



"Three Figures in a Room", 2015. Still image from multi-channel audio and video installation.

PAUL PFEIFFER "THREE FIGURES IN A ROOM"

Galerie Perrotin, Hong Kong
November 12, 2015 - January 9, 2016

Galerie Perrotin is pleased to present the first solo exhibition of Paul Pfeiffer in Hong Kong, opening on November 12.

For his exhibition with Galerie Perrotin, Hong Kong, Paul Pfeiffer presents "Three Figures In A Room", a multi-channel audio and video installation featuring a newly fabricated soundtrack for the "Fight of the Century" between Floyd Mayweather and Manny Pacquiao (MGM Grand, Las Vegas, May 2, 2015). This immersive soundtrack fills the main exhibition space of the gallery where it is synced to a video projection of the fight playing in the same room. The fight footage has been visually transformed so that periodically the boxers circling each other in the ring disintegrate, their bodies dissolving into shimmering clouds of color, or merging into each other.

Upon entering the gallery the fight is not visible at first, only the glow of the video projection screen, which fills the room with light. Viewers hear the fight before they see it, and what they hear is the sound of the fight pared down to its most visceral form. Pfeiffer has removed the sportscaster commentary from the original Pay-Per-View broadcast, leaving only the sounds of the physical exertions of the boxers and the reactions of the crowd. Also gone are the scenes before and after the fight – the singing of national anthems, the boxers entering the arena, the judges decision, the announcement of the winner. These have all been edited out. What remains is the primal scene of the fight itself – 12 rounds of boxing with no beginning or end. All the sounds of hand-to-hand combat – the punches, footwork, grunting, breathing, and verbal exchanges between the boxers – are sonically magnified and presented in surround-sound, giving listeners the experience of being inside the ring.

Through these transformations of sound and image Pfeiffer spatializes the experience of the fight within the gallery, sonically mapping the ring onto the four corners of the room. Pfeiffer sets the stage for a phenomenological encounter, stimulating the senses to create a heightened state of awareness for viewers navigating the sound and image space of the exhibit. "Three Figures In A Room" could be thought of as a kind of perceptual laboratory in which viewers are invited to explore the workings of a 21st Century media spectacle up close and undiluted. To this end Pfeiffer not only adopts the frenetic language of today's media-obsessed culture, he uses the gallery space to further intensify it, to condense the media event into an even purer form. He does this in order to investigate it. For having intensified the image Pfeiffer then cuts holes into it to reveal what lies behind it.

The work exists not only in the sounds of the boxers' punches, footwork, and

保羅·費弗 《THREE FIGURES IN A ROOM》

貝浩登 (香港)
2015年11月12日至2016年1月9日

貝浩登 (香港) 很榮幸為藝術家保羅·費弗舉辦首次香港個展，展覽將於11月12日晚開幕。

此展覽中展示的多聲道影音裝置，名為《Three Figures In A Room》。這件新近完成的作品，取材自2015年5月2日在拉斯維加斯美高梅大酒店上演的拳王「世紀之戰」——弗洛伊德·梅威瑟對曼尼·帕奎奧，主要是比賽的原創配音。畫廊的主展廳會播出配音，同步放映比賽片段，但影像經過特別處理，畫面中拳手的身影在繞圈對峙時忽隱忽現，疊化成閃爍的色團或是融合成一體。

觀者進入畫廊後，首先會感到耀眼的投影熒幕照亮了整個展廳，然後耳邊會響起拳賽聲音，最後見到影像。播出的聲音已減至最少，刪除了收費電視原有的旁述，只保留拳手動作和觀眾反應。此外，比賽的前後段落也被剪走，包括唱國歌、拳手進場、評判裁決和宣佈賽果。於是，剩下的是赤裸裸的搏鬥，沒有起結的12輪拳擊，當中所有聲音——拳手的出拳、走動、低聲叫喊、呼吸甚或說話——都被放大，以環迴立體聲播放，令觀者仿如置身比賽現場。

透過這些聲影轉化，費弗成功在展廳四周以聲音重現拳賽播台，把觀賞過程立體化，觀者沉浸在聲影中，感官得到莫大刺激。《Three Figures In A Room》可說是個感官實驗室，讓觀者直接探索一件21世紀媒體大事的真實呈現。為此，藝術家不單採用媒體文化的狂暴表現方式，更借助展覽空間加強效果，把拳賽濃縮至基本樣態，以便深入其中，揭示背後面貌。

