

paul schuette

compositions

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artist's statement

We find ourselves in a period of history which is marked by tremendous speed. Certain aspects of life have reached a velocity that allows evolutionary processes which used to take generations to unfold many times in a human lifespan. As science fiction writer Bruce Sterling explains, "our entire culture has been sucked into the black hole of computation, an utterly frenetic process of virtual planned obsolescence. But you know - that process needn't be unexamined or frenetic. We can examine that process whenever we like, and the frantic pace is entirely our own fault. . . there's an unexpected delicious thrill in the thought that individual human beings can now survive whole generations of media." The chosen medium of an artist used to be considered permanent, but as is especially obvious with digital media, artworks created on an outdated operating system can become instantly as dead as the eight-track. How does one produce work in such a landscape that can endure, and, moreover, how does one produce work that can navigate and ultimately reflect upon this landscape? Contemplating these questions is the overarching goal of my work and the purpose of this exhibit.

The contexts in which we view different forms of art have been challenged: music is no longer confined to the concert hall and art no longer needs a gallery. I believe that these fragile and unstable aspects of making art are here to stay and can no longer be ignored or sidestepped. It is the purpose of this exhibition to reflect upon how my "musical" works negotiate this terrain, for many of them have a built-in ability, and perhaps even a need, to defy one singular context or mode of presentation. Some have visual components which are impossible to feature in a concert setting, others have a built in malleability which allows them to adapt to different contexts and others deal with sound in a conceptual way that defies any traditional mode of presentation. This exhibit seeks to feature these "living" aspects of my works, for all works of art are part of an ongoing conversation with time and place. In my work, the adaptable-liveliness which allows these works to be presented in different contexts is an intrinsic and central feature to them - which directly reflects the instability of the time and place in which I find myself working. This exhibit of Compositions would highlight these works by showing them from another angle in another context - solidifying their inherent flexibility.

Jean-Paul Sartre said the following
about Alexander Calder's mobiles:
"There is more of the unpredictable
about them than in any other human
creation. No human brain, not even
their creator's, could possibly fore-
see all the complex combinations of
which they are capable." It is my
hope to to further this tradition of
mobile-making by creating works which
both physically and sonically live up
to this ideal.



This mobile has a custom built synthesizer
which features 15 square wave oscillators
gated together as its sound source. This
sound source attempts to mirror the complex
physical properties of object.

