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Jordan Wolfson  
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“*Female figure* is the tension between subjective and objective, titillation and repulsion. It’s my interpretation of (my) own masculinity. It’s also about violence and questions of (my) sexuality. I thought about the idea of myself as an author of fiction, wherein what the sculpture says is true, isn’t true – isn’t me. But of course, it is true and it is me.”

“*Raspberry Poser* is about the inherited terror of AIDS, racism, anti-Semitism, privilege – my privilege – and questions about (my) sexuality, (my) anger towards myself and the generation I grew up in. Ask yourself, what would a skinhead do in Paris? Or, what would happen if computer generated AIDS viruses overran the SoHo shopping district? When did SoHo become a mall? What is Paris? What is a skinhead!? What is anger? Is it ok for me to talk about my terror when it isn’t directly my terror or my history? Can I ask ‘Am I gay?’ ‘Am I rich?’”

“*ARTISTS FRIENDS RACISTS* is about me asking myself, ‘Wait, am I racist?’ It’s also about my love and respect for artists, my disdain for authority, the corruption of innocence, and the hypocrisy of white people thinking they are saints. It’s about the body and form. It’s about eye contact and illusion. It’s about being harmed and harming others. Ultimately, it’s about physicality, recognition, and the stories we tell ourselves about what kind of people we are and the self-deceptions that are involved.”

“In *Real Violence* I wanted to take our nervous system’s hypervigilant response and make it the formal subject of an artwork. I experienced my own nervous system going into hypervigilance while seeing violence over the internet and thought it would be compelling to try to reproduce this response as an artwork. I wanted to use the Chanukah prayer because, intuitively, I find it soothing. I also knew it didn’t make sense and would generate a skewed reading. The artwork somehow is the most un-elegant work in the show because it’s more of an experiment that treats your nervous system as a readymade, and so it fails in creating the feelings of cognitive dissonance that the other artworks generate, but I still think it’s compelling because it strips the VR medium of its interactivity and treats the viewer’s body as the sculpture.”

“*House with Face* is what it is: a house with a face. It’s straightforward sculpture and I think it’s effective at triggering the nervous system the same way a frightening mask would scare a child or animal. It’s about the viewer’s relationship to scale and volume and color; it’s intended to generate a ‘body response’.”

“The wall objects are about witnessing still imagery sculpturally. The early works were intended to break taboos and cross social and moral boundaries. Later, the artworks got more personal, reflecting back on my own identity and neuroses. The JFK Jr. series is partly about a failed relationship I had and partly about my own Semitism. JFK Jr. was the ultimate insider and I wanted to turn him into Groucho Marx, who said, ‘I refuse to join any club that would have me as a member.’ I was thinking JFK Jr. could have walked into any club he wanted and not been stopped at the door. I also thought that when you looked at JFK Jr. it was a way of talking about Donald Trump without looking at him. It was like looking into one

corner to see the opposite corner. The sticker, 'Describing how a dog was slaughtered,' is about the destruction and marring of innocence and compassion. The religious works are about me seeking healing. I researched countless therapeutic and spiritual modalities and one thing they all had in common was the idea of surrendering – to yourself, and maybe even to God.”

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