

Galerie ARCTURUS
Modern and contemporary art

Gabriel SCHMITZ

« The human choice »

From March 15 to April 14, 2012

Opening on Thursday March, 15

Galerie ARCTURUS - 65 rue de Seine - 75006 PARIS
Tél : 01 43 25 39 02 - fax : 01 43 25 33 89
e-mail : arcturus@art11.com - web : www.art11.com/arcturus



"Even if some believe, to paint today is neither strangeness nor a privilege. Its meaning, its purpose was drastically limited by the territory that belongs only to humans. It was here that Gabriel Schmitz walks with force, where the human soul requires something more authentic, far away from a sweetened painting full of sentimentality.

He represents great illusion of madness in those times where reality is not singular but multiple and often virtual. Nothing is left to represent when it comes to feel and to detect the truth of things. "

These words of Maria Palau, journalist and art critic, define well Gabriel Schmitz's universe, who through a lively and moving brush, creates on the canvas characters alive, sad, exciting in dignity, a wide variety of inner emotions.

This German painter whose Arcturus gallery exhibits since its inception in 1999, creates an invisible link between the real people that are the artist and the audience to his human subjects.

His work will invest Arcturus Gallery from March 15 to April 14, 2012.

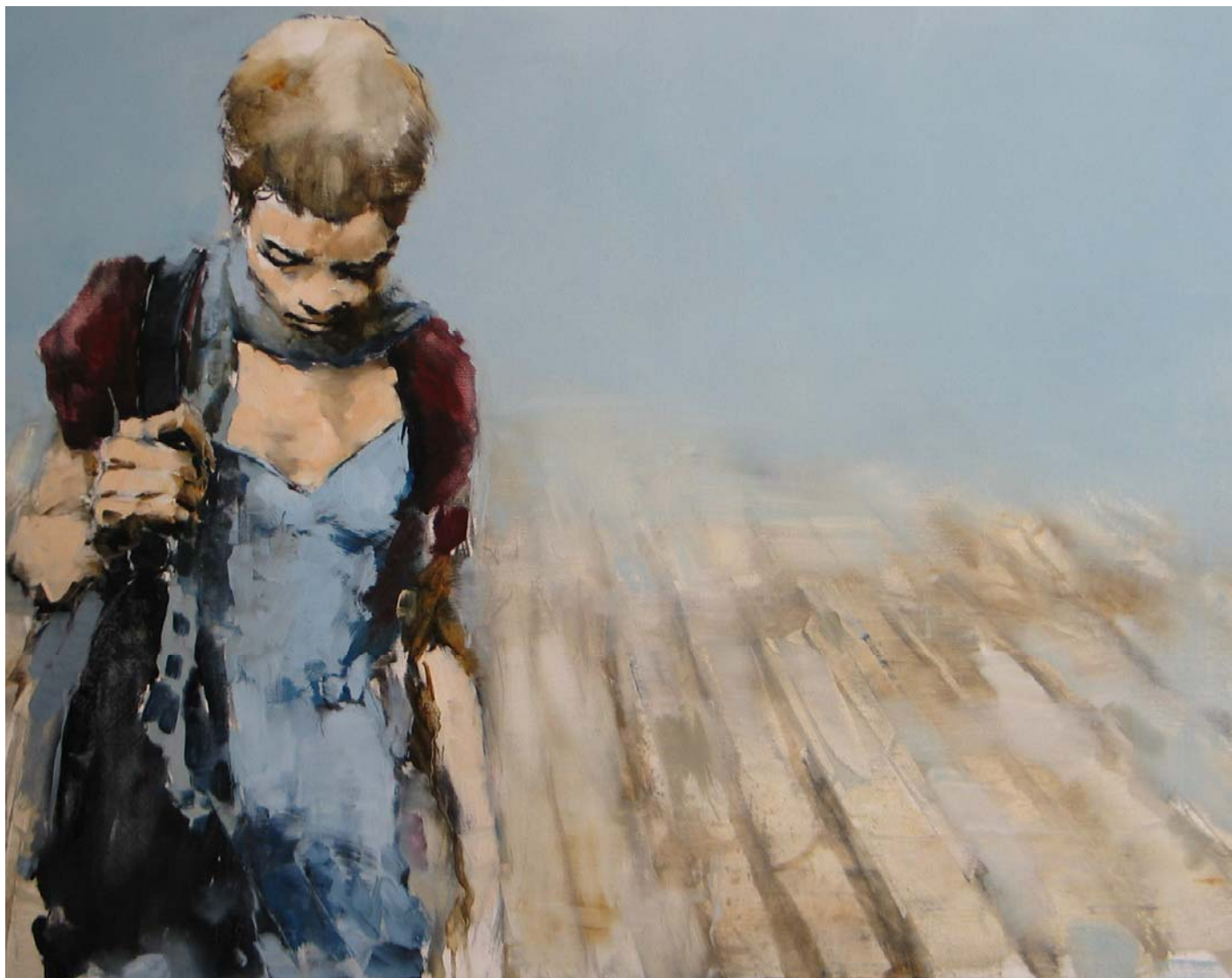
The opening of the exhibition will be held on Thursday, March 15 from 6pm, and we will be delighted to receive you.

