

**Aaron Elvis Jupin**

The Armory Show  
Booth P43

September 6 - 8, 2024



**Moskowitz Bayse**

# Aaron Elvis Jupin

## *Seven Paintings and a House Façade*

The Armory Show  
Booth P43

The way the heart pounds, as if caged in the chest, while music builds during a slasher film; the predictions of the three witches in Shakespeare's *Macbeth*; the uncanny exterior of Marcel DuChamp's *Étant Donnés*—there's something innately and enduringly thrilling about those ominous signs that one intuits as indicative of an impending, haunting reveal. For his presentation at The Armory Show, Los Angeles-based artist Aaron Elvis Jupin seeks out and strings together the dogma that is created between the recurrences of these sorts of visual indicators. With the façade of his childhood house shielding the paintings of culturally and personally allusive iconography within, Jupin takes his viewer on an autobiographically grounded journey through the physical sensations and visual elements of the typology of the horror genre.

The word “horror” derives, significantly, from the Latin “*orur*,” which describes the physical sensation of bristling—of one's hair standing on end. This externalization of feeling in a horror film, according to British critic Robin Wood, stems from the genre's true subject, “the struggle for recognition of all that our civilization represses or oppresses.” That which is monstrous or horrific embodies what we have disallowed within ourselves and subsequently pushed down or away—ultimately, that which we have repressed.

For the hyper-contemporary art world of Los Angeles in 2024, when it comes to the topic of repression, Mike Kelley still stands paramount—thus, Jupin enters the horror genre by referencing and critically expounding upon Kelley. Jupin addresses Kelley's concept of nonmemory, for instance, by constructing his childhood home—as Kelley did in *Educational Complex* (1995).

Where Kelley constructs only the spaces he remembers and allows the rest to be omitted, Jupin, in a gesture that feels impacted by the later Information Age and the onslaught of content within post-internet culture, fills his comprehensive space of memory full with versions of self as well as a vast quantity of influential outside forces.

This exhibition marks the first time that Jupin has ever publically shown self-portraiture. It is of further note that in each instance of self-representation, the artist also includes an element of the otherworldly. This suggests that, within his creations, the artist is a type of horrific figure himself—puppeteering the objects of his apparitions. In *Raw Power, Get Around To It (Hold My Bones)* (2024) Jupin hangs the likeness of his own face on the handle of a broom—the object most associated with the pinnacle of horror icons, the witch. Jupin also notes that the broom was an important trope for artist Robert Rauschenberg who examined this household object based on its Platonic function, determining it to be either “smart” or “dumb.”

Jupin questions the Platonic function of his own likeness within the world he's built from the imagery of other horrific worlds. Perhaps his own image is another trope yet to be discovered. Alternatively, as a sign with less obvious psychological implications, perhaps his presence indicates that he is more than simply an omniscient storyteller or the hand that executes each vignette. Perhaps the artist is also the monster—that which, more so than the other used and reused imagery presented in this selection, must still be determined and understood within the ongoing narrative of Jupin's oeuvre.

*Text by Christie Hayden*



## Aaron Elvis Jupin



*Surface Shadows (Face Plant 2)*, 2024

Aluminum

9 ¼ x 11 ½ x 3 ¼ inches

23.5 x 29.2 x 8.2 cm

Edition of 3 + 1 AP

AAJU-0083

\$ 3,600.00 USD

# Aaron Elvis Jupin



*Forehead*, 2024  
Acrylic and vinyl on canvas  
48 x 84 x 2 inches  
121.92 x 213.36 x 5.08 cm  
AAJU-0095  
\$ 18,000.00 USD



## Aaron Elvis Jupin

*Listening to Neighbors Talk*, 2024  
Ink on paper  
13 ½ x 9 ¾ x 1 ¾ inches (framed)  
34.3 x 24.8 x 4.5 cm  
AAJU-0061  
\$ 3,000.00 USD



## Aaron Elvis Jupin



*Meet Me in the Middle*, 2024  
Ink on paper  
13 ½ x 9 ¾ x 1 ¾ inches (framed)  
34.3 x 24.8 x 4.5 cm  
AAJU-0069  
\$ 3,000.00 USD



## Aaron Elvis Jupin

*More Action*, 2024  
Ink on paper  
13 ½ x 9 ¾ x 1 ¾ inches (framed)  
34.3 x 24.8 x 4.5 cm  
AAJU-0060  
\$ 3,000.00 USD



