

Pavel Büchler

"A Quiet Place out in the City"

28 February - 12 April 2025



Pavel Büchler, "A Quiet Place out in the City ", Installation View, *annex14 bis*, 2025



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Pavel Büchler, "A Quiet Place out in the City", 2025
Goldleaf on wooden frame, 18.6cm x 13.8



Pavel Büchler, "A Quiet Place out in the City" (detail), 2025
Goldleaf on wooden frame, 18.6cm x 13.8





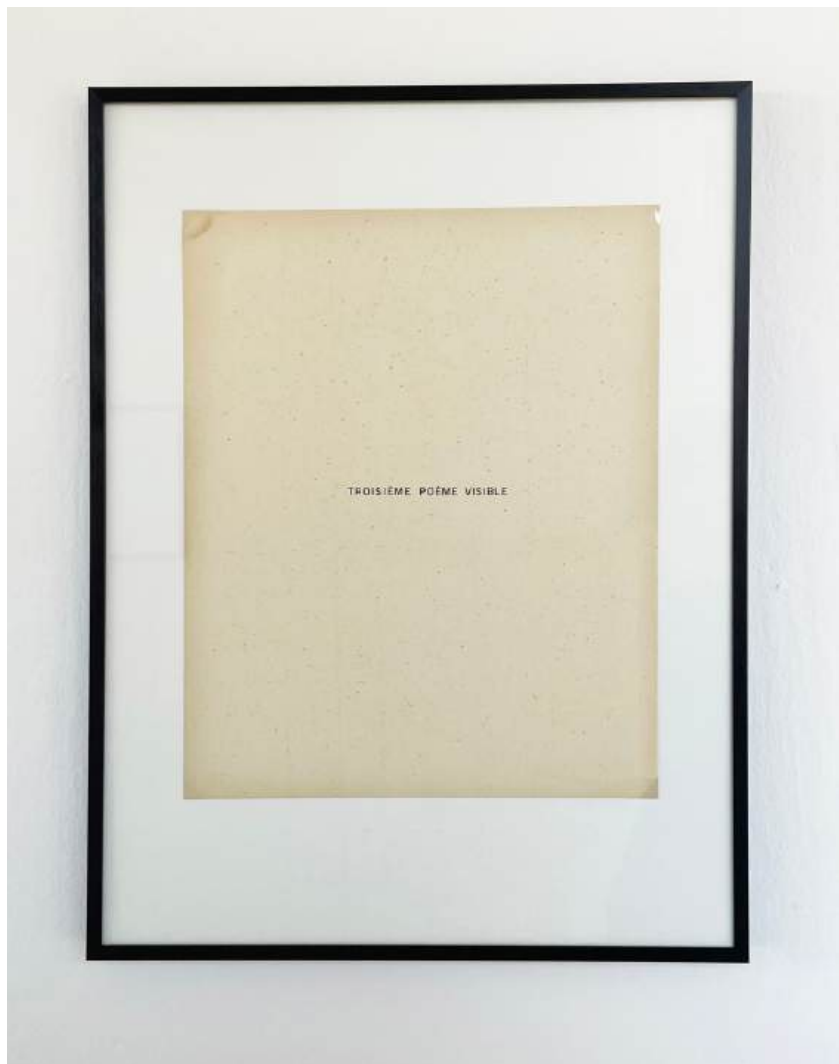
Pavel Buehler, "A Quiet Place out in the City", Installation View
annex14 bis, 2025



