

Alicja Kwade: Telos Tales

May 7 – August 15, 2025
508 & 510 West 25th Street
New York

Special Preview: Tuesday, May 6 from 5–7 p.m.



Alicja Kwade, *Causa Materialis* (detail), 2025 © Alicja Kwade, courtesy Pace Gallery

New York – Pace is pleased to present *Alicja Kwade: Telos Tales*, an exhibition of new work by Alicja Kwade, at its 508 and 510 West 25th Street galleries in New York. Featuring never-before-seen monumental sculptures alongside new mixed media works, this marks Kwade’s debut solo show at Pace in New York since the gallery began representing her in 2023. On view from May 7 to August 15, the exhibition coincides with this year’s edition of Frieze New York.

Kwade is known internationally for sculptures, large-scale public installations, films, photographs, and works on paper that engage poetically and critically with scientific and philosophical concepts. Through a distinctive vocabulary encompassing reflection, repetition, and the manipulation of everyday objects and natural materials, the artist raises questions about structures and systems that govern and shape our daily lives. In her contemplative works, which dismantle boundaries of perception, she challenges commonly accepted ideas and beliefs while proposing new modes of seeing and understanding reality.

Kwade’s work is represented in the collections of the Los Angeles County Museum of Art, the Hirshhorn Museum and Sculpture Garden in Washington, D.C., the Centre Georges Pompidou in Paris, the Neue Nationalgalerie in Berlin, the National Gallery of Australia in Canberra, mumok – Museum Moderner Kunst Stiftung Ludwig in Vienna, and the Yuz Museum in Shanghai, among other international institutions. Her public sculptures can also be found around the world—at Stanford University in Palo Alto, California and MIT in Cambridge, Massachusetts as well as sites in Germany, Italy, Sweden, and other countries. Her practice is part of a lineage of pioneering 20th century abstractionists within Pace’s program, including Louise Nevelson—who shaped what would come to be known as installation art with her iconic sculptural “environments”—and Agnes Martin, whose work was exhibited alongside Kwade’s in a two-artist exhibition at the gallery’s Los Angeles space in 2024.

At the center of *Alicja Kwade: Telos Tales* are three large-scale sculptures in which powder-coated steel frames gradually transform into amorphous, tree-like bronze forms. The architectural, linear structures slowly dissolve into organic shapes, as if one material is evolving into the other. The sculptures unfold into a distinct, self-contained configuration—complete in itself, yet intrinsically connected to a larger conceptual framework. Each work is named for a concept from Aristotle’s fourfold theory of causes: *Causa Materialis*, *Causa Efficiens*, and *Causa Formalis*. The

fourth cause, Causa Finalis—the purpose, or telos—remains unnamed but not unconsidered: it is implicit in the exhibition’s title.

Another work, *PhaseChase*, explores the intangible nature of time. This piece consists of a highly polished stainless steel pipe suspended from the ceiling. Embedded within the pipe is a double-sided clock face, mirrored from within to create a multiplication of reflections that appear to dissolve into a curved, reflective surface.

Though distinct in form and concept, these works engage in a dynamic dialogue. Material and time intersect, literally and conceptually, generating a space in which perception, causality, and temporality become intertwined.

In this immersive exhibition, Kwade deepens her long-standing interest in time as a structuring principle of perception, reality, and causality. Her works reflect on the cyclical, linear, and ultimately elusive nature of temporal experience and its interdependence on both natural and constructed systems—an ongoing theme in her practice. This presentation showcases new developments in Kwade’s engagement with material, form, and concept, and it exemplifies the experimental spirit that has defined her work from the very beginning of her career.

Kwade’s exhibition at Pace in New York will follow her first solo institutional presentation in Hong Kong, which was presented this year at Tai Kwun. In the fall, the artist will mount a solo exhibition at M Leuven in Belgium.

Alicja Kwade (b. 1979, Katowice, Poland) investigates and questions universally accepted notions of space, time, science, and philosophy by breaking down frames of perception in her work. Kwade’s multifaceted practice spans sculpture, installation, video, and photography. She utilizes quotidian and found objects such as rocks, mirrors, lamps, and clocks to explore profound ideas about the fabric of reality. Kwade’s use of elements such as copper, iron, human-made plastics, and recycled materials reflects her interest in both physics and chemistry, using art to bring core concepts together and examine the phenomena of the physical world. Her works often utilize the alchemical properties of her chosen materials to reveal the nature of the systems we use to understand the world—such as those for marking time or uncovering the origins of the universe—distilling complex ideas through form, material, and composition. Through her practice, Kwade examines planetary systems, molecular compositions, and mathematical frameworks, challenging conventional modes of thinking and exploring both the physical and metaphysical. While her work is often associated with Minimalism, Kwade approaches her practice with an eye toward Conceptual art.

