



Paul Pagk - Press Folder

1. Biography and Exhibitions
 - Solo-Exhibitions (Selection)
 - Group-Exhibitions (Selection)
 - Works in Museums and Public Collections (Selection)
2. Bibliography (Selection)
3. Press Release of the Exhibition
„home is where the heart is“
at the Baukunst Galerie
28 August to 31 October 2008

contact for press inquiries,
further information, pictures and photographs:

BAUKUNST GALERIE
fon: +49-(0)221-771 33 35
fax: +49-(0)221-771 33 10
e-mail: anja.buck@baukunst-galerie.de

www.baukunst-galerie.de
www.artnet.com/baukunst.html

BAUKUNST GALERIE
Theodor-Heuss-Ring 7
D - 50668 Cologne

opening hours:
Tue-Fri 10 a.m.-6.30 p.m.
Sat 11 a.m.-6 p.m.
and by appointment

BIOGRAPHY

- 1962 born in Crawley, UK
- 1969 moves to Vienna
- 1973 moves to Pontoise, F
- 1978-82 École Nationale Supérieure des Beaux-Arts, Paris
- 1987 Prix Fenéon, Université de la Sorbonne, Paris
- 1988 moves to New York City
- 1997 US permanent resident
- 1998 Pollock-Krasner Foundation, New York

Paul Pagk lives and works in New York City.

SOLO-EXHIBITIONS (SELECTION)

- 2007 “Recent Paintings”, Gallery Eric Dupont, Paris
“To K from P with love”, Markus Winter, Berlin
“Aftermath & lexicon“, Moti Hasson Gallery, New York
- 2005 Open Project Space, New York
Galerie Eric Dupont, Paris
- 2002 Galerie Eric Dupont, Paris
- 2000 Galerie Eric Dupont, Paris
“Galleries des études”, ENAD, Limoges-Aubusson (F)
- 1999 “MACC”, Fresnes (F)
Le 10neuf - Centre Régional d'Art Contemporain, Montbéliard (F)
- 1998 Galerie Eric Dupont, Paris
CRG Gallery, New York
- 1995 CRG Gallery, New York
- 1994 Galerie Eric Dupont, Toulouse
- 1993 Thread Waxing Space, New York
- 1992 Galerie Eric Dupont, Toulouse



- 1991 Thread Waxing Space, New York
- 1987 Galerie Jean Fournier, Paris
- 1986 Simone L'Hermitte, Rouen (F)
- 1984 Jean-Marie Monthiers, Paris
A.P.A.C., Montpellier (F)

GROUP-EXHIBITIONS (SELECTION)

- 2008 "Present", curated by Jay Murphy, HP Garcia Gallery, New York
"Group Show", Galerie Eric Dupont, Paris
"Untitled (On Paper)", Moti Hasson Gallery, New York
- 2007 "Inside the Pale", curated by Frank Schroder, Thrust Projects, New York
"Orthodoxe/Hétérodoxe: choisir sa ligne", Le 10neuf - Centre Régional d'Art Contemporain, Montbéliard (F)
"Beyond the Pale", curated by Candice Madey and Tairone Bastien, Moti Hasson Gallery, New York
- 2006 "Trait, ligne, écrire l'espace", FRAC Beauvais (F)
"Twist it Twice", curated by Franklin Evans, Moti Hasson Gallery, New York
"Hands up/Hands down", Miguel Abreu Gallery, New York
"A fleurs de peau", Gallery Eric Dupont, Paris
- 2005 "Excès de traits", FRAC Picardie, Amiens (F)
- 2003 "Batlle Pagk", Jay Batlle and Paul Pagk, curated by Adrian Dannatt, Thomas Erben Gallery, New York
"Le Cabinet 2", curated by Ann Philbin, FRAC Picardie, Amiens (F)
"Le Cabinet 1", curated by Gabriel Orozco, FRAC Picardie, Amiens (F)
- 2002 "Zenroxy", curated by Ivan Vera, Von Lintel Gallery, New York
- 2001 Galerie Martagon, Malacène (F)
"Recent acquisitions", FRAC Picardie, Amiens (F)
- 2000 Geoffrey Young Gallery, Great Barrington, Massachusetts
- 1998 Le 10neuf - Centre Régional d'Art Contemporain, Monbeliard (F)
- 1997 "New York Draws", Gas-Works, London; Corner House, Manchester
"Current under current", Brooklyn Museum, Brooklyn, New York



