

Counterclockwise:

grey

## The Pure Products Go Crazy, 1998

Video installation (color, silent; 0:15 minutes looped), with projector and mounting arm

Whitney Museum of American Art, New York; Purchase, with funds from the Painting and Sculpture Committee and the Film and Video Committee

## John 3:16, 2000

Standard-definition video (color, silent; 2:07 minutes), 5.6-inch LCD monitor, and metal armature

The Museum of Modern Art, New York. Gift of David Teiger

## Fragment of a Crucifixion (After Francis Bacon), 1999

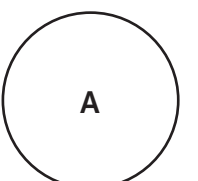
Video installation (color, silent; 0:05 minutes looped), with projector and mounting arm

Whitney Museum of American Art, New York; Purchase, with funds from Melva Bucksbaum and the Film and Video Committee

A



Made between 1998 and 2000, these works are created from found footage, which the artist meticulously dissected and re-edited frame by frame. In one work, Pfeiffer drew from a scene in the film *Risky Business* (1983), while in various others he utilized footage from NBA games. He was drawn to the layering and image-making possibilities of early desktop digital-editing programs such as Adobe Premiere, Photoshop, and QuarkXPress, taking up appropriation as a strategy and experimenting to make his earliest video works. As he states: “I actually think of what I’ve been doing as an extension of my background in printmaking. What I liked about it was the repetition and degradation of successive iterations of images, the mechanical process. So taking a pre-existing image and putting it in a different context to mean something else—that kind of layering of meaning and image is something I’ve been interested in from the start.” By playing these images on miniature LCD monitors and projectors, Pfeiffer created a radical scale shift from how they were normally seen on television screens.



Counterclockwise:

Clockwise:

grey

## The Long Count (Rumble in the Jungle), 2001

Standard-definition video (color, silent; 2:51 minutes), painted 5.6-inch LCD monitor, and metal armature

The Museum of Modern Art, New York. Gift of David Teiger

## The Long Count (I Shook Up the World), 2000

Digital video loop (color, silent; 2:59 minutes), metal armature, and LCD monitor  
Sammlung Goetz, Munich

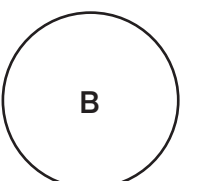
## The Long Count (Thrilla in Manila), 2001

Digital video loop (color, silent; 2:58 minutes), metal armature, and LCD monitor  
Courtesy of the artist and Thomas Dane Gallery, London

B



*The Long Count* is a trilogy of works based on the televised broadcasts of Muhammad Ali's most famous boxing matches, against Sonny Liston in Miami (1964), George Foreman in Kinshasa (1974), and Joe Frazier in Manila (1975). Widely considered one of the greatest fights in boxing history, the Ali-Frazier matchup featured in *The Long Count (Thrilla in Manila)* marks one of the earliest instances of pay-per-view broadcasting, becoming the world's most watched live television event at the time. Across the series, Pfeiffer appropriated original stock footage and digitally camouflaged the fighters by substituting background for foreground in a process of layering, leaving an empty boxing ring that frames the captive audience surrounding it. In doing so, Pfeiffer places the ghostly traces of the Black athletes at the center of this grand spectacle.



Counterclockwise:

black

## Live Evil (Kuala Lumpur), 2003

Digital video loop (color, silent; 0:46 minutes), nylon armature, paint, and LCD panel

Collection of Walead Beshty, Los Angeles

## Live Evil (Gothenburg), 2017

Digital video loop (color, silent; 0:52 minutes), nylon armature, paint, and LCD panel

Collection of Rina Ortiz, Manila

## Live Evil (Bucharest), 2004

Two-channel digital video loop (color, silent; 1:13 minutes), metal armatures, and projectors

Sammlung Goetz, Munich

## Live Evil (Copenhagen), 2003

Digital video loop (color, silent; 1:02 minutes), nylon armature, paint, and LCD panel

Collection Glenn and Amanda Fuhrman NY, Courtesy the FLAG Art Foundation.

## Desiderata, 2004

Digital video loop (color, silent; 2:22 minutes) and portable DVD player

The Phelan Collection

M

Pfeiffer has returned repeatedly to the figure of Michael Jackson, whose complex and indeed contradictory status as a black pop icon illuminates the paradoxes of racial difference, obsession and alienation within contemporary culture. As the artist states: “While I’m drawn to the use of images that are universally familiar, like the image of Michael Jackson or of sports heroes, my interest is not so much the famous personalities themselves but the aura that surrounds them. I’m looking for ways to intensify that aura, to bring it into the foreground and make it the focal point of the image. All the methods I use to alter figures in my work—erasing, refracting, mirroring, looping, etc.—are intended to work toward this end.” In Pfeiffer’s *Live Evil* works, he manipulated footage of live performances by Jackson, transforming his body into an abstracted form resembling a skeletal insect or an animated Rorschach test. The mirror-like shimmering surfaces of Jackson’s costumes highlight the intensity of spectatorship: while the glimmering brilliance of the figure captures our collective attention, Jackson’s physical form is shielded from view.

# Vitruvian Figure, 2008

Cast resin, aluminum, and acrylic

Collection of Inhotim Institute, Minas Gerais, Brazil

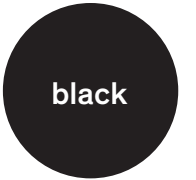
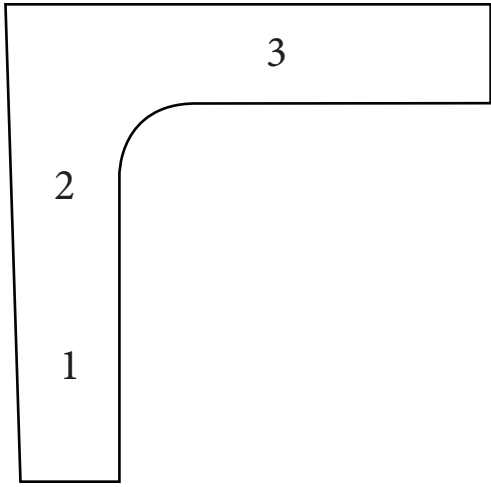
grey

Based on the scaled-up design of the 2000 Sydney Olympic stadium, *Vitruvian Figure* is a diorama or miniature model produced to represent a stadium that could accommodate one million people, creating an impossibly distant scene with no spectators or sports. Interrogating practices of globalized, invisible labor, the artist worked with skilled laborers and artisans in the Philippines to imagine and create this massive architectural miniature. This installation demonstrates Pfeiffer's ongoing interest in the relationship between the stadium and the spectacle. As the artist states: "It's a sculpture based on the stadium form, which I think of as one of the oldest architectural types in the Western building tradition. For me it's a way to think about mass viewership through the ages, from Classical Greek Antiquity to the present and into the future. I also think of the stadium as a reflection of the larger social environment. All the conditions that shape the viewing experience of spectators in a stadium are equally active in the daily lives of people outside the stadium."

