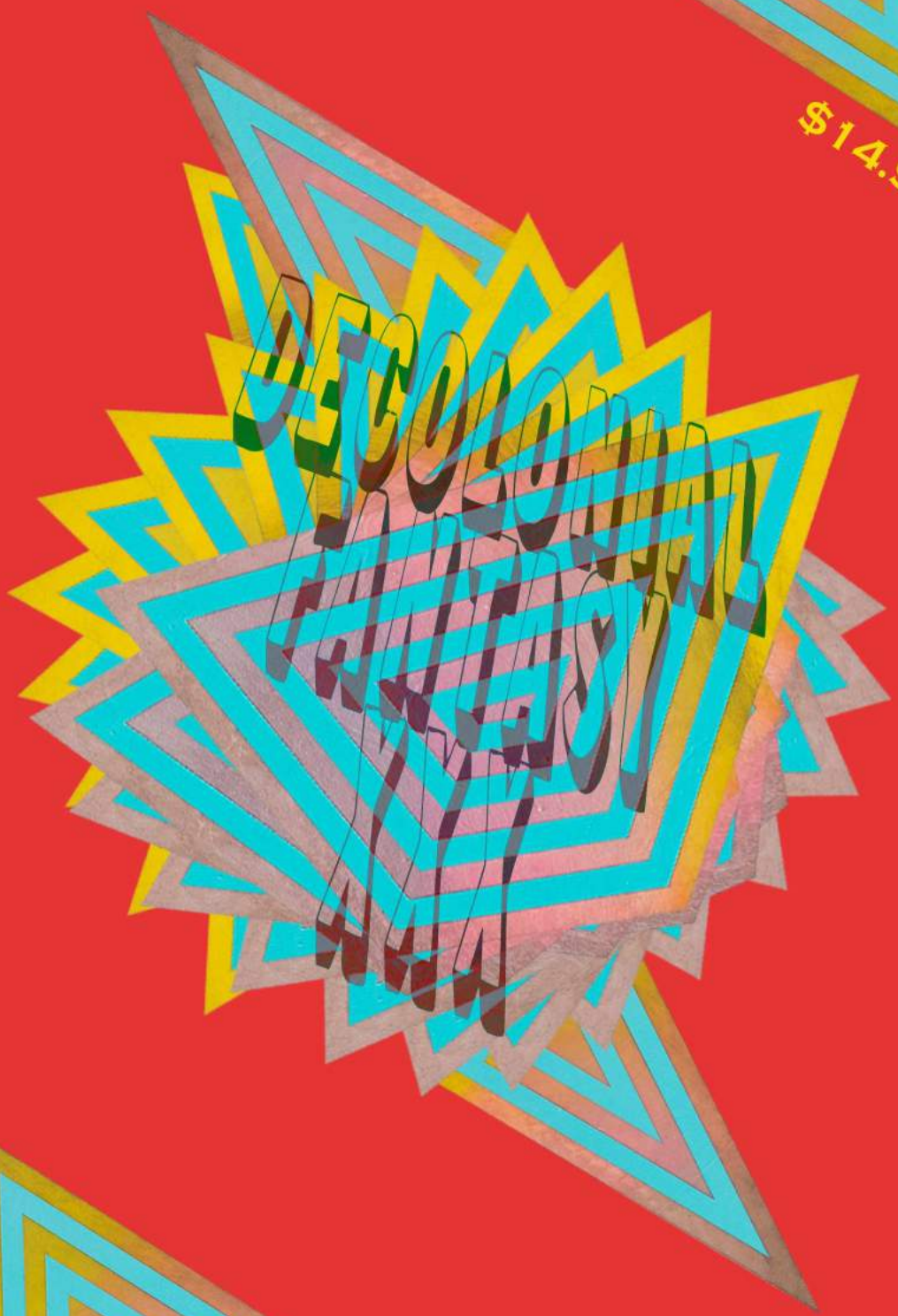


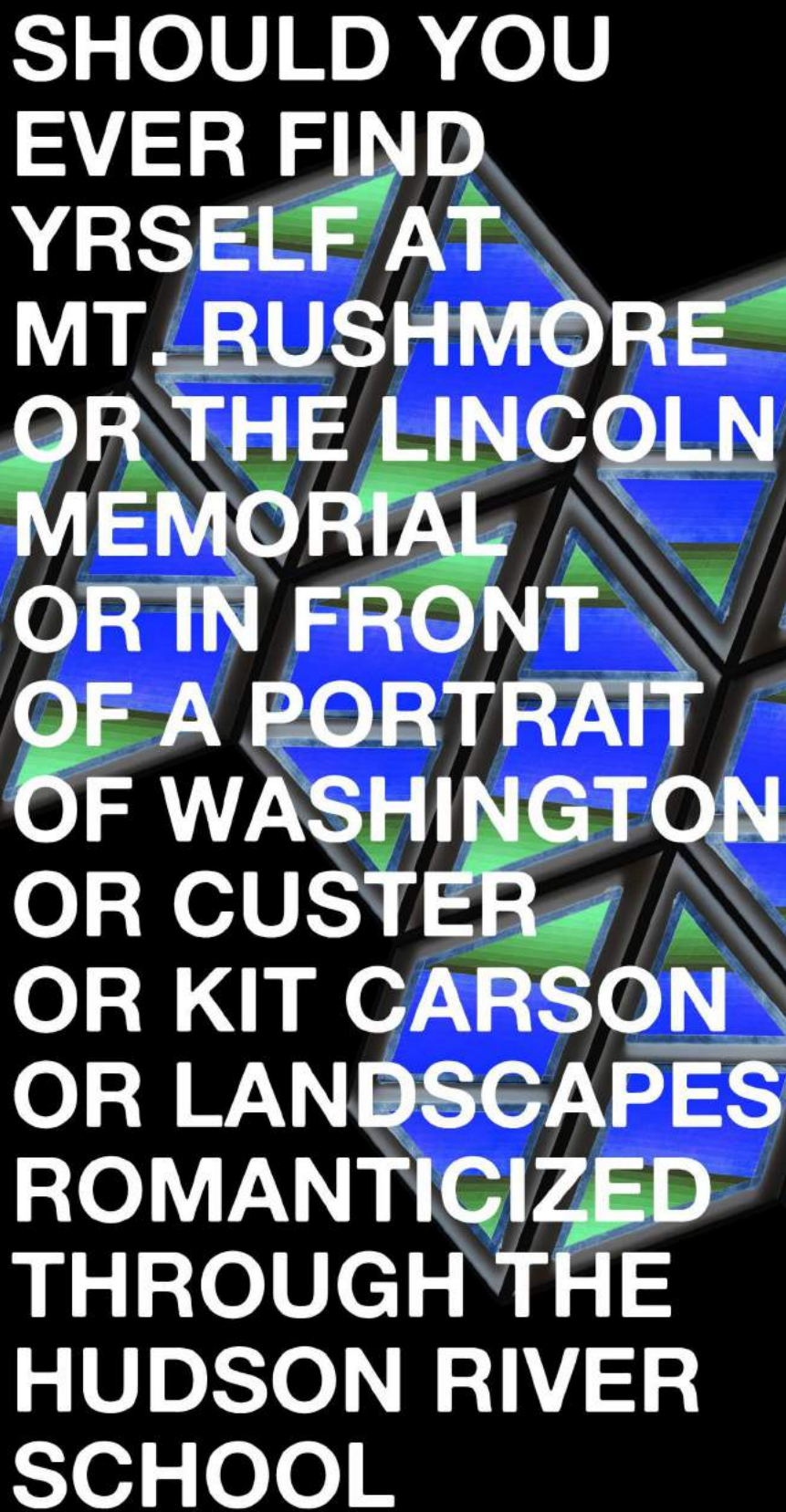
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