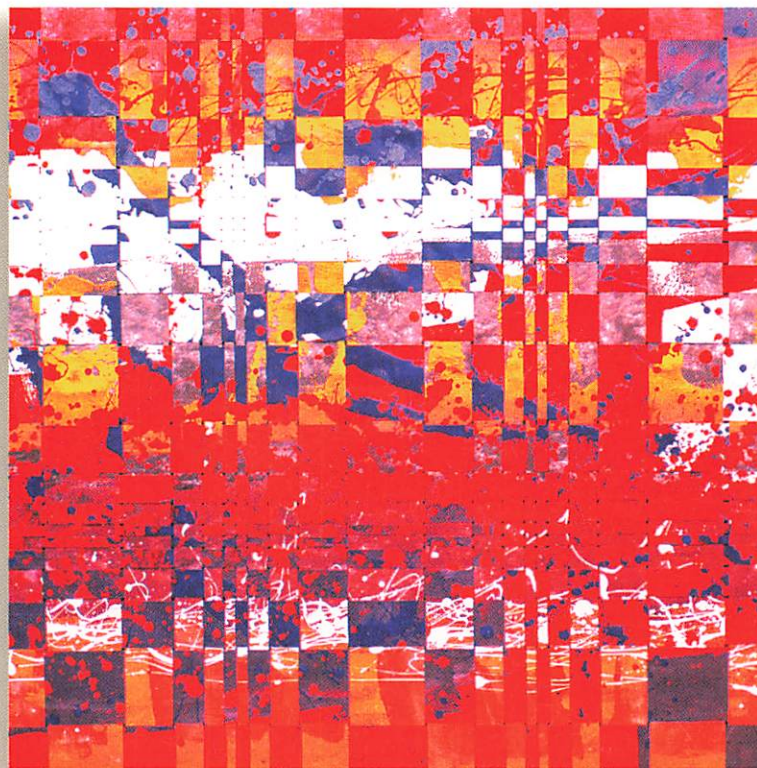


LARRY SCHULTE



Fibonacci: Red Field (42 x 42)"

Woven Painted Paper, 1989

Those 1, 1, 2, 3, 5, 8 Years

THE ART OF LARRY SCHULTE

MUSEUM OF NEBRASKA ART

I met Larry Schulte about a decade ago when we were working together at Parsons School of Design. In that extraordinary melting pot of talent we tended to take artistic gifts as a matter of course; few people stood out. That, I think, is why Schulte has always struck me as special, for even in that hothouse environment he was remarkable.

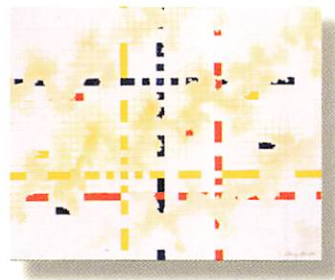
Over the years most of us have encountered a few people who bring a special way of seeing to our modern world of visual clutter. It is they, for example, who unexpectedly pounce happily upon an object in the street — detritus to the rest of us — and through the very act of choosing (and of changing the formal context) transform it magically into art. This special and wondrous gift has, for me, characterized Larry Schulte's talent — defined perhaps as a profoundly sensitive tastefulness coupled with a point of view that brings a just-slightly-shifted, but nevertheless very new, perspective to otherwise unremarkable tasks. Schulte's intuitive visual sensibility is immediately and powerfully apparent in his painting, just as it has always informed his other more craft-based work.

In an art world that too often reveres the ugly, it is refreshing to discover an artist who joyously, unselfconsciously and passionately pursues harmonious and even decorative abstraction with neither apology nor pretension; and though he has a classical interest in figuration, this work too is an outgrowth of the same preoccupation with pattern and mathematical repetition that animates his non-figurative canvasses. Despite these clearly formed directions it is evident throughout this exhibition that Schulte

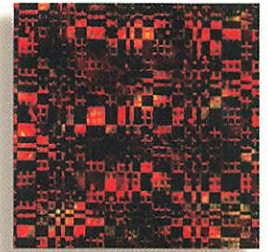
pursues the creative act as much for its spontaneous and pure pleasure as for its intellectual/aesthetic content. Thus his canvasses, though rigorously ordered, bring forth great bursts of color and light, lifting the spirit of both artist and audience.

It is also apparent that Schulte's work owes a significant debt to such artists as Kandinsky and Mondrian or, perhaps more broadly conceived, to those artist/designers of the Bauhaus who established so many seminal directions for art in our century. These are venerable sources to which Schulte unfailingly brings a perceptive, elegant and highly personal style, propelling his work into a space of its own despite (or perhaps as a result of) an occasional and very deliberate tendency towards "quotation."

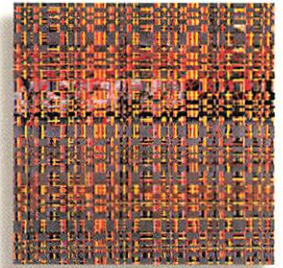
For many years Larry Schulte has based his work on a growing fascination with a mathematical grid derived from the Fibonacci Sequence, a numerical progression found widely in natural objects, and in which each number is the sum of the two that precede it. Once made aware of this theoretical basis one experiences a slight rush of recognition, but in truth the mathematical preoccupation is virtually immaterial from our point of view.