## Production Credits

Fabrication:	18th Avenue Arts Compound, Manila, Philippines
Ramp Architecture:	Koray Duman and Caitlin Dippo, Büro Koray Duman, New York
Conservation:	Inhotim Institute, Minas Gerais, Brazil
Paul Pfeiffer Studio Production:	Rachel Rampleman, Robin Vachal

G



## Incarnator, 2018–ongoing

- 1 Head, 2018  
Right Arm, 2018  
Left Arm, 2018

Loewe S.A.

- Torso, 2018  
Head, 2022  
Right Arm, 2022  
Left Arm, 2022

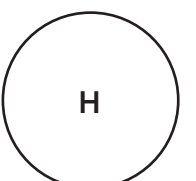
Courtesy of the artist and carlier | gebauer

## Torso, 2022

Collection of Jamie & Robert Soros  
All gmelina wood and paint

### Production Credits

Sculptor:	Willy Layug Studio, Betis, Pampanga, Philippines
Production Coordinator and Translator:	Joel de Leon
Production Manager:	Celine Lee
Armature Fabricators:	Plowden & Smith, London and Daniel Wheeler, Los Angeles
Paul Pfeiffer Studio Production:	Yuval Pudik, Kevin Reuning, Lucy Lord Campana





2 Head, 2023  
Left Arm, 2023  
Right Arm, 2023  
Torso, 2023

Cedar wood and paint  
Courtesy of the artist and carlier | gebauer

Production Credits

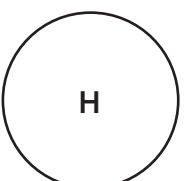
Commissioned by:	The Museum of Contemporary Art, Los Angeles
Sculptor:	Jose Antonio Navarro Arteaga, Seville, Spain
Production Coordinator and Translator:	Alberto Arribas Rufes
Armature Fabricator:	Daniel Wheeler, Los Angeles
Paul Pfeiffer Studio Production:	Yuval Pudik, Kevin Reuning, Lucy Lord Campana

3 Pelvis, 2023  
Right Leg, 2023  
Left Leg, 2023

Cedar wood and paint  
Courtesy of the artist and carlier | gebauer

Production Credits

Commissioned by:	The Museum of Contemporary Art, Los Angeles
Sculptor:	Ricardo Molina, Tlaxcala, Mexico
Production Coordinator and Translator:	Antonella Rava
Research:	Yoshua Okón
Armature Fabricator:	Daniel Wheeler, Los Angeles
Paul Pfeiffer Studio Production:	Yuval Pudik, Kevin Reuning, Lucy Lord Campana



The group of sculptures displayed here was made in collaboration with artisans and woodcarvers known as *encarnadores* (from the Latin word meaning “to make into flesh”) who produce *santos*, or religious icons for Catholic churches or for private worship. First envisioned with artisans in the Philippines during a residency with Bellas Artes Projects in 2017, these works were modeled after Justin Bieber and transform the pop star—who had recently declared himself a born-again Christian—into a contemporary embodiment of Jesus Christ. The original set of sculptures, consisting of a head, torso, and two outstretched arms covered in a dense tapestry of tattoos, represent Bieber’s body in *santo* form.

On the occasion of this exhibition, Pfeiffer expanded the series by collaborating with artisans in Spain and Mexico to make new sculptures, thereby tracing colonial trade routes that date back to the sixteenth-century. The sculptures illuminate the labor and artistry behind centuries-old religious traditions and their ties to the history of global networks that continue into the present day.

# Morning After the Deluge, 2003

black

Video projection (color, silent; 21:03 minutes)

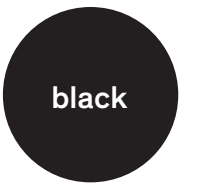
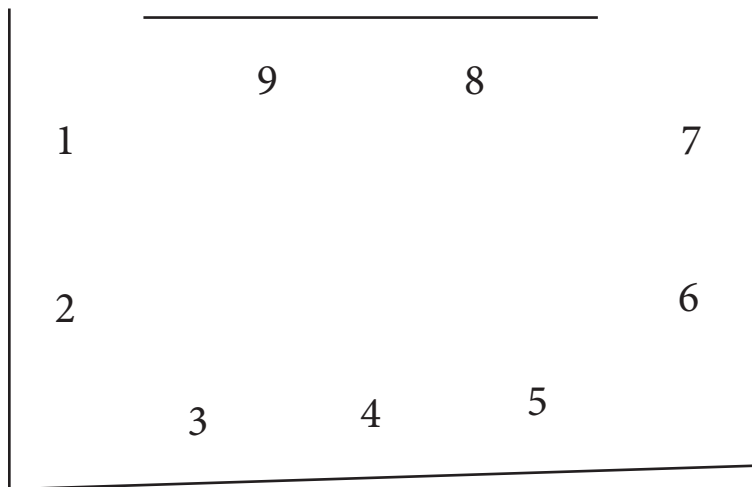
Tate. Presented as part of the D.Daskalopoulos Collection Gift 2023

One of the few video works the artist shot himself, *Morning After the Deluge* features recorded video footage of sunrises and sunsets in Cape Cod produced by fusing real-time video imagery of the rising and setting of the sun into a single composite image. As the artist states: “In a sense, *Morning After the Deluge* is a study of the human figure: its place in the history of Western art, and its disintegration at the dawn of the digital age. In classical one-point perspective, all sight lines come together at the horizon, at the theoretical vanishing point where all things recede to infinity. The horizon is the primary visual reference for centering oneself within a landscape. In *Morning After the Deluge*, this relationship is flipped: the horizon line is uprooted and allowed to wander across the picture plane, while the sun becomes the still point, the visual anchor in an upside-down world.”

## Production Credits

Producer:	Gisela Albuquerque
Director of Photography:	Christopher DeSordo
Post-Production	Editor: Mark Tekshan
Assistant DP and Assistant Editor:	Tom Arnold
AV Installation Design:	Sze Lin Pang
Paul Pfeiffer Studio Production:	Robin Vachal

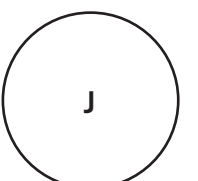
N



## Four Horsemen of the Apocalypse, 2000–ongoing

- 1 Fujiflex digital C-print  
Courtesy of the artist and Paula Cooper Gallery
- 2 Matte C-print  
Collection of Ian Fernando Hinonangan
- 3 Digital duraflex print  
Private collection
- 4 Fujiflex digital C-print  
Private collection
- 5–8 Matte C-print  
Private collection
- 9 Fujiflex digital C-print  
Collection of Alan Hergott and Curt Shepard

In this ongoing series begun in 2000, the artist appropriates photographs of basketball players found in the NBA archives, digitally removing all identifying information from the figures and traces of the basketball game from the court. In the aftermath of these interventions, the players sit, stand or leap, uncannily suspended in illogical gestures removed from their usual context. Before the crowd of spectators, these figures formally recall religious martyrs, exploring the parallels between sports fandom and hero worship, while rendering their identities anonymous.



