

ROBERT L. SCHULTZ

Drawings 1980-1995



ROBERT L. SCHULTZ

Drawings 1980-1995

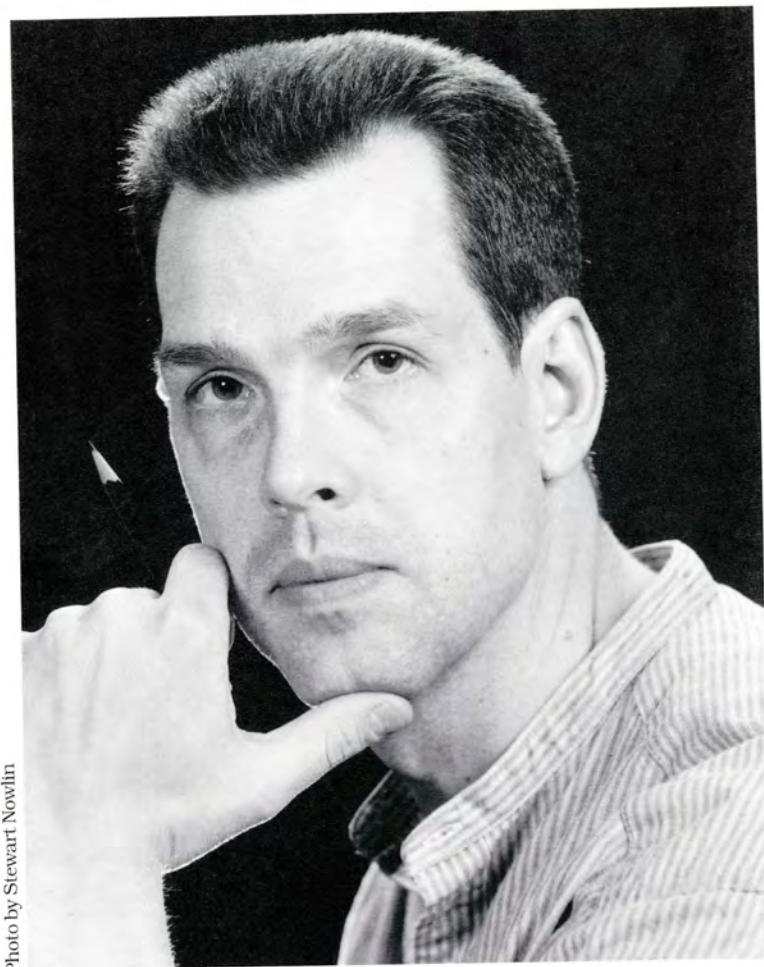


Photo by Stewart Nowlin

ROBERT L. SCHULTZ

Drawings 1980-1995

Stanley I Grand

SORDONI ART GALLERY
Wilkes University
Wilkes-Barre, Pennsylvania
March 17 through April 21, 1996

PATRONS

George and Nia Choles
J. Laurence Everard
Irving and Robert Goodman
Judd Hammack
Marti Koplin
Dirk Lohan
William L. Schultz
Dr. Willard E. White
Mary Alice Wimmer

EXHIBITION UNDERWRITERS

Franklin First Savings Bank
Maslow Lumia Bartorillo Advertising
Nabisco, Inc.
G. R. Noto Electrical Construction
PNC Bank, N.A.
Andrew J. Sordoni, III

SPONSORS

The Business Council
CBI-Creative Business Interiors
Friedman Electric Supply Co., Inc.
Friends of the Sordoni Art Gallery
Mr. and Mrs. David C. Hall
Marquis Art and Frame
Panzitta Enterprises, Inc.
Pennsylvania Council on the Arts with funds from the
Commonwealth of Pennsylvania
Pennsylvania Millers Mutual Insurance Co.
Rosenn, Jenkins and Greenwald, L.L.P.
Trion Industries Inc.
Wilkes University

Text © 1996 Sordoni Art Gallery
Art and photographs © 1996 Robert L. Schultz
1500 copies were printed
by Llewellyn and McKane
Designed by John Beck
Photographs by Pam Bentzien, Dale Johnson, and Lynn Levy
Set in Adobe's edition of Stempel Garamond, Linotype-Hell

