

## Artist statement

I find ideas when I allow myself to look into the space that makes up the habitat of ideas. Sometimes I get to see that space by my own accord, and sometimes it happens randomly. It is a strange experience, since time is not the same there. Time doesn't matter. It's more like the ratio between density of information and susceptibility of information. So you can collect something that, in this world, takes a certain amount of time to unfold, but in the space where it comes from it just is. All in the same instant.

**The ideas I fall in love with**, I make sure I try to remember as vividly as possible, so that if I am to keep working with them I have a clear opinion of whether the next step is correct or not. Not all ideas are worth pursuing. Some; because nothing could do them justice, and some; because they're simply not interesting enough.

**The truth is of utmost importance.** Trying to squeeze the idea into "clothes" that doesn't fit it, simply because I like the way the "clothes" look (or worse, if I think that someone else will like what the idea looks like in certain "attire") will suffocate the idea, and it (and it's interestingness, depth and possibility for real connection) will die.

It is not possible to change the idea, and that is why it needs to be respected and only surrounded with pieces that actually fit. Never force pieces together.

## Biography

*Paul* was born in 1989, and has been playing music since the year of 2000.

What made him pick up an instrument of his own was seeing a bass player making the upright roar and thump. The power you have when controlling the lower end of a musical piece simply has too strong of a pull.

Since there was no bass teacher around his neighborhood, *Paul* asked his friends' guitar teacher if he could join them and play bass to whatever they were doing. At first he had to start out with the guitar as well, but after a couple of lessons he was finally allowed to pick up the coolest instrument of them all - the bass.

***Paul's* debut "Something to Die to" has a certain brightness to it. Not a pleasant bright, like a sunny day or the glitter on a lake touched by a breeze. More like the light in "light-headed".** A dizzy, grainy light with a high pitched sinus tone to match it, ringing in your ears while all other sounds move back into the distance. The type of light you might expect to see when being on the verge of passing out. Squinting with your eyes, trying to make sense of it. You feel and hear your heart beating in your ears. You're not sure which is more distracting: the pumping veins or the sound of them being pumped

His second album "The West" has more of a grandiose (but still very dirty) live rock band feel to it. Maybe, just maybe, because it was recorded - you guessed it - *live. with. a. band.*

This took place in *Nacksving Studios*, and was then edited and completed in *Bassängen Studio*. *Paul's* connection to americana roots nor his eclecticism will not let itself be lost. The

lyrics are fast, witty, wise and thorough, and the instrumentals boil over with attitude in all imaginable directions.

Before all this took place, *Paul* played in several bands, one of which you may recognize his voice from, namely the Sony Music signed stoner rock behemoth of a band *The Diamond Man Clan* that was mostly active between 2012 and 2017, but is not confirmed dead. He has explored all thinkable genres, but rock, hard rock and lyrics-based music has always had a special place. Another “thing” that has stayed by *Paul's* side since forever, is *Johan Weber*. *Johan* and *Paul* met at age 16 studying music, and started playing together in several bands right away, and has never stopped. *Johan* has (and has had) a very interesting solo project, but has lately built his own studio, bespoke to his taste, and has produced both *Paul's* debut, the follow-up and several other bands and artists.

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If anything remains unclear, don't hesitate to ask.

Get in touch [here](#).