



**Gabriel SCHMITZ**

**« A place called silence »**

**From March 8 to 31, 2018**

**Opening on Thursday March 8th**

Galerie ARCTURUS – 65 rue de Seine – 75006 PARIS – Tél : 01 43 25 39 02  
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Membre du Comité des Galeries d'Art

**The ARCTURUS gallery will celebrate next March its 18 years of relationship with Gabriel SCHMITZ by organizing its 11th exhibition !**

A native German, he studied art at the Beaux-Arts in Edinburgh, Scotland and moved to Spain where he founded his family. He is keen on cinema, literature, contemporary dance, opera, and has a real knowledge of what is being created in these fields, in Europe, in the United States, and even in Japan.

His subject is humanbeing, his body, his gestures, as a reflection of his deep emotions. His painting is silent, and as María Palau says in a recent article "Silence is a language and we must know its rules. The work of Gabriel Schmitz pushes us to listen to it. Everything resides in painting, as a kind of protective skin of a living organism with its own logic and internal functioning. Form and content struggle from within work to flourish outside. "

He uses oil on canvas, in a very contemporary way, with a lively, quick touch, which gives life to the flesh of his characters and accentuates their presence, their mystery.

We will welcome you with pleasure by appointment at a schedule of your choice to provide you with any additional information / material you may need. Anne de la Roussière (06 80 16 15 88).

**Galerie ARCTURUS**

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« Couple » - Oil on canvas - 73 x 116 cm



« Green room » - Oil on canvas - 33 x 41 cm



« My coat hangs here » – Oil on canvas – 125 x 70 cm

## A place called Silence

Henry Moore said that for being an artist you have to believe in life. Something has been lost since then; today many artists succumb under the pressure of a savage art market and its clone-like art institutions which struggle in their futile attempt to compete with the omnipotent artifacts of global entertainment. They get lured into the unsubstantial language of shallow effects, topics and banality.

What has been lost on the way is silence. In our accelerated times of a blatantly superficial culture, a devalued silence has been replaced by contemptuous noise. Did art remain untouched by this? Evidently it did not, did not even want to.

Silence today is a lament, a means of deafening resistance for those artists who stubbornly believe that their significance still resides in measuring themselves against life. It is in this refuge of disobedience where we can place the work of Gabriel Schmitz (\*1970, Dortmund, Germany), a painter who faces the world with the noble and honest intention to express it through painting in the most truthful way. An expression of common feelings. Schmitz observes and paints a reality within reach. His paintings are rooted in his own life's burden but also that of the others. Rooted in his own preoccupations and also in that of others. The human being is his raw material. His humanism has no other intention than to grasp the profoundness of the simple and the ordinary.

This is the attitude with which he has over the last few years approached the field of contemporary dance in an attempt to decipher the sense of a body's movement as an expression of something invisible and intangible that is processed in the brain and in the heart, a network of complex emotions and affections. Schmitz has collaborated with professional dancers and mimetized their most archaic gestures in an attempt to achieve the almost impossible: being life and not only representing it. Almost impossible. A challenge.

His painting is heartbreakingly emotive and exists halfway between the tender and the melancholic. Schmitz paints real people – he sees them passing on the street or encounters them unexpectedly – in insignificant moments of their lives. No strict rules apply, all of them seem to bear the stigma of history, their Past, their present, their future. They stray without direction, turning their backs with indifference, raise their hands against something we cannot visualize, they look at us as if displaced, they intend to communicate using a vocabulary closer to an absence than a presence.

Nobody poses for no one. The artist thereby refutes our current society of constant entertainment that obliges us to project models of being and doing filled with cardboard happiness, vacant of real feeling, spurned by the complicity of our domestic digital tools. The image of our own self has never before been generated and projected with similar obsession. But the medium never reaches a fulfillment of what it promises: we never achieve to reflect an authentic state of mind nor spirit.

Silence is two-sided. It means introspection, but this entails empty talk if we do not know how to read its meaning. Silence is a language and we have to know its rules. The work of Gabriel Schmitz urges us to listen to it. Everything resides within the painting, as a kind of protective skin of a live organism with its own logic and internal functioning. Both form and content struggle from the inside of the work to flourish on the outside. Schmitz as an artist is generous with the gaze and the intelligence of the spectator. He shares his most secret feelings but never imposes a reading.

The artist frequently steps back from his work and reflects on what he is doing in order to prevent his creative universe to turn into a domesticated ground of easy consumption. Painting with freedom and ambition is a daily challenge. Being free in our times often implies paying the price of solitude and of being misunderstood. In the art world, this is even more true. "I have to un-learn", claims Schmitz with his characteristic shyness. Once he has learned what the world of dance could teach him, i.e. its capacity to create a space for encounters, for social criticism, a political sphere for the intimate, there is no other step ahead than to give in completely and without remorse to his senses and his intuition. Is it possible to guide yourself exclusively by your sensitivity when you paint? Schmitz who despite all is a painter who follows classical rules has reached a stage where there is a balance between what he has achieved so far and what still remains to be conquered. The unknown is no doubt intimidating but also a promising ground where change becomes possible. The painter is at a crucial point of his career, for all those things he discards and refuses to continue to carry on his back and for the difficult decision as to where to look for and -above all- find new inspiration.

