

Alicja Kwade





Alicja Kwade

b. 1979, Katowice, Poland

Kwade's internationally celebrated practice that spans sculpture, expansive public installation, film, photography and works on paper challenges scientific and philosophical concepts by dismantling the boundaries of perception. Her distinctive artistic language involves reflection, repetition, and the deconstruction and reconstruction of everyday objects and natural materials in an effort to explore the essence of our reality and to examine social structures. Often veering towards the absurd and transforming commonly accepted assumptions into open-ended questions, her poetic and mesmerizing oeuvre disrupts familiar systems and searches for new explanations to comprehend our world.

Kwade has exhibited widely at institutions including Louisiana Museum of Modern Art, Humlebæk, Denmark; Whitechapel Gallery, London; MIT List Visual Arts Center, Massachusetts Institute of Technology, Cambridge; Hamburger Bahnhof, Nationalgalerie der Gegenwart, Berlin; Espoo Museum of Modern Art, Finland; and Haus Konstruktiv, Zurich. Over the past years, she has increasingly worked in the public realm, creating vast installations that respond to the architecture and the natural phenomena of various sites. In 2019, Kwade was commissioned to create a monumental installation for the Metropolitan Museum in New York. Two sculptures made of steel and enormous spherical rocks to evoke a solar system settled temporarily above Manhattan's skyline. For her 2022 installation *Au Cours Des Mondes* on Place Vendôme in Paris the artist set a dialogue between natural stone globes affixed to endless concrete stairs and a set of natural stone spheres. Both works explore our place in the world, underlying mechanisms of power and our relationship to knowledge thereof. Other notable installations include a 2022 participation at Desert X AIUla and an acclaimed presentation at the 57th Venice Biennale *Viva Arte Viva* in 2017.

Alicja Kwade

Public Collections

About Change Collection, Berlin	Museum Haus Konstruktiv, Zurich
Berlinische Galerie, Berlin	mumok – Museum Moderner Kunst Stiftung Ludwig, Vienna
The Boros Collection, Berlin	Munich Reim Airport
Burger Collection, Hong Kong	National Gallery of Australia, Canberra
Centre Georges Pompidou, Paris	Neuer Berliner Kunstverein, Berlin
Colección Isabel y Agustín Coppel (CIAC), A. C., Mexico City	Neue Nationalgalerie, Berlin
Daimler Art Collection, Berlin and Stuttgart, Germany	Reykjavik Art Museum, Iceland
D.Daskalopoulos Collection, Halandri, Greece	The Saastamoinen Foundation Art Collection, Espoo Museum of Modern Art, Finland
DekaBank Kunst aus der Sammlung des 21. Jahrhunderts, Kirchberg, Luxembourg	SAHA Association, Istanbul
Domus Collection, Beijing and New York	Sammlung Andra Lauffs-Wegner, Bad Honnef, Germany
European Patent Office, Munich	Sammlung FIEDE, Aschaffenburg, Germany
Fondazione Sandretto Re Rebaudengo, Turin, Italy	Sammlung Grässlin, St. Georgen im Schwarzwald, Germany
GreyChurch Collection & Project Space, Vancouver	Sammlung Philara, Dusseldorf
HAM Helsinki Art Museum, Finland	Sammlung Wemhöner, Herford, Germany
House N Collection, Kiel/Athens	Sammlung Würth, Germany
Herning Museum of Contemporary Art, Denmark	Sammlung zeitgenössischer Kunst der Bundesrepublik Deutschland, Bonn, Germany
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.	Storm King Art Center, New Windsor, New York
Istanbul Modern	Vehbi Koç Foundation, Istanbul
K11 Art Foundation, Hong Kong	Wrocław Contemporary Museum, Poland
KAI 10 ARTHENA FOUNDATION, Dusseldorf, Germany	Yuz Museum, Shanghai
Kunsthalle Mannheim, Germany	Zabludowicz Collection, London
Kunsthalle zu Kiel, Germany	
Kunsthalle Recklinghausen, Germany	
Kunsthalle Praha, Prague	
Kunstmuseum St. Gallen, Switzerland	
Kunstsammlung Nordrhein-Westfalen, Dusseldorf	
Los Angeles County Museum of Art	
Louisiana Museum of Modern Art, Humlebæk, Denmark	
Lubeznik Center for the Arts, Michigan City, Indiana	
Musée d'art moderne Grand-Duc Jean, Luxembourg City	
MATE – Museo Mario Testino, Lima	
MIT List Visual Arts Center, Massachusetts Institute of Technology, Cambridge	
Museu d'Art Contemporani de Barcelona	
Museum Frieder Burda, Baden-Baden, Germany	

Alicja Kwade

One-Artist Exhibitions

2025

Alicja Kwade: Telos Tales, Pace Gallery, 508 and 510 West 25th Street, New York, May 7–August 15, 2025.

Alicja Kwade: RANK (CARRIER), Royal Hall of the National Theatre, Bavarian State Opera, Munich, April 2–May 12, 2025.

Alicja Kwade: Pretopia, Tai Kwun Contemporary, Hong Kong, January 10–April 6, 2025.

2024

Alicja Kwade: Waiting Pavilions, Tai Kwun Prison Yard, Hong Kong, December 20, 2024–November 26, 2026.