ACKNOWLEDGMENTS

THIS CATALOGUE results from an outpouring of faith in Robert L. Schultz. During the planning stages of the exhibition, I contacted a number of his longtime supporters and collectors for help with the costs of publishing the catalogue. George and Nia Choles, J. Laurence Everard, Irving and Robert Goodman, Judd Hammack, Marti Koplin, Dirk Lohan, William L. Schultz, Dr. Willard E. White and Mary Alice Wimmer generously agreed to help. To further the project, Bob consented to create a limited-edition lithograph. Not only am I grateful to Bob for making the print—which was printed by Landfall Press, Chicago—but I am indebted as well to all the people who purchased it, sight unseen, in order to make this catalogue a reality. The response was so overwhelming that the edition of 100 was mostly gone before Bob had even completed drawing on the stone. Equally remarkable is that the print was never really “offered”—it sold primarily by word of mouth. Clearly, Bob’s work has touched many people.

The Sordoni Art Gallery thanks the members of The Business Council who have provided additional support for exhibition programming. In an era of diminished government patronage for the arts, we would be unable to fulfill our mission without the help of these enlightened businesses.

We thank all the owners for lending works. Without their willingness to share their drawings, this exhibition would have been impossible.

M. Stephen Dohery, editor of *American Artist*, has graciously allowed me to reprint excerpts from my article on Robert L. Schultz that had appeared in that publication.

Nancy L. Krueger handled the many details pertaining to this exhibition. John Beck designed the catalogue.

Finally, Bob and Denise Schultz have given this exhibition their total support. I am privileged to have worked with them.

—SIG

LENDERS TO THE EXHIBITION

The Arkansas Arts Center Foundation, Little Rock, Arkansas
Chuck Bauer, Madison, Wisconsin
Chuck Beckwith, Madison, Wisconsin
Michael Bedner, Santa Monica, California
John A. Bonavita, Swarthmore, Pennsylvania
Jalane and Richard Davidson, Chicago
Mr. and Mrs. James T. Dyke, Little Rock, Arkansas
Reginald Emshoff, Madison, Wisconsin
J. Laurence Everard, Cross Plains, Wisconsin
Kathleen and Irwin Garfield, Malibu, California
Dr. Fred Gilbert, New York City
Harold S. Goldman, Swarthmore, Pennsylvania
Jon and Nancy Grand, Evanston, Illinois
Stanley I Grand, Wilkes-Barre, Pennsylvania
Bonnie and Jay Griffin, Madison, Wisconsin
Stuart Handler Family Collection, Evanston, Illinois
Duane Hendrickson, Madison, Wisconsin
Michael Kelly, Madison, Wisconsin
Koplin Gallery, Los Angeles
Dirk Lohan, Chicago
Madison Art Center, Madison, Wisconsin
Kevin McGee, Portland, Oregon
Mary and Stephen Mizroch, San Rafael, California
John Modell, San Francisco
Gary Moe, Portland, Oregon
Kenneth Mohr, Madison, Wisconsin
Thomas J. Pfister, Madison, Wisconsin
Ellen and Irwin Rennert, Los Angeles
Dr. Eugene H. Rogolsky, Los Angeles
Mr. and Mrs. Howard A. Tullman, Chicago
Hal Turton, Madison, Wisconsin
William and Joyce Wartmann, Edgerton, Wisconsin
Dr. Willard E. White, Riverside, Illinois
James and Mary Alice Wimmer, Madison, Wisconsin
James A. Witalison, Madison, Wisconsin
Two Private Collections

ROBERT L. SCHULTZ

Drawings 1980–1995

Stanley I Grand

IN A REMARKABLE series of drawings spanning the past fifteen years, Robert L. Schultz has closely studied the human figure. Schultz has focused on the human form—he draws men and women equally well and sensitively—because of its unique ability to express feelings, create moods, and convey states of mind. The forty-one drawings in this exhibition trace Schultz's growth and evolution from graduate student to mature artist. While his questions, his understandings, and—concurrently—his technique have changed over the years, his quest has remained constant. In a 1994 interview, Schultz observed: "Back then [the 1980s] I was still hearing my professors' voices in my head. I thought the idea had to be grand: men and women, alienation, loneliness. Now those themes are still there, but in a more common way."¹

In retrospect we can see the changes. The earliest drawings are pale, ethereal images with a ghostly insubstantiality. Frequently they appear like visions, emerging from a shrouding mist. They lack specificity of place, horizon, and background. Like the dead, they cast no shadows. Paradoxically, despite their frequently massive bodies, they seem disembodied.