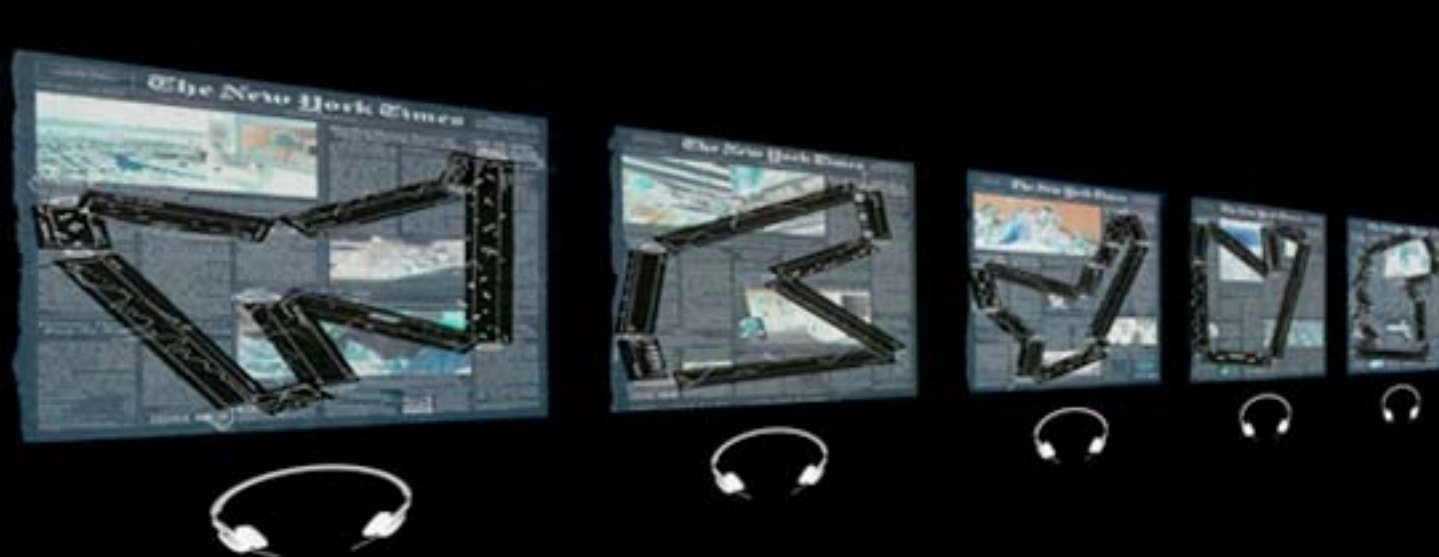


As Goethe famously remarked, "Architecture is like frozen music," and while I agree with this concept, I would also argue that the opposite is true. It is my hope that this piece provides an experience which can be called neither temporal or spatial but one that inhabits a place between the two: where space and time are one.



This installation would display the graphic scores of my string quartet "no news is good news" with headphones beneath each section of the score where viewers could hear the corresponding section of the piece.

The scores are based on the front pages of the New York Times from the week of April 5-10, 2006. Graphic scores are an inexact form of musical notation the purpose of which is to allow the performer more input and freedom in their interpretation. While these are graphic scores, in some respects they demand inhumane exactness. This contradiction is meant to be an analog to the title which has its own inherent paradox, for it can be interpreted as a cliché or quite literally.





Patti Longmire/Associated Press

In a Rally in Church, Fighting Filibusters

In a videotaped statement at an evangelical Christian rally at Highview Church in Louisville yesterday, Bill Frist, renewed his

threats to change Senate rules to prevent Democratic filibusters of judicial nominees. The telephone numbers encouraged people to call lawmakers. Page 2

A Tax

12.5711 " C PENTATONIC

but it turns out that only \$3.4 million of the money he set aside has gone to charities. One of the biggest in an obscure area of the city called a... so many... support...

the general... with don... and opera... donations, but more onerous... Donors ge... they agree to... the money. But the organization

legno battuto

sub part.

412.8570

cellphones

21.4255

P

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the censor information as tight... has as many as 50,000... the Internet. Yet China... the largest cellphone... with nearly 350 million users, while the number of Internet users is roughly 100 million and growing at 30 percent a year.

The result is a constant tension between a population hungry for freer communication and a government that regards information control essential to its power. Anti-Japanese protesters have been able to spread information and loosely coordinate different marches in a country where political organizing is illegal.

"That has to put the government on guard," said Xiao Qiang, director of the China Internet Project at the University of California at Berkeley. He said the recent organizing effort was even more notable because no one had been able to identify any of

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VEOLA

29.8

died for lack of a few inches of steel.

The four were returning to camp in an unarmored Humvee that their unit had rigged with scrap metal, but the makeshift shields rose only as high as their shoulders, photographs of the Humvee show, and the shrapnel from the bomb shot over the top.

"The steel was not high enough," said Staff Sgt. Jose S. Valerio, their motor transport chief, who along with the unit's commanding officers said the men would have lived had their vehicle been properly armored. "Most of the shrapnel wound were to their heads."

Among those killed was Reynosa, a 28-year-old corporal from San Antonio whose wife was pregnant and Cody, an old private from Stearns.

The war, the leaders of the infantrymen have broken an institutional silence and tell their story, they say was punctuated not

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Capt. Kelly D. Royer

Four marines were killed in this Humvee with jury-rigged armor when it was struck by a car bomb in Ramadi last May.