拳手的出拳、走動和大聲呼吸，固然構成了作品的聲音，但聲音之間的靜止也同樣重要。為了製作這段配音（多為非語音），藝術家用上擬音技術，由演員以各種奇怪道具聲演拳賽，其中包括一塊生肉和演繹者自己的身體，經一番嘗試後，最終在悉心剪接、混音和處理下完成。

在隔壁展廳，呈現的是與拳賽配音同步播放的另一錄像，讓觀眾一探擬音工序的究竟。該錄像詳細記錄了兩位資深擬音藝術家的錄製過程，這種技術在數碼電影年代已日趨少見。兩人幾近赤裸身軀，站在擬音台上對着麥克風落力聲演，那份原始感覺與播台上的梅威瑟和帕奎奧不遑多讓。

作品題為《Three Figures In A Room》，指向畫家法蘭西斯·培根一幅1963年的三聯畫，而後者又指向西方人像繪畫史，尤其是人像畫所經歷的變化、扭曲和感官處理。

畫廊第三間展廳擺放了另外幾件新攝影和錄像作品，包括《Caryatids》(2015年)。這是一組小型桌面錄像裝置，以高清晰速度顯示拳手中拳情況，每個殘酷刺激影像都突顯了撞擊力。攻擊者被隱去，只剩下受襲者站

heavy breathing, but also in the silences between sounds. To produce this largely non-verbal soundtrack, Pfeiffer used an analog process of "foley" sound production. Live actors performed all the sounds of the fight using an unlikely array of props including a slab of raw meat and their own bodies as sound-producing instruments. Round by round, the sounds were performed and recorded in a sound studio, then meticulously edited, remixed, and enhanced to produce the finished soundtrack.

在台上，不停被隱形對手攻擊，直至身體扭曲倒下。

In an adjoining room of the gallery, a second video, also synced to the fight, provides glimpses into the foley production process. This video is a detailed portrait of two seasoned foley artists practicing what is becoming an increasingly rare craft in the era of digital film production. Working close to naked in front of the microphone, their performance on the foley stage is every bit as primal as that of the boxers in the ring.

The title "Three Figures In A Room" references a 1963 triptych by the painter Francis Bacon, whose work in turn references the history of the human figure in Western painting, and in particular all of its various incarnations, distortions, and sensory effects.

A third room in the gallery contains several other new photo and video works. These include a series of small, tabletop video installations, "Caryatids" (2015), showing moving image sequences of boxers being punched in slow motion HD. In these lush and brutal sequences the image of impact becomes the object of focus. The attacking opponent has been erased leaving the receiver of blows alone in the spotlight, body twisting and crumpling as it is hit again and again by an invisible force.

On Wednesday 11 November, a panel discussion between Paul Pfeiffer, Cosmin Costinas and Joselina Cruz will take place at Asia Society, Hong Kong Center from 6:30pm to 8:00pm.



"Four Horsemen of the Apocalypse (30)", 2015. Digital c-print on Fujiflex. 121.9 x 177.8 cm / 48 x 70 inches.

Gallery information:

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Opening hours: Tuesday - Saturday 11 am - 7 pm

For any images used, kindly state:
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Media Preview Invitation:

A media preview will be taking place on
Thursday November 12th 2015 from 5pm to 6pm.

For more information and press enquiries, please contact:
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Paul Pfeiffer was born in Honolulu, Hawaii in 1966. He lives and works in New York City.

SOLO SHOWS & PROJECTS (Selection)