# The Saints, 2007

Seventeen-channel sound installation, two-channel video loop projection (color, silent), single-screen video loop (black-and-white, silent), and LCD monitor  
31:19 minutes

Sammlung Goetz, Munich

Commissioned by Artangel and first presented in 2007, *The Saints* underscores Pfeiffer's interest in London's Wembley Stadium, which represents the epicenter of English football—a national pastime. Originally built in 1923, the stadium underwent a total reconstruction between 2001 and 2007, marking a radical shift in the experience of the spectator with the addition of high-tech speakers and screens. In contemplating this shift from old to new forms of spectating, Pfeiffer reimagined the iconic 1966 match in which England famously beat West Germany in extra time to win its first and only World Cup title. For this immersive sound and video installation, Pfeiffer re-created the soundscape of this epic football match with the help of over a thousand people in Manila, who gathered in a movie theater to watch footage of the historic game. For Pfeiffer, the acoustics of the crowd is one of the most significant components in the construction of a collective experience and sense of belonging, and by replacing the cheers of the German and British fans with the voices of a Filipino crowd, he explores how nationalism is performed in these memorable moments of sports history.

Please be advised that this gallery contains a transition from well-lit to darkened space as well as loud sound effects.

black

## Production Credits

black

Co-produced by: Artangel and Outset Foundation

Video and Audio Production: Chris Millado, Calvin Millado, Madrino Munoz, Noel Mallonga, Miguel Angel Silverio, Bright Eyed Boys Events & Ideas, Manila

Audio Editing: Paul Bennun, Robert Abel, Marat Berdeyev, Barry Gardner, Tom George, PJ Lucas, Somethin' Else, London

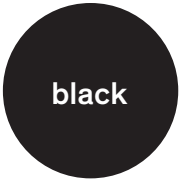
Video Editing: Paul Pfeiffer, Rachel Rampleman, David Matorin, Robin Vachal, Matthias Roeckl, Aaron Levi, and Artfarm, Manila

Videographers: Mark Gary, Nonoy Froilan, Olivier Rochot, Neil Daza, Robert Quebral, Eric dela Cruz, Ricky Orellana

Video Documentation:	Lyn Fuentes, Dick Bonus
Assistant Director for Video:	Avic Ilagan
Technical Director:	Makoy Ternate
Video Equipment:	Black Soup, VTek
Grips:	Lightscape
Vocal Conductors:	Jed Balsamo, Sheenleem Sanchez, Christopher Borela, Melvir Ausente
Technical Director:	Barbara Tan-Tiongco
Assistants to the Producers:	Cedric Millado, Germyn Tang, Reggie dela Cruz
Executive Catering:	Muffin Gomez Millado
Recording Engineers:	Warren Robles, Aji Manalo
System Technician:	Mark Abulo, Nestor Constantino
Assistants:	Geo Michael Melegrito, Elroy Montano
Utility:	Edgar Monsalve, Antonio Serilla, Ariel Tolentino
Administrative Officer:	Lynnel de Mesa
Assistant Prod Manager:	Frances Morla
Stage Manager:	Paul Sy
Assistants:	Melvin Punzalan, Melmel Punzalan
Catering:	Barbara's Catering & Food Services, SM Catering Services, Congo Grille
Drivers:	Julian Victor Vale, Bong Dalipe
Marching Band:	Banda Uno: Kevin Espiritu, Russel Ocava, Pipo Rivera, King Archangel, Andrew Santos, Jhon Joseph Convento, Wilian De Guzman, John Carlo Sarinas, Ricson Poonin, Ace Kalinisan, John Carlo Convento, Edgar Convento, Ericky Mayuga, Junex San Miguel, Elbert Cruz, Albert Ocava, Mhacky Almeria, Fernando Amoroto, Jomar Esguerra, Berndan Sapitan, Leo Miranda, Ronald Erpelo, August Ocampo, Tomer Tortona
Band Conductor:	Gerry Samonte
Coffeeman:	Mang Lito
Lights & Sound Equipment:	Automated Lightworks
Head Bouncers:	Jojo Honor, Ron Rosete

Recording Cast, Creatives and Staff credits:

Six (6) recording sessions were conducted from March 2006 to August 2007.  
One hundred (100) to one thousand (1000) talents were involved at different times.  
All sessions were held in various venues in Manila, Philippines.



Recording Session 1:                    March 4, 2006  
Main Theater  
Cultural Center of the Philippines

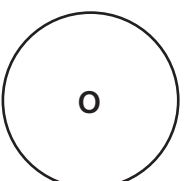
Recording Session 2:                    September 3, 2006  
Main Theater  
Cultural Center of the Philippines

Recording Session 3:                    September 10, 2007  
Premiere Cinema  
SM Mall of Asia

Recording Session 4:                    July 22, 2007  
Philamlife Auditorium

Recording Session 5:                    July 29, 2007  
Philamlife Auditorium

Recording Session 6:                    August 5, 2007  
Premiere Cinema  
SM Mall of Asia