- 1996 "Drawings", AC Project Room, New York
"Works on Paper", Alona Kagan & Jose Martos, New York
"Other Rooms", Ronald Feldman Gallery, New York
- 1995 "Metamorphose, Part II", Guillaume Gallozzi, New York
"Summer Exhibition", CRG Gallery, New York
- 1994 "Logo Non Logo", curated by Robert C. Morgan and Pierre Restany,
Thread Waxing Space, New York; University of South Florida, Florida;
Centre Lotois D'Art Contemporain, Figeac (F)
"Written-Spoken-Drawn in Lacanian Ink", curated by Raphael Rubinstein,
Thread Waxing Space, New York
"Drawings", Galerie Regards, Paris
- 1993 "Interieurs", Musée Goya, Castres (F)
- 1990 "Abstract Painting", curated by Robert C. Morgan, Nahan Contemporary,
New York
"Three Painters", curated by Timothy Nye and Miguel Abreu, 470 Broome
Street, New York
- 1988 Galerie Jacques Girard, Toulouse (F)
Park Floral de Paris, Paris
- 1987 "Carte Blanche à Yves Michaud", CREDAC, Ivry (F)
Centre Culturel de Brétigny, Brétigny-sur-Orge (F)
- 1986 "L'Epure", curated by Yves Michaud, Galerie Beau Lézard, Paris
- 1984 "Journées Jeunes Créateurs", Espace Kiron, Paris
"Sur Invitation", Musée des Arts Décoratifs, Paris
Galerie Jean Fournier, Paris
- 1983 55 Panoyaux, Paris

WORKS IN MUSEUMS AND PUBLIC COLLECTIONS (SELECTION)

Collections de la Ville de Brétigny-sur-Orge (F)
FNAC France
Foundation 20 21, New York
FRAC Picardie (F)
Hood Museum of Art, Dartmouth College, New Hampshire
L'Artotec Limoges (F)
Les Abattoirs, Musée de Toulouse (F)
Springfield Museum of Art, Ohio

BIBLIOGRAPHY (SELECTION)

- 2007 **Cohen**, David: "Idiosyncratic Intellectualism", in: *The New York Sun*, March 8, 2007.
- Lewis**, Jacquelyn, in: *Art Info*, February 27, 2007.
- Dahlem**, Franz: „To K from P“, Berlin 2007.
- "Paul Pagk, La Parole aux Lignes", in: *Cimaise*, March / April / May 2007.
- 2003 *Prototypes, 1990-2003. Oeuvres Et Expositions Du Fonds Regional D'art Contemporain De Picardie*, Cat.: FRAC Picardie - Fonds regional d'art contemporain de Picardie, Amiens 2004.
- Douglas**, Sarah: "Batlle Pagk", in: *The Art Newspaper*, No. 136, May 2003.
- 2002 **Abreu**, Miguel, in: *Connaissance des Arts*, March 2002.
- 2000 **Grenier**, Alexander, in: *Pariscope*, September 2000.
- Sausset**, Damien: "Prereviews", in: *L'Oeil*, September 2000.
- 1999 **Sirmans**, Francklin, in: *Paul Pagk*, Cat.: Le 10neuf - Centre Régional d'Art Contemporain, Montbéliard, 1999.
- Sirmans**, Francklin, in: *Flash Art*, March-April 1999.
- 1998 **Morgan**, Robert C., in: *Review*, January 15, 1998.
- 1995 **Van de Walle**, Mark, in: *ArtForum*, November 1995.
- 1994 **Morgan**, Robert C., in: "Logo Non Logo", Cat.: Thread Waxing Space, New York/ University of South Florida, Florida/ Centre Lotois D'Art Contemporain, Figeac 1994.
- 1993 **Rubinstein**, Meyer Raphael, in: *Art in America*, September 1993.
- Kuspit**, Donald, in: *ArtForum*, Summer 1993.



Cotter, Holland, in: *The New York Times*, April 1993.

Pinchbeck, Daniel, in: *Art & Antiques*, March 1993.

1992 **Cabidoche**, Laurence, in: *Art Press*, December 1992.

Dannatt, Adrian, in: *Paul Pagk*, Cat.: Eric Dupont Gallery, Paris 1992.

Pinte, Jean-Louis: "Un accent d'avant-garde", in: *Figaro Scope*,
January-March 1992.

Dannatt, Adrian, in: *Flash Art*, January-February 1992.

Morgan, Robert C.: "The Endgame", in: *Tema Celeste*, January-March 1992.

1991 **Sweet**, Christopher, in: *Art News*, 1991.

Westfall, Stephen / **Rubinstein**, Meyer Raphael, in: *Paul Pagk*, Cat.: Thread
Waxing Space, New York 1991.

