



Daniel Jackson Selected Works

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Biennial of the Americas, Denver, 2013



ink jet print on vinyl, billboard, dimensions variable

DRAFT URBANISM, the Biennial of the Americas' 2013 exhibition, brings together the most engaging discourses in art, architecture, and film from across the Americas and beyond. For the seven weeks of the exhibition, four full-scale architecture installations will address key urban issues on-site in downtown Denver. Billboards, posters and other urban signage already part of Denver's visual context will be appropriated as places for exhibiting art. Dispersed throughout downtown, the public is invited to visit each work by car or on foot and, in so doing, transform downtown itself into a living, urban museum.

DRAFT URBANISM Participants:

Absolute Vitality, Julieta Aranda, Gustavo Artigas, Sofia Borges, Pia Camil, Corina Copp, Douglas Coupland, Simon Critchley, Ricardo Domeneck, Jeromie Dorrance, Travis Egedy, Juan-Pedro Fabra Guemberena, James Franco, Cyprien Gaillard, Liam Gillick, Daniel Jackson, Jason Lazarus, June 14 (Sam Chermayeff, Johanna Meyer-Grohbrügge), Suwon Lee, Laurel Nakadate, Tom Noel, Dmitri Obergfell, Jennifer Osborne, Giandomenico Tonnatiuh Pellizzi, Pezo von Ellrichshausen (Mauricio Pezo, Sofia von Ellrichshausen), plan:b (Federico Mesa, Felipe Mesa), Zach Reini, Jon Rafman, Steve Rowell, Isabella Rozendaal, Kate Sansom, Alex Schweder, Jeremy Shaw, Michael Snow, Timur Si-Qin, Erdem Taşdelen, Amalia Ulman, Kandis Williams, David Zink Yi, and Mario Zoots

Belly up

Solo Exhibition at PSM, 2012

'Belly up, Boys!' shouts the bartender, ordering his guests to the bar.

'...and it all went belly up' says the miserable guy behind the bar, sobbing on again about the complete and total failure called his life.

The utopian theories of Retro-Futurology* as opposed to our current perception of future form the center of Daniel Jackson's second solo-exhibition at PSM. While inviting the viewer to join and watch his first 'triple-me' installation event, Jackson pushes his thoughts of possible future theories towards an exaggerated level of self-reflection as seen from opposing perspectives each observing the other.

A. The real but alienated artist, whose peeled-off, external identity is the only remains.

Based on science fiction movies, Jackson experienced as a child/teenager in the 70s/80s in the US, a scenario from his teenage dreams has been created. A mix of memories of his favorite set designs from time travel television series like 'Land of the Lost' (1974) or outer space science-fiction like 'Star Wars' (1977) was the inspiration for this specific on-site installation of an outer space grotto bar. Part of this installation will be a performance of the artist himself and his clone performing during the opening. The remains of this performance, the costumes, will be left over like peeled off second skins – like the 'vessels' left behind by the suicide of the 'Heaven's Gate' cult.

B. The filmed real artist, in the role of his dreams.

The second appearance of Jackson is visible in the video displayed inside the bar. Jackson's teenage dreams of being a star or conquering the universe got impersonated through digital fiction by the simple use of the green screen. Reenacting Paul Hardcastle's video clip for his title 'King Tut' (1985), Jackson plays the role of a superstar in front of the unfolding universe.

C. The artist as dummy embodying one of his possible dreaded failures.

The third appearance of Jackson is one of his nightmare future realities created by the use of a mannequin. Opposing his positive digital 'possible future me' on screen (A) and his de-personalized, alienated appearance in reality (B), the display dummy embodies a fear of failure of the bohemian artist (C).

The science of Futurology as a main focus in Daniel Jackson's work, unfolds in this new installation of multiple 'possible future me's' a visibility of it's understanding of a plurality of probabilities. The viewer can experience the drastic change of future beliefs through the confrontation of the opposing ideas of our future as imagined during the 70s/80s and now, personified through the artist's body in three different media. Important arthistorical influences concerning the concepts around utopian theories and the use of fictional architecture can be seen in Mike Kelley's body of work around *Kandor 10 (1999-2011)* and Thomas Hirschhorn's *Cavemanman (2002)*.

