

# Max Wolf

## Artist Portfolio

In bodies of skewed photographic imagery, extending into interdisciplinary practice, I seek to develop nomenclature with which one will find their sense of self or non-self spoken to. A notion of identity as it is derived from the self may act as a humanizing force worthy of its keep in our subconscious utility—yet, it conveys itself to be, in profound misfortune, impossible to extricate from the binding powers of human social perception, nor the ways in which such perception inevitably shapes one’s material condition, one’s life experience, all of which inevitably ricochets into a further molding of identity. As the advent of the self as a commodity climbs to fever pitch, and human ambiguity is rendered a bruised pariah, I seek to demystify the interactions of their converging forces in works that utilize abstracted imagery augmented by sonic and moving installations to iterate the searing emotional imbalance that such force breeds into collective spirit. The execution of my artistic practice straddles the gap between individual and collective, iterating phenomena surrounding identity, perception and social hierarchy through works that bleed with subliminal symbolism, obscured to the detriment of their discernment; satiating an unwavering drive to synthesize cohesive bodies of interdisciplinary work juxtaposing artificial quality of the abstract with interjected humanist values; the work of documenting humanity in the bold, harsh lines and colors of a lens capture met with the cognitive abstraction of reduction.

# Synapse 2022

projection-mapped video installation. (1"00')

Amateur sketching on the terraformed terrain of our ( )ethical subconscious. An effortful attempt to peer into the human internal dialogue.

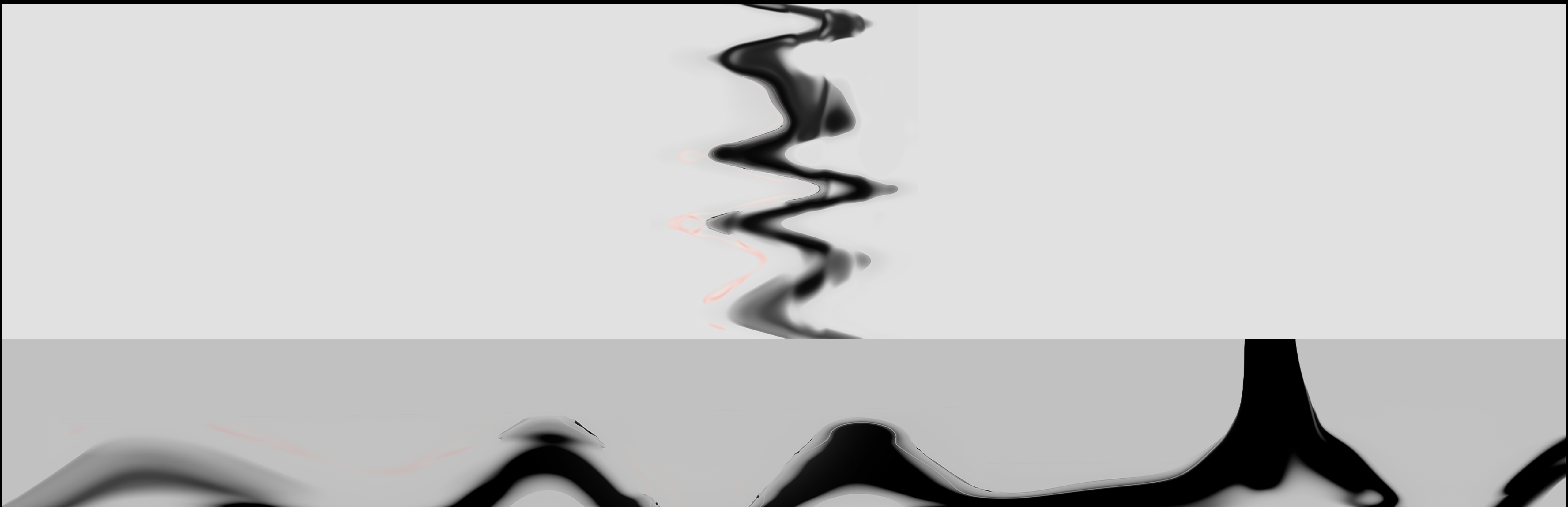
premiered September 22, 2022 at the International Festival of Projection Mapping, produced by MAPP Montréal in association with the City of Montréal and Panasonic. In looped silent playback in Saint-Laurent, Montréal from September 22-24, 2022.

