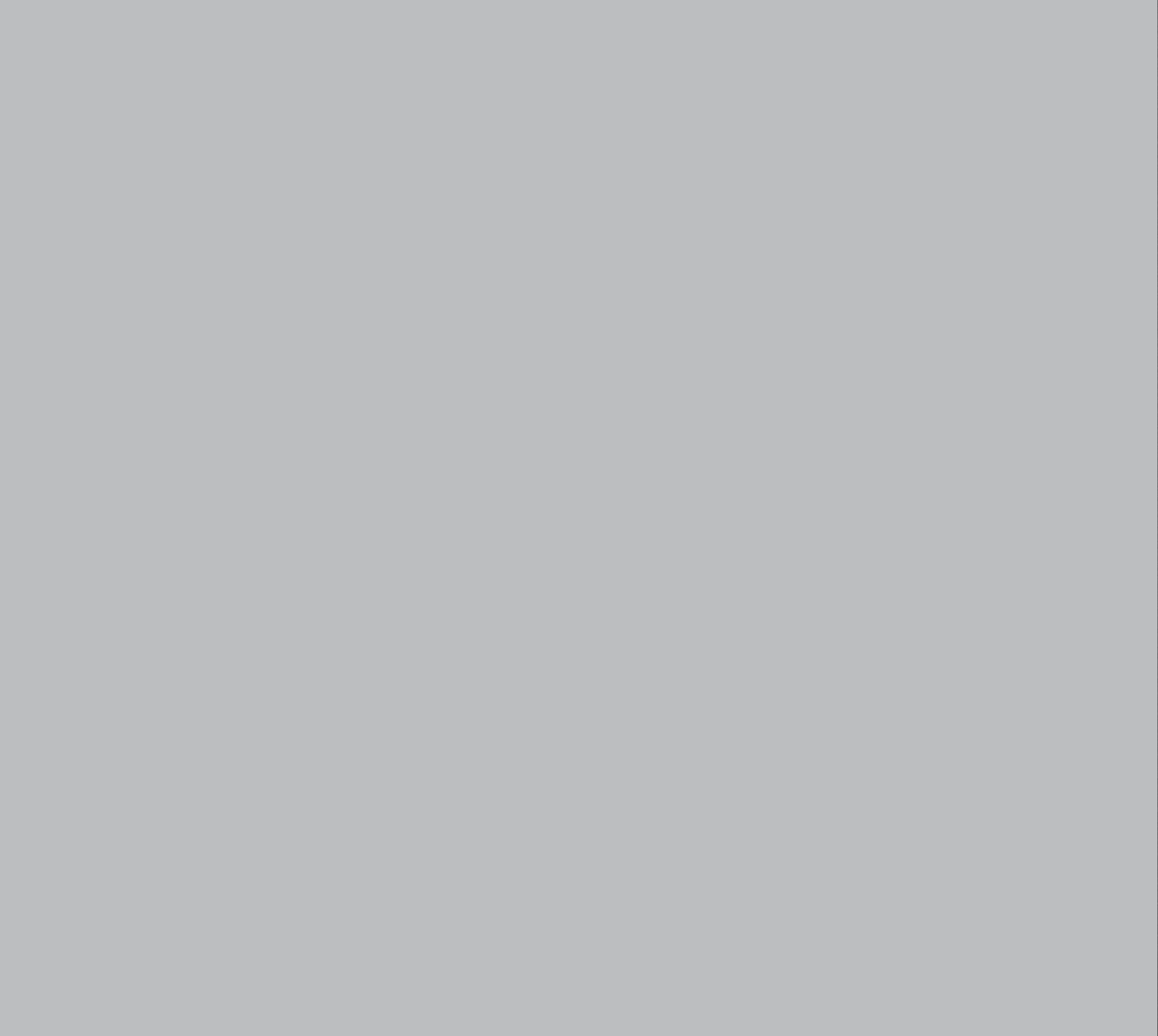
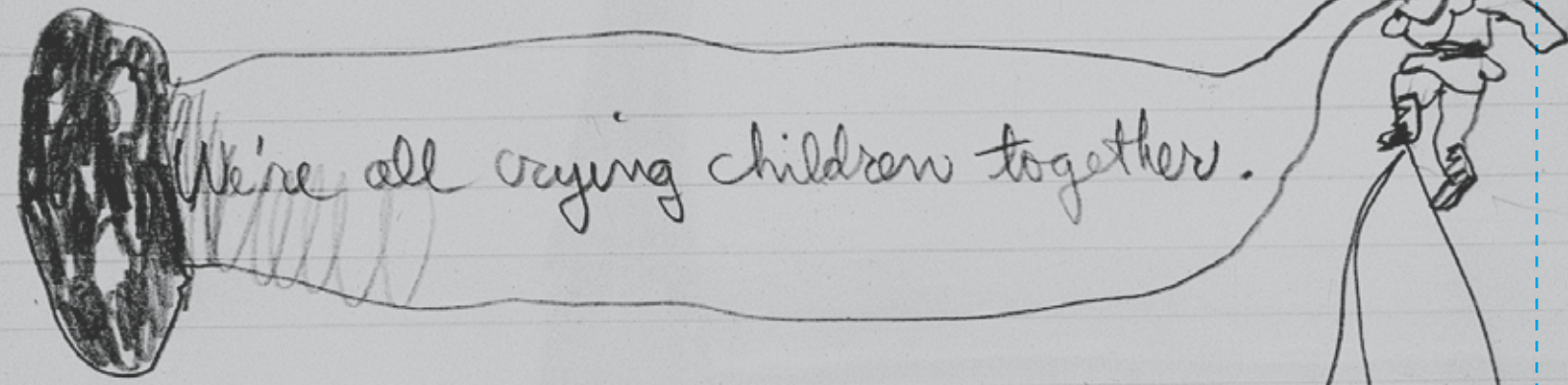


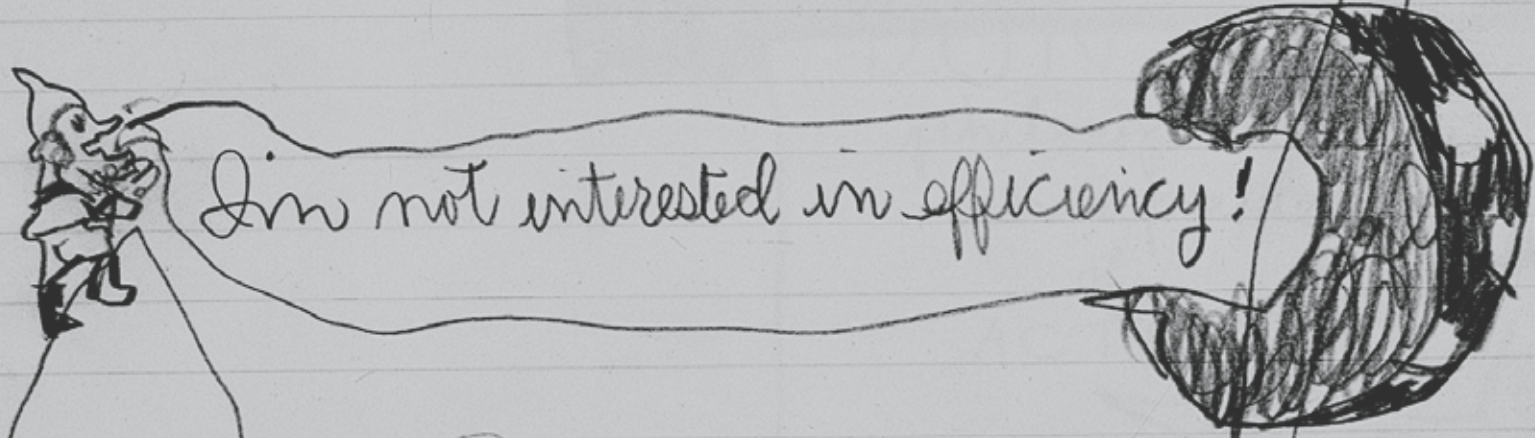
PAUL THEK

NOTHING BUT TIME : PAUL THEK REVISITED 1964-1987





We're all crying children together.



I'm not interested in efficiency!

DADA

Fall in Love
with your life.

SHOW OFFS.

SUPERDADA

PAUL THEK

25 September – 9 November, 2013

Nothing But Time : Paul Thek Revisited 1964–1987

PACE LONDON

Thek Time

by Kenny Schachter

We are all allotted a certain amount of time in life. If you reside in the West and manage to achieve your life expectancy of 82 years, you will have clocked 4,264 weeks in the process. Just shy of his 55th birthday, when he needlessly passed away from AIDS-related illness, Paul Thek managed only 2,844 weeks – a pitance when one thinks of all he had to offer and what he might have achieved. But as a mightily fulfilled person whose legacy we all share, Thek made the most of his life and managed to express a good deal during what limited time he had.

Throughout his life, Thek trained himself by relentlessly pursuing and pushing traditional technical skills in draftsmanship, sculpture and installation. Nose, hand and feet studies in sketchbooks reminiscent of those by masters from centuries past are imbued with finesse, individuality and acute attention to detail.

A collection of drawings in one notepad is dated 31 December 1969 and 1 January 1970, a time when many of his peers might have been out celebrating; but for Thek, productivity and production were ultimately ends in themselves, to the extent that striving was the only goal that mattered.

That was the key to Thek's notion of time: it's all (very) short so best to make do, spread your seed and be as prolific as possible, and that included New Year at the end of the sixties in Europe when things must have been simultaneously agitated, anxious and fun.

In various paintings and drawings there is a nervous, intense, Van Gogh-like intensity to Thek's lines and brushstrokes; the pressure of the pencil on the paper or brush on canvas is palpable, but it also demonstrates supreme confidence. You can detect a forlorn sadness in some of the works as well, affecting compassion and empathy but also perhaps signaling the sense of emptiness he experienced throughout his nomadic travels without being firmly rooted to a particular place.