Important exhibitions of Kwade’s work include Alicja Kwade: Von Explosionen zu Ikonen Piepenbrock Förderpreis für Skulptur 2008 WerkRaum. 25, Hamburger Bahnhof, Museum für Gegenwart, Berlin (2008); Alicja Kwade: Probleme massereicher Körper, Westfälischer Kunstverein, Münster, Germany (2010); Alicja Kwade: Warten auf Gegenwart, Kunstmuseum St. Gallen, Switzerland (2014), which traveled to Kunsthalle Nürnberg, Germany (2015); Alicja Kwade: Monolog aus dem 11ten Stock, Haus am Waldsee, Berlin (2015); Perception is Reality - Über die Abbildung von Wirklichkeit und Virtuellen Welten, Frankfurter Kunstverein, Germany (2017); Alicja Kwade: Out of Ousia, Kunsthall Charlottenborg, Copenhagen (2018); Alicja Kwade: “Being...”, Neuer Berliner Kunstverein, Berlin (2018); Alicja Kwade: LinienLand, Museum Haus Konstruktiv, Zurich (2018); Alicja Kwade: Kausalkonsequenz, Langen Foundation, Neuss, Germany (2020); Alicja Kwade: In Abwesenheit / In Absence, Berlinische Galerie – Landesmuseum für Moderne Kunst, Berlin (2021); Alicja Kwade: Au Cours Des Mondes, Place Vendôme, Paris (2022); Alicja Kwade: In Agnosie, Lehmbruck Museum, Duisburg, Germany (2023–24); Alicja Kwade, Museum Voorlinden, Wassenaar, the Netherlands (2024); and Alicja Kwade: Pretopia, Tai Kwun Contemporary, Hong Kong (2025). In 2017, she participated in Viva Arte Viva, curated by Christine Macel at the 57th Venice Biennale. In 2019, The Metropolitan Museum of Art commissioned her to create ParaPivot, which was on view at the roof garden through October of that year. Her work is held in numerous public collections worldwide, including Centre Georges Pompidou, Paris; Kunsthalle Mannheim, Germany; Los Angeles County Museum of Art; Louisiana Museum of Modern Art, Humlebæk, Denmark; and Wrocław Contemporary Museum, Poland. Kwade lives and works in Berlin.

Pace is a leading international art gallery representing some of the most influential artists and estates of the 20th and 21st centuries, founded by Arne Glimcher in 1960. Holding decades-long relationships with Alexander Calder, Jean Dubuffet, Agnes Martin, Louise Nevelson, and Mark Rothko, Pace has a unique history that can be traced to its early support of artists central to the Abstract Expressionist and Light and Space movements. Now in its seventh decade, the gallery continues to nurture its longstanding relationships with its legacy artists and estates while also making an investment in the careers of contemporary artists, including Torkwase Dyson, Loie Hollowell, Robert Nava, Adam Pendleton, and Marina Perez Simão.

Under the current leadership of CEO Marc Glimcher and President Samanthe Rubell, Pace has established itself as a collaborative force in the art world, partnering with other galleries and nonprofit organizations around the world in recent years. The gallery advances its mission to support its artists and share their visionary work with audiences and collectors around the world through a robust global program anchored by its exhibitions of both 20th century and contemporary art and scholarly projects from its imprint Pace Publishing, which produces books introducing new voices to the art historical canon. This artist-first ethos also extends to public installations, philanthropic events, performances, and other interdisciplinary programming presented by Pace.

Today, Pace has nine locations worldwide, including two galleries in New York—its eight-story headquarters at 540 West 25th Street and an adjacent 8,000-square-foot exhibition space at 510 West 25th Street. The gallery's history in the New York art world dates to 1963, when it opened its first space in the city on East 57th Street. A champion of Light and Space artists, Pace has also been active in California for some 60 years, opening its West Coast flagship in Los Angeles in 2022. It maintains European footholds in London and Geneva as well as Berlin, where it established an office in 2023 and a gallery space in 2025. Pace was one of the first international galleries to have a major presence in Asia, where it has been active since 2008, the year it first opened in Beijing's vibrant 798 Art District. It now operates galleries in Hong Kong and Seoul and opened its first gallery in Japan in Tokyo's Azabudai Hills development in 2024.

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