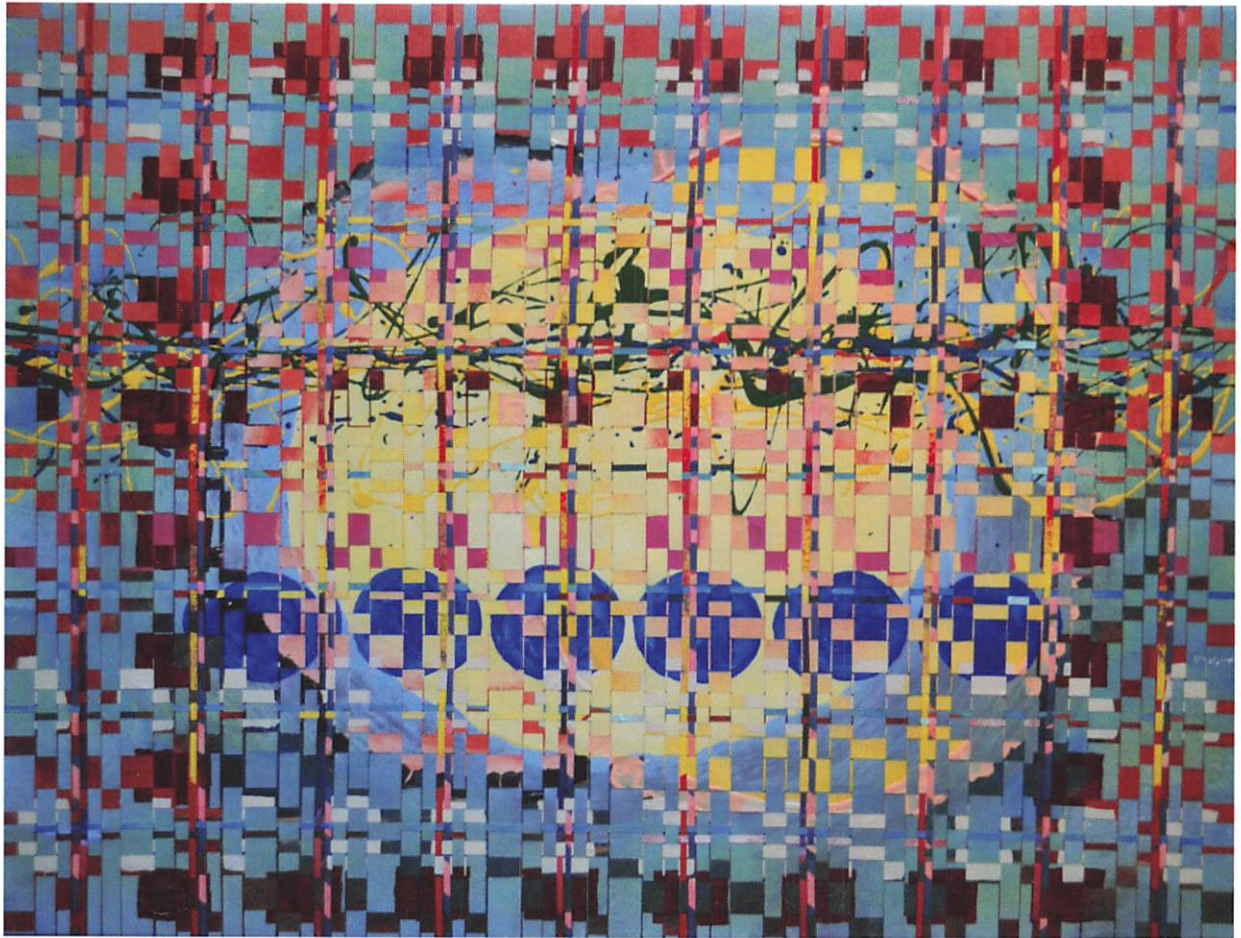


LARRY SCHULTE



Blue Moons (36"x48")