With Thek, there is often evidence of repetitive attempts to nail something down, a slow, steadied patience like a turtle – a sure sign of a disciplined practitioner. Thek continually challenged himself to be better, to do more. He took a linear approach to (ful)filling time and mastering a craft before he even introduced the conceptual into the frame. This practise has been lost to many of the last few generations of contemporary artists, whose work has morphed into an overly glamorous pseudo-scene devoid of content or meaning.

Today we spend far too much time on our mobile phones and ubiquitous personal electronic devices; we fritter it away, ever more obsessed with idle leisure, much of it spent sitting on our hands. Certainly Thek amused himself with frivolous pursuits on occasion, but art supplies were never far from hand.

Thek drew or painted clocks, describing their brutal functionality and the reference to loss they always portray; he even named one piece Portrait of the Artist Nude. In front of the timepiece we are all nude and exposed. Another reductive line drawing featuring the word ‘MOLEHILL’, with an arrow pointing to a minor pimple of a bump in the earth, serves as a parable for our tendency to overreact to petty things rather than pulling our collective selves up by the bootstraps and getting on.

There are other works portraying fragments of angels (sometimes urinating mid-flight), mythical beings that reflected Thek’s undying hope and belief in the spiritual that infused the entire pursuit of his art making, an un-blind leap of faith, faith being something Thek firmly held onto throughout his life in good times and in the horrible years that followed. Though Thek was a practising Christian (in his own quirky and customised way) and alluded to the fact consistently in his life and work, his view of religion tended more towards acceptance and conviction through the outpouring of his own art and words.

If ever there was an argument to establish God’s existence, Thek can be said to have channeled Him through his art. The spiritual spewed out of him like sage, shaman and alchemist all rolled into one Socrates-like, peripatetic persona of his own invention. Thek’s art and mind merged into an organic whole that he succeeded in passionately communicating to all who came into his path. Better yet, his work communicated on his behalf, and despite a fair amount of his output having been destroyed for lack of the resources to store it, it continues to enrich

and enchant. Thek’s far from perfectly executed classical, elegant drawings and paintings, their rudimentary details blended with the sublime, are forever touching and beautiful, and as personal as reading alone in bed.

The details of Thek’s oeuvre can be painstakingly, excruciatingly precise (take his architecturally rendered studies of sculptures), while he simultaneously excelled at what I call ‘good bad art’. In these late works, Thek purposely set about referencing awful art to feed the public what they seemed to want by embracing the worst of the likes of Sandro Chia, Francesco Clemente, Enzo Cucchi and Julian Schnabel, who were all the rage in 1980s New York.

Never entirely comfortable with the notoriety accorded early on to the *Technological Reliquary* series (1964–7), Thek neither sought out fame nor wished to be recognised other than for his accomplishments in the multi-disciplinary realms he drifted in and out of. To be applauded for one body of work that he always believed too precious was as unacceptable as it was unappealing. Thek wanted to be more democratic and accessible in the scope of his materials and their usage.

We have all witnessed decay and deterioration from the onset of disease that takes us en route from the ‘Here’ to the ‘There’ – that is, death. And Thek, unlike any artist before or afterwards, irrevocably froze the hair-thin line between life and loss – the most dramatic, evocative depiction of oxidation, entropy, human frailty and vulnerability ever to be arrested and represented.

Thek came as close as anyone to beating time by positing such a profound, powerful and endlessly resonant body of art. He has touched so many in the most personal and visceral way and continues to touch my life every day of every passing week. The tableaux vivants of Thek’s *Technological Reliquaries* are the perfect still lifes come to death, portraits of cancer literal and figurative.

Early on, Thek enjoyed what must have seemed like a life sprinkled with magic dust as a quasi-celebrated (or at least appreciated by a select few) wunderkind. Young and handsome, he experienced rapid exposure while exploring various art forms widely pursued at the time, from designing theater sets to acting on stage and in TV commercials and spaghetti westerns in the 1960s.

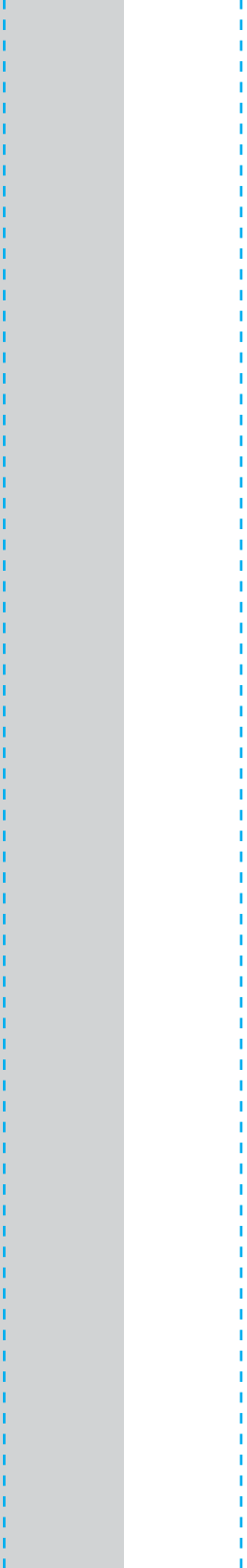
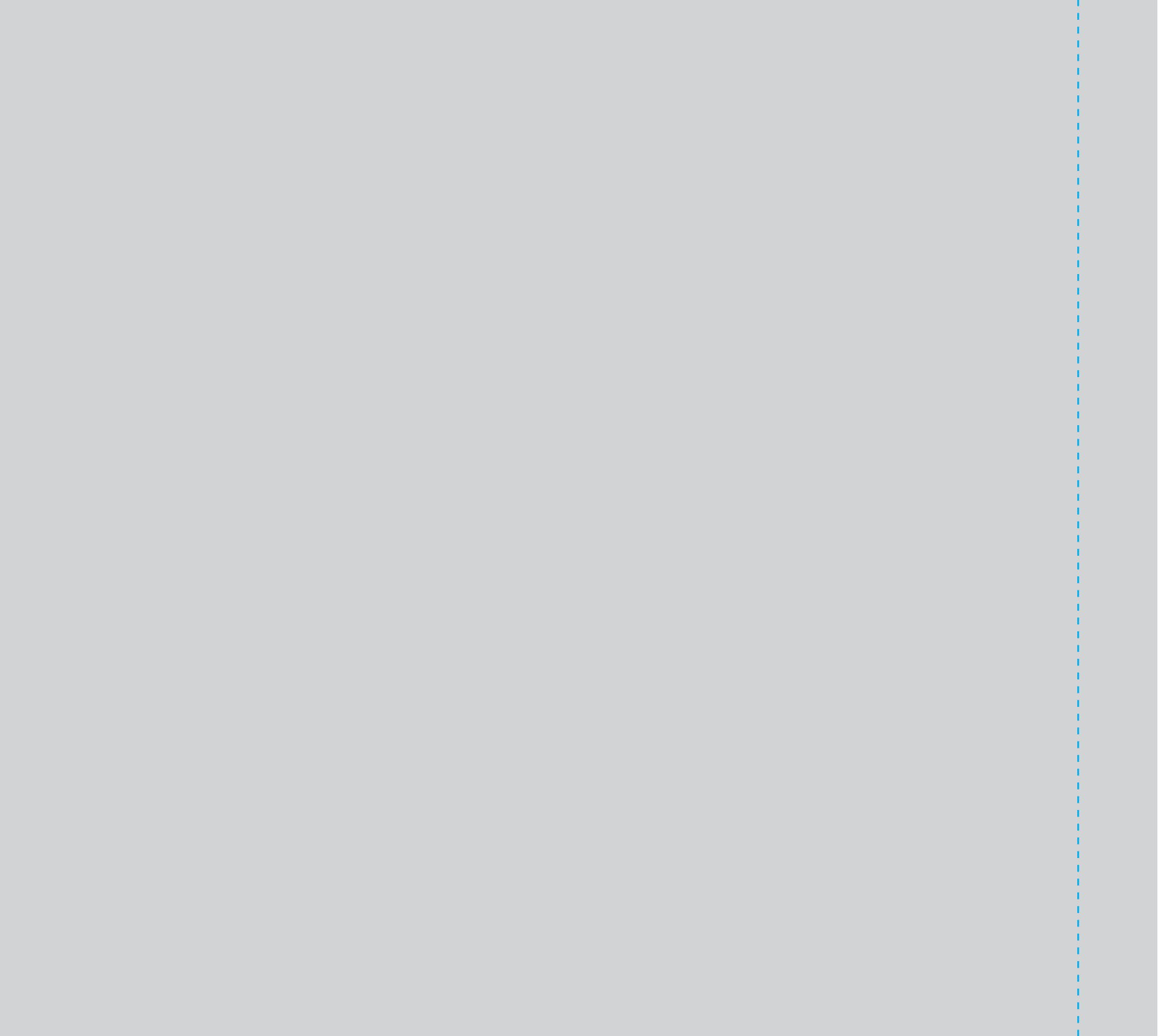
Later in life things didn’t go particularly well for Thek. When writing in his journals about a group of paintings he made from the rooftop of his East Village

tenement in New York that employed the colours and brushwork of Monet, in his frustration he referred to Monet as 'Money' .

After Thek's death his work received next to no support from either institutions or collectors. However, it gives me great pleasure to report that after various celebrated retrospectives and glorious publications in the USA and Europe, this story has a fairytale ending that no one could appreciate more than Mr Thek himself: a new-found, widespread and seemingly universal acceptance by the art world. As he might have said himself, better that it happened late than never. If something as vague and elusive as heaven exists, Thek would surely be seen sporting an apron, hunched over a drafting table, oblivious to the dancing and frolicking in the midst.

