

# The New York Times

Art in Review

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By Karen Rosenberg

**MATTHEW DAY JACKSON**

## **Terranaut**

*Peter Blum Chelsea  
526 West 29th Street  
Through Nov. 8*

## **Drawings From Tlön**

*Nicole Klagsbrun  
526 West 26th Street, Chelsea  
Through Saturday*

The emerging sculptor Matthew Day Jackson seems to be heading in several directions at once. He clearly admires the anti-materialism of 1970s American artists like Bruce Nauman and Robert Smithson, but seems equally drawn to the psychedelic visuals of that decade's popular culture. He also has a compulsion to make decorative, even luxurious objects; onyx, mother-of-pearl and gold plate adorn his latest sculptures and other works. In a typical example he reconceives Mr. Nauman's 1974 performance piece "Body Pressure" as a dimpled wall (actually an aluminum-sheet inlay). He also remakes Charles Ray's "Plank Piece" (with an astronaut's suit in place of Ray's doubled-over body) and fashions a "Dymaxion Skeleton" after Buckminster Fuller. These works convey failed utopias, artistic and otherwise.

Straying closer to pastiche are three burnt-wood "paintings" based on Goya's "Disasters of War." Combining marquetry, inlaid abalone shell and hippie-craft applications of rainbow yarn, these works have a haute-bohemian sensibility that is at odds with their imagery of hanged and decapitated bodies, except perhaps in a few strategically charred areas.

A related exhibition of mixed-media wall works at Nicole Klagsbrun has a similar overabundance of references, materials and techniques. Protest posters mingled with album covers, satellite images and X-rays; [Jorge Luis Borges](#) and Richard Prince, among others, enter the mix. Mr. Jackson's pluralism is seductive, but not yet convincingly authentic.