Subsequently, the drawings become increasingly dramatic, surreal, and enigmatic. Although narrative assumes a greater importance, it remains ambiguous and incomplete. Psychological tension and physical conflict often permeate these works with the juxtaposition of expanding and contracting muscles symbolizing the complex, often contradictory nature of the psyche. In *Monica* and *Self-Portrait and Friends* the psychological forces become more understated and less arresting as if the conflicting impulses have attained an uneasy equilibrium. The overt sexual tension in *Lovers* is replaced by a profound sense of loneliness or loss. Drama becomes interior. Except in a few instances, such as *Woman at Table*, the figures are introspective and uncommunicative. Sadness, reverie, and an overwhelming aura of tragedy supplant rancor. Simultaneously as the

1. Quoted in James Rhem, "Pencil Pusher," *Isthmus* (April 22, 1994): 27.

mood becomes interior, the figures become more substantial: they cast shadows amid increasingly defined and complex backgrounds.

Recently Schultz has continued to strip away the layers of narrative and drama. Settings are quotidian and straightforward. Increasingly the models make eye contact with the viewer; nonetheless they remain private persons. Moreover, Schultz's models, such as *Karl* or *Jack*, are beginning to show signs of aging.

While the "professors' voices" have faded, the essence of their influence remains: the figurative tradition, conflict and tension, meticulous draftsmanship, symbolic representation, and psychological insights. The University of Wisconsin, where Schultz completed his undergraduate and graduate studies, has long been associated with representational art. In the 1940s, the school hired John Steuart Curry as its first artist-in-residence. A prominent member—along with Grant Wood and Thomas Hart Benton—of the "regionalist triumvirate," Curry repeatedly drew on the theme of elemental struggle: floods, tornadoes, line storms, battling jacks, abolitionists, predators, and all manner of dynamic (indeed hyperbolic) conflict appear in his art. While the influence of Curry was indirect, it is, nonetheless, present. A more immediate influence was the "magic realism" of George Tooker, Jared French, Paul Cadmus, Robert Vickery, and especially John Wilde, with whom Schultz studied. Ironically, although known for his fantastic, surreal imagination, Wilde conveyed primarily to Schultz an understanding of the power of understatement, that "less is more."

Neither a regionalist nor a magic realist, Schultz employs a classical vocabulary for contemporary ends, as a consideration of his subject matter, composition, and technique demonstrates. Schultz's preoccupation with drawing the human form clearly marks him as a classical artist working in the long tradition of Western art. The idealizing impulse found in both Antique and Renaissance art, however, is muted in Schultz's work. Rather he depicts specific individuals—often family members, friends, or students—and his drawings remain, on one level, portraits. Nonetheless, they do depict a type: whether twenty or sixty years old, his models enjoy a studied healthiness, an aesthetic physicality. They are the denizens of a progressive college town rather than a cross-section of a large metropolis. Schultz's interest in this physical type results in part from his upbringing: his father, the erstwhile director of the local YMCA, instilled a lifelong commitment to physical fitness in his children.

Schultz enhances his figural compositions with a limited number of symbolic objects. Early on, Schultz's circumscribed repertory of torn clothing, sheets, cloths, ropes, and masks appears. Through repetition chairs assume a symbolic meaning as does the performer's costume whether it be leotards, striped shirts, or athletic gear. In *Shirt and Apples*, light itself becomes a vehicle of meaning. Like a

mime's props, the anecdotal details—jumbled clothing scattered on the floor, plants, plank and tiled floors, and woven rugs—have also assumed a metaphorical quality. More recently, religious and allegorical subjects have been explored.