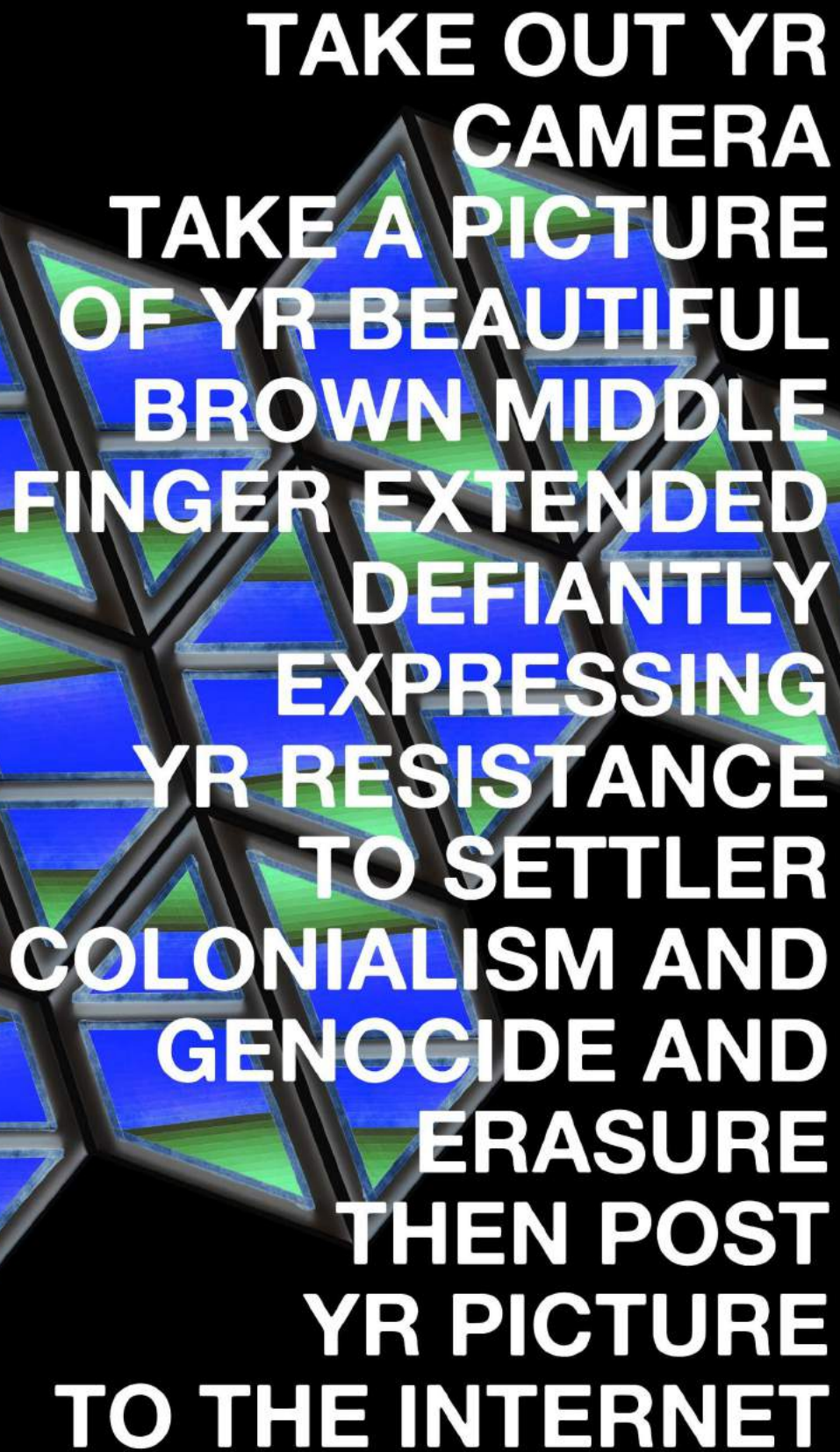
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DECORATIVE





