

# PAVEL BÜCHLER

Experience

14.11.25 - 20.12.25



Tommy Simoens  
Contemporary Art Gallery

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### Tommy Simoens Contemporary Art Gallery

Falconplein 32

2000 Antwerp

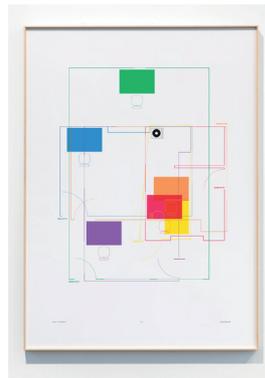
+32 486 978 980

[tommysimoens.com](http://tommysimoens.com)

[info@tommysimoens.com](mailto:info@tommysimoens.com)

@tommysimoensgallery

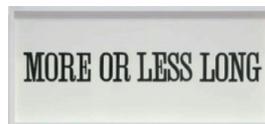
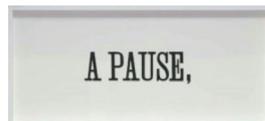
@lastnightofthestoneage



Pavel Büchler  
*Table ↔ Turntable, 2025*  
Inkjet on paper  
119 x 84 cm  
6 unique colour versions



Pavel Büchler  
*Veterans, 2021*  
Reclaimed paint  
on canvas  
2 parts  
86 × 53 cm each



Pavel Büchler  
*Beckett's Cage, 2019*  
Letterpress on  
Arches 88 paper  
2 parts  
27 × 60 cm each  
edition 3 + 1



Pavel Büchler  
*12:00:00-12:04:33, 17  
October 2008, 2008*  
Stopwatch  
1 × 6 × 7 cm



Pavel Büchler  
*The Score, 2008*  
Typewriter on paper  
29,7 × 21 cm

Private collection, Bern



Pavel Büchler  
*Lou Reed Live*, 2007  
 AKAI 1721L tape recorder, audio tape, microphone  
 160 × 90 × 90 cm  
 edition 3+1



Pavel Büchler  
*White Label*, 2003  
 Kodak Carousel projector, slide, shelf image  
 diameter 29 cm



Pavel Büchler  
*TONIGHT*, 2003  
 Offset print  
 141 × 100 cm  
 special edition 50



Pavel Büchler  
*Dear Mr. Cage*, 2005  
 Typewriter and pencil on paper  
 29,7 × 21 cm



Pavel Büchler  
*Experience*, 2024  
 7-inch vinyl single  
 edition 200 + 10  
 Produced by Tommy Simoens



Pavel Büchler  
*3'34\"/>*



Pavel Büchler  
*LIVE*, 1999  
 12-inch one-sided vinyl LP  
 edition 351  
 Produced by FACT, Liverpool



Pavel Büchler  
*ENCORE*, 2005  
 7-inch vinyl single  
 edition 433  
 Produced by Kunsthalle Bern



Pavel Büchler  
*Working Methods 1988–2025*, 2005  
 A5, 48 pages  
 edition 100  
 Published by Tommy Simoens



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Tommy Simoens is pleased to present Experience, Pavel Büchler's third exhibition with the gallery and his first at our new location on Antwerp North. Bringing together works made between 1999 and 2025, the exhibition offers a measured meditation on sound, duration, labour, and time – on the everyday behavioural loops that sustain the artist's practice.

Across four decades, Büchler has pursued a singular investigation into the subtle intersections of listening, language, and material memory. The works in this exhibition stand, as it were, in the precise overlap between Samuel Beckett and John Cage – between endurance and attention, silence and chance. If Beckett and Cage transformed absence into experience, Büchler offers its home-recorded version: the precise yet absent experience of nothing happening.

"There is really nothing creative in it," he once remarked, "and yet it is the catalyst of creative production." His work begins where productivity ends – in the persistence of routine, recording, rearranging, and waiting.

In Table ↔ Turntable (2025), Büchler charts the changing positions of his desk and record player in every studio he has occupied, from Cambridge to Manchester.

The six superimposed drawings, printed in distinct colour versions, read like a cross between architectural plans and musical notation. They translate the modest routines of daily work into a visual score, where thinking and repetition become indistinguishable.

The new work Experience (2024) – published on the occasion of the exhibition – returns to the artist's formative years in 1970s Prague, when contraband Western music circulated through bootleg tapes. Among those recordings was Jimi Hendrix's Hey Joe – endlessly copied from a single smuggled record until its hiss and crackle became part of a generation's collective memory. Büchler revisits this sonic imprint by removing the song itself, leaving only the noise of the original vinyl's surface.

For the occasion of the exhibition the gallery is publishing the fully illustrated catalogue "Pavel Büchler: Working Methods 1988-2025".