Woven Painted Paper

Made In Albuquerque

The Art of Larry Schulte



FUSION

FUSION | 708 Gallery

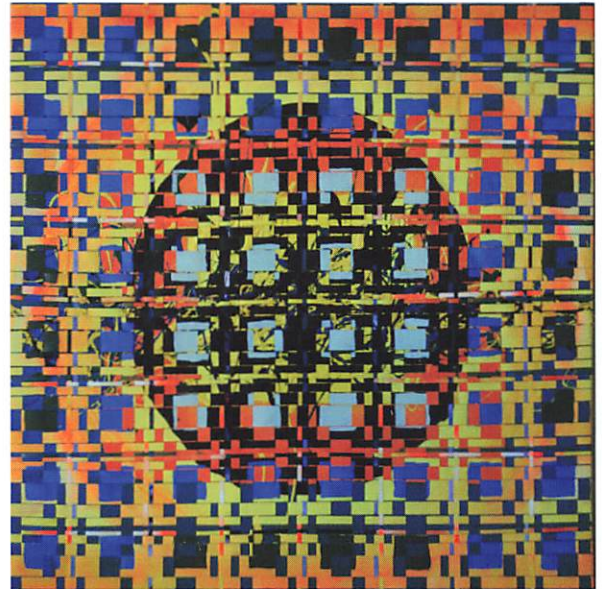
Larry Schulte combines a mathematician's sense of order with an artist's engagement in open-ended play. Those contrary characteristics are manifested in two different bodies of work. Schulte's signature series of painted paper weavings has been in progress over decades; his prolific output of stitched paper collages is relatively recent.

In the woven pieces, colors, shapes and patterns flicker in and out of interlaced strips, their variations in width based on Fibonacci sequences. Whether the process yields a bold central image, such as a circle, or a patchy field of random design elements, the effect is that of a vibrating surface in tension with structural stability.

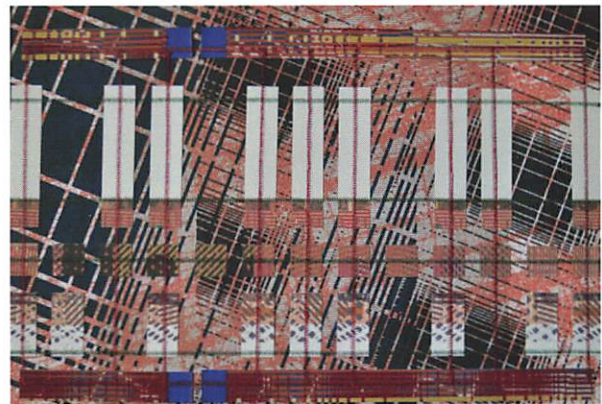
The handprinted papers in Schulte's sewn collages are subtle in color but texturally rich, and achieve a variety of visual results. Some printed textures resemble tweedy fabrics; skewed stripes or plaids produce eye-dazzling patterns; one subtle repeat overlaid on another create an illusion of fluctuating planes. A formal arrangement of geometric shapes can suggest an ambiguous architectural rendering. An overall grid might allude to a screen or multi-paned window, concealing or revealing forms with organic implications in a space beyond it.

Whether or not it was Schulte's intention, the see-through grid is an apt metaphor for an artist who views the world through a mathematical lens.

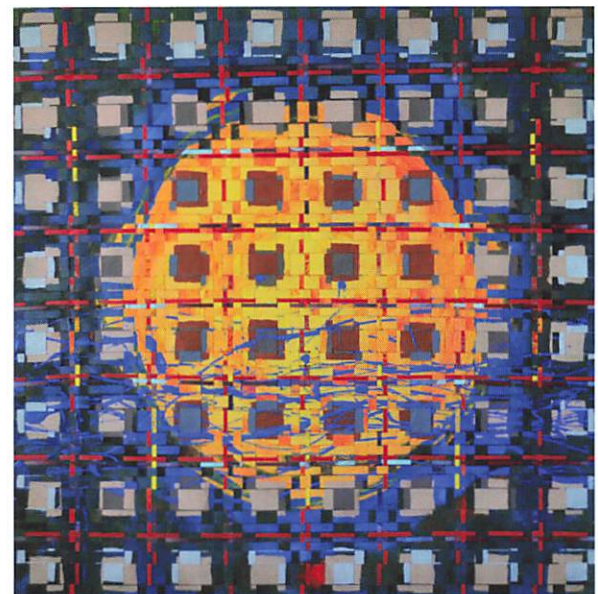
Patricia Malarcher
Artist, Writer
Smithsonian Institution Renwick Fellow
Editor, **Surface Design**, 1993-2012
Honorary Fellow, American Craft Council