**SHOULD YOU
EVER FIND
YOURSELF AT
MT. RUSHMORE
OR THE LINCOLN
MEMORIAL
OR IN FRONT
OF A PORTRAIT
OF WASHINGTON
OR CUSTER
OR KIT CARSON
OR LANDSCAPES
ROMANTICIZED
THROUGH THE
HUDSON RIVER
SCHOOL**



**TAKE OUT YR
CAMERA
TAKE A PICTURE
OF YR BEAUTIFUL
BROWN MIDDLE
FINGER EXTENDED
DEFIANTLY
EXPRESSING
YR RESISTANCE
TO SETTLER
COLONIALISM AND
GENOCIDE AND
ERASURE
THEN POST
YR PICTURE
TO THE INTERNET**

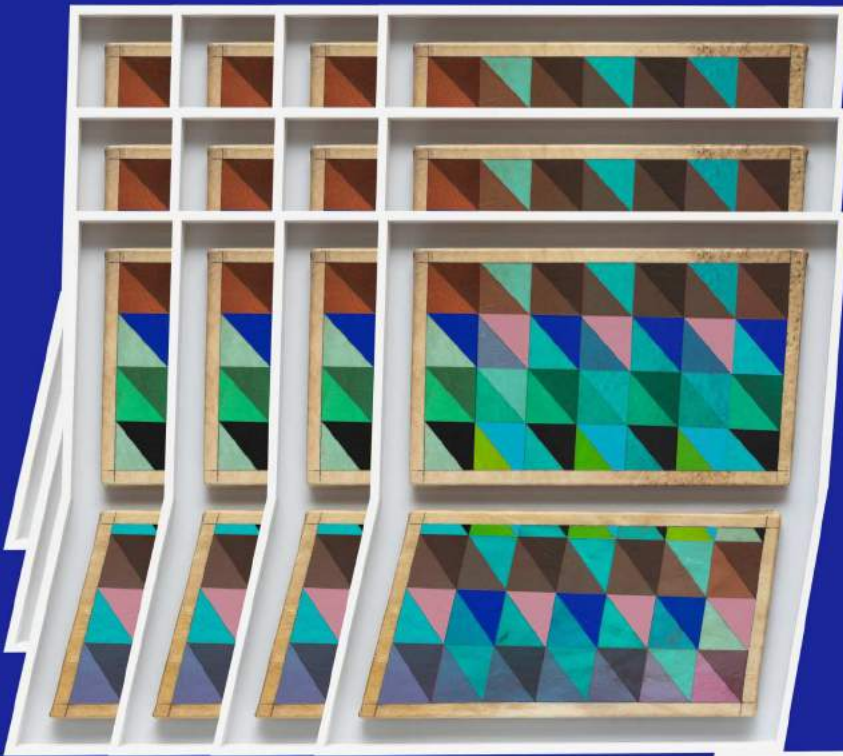
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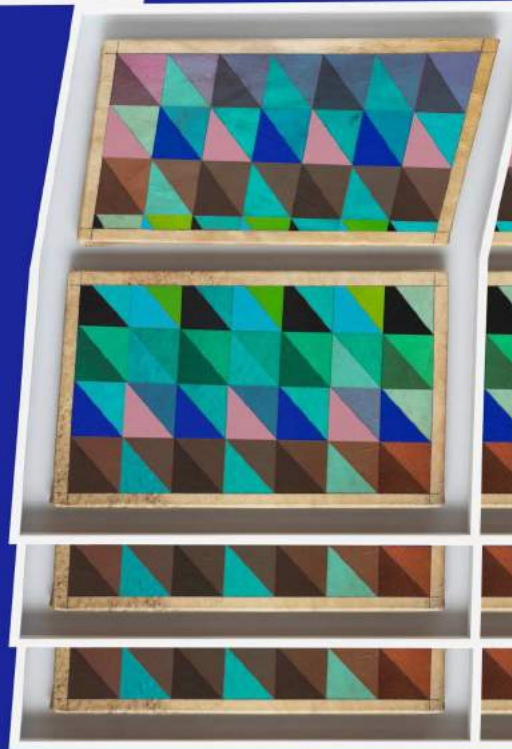
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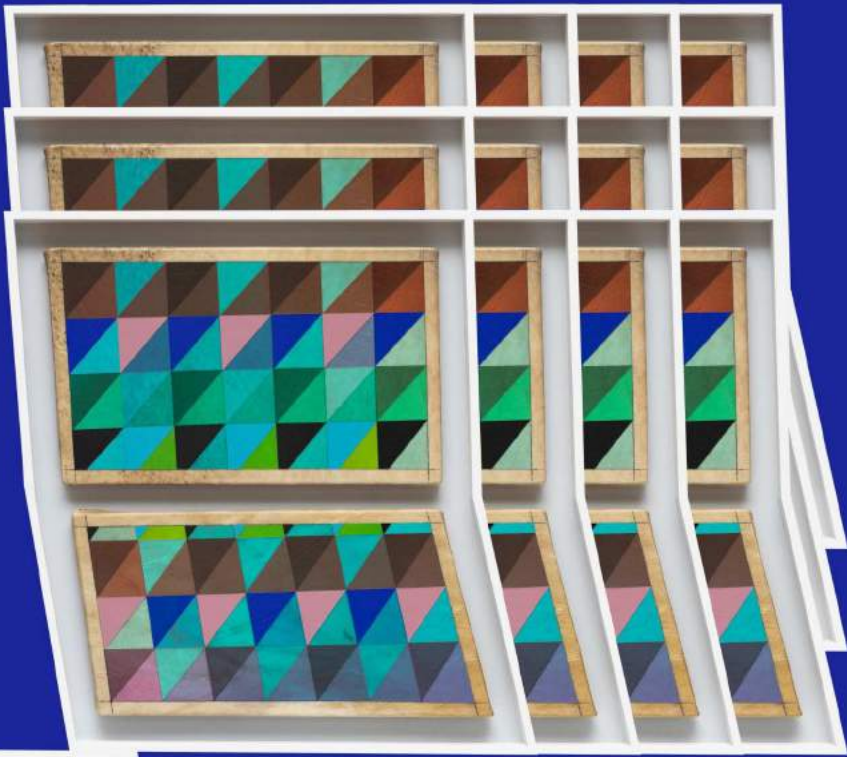
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**WE ARE THE
ARCHIVE
WE ARE THE
PAST
PRESENT
FUTURE
HISTORICAL
MOVEMENT**