Alicja Kwade, Voorlinden Museum, Wassenaar, the Netherlands, 2024.

2023

Alicja Kwade: In Agnosie, Lehmbruck Museum, Duisburg, Germany, September 23, 2023–February 25, 2024.

Alicja Kwade: In Cerchi, Galleria Continua, San Gimignano, Italy, September 23, 2023–January 14, 2024.

Alicja Kwade: Natural Disposition, Skulpturenpark Heidelberg, Heidelberg, Germany, May 7–October 29, 2023.

Alicja Kwade: Silent Matter, Galería OMR, Mexico City, Mexico, February 7–April 5, 2023.

2022

Alicja Kwade: Petrichor, 303 Gallery, New York, November 15–December 17, 2022.

Alicja Kwade: Au Cours Des Mondes, Place Vendôme, Paris, October 19–November 13, 2022.

Alicja Kwade: MEDIUM, KÖNIG WIEN, Vienna, Austria, September 23–October 30, 2022.

Alicja Kwade: In relation to the sun, to sequences of events within 8016 hours, i8 Gallery, Reykjavik, Iceland, January 22–December 22, 2022.

Alicja Kwade: Pretty Pity, ARCA Wynwood, Miami, 2022.

2021

Alicja Kwade: Sometimes I Prefer to Sit on a Chair on the Earth, KÖNIG SEOUL, Seoul, December 10, 2021–January 22, 2022.

Alicja Kwade: Surrounded by Universes, Pace Gallery, Seoul, December 10, 2021–January 22, 2021.

Alicja Kwade: Kausalkonsequenz, Langen Foundation, Neuss, Germany, September 7, 2020–April 18, 2021. (Catalogue)

Alicja Kwade: In Abwesenheit / In Absence, Berlinische Galerie – Landesmuseum für Moderne Kunst, Berlin, April 30–August 16, 2021. (Catalogue)

2020

Alicja Kwade: Petrichor, König Gallery, Tokyo, July 10–September 6, 2020.

Alicja Kwade: Kausalkonsequenz, Langen Foundation, Neuss, September 7, 2020–April 18, 2021.

Alicja Kwade: Hypothetical Reality, Winsing Art Place, Taipei, April 29–July 29, 2020.

2019

Alicja Kwade: In Between Glances, MIT List Visual Arts Center, Cambridge, Massachusetts, October 18, 2019–January 5, 2020.

Alicja Kwade: Moving in Glances, Dallas Contemporary, Dallas, September 15–December 22, 2019.

Alicja Kwade: WeltenLinie, Palazzo Biscari, Catania, Italy, July 8–September 7, 2019.

The Roof Garden Commission - Alicja Kwade: ParaPivot, The Metropolitan Museum of Art, New York, April 16–October 27, 2019. (Catalogue)

Alicja Kwade: ParaParticular, 303 Gallery, New York, April 12–May 18, 2019.

Alicja Kwade: The Resting Thought, Centre de Création Contemporaine Olivier Debré - CCCOD, Tours, France, February 2–September 1, 2019.

2018

Alicja Kwade: Glances, Blueproject Foundation, Barcelona, November 23, 2018–April 28, 2019. (Catalogue)

Alicja Kwade: Trans-for-Men, EMMA – Espoo Museum OF Modern Art, Espoo, Finland, October 10, 2018–April 28, 2019.

Alicja Kwade: Out of Ousia, Kunsthall Charlottenborg, Copenhagen, September 21, 2018–February 17, 2019.

Alicja Kwade: Entitas, St. Agnes | Nave, KÖNIG Galerie, Berlin, September 8–November 11, 2018.

Alicja Kwade: "Being...", Neuer Berliner Kunstverein, Berlin, June 9–August 12, 2018.

Alicja Kwade: TunnelTeller, Castle Hill on the Crane Estate, Ipswich, Massachusetts, May 19, 2018–April 1, 2021.

Alicja Kwade: MATERIA, PER ORA, Fondazione Giuliani, Rome, May 9–July 20, 2018.

Alicja Kwade: AMBO, Kunsthalle zu Kiel, Kiel, Germany, April 20–September 16, 2018. (Catalogue)

Alicja Kwade: LinienLand, Museum Haus Konstruktiv, Zurich, Switzerland, February 8–May 6, 2018. (Catalogue)

2017

Alicja Kwade: ReReason, Yuz Museum, Shanghai, December 17, 2017–April 1, 2018.

Alicja Kwade: Revolution Orbita, Kamel Mennour, London, October 4–November 18, 2017.

Alicja Kwade: Phase, König Galerie, Berlin, September 8–November 11, 2018.

Alicja Kwade: A Trillionth of a Second, i8 Gallery, Reykjavik, Iceland, June 22–August 12, 2017.

2016

Alicja Kwade: In Aporie, Kamel Mennour, Paris, October 14–November 26, 2016.

Alicja Kwade: Medium Median, Whitechapel Gallery, London, September 28, 2016–June 25, 2017. (Catalogue)

Alicja Kwade: I Rise Again, Changed But The Same, 303 Gallery, New York, May 7–July 14, 2016.

Alicja Kwade, de Appel arts centre, Amsterdam, February 6–April 10, 2016.