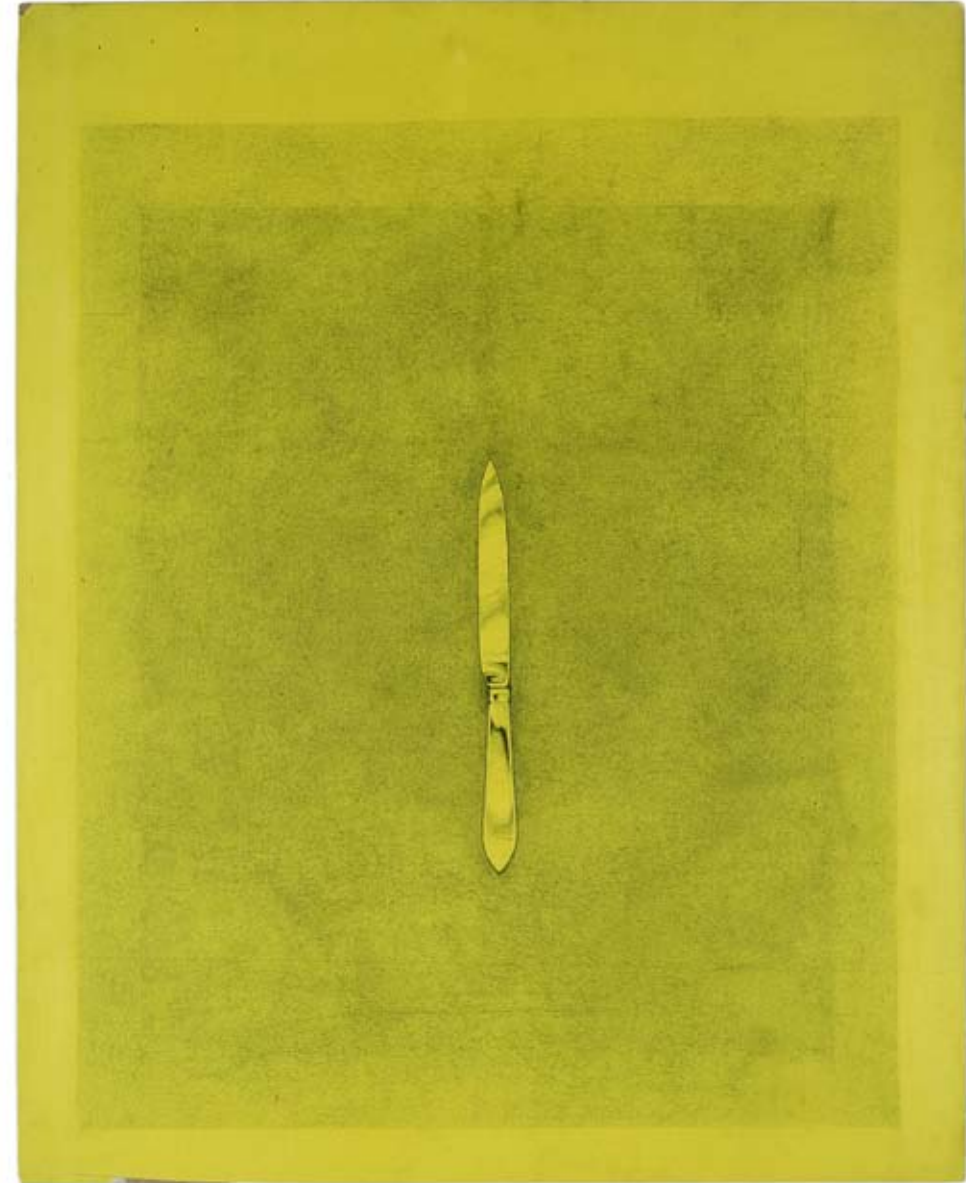
Time is a life and death sentence with lots of writing on the wall as a constant reminder, a ball and chain from cradle to casket, and we must make of it what we can. Despite how we feel about museum hanging policies, our personal chronologies inexorably lurch forward in one direction as sure as the sun rises and sets; we are doomed from the start. But there is only one path forward to salvation, whatever it may be, and that is the endless expression of creativity in the most diligent and workmanlike manner, interacting with any and all similarly minded people collected along the journey.

To close, a few words by Thek: 'I am happy when I am efficient. Efficient at what? At producing.' Then, in the next breath he states: 'I'm not interested in efficiency.' It was a sloppy, imperfect world of contradictions that Thek inhabited, but his underlying, sparse credo is one for all to take note of: 'Don't be philosophically incapable of action.' Enough said.