**O
R
I
G
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N**



**RECLAIM
OR ADAPT
WE ARE
COSMIC
RESPIRATORS
SPEECH
AND WIND
MYTHOLOGY**

**I WILL BE A BODY
TO HOLD YR
FEAR**



**I HAVE
ALWAYS BEEN A
BODY TO HOLD YR FEAR**



PEOPLE LIKE US, 2018

Glass and plastic beads, tin, copper and gold-finished jingles, artificial sinew, quartz crystal, silver-coated copper wire, druzy crystal, nylon thread, nylon fringe, acrylic felt, acrylic paint, repurposed wool blanket, recycled jersey stuffing, rawhide, steel rods, wood block
60.5 x 24.5 x 14 in (153.7 x 62.2 x 35.6 cm)









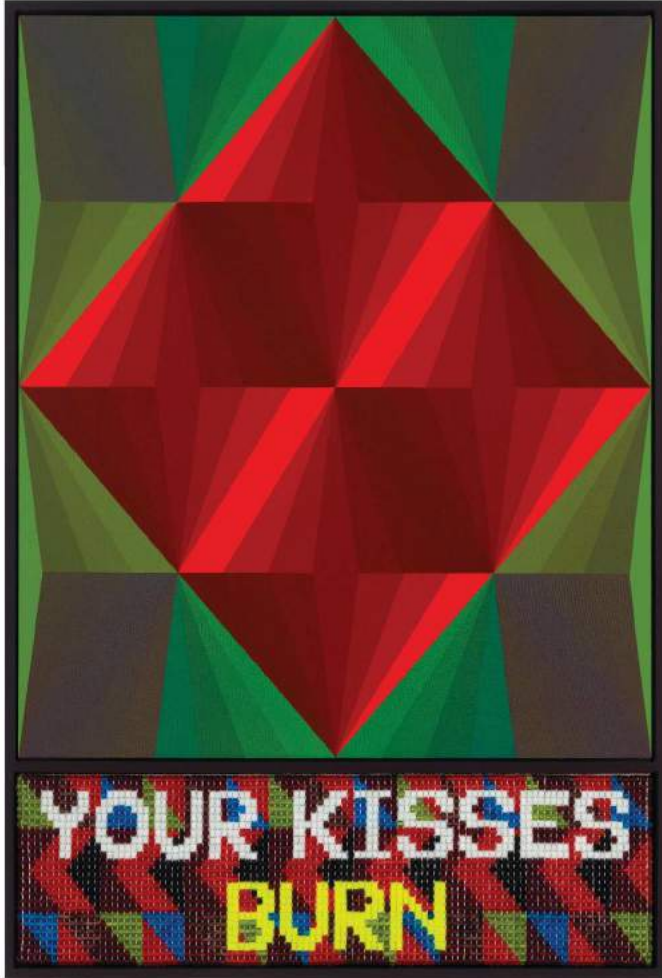




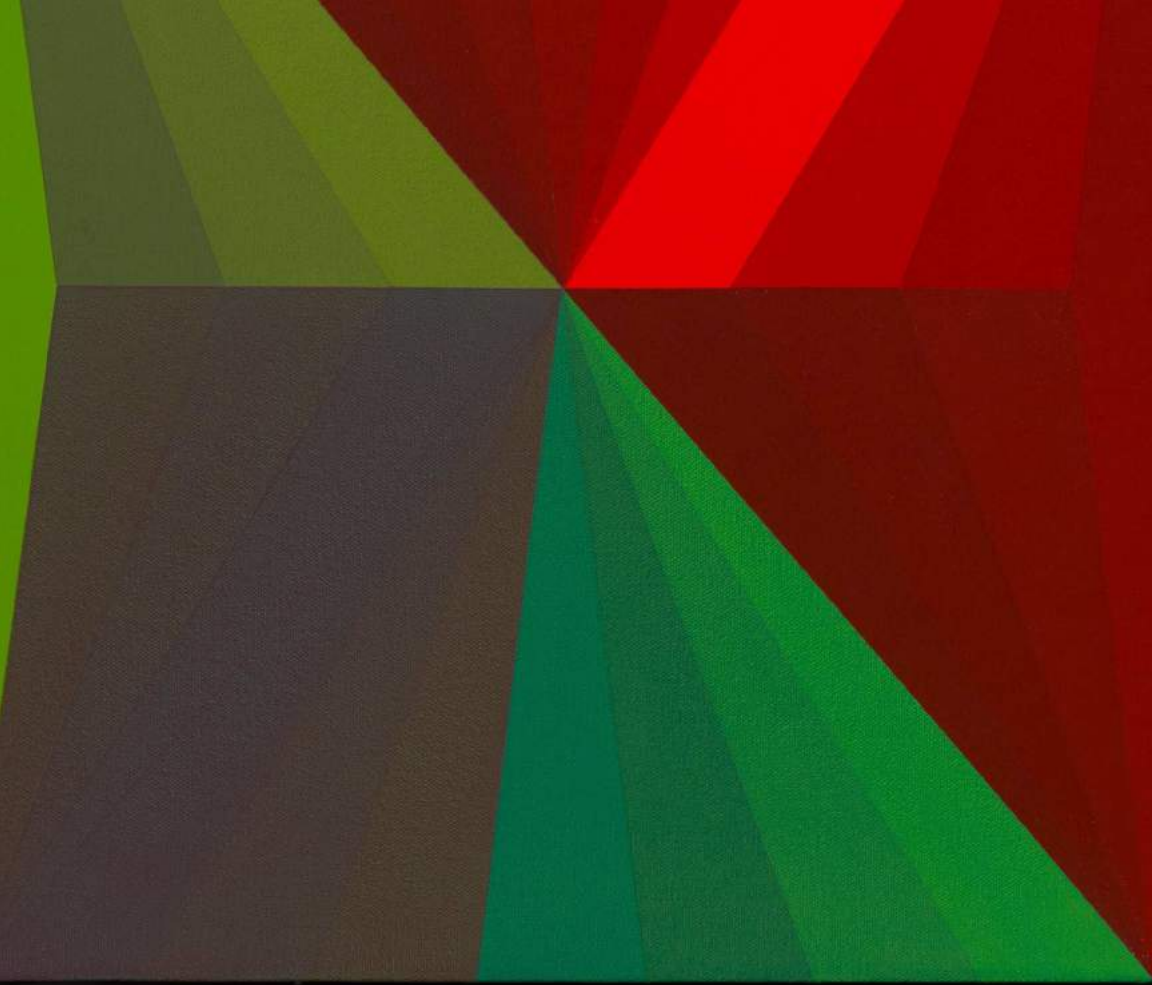


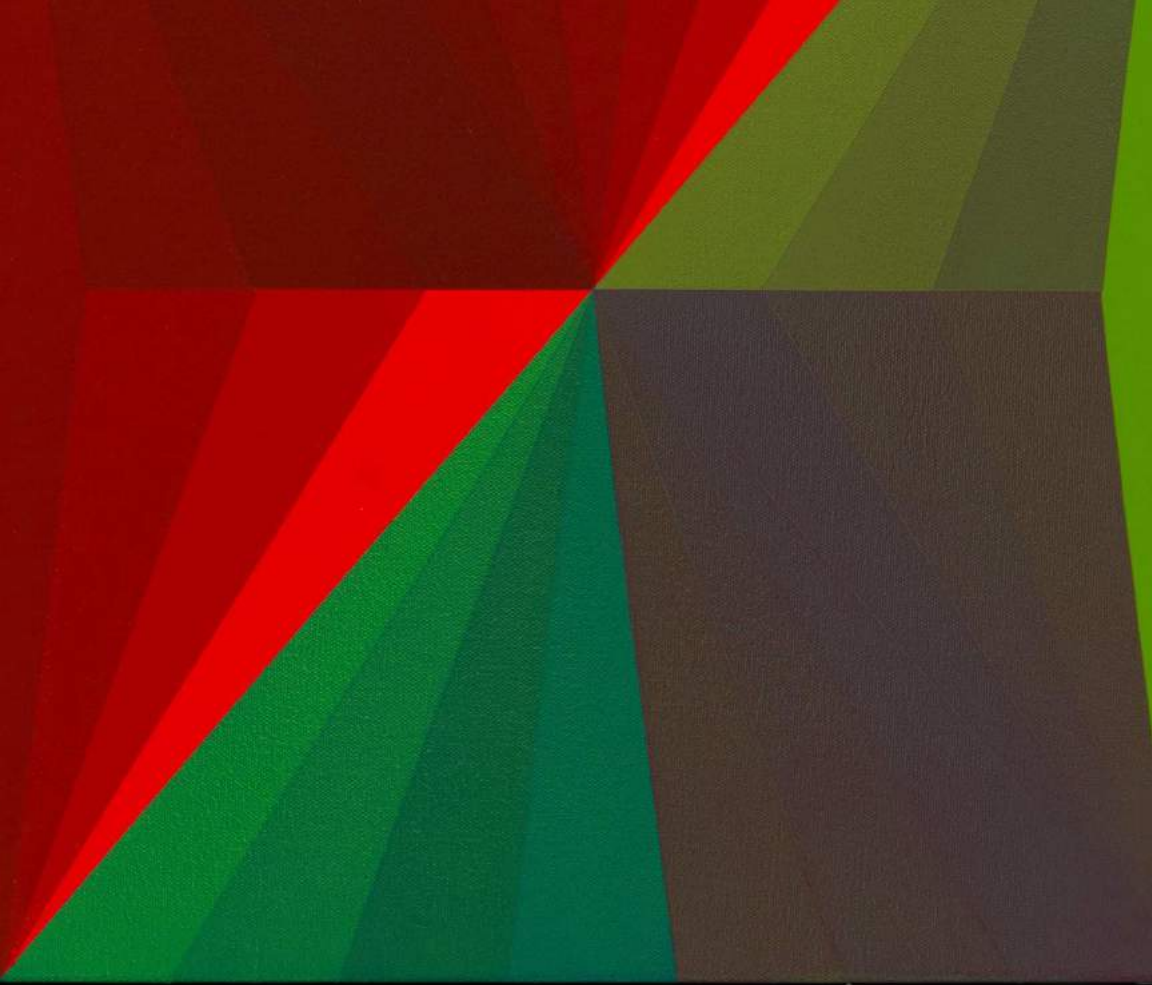


FULL OF FIRE, 2018
Acrylic on canvas, glass beads and artificial sinew inset into wood frame
45 x 32 in (114.3 x 81.3 cm)