- 2016** Museo Madre, Naples, Italy
2015 "Three Figures in a Room", Galerie Perrotin, Hong Kong; "Vitruvian Figure", Museum of Contemporary Art and Design, Manila, Philippines; "Four Horsemen of the Apocalypse", U.S. Embassy, Vienna, Austria
2014 "Jerusalem", Artangel, London, UK
2013 "The Drives", Thomas Dane Gallery, London, UK
2012 "Playroom", Paula Cooper Gallery, New York, NY, USA; "The Rules of Basketball: Works by Paul Pfeiffer and James Naismith's Original Rules of Basketball", Blanton Museum of Art, Austin, TX, USA
2011 Sammlung Goetz, Munich, Germany
2010 "Paul Pfeiffer: In the Zone", Albright-Knox Gallery, Buffalo, NY, USA
2009 "Perspective Machine", BAIBAKOV art projects, Moscow, Russia; "The Saints", Nationalgalerie im Hamburger Bahnhof – Museum für Gegenwart, Berlin, Germany
2008 "Monologue", MUSAC. Museo de Arte Contemporáneo de Castilla y León, León, Spain; Carlier | Gebauer, Berlin, Germany; "The Saints", Thyssen Bornemisza Art Contemporary at Kunstzone Karlsplatz Technische Universität, Vienna, Austria; Thomas Dane Gallery, London, UK
2007 "Live from Neverland", The Project, New York, NY, USA; "The Saints", Artangel at The Junction, Engineers Way, Wembley, London, UK
2006 "Paul Pfeiffer", MC Kunst, Los Angeles, CA, USA;
2005 "Pirate Jenny", Carlier | Gebauer, Berlin, Germany; "Morning after the Deluge", National Gallery of Victoria, Melbourne, Australia
2004 "Pirate Jenny", The Project, New York, NY; "Pirate Jenny", Gagosian Gallery, New York, NY, USA; Thomas Dane Limited, London, UK; K 21 Kunstsammlung, Nordrhein-Westfalen, Dusseldorf, Germany; Melina Mercouri Center, Athens, Greece
2003 The Contemporary Museum, Honolulu, HI, USA; "Morning After the Deluge", Carlier | Gebauer, Berlin, Germany; Museum of Contemporary Art, Chicago, IL, USA; List Visual Art Centre, MIT, Cambridge, MA, USA; Gio Marconi, Milan, Italy
2001 "Sex Machine", The Project, Los Angeles, CA, USA; "The Long Count (Rumble in the Jungle)", MIT – List Visual Art Center, Cambridge (from HB catalogue); "Orpheus Descending", Public Art Fund, World Trade & Financial Centers, New York, NY, USA; Kunsthaus Glarus, Glarus, Switzerland; Barbican Art Centre, London, UK; Hammer Museum, Los Angeles, CA, USA; Whitney Museum of American Art, New York, NY, USA
2000 The Project, New York, NY, USA; Kunst-Werke, Berlin, Germany; Duke University Museum of Art, Raleigh-Durham, NC (with Romuald Hazoumè)

GROUP SHOWS (Selection)

