

# Paul Schütze

nota de prensa

## **PAUL SCHÜTZE**

### *Matter and Memory*

12 de febrero al 20 de marzo de 2009

Inauguración 12 de febrero a las 20:00

Estiarte presenta en Madrid el último trabajo para fotografía de Paul Schütze, artista de formación musical cuya obra acústica establece un correlato visual que tiene como territorio la construcción de enigmáticos espacios de recuerdo y memoria.

Paul Schütze es un veterano músico bien conocido entre los seguidores de las “nuevas músicas” que ha publicado desde los ochenta más treinta grabaciones en sellos como Extreme o Virgin, y realizado algunos de las mejores bandas sonoras de música electrónica de las últimas décadas. Su estilo es muy personal, clasificado dentro de corrientes minimalistas con antecedentes en la música contemporánea electroacústica y el jazz electrónico y cuya principal característica es generar mundos imaginarios muy abstractos. Conociendo este principio, es tentador pensar en una utilización visual del tiempo como concepto plástico y sin embargo más que esto, en la obra de Paul Schütze, se destilan momentos específicos, irrepetibles, intuitivos, experiencias volátiles no temporales.

Paul Schütze habla de una memoria vertical, concepto dependiente de una suerte de pensamiento analógico en el que el carácter simbólico de los elementos utilizados juega un papel conector de recuerdos y de vivencias reencontradas a través de experiencias con espacios arquitectónicos o elementos esenciales como el agua. Para el artista, la memoria vertical son conglomerados de experiencias e información, en los cuales los elementos fundidos de forma inseparable aparecen simultáneamente. No tienen en absoluto un carácter narrativo, uno no se sucede detrás de otro, sino todos a la vez, de forma vertical, siendo su funcionamiento de carácter eminentemente sinestésico: “lo que yo llamo memoria vertical es una experiencia no discursiva y se establece como un conglomerado concentrado de impresiones. Mis recuerdos musicales son una mezcla de olores, timbres y emociones, gustos que yo asocio, y casi nunca recuerdo melodías”.

De todo ello es consecuencia el carácter fantasmal de las obras de Paul Schütze. La no linealidad de sus sonidos, la concentración de significado en cada uno de los elementos, en los que cada mínimo constituyente contiene la esencia del resto de la composición, produce una sensación general de difuminado en el que fantasmas y nieblas, sombras y espectros devienen imágenes pictóricas del recuerdo. El resultado visual del proceso analógico se convierte en una sensación abstracta y esencial de desorientación gracias a las herramientas acústico-espaciales.

De su más reciente trabajo presentado ahora en Estiarte, Paul Schütze comenta:

*Las fotografías en esta exposición comparten la misma preocupación por la tensión entre lo familiar y lo extraño. Objetos, lugares y materiales fueron tomados en circunstancias que revelan propiedades ocultas: la materia (humo) traiciona la memoria y aparece como el vidrio, pequeños objetos (partes de una máquina de escribir) ópticamente aislados de su contexto cotidiano, se convierten a su vez, en síntesis escultóricas. En las fotografías de arquitectura se nos revela la vida privada de los espacios públicos, mediante el registro de los interiores de museos en la noche, sin espectadores y sin la luz artificial, los encuadres de la arquitectura se funden en una sola sustancia. Todas mis fotos están hechas con medios digitales utilizando sólo la cantidad de luz disponible encada momento de elegir la foto.*

Paul Schütze colabora con obras acústicas con artistas como James Turrell o Isaac Julien y expone habitualmente en la galería Alan Cristea de Londres y Estiarte de Madrid. En enero de

2009 inaugura junto al artista norte-americano Josiah McElheny una película con banda sonora de su composición que acompaña a una instalación específica en el Palacio de Cristal del MNCARS procedente de la White Cube de Londres.

Para más información e imágenes contactar con la galería  
[www.estiarte.com](http://www.estiarte.com) [galeria@estiarte.com](mailto:galeria@estiarte.com)

y  
[www.paulschutze.com](http://www.paulschutze.com)

press release

## **PAUL SCHÜTZE**

### *Matter and Memory*

12 February to 20 March 2009

Opening 12 February at 8.00 p.m.

Estiarte brings to Madrid the last photographs from Paul Schütze, a musically trained artist whose acoustic work establishes a visual correlation having as its territory the construction of enigmatic spaces of recollection and memory.

Paul Schütze is a veteran musician well known among the followers of the “new musics” who, since the eighties, has produced thirty recordings with record companies such as Extreme or Virgin, and has created some of the best soundtracks in electronic music of recent decades. His style is very personal and has been classified as minimalist with a background in contemporary electroacoustic music and electronic jazz, whose main characteristic is that of generating highly abstract imaginary worlds. Knowing this principle, it is tempting to think of a visual use of time as a plastic concept yet nevertheless, more than this, in Paul Schütze’s work, specific, unrepeatable, intuited moments, volatile and non-temporal experiences, are distilled.

Paul Schütze talks of a vertical memory, a concept which depends on a kind of analogous thinking in which the symbolic nature of the elements used plays a connecting role for recollections and experiences re-encountered through experiments with architectural spaces or essential elements such as water. For the artist, vertical memory are conglomerates of experiences and information, in which elements inseparably fused together appear simultaneously. They do not have the slightest narrative nature, one does not happen after another but instead all at the same time, vertically, their functioning being of an eminently synaesthetic nature: “what I call vertical memory is a non-discursive experience and is established as a concentrated conglomerate of impressions. My musical recollections are a mixture of odours, timbres and emotions, tastes which I associate, and I hardly ever remember melodies.”