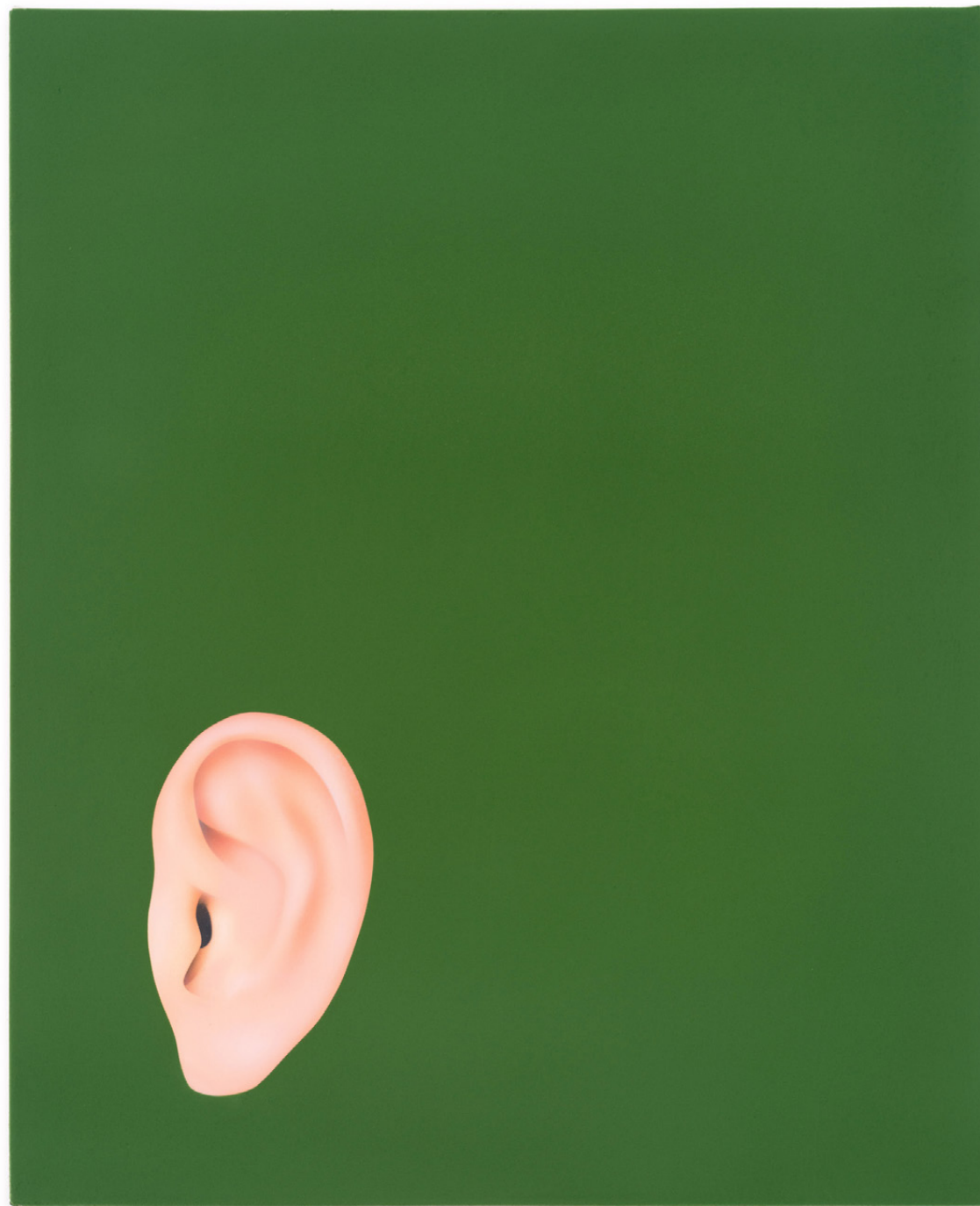
# Aaron Elvis Jupin



*Second Nature*, 2024  
Acrylic, and vinyl on canvas  
48 x 41 x 2 inches  
121.92 x 104.14 x 5.08 cm  
AAJU-0086  
\$ 12,000.00 USD

# Aaron Elvis Jupin

*Fake Ear On Felt*, 2024  
Acrylic, and vinyl on canvas  
13 1/2 x 16 1/2 x 2 inches  
34.29 x 41.91 x 5.08 cm  
AAJU-0094  
\$ 5,400.00 USD



## Aaron Elvis Jupin



*Dog Pile 4, 2024*  
Acrylic, and vinyl on canvas  
69 x 59 x 2 inches  
175.26 x 149.86 x 5.08 cm  
AAJU-0088  
\$ 18,000.00 USD

# Aaron Elvis Jupin

*Fingers Crossed*, 2024  
Ink on paper  
13 ½ x 9 ¾ x 1 ¾ inches (framed)  
34.3 x 24.8 x 4.5 cm  
AAJU-0059  
\$ 3,000.00 USD



**Aaron Elvis Jupin**



*American Cheese*, 2024  
Acrylic and vinyl on canvas  
13 ½ x 16 ¼ x 2 inches  
34.3 x 41.3 x 5.1 cm  
AAJU-0077  
\$ 5,400.00 USD

## Aaron Elvis Jupin

*Feet In The Air, Head On The Floor, Goofy Or Regular, 2024*  
Acrylic, and vinyl on canvas  
84 x 48 x 2 inches  
213.36 x 121.92 x 5.08 cm  
AAJU-0087  
\$ 18,000.00 USD