2015

Alicja Kwade: Nach Osten, TRAFO Centre for Contemporary Art, Szczecin, Poland, November 29, 2015–February 28, 2016.

Alicja Kwade: Monolog aus dem 11ten Stock, Haus am Waldsee, Berlin, September 19–November 22, 2015. (Catalogue)

Alicja Kwade: Against the Run, Public Art Fund, New York, September 10, 2015–February 22, 2016.

Alicja Kwade: Hectorpreis, Kunsthalle Mannheim, Germany, July 2–September 6, 2015. (Catalogue)

Alicja Kwade: Die bewegte Leere des Moments (The Void of the Moment in Motion), Schirn Kunsthalle, Frankfurt, Germany, March 26–June 14, 2015. (Catalogue)

Alicja Kwade: Etwas Abwesendes, dessen Anwesenheit erwartet wurde, König Galerie, Berlin, February 28–April 18, 2015.

2014

Alicja Kwade: Warten auf Gegenwart, Kunstmuseum St. Gallen, Switzerland, November 22, 2014–February 15, 2015. Traveled to Kunsthalle Nürnberg, Germany, March 12–May 24, 2015. (Catalogue)

Alicja Kwade: Forecasting Horizon, Galleri Nicolai Wallner, Copenhagen, May 23–June 28, 2014.

Alicja Kwade. Die Editionen 2008–2014, Edition Block, Berlin, May 2–July 26, 2014.

Alicja Kwade: Stillstand, Contemporary Food Lab, Berlin, 2014.

2013

Alicja Kwade: Solid Stars and other Conditions, i8 Gallery, Reykjavik, Iceland, October 31–December 7, 2013.

Alicja Kwade: Grad der Gewosheit [Alicja Kwade: Degree of Certainty], Kunstmuseen Krefeld/Haus Esters, Stadtmitte, Germany, September 29, 2013–February 16, 2014. (Catalogue)

Alicja Kwade: Gegenwartsdauer, Kamel Mennour, Paris, April 3–May 8, 2013.

2012

Alicja Kwade: The Heavy Weight of Light, Harris Lieberman, New York, November 29, 2012–January 12, 2013.

Alicja Kwade: Die Gesamtheit aller Orte, Kunsthall 44 Møen, Denmark, August 5–September 30, 2012.

Alicja Kwade: Future Past, Griener Contemporary, Zurich, June 8–July 28, 2012.

Alicja Kwade: In Circles, König Galerie, Berlin, February 17–March 17, 2012.

Alicja Kwade, Kunstmuseum Bremerhaven, Germany, 2012.

2011

Alicja Kwade: Sensor – Zeitraum für junge Positionen, ZKM Karlsruhe, Germany, October 22, 2011–January 8, 2012. (Catalogue)

Alicja Kwade, Villa Tokyo, Tokyo, 2011.

Alicja Kwade: Alkahest, Kunstverein Bremerhaven, Germany, 2011.

Alicja Kwade: Belebung toter Einheiten, Oldenburger Kunstverein, Oldenburg, Germany, 2011.

Alicja Kwade: 52°31'17,23, 13°24'02,64, Polnisches Institut, Berlin, 2011.

The Ninth Robert Jacobsen Prize: Alicja Kwade, Würth Haus Berlin, 2011.

2010

Alicja Kwade: Probleme massereicher Körper, Westfälischer Kunstverein, Münster, Germany, April 24–June 27, 2010. (Catalogue)

Alicja Kwade: Broken away from Common Standpoints, Peep-Hole Art Center, Milan, March 25–May 15, 2010. (Catalogue)

Alicja Kwade: Ereignishorizont, Kestner Gesellschaft, Hannover, Germany, 2010.

2009

Alicja Kwade: Grenzfälle fundamentaler Theorien, König Galerie, Berlin, September 15–November 7, 2009.

Alicja Kwade: Vom äußersten Rand der Bedingung, Galerie Christina Wilson, Copenhagen, 2009.

2008

Alicja Kwade: Von Explosionen zu Ikonen Piepenbrock Förderpreis für Skulptur 2008 WerkRaum. 25, Hamburger Bahnhof, Museum für Gegenwart, Berlin, June 20–August 24, 2008. (Catalogue)

2007

Alicja Kwade: Junge Sterne Rauchen, Galerie Lena Brüning, Berlin, 2007.

2006

Alicja Kwade: Maryon Park, Galerie Bernd Kugler, Innsbruck, Austria, June 24–July 29, 2006. (Catalogue)

Alicja Kwade: Daily Planet, Galerie Lena Brüning, Berlin, May 1–28, 2006.

Alicja Kwade and Gregor Hildebrandt: B-IF 134, UBERBAU, Düsseldorf, November 30, 2005–May 31, 2006.

2005

Alicja Kwade: Andernfalls ist es nur eine Schwingung des Äthers, Glue, Berlin, 2005.

Alicja Kwade: 299711, 537 Km/s, Galerie Eugen Lendl, Graz, Austria, 2005.

2004

Alicja Kwade with Gregor Hildebrandt, Reuter, Dresden, Germany, 2004.

Alicja Kwade: Light Suicide, Wandergalerie Stephanie Bender, Munich, 2004.

2003

Alicja Kwade: Stand by, Taubenstr. 13, St. Pauli, Hamburg, 2003.