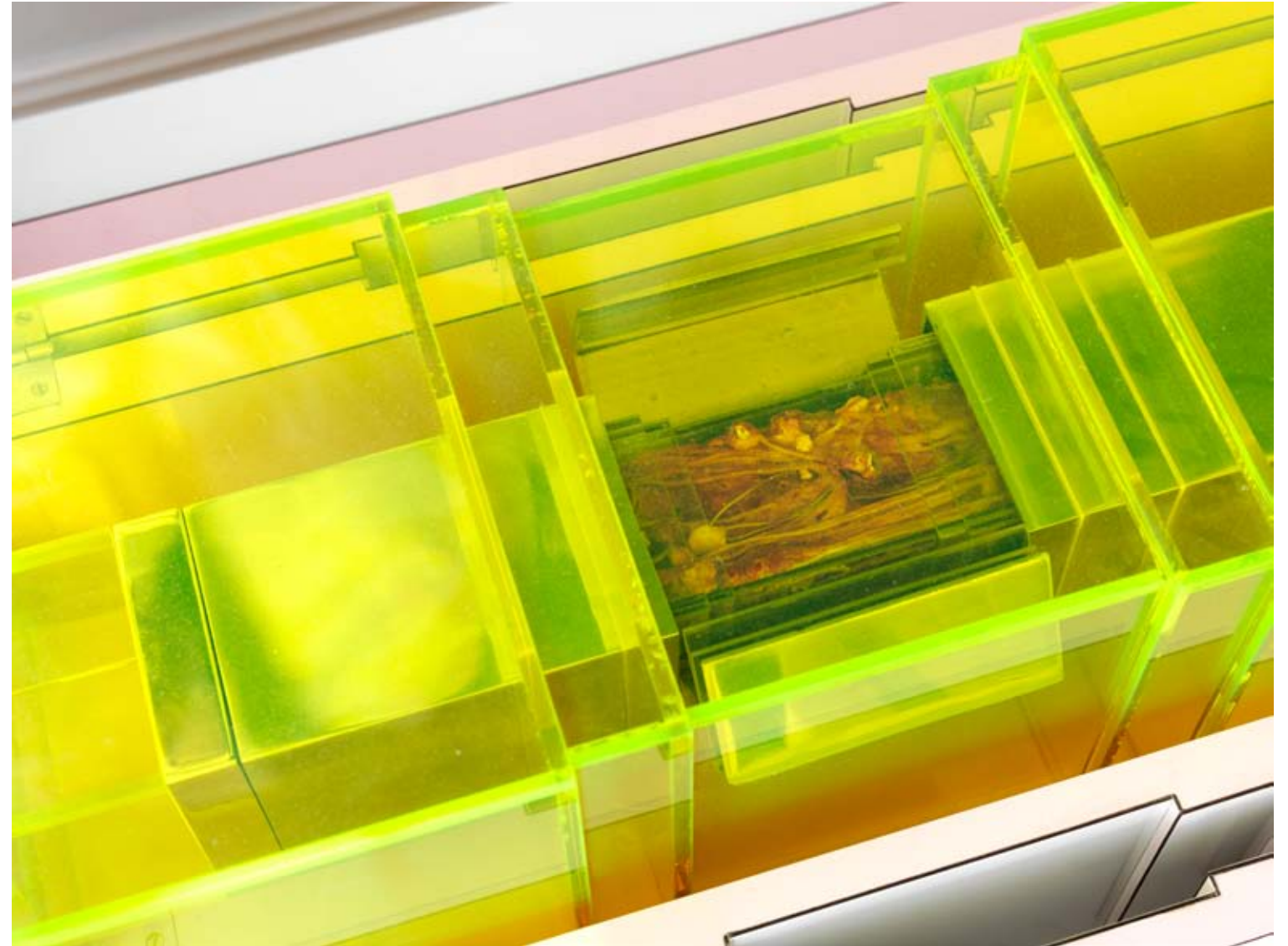


Works

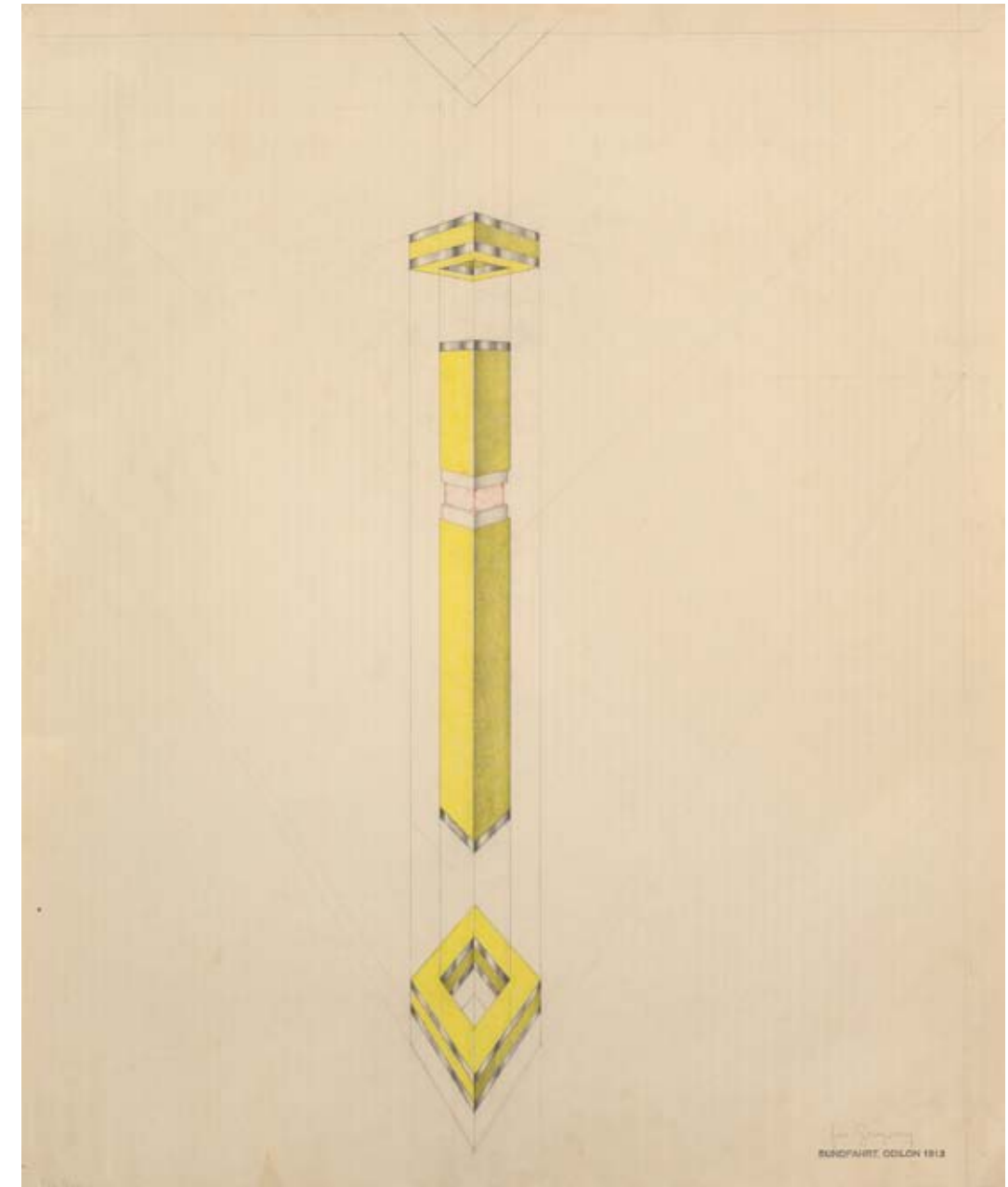
Untitled (Knife), 1965
Graphite on prepared board
68 × 55.4 × 3.9 cm



Untitled (from the Series "Technological Reliquaries"), 1965-1966
Wax, formica, metal, wood, glass beads, resin, plexiglass
98.4 × 31.1 cm



Untitled (Column Study), ca. 1966
Pencil and colored pencil on paper
78.1 × 64.4 cm



Meat Cable, 1966
Wax, mixed media and steel cable
335.3 × 10.2 × 10.2 cm



Untitled (5 Dragons), 1969
Acrylic on newspaper
57.5 × 84 cm



Untitled (Green Landscape), ca. 1969
Acrylic on newspaper
42 × 58 cm



Untitled (Landscape), ca. 1969
Acrylic on newspaper
42.5 × 58 cm



Untitled (Blue Seascape), 1970
Gouache on newspaper
39.5 × 59 cm, framed: 70 × 97 × 4 cm



Untitled (9-9-70), 1970
Pencil on paper
30 × 39.5 cm



Untitled (Cityscape), ca. 1972
Acrylic on canvas
241 × 166.5 cm



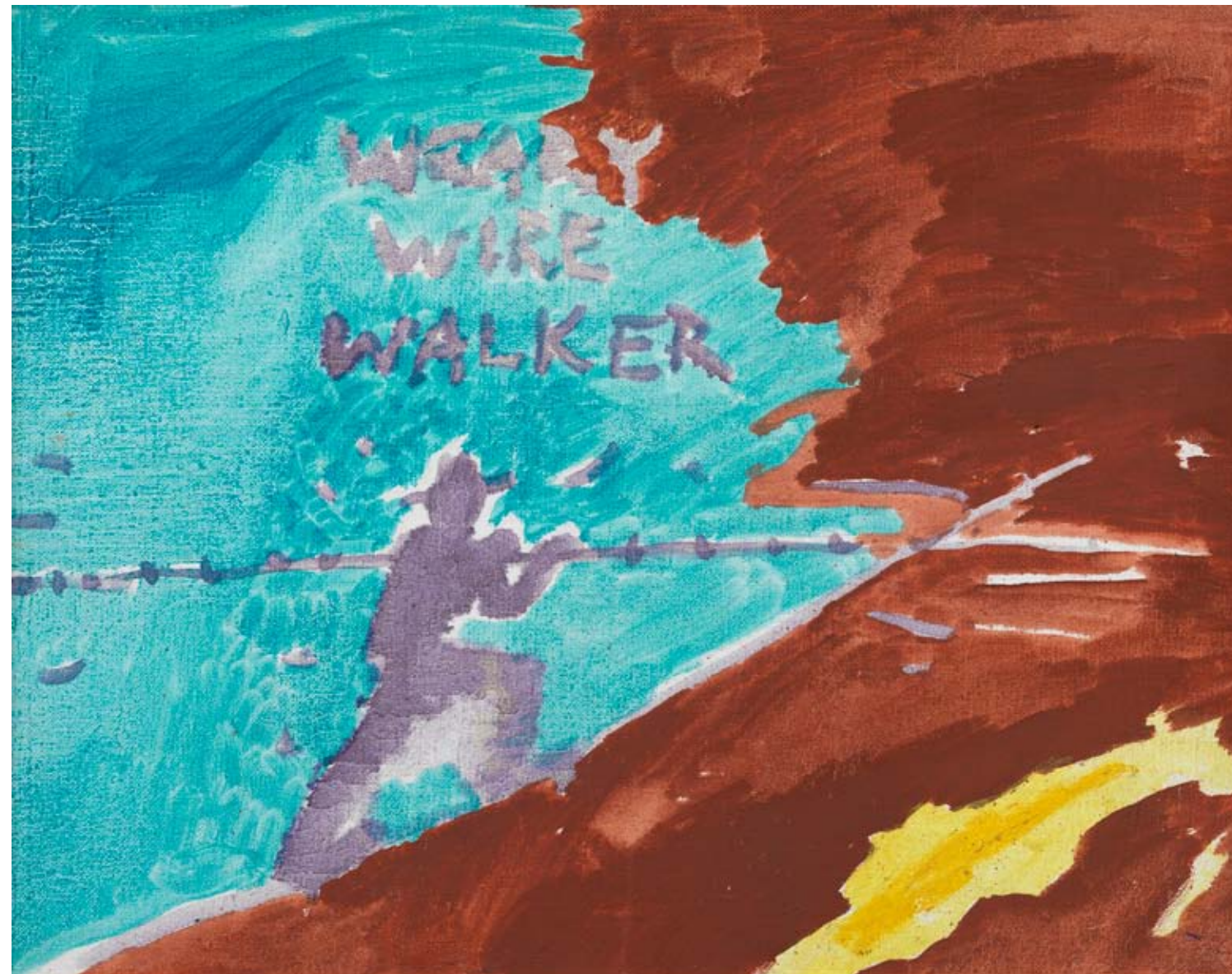
Untitled (Eggplant), 1974
Enamel on newspaper
58 × 84 cm, framed: 71 × 97.5 × 3.7 cm



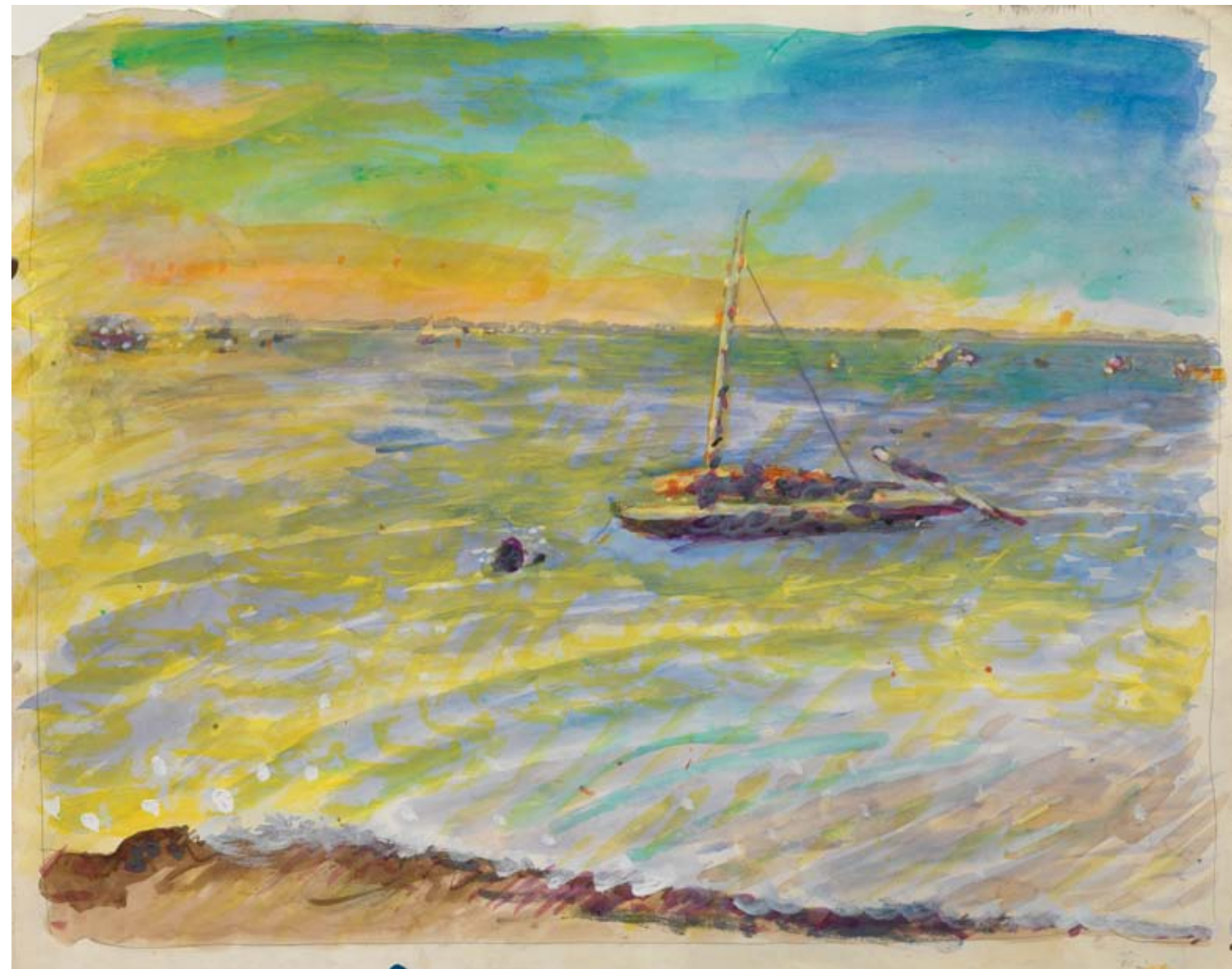
Untitled (Hammer and Sickle), 1975
Crayon on newspaper
58 × 85 cm