We are at your disposal to provide you with any information or additional material you might need.

Anne de la Roussière (06 80 16 15 88)
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Compagne de voyage, oil on canvas, 50 x 50 cm



Arran Walks, oil on canvas, 80 x 100 cm



Femme et cendrier, oil on canvas, 97 x 146 cm

The human choice

The clock in his small workshop (unpretentious space, humble but comfortable) ceased to mark the hours, out of order by indifference. Needles were transferred to the discrete work of dust because of a fight against another dimension of time in this austere artistic ring: time of memories. The last time indicated on the unlucky dial is 7:42; it has stopped sensing the worried moment of nightfall. Instant, we always found in the cold light, delicate and soft in the work of Gabriel Schmitz. A light that lives inside and outside of his portraits, vivid characters with an irresistible magnetism for those who want to tell stories or listen to them.

Without any truce, a dream and a nightmare continued Gabriel Schmitz. Like Giacometti, he knows that the painting soothes wounds and allows both to externalize in all their harshness. Paradoxical dream fight in order to understand and capture the essence of human beings. Something ethereal permeates his work, most of his work is subtle and delicate, it is thus opposed to one of the great enigmas of contemporary art: Survival of the painting in a world of so much technological sophistication, so bombarded with images with so artificial aesthetic tastes.

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La porte, oil on linen, 70 x 110 cm

Trip feeds his painting: adventure of knowledge and research of deep psychic feelings. Gabriel Schmitz physically and mentally travels to known and strange worlds without being able to get away from his own inner world. He walks the streets, and according to his wanderings, he appropriates and captures portraits of anonymous people. He cut out pictures of human bodies as a hypochondriac anatomist will do. He focuses obsessively on faces and gestures of the people here and elsewhere. He and the other are the same. He dives into the entrails of these characters and unwittingly, touching and intimate stories take shape in his mind. Then, he returned to his studio in disorder but not at all chaotic, without a trace of smell of paint, but imbued with pictorial material. Then the creative process starts. The walls are giants late on which he notes his thoughts "duel for life".

"Moved, no place, in its place" on which he composed his palette of colors less and less pure, more and more dirty, mixtures that he can almost never remember. It evokes the great masters (Velázquez, Caravaggio, Vermeer, Manet, Bacon), but he is alone, absolutely alone, and the canvas called him insistently. However, it is not easy to satisfy it but it will help to paint and paint failures and frustrations because nothing is, or will be definitive....



La ingravida, oil on canvas, 146 x 89 cm

He accepts the challenge, both balm and anxiety. His portraits emerge from his confused memory, to nowhere.

Only human emotions are palpable in his paintings. What matters is the human expression. The moved characters never look the audience; they are projected in any way or in any person. They do not pretend to be people they are not. They often disturbing as they are back, sideways, or in positions confusing and disturbing. No one asked them permission to pose and in fact they do not pose. When they look in front looking down and slaughtered, their gaze is lost in a distant horizon. They are ghostly faces, but so human. They do not seek to be understood. Nobody wants to be understood by walking in the street, at least not aloud....

