WILLIAMSON ON THE WHITNEY MUSEUM’S First Biennial

In 2003, Paul Pfeiffer has received attention over
the last few years for his provocative digital video production.
I first became interested in Pfeiffer’s work when I saw John Puro,
a mesmerizing image of a basketball floating in the center of the
screen while the crowd. spectators and the hands of the
players were to clip around its fixed center. As an ever-tight
loop, the work anchors the video’s visual contours of
eternal life, while the zoomed and cropped NBA footage makes
reference to the latest religious spectacles of psychological
sport. Many of Pfeiffer’s works use found footage and images
from popular culture to explore the religious aspects of sports,
art and human thought. They also link passions of

**Paul Pfeiffer**

**JENNIFER GONZÁLEZ**

Image-making across historical periods, from painting and
video to cinema and television, leaving the audience to reflect
on the conditions that define or define such spectacle and
spectacle. One such work, "Fray Harmano de Alarcón," 300
of the photographs of Marilyn Monroe from which the
movie star’s image has been digitally removed, leaving only a
monochromatic background. A different kind of exercise in a play
of The Lang Water, in which the original television broadcast of
Muhammad Ali’s entire championship fight is digitally
edited so that the bodies of both boxers are removed from the
ring, leaving only ghostly outlines to dance across the screen.
Both works use digital editing to address the question of
historical visibility or invisibility, questioning the power of image
culture to order the status of the “real” when the past and some
human bodies to the present. Last fall I had asked if I would
like to have a dialogue with him about our mutual interests in
image production, digital media and race politics for both. The
resulting conversation is less an interview than a conversation
inspired by critical theory in Pfeiffer’s work.

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**Jennifer González**

Your work deals with both men and the limitations of
20th-century art history, by which I mean that much
of the work by artists such as convertible and
Mohammed Ali. It is also about religion,belief
and forgetting, about the question of the
afterlives of history and how that
importantly shapes the video’s visual
 contours of the present in particular the
for a particular historical period or situation—
become part of the mythology that defines
what it means to see race. For example, a
movement that is significant to the visual
culture of the present, we carry with us the
“afterlives” of history. We want the bodies
left behind our immediate space. It means
that can be filled with almost anything. Think of
the idea of time in a glossy magazine advertisement
or an electronic billboard in
Times Square, the word “time” can be
replaced with almost any image or product
to make a compelling visual statement—
because what you are really looking at
what you are really affected by. Nothing
can make the spectacles make

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light that said you are confronted with something that looks back at you.

A pan that becomes a little more direct: To what extent is the subject present, or is the subject the object? Is the subject the object of the subject? The object of the object? Is this a merging of the subject and the object, or is it a separation of them?

To what extent is the subject present in the image, or is the image a representation of the subject? Is the subject the object of the image, or is the image the subject of the subject?

The relationship between the subject and the object in the image is not clear. The subject seems to be present, but it is not clear whether the subject is the object or the object of the object. The image seems to be a representation of the subject, but it is not clear whether the subject is the object of the image or the image is the subject of the subject.

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The practice of art is not just a question of what is made, but how and why it is made. In this context, the art world is a site of complex negotiations between artists and their audiences. The tension between art and commerce, between the avant-garde and the mainstream, is a constant in this world. This tension is not just about the sale of art, but about the way art is valued and understood. In the context of contemporary art, this tension is intensified by the role of institutions such as museums, galleries, and biennales. These institutions are not just spaces for the display of art, but also sites of cultural production, where the value of art is determined.

The tension between art and commerce is evident in the way that art is marketed and sold. The art market is a complex system, with its own set of rules and regulations. The role of the art dealer is crucial in this context, as they are responsible for the promotion and sale of the art. The success of an artist's work depends on the ability of the art dealer to sell it. This can be a daunting task, as the art market is highly competitive and unpredictable. However, the art dealer is also responsible for the promotion of the artist's work, which can be a crucial factor in the success of the art.

The tension between art and commerce is also evident in the way that art is consumed. The art world is a site of complex negotiations between artists and their audiences. The tension between art and commerce, between the avant-garde and the mainstream, is a constant in this world. This tension is not just about the sale of art, but about the way art is valued and understood. In the context of contemporary art, this tension is intensified by the role of institutions such as museums, galleries, and biennales. These institutions are not just spaces for the display of art, but also sites of cultural production, where the value of art is determined.