Weary Wire Walker, 1980
Acrylic on canvas board
35.5 × 46 cm



Untitled (Sailboat), ca. 1982
Watercolour and pencil on paper
47.6 × 60 cm



Water Towers, 1983
Acrylic on canvas board
51 × 60.5 cm



Red Empire Building, 1983
Acrylic on canvas board
45.2 × 60.2 cm



Untitled (South America), ca. 1984
Acrylic on coloured cardboard
61 × 46 cm



Untitled (Latin America), 1984
Acrylic on canvas board
64.1 × 94.6 cm



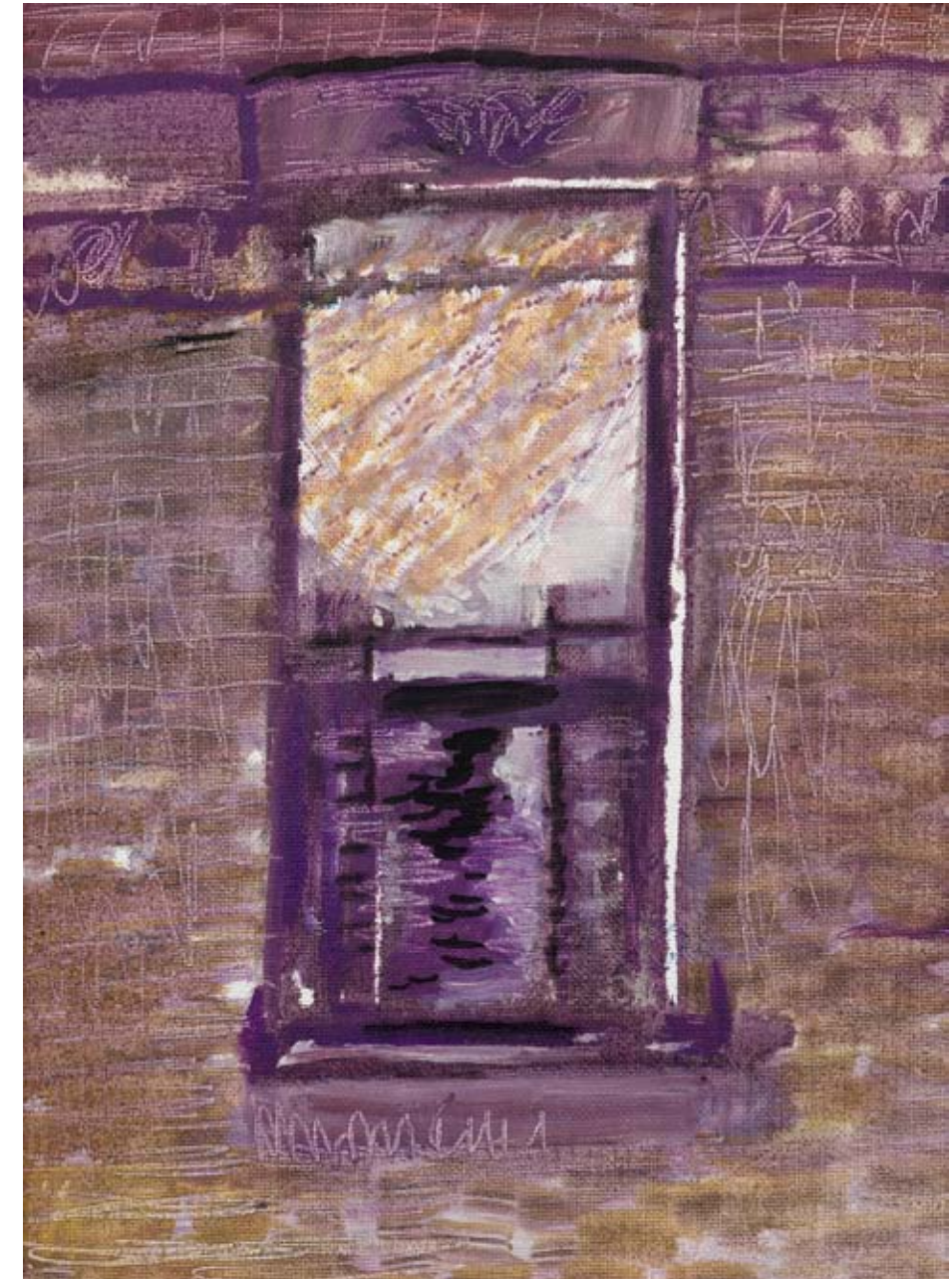
Untitled (Figure Running on the Beach), 1987
Watercolour and pencil on paper
45.7 × 61 cm



Untitled (Birds on the Shore), 1987
Watercolour and pencil on paper
45.7 × 61 cm



Window with Figure, ca. 1987
Acrylic on canvas board
33 × 25.4 cm

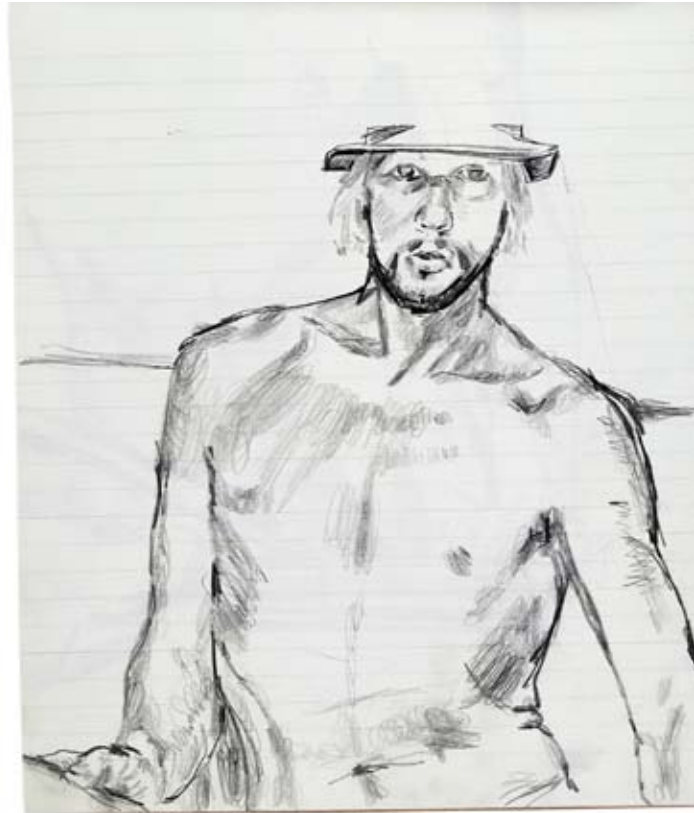
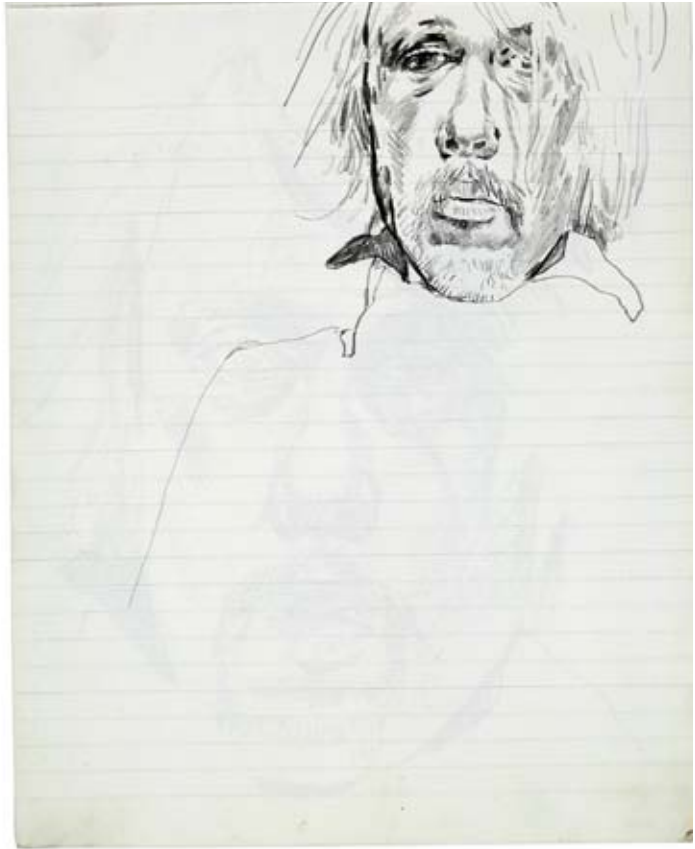


