

Pavel Büchler

1970–72 School of Graphic Arts, Prague.

1973–76 Institute of Applied Arts, Prague.

1983–87 Co-director, Cambridge Darkroom Gallery.

1992–96 Head of the School of Fine Art, Glasgow School of Art.

1997– Research Professor in Art and Design, Manchester Metropolitan University.

Solo exhibitions

- 2009 *As Long As It Takes*, Vita Kuben, NorrlandsOperan, Umeå.
Unfinished Sentences, annex14, Bern.
Small Sculptures, Street Level Photoworks, Glasgow.
l'imitation, Tanya Leighton Gallery, Berlin.
Eclipse, Max Wigram Gallery, London.
- 2008 *Hot Air*, Sleeper, Edinburgh.
Sold Out, Max Wigram Gallery, London.
- 2007 *So what?*, objectif_exhibitions/MuHKA, Antwerp.
Pathologische Farben, annex14, Bern.
Pavel Büchler / Avi Mugarbi / Frances Stark, Van Abbemuseum, Eindhoven.
- 2006 *Old, Rare, and Unusual Roses*, The Return, Goethe-Institut Dublin.
Absentmindedwindowgazing, Kunsthalle Bern.
Plug-In #1, Van Abbemuseum, Eindhoven.
- 2004 *Pavel Büchler*, Program, London.
- 2002 *Conversation Pieces*, Taidekeskus Mäntinranta and Galleria Saskia, Tampere.
- 2000 *Pavel Büchler*, Centre for Artists Books, Dundee Contemporary Arts.
- 1999 *LIVE*, Ateliergemeinschaft Gramophon, Hannover.
Modern Paintings +, galleri s.e, Bergen.
up on the mountain, like a ship at sea, (with Laila Kongevold), Hordaland Kunstersenter, Bergen.
- 1998 *Blind Spot*, Artspace, Sydney.
- 1997 *Pavel Büchler*, Portfolio Gallery, Edinburgh.
- 1989 *Untitled Portraits*, Cambridge Darkroom, Cambridge.
- 1988 *Untitled Portraits*, Third Eye Centre, Glasgow.
- 1987 *AM/OR*, Camerawork, London.
- 1986 *The Wall*, Bookworks, London.

Selected group exhibitions and projects

- 2009 *Unresolved*, curated by Pavel Büchler, Castlefield Gallery, Manchester.
ArNorthern Art Prize, Leeds City Art Gallery, Leeds (forthcoming).
Inéditos 2009: Just around the Corner, curated by Direlia Lazo, Casa Encendida, Madrid.
The Human Stain, curated by Ellen Blumenstein, CGAC, Santiago de Compostela.
Afterwards, curated by Sharon Kivland, Mead Gallery, Coventry.
- 2008 *Involved*, curated by Philippe Piroette, Shanghart Gallery, Shanghai.
Frieze Projects, curated by Neville Wakefield, Frieze Art Fair, London.
Book-ish, curated by Matt Packer, Lewis Glucksman Gallery, Cork.
ITCA 2008, section curated by Henry Meyric-Hughes, National Gallery, Prague.
Always Begins by Degrees, curated by Katrina Brown, The Common Guild, Glasgow.
- 2007 *Doubleuse*, curated by Katie McKee, The Nunnery, London.
- 2006 *The Signing*, curated by Amikam Toren, Keith Talent Gallery, London.
The Grand Promenade, curated by Anna Kafetsi, National Museum of Contemporary Art,

