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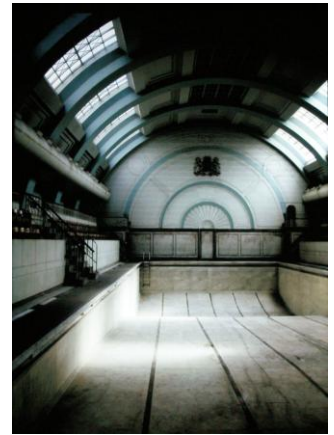
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PAUL SCHÜTZE: TWILIGHT SCIENCE
New Editions, photographs & light-boxes

Wednesday 14 May - Saturday 7 June 2008

Press & private view: Tuesday 13 May, 6 to 8 pm

Soho's disused and derelict Marshall Street Baths, dinosaur skeletons in a deserted Oxford museum and illusionary glacial landscapes are among the images included in 'Twilight Science', a photography exhibition by artist and musician, Paul Schütze (b.1958, Australia), at Alan Cristea Gallery from 14 May.



The exploration of specific locations and ambience through photography follows Schütze's parallel and interconnected work as a musician and sound artist for which he has made many site-specific sound pieces including those with the land artist, James Turrell.

The works in 'Twilight Science' include *Drowned Moon*, light box images of Soho's Grade II listed Marshall Street Baths. The Baths closed due to safety concerns in 1997 and are soon to be renovated but are pictured empty and derelict.

Schütze uses only natural lighting in all of his photography and 'Drowned Moon' is part of a series of interiors photographed by moonlight called 'Nocturnes' in which Schütze brings the viewer into contact with the private life of public buildings.

The series continued when Schütze was granted after-hours access to the galleries of the British Museum, Oxford University Museum and the Victoria and Albert Museum, which he also photographed by moonlight. The ghostly dinosaur bones and classical statues on display appear to be caught in a moment from a bygone era, evoking thoughts of 19th collectors, archaeologists and visitors walking and talking among the exhibits. When the museums were built they had no electric lighting so are seen in a way that would have been familiar to their early visitors but are completely unfamiliar to today's audiences.

Further opportunities to invent narratives to accompany Schütze's work are present in the series: 'Stateless' (2008), where gelatine and water are used to create imposing glacial landscapes; and 'La Terre de l'Encre Noire' (2008), where frozen calligraphy ink gradually melts to form environments reminiscent of the surface of the moon. The theme of illusion continues with 'Dressing the Air' (2008), a series of close up and enlarged images of smoke that morphs into solid organic forms within the photos.

All these images are taken in the absence of artificial light requiring a painstaking wait until the combination of natural light at specific times of the day and year and the movement or melting of the materials result in completely unique and incredible images.

Press information: Jeanette Ward, Theresa Simon & Partners Ltd
020 7734 4800; 07729 930 812; jeanette@theresasimon.com

Visitor information: Gallery open 10-5.30 weekdays, 10-1 on Saturdays.
31 & 34 Cork Street, London W1, 020 7439 1866; www.alancristea.com; info@alancristea.com

For Schütze each medium in which he works leads on to another so that in a sense he is always working to the same end but with different tools. Although the images in this exhibition stand alone without music, parallels can easily be drawn with his audio and multimedia work.

The exhibition is accompanied by an illustrated catalogue with an essay by John Gray, author of *Straw Dogs: Thoughts on Humans and Other Animals*.

26 March 2008

NOTES TO EDITORS

1. London based, **Paul Schütze** has spent much of his career as a prolific musician, both as a solo artist and with his band 'Phantom City', creating ambient music and electronic jazz including for Australian art house films. He won the Australian Film Institute's Film Music Award in 1985 for his first film score on the film 'The Tale of Ruby Rose'. In 1997, his work took a new direction as he began to explore the possibilities of describing specific physical sites through music including: the extraordinary astrological gardens in Jaipur, India, which was extended to become The Garden of Instruments Project crossing mediums into film, music and installation; 'The Gazing Engine' a piece of music for the American land artist James Turrell's eclipse-viewing 'skyspace' the 'Elliptic Ecliptic' in Cornwall; and contemporary architect Peter Zumthor's award-winning thermal baths in the Alpine Swiss village of Vals. The latter, originally released as the album 'Third Site', was shown as an installation at the Hayward Gallery in 2000. Schütze has continued to work with Turrell on his ongoing Roden Crator project in an extinct Volcano crater in the Arizona Desert.
2. **Alan Cristea Gallery** is the largest dealer and publisher of 20th-century and contemporary prints in Europe, publishing prints by the very best international artists as well as regularly showing paintings, works on paper, light-boxes and installations. In 2007, the gallery expanded and is now at 31 and 34 Cork Street.
3. The first public baths were built on the site of the **Marshall Street Baths** by the Vestry of St James in 1850. The present building, then known as The Westminster Public Baths opened to the public in 1932. Public funds financed the construction for the health and well being of local people. The main pool is lined with white Sicilian marble, which along with Swedish green marble is used on the walls at either end. The bronze fountain in a niche at the shallow end of the pool depicts a merchild with two dolphins and was designed by Walter Gilbert. Behind the main pool is a smaller pool known as the 'second class bath' with a stunning barrel-vaulted roof. Initially, the complex also included a child's welfare centre, a public laundry and public bathing facilities. The baths will undergo a £25m redevelopment programme from June this year, led by Westminster City Council, which will see the baths reopened to the public and removed from English Heritage's 'Buildings at Risk' register. For more information on the development of the Baths contact Jenny Leg, Media Officer, Westminster City Council, JLegg@westminster.gov.uk, 020 7641 3995.

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