Schultz is a classicist not only in his choice of subject but in his compositions. A typical design consists of a highly modelled, monumental figure deposed along the central axis.

Although balanced and symmetrical, the models often assume difficult poses that require complex and severe foreshortenings. The rhythmic alternation of tension and relaxation characteristic of classical contrapposto animates the figures. Clarity of form predominates with the figure, for the most part, clearly differentiated from the ground. Forms are usually geometrized and closed, with the arms pulled in close to the body, in order to underscore the prevailing mood of self-containment. The figures exist in shallow, narrow, slightly claustrophobic spaces. To enhance the feeling of immediacy, the figures are frequently cropped. The settings are always private interiors, usually the studio; they are never restaurants, amusement palaces, dance halls, clubs, or other public spaces where crowds gather. Neither atmospheric effects nor intervening air softens the harsh light. The figures are seen—revealed—with a dreamlike lucidity.

Schultz's controlled, elegant, virtuoso drawing style reflects a classical sensibility that treats solemn subjects with restrained dignity. It is devoid of expressive emotionalism or impulsive insights. His shadows, for example, grow and deepen in a slow additive process that results from the accumulation of innumerable small marks. His line frequently has a surgical quality in the way it extricates details. Over the years, as Schultz's technical facility has developed, his approach has become somewhat broader, especially in his handling of light.

Schultz's need for emotional contact with the viewer has determined his choice of medium and style. He no longer paints, preferring to concentrate on drawing, which he appreciates for its reductive and intimate qualities. Unlike a painting, which can fool the eye with verisimilitude, a graphite drawing—especially a realistic one—always reminds the viewer that it is a deliberate work of art. As a drawing purist he seems almost like an anachronism, an epilogue in the *disegno-colore* wars that raged in centuries past. Yet his is a contemporary art in its ironic commingling of a classical sensibility and present-day estrangement.

In Robert Schultz's drawings, perplexing narratives, symbols, arrested moments, superb draftsmanship, and pensive moods evoke a quiet timeless realm. Like *memento mori*, his drawings attract with their great beauty while simultaneously reminding us of our own vulnerability and transience.

1 *Tim*, 1980
26½ inches × 15 inches¹

Executed while the artist was still a graduate student, *Tim* is a full-length frontal portrait of the artist's brother. A young Hercules, the figure stands at soldier-like ease, displaying his massive, highly articulated biceps, on which pumped-up veins dance. The artist's choice of a somewhat lower vantage point heightens the impression of monumentality. With slightly asymmetrical eyes and a nose that appears to have been broken—the result, perhaps, of a sporting accident—Tim's innocent, boyish face seems at odds with his exaggerated body armor. Well-worn sweat pants, rolled up to the knee, emphasize that his musculature is the result of countless hours at the gym. Schultz's love of rendering fabric, which continues throughout his work, is seen in the "wet drapery" that clings to the figure's powerful abdomen.

As in most of his drawings, Schultz calls attention to prominent parts of the composition by means of tone. Typically, as in the eyes and nostrils, these parts are the darkest.

Schultz's tendency to geometricize the figure is manifest here. The shoulders, biceps and forearms form a hexagon set upon the rectangle of the lower body. Although symmetry reigns, balance does not. A peculiar contradiction exists between the solidity and weightiness of the upper body and the lower extremities which appear to fade away. One wonders how such ethereal legs can possibly support the upper body. Yet the viewer does not dwell on this question because Schultz subtly moves the eye upward by progressively darkening the figure along the vertical axis. The insubstantial feet, moreover, add a realistic quality to the drawing by emphasizing that the viewer cannot focus on everything simultaneously; the feet, in other words, have that sketchy quality of things seen peripherally.

1. Height precedes width throughout.



2 *Figure Behind Sheet*, 1982
22 inches × 17 inches

Completed in 1982, a year after Schultz earned his M.F.A. degree, *Figure Behind Sheet*, is one of Schultz's earliest psychologically charged drawings. The manner in which this enigmatic drawing employs the sheet to cover much of the figure calls to mind Raphaele Peale's *After the Bath* in Kansas City and anticipates the masks in *Lovers*. Unlike the modest Peale, however, Schultz deliberately exposes, indeed concentrates on, the model's denuded pudenda.