- Athens.
- 2005 *Writing in Strobe*, curated by Andrew Hunt, Dicksmith Gallery, London.
9th Istanbul Biennial, curated by Charles Esche and Vasif Kortun.
Alchemy, curated by Bryony Bond, The Manchester Museum.
Off-Key, curated by Philippe Pirotte, Kunsthalle Bern.
Social Club, The Grundy Art Gallery, Blackpool.
Whatever Happened to Social Democracy?, co-curated with Charles Esche, Rooseum, Malmö.
- 2004 *Tonight*, curated by Paul O'Neill, Studio Voltaire, London
Friday, 13th, galleri s.e, Bergen.
- 2003 *Incommunicado*, curated by Margot Heller, Sainsbury Centre, Norwich; Edinburgh Art Centre (2004); Cornerhouse, Manchester.
Strangers to Ourselves, curated by Judith Stewart and Mario Rossi, Metropole Galleries, Folkestone; 201 St John Street, London (2004).
To the Letter, curated by Frantiska and Tim Gillman-Sevcik, CCNY, New York.
Seesaw, curated by Brass Art, Atelieregemeinschaft Gramophon, Hannover.
artranspennine 03, curated by Nick Crowe and Ian Rawlinson, Manchester.
- 2002 *Private Views*, curated by Paul O'Neill, London Print Studio Gallery, London.
- 2001 *Manchester Pavilion*, collaborative project with Nick Crowe, Graham Parker and Martin Vincent, Venice (continued until 2007).
- 2000 *The Mission of Art*, curated by Catherine Pichler, Museum in Progress, Vienna.
TransAct, curated by Catherine Pichler and Hans-Ulrich Obrist, Museum in Progress, Vienna.
ManMoMA: A Thick Bloke Kicking a Dog to Death, curated by Martin Vincent, The International 3, Manchester.
Anxious Words, curated by Sharon Kivland, Waterstone's Piccadilly, London.
Snowbaling, curated by Elizabeth Price, The Henry Moore Institute, Leeds
- 1999 *Limit Less*, curated by Matthew Higgs, Galerie Krinzinger, Vienna
Liverpool Biennial of Contemporary Art, curated by Anthony Bond, Liverpool.
Liverpool Billboard Project, curated by Alan Dunn, Liverpool.
- 1998 *Whispers, Lies and Text*, curated by Mary Knights, CAST Gallery, Hobart, and touring in Australia.
Disquieting Strangeness, curated by Sharon Kivland, CFAR, London.
Receptor, curated by Julien Robson, Galerie Steinek, Vienna.
A to Z, curated by Matthew Higgs, The Approach, London.
- 1997 *Tower of Babble*, curated by Malcolm Dickson, Street Level Gallery, Glasgow; Norwich Gallery, Norwich (1998).
Library Re-Locations, curated by Jane Rolo and Ian Hunt, Chetham Library, Manchester.
- 1996 *Art When Time Stood Still: The Czech Art Scene 1969-1985*, curated by Olaf Hanel, Czech Museum of Fine Art, Prague.
New Zlín Salon I, curated by Ludvík Ševeček, State Gallery, Zlín.
- 1995 *Freedom*, curated by Angela Kingston, Kelvingrove Museum and Art Gallery, Glasgow, and touring in Britain.
- 1994 *East*, selected by Rudi Fuchs and Jan Dibbets, Norwich Gallery, Norwich.
- 1992 *Work & Turn*, curated by David Blamey, National Gallery of Iceland, Reykjavik.
Influential Europeans, curated by Mary Schoeser, Crafts Council, London, and touring.
Czechoslovak Photography in Exile curated by Anna Fárová, Mánes, Prague.
- 1991 *Excavating the Present*, curated by Charles Esche, Kettle's Yard, Cambridge; Cleveland Gallery, Middlesborough (1992).
Action Art, curated by Vlasta Čiháková-Noshiro, Mánes, Prague; Povážská gallerie, Žilina.
The Bellgrove Station Billboard Project, curated by Alan Dunn, Glasgow.
- 1990 *Homage to the Square II*, Flaxman Gallery, London.
- 1989 *Metamorphoses of the Image: Recent Photographic Strategies in Britain*, curated by John Stathatos, Hellenic Centre for Photography, Athens.
Searchlight, curated by Angela Kingston, Ikon Gallery, Birmingham.
- 1988 *Homage to the Square*, Flaxman Gallery, London

- Death*, selected by Dawn Ades, John Goto and Stuart Morgan, Kettle's Yard, Cambridge.
The Wall, curated by Paul Wombell, Impressions Gallery, York.
 1987 *Monumental Works*, curated by Sharon Kivland and Ian Walker, St Georges of Bloomsbury, London.
 1985 *Food as Politics*, curated by Sharon Kivland, Camerawork, London.