# Dial 2020

electroacoustic music composition. (4"30')

jarring personifications on anxiety. sonic reflections on social anxiety, anxiety derived from pressures of social performance.

premiered in remix edition (1'00") September 22, 2022 at the International Festival of Projection Mapping, produced by MAPP Montréal in association with the City of Montréal and Panasonic as soundtracking for the world premiere of Synapse.





# Supernova

## 2022

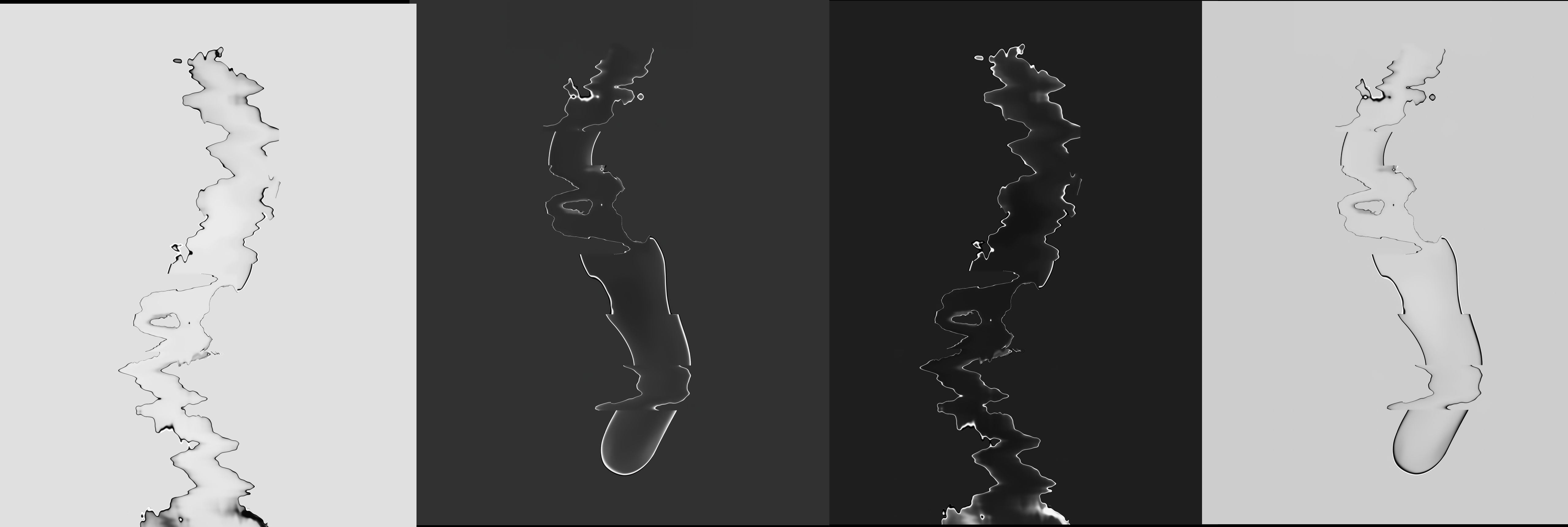
altered photography, in virtual exhibit.

On the ephemerality of self. On the temporal  
nature of self.

# Jaw/Perturbed

## 2022

40" x 30" (4) — altered photograph(s) on canvas.



Visual ruminations on desire; reflections on the dualities of desire, fear.

# Depersonal 2022

40" x 30" (4) — altered photograph(s) on canvas.

on loss of contact, touch,  
permanence of loss of  
identity, loss of perceptive  
identity and loss of self with  
loss of memory, human  
social perception;  
the loss of a permanence  
which none of us truly may  
ascertain: "self presses,  
self grazes, self strokes,  
self resigns, self dissipates,  
self does not exist, self did  
not exist, has not existed,  
may exist one day, may be  
invented, assembled,  
honed, re-dissipated,  
forgotten again, ..."