YOUR KISSES BURN, 2018
Acrylic on canvas, glass beads and artificial sinew inset into wood frame
45 x 32 in (114.3 x 81.3 cm)







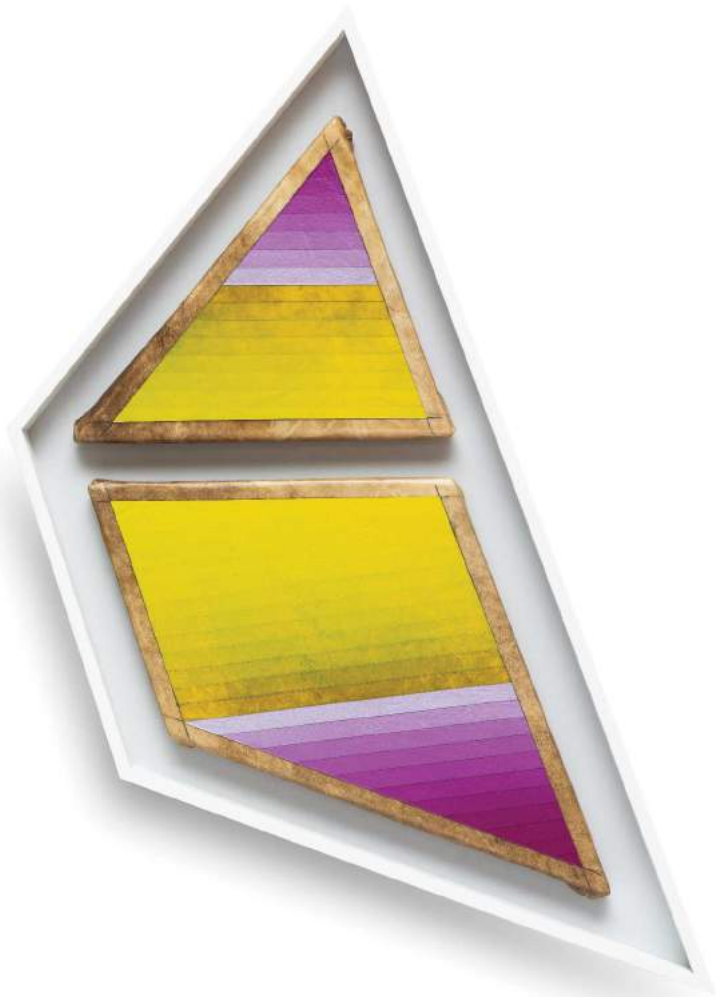
HIGHER GROUND, 2018
Acrylic on canvas, glass beads and artificial sinew inset into wood frame
45 x 32 in (114.3 x 81.3 cm)



PEOPLE GET READY, 2018
Acrylic on canvas, glass beads and artificial sinew inset into wood frame
45 x 32 in (114.3 x 78.7 cm)