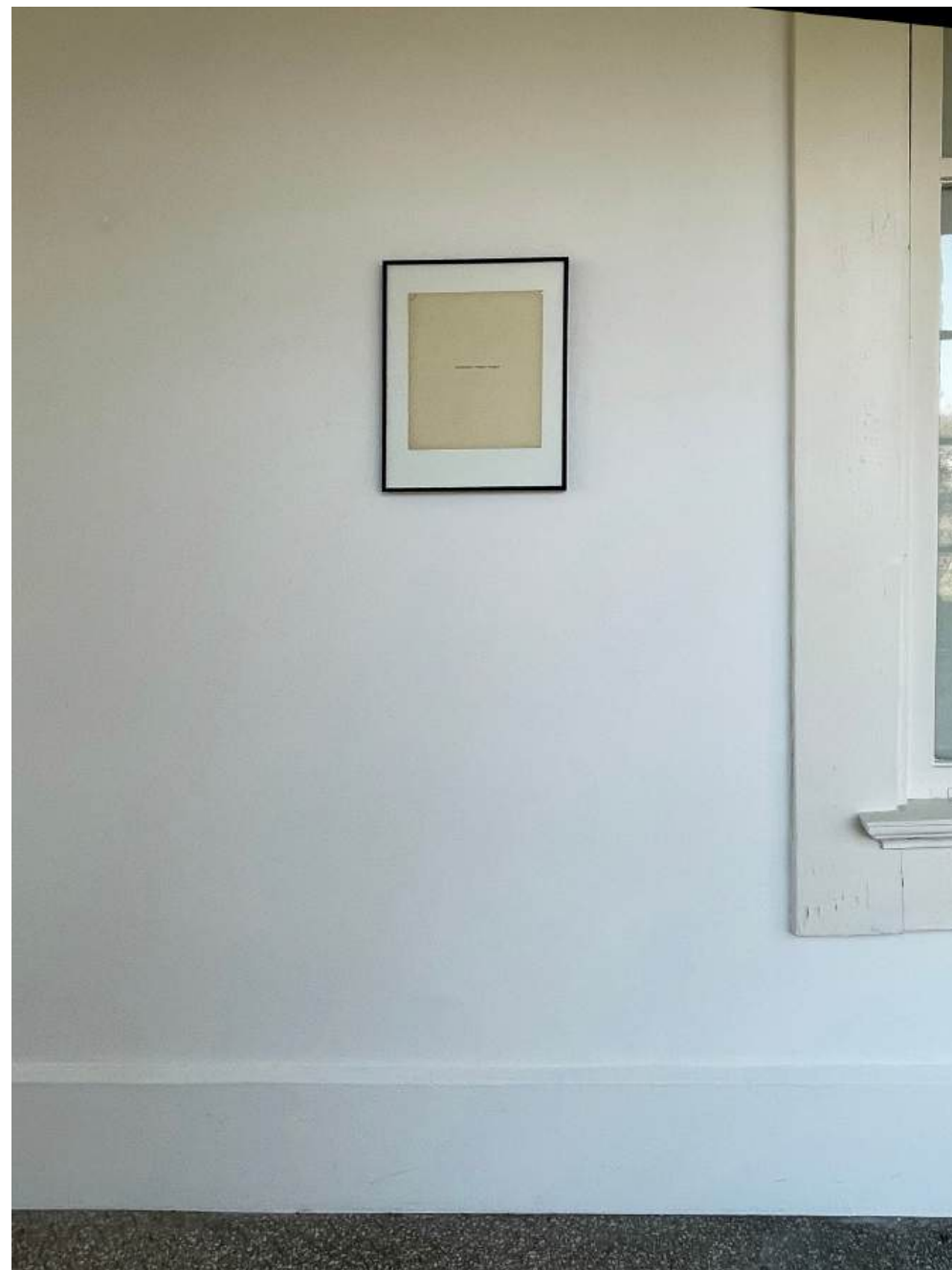
Pavel Buehler, "Score", 2008
 Typewriter on paper, 29.7 x 21 cm

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Pavel Büchler, "Score" (Detail), 2008
Typewriter on paper, 29.7 x 21 cm



Pavel Büchler, "Troisième Poème visible (after Max Ernst)", 2007
Book page, 28 x 22.5 cm



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TROISIÈME POÈME VISIBLE

Pavel Büchler, "Troisième Poème visible (after Max Ernst)" (Detail), 2007
Book page, 28 x 22.5 cm



Pavel Büchler, "A Quiet Place out in the City ", Installation View
annex14 bis, 2025



Pavel Büchler, "Ovid", 2022
2 squashed footballs, 1 billiard ball, ca. 30 x 50 x 20 cm

Pavel Büchler - „A quiet place out in the city"

28. Februar – 12. April 2025

Eröffnung: 27 Februar 2025, 17-19h (Der Künstler wird anwesend sein)

Pavel Büchler (*1952, UK/CZ) gehört zur ersten Generation osteuropäischer Konzeptkünstler, die ihre Positionen – wie er selber sagt – über ein kreatives Missverständnis der westlichen Concept Art entwickelt haben.

Seine Arbeiten beziehen sich oft auf ein weitverzweigtes kulturelles Verweissystem, mit Referenzen zu Kunst, Literatur und Geschichte. Die Ausstellung „A quiet place out in the city" zeigt vier Werke, die in diesen Kontext gehören.

Mit „Score" kommentiert Büchler John Cages Komposition 4'33" aus dem Jahre 1952. Die definierte Zeit wird durch die Auflistung jeder einzelnen Sekunde bei der Betrachtung der Papierarbeit erfahrbar gemacht, eine Dauer, die auch beim Rezipienten kaum als Stille wahrgenommen wird sondern durch ganz unterschiedliche Geräusche und Gedanken begleitet wird.

