

# MATTHEW DAY JACKSON

October 10th – November 17th, 2019  
Keizersgracht 241, Amsterdam  
Opening October: 10th, 6-8pm

## PAREIDOLIA

GRIMM is proud to announce *Pareidolia*, a new solo exhibition by Matthew Day Jackson (1974, US) in Amsterdam.

The core of *Pareidolia* - the tendency to interpret random images, or patterns of light and shadow as faces- is finding a reflection of ourselves in our natural environment. For Matthew Day Jackson our relationship to our natural surroundings is akin to the separation of conjoined twins at birth who can no longer understand each other, are incapable of communicating, or who no longer care to try. *Pareidolia* here refers less to a human (dis)connectedness, but rather emphasizes a misunderstanding of what is visually perceived, undermining the fact that we are part of our natural environment.

In this new series of mixed media paintings Jackson references Giuseppe Arcimboldo (1527-1593), the Italian master of Mannerism, best known for his imaginative heads made entirely of fruits, vegetables, flowers and other objects. To Jackson, these portraits are an exuberant expression of nature's bounty and a visual manifestation of power, wealth and decay. Major discoveries throughout the past two centuries have been motivated by political expansion and the accumulation of scientific knowledge - in his recent series of still life paintings, which are based on Dutch Golden Age paintings by Jan Brueghel the Elder (1568-1625) and in this new series, the artist reflects on how the power gained through this process has come at the expense of the environment. Jackson's paintings are entirely composed of Formica, lead, plywood and epoxy. Artificial and manufactured materials such as these, carry meaning as a meditation on the domestic environment, aspiration, class and impermanence, in addition to having a personal resonance for Jackson; they are imbued with memories from his past and the artist's own 'American experience'.

A large figure made of direct cast branches, sticks and found objects is presented among the new paintings. This sculpture can be divided into three distinct elements: the figure, the rugged surface which it traverses and the base. The figure is a palimpsest of casts of several different trees and Scottish thistle.



Matthew Day Jackson | *Winter*, 2019 | 63.6 x 47 cm | 25 1/8 x 18 1/2 in

For Jackson, figuration is a meditation on the human form and a statement that our sense of humanity and the form of the body is not fixed, while the presentation of the figure speaks to the way we are constantly adapting to others and the environment. The incorporation of the Scottish thistle - which is considered an invasive species- folds in yet another layer of meaning regarding the origin of living things, and their existence outside of their supposed "home", reflecting broader attitudes on race, class and gender. The sculpture is supported by a walking stick which is generally considered a tool for the infirm, however his intention here is quite the opposite- instead the staff serves to highlight that this terrain is challenging.

not for publication

For more information, interview and royalty free image requests please contact our Amsterdam press office:  
press@grimmgallery.com +31 (0)20 675 2456

Keizersgracht 241  
1016 EA Amsterdam  
GRIMM Gallery, Inc.

Frans Halsstraat 26  
1072 BR Amsterdam  
The Netherlands

202 Bowery  
New York 10012  
United States

Tel +31 (0)20 675 2456  
info@grimmgallery.com  
www.grimmgallery.com

GRIMM

Supporting the figure is the irregular surface of a platform, a conglomeration of relief maps of national parks in the United States. In recent years many of these parks have come under threat of despoilment by the current administration. The desire to open these areas to private industry for ranching, drilling or mining is exemplary of the ideology of Manifest Destiny; Jackson proposes that this remains the foundation and binding narrative of the United States. The application of this ideology extends beyond the U.S. to planet earth, the moon and all spaces in between. According to this principle, the natural world is not only proof of a divine creator, but also a possession divined to us to exploit. At the base, the sculpture is supported by an abstraction of Buckminster Fuller's (1895–1983) *Dymaxion map of the world*, a three-dimensional world map which can be unfolded and flattened to two dimensions. Fuller created this map as a pedagogical tool in order to show earth's land mass is connected and to demonstrate how energy can be distributed and shared creating what he called "four billion billionaires".<sup>1</sup>

This concept of connectivity has been at the core of Jackson's work since the beginning. Jackson's seemingly incongruous use of forms and images is a reminder of the fact that we are all connected to each other and to our environment. The works reflect on the artist's long standing idea that our evolution is not only found within the slow adaptation of flesh and bone through time, but also in the materials we use to express our humanity over time, the evolving process of the creation of society, and the performance of culture.

<sup>1</sup> Fuller, Buckminster. *Critical Path*. New York, St Martins Press, 1981

#### About the artist:

Matthew Day Jackson (born 1974, Panorama City, US) lives and works in Brooklyn (US). He received his BFA at the University of Washington, Seattle, WA (US), and his MFA at the Mason Gross School of the Arts, Rutgers University, New Brunswick (US) and studied at NHRA Supercomp Dragster License, Frank Hawleys Racing School in Gainesville (US) and Skowhegan School of Painting Sculpture, Skowhegan (US). His work is included in many private and public collections such as the Whitney Museum for American Art, New York (US); Stedelijk Museum, Amsterdam (NL); Pinault Collection, Paris (FR); Museo d'Arte Moderna, Bologna (IT); Zabudowicz Collection, London (UK); Gemeentemuseum Den Haag, The Hague (NL) and High Museum of Art, Atlanta (US).

Jackson's recent solo exhibitions include: *Maa*, Gösta Serlachius Museum, Mänttä, (FI), *Van Gogh Inspireert Matthew Day Jackson*, Van Gogh Museum, Amsterdam (NL), *Matthew Day Jackson. Pathetic Fallacy* at Hauser & Wirth, Somerset (UK) in 2019; *New Landscape*, Qiao Space, Shanghai (CN) and *Still Life and the Reclining Nude*, Hauser & Wirth London (UK) in 2018; *Gunshot Plywood Bronze Works*, GRIMM Amsterdam (NL) in 2017; *Core and Strip* GRIMM, Amsterdam (NL) and *There Will Come Soft Rains*, Savannah College of Art and Design, Atlanta (US).

Additional solo exhibitions have been held at Hauser & Wirth, Zurich (CH) in 2014; Hauser & Wirth, New York (US) in 2013; ZKM Museum, Karlsruhe (DE) in 2013; GEM, Museum of Contemporary Art, The Hague (NL) in 2012; MAMbo Museo d'Arte Moderna di Bologna (IT) and Kunstmuseum Luzern, Lucerne (CH) both in 2011; MIT List Visual Art Center, Cambridge (US) and at the Contemporary Art Museum, Houston (US) in 2009.

His work has been included in group shows at the following venues: Ludwig Forum, Aachen (DE) in 2019; the Oakland Museum of Art, Oakland (US) in 2016; Hiroshima City Museum of Contemporary Art, Hiroshima (JP) and Museum Beelden aan Zee, Scheveningen (NL) in 2015; Museum für Gegenwartskunst, Siegen (DE) and GRIMM, Amsterdam (NL) in 2014; Marianne Boesky, New York (US) and Gemeentemuseum, The Hague (NL) in 2013, and many others.

---

not for publication