* The term was coined by German professor Ossip K. Flechtheim in the mid-1940s, who proposed it as a new branch of knowledge that would include a new science of probability. This term may have fallen from favor in recent decades because modern practitioners stress the importance of alternative and plural futures, rather than one monolithic future, and the limitations of prediction and probability, versus the creation of possible and preferable futures.



PSM: Belly Up // March 17th - April 21th



installation view of
opening performance





PSM: Belly Up // March 17th - April 21th, 2012



installation view of
opening performance





PSM: Belly Up // March 17th - April 21th, 2012



installation views of

Daniel Jackson
Chalmun's Cantina, 2012
wood, chicken wire, paper
maché, color, alien costumes
dimensions variable



PSM: Belly Up // March 17th - April 21th, 2012



Daniel Jackson
possible future me 3 (Mos Eisley barfly), 2012
mixed media
dimensions variable



Daniel Jackson
A portable drinker, 2012
mannequin, clothes, wood, glass,
paint
180 x 80 x 120 cm | 70.87 x 31.5 x
47.24 in

ACCUMULATION OF DARK MATTER

The installation *Accumulation of Dark Matter* shown at Art 42 Basel Statements by the American artist Daniel Jackson deals with the stock character and real-life stereotype of the tortured artist, the bohemian, translated from its romantic idea into the contemporary reality of the artist's own biography.

Central to the installation is a self-portrait. This sculpture, developed from a mannequin, is the second in a series of *Possible Future Me* self-portraits of the artist. The first portrait of this series depicts the artist as a homeless man with his prized record collection, wandering a wasteland in a war-torn future. The installation is based on the artist's interest in punk and science fiction, in particular the visions about the end of the world.

The new figure entitled *The Thousand Yard Stare (possible future me)* is seated slumped-down on an art-moving crate. Doomed to an eternity of art handling and commercial failure, his skin has been transformed into packing tape resembling a burn victim. He is surrounded by rusty and broken tools of the trade - a tape gun, a box cutter knife, a cordless screwdriver - all of which are held by interchangeable hands and arms. He wears an armature supporting a curved mirror, which reflects his own distorted image. In his hands he holds a rusty hammer and a shattered vinyl LP. Surrounding him are the shards of a thousand vinyl LPs from which he has been chipping away in frustrated boredom.

The installation will be completed with mirror portraits and paintings hanging on and leaning into the walls around the sculpture. While looking into the mirrors, the viewer is reflected in the surface of a self-portrait of the artist as Medusa. All of Jackson's sculptural self-portraits show the artists being turned into a stiff installation, as Medusa did to her vis-à-vis - but Jackson schizophrenically recognizes himself in both the blemished Medusa and her fossilized opponent in one. The paintings and collages deal with the same topic in a more abstract dimension: some show camouflage patterns, which the enthusiast can identify as marijuana leaves; others black polygons on silver background, which resemble the shards of the records the *Possible Future Me* is producing.



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ART BASEL STATEMENTS 2011



installation views





Art Basel Statements 2011



installation views





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ART BASEL STATEMENTS 2011



installation views



Art Basel Statements 2011



installation views

The end of the line where zero's the sign *Solo Exhibition at PSM, 2009*

Daniel Jackson questions the future of humanity, a topic also scrutinized in the philosophical study of history. Philosophies of the 20th century emanate from two theories about the evolution of humanity: the cyclical theory of history, which develops infinitely in a circle, and the linear theory, which acts on the assumption of a beginning and an end.

Based on these theories of philosophy of history, Daniel Jackson compares the linear development of world history with the act of playing a vinyl record. The sound rill of a record runs in a linear form towards an inevitable end, which leads into a monotonous swoosh, a melodical zero. This so called Run-Out-Groove acoustically spans the whole exhibition.

A source of the exhibition, as well as most of the works, contain titles or textfragments of songs by different bands with anarchistic orientation. The textlines or songtitles quoted by Jackson deal on a sociocritical level with the death of civilisation, the inevitable destruction of the world. The exhibition as a whole is named after a textline of a song by the British anarcho-punk band Rudimentary Peni. Rudimentary Peni was represented by Crass Records, the most extreme anarcho-punk label of the late 70s early 80s in Great Britain. Crass Records sends a signal to a whole generation by their ultraleft orientation, which didn't only postulate its orientation but lived it in a consistent way. The circular design of the title lettering, which one can find again in a correspondent painting, equates to the stylistic uniform record covers of Crass Records.