All this is a consequence of the ghostly nature of Paul Schütze’s works. The non-linearity of his sounds, the concentration of meaning in each one of the elements, in which each minimum constituent contains the essence of the rest of the composition, produces a general sensation of fading in which ghosts and fogs, shadows and spectres become pictorial images of the recollection. The visual result of the analogous process is converted into an abstract and essential sensation of disorientation thanks to the acoustic-spatial tools.

John Gray, in the catalogue of Paul Schütze exhibition *Twilight Science*, says: “The process of defamiliarisation in Schütze’s images works in a contrary direction, loosening the hold of memory on the way we look at things. By arresting the flow of perception it enables a release from memory, not into a world without time but into one of incessant transience. In this world there may seem to be nothing at all. The self that beholds what is there to be seen is itself seen to be elusive. Yet the vanishing shapes that are disclosed in Schütze’s work are not formless, nor are they empty of meaning. They are likenesses of insubstantial things, themselves material, which have the singular attribute of beauty”.

And on his most recent work now presented in Estiarte, Paul Schütze comments:” The photographs in this exhibition all share a concern with the tension between the familiar and the strange. Objects, places and materials are recorded in circumstances which reveal hidden properties: matter (smoke) trapped and solidified betrays our memory and appears like glass, small objects (parts of a typewriter) optically isolated from their everyday context become, at once, sculptural and abstract. In the architectural photographs I reveal the private lives of public spaces by recording Museum interiors at night, devoid of patrons and of artificial light the architecture and exhibits merge into one substance. All my pictures are made digitally using only available light.”

Paul Schütze collaborates in acoustic works with other artists such as James Turrell or Isaac Julien and he regularly displays in the Alan Cristea Gallery, London, and Galería Estiarte, Madrid. In January 2009, together with american artist Josiah McElheny, he opened a specific film and an installation in the Palacio de Cristal of the MNCARS coming from the White Cube in London.

For further information and images, contact the gallery  
[www.estiarte.com](http://www.estiarte.com)    [galeria@estiarte.com](mailto:galeria@estiarte.com)

and

[www.paulschutze.com](http://www.paulschutze.com)

## Biography

### 2008

- Solo photographic show at Alan Cristea Gallery London
- Sound work commission Roden Crater completed
- New website developed and launched in April
- Collaborative music project NAPE initiated
- Works shown in Chicago, Basil and Beijing Art Fairs, the London Original Print Fair and the Royal Academy Summer Show.

### 2007

- New video works featured at ARCO Madrid
- Works purchased by British Museum collection
- Photographic project developed at the Paris Observatory
- Video work in Ojos de Mar, IVAM, Valencia
- Photographs selected for Summer Show at Royal Academy Of The Arts, London
- Works featured at Art Basel and Photo London
- Second residency at Cité des Arts International in Paris

### 2006

- Production of Nocturnes photographic edition by Alan Cristea Galleries
- Work featured at Basel Art Fair
- Solo show of prints, video and light - boxes at Galeria Estiarte Madrid
- Final visit to James Turrell's Roden Crater before finishing sound commission
- Publication of Moon Pool light-box series of architectural photographs
- Research and development of Garden Of Light lenticular series in collaboration with LTD
- Awarded residency at Cité des Arts International in Paris

### 2005

- Production of first lightbox series published by Alan Cristea Galleries
- Publication of lenticular series by paulschutze.com
- Still:Life project filming and photography
- Nocturnes project photography
- Garden of Instruments website launched
- Back catalogue of musical works reissued

### 2004

- Garden Of Instruments, solo show at Stiftelsen 3,14 Bergen

### 2003

- Vertical Memory, solo show at Alan Cristea Gallery London

### 2002

- Launch of music downloading at paulschutze.com
- James Turrell's Roden Crater project Arizona ongoing commission
- several series of prints published by Alan Cristea Gallery London

### 2001

- Commission by The Gassometer Oberhausen for Blaues Gold
- Commission by Victoria and Albert Museum for Radical Fashion sound design

2000

- Commissioned by Hayward Gallery London for Sonic Boom Exhibition
- Commissioned by Cap Gemini for permanent installation work
- James Turrell Eclipse book and solander edition (100) release including sound work Performances / Screenings: Nantes, Turin, Bologna, London, Tokyo, Osaka

1999

- Commission by Michael Hue-Williams Gallery to write piece celebrating James Turrell's Eclipse project in Cornwall
- Signed with Ryko Disc
- Performances / Screenings: Berlin, Borgo, Utrecht, Lisbon

1998

- Further releases in US
- Performances / Screenings in Utrecht, Tokyo, Tampere, Lanzarote

1997

- Signed with Tone Casualties in US
- Nine Songs for organ and percussion recorded in Switzerland
- Performances / Screenings London, Bern, Brussels

1996

- Released two new works through Big Cat records.
- Launched 7 Degrees (music editions) with Andrew Hulme
- Performances / Screenings in London, Ulm, Bologna, Leuven
- Formed Phantom City ensemble. Performances in Bern and Tampere
- Further releases through Virgin Record 1995-Released first of five commissioned recordings for Virgin Records

1994

- Signed to Apollo in Belgium
- Regular contributing writer for The Wire music journal London

1993

- Established base and studio in London
- Began releasing recordings and performing in Europe (see discography)

1992

- Film Critic for Kaboom - Radio National

1991

- Course Director for film composition intensive at AFTRS Melbourne
- Seminar Director - Colors: The Sound of Cinema

1990

- Work in Tunisia and Paris for Score of Isabelle Eberhardt

1989

- Co-editor of Deus Ex Machina (Design theory publication)
- Co-curator of Deus Ex Machina (Multi-media traveling installation)
- Sound Design and composition for Deus Ex Machina

1988

- Compose scores for five films including The Prisoner of St Petersburg

1986

- Establish studio for film scoring and continued lecturing and writing

1985

- Established Absolute Music P/L (film Soundtrack production)