We do not know if these characters are going or coming. We do not know if we know them:-isn't it ... Beckett? What a surprise, it's Basquiat who goes there!
We do not know if they raise the arm to ask for help or if it is a matter of simple spontaneous gesture. We do not know if they are dancing or if they writhe in pain.

They may be worried by a point or it is simply a long time they drag too much weight in their existential suitcase. Do they weep in silence? Do they suffer from melancholy? Do they sleep or die? Do they live? Ah, the texture of emaciated faces, bodies....We do not even know if they are alive. We know nothing about them, but we feel very close to their worries and concerns. We feel empathy for their large and small tragedies and trivialities. We had forgotten how much art can exalt human dignity.

Painting by Gabriel Schmitz is not marked by abrupt changes. He would only do it with great difficulty. Continuity, consistency and conceptual aesthetic are needed in its path as it responds to a commitment to a need.

Without falling into the temptation of self-plagiarism, the most perfidious way to pervert the painter's work. He declines to be agreed with all those who think that painting is dead. Gabriel Schmitz cannot ignore his attitude to the world. His way of seeing and understanding the world returns to its own way to understand himself and others in his painting. Is it possible to separate the life and art? Him and his work go together. The changes produced in his works always refer to a process of gradual experimentation, patient dialogue, and peaceful pact with the canvas. He is almost all the time not afraid to innovate formats. We find him exploring new perspectives and perceptions especially in the format at the height brazen. Recently, he has applied to use the material in a minimalist way until fascinating limits. In the final work, it gives to the linen without painting its own voice. Do not say that this is a tribute to empty, it is just the opposite. He simply seeks to capture the invisible.

María Palau, november 2011



Peintre et chat (Basquiat), oil on canvas, 70 x 110 cm



Les mains muettes, oil on canvas, 70 x 110 cm



Petit géant II, mixte sur papier, 60 x 80 cm



GABRIEL SCHMITZ

né en 1970 à Dortmund, Allemagne

FORMATION

1990 - 1994 : Ecole d'Art d'Edimbourg, Ecosse
1993 : Echange Erasmus, Faculté de BB AA, Salamanque, Espagne
1994 -1995 : Master d'Art Européen, Ecole d'Art de Winchester, Angleterre

COLLECTIONS PUBLIQUES

Royal Crescent Hotel, Bath
Bristows, Cooke and Carpmael, Londres

EXPOSITIONS PERSONNELLES

1993 : Zocalo ; Birdland, Salamanque
1994 : Filmhouse Gallery, Edimbourg
1995 : « Traces récentes », Set i set, Barcelone
Galerie Ambit, Barcelone
1996 : Hirschl Contemporary Art, Londres
1997 : Galerie Safia, Barcelone
Galerie Euskal Etxea, Barcelone
Hirschl Contemporary Art, Londres
1998 : Galerie Can Marc, Gironne
Hirschl Contemporary Art, Londres
Galerie Barnadas, Barcelone
1999 : Galerie Safia, Barcelone
2000 : «Du lieu du temps», **Galerie Arcturus**, Paris
2001 : «Reina Silencio», Gal. Barnadas, Barcelone
Pringle International Art, Princeton, NJ
2002 : « A perte de vue », **Galerie Arcturus**, Paris
Galerie Esther Montoriol, Barcelone
2003 : Galerie Barnadas, Barcelone
Pringle International Art, Philadelphie
2004 : « Entre les yeux et les mains »,
Galerie Arcturus, Paris
2005 : Galerie Barnadas, Barcelone
2006 : « Huile et Temps sur Toile »,
Galerie Arcturus, Paris
2007 : Galerie Barnadas, Barcelone
« Œuvres récentes »
Hopital Universitaire de Bellvitge, Barcelone
2008 : « Ce qui reste », **Galerie Arcturus**, Paris
2009 : Galerie Barnadas, Barcelone
Galerie Rayuela , Madrid
2010 : « A l'œil nu », **Galerie Arcturus**, Paris
2011 : « Luz pasajera », Galerie Barnadas, Barcelone
2012 « Con lo humano », Galerie Rayuela, Madrid