Composed of visually transformed single quotes of the anarcho music scene, Jackson creates in the totality of the installation a post-apocalyptic setting. The dark site refers in its basic aesthetical acquisition to post-apocalyptic descriptions of scenes of the Dark Future direction of Science-Fiction-Dystopie. Especially the book *The Road* by Cormack McCarthy, published in 2006, forms the basis of Jackson's ideas. *The Road* is a science fiction novel describing a journey taken by a father and his young son over a period of several months, across a landscape blasted years before by an unnamed cataclysm. Daniel Jackson puts his Alter Ego into this scenery, pushing a shopping cart of the small supermarket chain Kondi - according to the Danish record label of the same name -, which is loaded with Jackson's beloved belongings.

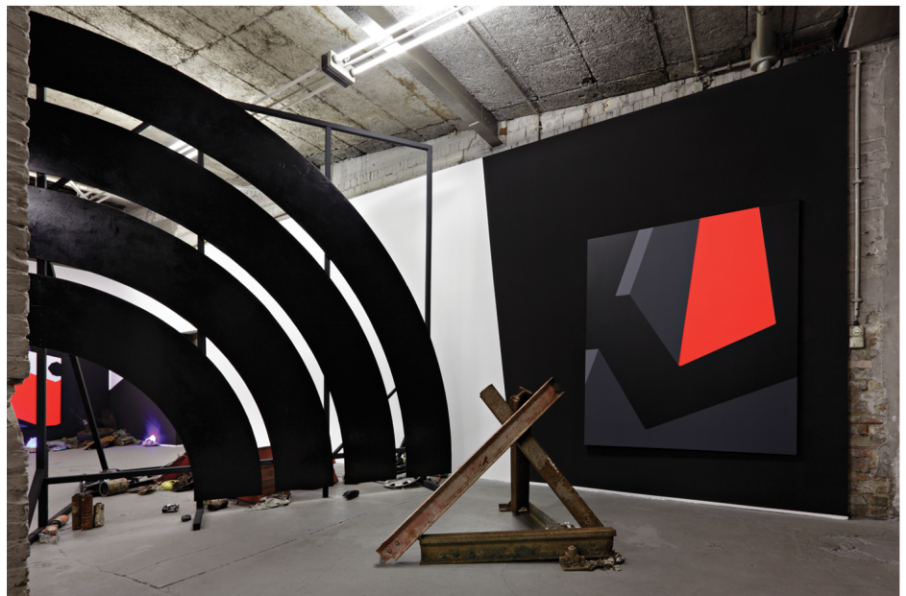
The Ghetto Rainbow spans the post-apocalyptic scenario. The rainbow, in its black coloring, transports a dark prophecy. There is also a second meaning in its black colored arched form, which is reminiscent of a part of a record, an expiring medium.



PSM: The end of the line where zero's the sign // April 16th - May 23th, 2009



installation views





PSM: The end of the line where zero's the sign // April 16th - May 23th, 2009



installation views



The end of the line where zero's the sign, 2009
Aluminium dibond, enamel
diamter: 30 cm



PSM: The end of the line where zero's the sign // April 16th - May 23th, 2009



installation views





PSM: The end of the line where zero's the sign // April 16th - May 23th, 2009



Possible Future Me, 2009
Mannequin, camouflage
dress, shopping cart,
records, record player,
jerrycans, speakers, sound
190 x 140 x 70 cm



Black Beach, 2009

Being a big fan of the anarcho music scene, Jackson creates in the totality of the installation a post-apocalyptic setting. The dark site refers in its basic aesthetical acquisition to post-apocalyptic descriptions of scenes of the Dark Future direction of Science-Fiction-Dystopie.

Especially the book *The Road* by Cormack McCarthy, published in 2006, forms the basis of Jackson's ideas. *The Road* is a science fiction novel describing a journey taken by a father and his young son over a period of several months, across a landscape blasted years before by an unnamed cataclysm. Trying to reach the coast, the father hopes for a better living near the ocean.

