



Kembra Pfahler, *On the Record / Off the Record*
Wed, Aug 4, 7pm EST
Live-stream Performance on [participantafterdark.art](https://www.participantafterdark.art)
ASL interpretation by Interpret This!

Kembra Pfahler, *On the Record / Off the Record* is a new interdisciplinary artwork for Participant After Dark.

With The Girls of Karen Black (GOKB) a.k.a.:
Caroline Mills
Alice Moy
Jackie Rivera
Kembra Pfahler

And new music from The Voluptuous Horror of Karen Black (TVHKB) band:
Samoa Moriki, guitar
Joe Darkside, drums
Gyda Gash, bass
Benjamin Seacrest, trumpet
Cornelious Loy, theramin

Live Performance by: Kembra Pfahler and GOKB
Live Music by: Samoa Moriki, Joe Darkside
Live-stream/Video Director: Glen Fogel
Production Manager: Jordan Strafer
Camera Operators: Isaiah Davis, John Brattin
Audio & Video Engineer: Collin Leitch
Production Assistants: Harry Kleeman, Caroline Mills

Special thanks to Lia Gangitano, Emalin London, Christopher Cole, Anohni, Cole and Dom, Amy Gunther, Hope Moriki, Miles Pflanz, Ron Athey, Zenichi Moriki, Patrick Moriki, Sarah Jean Ball, Judith Ball, Larry Ball, Adam Pfahler, Jack Waters, Peter Cramer, Carl George, Rick Owens, Owens Fam, Michele Lamy, Johnny Stiff, Jerry Lopez, Mimi Pfahler, Stella Pfahler, Fred Pfahler 3rd, Colin de Land, Johanna Constantine, GOKB, Leopold Thun, Angelina Volk, Brandon Micah Rowe, Orlando Estrada, M Lamar, T de Long, Archie Pfahler, David Orama, Mudguts aka Mark Cole, Steven Harwick, Blair Broll, Russell Tovey & Robert Diament, Michael Imperioli, Victoria Imperioli, Jessie Malin, Howie Pyro, Melahn Frierson, Ashley Meade, Alcone Company, Baby Sousa, Hal Wilner, Kathy Grayson, MFTA, and Owens Corp.

Kembra Pfahler formed The Voluptuous Horror of Karen Black with Samoa in New York in 1990, a theatrical rock group that links a monster aesthetic to a dark feminine archetype. Named in honor of cult horror film heroine Karen Black, Pfahler's band performs amid elaborate hand-constructed sets, in which she acts out transgressive physical feats. Her stage persona destroys conventional notions of beauty – wearing a number of teased black wigs with blacked-out teeth, black stiletto boots, her body painted blue, pink, red, or yellow, Pfahler heads a team of "The Girls of Karen Black," similarly styled. The Voluptuous Horror of Karen Black records include: *A National Healthcare*, Triple X Records, 1990; *The Anti-Naturalist*, Cleopatra Records, 1995; *Black Date*, Cleopatra Records, 1998; and the forthcoming limited edition vinyl LP, *Fuck Island* and the upcoming *Slippery When Dead*.

Kembra Pfahler lives and works in New York City. Recent solo exhibitions include: *Condo NY*, Chapter NY hosting Emalin, 2019; *Rebel without a Cock*, Emalin, London, 2016; *Capital Improvements*, Emalin, 2015; *Kembra Pfahler: The Manual of Action*, Bowman Gallery, Los Angeles, 2012; *Kembra Pfahler: Fuck Island*, Participant Inc, NY, 2012; *Giverny: E.V. Day & Kembra Pfahler in Monet's Garden*, The Hole, NY, 2012; *Heaven & Hell*, Deitch Projects at Bas Fisher Invitational, Miami, 2007; *File Under 'V'*, Rove Gallery, London, 2005; and *Availabism and Anti-naturalism: A Feminine Experiment*, American Fine Arts Company, NY, 2002. Selected group exhibitions include: *Love Sign*, Galerie Noah Klink, Berlin, 2020; *All of them witches*, curated by Dan Nadel and Laurie Simmons, Deitch Projects, LA, 2020; *Hollywood Babylon: A Re-Inauguration of the Pleasure Dome*, Spago on the Sunset Strip, LA, 2020; *Hybrids*, Simone Subal Gallery, NY, 2020; *YOU X ART X CENTRE POMPIDOU*, Centre Pompidou, Paris, 2019; *Familiar Machines*, Backlit, Nottingham, UK, 2019; *Nightfall*, curated by Erika Verzutti, Fernanda Brenner, Milovan Farronato, Mendes Wood DM, Brussels, 2018; *The Conditions of Being Art: Pat Hearn Gallery & American Fine Arts, Co. (1983-2004)*, Hessel Museum of Art, Annandale-on-Hudson, NY; *LUST LAUGHTER LIQUOR*, PLUS-ONE Gallery, Antwerp, 2017; *FUTURE FEMINISM*, O Space on occasion of European Capital of Culture Aarhus 2017, Aarhus, DK, 2017; *Grande*, Anonymous Gallery, Mexico City, 2016; *Subject to Capital*, Abrons Arts Center, New York, NY, 2016; *All Together*, Ernest Rubenstein and Jewish Communal Galleries at Manny Cantor Center, NY, 2015; *Future Feminism*, The Hole Gallery, NY, 2014; *ALL HAIL GWAR! Dave Brockie Memorial Art Show*, MF Gallery, NY, 2014; *Masterpieces: A Fact-Filled Coloring Book*, ABC NO RIO, NY, 2012; *Creepers*, SUPERCHIEF GALLERY, NY, 2012; *YOU KILLED ME FIRST The Cinema of Transgression*, KW Institute for Contemporary Art, Berlin, 2012; *The Unseen*, Torrance Art Museum, Torrance, CA, 2011; *New York Minute*, Garage Center for Contemporary Art, Moscow and MACRO Museum, Rome, 2011; *Dead Flowers*, Vox Populi, Philadelphia, PA and Participant Inc, New York, NY, 2010; *2008 Whitney Biennial*, Whitney Museum of American Art, New York, NY, 2008; *It's Not Only Rock 'N' Roll, Baby!* Palais des Beaux-Arts, Brussels, 2008; *Georg Gatsas: The Process VI*, Swiss Institute, New York, 2007; *Womanizer*, Deitch Projects, New York, NY, 2007 (also curated by the artist); and *The Extremism Show*, ABC NoRio, New York, NY, 1983 (also curated by the artist). Pfahler's work has appeared in publications such as *Dead Flowers* (Vox Populi and Participant Press, 2010); *Disinformation: The Interviews* (New York: The Disinformation Company, 2002); *Sympathy for the Devil: Art and Rock and Roll Since 1967* (Chicago: Museum of Contemporary Art, 2007); and *Deathtripping: An Illustrated History of the Cinema of Transgression* (CreationCinema Collection, Washington D.C., Creation Books, 1999).

PARTICIPANT AFTER DARK is a virtual performance, screening, and exhibition space launched by PARTICIPANT INC in 2020. PARTICIPANT invited artist Glen Fogel to design and develop AFTER DARK, working with artists to inhabit the site and modify it for their projects' specific needs.

Image: Kembra Pfahler, *On the Record / Off the Record*, photo: Rosalie Knox. [A close-cropped color image of the artist laying on a tile red floor, holding a black Sharpie and a sign that says "KAREN BLACK" and "Kimbra" written in cursive underneath. She wears yellow body paint and a black glittery wig, her teeth are blacked out, and her eyes are painted black, red, and white.]

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