

Abandon the Concept of Authenticity

Jason Lujan

July 9 – August 20, 2022

All images by Toni Hafkenscheid

1. Exhibition view: Study for Two Houses at War, Spraypaint on linen, 16.5 x 23", 2016, Found and Collected Objects, Various framed and unframed works, toys, and items, Shelf 46", 2022
Powerflash Thunderbird Pachinko, Restored 1975 vintage pachinko machine with custom parts, 32 x 24 x 8", 2021
2. Exhibition view: Study for Two Houses at War, Spraypaint on linen, 16.5 x 23", 2016 Found and Collected Objects, Various framed and unframed works, toys, and items, Shelf 46", 2022
3. Study for Two Houses at War, Spraypaint on linen, 16.5 x 23"
4. Found and Collected Objects, Various framed and unframed works, toys, and items, Shelf 46", 2022
5. Powerflash Thunderbird Pachinko, Restored 1975 vintage pachinko machine with custom parts, 32 x 24 x 8", 2021
6. Torpedo, Vintage tabletop game, glass beads, 16 x 20", 2018
7. Exhibition view
8. Exhibition view: Untitled (Soy Sauce label), Acrylic on cutting mat on panel, 16 x 20", 2021
I Have No Other Land, Acrylic on acetate on stretcher, 16 x 20", 2022
A House Divided, Acrylic on acetate on stretcher, 22 x 30", 2021
9. Untitled (Soy Sauce label), Acrylic on cutting mat on panel, 16 x 20", 2021
10. I Have No Other Land, Acrylic on acetate on stretcher, 16 x 20", 2022
11. Exhibition view: I Have No Other Land, Acrylic on acetate on stretcher, 16 x 20", 2022
A House Divided, Acrylic on acetate on stretcher, 22 x 30", 2021
No Memory is Ever Alone, Acrylic on frosted mylar, 20 x 15", 2021
12. A House Divided, Acrylic on acetate on stretcher, 22 x 30", 2021
13. No Memory is Ever Alone, Acrylic on frosted mylar, 20 x 15", 2021
14. Exhibition view: A House Divided, Acrylic on acetate on stretcher, 22 x 30", 2021
No Memory is Ever Alone, Acrylic on frosted mylar, 20 x 15", 2021
Untitled (Airplane decals 2), Acrylic on cutting mat on panel, 16 x 20", 2018
15. Untitled (Airplane decals 2), Acrylic on cutting mat on panel, 16 x 20", 2018
16. Exhibition view
17. Exhibition view: Double Phoenix, Spraypaint on acetate on stretcher, 28 x 30", 2022
Vintage Pachinko (clear Nishijin version), Rebuilt 1970s pachinko machine with custom parts, plexiglass, brass, 32 x 24 x 8", 2020
Untitled (Ultraman), Animation cel, gesso on linen, 12 x 16", 2013
Untitled, Postcards, cutting mat, flatscreen monitor mount, 12.5 x 18.5", 2022
18. Exhibition view: Double Phoenix, Spraypaint on acetate on stretcher, 28 x 30", 2022
Vintage Pachinko (clear Nishijin version), Rebuilt 1970s pachinko machine with custom parts, plexiglass, brass, 32 x 24 x 8", 2020
Untitled (Ultraman), Animation cel, gesso on linen, 12 x 16", 2013

19. Double Phoenix, Spraypaint on acetate on stretcher, 28 x 30", 2022
20. Vintage Pachinko (clear Nishijin version), Rebuilt 1970s pachinko machine with custom parts, plexiglass, brass, 32 x 24 x 8", 2020
21. Untitled (Ultraman), Animation cel, gesso on linen, 12 x 16", 2013
22. Exhibition view
23. Exhibition view
24. Untitled, Postcards, cutting mat, flatscreen monitor mount, 12.5 x 18.5", 2022
25. Untitled (GameCube controller), Gamepad, gold-fill parts, 10 x 6 x 6", 2019
26. Untitled, Ephemera, photo, cutting mat, flatscreen TV mount, 25 x 19", 2018
27. All Restoration is the Process of Invention (Sony Mega-Watchman), Clear resin, gold plated brass, vintage portable TV, 9.5 x 5.5 x 5.5", 2020
28. All Restoration is the Process of Invention (Sony Mega-Watchman), Clear resin, gold plated brass, vintage portable TV, 9.5 x 5.5 x 5.5", 2020
29. Untitled (Airplane decals I), Acrylic on cutting mat on panel, 24 x 30", 2018
30. Exhibition view
31. All Restoration is the Process of Invention (Sony ICF-S10MK2 v1), Clear resin, gold plated brass, pocket radio, 9.5 x 5.5 x 5.5", 2020
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32. All Restoration is the Process of Invention (Sony ICF-S10MK2 v1), Clear resin, gold plated brass, pocket radio, 9.5 x 5.5 x 5.5", 2020
33. All Restoration is the Process of Invention (Sony ICF-S10MK2 v2), white translucent resin, gold plated brass, pocket radio, 9.5 x 5.5 x 5.5", 2020
34. Untitled (viewfinder), Acrylic and viewfinder, 7 x 5.5 x 7.5 (case), 2022

Abandon the Concept of Authenticity, Jason Lujan's first solo exhibition in Toronto, assembles a disparate array of the artist's rectified readymades—from vintage pachinko machines and consumer electronics, to classic toys and museum postcards, to allegorical symbols and personal memories. Shifting between the visual elements of traditional and commercial design rooted in Asia and North America, the works are tasked to perform Lujan's critique of cultural revitalization as part of indigenous reconciliation efforts. Questioning concepts of "categorized aesthetics," the works trouble notions of authentic self-expression and stereotypical assumptions about cultural representation.

Jason Lujan is originally from Marfa, Texas. As an artist, he creates tools for understanding and interpreting the processes by which different cultures approach each other as a result of travel and communication and are later homogenized. Largely integrating visual components rooted in North American and Asia, the work focuses on the possibilities and limitations of the exchanging of ideas, meanings, and values, questioning the concepts of authorship and authenticity.