

Daniel Pflumm emerged in the underground and cultural scene of 1990s Berlin with record labels, techno clubs like Elektro and Panasonic, TV channels and art exhibitions. By relentlessly tampering with capitalist imagery and feeding it into such a multitude of channels, he shook the perceptions of an audience spanning all walks of life. Pflumm's practice, often collaborative, is acutely sensitive to the context of its presentation: It can serve as a social adhesive at times, while at others rendering apparent how dismally isolated we are in our saturated routines – in its sharpness, it is witty, repulsive, alarming and hypnotic all at once.

Each artwork Pflumm makes lives like a milestone in time – the ineradicable capturing of a moment in history. The powers at play - corporations, products, technological developments, social structures and skylines - that make up our reality, or perhaps our perception of it, are stripped down and sliced together with meticulous detail and formal complexity. The artist brings the brainwashing capacity of capitalist visual and audio culture pulsatingly to the fore, illuminating the effects of our ever-increasingly consumerist digital existence.

His latest exhibition, 23 years after his first at Galerie Neu, showcases two new video works:

Room 1

Daniel Pflumm, *Kindercountry*, 2019

16:9 format single channel video, colour and sound, 19 minutes 30 seconds

Room 2

Daniel Pflumm, *Hallo TV – FFM*, 2019

16:9 format single channel video, colour and sound, 1 hour 47 seconds

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