The exposure-concealment polarity as well as the presence of a strong, but ambiguous, narrative element generate tension in the drawing. The meaning remains a conundrum that we are left to solve according to our own imaginations, just as we complete the contour line on the model's lower left leg.

The left foot, which was turned slightly outward in *Tim*, is here turned almost perpendicular to the right foot. The model stands in a full contrapposto; one leg is clearly weight bearing while the other is relaxed. Again, the play of opposites informs our reading of this drawing.

The nude stands in a shallow space defined by strong light from the right that casts a distinct shadow on the floor and wall. The floor is differentiated from the wall by the ninety-degree bend in the shadow. The pictorial space, however, is not completely logical: the foreground sheet appears to blend into the background in the upper left quadrant. This flattening of the composition by allowing foreground objects to merge with the ground is a hallmark of Schultz's style.



3 *Karl I*, 1982
21 inches × 14¼ inches

A novelist and well-known authority on running in Schultz's hometown, Karl Harter has posed for Schultz on numerous occasions (see Cat. nos. 20, 31, and 32). In this drawing, he appears wearing Nike running shoes, nylon shorts and an athletic top. As in *Tim*, the viewer is drawn to the model's face by the darkness of the eye. Similarly in both works the top of the head seems to vanish into thin air. Unlike *Tim*, this figure casts a shadow that helps define the wall on which he leans. The base line formed by the wall joining the floor emphasizes the shallowness of the space.

Despite his well-conditioned body, the figure seems to exist in a state of precarious balance. He stands awkwardly on the edges of his shoes seeking the support of the proximate wall. His arms are crossed across his chest protectively and his gaze is wary.

The drawing evidences Schultz's growing interest in rendering complex poses and in closely observing cast shadows. Here he brings the back right leg forward of the left while simultaneously rotating the ankle outward. The shadow cast by the left leg onto the right thigh and calf furthers the illusion of three-dimensionality.



4 *Pull, Push*, 1982
13³/₄ inches × 22⁷/₈ inches

Like characters from Dante's *Inferno* or combatants carved in bas relief on the metopes of some long-ruined temple, these grapplers lock in an eternal, futile embrace. Struggling within the confines of a shallow, box-like cell, they are anonymous, indeed headless, as they wrestle with, but do not face, each other. The passion of their entanglement is long gone; what remains is a ritual skirmish, expressed by the deliberate, symmetrical pattern formed by their bodies. Only the juxtaposition of the insistent clenched fist with the yielding open hand suggests that the conflict might be more psychological than physical.

Naked from the waist up, the combatants wear tights similar to those favored by dancers, trapeze artists, or gymnasts. Here art transforms John Stuart Curry's elemental clashes into dance.