Talents: John Vincent, Romulus Remus, Eric Abad, Marvin Abaya, Rico Abayon, Arldwen Abellar, Gilbert Abius, Joel Acasio, John Bernard Acebuche, Christian Acero, Arvy Acol, Khalid Acosta, Marlon Acuna, Joel Aday, Jed Joseph Adel, Roneld Ray Aductante, Jose Advent Jr., Melovin Afable, Melvin Afable, Warren Agalot, Atanaao Agcomon , Michael Agner, Mikee Agoncillo, Reden Bong Agpoon, Ronnie Agpoon, Ferdenand Aguda, John Paul Aguilar, Acey Aguilar, Clyde Aguilar, Alvin Aguilar, Raymundo Aguilar, Edgar Aguilar Jr., Earwin Aguirre, Arnold Aguirre, Ronald Aguirre, Edgar Aguja Jr., Ajohn Agunday, Francis Agusa, Bomir Agusa, Arnold Agustin , Michael Alagao, Danny Alapide, Russel Alba, Alex Alba, Jayson Alberto, Nhomer Alcantara, Jefferson Alfaro, Eric Jhayson Aligarbes, Angelito Allanigue, Jayson Almaden, Benson Almadrones, Marlon Almesa, Orlan Paolo Alosin, Miguel Alvarez, Johnny Amar, Diel Jun Amboy, Jaeson Ambulario, Patrick Amorico, Albert Ampalayo, George Anano, Val Christian Andag, Ariel Angeles, Rizalino Angeles, Dayrit Ivan Angelo, Jay Angoya, Ferdinand Aniano, Edelbert Anno, Mark Anthony, Randy Antonio, Vester Anza, Elmer Apita, Xavier Apostol, Keejay Apostol, Jayson Apostol, Jeffrey Aqarin, Ian Aralla, Lover Maroo Arandilla, Lover Maroo Arandilla, Allan Arce, James Arce, JV Arcena, Ronelo Arceo, Rommel Arceo, Tomas Arceo, Arman Arceo, Raymond Arceo, Rogelio Arceo, Ryan Arevalo, Bingbong Arevalo, Mark Joseph Argarin, Marlon Ariate, Michael Arogancia, Jerome Asejo, Ryan Aspa, Paul Asuncion, Paul Asupre, Joseph Cyril Atanacio, Geffrandez Atibagos, Edmon Atrativo, Ramil Austria, Marvin Austria, Jerome Austria, Ramil Austria, Avian Art Avincula, Alvin Avuritay, Richard Azarcon, RR Bacani, Erlick Bacla, Jake Badaos, Ronald Badilla, Alfred Badlis, Ronnie Balagat, Nelson Balanay, Richard Balangbang, Adolf Balbero, Efraim Balbero, Boniel Balbero, Rommel Baldonado, Jerome Baligod, Jerry Balitaon, Marlon Balmaceda, Jerson Balonzo, Ronald Baluyor, Diowell Baluyot, John Orland Baluyot, Ronald Baluyot, Alvin Bandin, Gary Bandin, Gerymie Banga, Jonatahan Bano, Reynante Bantog, Pascual Banzuela Jr., Clif Baquiran, Marvin Barangay, Jomar Baris, Elmerante Barlis, Joledel Barnido, Jeri Barrios, Jelo Bartolome, Calvin Basco, Lindon Batanciala, Lyndon Batianucala, Dandel Batianula, Ralph Joseph Baudin, Emiliano Bautista, Jerry Ric Bautista, Raymond Bautista, Juluis Bayed, Ronnel Bayonito, Christopher Bayot, Karl Belardo, Willy Belarmino, Louie Beltran, Benjohn Benamer, Carlito Bencolado, Cristito Beni, Mark Allan Benites, Junnel Berido, Johny Bermejo, Daniel Bernal, Leandro Bernal, Jhay-Ar Bibat, Jomer Bibat, Jesus Bibat, Angelo Bibat, Hogan Binetez, Jomar Blando, Marlon Blando, Paolo Boas, John Bolanio, John Boliano, Charlie Bongon, Nardito Bongon, Rex Bonifacio, Billy Joe Bonzon, Salvador Bonzon, Raymond Bonzon, Rafael Bonzon, Charles Bonzoon, Stephen Bori, German Bori, Stephen Bori, Bernard Borromeo, Mark Bosco, Mark Bosco, John Boza, Mark Bravo, Berjie Bravo, Gerard Breto, Christian Brillantes, Ace Briones, Zoran Briones, Bryan Brodeth, Alex Buco, Banjo Buco, Dave Buenaventura, Richard Bugarin, Ronals Bugos, Joseph Buhat, Noris Bukiron, Dennis Buqueron, Limuel Buqueron, Stephen Buri, Mon Caaway, Nar Cabico, Ferdinand Cabrera, Antonio Cabrera, Robby Cabrera, Adrian Cabuhat, Arthur Cabulisan, Oliver Cabunillas, Bryan Cabusura, Calestino Cacao, Red Cacao, Jhon Caccam, Rechie Cada, Zander Cada, Rameel Cajigal, Joselle Calizo, Alberto Calleja, Antonio Calleja, Marvin Camalate, Jay Ar Campos, Alfer Campus, Genor Canaveral, Robin Cancellia, Russel Candido, Benjamin Candole, Joven Canete, Kelvin Canicosa, Ghoods Cantones, Raffy Canya, Mark Capellan, Noel Caratao, Kent Carido, John Leo Carig, Kenneth Carillo, Alfie Carino, Gerson Carino, Dennis Carino, Howard Cario, Allan Caro, Adelardo Caro, Jan Carpio, JV Carreon, Remnap Casabella, Maichael Castillo, Mark Castino, Ricardo Casulla, John Eric



Catacutan, Mark Alvin Catunao, Jeffrey Cayetano, Ryan Cayetano, Brian Cayetano, Federico Cedullo, Mario Celada, Mario Celada, Daniel Celeridad, Robert Celorico, Roger Cerenado, Loyd Paulo Cerezo, Roto Cesar, Joven Ceterno, Mark Ariel Chavez, Garry Boy Chua, Raffy Chung, Jojo Coilao, Jun Coilao, Marvin Coilao, Alfredo Colbe, Arvin Colina, Itrcihlo Colot, Salvador Concha, Chester Conde, Davi Congno, Cyrus Coronel, Rodrigo Cortez, Edmond Cotillas, Raymond Covero, Robert Crisolo, Ryan Cristobal, Jovan Cristoria, Reynaldo Cruz, Ryan Cruz, Ian Cruz, Jonathan James Cruz, Oliver Christian Cruz, Antonio Cruz, Felix Cuario, Jeanne Albert Cuarteo, Michael Cubilla, Lawrence Cuevas, Michael John Cuyos, Mark Joseph Dacillo, James Dacillo, Bengie Dagohoy, Tommy Dajay, Gorio Dalomias, Jerrick Dalubhasa, Earnest Ryan Dalusong, Earnest Jansen Dalusong, Gary Damgo, Raffy Daquis, Grindle Datinguino, Mener Davillio, Marlon Davillo, Danilo Davillo, Angelo Dayandante, Chito De Guea, Edilberto De Jesus, Rodel De Leon, Ronwaldo De Luna, Marlon De Maria, Ryan De Mateo, Abet De Pablo, Karl Defensor, Mel Deguzman, Gian Paolo Del Rosario, Jay Del Rosario, Cazar Del Rosario, Jeffrey Del Rosario, Rogelio Del Valle, Jerome Dela Cruz, Raymarc Dela Cruz, Ramil Dela Cruz, Alvin Dela Cruz, Fernan Dela Cruz, Shernan Dela Cruz, Reynaldo Dela Rosa, Jessi Delgado, Zaldy Delicias, Louie Dellosa, Viavec Delos Ryeys, Jarne Denkieth, Joel Deomata, Carlos Deriada, James Derramay, Dennis Diaz, Dilno Diaz, Dindo Diaz, Michael Digoalio, Gerald Dilasan, Byron Dimaano, Gerry Dimapili, Gerry Dimapilis, Jimmy Dindo, Lou Fong Diocado, Edgardo Dionela, Israel Dizon, Francis Domingo, Neil Domingo, Ederwin Drio, Edward Drio, Roldemiro Dwasanta, Larry Dublin, Redeemer Dublin, Noel Ducayag, July Dulva, Brian Dulva, Larry Dundun, Roberto Duran, Andy Duran, Alejo Durmido, Randy Ebrada, Philip Edgardo, Mark Anthony Eisma, Wilmar Eleazar, Joey Ello, Kevin Enage, Richard Enrique, Jeje Esguerra, Jhoel Esmejarda, Marjo Espaso, Michael Espelita, Alcane Esperanzate, Ken Esperonsitar, Joel Espino, Jay-R Espinoza, Leonard Espinueva, Kenneth Estabello, Jayson Estadillo, Juluis Esterado, Conrad Estrella, Nichol Yul Eugenio, Marol Eugenio, Dave Eugenio, Matt Jordan Eusebio, Riches Evangelista, Michael Evasco, Brian Eyana, Jansen Factor, Martin Fajardo, Dennis Fajardo, James Falcon, Kenneth Familiaran, Kelly Bong Familiaran, Jeffrey Favila, Regnar Fernandez, Roel Fernandez, Erlain Fernandez, Arby Fernandez, Franklin Ferrer, Mark Christian Ferrer, Rafael Ferrer, Rustico Ferrer, Melvin Ferrer, JC Florindo, Daniel Fong, Albert Fontamillas, Gary Francisco, Jay-r Fronda, Frele Cesar Fulencio, Jun Furbos, Val Gabatbat, Luis Galang, Nelson Galinato, Noli Gallego, Aaron Galola, John Philipp Galoy, Iguel Gamit, Toto Ganuhay, Kenneth Garalde, Benedict Garcia, Joel Garcia, Nelson Garcia, Christian Benedict Garcia, Gerard Garcia, John Michael Garcia, Kenneth Garcia, Erwin Gaspar, Lorenzo Gealogo, Darylle Gelomic, Richard Genio, Angelo Giocado, Darwin Glariada, Roddie Glariada, Edwin Glorioso, Ede Rey Glorioso, Reynaldo Gomez, EJ Gomez, Eddie Gomez, Ramil Gomez, John Leonard Gonzaga, John Mark Gonzales, Josph Leonard Gonzales, James Lester Gonzales, Don Paolo Gonzales, Michael Gregorio, Rosalino Gregorio, Ryan Gregorio, Marlonie Grimaldo, Bryan Grumo, Ulizes Grumo, Loretz John Guaanzon, Luisito Guanzon, Jay Pee Gubatana, Aris Guese, Vhon Guevarra, Peter Joseph Guillen, Walter Guiwo, Garde Gutierrez, Ryan Guyo, Lorence Hael, Krenz Janrick Hernandez, Clyde Hernandez, Christopher Hernandez, Chester Hernandez, Mark Hernandez, Chaizer Herrera, Jayro Hina, Justine Kyle Hirano, Ronal Cyrie Hollon, Ruel Lee Howell, Mark Lester Huab, Adriano Iballo, Rodolfo Idio, Grardo Ido, Charlie Igloria, Archie Ignacio, Al Ilanan, Carlo Isip, Michael Andrew Jacinto, Ferdinand Jacothot, Irwin Jarliga, Enrico Javelosa, John Daryl Javier, Armando Javier, Carlo Javillo, Jo Jesoro, Reynaldo Jimenez, Raymond Jimenez, Angelo Jimeno, Carlo Joaquin, Glen

