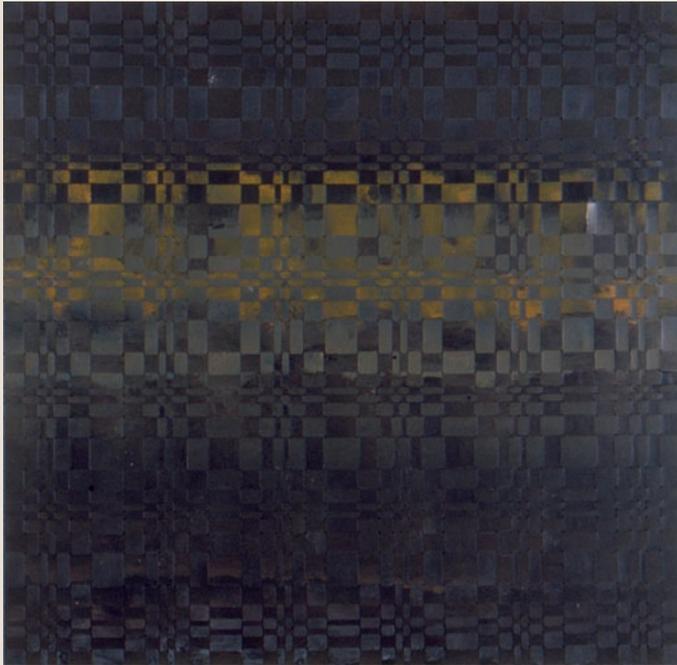


499parkavenue

THE LOBBY GALLERY AT 499 PARK AVENUE



Dark, 1990

This comprehensive selection of Larry Schulte's paintings and prints reveals his deep commitment to the art object as an enabler of heightened experience. Implicit in all of Schulte's work are the fundamental assumptions – that human creative endeavor, whether it be mathematic or aesthetic, is capable of opening a portal, allowing us to glimpse the essential nature of reality – that human constructs are capable of embodying the universal – that the vastness of the cosmos is ultimately contained in every particle, in each small glimpse.

Steven Alexander 2008

Steven Alexander is a painter who lives and works in northeast Pennsylvania. He publishes the *Steven Alexander Journal*, a weblog about contemporary art, and is Associate Professor of Art at Marywood University.

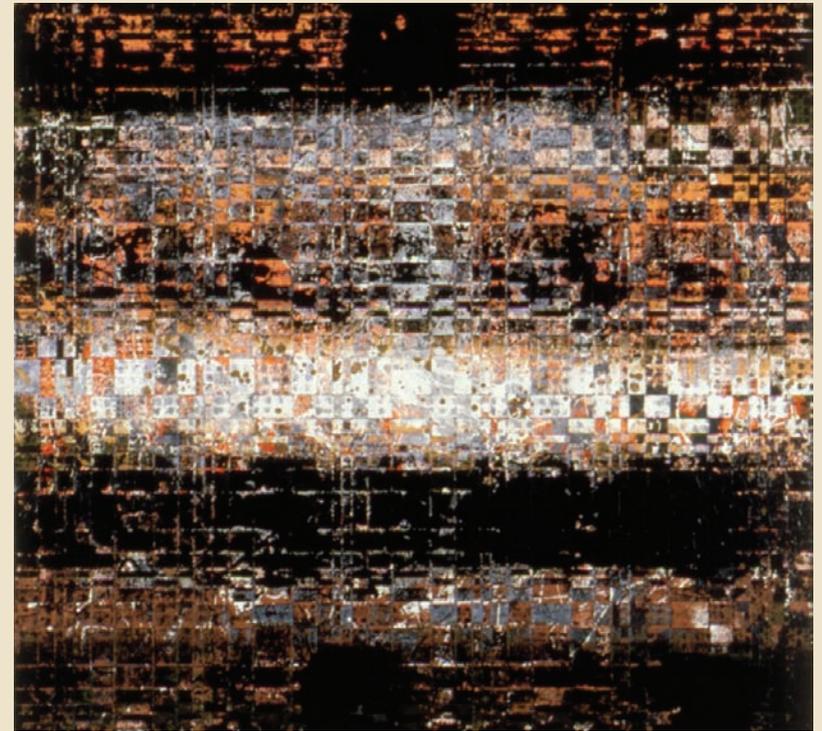
Acknowledgements:

499 Park Avenue and Hines, through their exhibition program, actively contributes to the cultural community as an expression of ongoing commitment to excellence in the visual arts and architecture.