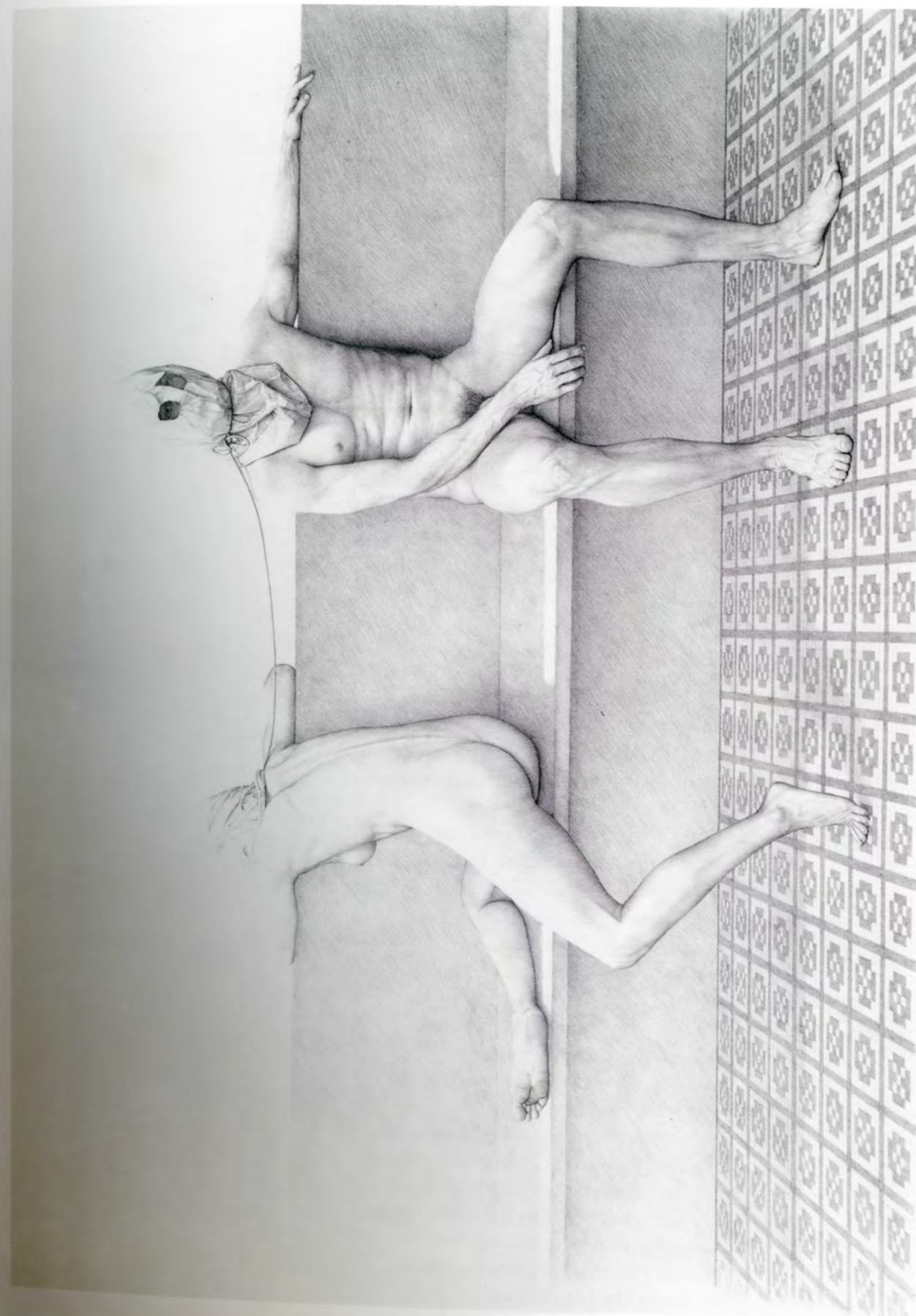
5 *Lovers*, 1983
15½ inches × 22 inches

Schultz's debt to the tradition of "magic realism" is clear in this bizarre, pessimistic, oneiric vision. Two lovers sit on a hard, shelflike bench that extends beyond the edges of the drawing. Like the lovers themselves, the bench is cold and unyielding.

As in a dream, contradictions abound. The lovers are masked, suggesting duplicity or, at the least, a lack of forthrightness. Yet their nakedness proclaims that they have nothing to hide, that they are revealing the "naked truth." Neither slack nor taut, the thin rope linking them suggests irresolution or an indeterminate stage in their relationship.

Lovers marks an advance in the complexity of Schultz's narratives. His most theatrical work to date, *Lovers* exploits fully the dramatic potential of opposites—male—female, frontal—rear, tension—relaxation, pattern—starkness, light—dark. The drawing also represents the end of a certain line of inquiry; hereafter, he will begin to move back toward more normative settings.

Other advances include the initial appearance of a complex floor pattern, which recalls those in Renaissance paintings. Schultz's tiles, however, are drawn from the blue and white floor in his studio. Technically, Schultz's hatching has become more expressive and his response to light more developed: note the way that light appears to sweep across the floor. The poses have also gained in complexity, although his foreshortening of the man's legs seems somewhat unsure.



6 *Crossover*, 1984
12 inches × 22 inches

As in *Lovers*, rope plays an important symbolic role in this highly charged, ambiguous drama. Unlike in the former where the rope binds the couple together, here it functions as a physical, psychological, and (quite possibly) sexual boundary.

