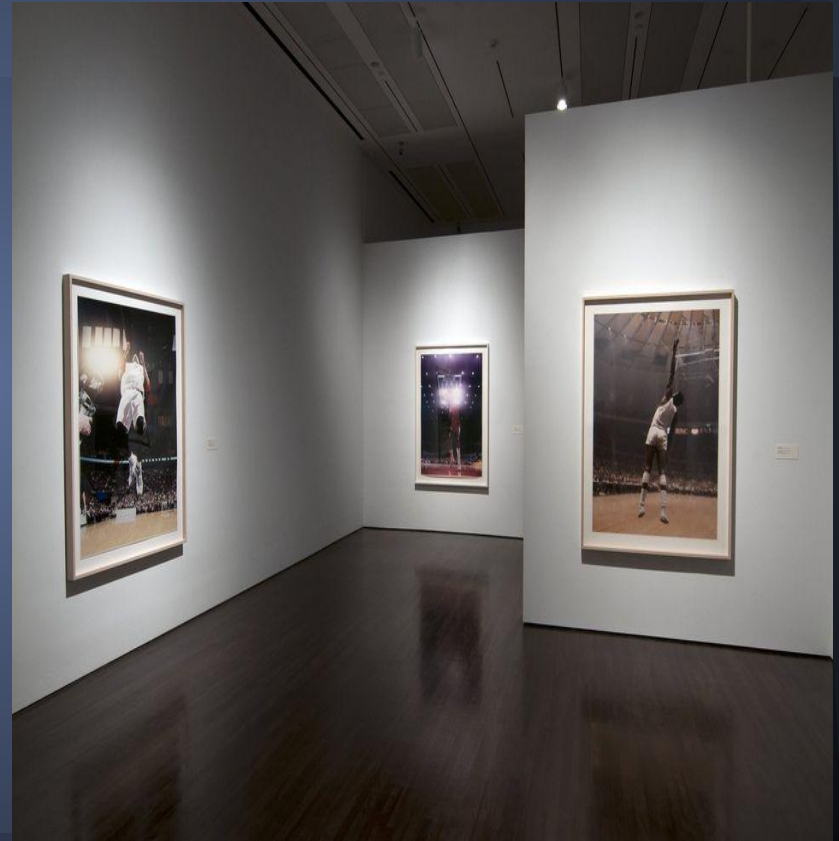# Paul Pfeiffer
Kara Walker

David Tucker, Molly Kaplan, Roenz Aberin, Wai Chang

Paul Pfeiffer Art

Four Horsemen of the Apocalypse.

a series of artworks of mostly NBA stars with many contextual details removed so as to draw focus to the player

The first photo in the series is actually a photo of Marilyn Monroe. It has been discussed that Marilyn wasn't really erased from this series of artworks, but "camouflaged".

Subject Matter

- Paul Pfeiffer
  - sports
    - fans
    - athletes (particularly of the NBA and boxing)
  - the effect of mass media on human consciousness
  - normalization of highly racialized arenas like professional sports
  - contemporary culture obsessed with celebrity

Genre & Medium

- Paul Pfeiffer
  - digital media (video/gif)
    - footage (realism)

Role of the Author

- ## Paul Pfeiffer
  - chooses what is seen/not seen
  - steers focus
  - reappropriates "subject"
  - asks the viewer to consider audience and subject matter

Audience

- Paul Pfeiffer
  - "the crowd" (third party)
    - voyeuristic viewers not in the spotlight
    - the average Joe
      - representative of the societal majority

Racial Commentary

- Paul Pfeiffer
  - racialization in the world of sports
  - person as a spectacle

Kara Walker Art

Endless Conundrum, An African Anonymous Adventures

"My works are erotically explicit, shameless. I would be happy if visitors would stand in front of my work and even feel a little ashamed because they have . . . simply believed in the project of modernism." --Kara Walker, 2001

Subject Matter

- Kara Walker
  - minstrel show
  - black stereotypes
  - antebellum slavery
  - slavery as an absurd theater of eroticized violence
  - explore position of power
  - body (especially of African women)

Genre & Medium

- ## Kara Walker
  - ### Satire
    - Everything is black or white (literally).
  - ### Identity Tourism
    - 3D Immersion
      - Cyclorama
      - Shadow Projection
      - Life-sized Cut-outs

Role of the Author

- Kara Walker
  - chooses what is seen/not seen
  - obscures focus
  - revenge on historical imagery of black bodies
  - uses humor as artillery
  - puts nostalgia on trial

Audience

- Kara Walker
  - society at large (not limited) in roles
    - those who can relate to the feeling of exaggerated contrasts generated by race/color
    - "tourists" who must be immersed in a scene to relate or understand it

Racial Commentary

- Kara Walker
  - Reflection
    - Historically accurate events are depicted.
  - Colorblindness
    - Viewers can identify racism despite silhouettes being "raceless."
  - Marginalization
    - The medium gives a sense of "avoiding the subject" of sometimes morbid scenes.