## Aaron Elvis Jupin



*Reverse Spin*, 2024  
Acrylic, and vinyl on canvas  
8 x 10 x 2 inches  
20.3 x 25.4 x 5.1 cm  
AAJU-0092  
\$ 3,000.00 USD



# Aaron Elvis Jupin

*Hold My Bones*, 2024  
Acrylic, and vinyl on canvas  
84 x 48 x 2 inches  
213.36 x 121.92 x 5.08 cm  
AAJU-0093  
\$ 18,000.00 USD



## Aaron Elvis Jupin



*Read the Leaves, 2024*  
Ink on paper  
13 ½ x 9 ¾ x 1 ¾ inches (framed)  
34.3 x 24.8 x 4.5 cm  
AAJU-0067  
\$ 3,000.00 USD

**Aaron Elvis Jupin**



*Night Bloom, 2024*  
Acrylic, and vinyl on canvas  
48 x 41 x 2 inches  
121.92 x 104.14 x 5.08 cm  
AAJU-0090  
\$ 12,000.00 USD



# Aaron Elvis Jupin



*Non-Presence*, 2024  
Acrylic, vinyl, and oil stick on canvas  
16  $\frac{3}{4}$  x 13  $\frac{1}{2}$  x 2 inches  
42.6 x 34.3 x 5.1 cm  
AAJU-0071  
\$ 5,400.00 USD

# Aaron Elvis Jupin



*Takers and Leavers, 2024*  
Ink on paper  
13 ½ x 9 ¾ x 1 ¾ inches (framed)  
34.3 x 24.8 x 4.5 cm  
AAJU-0065  
\$ 3,000.00 USD

**Aaron Elvis Jupin**



*Breathin for Me, 2024*  
Acrylic and vinyl on canvas  
8 x 6 x 1 ¾ inches  
20.3 x 15.2 x 4.5 cm  
AAJU-0080  
\$ 3,000.00 USD

## Aaron Elvis Jupin



*Bone Machine*, 2024  
Acrylic, and vinyl on canvas  
69 x 59 x 2 inches  
175.26 x 149.86 x 5.08 cm  
AAJU-0091  
\$ 18,000.00 USD





**Aaron Elvis Jupin**



*Dog Pile 1*, 2024  
Acrylic, and vinyl on canvas  
48 x 41 x 2 inches  
121.92 x 104.14 x 5.08 cm  
AAJU-0089  
\$ 12,000.00 USD

Rolling the suspended vagaries of suburban childhood in with the indelible language of contemporary American anxiety, Aaron Elvis Jupin's paintings and drawings communicate in an amplified whisper. Visual association, coded pun, and encrypted self-reference form the basis of a practice suggesting that memory owes as much to absorption as experience. Observational and inventive in equal measure, Jupin's compositional strategy involves combing the internet in search of images to stretch, fold, and repurpose into pictures whose strange familiarity belies their assiduous strangeness. Informed early by an uncle's career as an animator, Jupin's approach to picture-making benefits from a specific personal association with classic animation strategies—this comes through in glancing references and subtly evocative motifs that serve to imply motion and depth, like focal distance, forced perspective, and blur.

In the paintings, sculptures, and drawings on view at The Armory Show, masks appear as a recurring trope; they stand in as compelling symbols that transcend historical roots to embody a spectrum of meanings and interpretations. Across contexts, masks serve as liminal spaces, blurring the boundaries between reality and illusion, concealment and revelation. Jupin uses the mask as a means to backdoor into figuration, harnessing its ambiguity to explore themes of identity, obfuscation, and the interplay between fact and fiction. From the practice of Mike Kelley, the photographs

of Ralph Eugene Meatyard and Cindy Sherman, the films of Paul McCarthy, and the paintings of James Ensor to the funerary rites of ancient Egypt and the movie that helped launch Jim Carey's career, masks have forever served as a deep probe into far off corners of the mind.

For the fair, the artist has conceived of an installation in which artworks interact with an environment that presents somewhere between a well-worn suburban ranch house and an artist's studio. Images and objects pull the viewer into and through the space, narrowing in on subject matter that twists, tumbles, and points to the impact of the otherwise overlooked, dusty, or forgotten.

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Aaron Elvis Jupin (b. 1991, Fullerton, CA) received a BFA from Otis College of Art and Design in 2014. He has had recent solo exhibitions at the galleries Moskowitz Bayse in Los Angeles, Makasiini Contemporary in Turku, Finland, and Fisher Parrish in Brooklyn, NY. His works have been included in group exhibitions at The Long Beach Museum of Art in Long Beach, CA, Here in Pittsburgh, PA, Guerro Gallery, Michael Benevento, and Moskowitz Bayse in Los Angeles, Museum of Museums in Seattle, The Hole in New York, and Woaw Gallery in Hong Kong, among others. He lives and works in Los Angeles.

## **Moskowitz Bayse**

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