Schultz's rhythmic alternations of movement and stasis, front and rear views, light and dark hair, active and passive poses, monumental scale and shallow spaces combine to produce a sense of classic balance. Yet the disturbing content is decidedly unclassical.

Schultz employs gestures suggestively, as in the contrasting treatment of the two hands gripping the rope, to represent differing mental states. He also furthers the psychological intimacy by cropping the figures at the knee. We are no longer observers, as we were in *Lovers*; now we are participants.

But, as in many relationships, the parties' needs are not the same. While the fair-haired figure crosses the line and reaches out for support, the other makes no effort to offer a helping hand. Befitting her passive state, she allows—but she neither reciprocates nor encourages—the other's touch. Instead, her gestures remain self-protective and closed like her contour.



7 *Monica*, 1985
24¼ inches × 11¾ inches

Monica is representative of Schultz's lonely, introspective figures that recall Edward Hopper's images of estrangement and isolation. Leaning against a tiled wall, lost in her own thoughts, Monica waits in the hallway outside Schultz's studio. The dialogue between the artist and his model seems strained. She has become an outsider, excluded from the artist's workplace. In asymmetrical defiance of academic contrapposto, her body becomes an outward sign of inner ambivalence. Neither tense nor relaxed, her limbs attain momentary equilibrium between action and inaction, decision and indecision. Her precarious balance contains an inkling of danger: the possibility of falling down the steep flight of stairs from which the light shines upward.

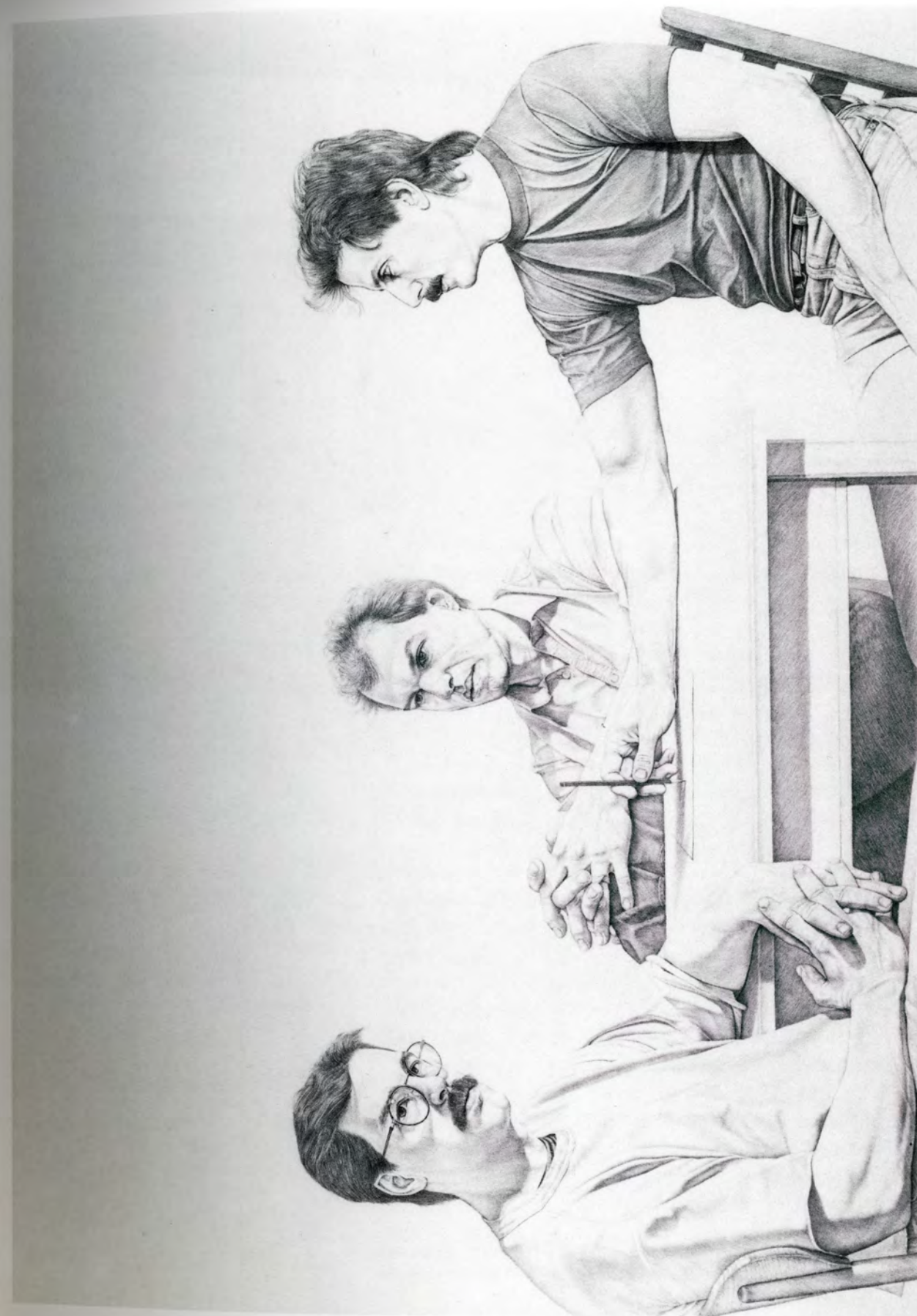
Stylistically, *Monica* is the first drawing in this exhibition to demonstrate a "core of the shadow," the darkening or intensification of the basic shadow area to indicate a change of plane. In *Monica* the dark core appears in the center of both legs where the highlights and shadows meet. More than simply a technical device, the core area is a metaphor for the conflict between light and dark, where opposing values clash instead of blending together gradually.