With the installation *Black Beach*, Jackson wants to point out the end of two important eras for humanity:

1. the assumed end of the medium of the vinyl record
2. the end of the environment as we know it

The scenery of the Black Beach is mainly composed by the pulverised records and the following two works:

1. A large scale print on a vinyl outdoor poster of a palm beach, which he has taken from a gatefold LP record cover. A gatefold record cover carries two LPs in one folded cover, which can be opened like a book to display double the normal amount of album artwork. Woven into the image of the palmtrees is the image of a war scenario, taken from a cover of an issue of the American LIFE magazin.
2. The so called Run-Out-Groove, the sound which the needle of a record player produces when the record finished, acoustically spans the whole exhibition.

This scenery works as a stage for a paintings by Daniel Jackson, which are based on war ship camouflage.



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Artforum 2009



installation views





Artforum 2009



installation views





DANIEL JACKSON

Born 1972 New Jersey, USA. Lives and works in Berlin, Germany

EDUCATION / RESIDENCIES

2010 CCA Andratx, Mallorca, Spain
1999 M.F.A. Pratt Institute, Brooklyn, New York
1995 B.F.A. University of North Texas

SELECTED GROUP AND SOLO EXHIBITIONS

2016

Draw A Line, Berlin, DE (GS)

2015

Art Cologne 2015. New Contemporaries, PSM, Berlin, DE (GS)
American Gothic, PSM, Berlin, DE (SS)

2014

Chroma Key. Curated by Anna Frost and Andreas Schlaegel, PSM, Berlin, DE (GS)
Art Cologne 2014. with PSM, Berlin, DE (GS)

2013

Bent, Florian Christopher, Zürich, CH (SS)
Biennial of the Americas. Curated by Abaseh Mirvali, Carson Chan. Denver, CO. US (GS)
ArteBA 22, U-Turn. Curated by Abaseh Mirvali. Buenos Aires, AR (GS)
Thrills and Chills. Curated by Lazy Daily. Art Athina. Athens, GR (GS)

2012

Belly Up! PSM, Berlin, DE (SS)
ArteBA, U-Turn. Curated by Abaseh Mirvali. Buenos Aires, AR (GS)
Jusqu'ici tout va bien, curated by Christiane Rekade and Simone Neuenschwander. OSLO10, Basel, CH (GS)

2011

Statements, Art 42 Basel, PSM, Basel, CH (SS)
ArteBA, U-Turn. Curated by Abaseh Mirvali. Buenos Aires, AR (GS)
Hybrid Velocity. Curated by Ariel Roger-Paris. Twig Gallery, Brussels, BE (GS)
Private/Corporate VI. The Juan & Patricia Vergez Collection, Buenos Aires, in dialog with the Daimler Art Collection, Stuttgart/Berlin. Daimler Contemporary, Berlin, DE (GS)
The Activity Of Sound. Curated by Florian Seedorf. Grieder Contemporary Projects, Berlin, DE (GS)

2010

LOVE KILLS. Betting on the Muse. Curated by Florian Heinke. Galerie Anita Beckers, Frankfurt, DE (GS)
Chop Shop. Curated by Marcus Sendlinger. Autocenter, Berlin, DE (GS)
Thriller. Berlin, DE (GS)
The Kindness of Cronies. Homework, Berlin, DE (GS)
CELEBRATION! uqbar, Berlin, DE (GS)
Das Geschehen. Curated by Nik Nowak. Appartement 2, Berlin, DE (GS)

2009

Focus, Art Forum, PSM, Berlin, DE (SS)
The End of the Line Where Zero's the Sign, PSM, Berlin, DE (SS)
Jahresgaben 2009 / Time Machine. Curated by Vlado Velko. Kunstverein Arnsberg, Arnsberg, DE
Cronies. Homework, Berlin, DE
7X2, Haus des Kindes. Berlin, DE
Art of Emergency. Artneuland, Berlin, DE
Burn Your Past. Curated by Florian Heinke. Frankfurt, DE



2008

Simple Exploding Man. Curated by Sabine Schmidt. Artnews Projects, Berlin, DE (GS)

2006

All American. Curated by Dietke Jahraus. WilmerHale, Berlin, DE (GS)