Selected writing

- 2009 *Ch-ch-ch Changes: Interviews with artists who teach*, ed. John Reardon, Ridinhouse, London.
 "Dead Owl aka Dead Owl (Roni Horn)", *Source*, Issue 59
 "Where Nothing Makes Sense", *VOIDS*, ed. John Armleder et al, JRP Ringier, Zurich, Éditions du Centre Pompidou, Paris.
- 2008 "The Making of a Great Story (Two films on Miroslav Tichy)", *Source*, Issue 57.
 "Human Specimens (Pieter Hugo: Portraits)", *Source*, Issue 56.
 "Sian Bonnell: Out of Order", *Portfolio Magazine*, No. 47.
 "All Together Now (Recent photography from Colombia)", *Source*, Issue 54.
- 2007 "Out of Focus (The Painting of Modern Life)", *Source*, Issue 53.
 "Dinu Li: Calling Home", *Portfolio Magazine*, No. 46.
 "The Author Scavenger (Joachim Schmidt: Photoworks)", *Source*, Issue 52.
 "Today There Was No New Idea (Maeve Rendle)", *Source*, Issue 51.
 "Very Far Away: Vanessa Van Obberghen", *Monographic Projects, 2004–2007*, ed. Philippe Piroette, Win Van den Abbeele, Patrick Van Rossem, objectif_exhibitions, Antwerpen.
 "Double Happiness (Philippe Chancel)", *Source*, Issue 50.
 "A True Story", *Lindsay Seers: Human Camera*, Article Press, University of Central England, Birmingham.
- 2006 "Hanging Words on the Wall: Charles Sandison in conversation with Pavel Büchler", *Charles Sandison: The Reading Room*, Koldo Mitxelena Kulturnea, San Sebastian.
 "Charles Sandison: Between the Words", *Breaking the Ice*, Kunstmuseum Bonn.
- 2005 "Stalin's Shoe", *Ghost Transmissions*, ed. Nico Dockxx, Cubit-co-curious, London.
 "Blank Page", *Transmission: Speaking & Listening*, Vol. 4, ed. Sharon Kivland and Jaspar Joseph-Lester, Site Gallery, Sheffield.
 "The Operations Necessary to Solve a Problem" (with Charles Sandison), *Framework: The Finish Art Review*, No. 2.
 "We Are Not There Yet" (with Charles Esche), *Provisorium*, No. 1.
- 2004 "Whatever Happened to Social Democracy?" (with Charles Esche), *Framework: The Finish Art Review*, No. 1.
 "Making Nothing Happen", *Visualising Anthropology*, ed. Anna Grimshaw and Amanda Ravetz, Intellect, Bristol.
 "Seeking a Compromise", *Signs of the Times: Culture, Politics, and Society in Central and Eastern Europe 1945–2000*, ed. James Aulich and Marta Sylvestrova, Moravian Gallery, Brno.
 "Responsibility", *Transmission: Speaking & Listening*, Vol. 3, ed. by Sharon Kivland, Lesley Sanderson and Emma Cocker, Sheffield Hallam University and Site Gallery, Sheffield.
 "Word for Word" (with Nick Thurston), *Performance Research: On the Page*, Vol. 9., No. 2.
- 2003 "The Blind Train-spotter: A Delirium of Doubt", *Where Is the Photograph?*, ed. David Green, Photoworks/Photoforum, Brighton.
Saving the Image: Art after Film, (with Tanya Leighton), CCA, Glasgow.
- 2002 "Somebody's Got to Do It", *Art: What Is It Good For?*, ed. Dolan Cummings, Institute of Ideas, London.
 "Here's how it works...", *Charles Sandison*, ed. Larys Frogier, La Crié centre d'art Contemporain, Rennes.
- 2001 "Little Things in the Margins", *David Bellingham*, Kunsthaus Nürnberg.
 "Towards a Philosophy of Photography: Vilém Flusser", *Dpict*, No. 5.
 "New Academic Art", *Research and the Artist: Considering the Role of the Art School*, ed. Antonia Payne, Ruskin School of Art and Drawing, Oxford.