*Eclipse with Solar Flares, woven painted paper,
36"x36".*



White Columns, mixed media, 15"x22"



*Moon with Blue Halo, woven painted paper,
36"x36"*

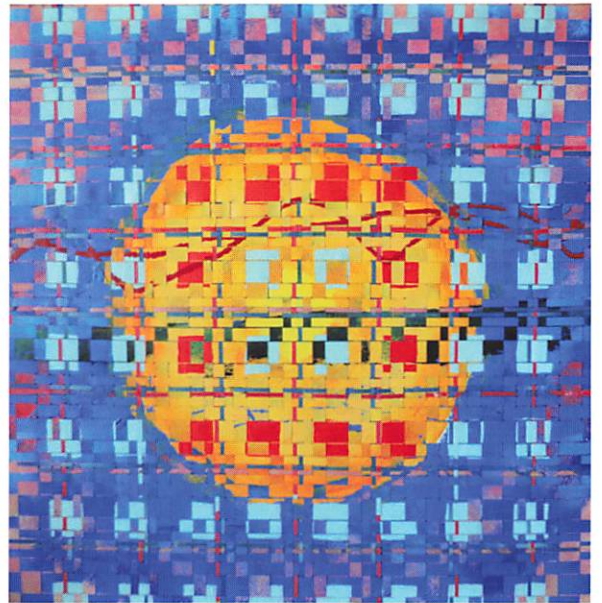
The Moonweaver
(for Larry Schulte)

I stand before
a square of canvas,
an easel holding a tapestry
made of line and color,
a view into worlds
within worlds,
shifting patterns,
a prismatic confusion of light
that overwhelms the optic nerve,
images cascade out of control,
dendritic synapses short-circuit,
and the mind struggles
to make sense of these
psychedelic patterns,
this beautiful
sensory overload.

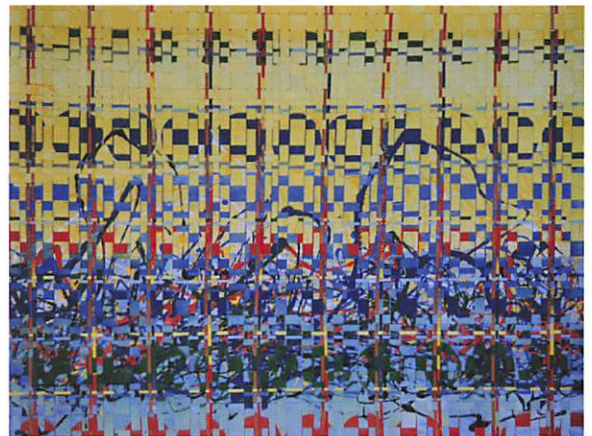
But underneath
these visual contradictions
is a numeric perfection,
a mathematical sequence
extended exponentially,
a sequence of pure logic
woven into the
warp and weft of design,
the poetry of numbers
turned into an art form,
a visual display that tricks the eye.

And so we end, where we began,
hypnotized,
lost
in worlds within worlds . . .

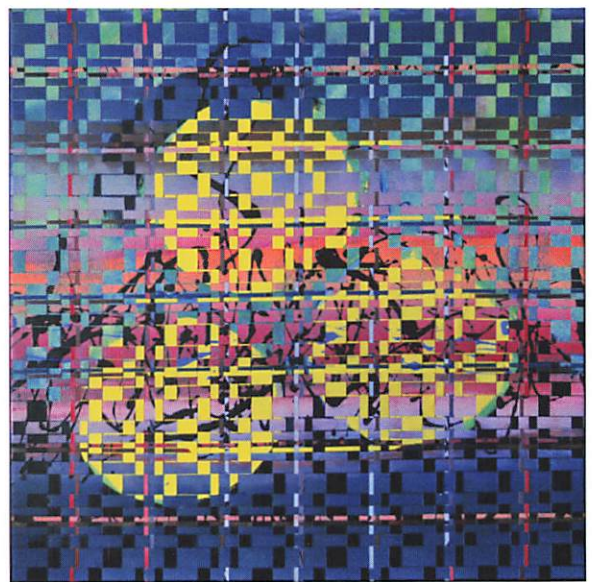
Jesse Ehrenberg
Poet and Sound Artist



Sun and Sky, woven painted paper, 36"x36"