FOIRES D'ART CONTEMPORAIN

1996 : Glasgow, Hirschl Contemporary Art,Londres
2001 : St' Art, **Galerie Arcturus**, Paris
Foire d'Art Actuel, Madrid, Galerie Barnadas

2002 : St' Art, **Galerie Arcturus**, Paris
2003 : Artexpo 03, Barcelone
2004 : Milan, Galerie Barnadas, Barcelone
2005 : St' Art, **Galerie Arcturus**, Paris
St' Art, Galerie Barnadas, Barcelone
2008 : Lille Art Fair, **Galerie Arcturus**, Paris
2010 : Art Madrid, Galerie Rayuela, Madrid
2011 : Art Madrid, Galerie Rayuela, Madrid
2012 : Art Madrid, Galerie Rayuela, Madrid

EXPOSITIONS COLLECTIVES RECENTES

1991 : « Up in Art », Ash Gallery, Edimbourg
1994 : « Passage ... a travelling group show »,
divers lieux, Edimbourg
1995 : « Nouveaux travaux », Leone Cockburl
Gallery, Edimbourg – Hirschl Contemporary
Art, Londres – « Final Show », Ecole d'art de
Winchester – Studios Delfina, Londres
1996 : « Territoires », Centre Culturel Can Felipe,
Barcelone
1997 : Hirschl Contemporary Art, Londres
Galerie Ambit, Barcelone
1998 : « Art 98 », Hirschl Contemporary Art,
Londres - Galerie Safia, Barcelone, Espagne
« Période d'Opéra », Grand Théâtre del
Liceu, Barcelone
1999 : « Art 99 », Hirschl Contemporary Art, Londres
Pringle International Art, New Jersey
2000 : Pringle International Art, New Jersey
2001 : Galerie Esther Montoriol, Barcelone
2002 : « DelicArtesen », Galerie Esther Montoriol,
Barcelone - « Nadal 02 », Galerie
Barnadas, Barcelone - « Le papier dans
tous ses états », **Galerie Arcturus**, Paris
« Humanly possible », Pringle
International Art, New Jersey
Galerie Jordi Barnadas, Barcelone
2003 : « DelicArtesen », Galerie Esther Montoriol,
« Nadal 03 », Galerie Barnadas - Galerie Tres Punts,
Barcelone
2004 : « 5 ans, 5 artistes », **Galerie Arcturus**, Paris
« Art a l'illa », Galerie Safia - « Nadal 04 »,
Galerie Barnadas - « DelicArtesen », Galerie
Esther Montoriol, Barcelone
2005 : « Nadal 05 », Galerie Barnadas, Barcelone
« DelicArtesen », Galerie Esther Montoriol,
Barcelona
2007 : Hospital Universitari de Bellvitge, Barcelone
« Silhouettes », **Galerie Arcturus**, Paris
«15 ans», Galerie Barnadas, Barcelone
«Delic´Artesen », Galerie Esther Montoriol
2009 : «10 ans d'expositions, 10 ans d'émotions », **Galerie
Arcturus**, Paris
«Laberintos», Galería Esther Montoriol, Barcelone
2010 : «Plural », Galería Rayuela, Madrid
2011 : «DelicArtesen », Galerie Esther Montoriol, Barcelone
« Nadal '11», Galerie Barnadas, Barcelona

List of artists from ARCTURUS Gallery

Contemporary painters

- Franck DUMINIL
- Regina GIMENEZ
- Miguel MACAYA
- Gottfried SALZMANN
- Nieves SALZMANN
- Gabriel SCHMITZ
- Renny TAIT
- Nicolas VIAL
- YLAG

Contemporary Photographers

- Hervé ABBADIE
- Hervé GLOAGUEN
- Richard KALVAR
- Marc RIBOUD
- Peter ZUPNIK

Contemporary Sculptors

- Franco ADAMI
- Marta MOREU
- Nicko RUBINSTEIN
- Koen VANMECHELEN

Artist-designer

- Hélène de SAINT LAGER

Artists from XXth century

Aeschbacher, Chagall, Cruz-Diez, du Plantier, Dufy, Herold, Jean, Kogan, Nemours, Reth, Souetine, Tchachnik, Von Arend, ...