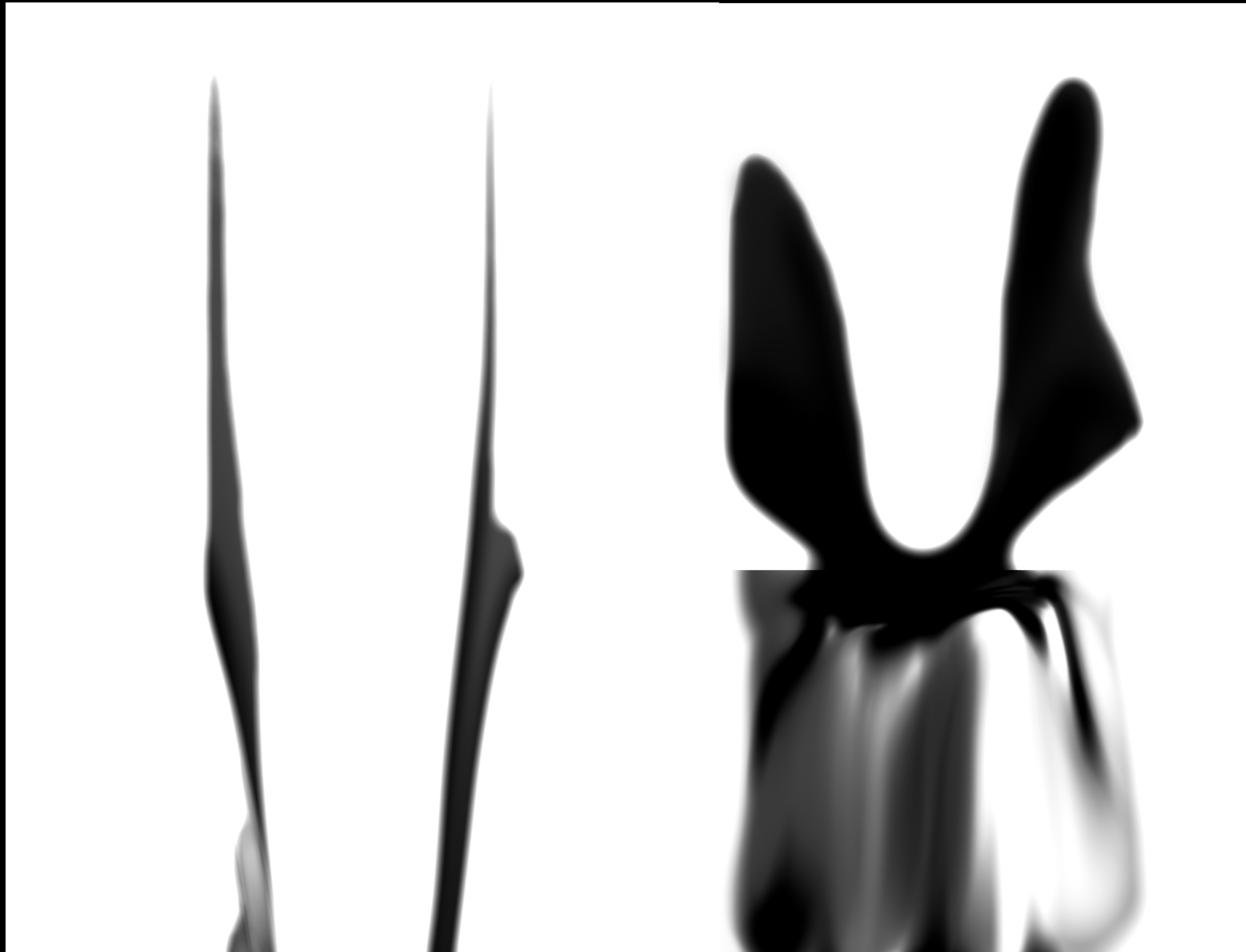




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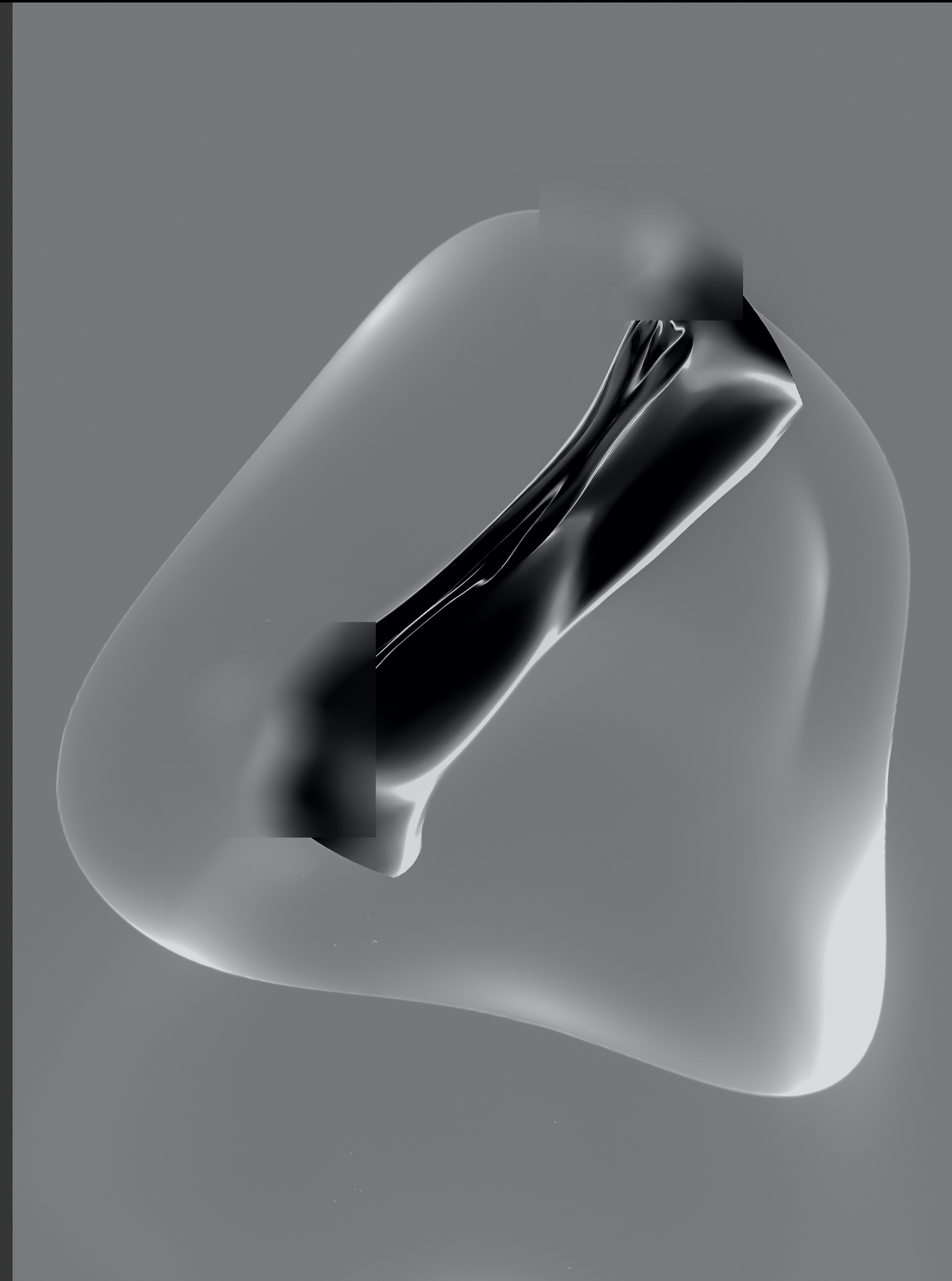


# Hominid Detachment

## 2021

40" x 30" (4) — altered photograph(s) on canvas.

Visual intersects the anthropological. Synthetic livelihood provokes detachment from anthropoidal instinct in exchange for commodity, in perpetuation of the less innate. The obfuscation of the human image, the alteration of the visual humanity of the series is indicative of the loss of touch with one's identity that can be provoked by experiences of isolation and dependence upon the synthetic, the non-human, the electronic — all remarkable in their innovation, but when exclusivity is provided to them in exchange for the connection universally desired, there is an incalculable loss of self in the loss of others.





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# Bief

## 2021

12" x 15" — photographic print.

*Bief* stands to be a call and a plea — interjecting both desperation and promise — to the universal language of touch; it is a representation of lamentation and loneliness with a glimmering sense of hope in a future self-state. The predication for which this image was created is that of the solitude which is forced upon our existences in light of the ongoing pandemic — that solitude which must be relieved. My embattlement with severe long-term complications of coronavirus have resulted in significant deposits of agony, emotionally and physically; much of the anguish embattling my body would not be so easily solved in with the resolve garnered from physical embrace; but the desire so deeply remains.