INSIDE

further hampered their battle, destroyed more ruined the careers of their fiercest warriors.

The saga of Company E's lionized battalion the Magnificent Bastards, one of fortitude and The marines, based in southern dleton in southern capital of ent ins 26

most in enduring attacks made dead tour th- me always more with James S. King, a who lost his left was blown out of the that Saturday afternoon May. "And let the job done no matter what it takes."

The experiences of Company E's marines, pieced together through interviews at Camp Pendleton and by phone, company records and dozens of photographs taken by the marines, show they often did just that. The unit had less than half the troops who are now doing its job in

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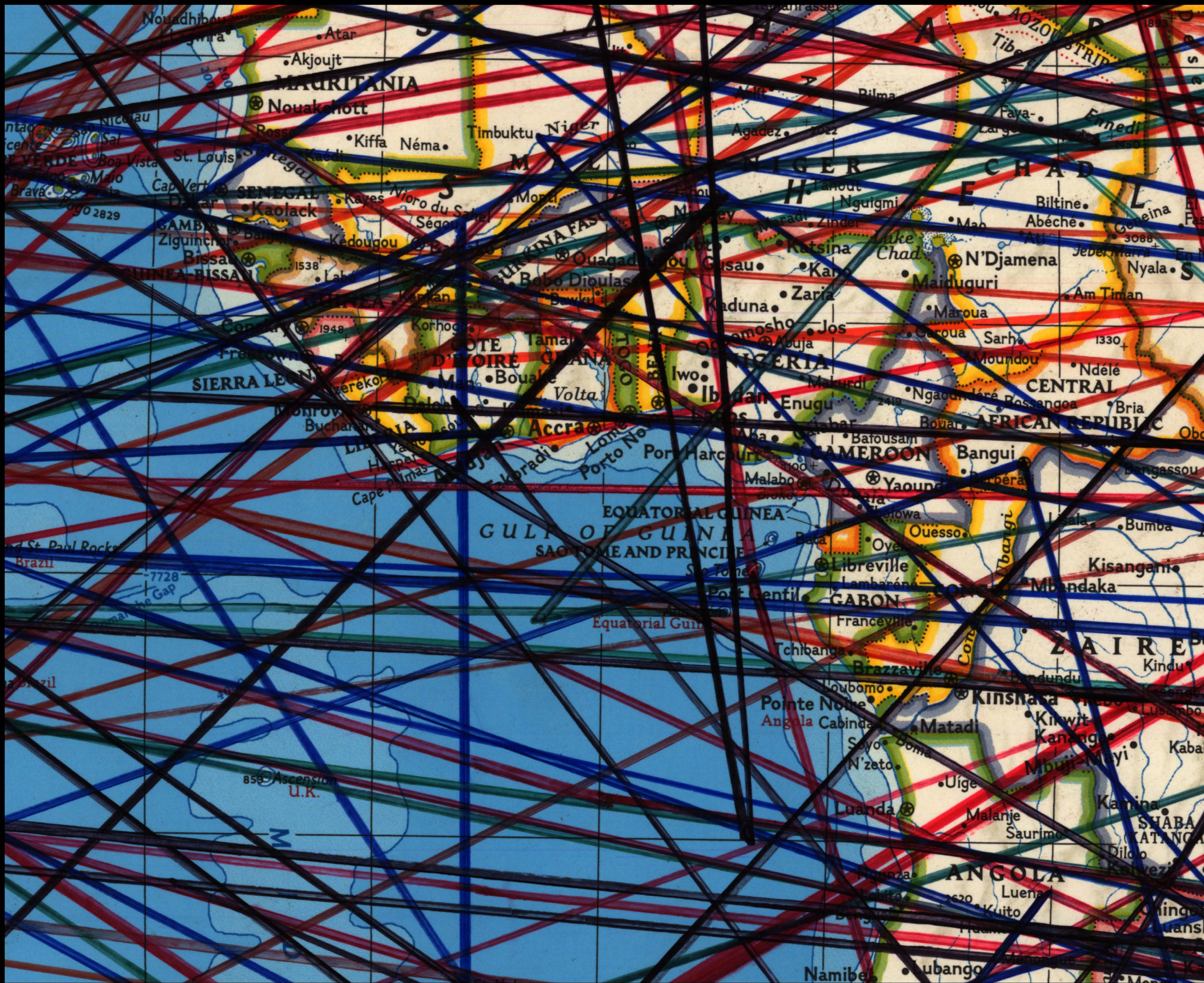
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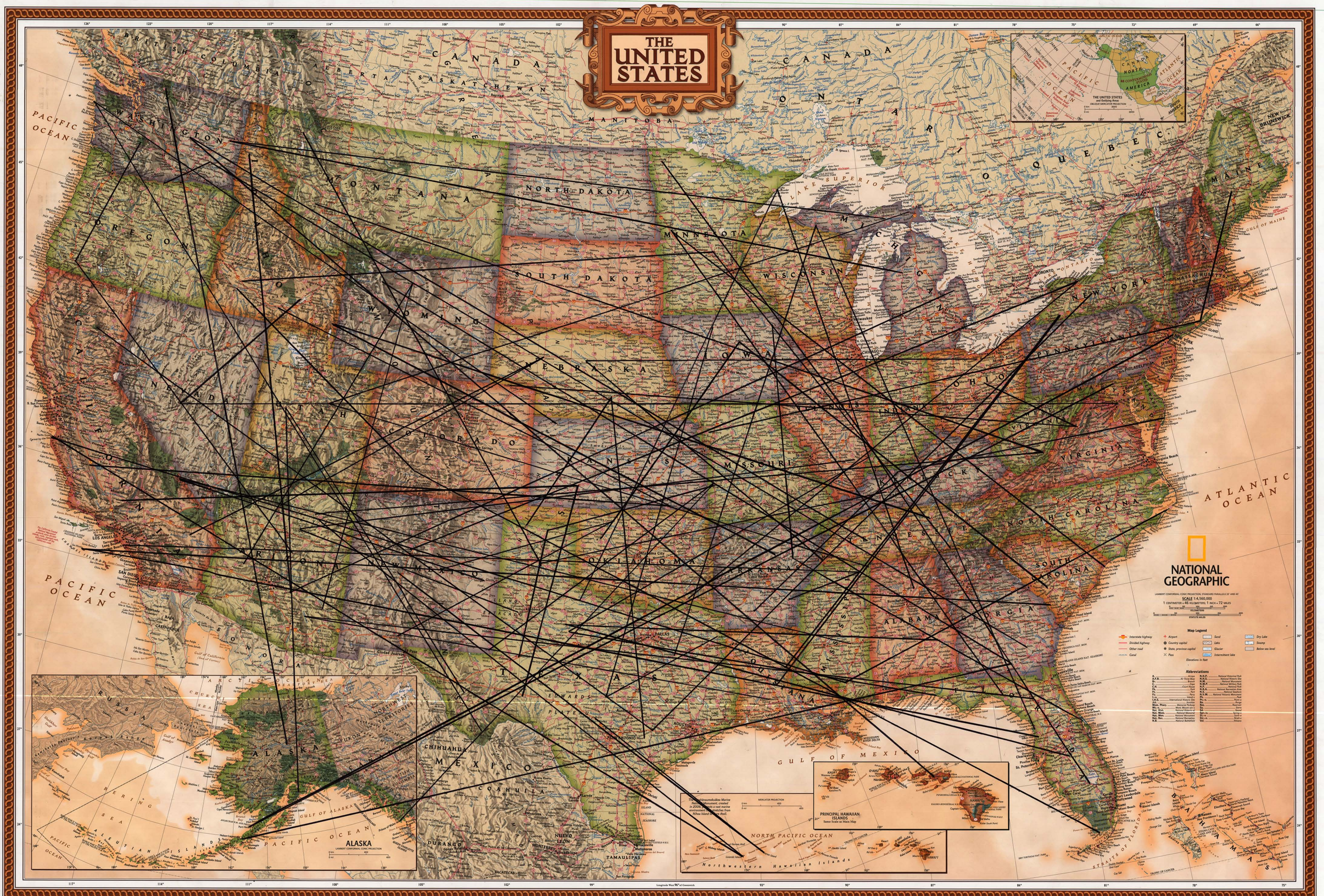
C PENTATONIC

