

Raspberry Poser

Jordan Wolfson



JORDAN WOLFSON *RASPBERRY POSER*

DECEMBER 2, 2012–JANUARY 27, 2013

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EXHIBITION CHECKLIST

Jordan Wolfson

Raspberry Poser, 2012

Digital video with CGI and hand-drawn animation

13 min. 55 sec.

Courtesy the artist and Johann König, Berlin



TELL A POSER

Raspberry Poser (2012) is a world inhabited by silvery heart-filled condoms, mutating red blood cells, a lock and key in coitus, a listless punk, a destructive shapeshifting kid, and a rubbery anthropomorphic HIV virus. Set against a backdrop of still and moving images and a soundtrack of pop music, the actors and animated objects float, bounce, and pulsate from one scene to the next, their rhythmic activities framed by high-end design stores in SoHo, children's bedrooms, Parisian parks, and the paintings of Caravaggio.

The systems of reference in Jordan Wolfson's 13:55 minute animated video are elastic and disparate, and they contrast the inherent flatness of hand-drawn animation with the illusion of depth and hyper-reality afforded by recent advances in computer-generated imagery (CGI). The image-forms that populate this world are jumbled and technologically adrift; they are orphaned and never appear to be "at home." They are forced to share the same visual space with one another, in spite of their own dissonance and discord.

Culling together materials from Internet image searches and the histories of art and popular entertainment, *Raspberry Poser* touches upon such pervasive themes as life, death, and love. Wolfson's sleight of hand undermines and contaminates these themes just as quickly as they might cohere around any revelatory signifiers. To "reflect" on ideas as big as these is itself a ridiculous undertaking, not without narcissism and pathos; and it is sometimes hard to utter these words—life, death, love—in relation to art without cringing inside. It is often just assumed that all art making intimates such themes or, alternatively, that any art work struggles to even approximate these concepts.

It might be easy to get hung up on the references that are made in *Raspberry Poser*, on the allusions to the artist's reckless persona, to an artist who poses as a poser, or to a mutating virus that continues to claim countless lives. It might be as easy to say that the references are empty, that any and all meaning has been evacuated from this assembly of found images, sampled music, commissioned animations,

and scenes that make up this perverse world. However, the threat of viral contamination, of those things that encroach upon the fallible body, are unavoidable parts of *Raspberry Poser*, just as they are unavoidable in our world. Perhaps it is a utopian fantasy on offer, where a strain of HIV viruses can dance in the streets of New York to the synthesizer bass line of Beyoncé's "Sweet Dreams." But, true to life, these rhythmic viruses embody the lack of concern that a deadly infection has for those it infiltrates.

The video's other co-stars—an angry, self-destructive cartoon kid and Wolfson dressed as an anachronistic punk—project out from their world and into ours, unscathed and cocksure, with an annoyingly boyish smirk and a deadlock stare. Like much of *Raspberry Poser*, the characters' direct address is borrowed from a history of animated cartoons, where a disregard of the fourth wall and a malleable and permeable cinematic frame took hold early on as the industry standard. By addressing the space beyond the frame of the image, a channel is formed—a direct link from one impossibly irreverent world to another, where repulsion and attraction tighten their respective grips. Seemingly limitless in possibility and scope, Wolfson's video relies upon the technical abilities and skill of digital and hand-drawn animations to convey another world and the forms that inhabit it. Any relation to life as it is lived is askew, because the world that animators create is one that is constructed from and by a sea of existing images and materials. To overcome this divide between some supposed reality and an alternative universe of computer graphics and moving pictures, Wolfson defers to indifference, to finding a way to navigate the detachment of objects that inhabit and share our natural world, no matter how disagreeable and hostile they might be.

Animation allows for otherwise passive and indifferent things to be activated, made animate, and forced to engage through means that they would rather avoid if left to their own devices. The picture that is unanimated, like the inanimate object,

leads a sedentary life—reclusive and inward with only latent energy awaiting being turned on by some other thing or object. Animation offers an alternative to the fate of a used condom that ends up deflated and discarded in a garbage bin. The condom in *Raspberry Poser*, for example, endlessly pirouettes and overflows with glossy red heart bubbles, its usual dispassion derailed in the process.

