

## Matthew Day Jackson: Counter-Earth

July 7 – August 19, 2023  
1F, Pace Gallery Seoul

Opening Reception: July 6, 5–7 PM



Matthew Day Jackson, *Two Moons (after Bierstadt)*, 2023 © Matthew Day Jackson

Pace is pleased to present an exhibition of new works by Matthew Day Jackson at its arts complex in Seoul. Running from July 7 to August 19, the show, titled *Counter-Earth* and marking Jackson's first solo exhibition in Seoul, will spotlight four otherworldly landscape paintings and one mesmeric seascape painting created by the artist this year. The paintings included in *Counter-Earth*—which will be installed on the gallery's ground floor—are part of the same body of work that Jackson presented this spring in *Against Nature*, his debut solo exhibition with Pace in New York.

In his expansive practice spanning painting, sculpture, installation, collage, drawing, photography, video, and performance, Jackson explores a wide range of subjects, often grappling with notions of American national identity and pursuits of false utopia throughout the country's history. In his research-based, experimental process, the artist considers conceptual and physical underpinnings equally significant, incorporating traditional, industrial, and found materials in his work across mediums. At the core of his practice is a deep interest in finding similarities within binaries and dichotomies, particularly the simultaneity of beauty and horror.

The artist's upcoming presentation in Seoul is named for a hypothetical planetary body in the Pythagorean astronomical system. This ancient idea of a "Counter-Earth" situated opposite the Earth, perpetually hidden from view, is so compelling that it continues to emerge in contemporary science fictional literature and film as an alternate, tandem reality in the multiverse. On a conceptual level, Jackson's show in Seoul is the "Counter-Earth" to his recent presentation with Pace in New York, which concludes its run just as the exhibition in the Korean capital opens. Though they are anchored by narrative and thematic throughlines, these nuanced exhibitions comprise entirely distinct groups of paintings.

For his latest body of work, Jackson has drawn inspiration from 19<sup>th</sup> century landscape painting and photography—including works by Caspar David Friedrich, Albert Bierstadt, and Eadweard Muybridge—along with the conventions of landscape in science fiction, where the strange and familiar converge. He created the paintings on view in *Counter-Earth* through combinations of physical and digital modes of making, bringing issues of materiality and form to the fore of his compositions. To produce these new paintings, the artist uses a semi-autonomous laser process that imbues his works with an uncanny feel. Layering images sourced from landscape photography and painting as well as everyday scenes he has captured on his iPhone, Jackson invites questions of medium, material, and meaning that are only answered through sustained consideration and interrogation.

Several paintings in Jackson's Seoul exhibition are smaller scale than those he showed in *Against Nature* at Pace's New York gallery, offering a more intimate view of the highly detailed, illusionistic scenes he has forged. Whereas *Against Nature* focused on landscapes, *Counter-Earth* will feature a new seascape by the artist. Titled *Frozen Sea (after CDF)* (2023), this richly textured and vibrantly colored work references Friedrich's *The Sea of Ice* (1823–24), recasting the atmospheric shipwreck scene in a futuristic, celestial register. Cutting across all the paintings in *Counter-Earth* are tensions between artifice and authenticity; reality and unreality; and ambiguity and clarity.

Coursing through Jackson's presentations in both New York and Seoul are issues related to present-day treatment of the Earth's natural environment as an extraterrestrial, inexhaustibly bountiful entity. In the artist's hands, recognizable formations and phenomena from nature are rendered supernatural and fantastical, transcending the conventions of representational art making.

Concurrent to this presentation of paintings, ceramics by artist Laura Seymour, Jackson's wife, will be displayed in the gallery's on-site teahouse. Seymour, who has been making ceramics for 14 years, has shifted from functional tableware to sculptural vessels that bridge function and form. Working mainly in clay, Seymour explores tensions between sensibility and desirability in her practice. The project that she will show in Seoul features custom boxes with tops forged with materials from Jackson's in-progress paintings, reflecting the natural dialogue that exists between Seymour and Jackson as artists and partners who share studio and living spaces in Brooklyn, New York. The red stoneware and glaze treatment of each set on view in the teahouse can be understood in conversation with Jackson's landscape scenes, but the ceramics' unassuming, practical qualities—in opposition to his paintings—are inspired by the naturalism and modest aspects of Buncheong making traditions. The glazed surfaces of these idiosyncratic works reveal interactions with iron in the clay, which lend each piece its own charisma and distinctive personality.

**Matthew Day Jackson** (b. 1974, Panorama City, California) has cultivated a practice encompassing sculpture, painting, collage, photography, drawing, video, performance, and installation. Jackson's work, which is often monumental in scale, engages with a wide range of subjects, from the historical and scientific to the futuristic and fantastical. The artist graduated from the University of Washington in Seattle in 1997 and earned his MFA from the Mason Gross School of the Arts at Rutgers University in New Jersey in 2001. He was the recipient of the 2019 Jordan Schnitzer Award for Excellence in Printmaking, and he has participated in residencies at the Chinati Foundation in Marfa, Texas; the Portland Institute for Contemporary Art in Oregon; and the Skowhegan School of Painting & Sculpture in Maine. Jackson lives and works in Brooklyn, New York.

**Pace** is a leading international art gallery representing some of the most influential contemporary artists and estates from the past century, holding decades-long relationships with Alexander Calder, Jean Dubuffet, Barbara Hepworth, Agnes Martin, Louise Nevelson, and Mark Rothko. Pace enjoys a unique U.S. heritage spanning East and West coasts through its early support of artists central to the Abstract Expressionist and Light and Space movements.





Since its founding by Arne Glimcher in 1960, Pace has developed a distinguished legacy as an artist-first gallery that mounts seminal historical and contemporary exhibitions. Under the current leadership of CEO Marc Glimcher, Pace continues to support its artists and share their visionary work with audiences worldwide by remaining at the forefront of innovation. Now in its seventh decade, the gallery advances its mission through a robust global program—comprising exhibitions, artist projects, public installations, institutional collaborations, performances, and interdisciplinary projects. Pace has a legacy in art bookmaking and has published over five hundred titles in close collaboration with artists, with a focus on original scholarship and on introducing new voices to the art historical canon.

Today, Pace has eight locations worldwide, including a European foothold in London and Geneva, and two galleries in New York—its headquarters at 540 West 25th Street, which welcomed almost 120,000 visitors and programmed 20 shows in its first six months, and an adjacent 8,000 sq. ft. exhibition space at 510 West 25th Street. Pace's long and pioneering history in California includes a gallery in Palo Alto, which was open from 2016 to 2022. Pace's engagement with Silicon Valley's technology industry has had a lasting impact on the gallery at a global level, accelerating its initiatives connecting art and technology as well as its work with experiential artists. Pace consolidated its West Coast activity through its flagship in Los Angeles, which opened in 2022. Pace was one of the first international galleries to establish outposts in Asia, where it operates permanent gallery spaces in Hong Kong and Seoul, as well as an office and viewing room in Beijing.

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