Alicja Kwade: Adromeda-Virgo, Mt. Warning Galerie, Berlin, 2003.

Selected Works



Pars Pro Toto 2022

8 natural stone spheres in variable dimensions

Ø 70 cm Macaubas, 509 kg; Ø 81 cm Rinde, 788 kg; Ø 101 cm Masi, 1.528 kg;

Ø 132 cm Fantasy Brown, 3.413 kg; Ø 143 cm Branco, 4.600 kg; Ø 161 cm Carrara, 6.193 kg;

Ø 170 cm Verde Guatemala, 7.290 kg; Ø 250 cm Visconte, 24.032 kg

No. 88737



MatterMotion 2023
powder coated stainless steel and stones
17' 8 $\frac{3}{16}$ " \times 28' 1 $\frac{1}{8}$ " \times 19' 6 $\frac{1}{4}$ " | 539 \times 856.3 \times 595 cm
No. 87823



l'ordre des mondes (Totem)

2024
K11 MUSEA, Hong Kong

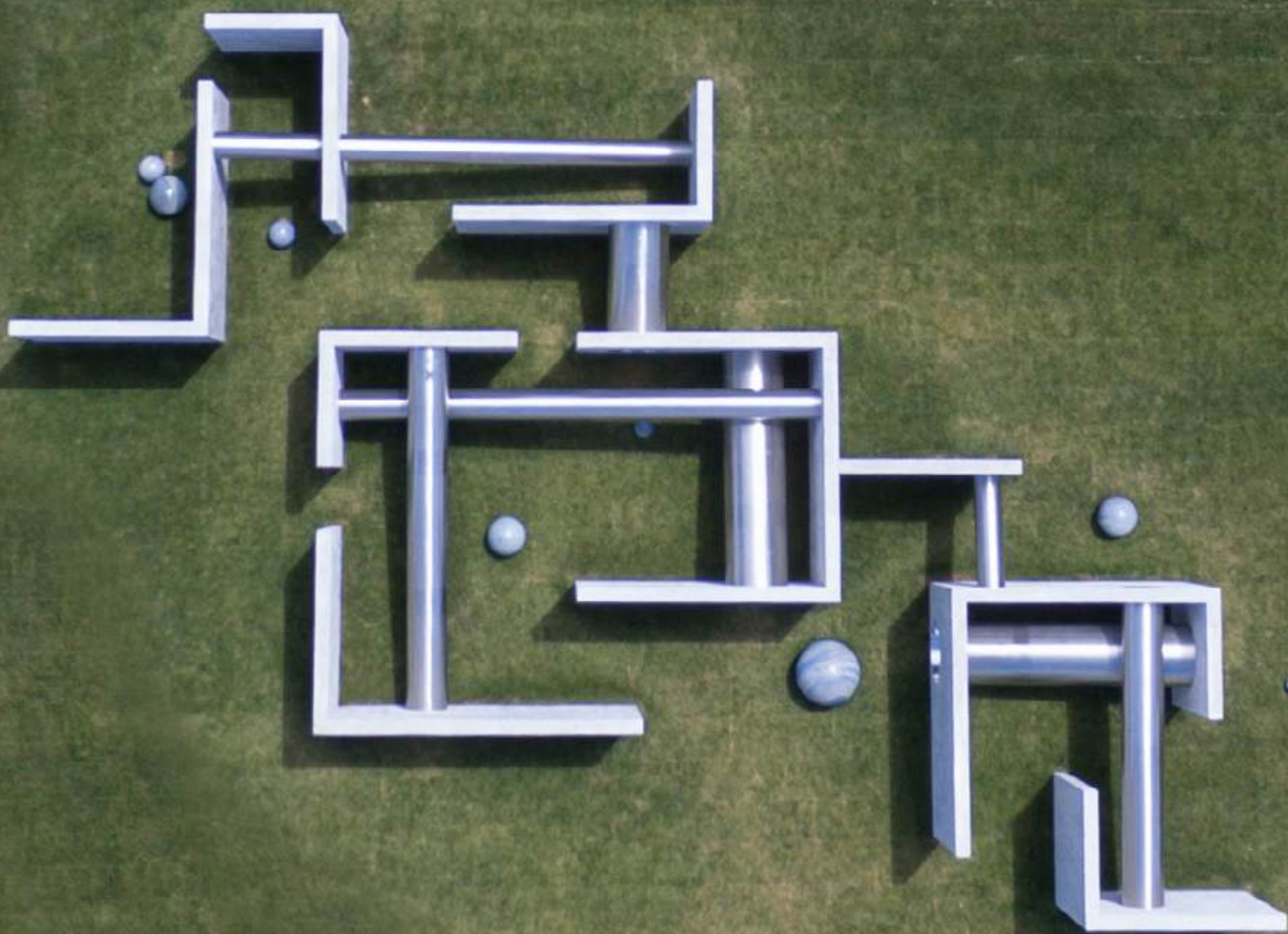




Pars pro Toto

2017
Venice Biennale, Italy





TunnelTeller

2018
Art Omi, Ghent, New York





LinienLand

2018

Storm King Art Center, New Windsor, New York



ParaPivot

2019
The Metropolitan Museum of Art, New York





Pretty Pity

2022
Art Basel Miami Beach



Alicja Kwade

Image List

I. **l'ordre des mondes (Totem), 2024**

K11 MUSEA, Hong Kong

patinated bronze, lacquered bronze, Macauba, Bianco Carrara, Alaska Red, Silesian marble, Wondergrey, Vasa, Rainforest Gold, Amadeus Granite, Masi, Alaska White, Calacatta Viola, Rosa Portogallo, Branco, Verde Guatemala, German Red
678.6 x 58.6 x 61.3 cm

