

# MIT List Center

## Jeffrey Gibson

The work that I make has evolved from some much earlier interests and concerns and the graphic language that comes through in my work originally started in looking at geometric abstraction, primarily in planes, indigenous artwork and painting. Other influences in my work include op art and pattern and decoration and a lot of schools painting, movements in painting, that are not known to be content driven. My goal has really been how can I work with this abstract language and merge it with content. And in particular, with abstraction, I think it can be tough to position the viewer, to direct them to what is the context that I should be looking at this subjective language.

And when I was making this painting, I really wanted the flatness of the color, but these I really wanted that flat, flat, flat hyper-saturated color so that the shapes of the letters could almost become just shapes. This gradient that happens and allows the eye to move and color to flicker when it sits up against one another is something that I wanted to happen in the paintings during this period.

This text is actually from a song by Terry Callier, who I'm a huge fan of. And I look for texts that whoever the viewer is... The viewer can project their own narrative onto the text so anyone walking into this building and reading the text, I don't want to see myself without you. I would imagine that there's significant people or a person who this might make you think about.

So a lot of my work reflects relationships. And sometimes those relationships are personal ones, sometimes they're political ones, sometimes they're much larger philosophical ones, but I want to make sure that space is available for people to project themselves into. I imagined young people just passing this painting regularly, but I do think it's a very accessible painting.