Through the endless repetition and mutation of forms that gyrate, writhe, and move in unison throughout *Raspberry Poser*, the detachment that is inherent to indifference is laid bare. Each character that performs in this context might even be taken as part of an army of Wolfson's surrogates who collectively mimic the many roles and shapes one takes when inhabiting a world that never holds true to its promises. More and more, this animated world reflects the world it detaches itself from, and the artist's many constructed personae and surrogate selves are the conduits through which empathy and aversion are engaged. The conflation of these sentiments onto one plane is akin to the ambivalence in finding human qualities among that which has been dehumanized, in sharing feelings with that which has been deemed a monster.

—Aram Moshayedi



JORDAN WOLFSON

Born 1980 in New York
Lives and works in New York

SOLO EXHIBITIONS

2012

Midway Contemporary Art, Minneapolis, Minnesota

Con Leche, Nassauischer Kunstverein Wiesbaden, Wiesbaden, Germany
SVIT, Prague, Czechoslovakia
Alex Zachary Peter Currie, New York

2011

T293, Rome, Italy

Schmela Haus, Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Germany

2010

Con Leche, Jousse Entreprise, Paris, France

2009

Con Leche, Johann König, Berlin, Germany
Frieze Projects, Frieze Art Fair, London, United Kingdom

Untitled (2009), Yama, Istanbul

The Exhibition Formerly Known as Passengers, CCA Wattis Institute for Contemporary Arts, San Francisco, California
Kabinett für aktuelle Kunst, Bremerhaven, Germany

2008

untitled false document, Swiss Institute, New York

T293, Naples, Italy

2007

Rowley Kennerk Gallery, Chicago, Illinois
Fondazione March, Padova, Italy
Johann König, Berlin, Germany
Eldorado, GAMEc, Bergamo, Italy

2006

Wako Works of Art, Tokyo, Japan
(with Gabriel Lester)

2005

Jiem-no-Pedti, T293, Naples, Italy

Neverland, Jordan Wolfson, Yvon Lambert, Paris, France

2004

Kunsthalle Zürich, Switzerland
Nostalgia Is Fear, Irma Vep Lab, Reims, France
Infinite Melancholy, Galleri Brandström & Stene, Stockholm, Sweden

2002

Radar, Galleri Brandström & Stene, Stockholm, Sweden

SELECTED GROUP EXHIBITIONS AND VIDEO SCREENINGS

2012

The New Festival, Centre Pompidou, Paris, France

Dimensions Variables, Institut d'Art Contemporain, Villeurbanne, France
Inside the Banana, Albus Greenspon, New York

Entrance, Entrance, Temple Bar Gallery + Studios, Dublin, Ireland

Nuit Blanche, Musée d'Art et d'histoire du Judaïsme, Paris, France

2011

Happy Holidays Drawing Show, Alex Zachary, New York

Livret I, Irmavep Club, Schleicher/Lange, Paris, France

No Color in Your Cheeks Unless the Wind

Lashes Your Face, IOP, Glasgow, Scotland

The Second Strike, 3rd Herzliya Biennial of Contemporary Art, Herzliya, Israel

Formally Speaking, Haifa Museum of Art, Tel Aviv, Israel

Dystopia, CAPC, Bordeaux, France

Off the Wall, Serralves Museum, Porto, Portugal

2010

Prospectif Cinéma, Centre Pompidou, Paris, France

Eternal Tour Festival, Jerusalem and Ramallah
NineteenEightyFour, Austrian Cultural Forum, New York

Uncertain Spectator, Rensselaer

Polytechnic Institute, EMPAC, New York

Surviving H1N1, Contemporary by Golconda, Tel Aviv, Israel

Julia Stoschek Collection:

I Want to See How You See, Deichtorhallen, Hamburg, Germany

Anticipation Time, Museum of Bat Yam, Israel

And so on, and so on, and so on...

