

Press Release

Paul Pfeiffer | Morning after the Deluge

November 11 - December 20 2003, Tuesday - Saturday, 11 am - 6 pm

Opening: Saturday, November 8, 6 pm

We are pleased to announce the first solo exhibition by Paul Pfeiffer in our gallery.

The artist, who lives in New York, became known to a broad public with his video installations at the Whitney Biennial 2000 and in the exhibition "Greater New York" in PS1. In the same year, Paul Pfeiffer had his first European solo exhibition in Berlin's Kunstwerke. His installations "Dutch Interior" and "The Long Count" can be viewed in the exhibition "fast forward, Media Art from the Goetz Collection" at the ZKM Karlsruhe through February 29, 2004. Our exhibition in Arch 52 shows the video projection "Morning after the Deluge" as its central work. Until now, it has been shown only in the artist's solo exhibitions at MIT, Cambridge, and MCA in Chicago. The video installations "Corner Piece" and "Live Evil" will also be on view.

"Paul Pfeiffer's stunning projection loop, "Morning after the Deluge", for which the artist filmed dazzling Cape Cod sunrises and sunsets and digitally fused them into a single image, may seem like a departure from his body of small-scale video works. In many ways, "Morning" is Pfeiffer's most "realistic" work, the one most grounded in nature. It continually shifts in scale from the macro (the changing spatial relationship of massive objects in the solar system - the earth and the sun - recorded in real time) to the micro (minute details such as bird, insects, or jet trails captured in high-resolution video using a digital beta camera). The quality of the image itself, which is produced directly from a server that stores the artist's digital files, is also more "hyperreal" than that of his earlier pieces. At the same time, "Morning after the Deluge" is the most absolutely unreal, and the most destabilizing, of Pfeiffer's works. It opens with a white-hot sun suspended mid-frame in a brilliant red sky. A ribbon of deep blue waves scrolls down from the top of the frame to obscure the setting sun as, simultaneously, day breaks above the opposite edge of the band of surging dark waters. When the scrolling surf disappears at the bottom of the frame, the sun is left temporarily isolated against the sky. Soon, however, the waves reappear at the top of the frame, and the loop begins again in an endless and impossible yin/yang of sunrise and sunset. Although we experience dawn and dusk each day, this image is nonetheless incomprehensible. Instead of eliminating distracting elements or individuals, Pfeiffer has completely removed all terra firma, leaving the observer no real place to stand."

(Jane Farver, in: "Paul Pfeiffer", Museum of Contemporary Art, Chicago / MIT List, Visual Arts Center, Cambridge)

Born in Honolulu, Hawaii in 1966, lives and works in New York City.

Exhibitions 1999-2003 / Selection

2003 | Museum of Contemporary Art, Honolulu, Hawaii, (s) Museum of Contemporary Art, Chicago, IL (s); "The Moderns", Castello di Rivoli, Torino, Italy (gr); "100 Artists See God", Independent Curators International (touring USA) (gr); "Graz 2003 (As Heavy as the Heavens)", Graz, Austria (gr) 2002 "Out of Place", Museum of Contemporary Art, Chicago, IL. (gr); "Tempo", Museum of Modern Art, New York, NY. (gr); Busan Biennale, Busan, Korea (gr); K21, Düsseldorf, Germany 2001 "49th Venice Biennale", Venice, Italy (gr); "Bitstreams", The Whitney Museum, New York, NY.(gr); "Sex Machine," The Project, Los Angeles, CA (s); Kunsthaus Glarus, Glarus, Switzerland (s), Whitney Museum of American Art, New York (s) 2000 The Project, New York, NY. (s); Kunst-Werke, Berlin, Germany (s); "The Whitney Biennial", The Whitney Museum, New York, NY.(gr); "Greater New York", P.S.1/MoMA, New York, NY.(gr); "City Visions", media city_seoul 2000, Seoul, Korea (gr)