Windowscape, 1987
Acrylic on canvas
25 × 32.5 cm



Untitled (Ribbon), ca. 1988
Acrylic on canvas board
30.5 × 40.6 cm







Biography

Paul Thek

1933
Born in Brooklyn, NY

1950
Art Students League, New York
Pratt Institute, Brooklyn

1951-54
Cooper Union School of Art,
New York

1967
Fulbright Fellowship

1976
National Endowment for the
Arts Grant

1988
Died in New York, NY

Group Exhibitions

1958
The Gallery, Miami

1965
*A Contemporary Collection of
Painting and Sculpture, Selected
from the Collection of Eleanor Ward*
Lyman Allyn Museum,
New London, Connecticut

Beyond Realism
Pace Gallery, New York

*One Hundred Contemporary
American Drawings*
The University of Michigan
Museum of Art, Ann Arbor

1966
The Other Tradition, Institute
of Contemporary Art, University
of Pennsylvania, Philadelphia

Art in the Mirror, The Museum
of Modern Art, New York

Contemporary American Still Life
The Museum of Modern Art,
New York

Art on Paper, Weatherspoon
Art Gallery, Greensboro,
North Carolina

1967
*The Pittsburgh International
Exhibition of Contemporary
Paintings and Sculpture*, Museum
of Art, Carnegie Institute,
Pittsburgh

1968
*Art of the 60's: Selections from
the Collection of Hamford Yang*
Aldrich Museum of Contemporary
Art, Ridgefield, Connecticut

Painting and Sculpture Today
Indianapolis Museum of Art,
Indianapolis

The Obsessive Image, 1960–1968
The Institute of Contemporary Arts,
London

documenta 4, Kassel

1969
Art '69, Atheneumin Taisemuseum,
Helsinki. Traveled to: Tampereen
Nykytaiteen Museo, Tampere

Kunst der sechziger Jahre
Collection Ludwig, Wallraff-
Richartz-Museum, Cologne

Galerie 20, Amsterdam

Irritarte, Galleria Milano, Milan

The Dillard Collection
Weatherspoon Art Gallery,
Greensboro, North Carolina

*Human Concern/Personal Torment:
The Grotesque in American Art*
Whitney Museum of American Art,
New York. Traveled to: University
Art Museum, University of
California, Berkeley (1970)

1970
Figures/Environments, Walker Art
Center, Minneapolis. Traveled to:
Cincinnati Art Museum; Dallas
Museum of Fine Arts (1970–1971)

1971
Depth and Presence, The Corcoran
Gallery of Art, Washington, D.C.

*Kunsthistorici verzamelen
eigentijdse kunst: van Appel
tot Sykor*, Kunsthistorisch
Instituut, Amsterdam

Continuing Surrealism
La Jolla Museum of
Contemporary Art, California

*Gene Swenson: Retrospective
for a Critic*, The Museum of Art,
University of Kansas, Lawrence

*Fünf Sammler: Kunst unserer zeit
von der Heydt Museum*, Wuppertal

The Riderless Boat, Willard
Gallery, New York

1974
Return to Sender, Galleria Schema,
Florence

1975
Menace, Museum of Contemporary
Art, Chicago

1976
*Amerikanische Kunst heute:
Bilder, Skulpturen, Objekte,
Zeichnungen, Graphiken*
Berliner Festwochen, Berlin

La Biennale di Venezia, Venice

1980
*Zeichen des Galubens—
Geist der Avantgarde*
Charlottenburg Palace, Berlin

*Tendenzen Amerikanischer
Zeichnung in den Siebziger Jahren*
Kunsthalle Basel

La Biennale di Venezia, Venice

1981 <i>A Feast for the Eyes</i> , Heckscher Museum, Huntington, New York	<i>Urban Pulses: The Artist and the City</i> , Pittsburgh Plan for Art	<i>Artists Call: 50/50</i> , Leo Castelli Gallery, New York	1989 <i>Human Concern/Personal Torment: The Grotesque in American Art, Revisited</i> , Phyllis Kind Gallery, New York. Traveled to: Phyllis Kind Gallery, Chicago (1990)	1993 <i>Sculpture & Multiples</i> , Brooke Alexander Editions, New York	<i>Zeitgenössische Kunst aus der Sammlung des Migros-Genossenschaft-Bundes</i> , Museo Cantonale d'Arte, Zurich	Contemporary Arts, London	New York
<i>Figurative Sculpture</i> , The Institute for Art and Urban Resources, P.S.1, Long Island City, New York	<i>Paul Thek</i> , part of the Special Projects Program that accompanied Abstract Painting: 1960–69, itself part of the program Remembering the 1960's, P.S.1 Center for Contemporary Art, Long Island City, New York	1985 <i>Chiaroscuro</i> , Art City, New York		<i>Vito Acconci, Bruce Nauman, Paul Thek</i> , Brooke Alexander Editions, New York	1995 <i>Duck!</i> , Edward Thorp Gallery, New York	<i>Meisterwerke aus sechs Jahrhunderten</i> , Kunsthalle Bremen zu Gast, Bonn	2000 <i>Die verletzte Diva: Hysterie, Körper, Technik in der Kunst des 20. Jahrhunderts</i> , Kunstverein München and Städtische Galerie im Lenbachhaus, Munich. Traveled to: Galerie im Taxispalais, Innsbruck; Staatliche Kunsthalle, Baden-Baden
<i>Drawing Distinctions: American Drawings of the Seventies</i> , Louisiana Museum of Modern Art, Denmark. Traveled to: Kunsthalle Basel; Städtische Galerie im Lenbachhaus, Munich (1982); Wilhelm Hack Museum, Ludwigshafen, Germany(1982)	<i>New Art at the Tate Gallery</i> , Tate Gallery, London	<i>Memento Mori</i> , Goldie Paley Gallery, Moore College of Art, Philadelphia	1990 <i>Contemporary Assemblage: The Dada and Surrealist Legacy</i> , LA Louver, Los Angeles	<i>Wiederbegegnung mit Unbekanntem</i> , Diözesanmuseum Köln, Cologne	<i>Géométrie Sacrée/Sakrale Geometrie</i> , Galerie des Beaux-Arts Galerij, Brussels	<i>A Decade of Collecting: Recent Acquisitions in Contemporary Drawings</i> , The Museum of Modern Art, New York	<i>A Living Testament to the Blood Fairies</i> , Printed Matter, New York
<i>Westkunst: Zeitgenössische Kunst seit 1939</i> , Museen der Stadt Köln in den Rheinhallen der Kölner Messe, Cologne	1984 <i>Content: A Contemporary Focus, 1974–1984</i> , Hirshhorn Museum and Sculpture Garden, Washington, D.C.	<i>The Gathering of the Avant-garde: The Lower East Side</i> , Kenkeleba Gallery, New York	<i>Word as Image: American Art, 1960–1990</i> , Milwaukee Art Museum. Traveled to: Oklahoma City Art Museum (1990–1991); The Contemporary Arts Museum, Houston (1991)	<i>The Uncanny</i> , Gemeentemuseum Arnhem, The Netherlands	<i>Glaube, Hoffnung, Liebe, Tod</i> , Kunsthalle Wien, Vienna	1998 <i>Der unendliche Raum dehnt sich aus</i> , Diözesanmuseum Köln, Cologne (organizer), exhibited at Staatliche Kunsthalle, Baden-Baden	<i>Full Serve</i> , Mixed Greens and Kenny Schachter/Rove, New York
<i>Drugs: Kruiden van hemel en hel</i> , Museum voor Land en Volkenkunde, Rotterdam	<i>Disarming Images: Art for Nuclear Disarmament</i> , Art Museum Association (organizer). Traveled to: Contemporary Arts Center, Cincinnati; University Art Gallery, San Diego State University; Museum of Art, Washington State University, Pullman (1985); New York State Museum, Albany (1985); University Art Museum, University of California, Santa Barbara (1985); Munson-Williams-Proctor Institute Museum of Art, Utica, New York (1985); Fine Arts Gallery, University of Nevada, Las Vegas(1985); Baxter Art Gallery, California Institute of Technology, Pasadena (1986); Yellowstone Art Center, Billings, Montana (1986); Bronx Museum of the Arts, New York (1986)	<i>18a Bienal Internacional de São Paulo</i> , São Paulo, Brazil		<i>Already Buddha</i> , Greenville County Museum of Art, South Carolina	1996 <i>Arts' Communities/AIDS' Communities: Realizing the Archive Project</i> , Boston Center for the Arts	2001 <i>Face to Face: Works on Paper from The Museum Overholland Collection</i> , Stedelijk Museum, Amsterdam	<i>Sweet 'N Low</i> , Mixed Greens and Kenny Schachter/Rove, New York
<i>Continuous Creation</i> , Serpentine Gallery, London	<i>Chambres d'amis</i> , Museum van Hedendaagse Kunst, Ghent, Belgium	<i>The City and the Street: Paintings, Photographs, and Sculpture</i> , La Mama La Galleria, New York	<i>Fragments, Parts, Wholes—The Body and Culture</i> , White Columns, New York	<i>Lucian Freud, Paul Thek: Etchings</i> , Miami-Dade College Art Gallery, Kendall, Florida	<i>Bringing It All Back Home</i> , Gracie Mansion/Fred Dorfman Projects, New York	<i>From Warhol to Mapplethorpe: Three Decades of Art at ICA</i> , Institute of Contemporary Art, Philadelphia	2001 <i>(Self) Portraits</i> , Alexander and Bonin, New York
1982 <i>Tableaux: Nine Contemporary Sculptors</i> , The Contemporary Arts Center, Cincinnati	1987 <i>The Success of Failure</i> , Independent Curators Incorporated, New York (organizer). Traveled to: Laumeier Sculpture Park and Gallery, Saint Louis; Johnson Gallery, Middlebury College, Vermont; University of Arizona Museum of Art, Tucson (1988)	<i>(Dis)member, on the Hundredth Anniversary of Gericault's Death</i> , Simon Watson, New York		<i>Nachtschattengewachse/The Nightshade Family</i> , Museum Fredericianum, Kassel	<i>The Collection Reviewed: Contemporary Art</i> , Hirshhorn Museum and Sculpture Garden, Washington, D.C.	1999 <i>l'Ouverture</i> , Musée d'Art Contemporain de Gand, Ghent, Belgium	<i>The Devil is in the Details</i> , Allston Skirt Gallery, Boston
1983 <i>The Sixth Day: A Survey of Recent Developments in Figurative Sculpture</i> , Bergman Gallery, The Renaissance Society, University of Chicago	<i>Artcake, 1980–1986: Private Sammeln Gegenwartskunst</i> , Kunsthau Zürich, Zurich	<i>Bildhauerzeichnungen des Wilhelm Lehmbruck Museum Duisburg</i> , Wilhelm Lehmbruck Museum, Duisburg, Germany		<i>Abject Art: Repulsion and Desire in American Art</i> , Whitney Museum of American Art, New York	<i>Deformations: Aspects of the Modern Grotesque</i> , The Museum of Modern Art, New York	<i>Art in Our Time: 1950 to the Present</i> , Walker Art Center, Minneapolis	<i>Eine Barocke Party: Augenblicke des Welttheaters in der zeitgenössischen Kunst</i> , Kunsthalle Wien, Vienna
<i>Terminal New York</i> , Harborside Industrial Center (Broadway Army Terminal), Brooklyn, New York	<i>Content: A Contemporary Focus, 1974–1984</i> , Hirshhorn Museum and Sculpture Garden, Washington, D.C.	<i>Artcake, 1980–1986: Private Sammeln Gegenwartskunst</i> , Kunsthau Zürich, Zurich	1992 <i>Word & Image</i> , Brooke Alexander Editions, New York	<i>Drawn in the 1970's/Printed in the 1970's</i> , Brooke Alexander, New York	1997 <i>From Body to Being: Reflections on the Human Image</i> , Des Moines Art Center, Iowa	<i>Highlights from The Dillard Collection of Art on Paper: Drawn Across the Country</i> , Weatherspoon Art Gallery, Greensboro, North Carolina	<i>Prodigal Prodigy</i> , White Box, New York
		<i>The Pyramid Show</i> , Mokotoff Gallery, New York	<i>Mssr. B's Curio Shop</i> , Thread Waxing Space, New York	<i>Prospect/Retrospect. Zeitgenössische Kunst aus der Sammlung des Kunstmuseums Luzern</i> , Kunstmuseum Luzern, Lucerne	<i>The Hirshhorn Collects: Recent Acquisitions 1992–1996</i> , Hirshhorn Museum and Sculpture Garden, Washington, D.C.	<i>The American Century: Art & Culture, 1950–2000</i> , Whitney Museum of American Art,	2002 <i>My Head is on Fire but my Heart is Full of Love</i> , Charlottenborg Udstillingsbygning, Copenhagen and The Modern Institute, Glasgow (organizer)
		<i>Drawings</i> , Brooke Alexander, New York			<i>Belladonna</i> , Institute of		

