

**Lumen Travo Gallery
Presents**

JENS PFEFEIR

**The night I shot my dog
From February 27th to March 22th**

Lumen Travo Gallery
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from wednesday to saturday 13-18 pm
each first sunday of the month 13-17 pm

Collecting pictures from nature, like anthropologists do, Jens Pfeifer's art contrasts yet with this scientific approach to elaborate a direct, timeless and unstructural dialogue with the viewer. The artist returns to the origins of language, myth, by playing on human instinctive emotions. His ink drawings, sculptures and cut-outs reject therefore what is connected to civilization to explore the 'un-cultural', what escapes from and is not domesticated by human. Uncanny and wildness emerge from these pictures of dead animals, devastated forests and dancing fire, while depicting an ahistorical story, with intuitive resonances.

Having introspected different approaches of nature, like science or history of art, Jens Pfeifer develops now a closer, to not say inner, relationship with nature and ancestral mythology that it inspires. His past work *The frames* (1999) referred to science by showing real fragments of animals hung out in a frame, while some of his more recent drawings were inspired by the artistic traditional genre of still-life, like the Dutch painter Jan Weenix (1640-1719). In both cases, Jens Pfeifer reproduced human attempt to catch, classify and index nature's randomness, while stressing its failure. Jens Pfeifer's new artworks are like an independant language, which escapes from any translation, tentatives of paraphrasing it or reduced it to an idea. They offer yet the possibility to be appropriated again and modeled into different ways. The state of uncanny becomes prevalent. The pictures invite to an insight of human relationship with nature, which can be resumed as 'un-canny' to be 'un-knowing'. Human versus animal reveal to be like a 'bundle of relations', to take the words from Claude Levi-Strauss, that is to say, an elastic tie of contradictory feelings of fascination and destruction, love 'eros' and death 'thanatos', empathy and dissonance. Visual language turned into myth gives access to an other level of understanding, which embraces un-cultural chaos, its unexpected variations and creative power. Myths always start by nature's representation and caption into a poetical process, even if by the time it refers to human's wildness, un-cultural roots and randomn futur directions.

Jens Pfeifer's 'The night I shot my dog' works invite to a deconstructive reading of our logical process of thinking, while following 'storytelling' and 'fairy tales' tradition. They echo nature's resistance against its domestication, wether avoiding it, wether succumbing to it, the 'dog' : mid-pet, mid-wolf. Within this stage, human seems to find out his redemption in violence or self-destruction: 'the night I shot'. Putting

strangeness on the front stage, Jens Pfeifer inscribes himself in a serie of contemporary artists like Mark Dion or Bruce Nauman, who assume science failure and return to human instinct and natural origines.

Emilie Oursel