Willa Shift, woven painted paper, 36"x48"



Three Golden Moons, woven painted paper, 36"x36"

ARTIST'S STATEMENT

If objects and events in the world were merely haphazard and arranged in no especially significant way, their particular arrangement would still be mysterious. But the fact that the contingent features of the world are also ordered or patterned is surely deeply meaningful.

Paul Davies, in **The Mind of God**

My work is in some small way a reflection of the order and pattern that Davies refers to.

I moved to Albuquerque in 2015 after living more than 30 years in NYC. I immediately noticed the light. THE LIGHT! That light affected my work: colors became lighter, brighter, more pure; the iconic geometric forms in my work (circles, squares) became looser, less severe. The circle is a universal symbol that represents wholeness, unity, eternity, infinity, vitality, completion, perfection. Squares typically represent sturdiness, strength and completeness. All the work in this exhibit was created in Albuquerque.

I believe that the most effective art reflects the artist's thoughts, ideas, emotions, experience and knowledge.

I grew up on a farm in Nebraska. The earth has always been a part of my person. Natural repetitive patterns on the farm (spring, summer, autumn, winter; planting, cultivating, reaping) are a part of my experience.

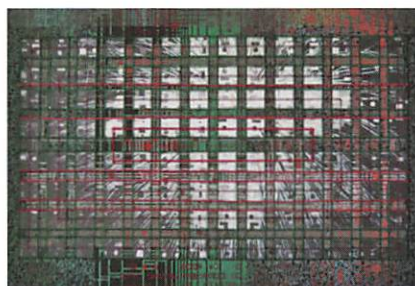
My first degree was in mathematics and I was a high school math teacher in my early 20s when I started painting. Mathematics is a part of my experience and knowledge.

Those early paintings were landscapes. I returned to school to study art. The landscapes morphed into abstractions of natural forms and by the time I was working on a master's degree in painting I had added a mathematical structure of nature (the Fibonacci Sequence) to the paintings. The Fibonacci Sequence consists of the numbers 1, 1, 2, 3, 5, 8, 13, . . . and those numbers fit spiral structures found in nature: sea shells, pine cones, phyllotaxis of plants, etc.

I explored other mathematical structures and other media to create a visual representation of numbers. The one media that I have continued to use

for the past 50 years is woven painted paper based in the Fibonacci Sequence. That is the primary media of this exhibit.

A secondary media that has developed since moving to Albuquerque consists of the collage and stitching of serigraphs. Like the woven painted paper works, these pieces are about creating structure, creating order. Reflecting the ordered patterned world of our universe.



White
Explosion,
mixed media,
15"x22"

ARTIST'S BIO

Schulte is the 5th of 10 children, born and raised on a farm near Pleasanton, Nebraska. He received his elementary and secondary education at Pleasanton Public Schools, then went to Kearney State College (now the University of Nebraska-Kearney) where he majored in mathematics and minored in physical education. He taught high school math and coached in Nebraska for four years before returning to Kearney to get an undergraduate degree in art and then a master's degree in art, followed by a year as an Assistant Professor covering for a faculty member on sabbatical.

Schulte then completed a PhD in the philosophy of education. He moved to NYC where he was an Assistant Dean at Parsons School of Design and also taught fiber art classes in the evening at Parsons/The New School.

His 32-year tenure in NYC included jobs at Shearson Lehman (working in international banking) and real estate (managing office buildings in NYC and Greenwich, CT).

He and his husband, Alan Zimmerman, retired to Albuquerque in 2015. Schulte has been a working visual artist for the past 50 years and continues to create in his downtown Albuquerque studio.