Jomero, Dante Jorden, Rhowel Jose, Remnault Lemuel Juatco, Reymark Jumac-ad, Kerzy Junio, Carlo Jurado, Reynaldo Kaluwalhatian, Kris Poni Kamhbak, Kris Paul Katigbak, Lowell Kip, Arman Labios, Melchor Labitad, Arrian Lablos, Reimon Lacanienta, Robert Paul Lachica, Renjie Lacsamana, Elther Ladcad, Jorge Walter Ladera, PJ Lalo, Kenneth Lameseria, Kevin Lamoste, Jaykee Lanera, Mark Lapiad, John Mark Laquerta, Ador Laria, Laurel Lasic, Bernard Laxa, Edison Lee, Edison Lee, Amado Legaspi, Morella Leonar, Vismark Leonardo, Eymard Leonin, Darwin Leron, Danilo Levite, Nickolai Libre, Bimbo Limbawan, Angelo Limbawan, Amor Limbawan, Reymar Limpiada, Kit Bryan Linga, AlJohn Lingatong, Marlon Lintag, Mack Lomibao, Kevin Lomibao, Edison Lontoc, Armando Lopamia, Ohmar Lopez, Allan Lopez, Aldrey Lorenzo, Anthony Loria, Lewis Lovina, Florentino Loyola, Froilan Loza, Norberto Lozada, Gonzalo Lozada, General Lucas, Kenneth Lucero, Ding Lucina, Jerry Lumanas, Gelord Lumanas, Alexander Lungan, Ronnie Mabansag, Ronnie Mabansag, Raymund Macabutas, Alfie Macapagal, Dexter Macaraeg, Rodel Macatino, Junner Macatuno, Richard Magana, Eddie Maganda, Francis Maganda, MC Wilson Maganda, Jaysoon Magcayon, Zaldy Magdalena, Drake Dexter Maglinao, Jhoer Magracia, Juan Magundayao, Ivan Magundayao, Jaycer Mahado, Kim Paolo Mahilum, Dennis Maines, Dennis Maines, Lhun Malabo, Allan Malabo, Jay Malaga, Jay Malaga, Allan Malaro, Robert Joseph Malate, Nelson Malinao Jr., David Malla, Anthony Vincent Mamangon, Khalid Mama-o, Ernesto Mamaril, Kim Paolo Manalo, Billy Andrew Manalo, Juluis Manao, Ralph Manauag, Raymond Mandag, Ivan Manganti, Arron Manlangit, Jansteen Manuel, Bryan Manuel, Rudy Maramba, Cyrus Maranila, Zarge Marbebe, Justin Marcillan, Juan Lorenzo Marco, Miguel Marco, Juan Lorenzo Marco, Ron Kelvin Mari, Christopher Mariano, Louie Marquez, Angel Marquez, Logie Marquez, Ronan Martinez, Ronnie Martinez, Anthony Austin Mateo, Gilbert Maybite, Rolan Medel, Fernan Medel, Jefferson Mejia, Mark Anthony Mejia, Patrick Mejia, Garry Mendez, Marvin Mendoza, Jojo Mendoza, Miguel Mendoza, Jay Menes, Benito Menorias Jr., Mark Menoza, Jerson Mercado, Melchor Mercado, Mark Brian Mercado, Jomar Mesajon, Antoniette Mica, Ronnie Millan, Andre Miraflores, Anthony Mitra, Ariel Moga, Elvis Molina, Angelito Monaves, Jhay Monreal, Arnel Montes, Bryan Morales, Edrian Morandarte, Adrian Morandarte, John Lester Morcillan, Roy Morella, Noe Morgado, John Jose Moriente, Jerome Mota, Russel Munar, Ruzzel Munar, John Carlos Naanod, Luigi Nacario, Jerald Napoles, Abel Napuran, Jezar Nasa, Jhayson Navarro, Michael Navarro, Ariel Naybe, Allan Nazareno, Celdon Nebreda, Juan Paolo Nebres, Juan Paolo Nebres, Raymond Nepomuceno, Raymond Nepomuceno, Danref Noble, Leonardo Nollora, Ricardo Nollora, Fernan Noriega, John Michael Oandasan, Alvin Obillo, Edmar Ocampo, Jonakenth Ocampo, Jumer Ola, Kenn Olivares, Jimmy Oliveros, Lito Oncines, Eliver Ondoy, Jan Zandro Ong, Edison Orais, Iciacio Orendarin, Lester Origenes, Adrian Oriondo, Michael Ornido, Kenneth Ornos, Larry Ortega, Hanceray Otic, Wilson Pablo, Jayson Pablo, Anthony Pablo, David Padayao, Erickson Padua, Erwin Jay Padura, Francis Pagar, Jumer Paguaia, Eduardo Pailan, Eduardo Pailanan, Eduardo Pailanan, Willy Pailanan, Richard Palaypayon, Dennis Palmes, Adrian Pamilaran, Edgar Pancho, Alvin Pandan, Crispulo Pangan, Ronaldo Panol, Danny Panoma, Jasper John Paragas, Aldritch Paray, Emmanuel Parcial, Alvin Ray Paredes, Roz Christopher Pareja, Vergilio Parinas, Danny Paroma, Joseph Edsel Parreno, Juju Parugganan, Alex Pasague, Gilbert Pastolero, Lester Patingo, Bajess Paulino, Rick Paz, Jhon Vincent Pelaez, John Harold Pena, Jacinto Penoda, Florencio Peralta, Jason Perez, Jayson Perez, Paulo Perez, Alvin Perez, Ronald Archival Perez, Darwin Perez, Patrick Perpose, Nico Picante, Ruther Pido, Ruther Pido, Yester Piedad, Yester Piedao, Buboy Pilogo, Joel Pingkiha, Tom Plopenio, Rolando Pomida, Jegger

