Pavel Büchler
A pause, more or less long

11.1. - 15.2.2020
Pavel Büchler, *Une fois de plus*, 2015
Brass Reception Bell, 10 x 13 x 7.5 cm, Unique
Pavel Büchler, *Becket’s Cage*, 2019
Letterpress on Arches 88 paper, 2 parts, 27 x 60 each, Ed. 3 x 1
Pavel Büchler, *Don’t Shoot Him!, 2018*
Ausstellung installtion (10-15 minutes looped), BA-loudspeakers, approx. 100 x 75 x 75 cm, Unique
Pavel Büchler, *New Paintings (Uses and Actions)*, 2018, reclaimed paint on canvas, 120 x 60 cm and *New Paintings (Evil and Error)*, 2018, reclaimed paint on canvas, 50 x 75 cm
Pavel Büchler, New Paintings (Figure 1), 2019
reclaimed paint on canvas, 78 x 58 cm
Pavel Büchler, *New Paintings (Figure 2)*, 2019
reclaimed paint on canvas, 78 x 58 cm

Detail
Pavel Büchler, New Paintings (Truth ans Beauty), 2019
reclaimed paint on canvas, 150 x 100 cm

Pavel Büchler, New Paintings (Young Girl and Man), 201
reclaimed paint on canvas, 46 x 55 cm
Pavel Büchler, *New Paintings (Splash)*, 2019
reclaimed paint on canvas, 96 x 73 cm

Pavel Büchler, *New Paintings (Splash)*, 2019
Detail
A strikingly large number of Pavel Büchler’s works are permeated, like a leitmotiv, by something akin to a gesture of rejection. These works are on show in the current exhibition. This is particularly irritating because in these works media technology forms the central point, standing for different culturally-shaped narrative traditions such as cinema or literature, or those serving direct communication, like the bell at a hotel reception desks. The artist has muffled its high ringing sound with a silk bow tie, while the title he has given that work, Une fois de plus, 2015, is the first sentence in Alain Robbe-Grillet’s script for L'année dernière à Marienbad, a discursive field surrounding the abysmal and destructive impact of manipulated relations between fiction and reality.

Pavel Büchler may use strategies of concept art, a form whose strength and his-topical topicality consisted of acting self-referentially, while at the same time highlighting art and its social role as such. Yet his carefully considered choice of authors, film passages, sound and text fragments focuses equally on individual human, as well as historical moments that raise fundamental existential questions. Both in Don’t Shoot Him!, 2018, an audio installation using the brief pause in action that follows the last shot fired in Martin Scorsese’s film Taxi Driver, and in a pair of prints, Beckett’s Cage, 2019, whose text “a pause, more or less long” is also the title of the exhibition, the main concern is key moments in modernism, the experiences and impacts of the loss/absence of meaning, orientation and perspective for action, of sense perception and of rational thinking, as well as the loss of common ethical values, when the coor-dinates that had grounded knowledge and its discourse up till then lose their credibility, in the sense of Michel Foucault.

This also applies to the “New Paintings”, 2019, the radicalism of which goes far beyond what Pavel Büchler had done with paintings so far. Here, rules of play that used to be valid are taken uncompromisingly to a zero point, respec-tively to a point of deflection where habits of percep-tion and reflection are mercilessly ousted from their comfort zone. This includes the failures of his painter colleagues, who gave him the paintings which, for him, form the point of departure for a complex shaping process: the paint has been scraped off them, pulverised and the result-ing dust re applied to the original canvas in paintings lead away from the noise of communicative excess towards a highly many thin layers. These monochrome charged silence. Finally, through the modern-ist idea of negati-on, here negation of the artistic gesture of failure and a new beginning, an attentive gaze is directed at the realities and possibil-ties emerging in the grey zones. 

Elisabeth Gerber

Recent shows (selection)
2019 Il Ritmo dello Spazio, Museo della Grafica, Pisa.
IMAGE (of) SILENCE, National Gallery Prague.
2018 Sanguine: Luc Tuymans on Baroque, curated by Luc Tuymans, Fondazione Prada, Milan.
Quand Fondra la neige, où ira le blanc, Palazzo Fortuny, Venice.
Nothing Happens, Twice, Harris Museum and Art Gallery, Preston.
2015 Last Year at Marienbad: A film as Art, Kunsthalle Bremen and Rudolfinum, Prague.
Ikon Gallery Birmingham (Solo, cat.)
Time Out: On Lazing about and Doing Nothing, Sprengel Museum, Hannover.
Problem of God, K21/Ständehaus, Düsseldorf.

Awards
The Northern Art Prize, 2010
Paul Hamlyn Foundation Awards for Artists, 2012

Public Collections
Tate Gallery, London, UK; Sprengel Museum, Hannover, D; Concertgebouw Brugge, BE; Fundació la Caixa, Barcelona; Bury Museum and Art Gallery, Bury, UK; The Whitworth Art Gallery, Manchester, UK; NorrlandsOperan, Umeå, S; Museum van Hedendaagse Kunst Antwerpen, Antwerp, BE; National Gallery, Prague, CZ; Leeds Art Gallery, Leeds, UK; Centro Galego de Arte Contemporánea, Santiago de Compostela, ES; Van Abbemuseum, Eindhoven, NL; Birmingham Museum and Art Gallery, Birmingham, UK; Neues Museum Westerburg, Bremen, D; Kunstmuseum Bern, CH; National Museum of Photography, Jindrichuv Hradec, CZ; Museum of Contemporary Art, Tampere, F; Moravian Gallery, Brno, CZ, Albertina, Vienna, AT; The Arts Council of England, London, UK; Museum of Art, Olomouc, CZ; Museum of Applied Arts, Prague, CZ; Czech Museum of Fine Art, Prague, CZ