In 1977 Rolling Stone magazine moved from San Francisco to New York. Appearing in their first issue after the move was a piece by John Cage entitled "49 Waltzes for the Five Boroughs". The accompanying score consisted of a long list of addresses and the following instructions: "for performer(s) or listener(s) or record maker(s)," he then goes on to say in parentheses that "Transcriptions may be made for other cities, or places, by assembling through chance operations a list of addresses."

Cage later wrote a similar piece for Chicago entitled "A Dip in the Lake". The two pieces are collectively known as his "city pieces."



In my transcription of this piece I choose to take Cage's suggestion that the piece can be adapted "for other cities, or places" to an extreme by realizing a version of the piece for the entire world. Such extreme interpretations of Cage's work are not unprecedented and the fact that his work lends itself to such extremes is what keeps his catalogue so relevant and vital.



THE UNITED STATES

NATIONAL GEOGRAPHIC

SCALE 1:4,560,000
1 CENTIMETER = 45 KILOMETERS 1 INCH = 72 MILES
Barometric altitudes are shown in feet.

- Map Legend**
- Interstate highway
 - Divided highway
 - Other road
 - Canal
 - Airport
 - Country capital
 - State/province capital
 - City
 - Small town
 - Unincorporated place
 - Island
 - Lake
 - Swamp
 - Dry lake
 - Below sea level

Abbreviations

Ala.	Alabama	Calif.	California
Ark.	Arkansas	Col.	Colorado
Ariz.	Arizona	Conn.	Connecticut
Astoria	Astoria, Ore.	Del.	Delaware
B.C.	British Columbia	D.C.	Dist. of Columbia
B.C.	British Columbia	Fla.	Florida
B.C.	British Columbia	Ill.	Illinois
B.C.	British Columbia	Ind.	Indiana
B.C.	British Columbia	Iowa	Iowa
B.C.	British Columbia	Kan.	Kansas
B.C.	British Columbia	La.	Louisiana
B.C.	British Columbia	Maine	Maine
B.C.	British Columbia	Mass.	Massachusetts
B.C.	British Columbia	Mich.	Michigan
B.C.	British Columbia	Minn.	Minnesota
B.C.	British Columbia	Mont.	Montana
B.C.	British Columbia	Neb.	Nebraska
B.C.	British Columbia	N.H.	New Hampshire
B.C.	British Columbia	N.J.	New Jersey
B.C.	British Columbia	N.M.	New Mexico
B.C.	British Columbia	N.Y.	New York
B.C.	British Columbia	Ohio	Ohio
B.C.	British Columbia	Ore.	Oregon
B.C.	British Columbia	Penn.	Pennsylvania
B.C.	British Columbia	R.I.	Rhode Island
B.C.	British Columbia	S.C.	South Carolina
B.C.	British Columbia	S.D.	South Dakota
B.C.	British Columbia	Tenn.	Tennessee
B.C.	British Columbia	Texas	Texas
B.C.	British Columbia	Vt.	Vermont
B.C.	British Columbia	Wash.	Washington
B.C.	British Columbia	W.V.	West Virginia
B.C.	British Columbia	Wis.	Wisconsin
B.C.	British Columbia	Wy.	Wyoming