# Catechism

## 2020

8" x 12" (3) — photographic print(s).

Our era of robust political discourse necessitates an intimate commitment to the interrogation of human thought on both an individual and societal level. The deconstruction significant of malleability on part of the grasping arm is to suggest a will of steel to deconstruct and ply the structures, the source materials of oppression and injustice. It is within the mind that we can truly divest from what which binds the marginalized and recompose our innate societal mission of community and selfless human aid; it is within the mind that we can provoke our imaginations to extend our eyes towards a world of endless equity and liberation for the entirety of humanity.



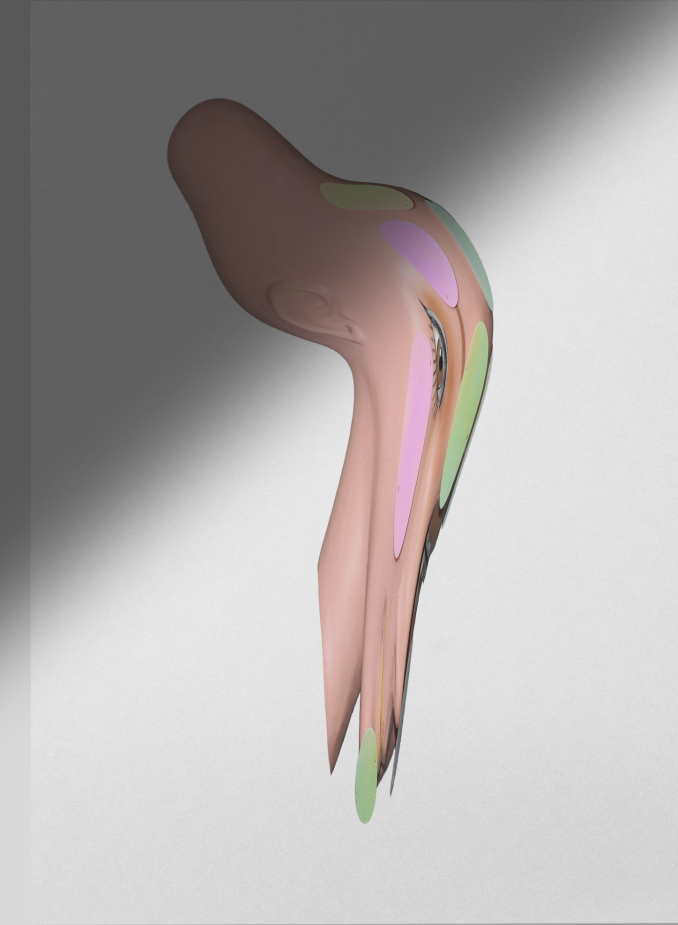


# Alchemy

## 2020

altered photography, in virtual exhibit.

ALCHEMY



Examining the transmutive nature of symbol imagery; germinated as a manifestation of a period where I have found complacency within the confines of conventional portraiture. I have long admired the sleek palettes of editorial fashion photography, and at the point at which I began shooting in this style, I favored the bold styling of such pieces absent of the confined casting and restrictive prerequisites. I was looking for something intentionally obstructed in such a way that it rendered such metrics of beauty to be immaterial to the excellence of its end product. Alchemy can spin gold from any source, and that is the intention of the set which bears its title. The works I have developed in the abstract are object photographs digitally reconstructed with the hope that they may recalibrate the eyes of the spectator towards something fresh and unexpected.





# Figurine

## 2020

12" x 15" — photographic print.

Figurine seeks to bend the tightly-wound confines of human perception and walk the sharp edge of identity. Figurine is the result of abstracting several images of a mannequin and setting the resulting images among muted, neutral and monochrome backdrops . Figurine I, III intend to mimic the tall, thin, archetype of the supermodel in their narrow, curved, contrived posing; in stark juxtaposition, Figurine II presents a transformative presentation of abstracted, indiscernible change; Figurine IV dramatizes the aggressive obscuring of the model in a seemingly collage- oriented amalgamation of abstracted, indiscernible features. The silenced tones of gray and brown provide a cold, melancholy backdrop to the intimate and fiery discourse surrounding colonial versus contemporary idealizations of image, identity and body.