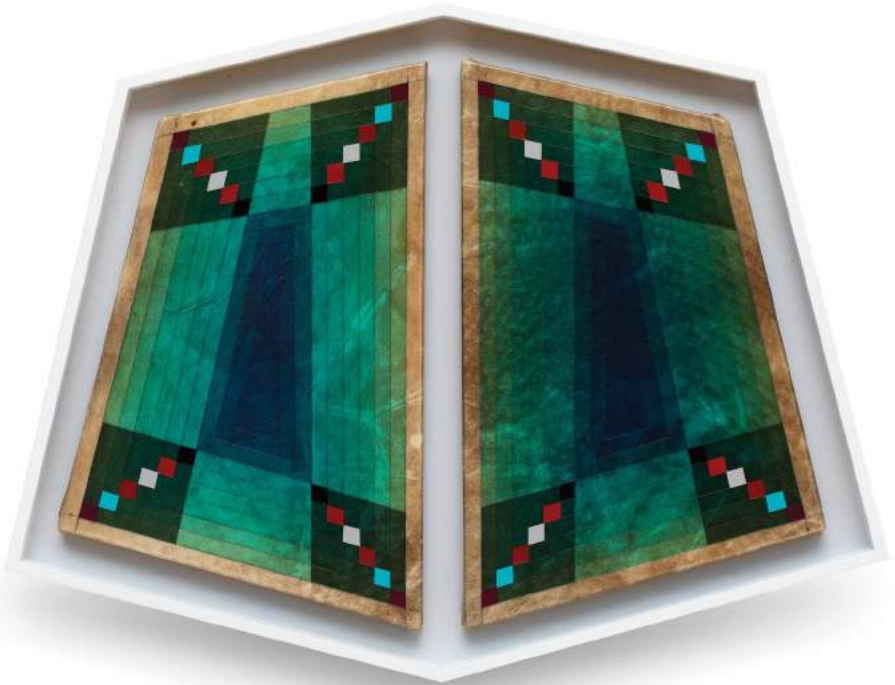




Both Ends Burning, 2018
Acrylic and graphite on raw hide over wood panel inset into wood frame
18 x 30.75 x 1.75 in (45.7 x 78.1 x 4.4 cm)



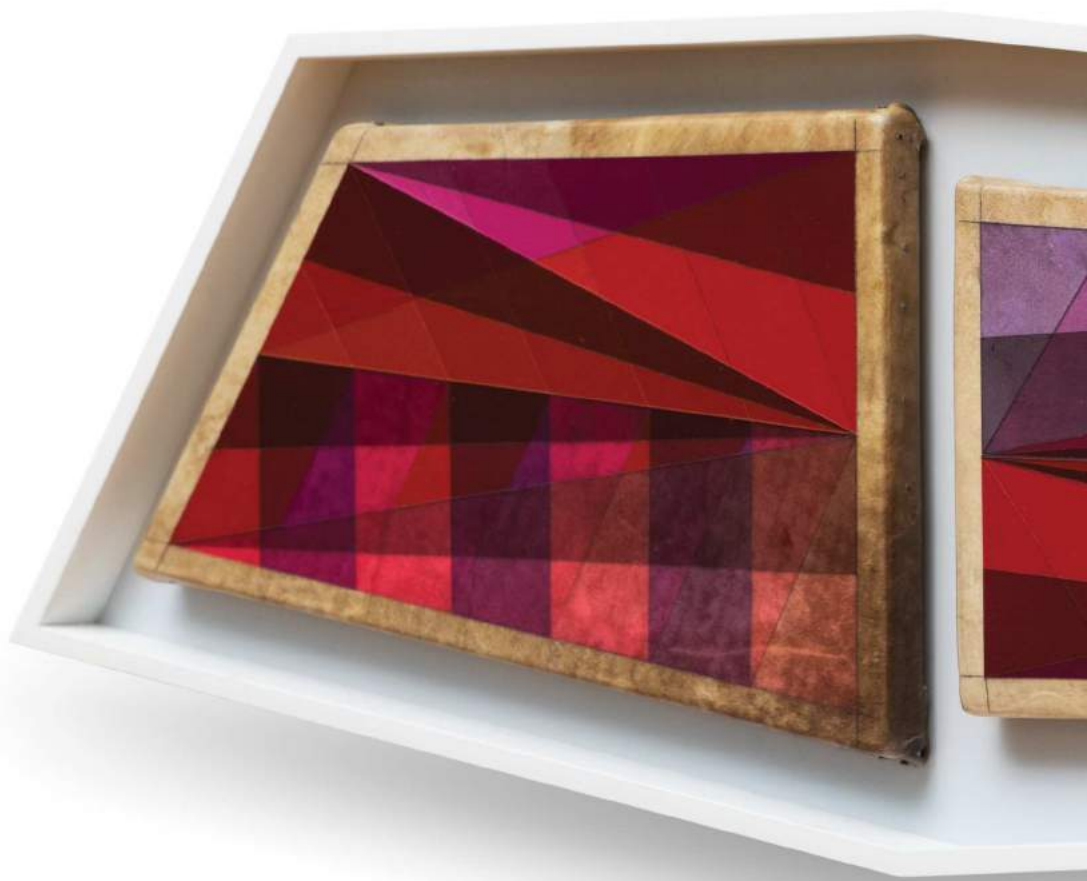
Shadowboxer, 2018
Acrylic and graphite on raw hide over wood panel inset into wood frame
26 x 19 x 1.75 in (66.0 x 48.3 x 4.4 cm)



Pleasure Principle, 2017
Acrylic and graphite on rawhide over wood panel inset into wood frame
21 x 27 x 1.75 in (53.3 x 68.6 x 4.4 cm)