Schmitz has worked in the same studio in Barcelona for the last 20 years, and as a result it is encrusted with traces of past times and works, and not in all of them does he recognize himself anymore. He doesn't want to accumulate, but prefers to continue his path as light as possible. He has conquered new places of inspiration and refuses to be seduced by the siren-songs of a large part the vanguardias of the day, both affected and agonizing. How badly ages some of the new art.

Schmitz is on his own path. His artistic project is growing.

In an exhibition catalogue for an Yves Tanguy show, André Breton praises painting that is capable of leaving us less alone, in a place less deserted. Much has been lost by art on its way, but something powerful resists to disappear in the work of artists like Gabriel Schmitz who go against the current and fight to save the nuances and subtleties of our reason to be. And without making much noise.

María Palau (art critic "El Punt Avui"),  
October 2017

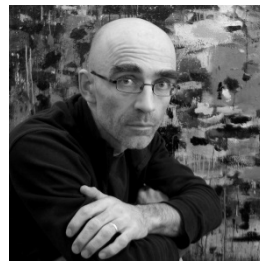




« Garden party» – Oil on canvas – 130 x 73 cm



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 et Barcelona, Espagne

## COLLECTIONS PUBLIQUES

Royal Crescent Hotel, Bath

Bristows, Cooke and Carpmael, Londres

## INSTITUTIONS ET PROJETS

2015 : ESKFF-Residence, MANA Contemporary, New Jersey

2011/12 : Collaboration "D'une page blanche", Ballet contemporain, Marché aux Fleurs, Barcelone

2007 : "Quant temps fa que som aquí?", Résidence à l'Hopital universitaire de Bellvitge, Barcelone

2003 : "Pasarela/Silencio", installation au Centre de Création "L'Animal a l'esquena", Gironne

1998 : Série "Temporada d'Opera 98/99", programme annuel de l'Opéra Liceu, publié par le cercle Amics d'el Liceu, Barcelone

1996 : « Territoires », Centre Culturel Can Felipe, Barcelone

## EXPOSITIONS PERSONNELLES

**Angleterre** (Hirschl Contemporary Art, Londres; Filmhouse Gallery, Edimbourg)

**Espagne** (Galerie Rayuela, Madrid; Galerie Barnadas, Barcelone; Galerie Esther Montoriol, Barcelone ; Galerie 22, Igualada; Galerie Safia, Barcelone; Galerie Ambit, Barcelone; Euskal Etxea, Barcelone; Galerie Can Marc, Gironne; Birdland, Salamanque)

**Etats-Unis** (Pringle International Art, Philadelphia)

**France** (Galerie Arcturus, Paris)

**Norvège** (Galerie Ramfjord, Oslo)

## EXPOSITIONS COLLECTIVES

**Angleterre** (Hirschl Contemporary Art, Londres; Ash Gallery, Edimbourg; « Passage-a travelling group show », divers lieux, Edimbourg; Leone Cockburn Gallery, Edimbourg)

**Espagne** (Galerie Ambit, Barcelone; Galerie Safia, Barcelone; Galerie Esther Montoriol, Barcelone ; Galerie Barnadas, Barcelone ; Galerie Rayuela, Madrid)

**Etats-Unis** (Pringle International Art, Philadelphia; MANA Contemporary, New Jersey)

**France** (Galerie Arcturus, Paris)

**Norvège** (Galleri Ramfjord, Oslo, Norvège)

**Singapour**(Barnadas-Huang Gallery, Singapour)

## FOIRES

Singapour AAF, Galerie Barnadas Huang, SingapourScope Miami Art Fair, Galleri Ramfjord, Miami;

Scope New York Art Fair, Galleri Ramfjord, New York; Brussels AAF 16, Galerie Barnadas; Copenhagen Art Fair, Galleri Ramfjord; Art Madrid, Galerie Rayuela, Madrid; Lille Art Fair, **Galerie Arcturus**, Paris; St'Art 05, Strasbourg, **Galerie Arcturus**, Paris; MiArt, Art Fair, Milan; Galerie Barnadas, Barcelone; Artexpo 03, Barcelone, Galerie Barnadas; Foire d'Art Actuel, Madrid, Galerie Barnadas; Glasgow Art Fair, Ecosse, Hirschl Gallery ; « Art 99 », Hirschl Contemporary Art, Londres

## PUBLICATIONS

2012 : Publicación en facsímile de "Viaje a Japón", carnets de voyage, The Private Space-Books, Barcelone  
Presse : Le Miroir de l'art, l'Officiel des galeries, La Vanguardia, El Punt, El Periódico

# Liste récapitulative des artistes de la Galerie ARCTURUS

## Contemporary painters

Franck DUMINIL  
Ivan FRANCO  
Regina GIMENEZ  
Juliette LOSQ  
Miguel MACAYA  
Lidia MASLLORENS  
Alejandro QUINCOCES  
Gottfried SALZMANN  
Nieves SALZMANN  
Gabriel SCHMITZ  
Renny TAIT  
YLAG

## Contemporary Photographers

Hervé ABBADIE  
Hervé GLOAGUEN  
Tim HALL  
Richard KALVAR  
Didier MASSARD  
Marc RIBOUD  
Peter ZUPNIK

## Contemporary Sculptors and designers

Marta MOREU  
Hélène de SAINT LAGER

## Twentieth century artists

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