

PROXIMIDAD

JEFF GIBBONS | GABRIEL RICO

August 26 - October 6, 2017

Opening August 26, 2017

6:00-9:00 PM

I dont feel ready to talk about the things Ive been thinking about. Not publicly anyways... But then, I tend to feel that way all the time about everything.

Which is probably why I mostly make things that work outside of words.

I prefer what eyes and arms can do, I think.

Im slow with language.

I can order food, and ask directions... but I cant understand the answers still.

People tell me what I am, and I have to listen. I dont have to agree... I just want to enjoy the wind, to really love someone.

I had to tell someone that I hurt all the time so they would understand. Its true.

But thinking is hurting, and so is moving.

Its all just wearing away.

Beautifully so..

Why does it all have to wrap up so sweetly?

It doesnt make sense with the rest of the world.

Id rather feel the motions moving underneath me, rolling or tumbling me even, rather than moving my legs to keep up with nothing.

I just want to roll with you, maybe.

I miss you still. Missing you helps me, somehow.

But still, this bag is like my seatbelt for the world, or a partner.

I carry it even when its empty, but theres always at least some form of back up something in there.

Maybe I have trouble trusting that what I need, will be there, when I need it.

I wish it was magic. I wish anything were, for certain.

*If you know a real magician, like the real kind, Id really like to meet them. ha ha
Whats new?**

It was less of a coincidence and more a matter of circumstance that led to the selection of artists Jeff Gibbons and Gabriel Rico for the inauguration of PROXIMIDAD. As its title and mission statement suggests, the project is an experiment in relational proximity, a focus on interrelated localities as burgeoning epicenters and the cultural producers that inhabit them, observed under the turbulent nature of our current sociopolitical environment. While the cities of Dallas and Guadalajara continually grow more similar in their contemporality, surprisingly little cultural discourse has yet surfaced between the two. At its core, PROXIMIDAD is rumination on time, and the particularities of two points in space, separated by a construct known as *The Border*.

Although their approaches to the concept of time differ significantly, Gibbons and Rico both possess an innate ability to harness energy from accumulations of time and channel its forces into the physical manifestations of their respective work; Gibbons a bender of time, Rico an archeologist.

There is immediacy in Gibbons' practice, adopting materials based not on semiotic specificity but rather an acute sense of existential resonance in proximity to their environment, divorcing each decision from the stigma of hierarchical formality by handling traditional materials (such as clay), a bit of trash that blew into the studio parking lot, or the subtle manipulation of a love song with equal weight. Its within this weight of Gibbons work that a persevering longing is carried; the dreadful feeling of a life lived in endless perpetuation, doomed to its own tragicomic feedback loop.

Rico is a believer in matter, adherent to ontology with a methodically heuristic approach to making. He peruses accumulated layers of time, mining for materials and objects that point metaphorically to philosophical and scientific disciplines related to the natural order of existence and contemporary homo sapiens place within it. Through a process of material deconstruction and re-contextualization, Rico embraces Einsteins *Gedankenexperiments*, an approach that places emphasis on conceptual modes of experimentation rather than actual, within his sculpture. In the end the assemblages are often less *a-HA!* and more *a-hA-HA!* in his humorous repurposing of found objects into scientific equations.

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With its inaugural pairing, PROXIMIDAD has made an attempt to skirt the obvious. In the end, it is said that, all things are political. But in the case of either artists approach to universal sentimentalities and conceptual grounds, both Gibbons and Rico are far from overt. With both artists having practices rooted in common points of departure, its anticipated that their work will distill within the parameters of the exhibition space in ways that potentially underscore more similarities than differences, allowing subtle nuances to pearl on its surface. And isn't that much more interesting than a frying pan to the head?

**opening poem by Jeff Gibbons*

JEFF GIBBONS (b. Detroit, Michigan, 1982) is an interdisciplinary artist, musician, film-maker, inventor, curator, and often collaborator, living and working in Dallas, Texas. Recent solo exhibitions include, Conduit Gallery, The Goss-Michael Foundation, Oliver Francis Gallery (OFG.xxx), the McKinney Avenue Contemporary, CentralTrak Gallery, and 1-800-789-2228.

Recent collaborative exhibitions with Gregory Ruppe include the Nasher Sculpture Museum (also with Danny Skinner), BeefHaus Gallery, Epitome Institute, gallery HOMELAND, and a collaborative ballet performance with Dallas Neo-Classical Ballet at the Majestic Theater in Dallas, Texas. Other recent collaborations and group exhibitions include Lazer Tag 2015 with Jesse Morgan Barnett, Apopenia Underground with Justin Ginsberg, the Dallas Biennial, the Texas Biennial, and the Dallas/Austin/Houston Art Fairs.

Selected international exhibitions include KoncertKirken (Copenhagen, Denmark), the Berlin Becher Triennial (Berlin, Germany), Réunion Gallery (Zürich, Switzerland), and Hiroshima Art Center (Hiroshima, Japan). He co-created the art space Culture Hole with Gregory Ruppe in 2016, and co-created the exhibition series Deep Ellum Windows with Justin Ginsberg in 2012. He was an artist in residence with the Goss-Michael Foundation in 2015, and with CentralTraks International Artist Residency in 2014. Recent awards include The Dallas Museum of Art: Art Ball Prize, a Special Support Grant from the Dallas Office of Cultural Affairs, a Nasher Sculpture Museum Micro-grant, and the Dallas Observer 2015 Mastermind Award.

GABRIEL RICO (b. 1980) lives and work between Lagos de Moreno and Guadalajara in Mexico. Rico studied architecture at the Instituto de Estudios Superiores de Occidente (ITESO). His work is a constant study of production processes and the aesthetical and compositional possibilities of objects, with a particular interest in morphological conditions caused by erosion. He has received national and international scholarships and awards such as: The scholarship for artistic production "Proyecta" in 2014 and 2015 issued by the Fund for Culture and the Arts of the State of Jalisco, in Mexico; fellowship for artistic production granted by the Ténor Foundation Bursary for Artists in France in 2014, the bilateral scholarship for artistic creation (Mexico-Colombia) in its 2013/2014 edition, granted by the FONCA-CONACULTA and the Ministry of Culture of Colombia; fellowship for artistic production granted by the organization Prince Claus in 2011 of Netherlands; Two scholarships of FECA (State Fund for Culture and the Arts of the State of Jalisco) granted to the category "Young creators" in their editions 2010-2011 and 2014-2015, Mexico, honorable mention at the 8th International Biennial of Ceramics in Gyeonggi (8th GICB) Republic of South Korea. Gabriel Rico's first solo show in New York will open this coming November at Perrotin.

Selected exhibitions include ASU Art Museum, Arizona, USA; Charlottenborg Fonden, Copenhagen, Denmark; Perrotin, Paris, France; Sinaloa Art Museum (MASIN), Culiacan, Mexico; Public Library Virgilio Barco, Bogota, Colombia; CEART (Centro de Arte Tomas y Valiente), Madrid, Spain; Triennial "Coup de Ville", Belgium and the VIII International Biennial of Ceramics of Gyeonggi, Seoul, South Korea.

Selected international residences include the GCC (Gyeonggi Creation Center) in Seoul, South Korea (2015/2016); the CAMAC (Centre d'Art - Marnay Art Centre) in Marnay sur Seine, France (2014); La Agencia in Bogota, Colombia (2014), in the FMC (Frans Meserel Centrum) in Kasterlee, Belgium (2013); in SASG (Seoul Art Space Gaumcheong) in Seoul, South Korea (2012); in the Contemporary Art Platform WARP in San Nicolas, Belgium (2010).

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