*In collaboration with Pace Gallery, K11 transforms the waterfront at the K11 MUSEA promenade into a grand stage for artistic enjoyment. Playfully exploring the connection between human existence and the universe, Kwade uses marble spheres, distinguished by their varied colours and sizes, to symbolise planets and otherworldly realms. They are mounted within a towering structure of chairs — everyday objects that introduce an abstract scale in contrast to the otherwise monumental planets. The artwork challenges the notion of humanity being at the centre of the universe while confronting the power that confronts us when we expand our horizons to contemplate the boundless expanse of space. The title *l'ordre des mondes (Totem)* is a reference to Italian artist Piero Manzoni's bronze sculpture *Socle du Monde* from 1961, on which the inscription must be read upside down. In the act of reading, the pedestal suddenly appears inverted, serving as the foundation for the world resting upon it. Observant yet impartial, Alicja Kwade prompts visitors to reflect on their relationship with the world.*

II. **Pars pro Toto, 2017**

Venice Biennale, Italy

13 natural stone spheres

dimensions variable

*PARS PRO TOTO consists of eight stone spheres reminiscent of planet shapes, which Kwade created primarily from Nordic rocks. Visible on the surfaces of the sculptures is the layering process that formed them, condensed strata documenting the passage of time. The Latin title of the work, *Pars Pro Toto*, "a part for the whole," expresses one of the dimensions of the work: from atoms to solar systems, the structures of the universe keep repeating. The existence of individuals is contrasted with the massive scale of time and matter.*

III. **TunnelTeller, 2018**

Art Omi, Ghent, New York

stainless steel, concrete, natural stone

243 x 1828 x 1300 cm

TunnelTeller is an immersive outdoor sculpture by Alicja Kwade. The work is designed to challenge the viewer's notions of space and perception. TunnelTeller is fabricated from smooth concrete and punctuated with stainless steel apertures that frame and distort the view of the surrounding landscape and sky. Large stone quartzite spheres are strewn around the maze-like work, resembling discarded marbles, creating a playful yet contemplative work.

IV. **LinienLand, 2018**

Storm King Art Center, New Windsor, New York, USA
17 stone spheres, stainless steel powder coated in black
518.3 cm x 518.3 cm x 11.9 m

LinienLand (LineLand) is a walk-through three-dimensional grid structure, in which differently sized solid spheres of natural stone float in apparent weightlessness. Here, the artist refers to the idea of parallel worlds, which has been the subject of much discussion since antiquity. Against this backdrop, the extensive structure, based on a system of 5 x 5 x 11 squares, is to be read as a multiverse, whereby each individual cubic metal boundary implies a distinct reality. The grid's steel system correlates with the stones: Kwade adheres to a strict self-imposed principle, according to which, via the shifting within the system, the individual bars form the spheres' supports. The resulting gateways invite the visitors to enter a multiverse and to experience the gravity of the large stone spheres, which bring to mind a gravitational field. The natural stones come from the various continents of our Earth and also symbolize them. The stone material itself, with its various layers that have formed over several million years and make it possible to determine its age, acts as a kind of timescale. In LinienLand, Alicja Kwade has managed to implement her thoughts on space, gravity and time in a fascinating way.

V. **ParaPivot, 2019**

The Metropolitan Museum of Art, New York
dimensions variable

For the Roof Garden Commission, Kwade has created two sculptures: ParaPivot I and II. These towering sculptures consist of powder-coated steel frames that intersect at oblique angles. Nestled within are nine massive spheres that float in apparent weightlessness. The carved and polished stones, each with a unique color and intricate patterning, are all different types from nine different countries, including Hermelin from Norway and Azul Macaubas from Brazil. ParaPivot I and II are charged with the possibility of movement: their steel appendages, which fan outward around multiple axis points, seem to trace the orbital pathways of the globes. As such, they evoke an astrolabe, a scientific instrument invented in ancient Greece and adopted by Islamic astronomers in the medieval period to chart the trajectory of the stars and planets. Kwade's sculptural ballet also calls to mind a miniature solar system, a piece of outer space that has settled temporarily on the Iris and B. Gerald Cantor Roof Garden.

"The Met's Roof Garden Commission is a catalyst for bold artistic intervention and the continuous rethinking of a unique space, and it's with great anticipation that we unveil Alicja Kwade's project," said Max Hollein, Director of The Met. "The setting—perched atop the Museum's vast collection and set against New York City's iconic skyline and Central Park—presents a compelling site for Kwade, whose works offer an expansive view of the history of art and science."

Sheena Wagstaff, Leonard A. Lauder Chairman of Modern and Contemporary Art at The Met, added, "Kwade's sculptural constellation playfully frames the jagged skyline of the city at the same time as cleverly provoking us to think about how we understand the universe out there, beyond the sky over The Met's roof."