A Different Corner, 2018
Acrylic and graphite on raw hide over wood panel inset into wood frame
22 x 18.25 x 1.75 in (55.9 x 46.4 x 4.4 cm)





Close To Me, 2018
Acrylic and graphite on raw hide over wood panel inset into wood frame
12 x 37.5 x 1.75 in (30.5 x 95.2 x 4.4 cm)



Unfinished Sympathy, 2018

Acrylic and graphite on raw hide over wood panel inset into wood frame
20.5 x 22 x 1.75 in (52.1 x 55.9 x 4.4 cm)



I Try, 2018
Acrylic and graphite on raw hide over wood panel inset into wood frame
19 x 23 x 1.75 in (48.3 x 58.4 x 4.4 cm)



Kiss Off, 2018

Acrylic and graphite on raw hide over wood panel inset into wood frame
20 x 20 x 1.75 in (50.8 x 50.8 x 4.4 cm)





Love Will Tear Us Apart, 2018
Acrylic and graphite on raw hide over wood panel inset into wood frame
26 x 18.5 x 1.5 in (66.0 x 47.0 x 3.8 cm)



Enjoy The Silence, 2018
Acrylic and graphite on raw hide over wood panel inset into wood frame
21 x 18 x 1.75 in (53.3 x 45.7 x 4.4 cm)





DEMIAN DINÉYAZHI'

Demian DinéYazhi' (b. 1983) is an Indigenous Diné transdisciplinary artist born to the clans Naasht'ézhí Tábaqhá (Zuni Clan Water's Edge) & Tódich'í'í'nii (Bitter Water). Growing up in the colonized border town of Gallup, New Mexico, the evolution of DinéYazhi's work has been influenced by their ancestral ties to traditional Diné culture and ceremony, matrilineal upbringing, the sacredness of land, and the importance of intergenerational knowledge. Through research, mining community archives, and social collaboration and activism, DinéYazhi' highlights the intersections of Radical Indigenous Queer Feminist identity and political ideology while challenging the white noise of the contemporary art movement. They have recently exhibited at Whitney Museum of American Art (2018), Henry Art Gallery (2018), Pioneer Works (2018), CANADA, NY (2017); and Cooley Gallery (2017).

DinéYazhi' is the founder of the Indigenous artist/activist initiative, R.I.S.E.: *Radical Indigenous Survivance & Empowerment*. DinéYazhi' also serves as co-editor of *Locusts: A Post-Queer Nation Zine*. They are the recipient of the Henry Art Museum's Brink Award (2017) and a Hallie Ford Fellow in the Visual Arts (2018) and Eiteljorg Fellow (2019).

@heterogeneoushomosexual

JEFFREY GIBSON

Jeffrey Gibson (b. 1972) grew up in major urban centers in the United States, Germany, Korea, England and elsewhere. He is a member of the Mississippi Band of Choctaw Indians and half Cherokee. This unique combination of global cultural influences converge in his multi-disciplinary practice of more than a decade since the completion of his Master of Arts degree from The Royal College of Art, London in 1998 and his Bachelor of Fine Arts degree from The School of the Art Institute of Chicago in 1995. Drawing influence from popular music, fashion, literature, cultural and critical theory, and his own individual heritage, Gibson's work recontextualizes the familiar to offer a succinct commentary on cultural hybridity and the assimilation of modernist artistic strategies within contemporary art.

Gibson's artworks are represented in the permanent collections of many major art museums, including the Whitney Museum of American Art, Museum of Fine Arts, Boston, Smithsonian's National Museum of The American Indian, National Gallery of Canada, Nasher Museum of Art, Nerman Museum, Newark Museum of Art, Crystal Bridges Museum of American Art, Seattle Art Museum, Speed Museum, and Denver Art Museum.

The Denver Art Museum organized and mounted **Jeffrey Gibson: LIKE A HAMMER**, a traveling mid-career survey in May 2018. The exhibition will travel to The Mississippi Museum of Contemporary Art, Jackson, MS; Seattle Art Museum, Seattle, WA; and Madison Museum of Contemporary Art, Madison. Concurrently, **Jeffrey Gibson: This is the Day** was organized by The Ruth and Elmer Wellin Museum of Art at Hamilton College, Clinton, NY. This exhibition will travel to The Blanton Museum of Art, Austin, TX, in 2019.

Upcoming projects and exhibitions include The New Museum, the Brooklyn Museum of Art, MASS MoCA, Institute of Contemporary Art in Boston, the Heard Museum, and the Museum of Contemporary Art, Denver. Recent museum solo exhibitions include The Savannah College of Art Design Museum, The National Academy Museum in New York, The Institute of Contemporary Art in Boston, and the Cornell Museum of Fine Art. Gibson has received grants and awards from The Creative Capital Foundation, The Joan Mitchell Foundation, Art Matters, and Harpo Foundation, is a 2012 TED Foundation Fellow, and is a Visiting Artist at Bard College.

This publication accompanies the presentation *JEFFREY GIBSON: PEOPLE LIKE US* at Art Basel Miami Beach, Roberts Projects Nova Sector Stand N5, December 6–9, 2018.

Pages 4–13 are a unique collaboration between Jeffrey Gibson and Demian DinéYazhi’.

The paintings reproduced on pages 30–41 were previously exhibited at The Maria & Alberto de la Cruz Art Gallery, Georgetown University, Washington, D.C., September 27–November 18, 2018.

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