

**Pavel Büchler**  
**Work for Words**

**19.10. - 1.12.2012**

**Opening: Thur 18.10.2012, 6 pm**

Pavel Büchler (\*1952, UK/CZ) is one of the first generation of concept artists who expanded the understanding of art by reflecting on the many and varied ideas about art as a system in their works. In the current exhibition "Work for Words", the very title of which sounds like a homage to the word, Pavel plays with the diverse relationships between art and literature, writing and image. Exclusively text-based works enter into a dialogue with photographs, giving rise to a surprising view of art-immanent issues as well as general social topics.

The photograph of a Kossuth cigarette package being crushed by the leg of a chair has multiple pointers to concept-artist Joseph Kossuth and is just one possible access route to the complex cosmos of language and images which Pavel Büchler construes for us. Equally compelling is the photograph of the tube of paint inverted and fanned out like a flower, *Bengal Rose*, which plays with the tangled involvement between term and image, nature and art.

The short carefully-chosen texts are like quotations, sober statements or directions, whose reading, complemented by a title and the visual rendering, opens into various realms. However orderly the script-images may seem - using the letterpress process and respecting the reading direction from left to right and top to bottom and the distance between the lines - the connections that emerge while reading and seeing are multifaceted and often unexpected. They include allusions to cryptography, book printing, Edgar Allan Poe or the Futurists, who in their own specific way expanded, transformed, poeticised or increased the potential of letters, words, language.

An example worth mentioning here is the three-part work from the series *Honest Work* (Red, Yellow and Blue, 2011/12). It consists of three sheets on which the three words red, blue and yellow are printed in the respective primary colour. This work plays with self-referentiality, while simultaneously subtly subverting it. A certain amount of art and history resonate in this primary-colour triad. In the triptych he painted in primary colours in 1921, Rodchenko aspired to do no less than bring painting to an end. By contrast, Barnett Newman, in his abstract American Expressionism, incorporated the new vitality of post-war painting by using this very triad for the painting series *Who's Afraid of Red, Yellow and Blue*, 1966. The fact that he was, en passant, also citing Piet Mondrian's notion of both a new painting and a new society give us some impression of how mobile and dense the cultural reference system of just three coloured words can be.

**annex14**

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