VI. Pretty Pity, 2022

Art Basel Miami Beach

overall dimensions variable: Carrara: 137 x 157 x 158 cm; Giallo Siena: 139 x 163 x 163 cm;

Marron Emperador Light: 137 x 203 x 180 cm; Rosa Valencia: 120 x 216 x 180 cm

Coinciding with Art Basel Miami Beach 2022, Alicja Kwade unveiled PRETTY PITY, a large-scale outdoor installation created in collaboration with ARCA, a global supplier of rare natural materials. Using precious stones, such as Rosa Valencia and Marrón Emperador from Spain, and Giallo Sienna and Bianco Carrara, from Italy, Kwade fashioned four scoops of ice cream that are in the process of melting under the heat of the south Floridian sun. Their playful arrangement – two scoops sit on top of one another, while the other two look as if they have fallen from a nearby cone – is underscored by the satirical contrast of the work’s solidity with the liquefying ooze they capture. According to the artist, “My efforts to understand and represent something I can barely grasp, and my failure to do so, bring forth my work.”

Global warming and the disappearance of the polar ice caps are hinted at, though Kwade is careful never to admonish. PRETTY PITY places the obdurate, sturdy, immovable, spherical objects that have occupied her in recent years into new terrain with the addition of bright colours and representational language. It is hard not to think of the recently passed sculptor of such object parodies, Claes Oldenburg, whose deflated and travestied sculptures effectively super-sized commodity forms, blowing them up into proportions and structures that were both absurd and painfully precise in their depictions. While ice cream is as ubiquitous today as electricity and water in Miami, the desert was once one of the rarest of treats, incredibly expensive to make for it required harvesting ice from mountain tops. The erosion of those cooler zones of the Earth’s climate is advancing with ever greater speed and force, and using mineral deposits from quarries in Europe, dressed up to look like melting scoops of ice cream, puts the entire cycle of extracting and erosion into a ludic display.

Alicja Kwade

References

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The Metropolitan Museum of Art

Kelly Baum

CANTOR ROOF GARDEN CURATOR 2019

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ARTFORUM

Alicja Kwade

By Artforum Video
June 26, 2025



Alicja Kwade in Artforum's studio.

In the latest episode of Artforum's "Under the Influence" video series, artist Alicja Kwade considers how physics and philosophy shape her practice, recounts her response to the Jack Whitten exhibition at New York's Museum of Modern Art, and reveals some of her favorite artists, including Gordon Matta-Clark, Rebecca Horn, and Robert Smithson.

Alicja Kwade's show "Telos Tales" is on view at Pace Gallery in New York through August 15.

<https://www.artforum.com/video/alicia-kwade-under-the-influence-1234732708/>

Alicja Kwade on the Absurdity of Being Alive

By Spencer Bailey
June 4, 2025



Few artists aim to make sense of the subjectivity and complexity of time and space quite like the Polish-born, Berlin-based artist Alicja Kwade. In each of her works, ranging from sculptures and large-scale public installations to films, photographs, and works on paper, Kwade displays an astute sense of temporality and the ticking hands of the clock. Her practice, in a literal and figurative sense, is a quest to understand time as a ruler and shaper of our lives and of our world. Unsurprisingly, clocks play a central theme in her art—via pieces such as “Gegen den Lauf” (2012–2014), “Stellar Day” (2013), and “Against the Run” (2015)—in which, time and again, she invites viewers to pause and question their perception of reality (and yes, time).

There’s a certain sleight-of-hand at play in Kwade’s work, and that’s by design. Her heroes include the illusionist Harry Houdini, the artist Salvador Dalí, and the photographer Eadweard Muybridge, and their influence can be seen in subtle and surprising ways in her practice. You think you may be looking at one thing—the Slinky-like sculpture “88 Seconds” (2017), say, or “L’ordre des Mondes (Totem)” (2024), a towering stack of stone spheres and chairs—but actually, what she’s done is a sort of visual trick. By using quotidian objects such as rocks, mirrors, lamps, and ground-up iPhones and computers, along with elements such as copper, iron, resin, glass, and plastic, she endlessly investigates reality, perception, art, science, and the meaning of life.

Hers is an art of reflection, repetition, and deconstruction and reconstruction—largely an effort to understand the profound and impossible-to-pin-down nature of time. For her latest exhibition, “Telos Tales,” on view at Pace Gallery in New York’s Chelsea neighborhood through August 15, Kwade has created three monumental steel-frame sculptures with treelike limbs alongside new mixed-media works in an effort to engage the intangible nature of time. As with all her work, “Telos Tales” is philosophical, illusionistic, and inspires wonder: Long after a viewer has seen it, it will leave them questioning.

On the episode, Kwade considers the unfathomability of all things, finds humor in being human, and explains what a relief it is to know that some questions have no clear answers—and never will.

<https://timesensitive.fm/episode/alicia-kwade-on-the-absurdity-of-being-alive/>

Art Karnival 2024: Where art, commerce, and community converge at K11 MUSEA

A trailblazer redefining Hong Kong's cultural-retail landscape, K11 MUSEA offers a museum-worthy experience through a unique blend of arts, immersive encounters and gastronomy at the annual Art Karnival, from 26 March to 19 May.

Championing creativity, culture, and innovation, this space sparks dialogue on interconnectedness and enriches daily life through the transformative power of art.