Ponce, John Resty Ponganibor, Leo Ponseca, Ardy Luis Porral, Roland Porteza, Junar Pragacha, Jess Privaldo, Jeffrey Punio, Mark Jordan Punzalan, Philip Quenar, Jummel Quimbo, Ardie Quimbo, Harley Quirante, Pablo Quirante, Benjamin Quisido, Joshua Rabosa, Kier Raguro, Jophet Raguro, Maynard Ramirez, Neil Joe Ramos, Abster Louie Ramos, Melchor Ramos, Allan Ramos, Macmac Ramos, Ace Raniola, Darius Ranoa, Randy Raposa, Ralph Anthony Raval, Mark Anthony Raygon, Eric Rayos, Apollo Rebano, Roger Rebot, Arnold Reginio, Lawrence Evan Remo, Michael Reyes, Edward Reyes, Francis Reyes, Reginald Reyes, Edgar Reyes, Manuel Cris Reyes, Jolito Reyes, Joelito Reyes, Joey Reyes, Arnuelo Riodique, Ricky Ripel, Jhay-r Riva, Joven Riva, Ryan Rivas, Ian Rivera, Mark Paolo Rivera, Jayson Rivero, Ariel Rodriguez, Miguelito Rodriguez, Anjo Rodriguez, Roberto Rodriguez, Ariel Rodriguez, Ronnel Romero, Percival Romero, Geminique Ronganilla, Rene Rosales, Alberto Vergel Rosario, Mark Gil Rosario, Edunel Roxas, Edunel Roxas, Allen Royeras, Nader Rubio, Ronaldo Ruelo, Uel Ruiz, Joemar Ruiz, Glen Rullon, James Russiana, Victor Sabive, VJ Sacdalan, Vikram Saddi, Vic Saddi, Tirso Saguid, Michael Salas, Arthur Salazar, Lorielem Salazar, Arthur Salazar, Harold Salmo, Ren Alvaro Salonga, Jay-Ar Saludario, Merto Salvadico, Ronald Salvadico, Lawrence Salvador, Ernesto Salvador, Michael Salvador, Marlon Salvador, Antonio Salvatierra, Jefferson Samonte, Juan Carlos San Luis, Melvin San Pascual, Carlito San Pedro, Erwin Sandrino, Renato Santiago, Ralph Daniel Santos, Paul Santos, Russel Paul Santos, Jun Santos, Roel Sapilan, Mark Anthony Sapilinas, Emmanuel Sar Thou, John Paul Sarte, Josilito Saudario, Bryan Saure, Jonathan Serillo, Alvin Serrano, Albert Serrano, Noriel Sese, Ferdinand Sevilla, Anthony Sienes, Rogelio Sikat, Romualdo Simon, Harmon Sinfuego, Roberto Sobremonte, Jimboy Sobremonte, Laurence Albert Soja, Joey Sola, Dominic Solidad, Ronald Solidera, Arjay Sombrio, Vincent Eric Somintac, Jaylord Somoldes, Erik Somoza, Marlon Sorbeto, Heintji Soriano, Alvin Soriano, Raffy Soriao, Jonathan Sorillo, Mikko Sotto, Albe Sta. Ana, Francis Sta. Rosa, Jo Patrick Subito, John Michael Sun, Iron Supeno, Yancy Sura, Patrick Tabaniag, Arthur Tabaniag, Mark Joseph Tac-an, Ferald Tado, Norwin Tamayo, Lord Byron Tan, Victor Bryan Tandoy, Mandlito Tangan, L.A. Tapael, Bradley Tapia, Alex Tapiru, Joey Tapiru, Alvin Tapiru, Jorge Tapon, Keldrin Taquiam, Gleen Paul Tarayao, Joey Tarin, Gleen Paul Tatayao, Lester Tayaba, Deonilo Tayong, Ronel Teodoro, Rommel Teodoro, Luther Ternal, Darel Tguiam, Noemhar Tibayan, Mon Tibig, Mark David Tibig, Carmelito Tiglao, Karl Tomas Tiglao, Kevin Tiglao, Omar Tiglao, Dennis Tilles, Ramon Tizon, Philip Tolentino, Philippe Tolentino, Allen Tolentino, Richard Tolosa, Glenn Tolosa, Bong Tolosa, Raymond Torres, Crisano Torres, Arjay Tresreyes, Salvador Trinanes, Paolo Tubianosa, Jhess Tubice, Glenn Tugbo, Errold Tullao, Emer Tumulak, Jeffrey Tunay, Jhon Michael Tupas, Michhael Tupaz, Jovanny Ubod, Brian Ubod, Marlon Ubod, Michael Ugalino, Edgardo Valdez, Mark Patrick Valdez, Erick Anthony Valentin, Jhon Oliver Valles, John Henry Vargas, Marty Vargas, Leoverth Vasquez, Juluis Vegas, Alvin Veneracion, Alvin Veneracion, Peter Ventolero, Mark Anthony Vibiesca, Richard Vicente, Michael Angelo Vila, Jessie Villabrille, JB Villaflores, Jrome Villamar, Jomari Villamin, Jeper Son Villanueva, Manolito Villareal, Jerome Viola, Neil Allan Virtucio, Ronald Vivas, Jeremeel Waniwan, Rolando Whay, Yutaka Yamakawa, Jay Yang-Yang, Densil Yauna, Raymond Ycay, Raymond Ycay, Bryan Yuzon, Aurelio Zapanta, Joselito Zerille and many more.

