Preview

Matthew Day Jackson

GRIMM, 10 Oct-21 Nov

Skeletons, mannequins and neon lights, mother-of-pearl, burnt wood and stainless steel: the sculptures and installations of Matthew Day Jackson, the new *enfant terrible* of contemporary American art, have everything to please a broad audience. There are figures of death, apocalyptic visions and easily recognised references. The countless nods to art history cover Goya and Beuys, Degas and Warhol, and are as overwhelming as the tactile density of his pieces.

Still, he has at least one preferred subject matter: America. Having come to media attention in 2006 with a series of large-scale oval portraits of historical and unknown American figures, the Brooklyn-based visual artist went on to subvert symbols such as the US map and the American dream.

He works in a variety of media, from wood-inlay to metals, and virtually omnipresent, whatever the form, is a futuristic lattice shell structure. But his expanding oeuvre also hints at nostalgia, and Native American culture.

The dimensions and impact are as American as the references - these are large and highly consumable, despite the web of references woven into his work, and turn a gallery into a mysterious place where history, maths and religion meet.

Catherine Somzé