



THE NEW YORKER

GOINGS ON ABOUT TOWN

ART

JEFFREY GIBSON

In 1941, the Museum of Modern Art filled its first floor with contemporary works by Native American artists in the exhibition “Indian Art for Modern Living”—a move that might have altered the course of the modernist canon, but didn’t.

Gibson, a member of the Choctaw Nation who is also half Cherokee, riffs on that alternate history in a two-gallery show titled “One Becomes the Other,” which emphasizes hybridity and collaboration. High points include a red-white-and-blue skateboard covered in hide (made with David Rowland) and a hand-painted quilt (made with Mary Felicia), and the installation at Participant Inc., in which a tree sheathed in goatskin appears ready to do battle with a mask. Gibson isn’t the first Native artist to consider his roots—Edgar Heap of Birds, Jimmie Durham, and Brian Jungen have, too—but he’s among the most formally agile and conceptually astute. MOMA, are you listening? Through March 18. (American Contemporary, 4 E. 2nd St. 347-789-7072; Participant, Inc., 253 E. Houston St. 212-254-4334. Through March 25.)