

CORE AND STRIP

MATTHEW DAY JACKSON

April 11 - May 30, 2015

Opening: Saturday, April 11, 2015
From 5 pm till 8 pm at GRIMM
Frans Halsstraat 26, Amsterdam

GRIMM is pleased to announce a new solo exhibition by Matthew Day Jackson (1974) in Amsterdam.

For his third solo show with the gallery, Jackson's focus has shifted to human sciences, natural history and the demonic, building upon familiar themes of technological advancement and the 'horrible' consequences it brings. Our complicit relationship to virtually all modes of existence though social media and current networks of trade universalize this perspective. Jackson uses both traditional crafts and cutting edge techniques to make work that exposes the layered and often dark relationships between technology's abstractions and the palpable effects of time. Drawings, paintings and sculpture come together in new and surprising forms weaving complicated yet succinct connections throughout the exhibition.

A figurative bronze sculpture, *Odalisque*, takes its composition from the infamous photograph of the slain Chief Spotted Elk, who lay frozen in the snow, like a monument, in the aftermath of the Wounded Knee Massacre. This image has appeared repeatedly in Jackson's work as a symbol of timeless resistance and the entrenched brutality of American culture and policy. This scar tissue on the American Psyche is emblematic of the hypocritical legacy of slavery and murder. Just as the photograph of the prone Chief Spotted Elk persists, so do the atrocities it depicts. The pose also refers to the odalisque, a form commonly used to express notions of whiteness, submission and beauty. In her book, *The History of White People*, Nell Irvin Painter posits the notion of racist ideals persisting beyond their time though the presence of narratives explored in art, exemplified in the odalisque.

Jackson collocates these concepts to expose the parallels in the problematic and intersected heritage.

Another centrepiece of the exhibition is *Depth Hoar*, a kitchen island that is placed on a suburban floor subsection. The cut-out is referential of Gordon Matta Clark in the role of the anatomist rather than the artist. Jackson states, "*Matta Clark's contribution to sculpture was not to free the object but rather to shift our awareness of the spaces we inhabit and by making them useless, we become all too aware of our scale and the meanings of our built environment.*" After all, a home is a reflection of who we are and the culture in which it, and we, exist.