Harris Lieberman Gallery, New York

Ibrido, MiArt, Pavilion of Contemporary Art, Milan, Italy

An Invitation for an Infiltration,

Contemporary Art Gallery, Vancouver, British Columbia, Canada

Sehnsucht, Uqbar Art Space, Berlin, Germany

Anthology Film Archive, Courthouse Theater, New York

About Us, Johann König, Berlin, Germany

Off the Wall Part 1: Thirty Performative

Actions, Whitney Museum of American Art, New York

2009

Parenthesis, Western Bridge, Seattle, Washington

Chapter Four: Word Wraps,

About Change Collection, Berlin, Germany

Auszeit, Kunstverein, Arnberg, Germany

Sequelism Episode 3: Possible, Probable, or Preferable Futures, Arnolfini, Bristol, United Kingdom

The Columns Held Us Up, Artists Space, New York

Mermaids vs. Unicorns, I-20, New York
Manchester International Festival,

The Whitworth Art Gallery, Manchester, United Kingdom

Mesure du désordre, VideoK.01, Pau, France

Just in the Dark, Mercati di Traiano, Rome, Italy

Made for TV, Bar Tokyo Eat, Palais de Tokyo, Paris, France

The Uncertainty Principle,

The MACBA Chapel, Barcelona, Spain

Timeout, Artnews, Berlin, Germany

Of Vagrant Dwellers in the Houseless

Woods, Or Gallery, Vancouver,

British Columbia, Canada

2008

No Information Available,

Barbara Gladstone Gallery, Brussels, Belgium

Grey Flags, Alogon Gallery, Chicago, Illinois

Presentation Collection, S.M.A.K., Ghent, Belgium

I Want a Little Sugar in My Bowl,

Asian Song Society, New York

Wrap Your Troubles in a Dream,

Lautom Contemporary, Oslo, Norway

When a Clock Is Seen from the Side It

No Longer Tells the Time, Johann König, Berlin, Germany

T2 Torino Triennale, Turin, Italy

The Eternal Flame: On the Promise of

Eternity, Kunsthaus Baselland, Muttentz/Basel, Switzerland

Pruesspress, Rental Gallery, New York

You Complete Me, Western Bridge, Seattle, Washington

Delirious Beijing, PKM Gallery, Beijing, China

Légendes, Domaine de la Chamarande,

Chamarande, France

Site Projektionen, Sitegalerie, Düsseldorf, Germany

Passengers, CCA Wattis Institute for

Contemporary Arts, San Francisco, California

Kerstin Brätsch, Tue Greenfort,

Jordan Wolfson, Salon 94, New York

Stake in the Mud, a Hole in the Reel,

Museo Rufino Tamayo, Mexico City, Mexico

Countdown Sequence, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, New York

Blank Complexity, Parisa Kind Gallery, Frankfurt, Germany

New York States of Mind,

Queens Museum of Art, New York

2007

Delicatessen, University Galleries, Florida Atlantic University, Boca Raton, Florida

In the Stream of Life, Bétonsalon, Paris, France

Berwick Upon Tweed, Film & Media Arts

Festival, Northumberland, United Kingdom

Poetical Political, Simon Lee Gallery,

London, United Kingdom

Stardust ou la dernière frontière,

Musée d'Art Contemporain du Val-de-Marne,

Vitry-sur-Seine, France

Stop & Go, Fondazione Sandretto Re

Rebaudengo, Turin, Italy

To Be Continued, Konsthall, Stockholm,

Sweden

A Leak in the Silence: Noise, Poëziezomer,

Watou, Belgium

New York—States of Mind, Haus der Kulturen der Welt, Berlin, Germany

The Re-Distribution of the Sensible,

Gallery Magnus Muller, Berlin, Germany

Absent Without Leave, Victoria Miro Gallery,

London, United Kingdom

Learn to Read, Level 2 Gallery, Tate Modern,

London, United Kingdom

Moscow Biennale, Moscow, Russia

Some Time Waiting, Kadist Art Foundation, Paris, France

Insubstantial Pageant Faded,

Western Bridge, Seattle, Washington

TV Dinners, LMAKprojects, New York

100 Tage = 100 Videos, GL Strand,

Copenhagen, Denmark

Invisible/Invincible,

Curators Without Borders, Berlin, Germany

Après la pluie, Musée Départemental d'Art Contemporain de Rochechouart, Rochechouart, France