- 2000 "Other People's Culture", *Curious: Artists' Research within Expert Culture*, ed. Susan Brind, Visual Arts Projects, Glasgow.
 "Bureauphilia: A Lost Case", *TwoNineTwo: Essays in Visual Culture*, Issue 1.
 "Anne Zahalka: Theory Takes a Holiday", *Portfolio*, No. 31.
 "A Snapshot from Bohemia", *Creative Camera: 30 Years of Writing*, ed. David Brittain, Manchester University Press.
 "The Tyranny of the Subject", *Oded Shimshon*, Impressions Gallery, York.
- 1999 "Someone Else, Some Place Else, Some Other Time", *Douglas Gordon*, ed. Christine Van Assche, Fundação das Descobertas, Lisbon.
 "War of Words", *Point, Research Journal of CHEAD*, No. 7.
 "A Brave New World? Research and the future of art education", *Drawing Fire*, Vol. 2, No. 4.
 "The Picture is the Territory", *Writing on Photography (and the Real)*, ed. John Leslie, Light House, Wolverhampton.
- 1998 *Ghost Stories: Stray Thoughts on Photography and Film*, Proboscis, London.
 "Picture of Nigeria in the Digital Age", *Owen Logan: A Home of Signs and Wonders*, British Council, London.
 "Avoided Objects: Cornelia Parker", *Creative Camera*, February/March.
DECADent: Public Art – Contentious Term and Contested Practice (with David Harding), Foulis Press, Glasgow.
 "Can images have the last say?", *9th debate of the Group for Debates In Anthropological Theory*, ed. Peter Wade, University of Manchester.
 "Studio Irrational", *Variant*, Vol. 2, No. 6.
- 1997 Books as Books", *Bookworks: A Partial History and Sourcebook*, ed. Jane Rolo and Ian Hunt, Book Works, London.
 "An Image of the Crowd", *Coil*, No. 4.
 "Passing By and Being There", *Sugar Hiccup: Elisabeth Ballet, Sam Samore, Richard Wright*, Tramway, Glasgow.
 "Bad News", *Variant*, Vol. 2, No. 2.
 "Filming Things: Conversation with Hannah Collins", *Portfolio*, No. 25.
 "Conversation with Jan Fabre", *Transcript*, Vol. 3, No. 1.
 "Seeing, Beleving and the Matter of Taste", *(Re)visions of Sex*, ed. Alice Angus, Fotofeis, Edinburgh.
 "Signs and Wonders: Conversation with Owen Logan", *Portfolio*, No. 26.
- 1996 "Books as Books", *Bookworks: A Partial History and Sourcebook*, ed. Jane Rolo and Ian Hunt, Book Works, London.
 "Scotland v Europe, 0-0" in "The Place of Place", *Circa*, No. 77, September 1996.
Random Access 2: Ambient Fears, co-edited with Nikos Papastergiadis, Rivers Oram Press, London.
 "Shifting Sands: An essay in two parts", *Desert*, ed. Jim Harold, John Hansard Gallery, Southampton.
 "John Stezaker: Garden", *Creative Camera*, No. 340, June/July 1996.
Buster, Tramline No. 4, Tramway, Glasgow.
- 1995 *Random Access: On Crisis and Its Metaphors*, co-edited with Nikos Papastergiadis, Rivers Oram Press, London.
 "My Passport with My Photograph", *Fotofeis*, ed. Alasdair Foster, Edinburgh.
 "Near and Far: Another conversation with Roger Palmer", *Portfolio Magazine*, No. 21, June 1995.
- 1994 "No More 80s!", *Drawing Fire*, The Journal of the NFAAE, Vol. 1, No. 1, December 1994.
 "V-Topia: Visions of a Virtual World", *Portfolio Magazine*, No. 20, December 1994.
Words in their Natural Setting, Tramline No. 1, Tramway, Glasgow.
- 1993 "A Double-page Spread", *Creative Camera*, No. 321, April/May 1993.
 "Digging It: Stan Douglas at Fotofeis". *Creative Camera*, No. 324, October 1993.
- 1992 "Image: 1561", *Tim Brennan: Fortress Europe*, Mission Photographique Transmanche, Nord-Pas-de-Calais.
 "Lost (for) Words: Roger Palmer at Fotohoff, Salzburg", *Creative Camera*, No. 317, August 1992.

- "Framed" , *Tracey Moffatt*, Centre for Contemporary Art, Glasgow,.
 "Mass of Figures: Jim Harold at Cambridge Darkroom", *Creative Camera*, No.315, April/May.
J H Kocman: Pure Experiences, Department of Typography, University of Reading.
 "On Reflection: David Ward in Cambridge", *Creative Camera*, No. 314, February/March 1992.
- 1991 "Experience of Recording: Craigie Horsfield at ICA, London", *Creative Camera*, No. 313, December 1991.
 "A 'battle for the soul of art'", *Alba*, Vol. 1, No. 3, June/July 1991.
 "A Snapshot from Bohemia", *Creative Camera*, No. 310, June/July 1991.
- 1990 *Jirí Kolář: The End of Words*, (with James Lingwood), ICA, London.
- 1989 "Words Apart", *Jiří Kolář, Bela Kolářová, Jan Kotík: Three Artists of Czechoslovak Origin*, James Hockey Gallery, Farnham,.
 "Corrected Writings: Not what photography is all about but about what all photography is not", *Creative Camera*, No. 10, October 1989.
 "Angled Mirrors", *Creative Camera*, No. 8&9, August/September 1989.
 "Photography Now?", *Creative Camera*, No. 6, June 1989.
- 1988 "Jannis Kounellis", *Creative Camera*, No. 1, January 1988, p. 38.
- 1987 *Figures* , Cambridge Darkroom , Cambridge
 "Edwina Fitzpatrick: Between the Lines". *Creative Camera*, No. 3, March 1987.
- 1986 *Roger Palmer: Precious Metals*, Cambridge Darkroom, Cambridge.
Turning Over the Pages, Kettle's Yard, Cambridge.)
Boundaries , Cambridge Darkroom, Cambridge.
- 1985 *Re-visions: Fringe Interference in British Photography in the 1980s* , Cambridge Darkroom, Cambridge.