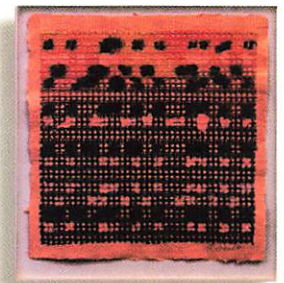
RED, YELLOW, BLUE #2 1978
Watercolor (18 x 22)"



RED SQUARES 1984
Woven Painted Paper
(17 x 17)"



SPIDER RED 1990
Woven Painted Paper
(54 x 54)"



FIBONACCI BLIPS 1986
Handmade Paper,
Lace & Pulp (12 1/2 x 12 1/2)"

Artists have often taken a canon of proportion or a set of mathematical formulae as a point of departure. The fascination with the idea that there is or must be a constant, some guiding or overarching aesthetic principle, is centuries old and has been punctuated throughout history by many hundreds of variations or new “insights.” From the perspective of the viewer, or of historical judgement, however, such ideas are (to use the computer term) “transparent.” This is to say that in the event, it is of little consequence to us, as audience, that artists from Leonardo da Vinci and Albrecht Durer to Arthur B. Davies frequently based their work on the proportions of the Golden Section, or that the great murals of José Orozco were profoundly influenced by his commitment to Hambidge’s theories of *Dynamic Symmetry*.

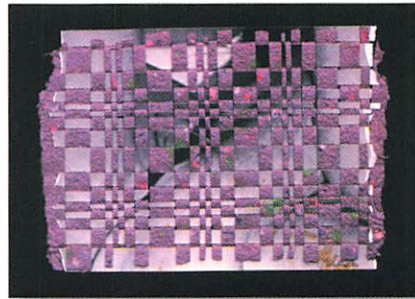
In the final analysis we will find that these theoretical exercises are principally meaningful to the artists themselves, providing a framework upon which the painter, sculptor or architect can build, using it as the visual equivalent of a writer’s outline. Such a framework may ease or bring order to the creative process, but in truth it is merely another tool; never a substitute for the quality of the artist’s eye, skill and judgement. And in these latter qualities Larry Schulte does not disappoint us.

If there is any area in which the use of a device such as the Fibonacci Sequence may be revealing it is in underscoring the metaphysical stance of artists who, like Schulte, see their work as part of a rigorous intellectual search for order and meaning — a melding of images and ideas. It is no accident that this painter,

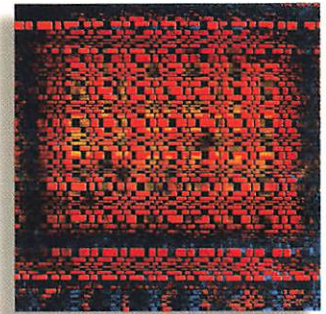
craftsman, banker and educator completed a doctoral degree in his early adulthood. Indeed, it is symbolic of the discipline that has characterized his life and which can be read and understood through his art. The Fibonacci Sequence, then is at best a metaphor or even a device — a hook upon which this talented artist hangs a meticulously developed and cherished world-view. In this latter regard, Larry Schulte succeeds admirably in bringing us a thoughtful, mature and satisfying set of images in which his carefully-honed craft is in full service of a highly developed and sophisticated aesthetic.

DAVID C. LEVY

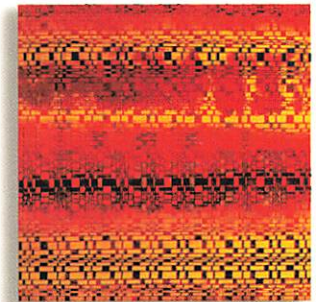
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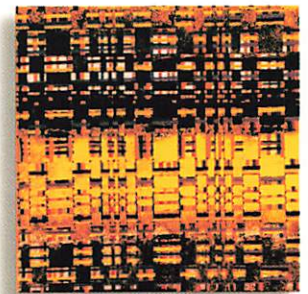
FIBONACCI BODY 1983
Photo & Handmade Paper (7 x 9½)''



WINDOW 1993
Woven Painted Paper (50 x 50)''



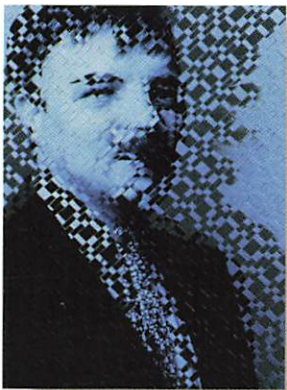
ORANGE MOVEMENT 1993
Woven Painted Paper (50 x 50)''



BETWEEN THE HEAT 1990
Woven Painted Paper (24 x 24)''

ARTIST'S BIOGRAPHY

Larry Schulte was born in Kearney, Nebraska in 1949. He was raised on a farm near Pleasanton, where he attended elementary and secondary school. He received his BS in Mathematics, BA in Art and MS in Art Education from Kearney State College and his PhD from the University of Kansas. He has exhibited extensively and is in numerous public and private collections. He has spent the past ten years creating in New York City, where he currently resides.



SELF-PORTRAIT 1991
Woven Painted Photos
(24 x 18)''

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Nebraska Arts Council

This exhibition will travel to other sites.

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CREDITS

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