By Advertising partner
March, 26, 2024



Situated at the Tsim Sha Tsui harbourfront, K11 MUSEA has disrupted traditional retail by establishing itself as a thought-leading cultural-retail destination, seamlessly blending cutting-edge design and a celebration of arts and culture, creating an immersive experience for today's dynamic clientele.

Drawing inspiration from world-class offerings, every corner of K11 MUSEA is a canvas for artistic expression, with immersive installations and thought-provoking sculptures coming to life. From renowned artists to emerging talents, this retail environment provides a platform for these artistic visions to shine, inviting visitors to explore the art world alongside their shopping and dining experience.

An annual highlight, the Art Karnival during Hong Kong Art Month serves as a transformative bridge between customers, tenants, and the artistic community, creating an innovative retail complex which offers unparalleled art, dining and entertainment experiences. This dynamic fusion of commerce and creativity establishes a thriving cultural-retail environment, where the boundaries between art and everyday life dissolve, making art approachable, and inspiration awaits at every turn.

Edible arts co-created by K11 MUSEA and celebrated restaurants.

Immerse yourself in a sensory journey where gastronomy and art seamlessly intertwine, as each bite becomes a delectable masterpiece that tantalises both the eyes and the taste buds. K11 MUSEA presents an array of exclusive and art-themed offerings at the Art Karnival, merging gastronomic delights with artistic flair; co-created with Michelin-starred restaurant such as Ye Shanghai, and other leading restaurants including TIRPSE, Oniku Kappo Jikon and 181 at Fortnum & Mason to elevate the culinary game with incredible flavours and exquisite presentation.

Fostering artistic dialogues

K11 MUSEA fosters collaborative journeys with esteemed artistic entities and renowned international and local artists, amplifying their impact and providing a platform for their work to shine.

Presented by Digital Art Fair as part of this year's Art Carnival, *Us in Another Form* showcases the pioneering work of Chinese-Canadian artist Sougwen 憐君 Chung. Sougwen, a TIME100 Impact awardee, programmed and built robotic arms named D.O.U.G. (Drawing Operations Unit Generation_X) synchronising her brain waves to create art, highlighting the intersection of art, technology, and science.

Visionary designer Peter Yee's first solo phygital exhibition, presented by SPIN.FASHION, *RENAISSANCE 2.0 x Peter Yee*, transcends boundaries by merging the physical and digital realms. This exhibition unveils the hidden treasures of Oakley's golden age, utilising cutting-edge technologies like 3D digital twins, Near Frequency Communication (NFC) chips, and blockchain authentication to infuse these artefacts with digital vitality, promising an unparalleled and immersive experience.

Culture enthusiasts will be mesmerised by KULTURE11, K11 MUSEA's dedicated programme, which fuels cultural immersion by bringing the arts to life within the retail complex. Live music and dance performances foster engagement with diverse forms of artistic expression. At this year's Art Carnival, K11 MUSEA collaborates with Hong Kong Dance Company to present an exclusive dance performance which serves as a prelude to the highly anticipated premiere of *The Legend of Lanling*, where martial arts and Chinese dance seamlessly collide to portray the courageous image of this honourable warrior.

The intersection of art and commerce.

Celebrating the convergence of rare Chinese antiquities and contemporary artworks, the *Boundless Reverie: Chinese Savoir-Faire and Contemporary Art* exhibition, supported by SUPREME (a premium brand of Hutchison Telecom Hong Kong), LG Electronics, FTLife, and Lingnan Group, showcases thriving partnerships between K11 MUSEA and commercial entities.

Lauding the partnership, Kenny Koo, Executive Director and CEO of Hutchison Telecommunications Hong Kong, expresses their longstanding commitment to promoting art tech. "We are dedicated to supporting international and local mega events with advanced 5G tech. As the Official 5G Partner of the exhibition, we are delighted to present a collection of ancient and contemporary Chinese artworks while providing SUPREME customers with priority access to preview the exhibition and take part in related art seminars and forums in addition to offering them a variety of dedicated and personalised services, priority network access and extraordinary lifestyle experiences."

Yuri Han, LG's Managing Director, echoes her sentiment by highlighting LG's pride in being the Exclusive Digital Screen Partner for the exhibition and dedication to pushing the boundaries of screen technology. "LG's collaboration with Chinese creativity merges state-of-the-art technology, going beyond visual expression," she says.

Denise Au-Yeung, Chief Strategy Officer of FTLife, emphasises their commitment to enriching customers' lifestyles through appreciation of arts and culture. "As part of our EDUtainment life pillar, we organise master classes to ignite children's artistic potential and to embark on artistic connections across cultures."

Meanwhile, Li Feng, Deputy General Manager of Lingnan Group, voices their delight in partnering with *Boundless Reverie* and highlights their cultural brand project, *Rediscovery*, which showcases the preservation and innovation of traditional Guangzhou culture. "Through this exhibition, visitors can immerse themselves in the intertwining realms of culture, tourism, and gastronomy."

Through their collective efforts and collaboration with the exhibition, these sponsors have contributed to K11 MUSEA's dynamic growth and cultural enrichment, forging a path for continued success and innovation within its vibrant ecosystem.

