

a conversation with nature

I work with photography and I work with words. I listen to music, and I try to play the piano and the guitar sometimes. They are all connected to me.

Of many reasons - the camera became my main tool. Its fast, its silent, it explains things very quick, you fail, but that's a part of it.

My first images were at a local lake at night. It was early spring. There were some cows on the field. I shot a whole roll of film.

Afterwards I was very disappointed with the result. It didn't turn out the way I saw it. That was 40 years ago.

Today I have complete different approach. Today I wonder more about the "Why?".

Why did I go out of night to shoot? What kind of mystery where I hoping for?

40 years ago - everything was new to me. What was I thinking? It was my first roll of film. I could have no expectations.

The answer was there all in front of me: I chose nature - not the city lights, I chose night, not day. I chose spring, not winter - and so on.

I needed a camera to observe the essence of nature, and start a conversation. I need the conversation to understand myself, the world, our universe.

I have learned how trees are storytellers. Because how we look at them - helps us to describe our feelings and thoughts. As people before us did.

Everything in the universe is images. If I close my eyes - I am disconnected.

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English

Marius Schultz (born 1962) attended Brooks Institute of Photography in Santa Barbara, California. Water has always fascinated him. Throughout his adult life it is always water, the Norwegian water that he returns to when seeking the close and calm. His photographs are characterized by the affiliation and the need to be near water, which also is a recurring theme in his work. In early exhibitions Schultz explored the human body in landscapes where water is always present. By giving the exhibitions titles like "Waves" he reveals his true reference. These photographs become metaphors depicting life and the waves in it. Schultz portrays the reality that surrounds us. He is engaged in the wholeness of nature; how things are linked together. His photographs of the water is surface appear as sequences of what we see around us. The reeds and the water represent the

organic, the presence of nature which itself has pictorial qualities. Patterns are formed, and the reeds can be compared to the strokes of a brush across a canvas. The abstraction creates a separation between what one really sees and what is merely a playful and poetic composition made by nature; the reflection of the sky, the shadows of the reeds and the rippled surface complement each other and create esthetic expressions. Schultz's photographs capture the spontaneous moment on the water's surface and are based on nature's own exhibition and own premises. The ongoing playfulness is frozen even though nature itself always changes and time passes by.

Norwegian

Marius Schultz (f. 1962) har fotofaglig kunstudanning fra Brooks

Institute

of Photography i USA. Vann har alltid fascinert ham og i voksen alder er det vannet, det norske vannet, han vender tilbake til når han søker nærhet og ro. Fotografiene bærer preg av denne tilhørigheten og dragingen mot vann, som er et gjennomgangstema i hans fotografier. I tidligere utstillinger

har Schultz utforsket menneskekroppen i landskap hvor havet hele tiden er til stede. Han har også arbeidet med bilder hvor vann ikke har vært visuelt

til stede, men hvor utstillingstitler som "Waves" likevel avslører referansen til

vann. Disse fotografiene blir derfor metaforer på bølgene i livet generelt.