Curator: Dorothy Solomon, DSA Fine Arts; **design:** Lenore Goldberg, Hines

For more information about this exhibit please contact: dorothy@dsafinearts.com

LARRY SCHULTE: PATTERNS AND PROGRESSIONS



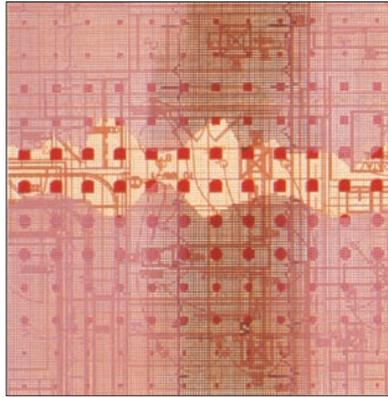
Look Around Gone: Christopher, Peter, John, 1990

JANUARY 8 – APRIL 9, 2009

The universe in which we live is largely a homemade affair, carved out of the given world by our vocabulary and our syntax...There are in reality no separate substantial things, there are only merging events and interacting processes in space-time. Aldous Huxley

Human history is marked by myriad monuments to the recognition of our existence as part of a larger cosmic whole. Primeval shamanic practitioners employed symbolic images and movement to invoke heightened interaction with natural forces. Ancient cultures constructed their earthly domains in correspondence with celestial configurations, placing themselves in integral relation with the cosmos. Ancient philosophers derived mathematic, aesthetic and architectural principles from fundamental relations perceived in the natural world. Renaissance artists rediscovered correlations between scientific and aesthetic investigation, setting the stage for modern culture. In painting, Cezanne's intensive study of patterns and repetitions in the fundamental shapes and spaces of the landscape opened the door to pure abstract painting as a form of ontological research. While it seems obvious that the perpetual state of the cosmos is one of metamorphosis and infinite complexity, we are nevertheless constantly driven to differentiate its nuances. Intense

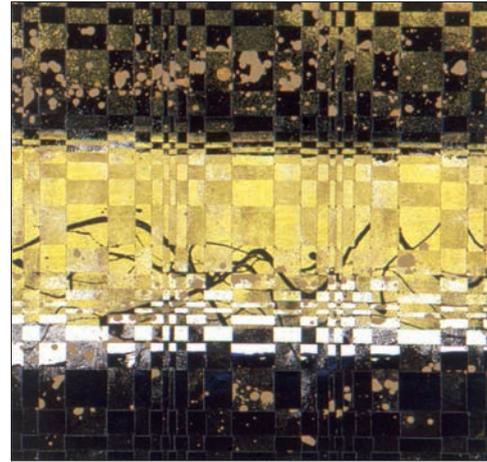
RC 12, Horizon Red Pattern, 2006



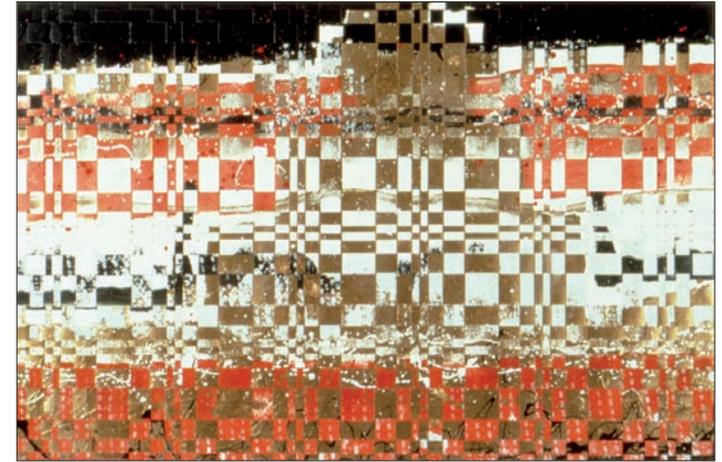
Moiré 4, 2008



Straw Line, 1989



Coral Eve, 1992



observation of natural occurrences through time has allowed us to glimpse fundamental relations, repetitions and cycles that we have come to regard as indicators of systemic order. These small glimpses are portals through which we enter into a dialogue with the universe, paths by which we explore the nature of our relationship with the vastness of reality.