	and Bonin, New York	<i>Family of Man</i> , De Appel, Amsterdam	<i>Small Sculpture</i> , Matthew Marks Gallery, New York	Greene Naftali Gallery, New York, and Matthew Marks Gallery, New York	York	<i>Time Again</i> , Sculpture Center, New York	<i>The Quality of Presence</i> , Chelsea Hotel, New York
<i>Manifeste oder Ergriffenheit—was ist das? Frühe Standards seit 1960</i> , Galerie Daniel Blau, Munich	<i>De wereld deugt, wijzelf helaas wat minder; Ritsaert ten Cate</i> , De Appel, Amsterdam	<i>50 Jahre Documenta, 1955–2005</i> , Kunsthalle Fridericianum, Kassel	<i>Into Me/Out of Me</i> , P.S.1 Center for Contemporary Art, Long Island City, New York. Traveled to: Kunst-Werke Institute for Contemporary Art—Gesellschaft für Zeitgenössische Kunst, Berlin;	<i>Strange Bodies: Figurative Works from the Hirshhorn Collection</i> , Hirshhorn Museum and Sculpture Garden, Washington, D.C.	2010	<i>Distant Star Estrella Distante</i> , Regen Projects, Los Angeles; kurimanzutto, Mexico City	<i>OUT OF THE BLUE</i> , Bortolami Gallery, New York
<i>Bits 'n Pieces</i> , Galerie Jöllenberg, Cologne	<i>Klütterkammer: An Exhibition by John Bock</i> , Institute of Contemporary Arts, London	<i>Mythologies</i> , Walker Art Center, Minneapolis (2005–09)		<i>Der Mensch verlässt die Erde</i> , Kolumba—Kunstmuseum des Erzbistums Köln, Cologne	2010 <i>Dead Flowers</i> , Vox Populi, Philadelphia. Traveled to: Participant Inc., New York	<i>Colors for a new home, Signs of Love and other paintings</i> , Alexander and Bonin, New York	<i>Natural History</i> , Carnegie Museum of Art, Pittsburgh
<i>The Object Sculpture</i> , Henry Moore Institute, Leeds	<i>East Village USA</i> , New Museum of Contemporary Art, New York	<i>Das Menschenbild der Moderne</i> , Wilhelm Lehbruck Museum, Duisburg, Germany	Museo d'arte contemporanea Roma (2006–2007)		<i>Margins of Silence</i> , The Helga de Alvear Foundation, Caceres, Spain	<i>D'un autre monde</i> , Printemps de Septembre, Toulouse	<i>Chambres d'Amis Collection presentation</i> , S.M.A.K., Ghent
<i>A document made by Paul Thek and Edwin Klein</i> , Janos Gat Gallery, New York	<i>L'Air du Temps</i> , Migros Museum für Gegenwartskunst, Zurich	2006 <i>The Last Show</i> , Cooper Union, Hewitt Memorial Building, New York	2007 <i>a point in space is a place for an argument</i> , David Zwirner, New York	<i>2 x [(2 x 20) + (2 x 2)] + 2 = X x (desperately) trying to figure out the world</i> , Mai 36 Galerie, Zurich	2010 <i>10,000 Lives</i> , The 8th Gwangju Biennale, Korea	<i>HAPPY HOLIDAYS! DRAWINGS!</i> , Alex Zachary Gallery, New York	2013 <i>Tell It To My Heart: Collected by Julie Ault</i> , Museum für Gegenwartskunst, Basel; Culturgest, Lisbon; Artists Space, New York
<i>Imagine, You Are Standing Here in Front of Me: Caldic Collectie</i> , Museum Boijmans Van Beuningen, Rotterdam	<i>Mike Kelley—The Uncanny</i> , Tate Liverpool, England. Traveled to: Museum Moderner Kunst Stiftung Ludwig Wien, Vienna	<i>Twice Drawn</i> , The Frances Young Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga Springs, New York	<i>Neolithic Porns</i> , Isabella Bortolozzi Galerie, Berlin	<i>Sammlung, 1978–2008</i> , Migros Museum für Gegenwartskunst, Zurich	2010 <i>Dead Flowers</i> , Vox Populi, Philadelphia; PARTICIPANT INC, New York	<i>Influential Friends by Peter Hujar, John McWhinnie @ Glenn Horowitz</i> Bookseller, New York	<i>The Polaroid Years: Instant Photography and Experimentation</i> , Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie
<i>From the Observatory</i> , Paula Cooper Gallery, New York	<i>Stadtlicht—Lichtkunst</i> , Wilhelm Lehbruck Museum—Zentrum Internationaler Skulptur, Duisburg, Germany	<i>John Frumism</i> , Hotel, London	<i>Hold the Line</i> , Ferenbalm Gurbrü Station, Karlsruhe	<i>Sguardo periferico & corpo collettivo</i> , Museion—Museum of Modern and Contemporary Art, Bolzano	2012 <i>Held Up By Columns</i> , renwick gallery, New York	<i>Shock of the News</i> , National Gallery of Art, Washington, DC (2012–13)	<i>Paul Thek and his Circle in the 1950s</i> , Leslie-Lohman Museum of Gay and Lesbian Art, New York
2003 <i>Fuori Uso 2003: Great Expectations</i> , Associazione Culturale Arte Nova, Pescara, Italy	2005 <i>editions</i> , Alexander and Bonin, New York	<i>Six Feet Under: Autopsie unseres Umgangs mit Toten</i> , Kunstmuseum Bern	<i>13</i> , International Project Space, Bournville Centre for Visual Arts, Birmingham Institute of Art and Design, England	<i>Oranges and Sardines: Conversations on Abstract Painting</i> , Hammer Museum, Los Angeles (2008–09)	2012 <i>Inside Installations</i> , Stedelijk Museum voor Actuele Kunst, Ghent	<i>Art is Liturgy - Paul Thek and the Others</i> , Kolumba, Art Museum of The Archdiocese of Cologne (2012–13)	
<i>Bewitched, Bothered, and Bewildered: Spatial Emotion in Contemporary Art and Architecture</i> , Migros Museum für Gegenwartskunst, Zurich. Traveled to: Centrum Sztuki Współczesnej Łaznia, Gdansk	<i>Looking at Words: The Formal Use of Text in Modern and Contemporary Works on Paper</i> , Andrea Rosen Gallery, New York	<i>Transforming Chronologies: An Atlas of Drawings, Part Two</i> , The Museum of Modern Art, New York	<i>Strange Weight</i> , Martos Gallery, New York	2009 <i>Whaddaya Wanna Be, a Flower?!</i> , Alexander and Bonin, New York	2011 <i>Keeping it Real: An exhibition in Four Acts (Act 1: The Corporeal)</i> , Whitechapel Gallery, London	<i>Affinity Atlas</i> , Wellin Museum of Art at Hamilton College, New York (2012–13)	
<i>Global Village: The 1960s</i> , The Montreal Museum of Fine Arts	<i>Bidibidobidiboo: Works from Collezione Sandretto Re Rebaudengo</i> , Fondazione Sandretto Re Rebaudengo, Turin	<i>Plane Figure: Amerikanische Kunst aus Schweizer Privatsammlungen und aus dem Kunstmuseum Winterthur</i> , Kunstmuseum Winterthur, Switzerland	<i>The Third Mind—Carte Blanche à Ugo Rondinone</i> , Palais de Tokyo, Paris	<i>Data Panic</i> , Cuchifritos, New York	2011 <i>Never The Same River (Possible Futures, Probable Pasts)</i> , Camden Arts Centre, London (2010–11)	<i>The Perfect Show</i> , 303 Gallery, New York (2012–13)	
<i>My People Were Fair and Had Cum in Their Hair</i> , Team, New York	<i>Document 2 and 3 made by Paul Thek and Edwin Klein</i> , Janos Gat Gallery, New York	<i>Das achte Feld: Geschlechter, Leben, und Begehren der Kunst seit 1960 The Eighth Square: Gender, Life, and Desire in the Arts Since 1960</i> , Ludwig Museum, Cologne	<i>Traces du Sacré</i> , Centre Pompidou, Paris. Traveled to: Haus der Kunst, Munich (2008–09)	<i>Hinterlassenschaft—Eine deutsches Erbe</i> , Kolumba—Kunstmuseum des Erzbistums Köln, Cologne	2011 <i>Looking Back The Fifth White Columns Annual - Selected by Bob Nickas</i> , White Columns, New York (2010–11)	<i>Stimuli</i> , Alexander and Bonin, New York (2012–13)	
2004 <i>the gallery selects . . .</i> , Alexander	<i>At years end, rethinking The</i>		<i>Painting Now and Forever, Part II</i> ,	<i>Compass in Hand: Selections from The Judith Rothschild Foundation Contemporary Drawings Collection</i> , The Museum of Modern Art, New	2011 <i>A document: Eugenio Dittborn, Emily Jacir, Paul Thek and Edwin Klein</i> , Alexander and Bonin, New York (2011–12)	<i>Sinister Pop</i> , Whitney Museum of American Art, New York (2012–13)	