2006

72 to 83 Percent of Chance,

Galerie Frank Elbaz, Paris, France

100 Days = 100 Videos, Kunstverein, Heidelberg, Germany

Apparatus, Program, Berlin, Germany

When Fathers Fail, Daniel Reich Gallery, New York

Objects in the Mirror Are Closer Than They Appear, COMA, Berlin, Germany

Jordan Wolfson: Colaboración con artista, ProjecteSD, Barcelona, Spain

Super Nova, Domaine Pommery, Reims, France

Fresh Theory and Pratique,

Galerie Leo Scheer, Paris, France

Uchrony and Other Fictions, FRAC Lorraine, Metz, France

Day for Night, Whitney Biennial, Whitney Museum of American Art, New York

Dead of Winter, Hudson Valley Center for Contemporary Art, Peekskill, New York

Fuori Pista, Chalet Molino, Sauze d'Oulx, Italy

The Subtlety of ____ and the Fortitude of ____, Rowley Kennerk Gallery, Chicago, Illinois

Young Artists' Biennial, Bucharest, Romania
Around All Together, One Amongst Many, ProjecteSD, Barcelona, Spain

2005

Sold Out, More Fools in Town #6, Turin, Italy

Uncertain States of America, Astrup Fearnley Museum of Modern Art, Oslo, Norway

Uncertain States of America, Serpentine Gallery, London, United Kingdom

Uncertain States of America,

Center for Curatorial Studies, Bard College, Annandale-on-Hudson, New York

Arte all'Arte 10', Associazione Arte Continua, San Gimignano, Italy

I Still Believe in Miracles, Musée d'Art Moderne de la Ville de Paris, Paris, France

Take It Further, Andrew Mummery Gallery, London, United Kingdom

The Elated Pedestrian, Champion Fine Art, Los Angeles, California

U-MOVE: Utopia and Image on the Move, Gallery of Contemporary Art, Monfalcone, Italy

Dessins animés, Centre d'Art Contemporain d'Ivry le Crédac, Ivry-sur-Seine, France

