

P R E S S R E L E A S E

das Ich, das ich mir leihe | Roman Pfeffer

On View: Thu. 02. April – Fri. 22. May 2026

Opening: Wed. 1. April, 6 – 9 PM

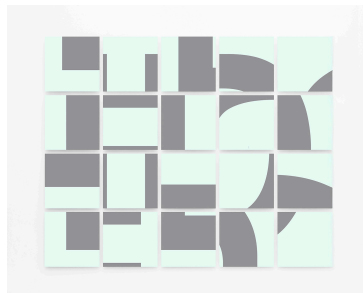
Measurement systems from different periods and cultural areas have accumulated in Roman Pfeffer's studio. What they have in common is that they are calibrated in “meters” or “inches.” It is only when they are used that they reveal their potential: taking measurements, putting things in relation to each other—and in some cases to oneself—and discovering parameters in the diversity of the world around us. These activities fascinated Pfeffer from an early age. He alternates between the “sensual” approach to the concrete, the precision of measurement, and the abstraction of comparison.

This circular conclusion could hardly be expressed more aptly than in the work “Der Künstler als Kreis” (The Artist as a Circle, 2017): in this technically highly complex piece, Roman Pfeffer has used his own body length as a parameter, bending it into a circle in the form of an ordinary measuring tape. Without a beginning or an end, however, the “I” becomes a radius and thus a parameter that cannot be measured by other references.



Der Künstler als Kreis (2017)

With his work “ID” (2026), Roman Pfeffer questions current visual identity coding systems. He transfers the globally used acronym ID onto square concrete slabs measuring 32 x 32 cm. They are arranged in four rows of 5 units each, one above the other. The body of the signs is left as gray industrial-grade concrete.



ID (2026)

Ein digital erstelltes Konzeptwerk

With their tactile stone surfaces, they stand out against the colorful, opaque background in light turquoise. The multi-part image object, whose perfect craftsmanship reveals no personal signature, appears as an abstract, mosaic-like composition of various movable color surfaces. However, it remains hermetically sealed to the casual observer. There is a calculated reason behind this: contrary to the usual reading direction in Europe, Roman Pfeffer has rotated every second panel 90° to the left around its own axis. The linear reference system of the letter sequence is severed, an agreed order is disrupted, and abstraction occurs on several levels. With a simple act of rearrangement, the acronym “ID” is deconstructed, along with all the ideas that it might evoke.

At the same time, Roman Pfeffer leads us down the opposite path with the conventionally readable title “ID,” which suggests that the work is about the self. In examining the contradictory signals emanating from the image object, the title, and the concepts of identity evoked, the fragility of identity coding is brought to light and, even more so, the fundamental question is raised as to whether identity can be coded at all.

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