2001

Momenta Art, Brooklyn, NY, US (GS)

2000

Meat Market Art Fair 2000. (with Momenta Art Gallery, Brooklyn and CRP Gallery, Brooklyn), New York, NY, US (GS)

The World is Not Enough. Curated by Lisa Ruyter. The Museum of Contemporary Art, Washington D.C., US (GS)

1997

Second Annual New York City Art Student Exhibition. Curated by Simon Watson, New York, NY, US (GS)

First Texas Annual. Curated by Dave Hickey. The Contemporary Art Center, Fort Worth, TX, US (GS)

1996

neXXt metroplex, artists in their twenties. The McKinney Avenue Contemporary, Dallas, TX, US (GS)

1995

Artists of the Portraits of a Young Joyce. Curated by Linc Campbell (GS)

William Campbell Contemporary Art Inc. Fort Worth, US (GS)



COLLECTIONS

21c Museum, Louisville
Private Collections, Belgium
Private Collections, Paris
CCA Andratx, Mallorca, Spain
Collection Vergez, Buenos Aires
Sammlung Goetz, München
Private Collection, Zürich
Private Collections, Berlin
Private Collection, Frankfurt
Private Collections, New York
Private Collections, Fort Worth

BIBLIOGRAPHY/PRESS

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EGLAU, Victoria. "Schaufenster lateinamerikanischer Kunst". **Fazit, Deutschlandradio Kultur** 21.05.2012.
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Editors: STEINEMANN, Holger and DIEHR, Ursula. Art 42 Basel Catalog. Hatje Cantz Verlag. 2011. pp. 500-501, 724. ISBN: 978-3-7757-2785-3.
"Doomed to Eternity of Art Hanling: Daniel Jackson @ ArtBasel 42". **Happy Famous Artists**, 26 June 2011.
HERSTATT, Claudia. "Große Fische". **Der Tagesspiegel** 17 June 2011.
FERLITO, Alessandra, "Basel Updates: secondo round per it nostro reportage su Art Statements", **Artribune** 16 June 2011, (pic).
ROESCHMANN, Dietrich, "Messenweise Highlights", **Annabelle** 8 June 2011, p. 40 (pic).
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Love Kills. Betting on the Muse, Dirty Lovers Books, 2010, pp. 38-39, 97. ISBN: 978-3-00-032479-6.
Marcus Sendlinger Lost Reality, Kerber Art, 2010, p. 27 (pic and listing) ISBN: 978-3-86678-450-5.
SCHNEIDER, Julia Gwendolyn, "Schummrige Weltkriegsatmosphäre", **Taz** 29 September 2009, p. 17.
PREUSS, Sebastian, "Haie und Keramikdildos", **Berliner Zeitung** 24 September 2009.
KIEWE, Marie, "Die Debütanten vom Art Forum", **BZ** 23 September 2009, p. 26 (pic).
SCHLAEGEL, Andreas, "Berlin's New Dealers", **Spike** #20, Summer 2009, pp. 82-87, p. 84 (pic).
NEDO, Kito, "Euphorisches Ausrufezeichen", **Taz** 30. April/1. Mai 2009, p. 28 (pic).
MÜLLER, Dominikus, "Postapokalypsepunk", **Taz** 29. April 2009, p. 27 (pic).
REICHEL, Matthias, "Gaza im Bild", **Zitty** 25. Februar 2009 (pic).
CONRAD, Martin, "Was nicht Propaganda ist", **TAZ** 23. Februar 2009. p. 28.
SCHULTE, Henrike, "Wider das Gesetz", **Artnet**, 20. Juli 2006. (pic)
PROTZMAN, Ferdinand, **The Washington Post**, review, April 6, 2000.
HELBERT, Annabelle Massey, "Good/Bad Exodus", **The Met** November 18, 1998.
GRIESER, Andy, "Young at Art", **The Fort Worth Star Telegram** November 8-14, 1996.
WILSON, Wade, **The Fort Worth Star Telegram**, April 7, 1996.
DeLEON, Jessica, "Portrait of young artists", **Denton Record-Chronicle** July 16, 1995.
WILSON, Wade, **The Fort Worth Star Telegram**, July 16, 1995.