Post Note, Midway Contemporary Art, Minneapolis, Minnesota

Past/Present/Forever, Buia Gallery, New York

Bread & Butter, Mehdi Chouakri, Berlin

There Is No Such Thing as the Real World,

Galleri MGM, Oslo, Norway

2004

None of the Above, Swiss Institute, New York

The Festival of Dreams: Part I,

Lombard-Freid Fine Arts, New York

Pixilation Screening, Rhode Island

School of Design, Providence, Rhode Island

Meeting an American Scene around

the Degree Zero, Nouvelle Galerie,

Grenoble, France

2003

Celluloid Cabinet: Flying, White Box Gallery, New York

2000

Fort Thunder, Providence, Rhode Island

AWARDS

2009

Cartier Award, Frieze Foundation, London, United Kingdom

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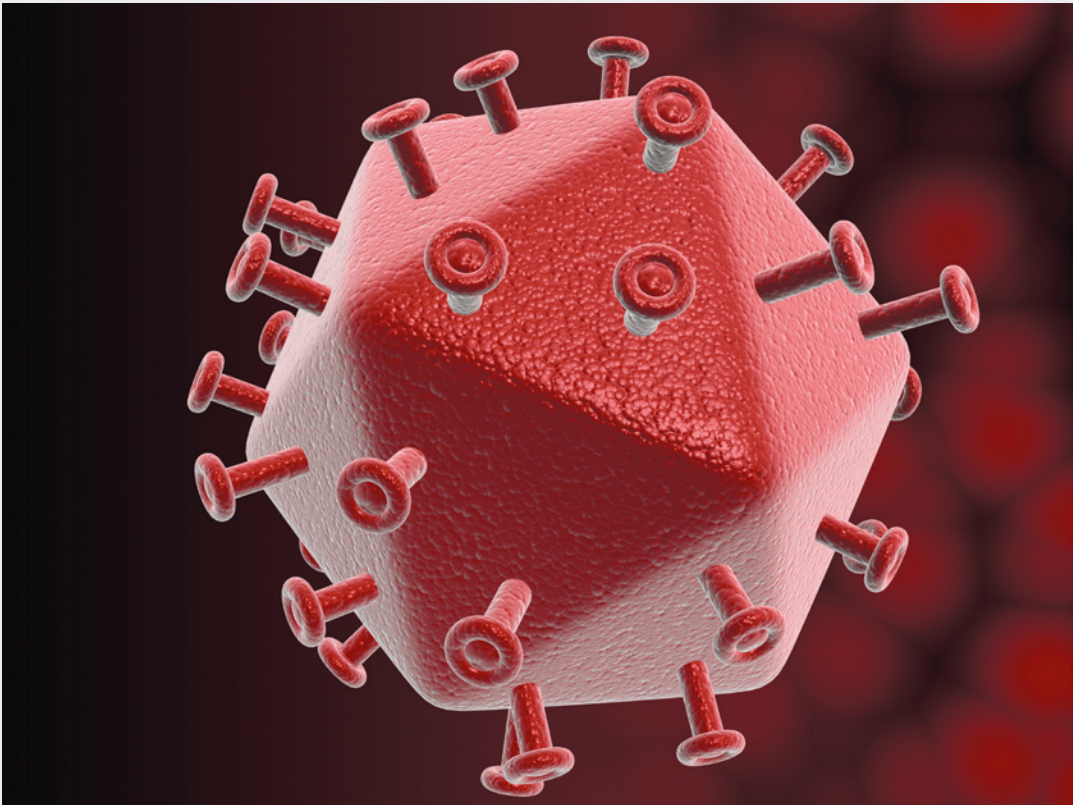
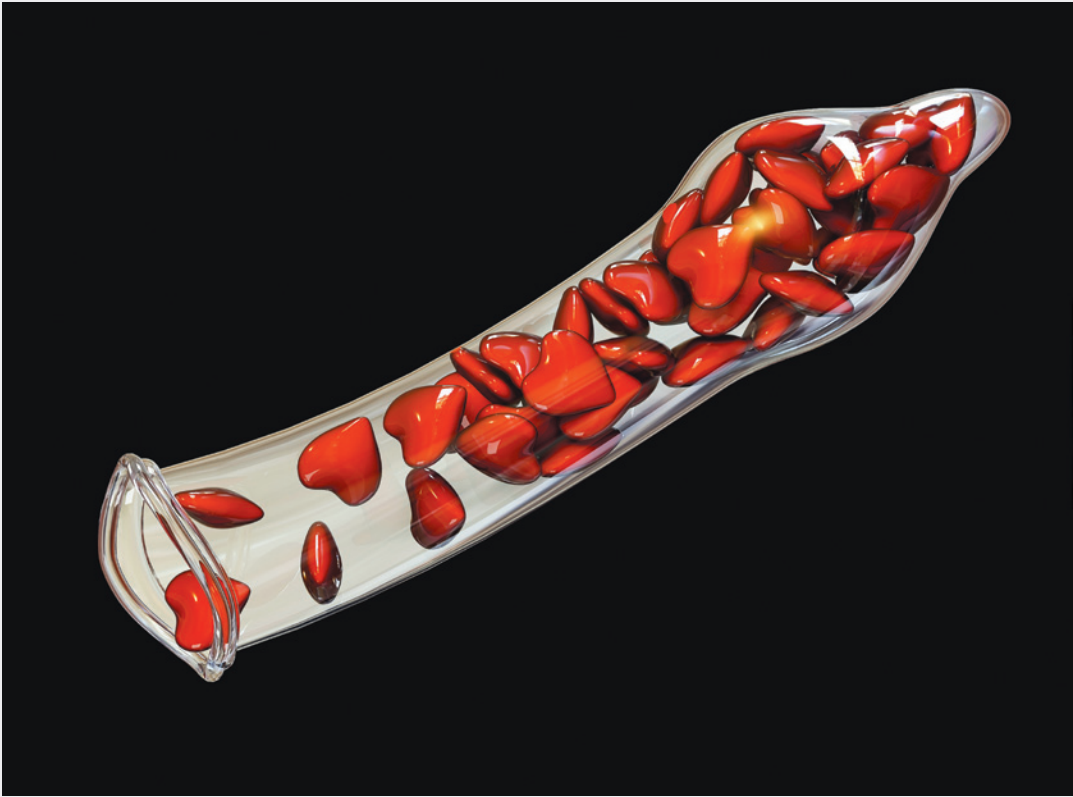
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