

PACE LONDON

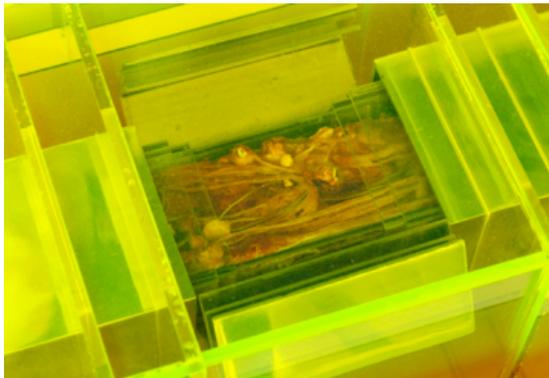
PRESS RELEASE

Paul Thek

Nothing But Time: Paul Thek Revisited 1964 - 1987

First Floor Gallery, 6 Burlington Gardens, London W1S 3ET

25 September – 9 November 2013



Pace is delighted to present an exhibition of works by the American artist Paul Thek, from 25 September to 9 November 2013 at 6 Burlington Gardens, on the first floor gallery.

Curated by Kenny Schachter, *Nothing But Time: Paul Thek Revisited 1964 – 1987* will feature a rare and unprecedented group of Paul Thek works, across all the media he used, which has never been seen before to this extent in the UK. In the spring of 1966 Pace New York presented one of Thek's first solo shows, *Paul Thek: Recent Work*;

as a stepping stone, *Nothing But Time* offers a unique perspective on Thek and will mark a historic moment reuniting the artist with the gallery.

From the earliest paintings on newspaper and the singular Technological Reliquary sculptures to the late watercolours he painted prior to his premature death in 1988, the exhibition explores Paul Thek's pioneering spirit and presents a concise overview of one of the most expressive and forward thinking artists of his time. The exhibition will also feature a rare and unparalleled 1969 sketch book with a series of self-portraits and a glimpse into the thought process and working methods of the artist.

"Rarely does such an influential artist that has impacted artists as diverse as Mike Kelley to Damien Hirst, flies below the radar as much as Paul Thek since his untimely death at 53 years old in 1988. After recent retrospectives at the Reina Sofia in Madrid and the Whitney Museum in New York and now this significant gathering of works in London, hopefully such a woefully under-appreciated artist will become more visible to the international community of contemporary art." Kenny Schachter, August 2013.

Nothing But Time can suggest a metaphysical expanse, a death sentence, or both. In Thek's case, the passage of time has ameliorated the shameful lack of recognition for his deserved and varied body of work. *"I sometimes think that there is nothing but time, that what you see and what you feel is what time looks like at the moment."* Paul Thek, *Processions Catalogue*, Suzanne Delehanty, 1977, Institute of Contemporary Art, University of Pennsylvania, Philadelphia, PA, page 58.

A catalogue for the exhibition with an essay by Kenny Schachter is forthcoming in September 2013.

NOTES TO EDITORS

Paul Thek

Paul Thek (b. 1933, NY – 1988, NY) was a conceptual American artist and has been the subject of more than one hundred solo and group exhibitions since 1957 including documenta 5, the 1976 and

1980 Venice Biennales, the 2010-2011 Whitney Museum of American Art's retrospective etc.

Although trained as a painter at the Art Students League, Pratt Institute, and the Cooper Union School of Art, in New York, Thek moved fluidly to sculpture and quickly established himself as a major figure of the 1960s New York art scene. He also spent time in Europe.

Marginal and forgotten at the time of his death, the artist is best known for his *Technological Reliquaries*, wood, resin, formica installations that feature realistic wax-made meat and human body parts. Today, his works are included in numerous collections, including The Museum of Modern Art, New York, Centre George Pompidou, Paris, Philadelphia Museum of Art, Museum Boijmans Van Beuningen, Rotterdam, the Hirshhorn Museum & Sculpture Garden, Washington, DC, the Federation of Migros, Zürich, Walker Art Center, Minneapolis, the Kunstmuseum, Bern etc.

Pace

Pace is a leading contemporary art gallery representing many of the most significant international artists and estates of the 20th and 21st centuries. Founded by Arne Glimcher in Boston in 1960 and led by Marc Glimcher, Pace has been a constant, vital force in the art world and has introduced many renowned artists' work to the public for the first time. Pace has mounted more than 700 exhibitions, including scholarly exhibitions that have subsequently travelled to museums, and published nearly 400 exhibition catalogues. Today Pace has seven locations worldwide: four in New York; two in London; and one in Beijing. Pace inaugurated its flagship gallery at 6 Burlington Gardens with the exhibition Rothko/Sugimoto: Dark Paintings and Seascapes in the autumn of 2012.

Pace London at 6 Burlington Gardens is open to the public from Monday to Saturday, from 10 AM to 6 PM www.pacegallery.com

Kenny Schachter

Kenny Schachter has been curating contemporary art exhibits in museums and galleries for over 20 years and has taught seminars in art history at the graduate level at New York University, The New School for Social Research, and lectured at the Royal College of Art (on vehicle design and art) and organised an offsite exhibition for the first graduating class of Columbia University's Masters of Fine Art programme. He has lectured internationally, been the recipient of a Rockefeller supported grant, written portions of books published by Springer Wien New York (2006, with Vito Acconci, edited by Cristina Bechtler) and MIT Press (2009, on Paul Thek, edited by Harald Falckenberg), Galerie Gmurzynska (2010 on Zaha Hadid) and been profiled in The New York Times Magazine, and London's Observer, Independent and Telegraph. He is presently authoring features on art for British GQ Magazine since 2011 and a column in the Gloom, Boom and Doom Report for economist Marc Faber. Schachter has advised on two Paul Thek retrospectives at the Reina Sofia in Madrid and the Whitney Museum in New York. He has received planning permission to erect Zaha Hadid's first residential building in England, situated on Hoxton Square. After two concept vehicles designed by Zaha Hadid, the latest commissions are boats by both Hadid and Rem Koolhaas presently in production in France. Kenny Schachter deals in international art from Impressionist and Modernism to the art and design of today. In addition, he has exhibited his own artworks, including one-person exhibits at Sandra Gering Gallery in NYC and International 3 in Manchester.

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Image: Paul Thek, Untitled (from the series "Technological Reliquaries"), 1965-1966, wax, formica, wood, glass beads, resin, Plexiglas, 98.4 x 31.1 x 31.1 cm © 2013, Kenny Schachter