One Artist Exhibitions

1957 Mirrell Gallery, Miami	1971 <i>Pyramid/A Work in Progress</i> , Moderna Museet, Stockholm	1980 <i>Small Paintings</i> , Brooks Jackson Gallery Iolas, New York	1989 <i>The Technological Reliquaries</i> , The Clocktower Gallery, New York
1963 Galleria 88, Rome	1972 <i>A Station of the Cross</i> , Galerie M. E. Thelen, Essen	1981 <i>cityscapes, seascapes, other ideas, etc.</i> , Brooks Jackson Gallery Iolas, New York	1990 <i>Sculpture, 1965–1976</i> , Brooke Alexander, New York
1964 Stable Gallery, New York	<i>The Riderless Boat</i> , Willard Gallery, New York	<i>A Procession in Honor of Aesthetic Progress: Reconstruction of the first solo exhibition in Germany 1968 in the Galerie M. E. Thelen</i> , Galerie Jöllenneck, Cologne	<i>Skulpturen, 1968–1971</i> , Galerie Jöllenneck, Cologne
1966 <i>Paul Thek: Recent Work</i> , Pace Gallery, New York	1973 Galerie Stähli Langenbacher und Wankmüller, Lucerne	<i>Ark, Pyramid, Easter</i> , Kunstmuseum Luzern, Lucerne	Galerie Samy Kinge, Paris
1967 <i>The Tomb</i> , Stable Gallery, New York	<i>Ark, Pyramid—Christmas, aka Die Krippe [The Manger]</i> , Wilhelm Lehmbruck Museum, Duisburg, Germany	1982 Brooks Jackson Iolas Gallery, New York	1991 <i>Newspaper and Notebook Drawings</i> , Brooke Alexander, New York
1968 <i>A Procession in Honor of Aesthetic Progress: Objects to Theoretically Wear, Carry, Pull or Wave</i> , Galerie M. E. Thelen, Essen	1974 Galleria Schema, Florence, Italy	1983 <i>Some New Works</i> , Iolas-Jackson Gallery, New York	1992 <i>Sculpture and Drawings</i> , Castello di Rivara - Centro d'Arte Contemporanea, Turin
1969 <i>Work in Progress at Brüsseler Platz</i> , Galerie M. E. Thelen, Essen;	1976 <i>The Personal Effects of the Pied Piper</i> , Galerie Alexandre Iolas, Paris	1984 Barbara Gladstone Gallery, New York	1993 <i>Paintings of the 1970s and 1980s</i> , Brooke Alexander, New York
<i>Decorations for a Tree, Wires and a Cross</i> (The Artist's Co-op), Galerie Mickery, Loenersloot, The Netherlands	1977 <i>Small bronzes and drawings</i> , Brooks Jackson Gallery Iolas, New York	1987 <i>Recent Works</i> , Iolas-Jackson Gallery, New York	<i>Skulpturen und Zeichnungen, 1964–1976</i> , Mai 36 Galerie, Zurich
Stable Gallery, New York	<i>Paul Thek/Processions</i> , Institute of Contemporary Art, University of Pennsylvania, Philadelphia	1988 <i>Selected Works 1987–1988</i> , Brooke Alexander Inc., New York	1995 <i>Paul Thek: The wonderful world that almost was</i> , Witte de With, Center for Contemporary Art, Rotterdam, The Netherlands. Traveled to: Neue Nationalgalerie, Berlin (1995–96); Fundació Antoni Tàpies, Barcelona (1996); Kunsthalle Zürich/Museum für Gegenwartskunst, Zurich (1996); MAC Galeries Contemporaines des Musées de Marseille (1996).
<i>The Procession/The Artist's Co-op</i> (The Artist's Co-op), Stedelijk Museum, Amsterdam	Galleria Fante di Spada, Rome	<i>Paul Thek</i> , Greenville County Museum of Art, South Carolina	<i>Opere Scelte</i> , Because I Love Gallery, Rome
1970 <i>Crèche</i> , Galerie Mickery, Loenersloot, The Netherlands	1978 <i>Jack's Procession: What's Going on Here?</i> , Lijnbaancentrum, Rotterdam	<i>Some New Works</i> , Mokotoff Gallery, New York	
<i>Blackboard Drawings</i> , Stable Gallery, New York			

Selected Public Collections

<i>Etchings</i> , XX Multiple Galerie, Rotterdam	2004 <i>Paintings 1980–1988</i> , Mai 36 Galerie, Zurich	<i>Paul Thek: "If you don't like this book you don't like me,"</i> Glasgow International Festival of Visual Art, The Modern Institute	Carnegie Museum of Art, Pittsburgh Centre George Pompidou, Paris Des Moines Art Center, Iowa Erzbischofliches Diözesanmuseum, Cologne Federation of Migros, Zurich Greenville County Museum of Art, South Carolina Hirshhorn Museum & Sculpture Garden, Washington, D.C. Johnssen Collection, Essen Kunstmuseum, Bern Kunstmuseum, Luzern Los Angeles County Museum of Art Ludwig Museum, Cologne Museum Boijmans Van Beuningen, Rotterdam Museum Folkwang, Essen The Museum of Modern Art, New York Newark Museum, New Jersey Philadelphia Museum of Art Walker Art Center, Minneapolis Weatherspoon Art Gallery, Greensboro, North Carolina Whitney Museum of American Art, New York
1996 <i>A Station of the Cross</i> , Museum Boijmans Van Beuningen, Rotterdam	2005 <i>Labor Sammlung: Exemplarische Präsentation: Paul Thek Luzern, 1973/2005</i> , Kunstmuseum Luzern, Lucerne	<i>Paul Thek, in Process (Luzern)</i> , Kunstmuseum Luzern, Switzerland	
1997 <i>Paul Thek</i> , Diözesanmuseum Köln, Cologne (organizer); exhibited at Sankt Peter Kirche, Cologne	2007 <i>Newspaper Paintings 1981–1983</i> , Alexander and Bonin, New York. Traveled to: Mai 36 Galerie, Zurich	2013 <i>Paul Thek, in Process (Stockholm)</i> , Moderna Museet, Stockholm	
1998 <i>Paintings, Works on Paper and Notebooks 1970–1988</i> , The Arts Club of Chicago	<i>Paul Thek</i> , Seamen's Art Club, Hamburg		
1999 <i>Selected Drawings, 1966–1988</i> , Alexander and Bonin, New York	<i>Paul Thek: Werkschau im Kontext zeitgenössischer Kunst</i> , ZKM Center for Art and Media, Karlsruhe. Traveled to: Sammlung Falckenberg, Hamburg (2008); Museo Nacional Centro de Arte Reina Sofia, Madrid (2009).		
<i>Paul Thek</i> , Camden Arts Centre, London. Traveled to: The Douglas Hyde Gallery, Dublin (2000); Newlyn Art Gallery, Cornwall (2000)	2010 <i>Diver, A Retrospective</i> , Whitney Museum of American Art, New York (2010–2011). Traveled to: Carnegie Museum of Art, Pittsburgh (2011); Hammer Museum, Los Angeles (2011).		
2000 Mai 36 Galerie, Zurich	<i>Paul Thek: cityscapes and other ideas</i> , Alexander and Bonin, New York; Mai 36 Galerie, Zürich		
2001 Galerie Ascan Crone, Berlin	2011 <i>Prelude - Paul Thek in Process</i> , Another Vacant Space, Berlin		
2002 <i>"The chinaman erases my mind": Skulptur, Objekt, Malerei, Zeichnung</i> , Galerie Jöllenneck, Cologne	2012 <i>Paul Thek, in Process (Duisburg)</i> , Lehmbruck Museum, Duisburg, Germany		
2003 <i>Paul Thek: Paintings of the 1980s</i> , Alexander and Bonin, New York			

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