Fostering a vibrant arts scene

For an eye-opener, check out Polish artist Alicja Kwade's 6.8-metre monumental sculpture "l'ordre des mondes (Totem)", making a world debut on the promenade of K11 MUSEA, presented in collaboration with Pace Gallery.

This awe-inspiring artwork playfully explores the relationship between human existence and the vast universe. Internationally recognised for her sculptures and expansive public installations, Kwade utilises marble spheres of various colours and sizes, representing planets and otherworldly realms, mounted within a towering structure of chairs.

Aside from prompting visitors to reflect on their connection with the world, this also reflects K11 MUSEA's ongoing effort to collaborate with the Hong Kong government on its art initiatives, such as art@harbour 2024, by bringing world-class art to the city and enriching the art scene.

Join the vibrant ecosystem of art, commerce, and community

At the Art Carnival, the boundaries between art, commerce, and community are blurred, creating a vibrant ecosystem that celebrates creativity, innovation, and connectivity. Whether you're an art and culture enthusiast, a food lover, a shopper, or simply seeking inspiration, make K11 MUSEA a must-visit destination this Art Month.

Embark on a transformative journey and book your tour here: <https://k11.onelink.me/er2B/n4llzt78>

https://www.scmp.com/presented/lifestyle/topics/art-karnival-2024-k11-musea/article/3256032/art-karnival-2024-where-art-commerce-and-community-converge-k11-musea?module=perpetual_scroll_0&pgtype=article

Alicja Kwade Probes the Edges of Reality in Her Pace Debut

Her enigmatic sculptural systems interrogate truth, time and the human desire to fix meaning in a universe governed by flux.

By Elisa Carollo
May 22, 2025



An installation view of "Alicja Kwade: Telos Tales" at Pace Gallery. Photography courtesy Pace Gallery

Throughout her career, Alicja Kwade has braided together art, physics and mathematics to question the structure of reality—constructing sculptures and installations that propose new modes of coexistence between the anthropic and the natural. For her first major solo exhibition since joining Pace's roster last year, she takes over the gallery's 508 and 510 Chelsea spaces with a never-before-seen monumental sculpture alongside a suite of new mixed-media works. Here, Kwade appears to press even further into the integration of human systems and organic matter: bronze tree branches twist through metal scaffolding that echoes the vertical logic of New York's skyline. "New York is New York—it's like this grid, this structure," she tells *Observer*, walking through the gallery just hours before the opening. "It's all about human constructions, this human-built reality emerging from, or imposed onto, nature."

At the core is a question about the frameworks humans have built to govern, shape and—often futilely—contain the unruly nature of the cosmic phenomena that underpin everyday life. Kwade pushes back against the illusion of control, investigating the limits of human dominion over nature and probing where those boundaries are drawn—and where they inevitably begin to dissolve.

OBSERVER



Portrait of Alicja Kwade standing in front of translucent plastic sheeting, wearing a white button-down shirt and a black coat, softly lit by natural light. Alicja Kwade. © Doro Zinn

Inside these structures, time advances to the sterile rhythm of minimalist, aseptic clocks—devices that one might find in a hospital or laboratory—encased in metal tubes that act as tunnels into the enigma of time and space. Humanity has long attempted to comprehend, quantify and contain these dimensions using systems of codes and languages that, in the end, are more arbitrary than absolute. “This speaks to this kind of human-made reality, but also this kind of perpetual human desire to elevate, to build up, reach this order,” Kwade comments, as we discuss the frameworks we’ve constructed—an architecture of meaning that may comfort, but ultimately is indicative of an anthropocentric view of existence. “We don’t know if mathematics came from heaven, if it’s truly just there and we just picked it, or if we invented it. We still don’t know.”

Architecture, engineering, mathematics and time reveal themselves here as human-centered tools—conceptual structures invented to parse a reality shaped not by order, but by entropy. This is a universe in continuous motion, sculpted by the restless circulation of matter and energy, indifferent to our desire for permanence and inclined toward instability, decay and chance. And yet, it is precisely within these systems of order that human society takes root. “We put it in a shape, we give it numbers we give it structures, and then we can communicate and build up something like social interactions and society in general,” Kwade reflects.

Her sanitized clocks serve not only as instruments of precision but as quiet acknowledgments of mortality. “It’s something I want to make myself aware of—what I am in, and what the reality of our existence is in this moment and this space,” she continues. “We are time-limited creatures. We are just thrown into existence, living and experiencing reality in pipes, these life tunnels, without any idea what’s happening around us.”

OBSERVER



Kwade is known internationally for her sculptures, large-scale public installations, films, photographs and works on paper that engage critically with scientific and philosophical concepts. Photography courtesy Pace Gallery

While her works allow for the experience of reality's entropic nature, Kwade's practice also echoes the entropy of epistemology itself—the unraveling of fixed truths and the drift of meaning over time. Through the mesmerizing mirroring effects of her reflective tunnels, she fractures and multiplies physical reality, drawing the viewer into a fragmented, kaleidoscopic field of perception. Multiperspectivism becomes not only a strategy but a necessity—the only viable lens through which to engage with the escalating complexity of the cosmos and the randomness threaded through the universe's endless expansion and cooling.

<https://observer.com/2025/05/3alicia-kwade-pace-gallery-chelsea-entropy-time/>

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