- 2015** "Brief History of Humankind", Israel Museum, Jerusalem, Israel; "ésxatic photo", Samsøñ Projects, Boston, MA, USA; "All the World's a Stage. Works from the Goetz Collection", Sala de Arte Santander, Madrid, Spain
2014 "THE SEA", Brandts Museum For Kunst & Visuel Kultur, Odense, Denmark; "Under Erasure", Tel Aviv Museum of Art, Tel Aviv, Israel; "Propa ganda für die Wirklichkeit (Propaganda for Reality)", Museum Morsbroich, Leverkusen, Germany; "SCORE: sports+art", Museum of Contemporary Art Georgia, Atlanta, GA, USA; "Broken: Slapstick, Comedy and Black Humor", Haus der Kunst, Munich, Germany; "The Beautiful Game", Los Angeles County Museum of Art, CA, USA
2013 "Wish You Were Here", Chanel Waikiki/Honolulu Museum of Art, HI, USA; "Collection Sandretto Re Rebaudengo: Have you seen me before?", Whitechapel Gallery, London, UK; "Una Posibilidad de Escape. Para asaltar el estudio de la realidad y volver a grabar el universo. (Possibility of escape. For storming the reality studio and retake the universe.)", Museo de Arte Contemporáneo de Castilla y León, León, Spain; "Horizon", Frye Museum, Seattle, WA, USA; "And I Feel Fine", Athens Institute for Contemporary Art, Greece
2012 "Soccer", Museo de Arte Contemporáneo de Monterrey, Mexico; "The Sports Show", Minneapolis Institute of Arts, curated by David Little, Minneapolis, MN, USA; "Audience as Subject, Part 2: Extra Large", curated by Betti-Sue Hertz, Yerba Buena Center for the Arts, San Francisco, CA, USA
2011 "Big Picture", Ständehaus, Düsseldorf, Germany; "Human Nature", Los Angeles County Museum of Art, Los Angeles, CA, USA; "Why I Never Became a Dancer", Haus der Kunst, Munich, Germany; "On Your Marks", Deutsches Hygiene-Museum Dresden, Dresden, Germany; "The Luminous Interval", Guggenheim Museum Bilbao, Bilbao, Spain; "Entretiempos", La Regenta Arts Centre, Las Palmas de Gran Canaria, Spain; "American Dream", DZ Bank Kunstsammlung, Frankfurt, Germany
2010 "Entretiempos", Museo d'Arte Provincia di Nuoro, Sardinia, Italy; PhotoEspaña/Centro Cultural de La Villa, Madrid, Spain; "Anonymous Sculptures. Video and Form in Contemporary Art", Kunstmuseen Krefeld, Germany; "LUSH LIFE", Salon 94 Freemans, New York, NY, USA; "I WANT TO SEE HOW YOU SEE", Deichtorhallen, Hamburg, Germany; "Collecting Biennials", The Whitney, New York, NY, USA; "Size DOES Matter", The FLAG Art Foundation, New York, NY, USA; "Contemplating the Void: Interventions in the Guggenheim Museum Rotunda", Guggenheim, New York, NY, USA; "Hard Targets", Wexner Center for the Arts, Columbus, OH, USA
2009 "Paul Pfeiffer: The Machine in the Ghost", World Class Boxing, Miami, FL, USA; "The Eye in the Door", Nikolaj Contemporary Art Center, Copenhagen, Denmark; "Coral Visual", Casa de La Cultura, Buenos Aires, Argentina; "No Sound", Aspen Art Museum, Aspen, CO, USA; "Waiting for Video: Works from the 1960s to Today", The National Museum of Modern Art (MOMAT), Tokyo, Japan; "The Kaleidoscopic Eye: Thyssen-Bornemisza Art Contemporary Collection", Mori Art Museum, Tokyo, Japan; "Un Certain Etat du Monde", Garage Centre for Contemporary Culture, Moscow, Russia; "Mixed Signals: Artists Consider Masculinity in Sports", Cranbrook Art Museum, Cranbrook Academy of Art, Bloomfield Hills, MI (traveling), USA
2008 "Empire", Frye Art Museum, Seattle, WA, USA; "Revolutions – Forms That Turn, Biennale of Sydney", Sydney, Australia; "The Morning After: Videoarbeiten der Sammlung Goetz", Neues Museum Weserburg, Bremen, Germany; "Herz:Rasen", Künstlerhaus, Wien, Germany; "Shadows, Disappearances and Illusions", Miami Art Museum, Miami, FL, USA; "Currents: Recent Acquisitions", Hirshhorn Museum, Washington D.C., USA; "Ghost in the Machine", Kunstnerens Hus, Oslo, Norway; Biennale of Sydney, Australia; San Francisco Museum of Modern Art, San Francisco, CA, USA
2007 "Currents: Recent Acquisitions", Hirshhorn Museum, Washington, DC, USA; "Passage du temps", Collection François Pinault Foundation, Tri Postal, Lille, France; "Automatic Update", Museum of Modern Art, New York, NY, USA; "Art in America: Now", Shanghai Museum of Contemporary Art and the Shanghai Museum, Shanghai, China; "The Shapes of Space", Guggenheim Museum, New York, NY, USA
2006 "The Gold Standard", P.S.1 Contemporary Art Center, New York, NY, USA; "The Expanded Eye", Kunsthaus Zürich, Zürich, Switzerland; "Full House: Views of the Whitney's Collection at 75", The Whitney Museum of American Art, New York, NY, USA; "Time Frame", P.S.1 Contemporary Art Center, New York, NY, USA; "Work Zones: Three Decades of Contemporary Art from SFAI", San Francisco Art Institute, San Francisco, CA, USA; "Home Productions", Singapore Art Museum, Singapore; "Filipiniana", Centro Cultural Conde Duque, Madrid, Spain
2005 "Superstars", Kunststalle Wien, Vienna, Austria; "Rundlederwelten", Martin-Gropius-Bau, Berlin, Germany; "Only Skin Deep – Changing Visions of the American Self", San Diego Museum of Art, San Diego, CA, USA; "Girls on Film", Zwirner & Wirth, New York, NY, USA; "Marking Time: Moving Images", Miami Art Museum, Miami, FL, USA; "Logical Conclusion", PaceWildenstein, New York, NY, USA; "Getting Emotional", Institute of Contemporary Art, Boston, MA, USA; "Fast Forward / Colección Goetz", Centro Cultural Conde Duque, Madrid, Spain; "Faces in the Crowd - Picturing Modern Life from Manet to Today", Castello Rivoli, Turin, Italy; Milwaukee Art Museum, Wisconsin, USA
2004 "100 Artists See God", ICA – Institute of Contemporary Arts, London, UK; "CUT: Film as Found Object in Contemporary Video", North Miami Museum of Contemporary Art, Miami, FL, USA; Milwaukee Art Museum, WI, USA; "Pop Remix", SF Camerawork, San Francisco, CA, USA; "Pirate Jenny", The Project, New York, NY, USA; "Modern Means: Continuity and Change in Art, 1880 to the Present", Mori Art Museum, Tokyo, Japan; "Love / Hate: From Magritte to Cattelan", Villa Manin. Centro d'arte contemporanea, Codroipo (UD), Italy; "10 Commandments", Hygiene Museum, Dresden, Germany