1990 **Abreu**, Miguel, in: "Three Painters...", Cat.: 470 Broome Street,
New York 1990.

1988 **Persin**, Patrick-Gilles, in: *Paul Pagk*, Cat.: Parc Floral de Paris, 1988.

Agboton, Jean-Charles, in: *Art Press*, February 1988.

1987 **Michaud**, Yves, in: "Carte Blanche", Cat.: CREDAC, Ivry 1987.

Cambon, Bernard, in: "Quand les formes generent les existences",
Cat.: Centre Culturel de Bretignym, Orge 1987.

1986 **Poitevin**, Jean-Louis: *Promenade dans les Galeries Parisiennes*,
March 1986.

The Baukunst Galerie opens on Wednesday, the 27th of August 2008 from 7 to 9 p.m. with an introduction of the art historian Ulrike Jagla-Blankenburg an extensive solo-exhibition with works of British Paul Pagk from New York. "Home is where the heart is" is the first exhibition of the artist in the gallery. Beside a pointed selection of new paintings in oil-tempera on linen from 2006 to 2008 also current drawings in oilpastel, pencil and ink on paper will be shown.

Paul Pagk was born in 1962 in Crawley, Great Britain. In 1969 he moved to Vienna and four years later to France, where he studied Fine Arts at the École Nationale Supérieure des Beaux-Arts in Paris from 1978 to 1982. In 1988 he changed his resident again and moved to New York City, where he lives and works today. Pagk's paintings and drawings are part of international collections and museums and were already presented in several exhibitions in Europe and the United States, amongst others at the Fonds régional d'art contemporain Picardie in Amiens, the Le 10neuf Centre Régional d'Art Contemporain in Montbéliard and the Brooklyn Museum in New York. Besides this he was honored by the Pollock-Krasner Foundation in New York in 1998.

Every painting of Paul Pagk is characterized by one predominant, bright color, which constitutes its ground. The artist composes the oil-tempera of pure pigments and applies them on the canvas in a transparent, filmy or dense way with narrow or broad strokes of the brush but without expressive gesture. Thereby he adds several layers of color with different nuances on top of each other. In a painting process lasting up to three months he builds up a heavy, pastose surface, where he inscribes an open or solid linear construct which is clearly differentiated from the ground in terms of color. These shapes or lines are often highlighted by a third color, which mediates between the figure and the ground.

The contrast of beamless and glossy surfaces, fine and rough parts, piled up paint and deeply carved lines creates juxtapositions full of suspense demanding our active attendance. In some areas the texture absorbs the light, so that it seems to be fully absent. In others light is reflected and unveiled as a shine on the surface. This is the reason why Paul Pagk's paintings change in the course of time reacting by slight movements of their shades on the light conditions of their environment.

The schematic-geometric of Paul Pagk's formal vocabulary follows the tradition of Geometric Abstraction and the Bauhaus. The irritating interplay of the lines in "the arising" (2008) for example reminds of the "Strukturelle Konstellationen (Structural Constellations)" of Josef Albers shifting like a picture puzzle between the second- and the third-dimensionality. The self reference of his paintings associates Paul Pagk with the Concrete Art and the Minimalism of a Donald Judd or a Robert Irwin. Pagk's works point out their own materiality by their heavy and structured application of the oil-tempera. At the same time his specific treatment of the surface is geared to react on the physical changes in the environment of the works. Besides that Pagk accents the painting's status as an object by the size of the canvas. The spectator is irritated by the fact, that the canvas subtly differs from a square in its length or width and therefore becomes aware about the dimensions of the image. Furthermore Pagk's lines, which apparently chart the base of the painting and generate visual structures by variation and repetition, could evidently be understood as intellectual-systematic examinations of visual phenomena.

It is Paul Pagk's characteristic ambiguity, which features his oeuvre as an unique and entirely independent position. He opposes the antiseptic abstraction and construction with an intense, sensual presence, which leaves enough space for intuitive decisions. His paintings stand out by the seduction of their almost Baroque surfaces with their bright blaze of color and the deliberately set irregularities. The coexistence of descriptive titles as "a cuboid in a box" and associatively charged titles as "home is where the heart is" is also an evidence of his special blend of intuition and rationality. Hence without any previous knowledge about art history we can just take up time to let the paintings sink in and search for a rational-cognitive or intuitive-emotional personal access to their abstract reality. In doing so every reaction is to be considered as an equivalent and none as an absolute, thus it precisely is the intention of Paul Pagk's paintings to refuse a distinct interpretation.