Trained as a mathematician, Larry Schulte brings to his endeavors as a painter and printmaker, a keen sense of the seamless fabric of reality, of the universal ramifications of fundamental relations, and of the metaphoric relationship between art and the world. His paintings are physical constructs that utilize mathematic formulas to not only stand for unifying cosmic principles, but to actually demonstrate their dynamism. Built out of multiple images that are fragmented then literally woven together, Schulte's paintings form a physical embodiment of simultaneous realities merging, interacting as one encapsulated perception – one glimpse. Using the Fibonacci sequence of numbers as a structuring device, Schulte sets up grid patterns of sequentially varying intervals, articulated by physically interweaving two or more fragmented images. The results are stunning, optically vibrant patterns of color,

texture and gesture that pulsate in a pixilated dance.

The large horizontal bands of orange/pink, white and black in *Coral Eve* (1992) are interrupted by a central area of gold, then subdivide into smaller and smaller segments with each color making an appearance within each large color band. There is a distinct landscape reference in the horizontality of the image, which might resemble a digital analysis of a Cezanne painting. However, the optical effect of kinetic undulations caused by the mathematically derived grid sets the image in perpetual motion. *Fibonacci Cantor: Circus* (1986) features Pollock-like drips and energetic gestures of paint in a predominately pink, blue and white scheme with bits of red and yellow. In this bright and celebratory piece, the gesture is the dominant feature, made more potent by the tension and release provided by the grid.

A much more somber tone is evoked by the two largest paintings in the exhibition, *Look Around Gone: Christopher, Peter, John and Dark* (both 1990). The former has alternating horizontal bands of black and white with salmon and blue/gray interspersed throughout. Compared with other works in the show, the grid divisions here are much smaller in relation to the overall

format, causing highly complex color interactions even within the limited palette range. There is a certain gravity in this work that is not evident in most of Schulte's paintings. The bands of black and white roll like waves across the picture plane; and rather than an internal optical kineticism, we sense in this piece a density – a weighty presence. *Dark* again works with a muted palette of various grays with a touch of ochre, but has much more subtle horizontality, and relies on a dizzying display of close-value contrasts to create a sense of muted overlapping translucent planes and vibrating optical radiations – an effect not unlike staring at the back of one's eyelids.

Perhaps the most glorious painting in this exhibition, distinctive for its radiant color as well as its pronounced asymmetry, is *Fibonacci Roses* (1989). In this small painting, a blue/gray field contains an intense red area that forms a slight diagonal from the left edge center to the bottom right corner, with exquisite interruptions of yellow/green, light blue and deep ultramarine within different sections. The surface is both gestural and voluminous; and the lushness of the color is heightened by the optical grid. This painting, as it breathes with life and shines with effulgence, brings to mind Huxley's hallucinatory exclamation – “this is how one ought to see!”

In recent years, Schulte has been deeply involved in serigraphy, approaching the screen printing process with the same intensity and physicality that he applies to his paintings. Two important series of prints are represented in this exhibition, the *RC 12* group from 2006, and the most recent *Moiré* pieces. The *RC 12* prints are densely layered diagrammatic images that feature multiple levels of grid structures, some articulated with line, some with small color spots, some as color bands. Over these numerous grids, or integrated with them, is an actual mechanical diagram, indicating circuitry, or paths of movement, or energy flow. This introduction of a “found” utilitarian element gives these pieces a concrete connection to the physical world of technological infrastructures, and invokes the complexity of information overlays in contemporary culture. The *Moiré* series, from 2008, is a group of layered serigraphs in which Schulte achieves a new level of optical complexity with the simplest of means. By overlapping ever finer grid patterns in close-valued colors, he has created optic situations in which the components breathe and pulse together as one teeming whole.