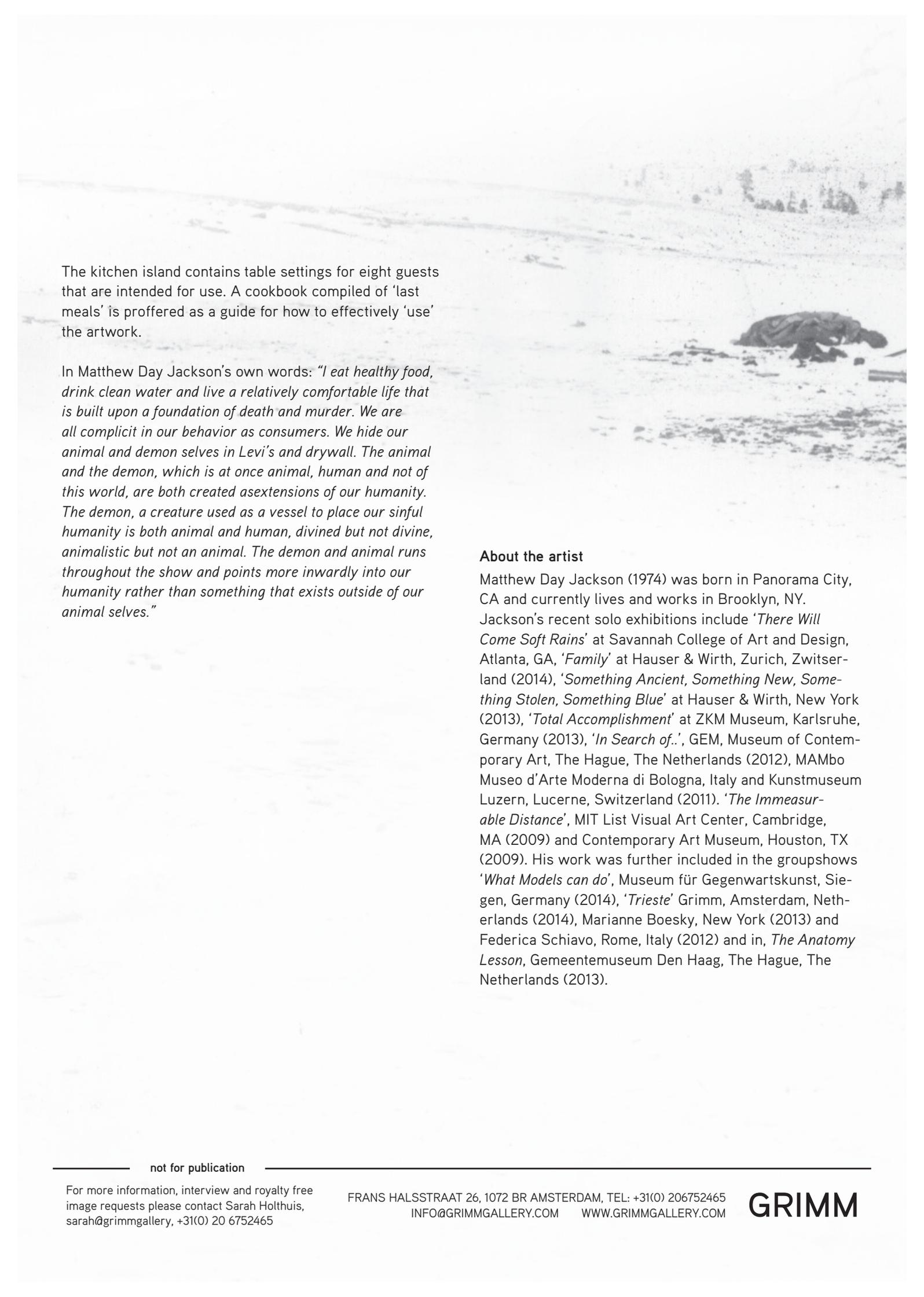
Depth hoar is a Snow Science term for the large crystals occurring at the base of a snowpack that form when up-rising water vapour deposits onto existing snow crystals, it creates the conditions for rotten snow. Depth hoar crystals are large, sparkly grains with facets that bond poorly to each other, increasing the risk for avalanche. Successive layers of snowfall take on a physical history, which are entirely interdependent upon one another and the environment in which they exist. Jackson has used this phenomenon as a metaphor for the hidden layers in our collective history that continue to disrupt the successive layers that are laid over time. There are events in our history that lie like depth hoar, threatening the stability of our current moment. It is through education and memory that we are able to navigate these layers of history resulting in peace and understanding, just as negligence can foster a disastrous and dangerous situation for one crossing fields of snow unaware of the danger below.

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The kitchen island contains table settings for eight guests that are intended for use. A cookbook compiled of 'last meals' is proffered as a guide for how to effectively 'use' the artwork.

In Matthew Day Jackson's own words: *"I eat healthy food, drink clean water and live a relatively comfortable life that is built upon a foundation of death and murder. We are all complicit in our behavior as consumers. We hide our animal and demon selves in Levi's and drywall. The animal and the demon, which is at once animal, human and not of this world, are both created as extensions of our humanity. The demon, a creature used as a vessel to place our sinful humanity is both animal and human, divined but not divine, animalistic but not an animal. The demon and animal runs throughout the show and points more inwardly into our humanity rather than something that exists outside of our animal selves."*

About the artist

Matthew Day Jackson (1974) was born in Panorama City, CA and currently lives and works in Brooklyn, NY. Jackson's recent solo exhibitions include *'There Will Come Soft Rains'* at Savannah College of Art and Design, Atlanta, GA, *'Family'* at Hauser & Wirth, Zurich, Switzerland (2014), *'Something Ancient, Something New, Something Stolen, Something Blue'* at Hauser & Wirth, New York (2013), *'Total Accomplishment'* at ZKM Museum, Karlsruhe, Germany (2013), *'In Search of..'*, GEM, Museum of Contemporary Art, The Hague, The Netherlands (2012), MAMbo Museo d'Arte Moderna di Bologna, Italy and Kunstmuseum Luzern, Lucerne, Switzerland (2011). *'The Immeasurable Distance'*, MIT List Visual Art Center, Cambridge, MA (2009) and Contemporary Art Museum, Houston, TX (2009). His work was further included in the groupshows *'What Models can do'*, Museum für Gegenwartskunst, Siegen, Germany (2014), *'Trieste'* Grimm, Amsterdam, Netherlands (2014), Marianne Boesky, New York (2013) and Federica Schiavo, Rome, Italy (2012) and in *The Anatomy Lesson*, Gemeentemuseum Den Haag, The Hague, The Netherlands (2013).

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