# Three Figures in a Room, 2015–18

Two-channel digital video with four audio channels (color, sound; 48:00 minutes) and acoustic foam

Courtesy of the artist and Paula Cooper Gallery

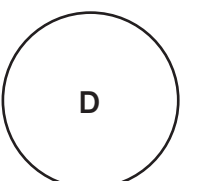
Using footage of the 2015 boxing match between Floyd Mayweather Jr. and Manny Pacquiao, billed as the “Fight of the Century,” the artist divides the televised event into two parts: one video screen reproduces the original fight without sound, while the second features a group of renowned sound technicians—known in post-production as Foley artists—who recreate the sounds of the fight with the help of various props and physical movements. The usual audiotrack of cheers of the crowd and sportscaster commentary is missing, replaced by the commentary of the Foley artists. The work lingers on the jabs and actions of the boxers, intensifying the physical impact of violence on their bodies, while the soundtrack operates in the gaps between the broadcasted event and the mimicry of the sound editing. Pfeiffer’s recontextualization of sound and actors foregrounds the complexity of a popular sport that relies heavily on racialized “otherness.” The work’s title makes reference to Francis Bacon’s triptych painting *Three Figures in a Room* (1964), which is a study of a singular figure from multiple angles. In Pfeiffer’s work, the third person in the boxing ring is the referee, while the editor is the third figure in the Foley production, both largely invisible participants in the scenes.

grey

D

## Production Credits

Translators: Peera Songkunnatham and Fufy Pholsomboon  
Foley Artists: Thanasak Julakate (Neh) and Chat Mahapichayakul (Lek), Kantana Studios, Bangkok  
Sound Recording: Beer Ukrit Tiasuwan, Kantana Studios, Bangkok  
Documentation: At Maculangan, Richard Atrero, and Katya Guerrero, Pioneer Studios, Manila  
Paul Pfeiffer Studio Production: Rachel Rampleman, Carlos Galek Sefchovich, Kevin Reuning, Lucy Lord Campana, Pik-Shuen Fung  
Audio Engineering: Carlin Belkowski  
Technical Producer: Garret Linn  
Special Thanks: Paula Cooper Gallery, carlier | gebauer gallery, Lee Chatametikool, Uli Huang, Perrotin



# Red Green Blue, 2022

Single-channel video (color, surround sound; 31:23 minutes)  
Courtesy of the artist and Paula Cooper Gallery

This work was made during Pfeiffer's professorship at the Lamar Dodd School of Art at the University of Georgia from 2016 to 2019. Of his motivation, he states: "Sanford Stadium was a central object of study during my time at [UGA]. It was the focus of an extended classroom experiment in which a group of students, faculty, staff, and myself explored the stadium in its capacity as a massive broadcast studio and home to one of America's most popular mass rituals. In this context, I was particularly drawn to the UGA Redcoat Band and its role as the live soundtrack and musical generator of crowd affect during the games."

This film focuses primarily on the Redcoat Marching Band, examining the internal mechanics of their musical performances through close-up live footage filmed during a Georgia football game. The band plays a range of songs, merging the militant rhythms of antebellum marching songs with the expansive scale of Kanye West's *Power* (2010) and the operatic registers of John Williams' Krypton theme for *Superman* (1978). Cued to the dramatic scenarios generated by the game, they weave disparate musical tracks into an engine that produces a common feeling. The colors red, green, and blue referenced in the title constitute the base elements whose varying combinations enable the display of color in all broadcast images.

grey

black

F

## Production Credits

Director: Paul Pfeiffer  
Producer and Facilitator: Mo Costello

Field recordings by Joshua Pruitt with assistance from Keith Collins, Mo Costello, Josiah Garret and Rob Martinez

Cinematography: Mo Costello, David Glenn, Katie Gregg, Joe Lavine, Blair LeBlanc, Kia Pooler, Bryan Redding, Benjamin Roberds, Irina Rozovsky, Khadif “Kadeef” Sanders, Marion Velis, Emily Wang, Justin Zweifach  
Additional Production Assistance: Katie Gregg, Joe Lavine, Jessica Machacek, Kelly Petronis, Bryan Redding and Khadif “Kadeef” Sanders  
Performers: Red Coat Marching Band  
Musical direction and composition: Brett Bawcum, Associate Director, Athletics Bands, The University of Georgia

University of Georgia:  
Former Director of Athletic Bands,  
Professor of Music Education: Michael C. Robinson  
Associate Director of Athletic Bands: Rob Akridge  
Associate Director of Bands: Jaclyn Hartenberger  
Director of Bands: Cynthia Johnston Turner  
Director, Hugh Hodgson School  
of Music: Peter Jutras  
Associate Dean of the Franklin  
College of Arts and Sciences: Jean Martin-Williams  
Dean of the Franklin College of  
Arts and Sciences: Alan Dorsey  
Director of the Lamar Dodd School  
of Art: Chris Garvin  
Director of the School of Art Galleries: Katie Geha  
Associate Professor of Contemporary  
Art, Lamar Dodd School of Art: Isabelle Loring Wallace  
Assistant Athletic Director: John Bateman  
J. Reid Parker Director of Athletics: Greg McGarity  
University of Georgia President: Jere W. Morehead

Colorist: Spyros Katsihtis  
Paul Pfeiffer Studio Production: Carlos Galek Sefchovich, Kevin Reuning, Lucy Lord Campana  
Special Thanks: Paula Cooper Gallery, Performa 19 Biennial, VIA Art Fund, Matthew Patterson Curry

grey

black

F

# 24 Landscapes, 2000/2008

Digital C-prints

Courtesy of the artist and Paula Cooper Gallery

This photographic series comprises well-known images of Marilyn Monroe which Pfeiffer digitally manipulated, erasing her figure from a set of portraits that become picturesque ocean landscapes in her absence. The source of these images includes photos taken by George Barris on Santa Monica Beach in July 1962, only weeks before Monroe's tragic death. Monroe's transformation from Norma Jean into one of the most famous actresses of the twentieth century exemplifies the foundational role of the image in the construction and manipulation of identity—a phenomenon that has become commonplace in the era of social media.

grey

R



# Self-Portrait as a Fountain, 2000

Mixed media

Collection Museum of Contemporary Art Chicago, Gift of the D.Daskalopoulos Collection donated jointly to the Museum of Contemporary Art Chicago and the Solomon R. Guggenheim Museum, 2022.9