Auch bei der zweiten präsentierten Papierarbeit verweist Büchler auf eine bekannte Publikation: In „A l'Interieur de la Vue" (1948) hat Max Ernst Gedichte von Paul Eluard illustriert. Eine davon ist das „Troisième Poème visible" – das uns zwar verborgen bleibt, jedoch eine Fülle von Assoziationen öffnet und vielleicht auch als Hommage an den Surrealismus gelesen werden kann.

Für die Ausstellung „A quiet place outside the city" hat Pavel Büchler zudem eine ortsspezifische Arbeit entwickelt und einen der kleinen Fenstersprossen mit Gold ausgezeichnet. Durch diese minimale Geste schafft es Büchler, dass wir unseren Blick ganz gezielt durch die goldene Fassung nach aussen schweifen lassen, ähnlich einem ‚Close up‘ – und erkunden erwartungsvoll die Umgebung. Auch durch diese künstlerische Geste lassen sich etliche Assoziationen verbinden – nicht zuletzt an den amerikanischen Konzeptkünstler James Lee Byars – der in den 1970er und 1980er Jahre oft in Bern war – und der diese Situation hier vielleicht sogar als „A perfect place" bezeichnen würde.

Perfekt – auch für die Bodenarbeit „Ovid", die sich auf die Beschreibung der Skulptur von Pygmalion durch den Schriftsteller bezieht. An Stelle der stehenden lieblichen Frauenfigur aus Elfenbein finden sich zwei ineinander liegende, alte Fussbälle, in deren Zentrum eine gelb leuchtende Billardkugel zum Vorschein kommt.

Pavel Büchler - "A quiet place out in the city"

28 February – 12 April 2025

Opening: 27 February 2025, 5-7pm (the artist will be present)

Pavel Büchler (*1952, UK/CZ) belongs to the first generation of Eastern European conceptual artists who developed their positions – as he himself says – through a creative misunderstanding of Western concept art. His works often refer to the canon of western culture, literature and history. The exhibition "A quiet place out in the city" shows four works that belong to this context.

With "Score", Büchler comments on John Cage's composition 4'33" from 1952. The defined time is made tangible by counting every single second when looking at the work, a duration that is almost but not quite perceived as silence by the recipient since it is accompanied by different sounds and thoughts. In another work on paper, Büchler refers to a well-known publication: in "A l'Interieur de la Vue" (1948), Max Ernst illustrated poems by Paul Eluard. One of these is the "Troisième Poème visible" – which remains hidden from us, but opens up a wealth of associations and can perhaps also be read as an homage to surrealism.

For the exhibition "A quiet place outside the city", Pavel Büchler has developed a site-specific work and gilded one of the small section of the window frame with pure gold. With this minimal gesture, Büchler makes us let our gaze wander outwards through the golden frame, like a ‚close-up‘ and explore the surroundings expectantly. This artistic gesture conjures up a number of associations not least with the American conceptual artist James Lee Byars who was often in Bern in the 1970s and 1980s – and who would perhaps even describe this situation here as "a perfect place". Perfect, also for the floor work "Ovid", which refers to Ovid's description of Pygmalion's sculpture. In place of the standing, lovely female figure made of ivory, there are two old footballs lying one inside the other, in the center of which a glowing yellow billiard ball appears.

Ausstellungen (Auswahl)

2024 Signs of Life, Gallery of Fine Arts, Cheb
7th Lyon Biennale: Crossing the Water, curated by Alexia Fabre, Grandes Locos, Lyon
L'image revenante, Musée Rath, Geneva
2023 Signs of Life, Moravian Gallery, Brno
2022 Level, Base, Florence
Late Harvest, Ji í vestka Gallery, Prague
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.
2016 Confusion of Tongues: Art and the Limits of Language, Courtauld Institute of Art, London.
Quand Fondra la neige, où ira le blanc, Palazzo Fortuny, Venice.
Generosity: On the Art of Giving, The National Gallery, Prague.
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.

Preise

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

Sammlungen

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; NoorderlandsOperan, 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 Westerbург, Bremen, D; Kunstmuseum Bern, CH; National Museum of Photography, Jindřichuv 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

Recent shows (selection)

2024 Signs of Life, Gallery of Fine Arts, Cheb
7th Lyon Biennale: Crossing the Water, curated by Alexia Fabre, Grandes Locos, Lyon
L'image revenante, Musée Rath, Geneva
2023 Signs of Life, Moravian Gallery, Brno
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Awards

The Northern Art Prize, 2010
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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; NoorderlandsOperan, 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 Westerbург, Bremen, D; Kunstmuseum Bern, CH; National Museum of Photography, Jindřichuv 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