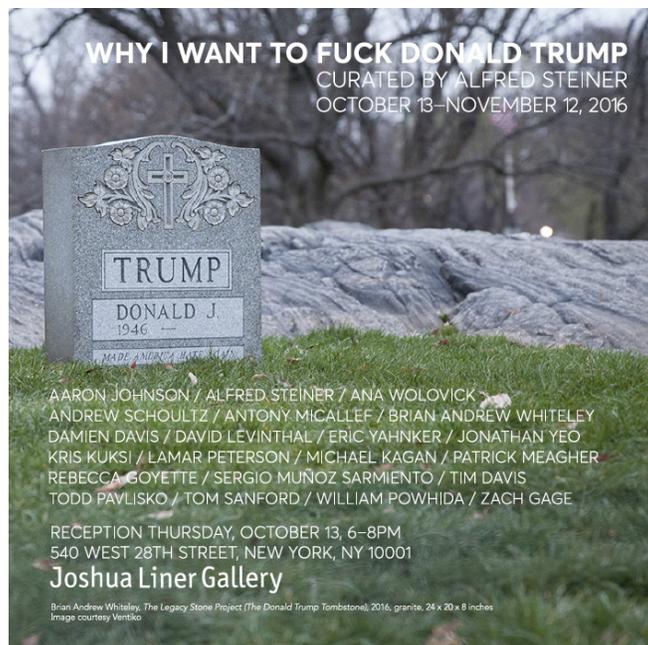




## Vent Your Election Frustrations At The Anti-Trump Art Show, 'Why I Want to F\*ck Donald Trump'

BY [BEN YAKAS](#) IN [ARTS & ENTERTAINMENT](#) ON OCT 10, 2016 4:20 PM



This past weekend, the country's most narcissistic Donald Trump enthusiasts gathered in Chelsea to pour pig's blood all over each other as part of a ragtag pro-Trump art show (#DaddyWillSaveUs: Make Art Great Again!). If you missed out on that and wish you could find the exact opposite event to attend, then you're in luck: an anti-Trump art show will open up this week in Chelsea to balance the scales.

The exhibit, titled "Why I Want To Fuck Donald Trump," will open at the Joshua Liner Gallery this Thursday, October 13th. Curated by gallery artist Alfred Steiner, the exhibit will be thematically tied to JG Ballard's 1967 essay "Why I Want to Fuck Ronald Reagan," and is billed as a visual discussion of the satirical piece which predicted Reagan's presidency, and in many ways, Trump's candidacy.

The show will focus on the intersection of celebrity, sex, and politics, crystallized in this election. "Putting this show together months ago, we couldn't have predicted its depressing synchronicity with the growing absurdity of this election," spokesperson Nina Gibbes noted.

"The Legacy Stone," aka the Donald Trump Tombstone by Brian Andrew Whiteley, will be among the pieces on display. Here are some very detailed descriptions of the kinds of pieces you'll find there:

Alfred Steiner's grotesque caricatures of Donald Trump and Hilary Clinton combine numerous hardcore pornographic images of male and female genitalia to build the facial structures of each politician. Literally illustrating Ballard's speculation of "the probability of presidential figures being perceived primarily in genital terms," the uncanny watercolor portraits create a sense of recognition. Similarly, in a response to the presence of over-sexualized imagery in Western culture, Jonathan Yeo's unauthorized portrait of George W. Bush is pieced together from clippings of pornographic magazines, while Tom Sanford's caricatures Trump Mao and Clinton Mao superimpose hair and facial features of the American figures over an official portrait of Chairman Mao, converging their influence and values.

Using various forms of parody, artists Rebecca Goyette, Aaron Johnson, Tim Davis, and Lamar Peterson employ a satirical approach to expose the constructed truths surrounding public figures. Goyette's video Ghost Bitch USA stages a revenge witch hunt, with Trump playing the role of the persecuted. In Johnson's reverse painting The Burial of Liberty, a ghoulish Trump is depicted alongside Uncle Sam, Marilyn Monroe, and JFK burying the Statue of Liberty: a beacon of hope and freedom. Continuing this approach, Tim Davis' Seven Entertainers equates American politics with sex and celebrity, with Hillary Clinton sandwiched between over sexualized presidents and fictional characters: Bill Clinton, JFK, Xena Warrior Princess, Buffy the Vampire Slayer, and others. This juxtaposition of their photographed image as flattened, cardboard figures creates a lack of humanity and substance. Assisting in creating these constructed identities, Lamar Peterson points a finger at the newscaster's role in spinning sensational stories, illustrated via his portrait of an anchorman with a disfigured mouth.

Giving voice to marginalized groups, Ana Wolovick's painting You Are Leaving the American Sector suggests a world where Trump has succeeded in erecting a wall between Mexico and the United States. Adding to this bleak prediction, Brian Andrew Whiteley's The Legacy Stone Project (The Donald Trump Tombstone) depicts Trump's tombstone with the epitaph "Made America Hate Again." The unauthorized original installation of the tombstone in Central Park in early 2016 was not intended to call for the death of Trump, but instead to urge him to rethink his legacy during this tense election year. The work will be installed in the Gallery with evidence tags attached from its earlier seizure for criminal investigation. Sergio Muñoz Sarmiento will exhibit a new work: Here I Sit, Lonely Hearted, Came to Shit but Only Farted, a discarded inverted Obama HOPE rally sign penetrates a stack of car tires and a girl's tyke bike with a hand scrawled sign reading "FREE." The choice of items in Sarmiento's piece suggest the class conflict and loss of faith that has characterized recent presidential contests, while their arrangement suggests the sexual scandals that plague Democratic politicians. Continuing with sculpture, Kris Kuksi will release a bronze edition of Bank Tank, a monolithic bank atop a war tank, pointing the finger at the bureaucratic nature of the American economy.

*There is an opening reception Thursday from 6-8 p.m.; the exhibit will be up through November 12th. The gallery is open from 11-6 p.m. Tuesday-Saturday. Get all the info about the exhibit here.*