In this sculptural installation, Pfeiffer re-created the shower scene in Alfred Hitchcock's *Psycho* (1960), one of the most iconic sequences in cinema history, in which Janet Leigh's character is stabbed to death. Here, instead of a victim and killer, the Hitchcockian shower is inhabited by a network of surveillance cameras positioned to mimic the vantage points of the cinematography in the film, made visible in CCTV footage on an adjacent security monitor. This work removes the film star from the site of their performance to foreground the role of the camera—an often-invisible actor—in the production of emotions such as fear or anticipation in the mind of the viewer. The work's title refers to art historical predecessors such as Bruce Nauman's *Self-Portrait as a Fountain* (1966), a photograph of the artist spitting water out of his mouth, and Marcel Duchamp's *Fountain* (1917), a readymade porcelain urinal, placing Pfeiffer in a lineage of artists exploring the nature of objects and modes of perception.

grey

Q

# Empire, 2004

Single-channel video (color, silent; 90 days), computer, data storage, video projector, and portable equipment rack

Courtesy of Gagolian

*Empire* is a durational video showing wasps building a nest over the course of three months, which represents the natural life cycle of the insects. Working in collaboration with a scientist specializing in wasp behavior, Pfeiffer built a semi-controlled environment that mimicked the lighting conditions of a porch, where a nest might actually develop, and set up a surveillance camera to study their labor. Filmed in a single, continuous take, the work was recorded directly from the camera onto a computer hard drive in real-time with no intervening edit. Making reference to art historical predecessors such as *Empire* (1965), Andy Warhol's eight-hour-long film that features the Empire State Building, Pfeiffer's work positions the camera as an ever present surveillance tool for watching and being watched.

grey

G

# Live From Neverland, 2006

Two-channel digital video loop (color, sound; 10:18 minutes) and monitor  
Sammlung Goetz, Munich

black

*Live From Neverland* features two distinct videos. The first is based on televised footage of Michael Jackson, a recurring figure in Pfeiffer's work, giving a public statement defending himself against charges of child molestation ahead of his criminal trial in 2005—one of the most publicized media events in American history. The second shows a chorus of eighty college students in costumes delivering a word-for-word recitation of Jackson's monologue in perfect unison. Pfeiffer manipulated the movements of Jackson's mouth to sync up with the timing of the voices, replacing individual speech with the harmonies and nuances of the chorus. This work continues Pfeiffer's exploration of ventriloquism and mimicry, highlighting the construction of voice and identity.

To make this work, Pfeiffer enlisted freshman students at Silliman University in the Philippines, where public speaking and drama are part of the required coursework. He introduces a contemporary text taken from popular culture into oration—a mode of performance which traditionally employs literary texts and has historically been used as a tool for learning English as a second language. Founded in 1901, Silliman is the first American and Protestant school in Asia, where generations of Pfeiffer's family have studied and taught.

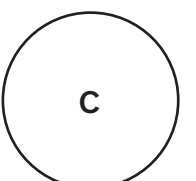
# Sunset Flash, 2004

16mm film (color, sound; 22:13 minutes) and 16mm looping projector  
Art Gallery of New South Wales, Sydney, Australia  
Gift of the John Kaldor Family Collection 2021  
Donated through the Australian Government's Cultural Gifts Program

*Sunset Flash* deals directly with Pfeiffer's personal history. This film was made during a family reunion held on Navajo territory outside of Santa Fe, New Mexico and features footage of the artist's extended family posing for an inter-generational group portrait in front of a sunset. The perspective of the film camera relegates Pfeiffer's family to the lower edge of the frame, while centering the orchestrating hands of the photographer in the foreground of the scene. This reversal of foreground and background formally recalls *Morning After the Deluge* (2003), an immersive projection on view in another gallery in this exhibition.

## Production Credits

Paul Pfeiffer Studio Production: Robin Vachal



# Prologue to the Story of the Birth of Freedom, 2000

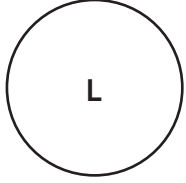
grey

Two digital videos (color, sound; 0:04 minutes and 0:06 minutes), LCD monitors, and metal armatures

Collection of Chris Vroom, New York

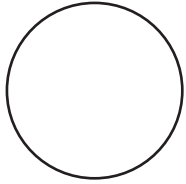
The title of this work, which also serves as the title of the exhibition, refers to Cecil B. DeMille's epic religious film *The Ten Commandments*. First made in 1923 and then remade in 1956, this film presented a grand narrative account of the Book of Exodus and Moses releasing the Israelites from bondage. In Pfeiffer's work, DeMille walks through the heavily draped curtain of Grauman's Egyptian Theatre in Hollywood onto a proscenium to give an introduction to *The Ten Commandments*, except he is caught in an endless loop of entering and exiting the stage, never quite arriving to deliver his speech. For Pfeiffer, the biblical story of Exodus is particularly resonant in relation to the abolition of slavery, decolonization movements, and worldwide liberation struggles. His work's title also refers to a famous passage in Abraham Lincoln's Gettysburg address of 1863: "that this nation, under God, shall have a new birth of freedom—and that government of the people, by the people, for the people, shall not perish from the earth."

P



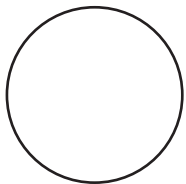
## Perspective Study (After Jeremy Bentham), 1998/2023

Mixed media and live-feed video projection  
Courtesy of the artist



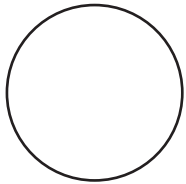
## Poltergeist (Fork), 2001

Laser-fused polyamide powder, wood, Plexiglas, and linen  
Sammlung Goetz, Munich



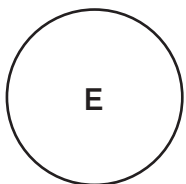
## Poltergeist (Spoon), 2001

Laser-fused polyamide powder, wood, Plexiglas, and linen  
Sammlung Goetz, Munich



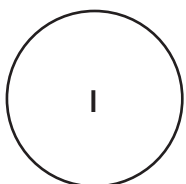
## Race Riot, 2001

Digital video loop (color, silent; 0:04), SONY PC 110 camcorder, wood, Plexiglas, and linen  
Private collection



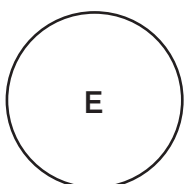
## Caryatid, 2003

Digital video loop (color, silent; 0:50 minutes), chromed 9-inch color CRT monitor, wood, and Plexiglas  
Collection Glenn and Amanda Fuhrman NY, Courtesy the FLAG Art Foundation.



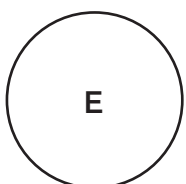
## Cross Hall, 2008

Wall-recessed mixed media diorama, peephole, and live-video-feed projection  
Sammlung Goetz, Munich



## Caryatid (Pacquiao), 2023

Digital video (color, silent; 1:34 minutes) and custom CRT monitor  
Courtesy of the artist and Paula Cooper Gallery



## Caryatid (Mayweather), 2023

Digital video (color, silent; 1:08 minutes) and custom CRT monitor  
Courtesy of the artist and Paula Cooper Gallery

