

Park View is pleased to announce a solo exhibition with the Swiss-born, Berlin-based artist Daniel Pflumm. The show will open Saturday March 12 from 7-10pm at 836 S. Park View Street #8 in Los Angeles. The exhibition will run until the 16th of April. Gallery hours are Wednesday to Saturday 12-6pm.

Daniel Pflumm (b. 1968) came to attention in the 1990s as an artist, DJ, graphic designer, and promoter in Berlin, where he founded and ran the clubs Elektro (1992-1994), Panasonic (1995-1997), INIT-Bar (1998-2000), and Galerie Antik (2002-2003). It was in these venues that Pflumm first screened his film loops of corporate logos (MasterCard, Condor, Swissair, AT&T, KLM, ABC, Canal+, Lego, VH-1, TAT, Motorola, United Technologies, etc.), which were made specifically for the context, rhythmically pulsating with the music of the club and providing moments of reprieve for visitors to zone out. In later gallery contexts, including the launch of Galerie NEU's space in 1997, these loops were expanded into longer videos that combined found and shot footage cut with logos, all set asynchronously to danceable beats.

Pflumm's work as an artist and club promoter adapted naturally to his work as a musician and graphic designer. Pflumm founded the dance-music label Elektro Music Department with the DJs Klaus Kotai and Gabriele 'Mo' Loschelder. The label's music provided the soundtrack to Pflumm's video works, and Pflumm provided graphic designs to record sleeves and imprints.

Keeping in line with this diversity of output, the exhibition highlights three areas of Pflumm's production – video, lightbox sculptures, and graphic t-shirts.

The video "Paris," shown here, was first exhibited in Pflumm's solo exhibition at the Palais de Tokyo in 2004. The footage pairs scenes of street life and found TV footage containing images of corporate logos, connecting both the physical and visual ways in which we move through urban landscapes both real and imagined. The video is roughly structured into three parts, each proceeding at its own distinctive velocity and containing a unique soundtrack. The montage of found footage in the beginning cuts to a long scene of workers walking towards their commuter train. The last section contains footage shot by Pflumm of scenes of urban late capitalism, including celebrations in Berlin and demonstrations in Paris.

The lightbox in the exhibition comes from his most overtly political series. In 1997 Pflumm was awarded the Ars-Viva prize, which was sponsored by the BDI (German Industries). The corporate connection prompted him to produce a number of lightboxes from a BDI video produced for the show's original Stuttgart venue. In the show's traveling version, Pflumm hung a number of pared

down lightboxes of logos of German industrial companies, including Dr. Oetker (baking powder), Kraft (mustard), Abtei (vitamins), Raiffeisen (bank), Knorr (instant food), and Hamburg Mannheimer (insurance).

Further addressing the differences of attention span between contexts, and how a new context may be addressed by thinking simply in terms of graphic design choices, Pflumm also presents an installation of new T-shirts, including an altered design of the Pillsbury logo and several colors of the Elektro logo. The gallery, in addition to becoming a partial club, quasi-cinema, and exhibition space, also becomes a retail space of music merchandise.

Special thanks to the artist and Greene Naftali Gallery, New York.

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