8 *Self-Portrait and Friends*, 1985
13¾ inches × 21¾ inches

A quiet, melancholy mood envelops Schultz, Tom Hoffman (a former studio mate), and Chris Gargan. Schultz, on the left, looks down while the others appear to look in his direction. In order to emphasize that all three are artists, Schultz has exaggerated the scale of the clasped hands and elongated Gargan's arm. The close cropping of the foreground figures heightens the sense of immediacy, intimacy, and discomfort; the viewer feels like an uninvited guest whose presence evokes silence and turned away eyes.

Self-Portrait and Friends modifies a classic formula for depicting three scholars seated at table, which requires that the lateral figures be shown in profile and the central in full face. The books and antique statuary usually present on the table have been replaced by a piece of paper and a pencil. Gargan does not hold the pencil in a natural drawing manner; rather he seems about to raise his hand in order to take the measure of his friend.



9 *Anne*, 1986

7½ inches × 4½ inches

Regarding this deceptively simple drawing, Jerome Stern observed "The blonde tonality is built of thousands of feather-touch strokes and the impression of a light-washed atmosphere emerges in the casual grace of the female model."¹ The model's "casual grace," however, results from a most classical, architectonic arrangement of forms. With her head turned in profile, frontal torso, and aloofness, Anne could be a modern incarnation of an ancient Greek goddess.

Schultz's fascination with design and pattern is everywhere apparent. The ground has been bisected into large, elegantly proportioned rectangular areas, dark below and light above. Negative space, whether the triangles formed beneath the arms or the shapes created on the back of the bench, has been carefully considered. Despite their apparent casualness, the limbs of the figure are consciously arranged: extending outward the truncated arms (again recalling Greek statuary) form subtle diagonals that guide the eye upward while the angle of the raised knee parallels Anne's right arm, a relationship furthered by the parallel cores of the shadows.

Light and shadow patterns are now increasingly important to Schultz; indeed light itself has become one of his subjects. Shadows too have assumed an expanded role as independent design elements and no longer exist primarily for modelling purposes.

1. Jerome Stern, "Figuring Art," in *Monochrome/Polychrome: Contemporary Realist Drawings* (Tallahassee: Florida State University Gallery and Museum, 1990): 44.



10 *Monkey Bars*, 1986
14¼ inches × 12½ inches

At the center of a three-dimensional grid that extends outward indefinitely at the top, bottom and sides, a single figure rests on the middle bar. The interplay of soft organic forms and hard geometric pattern—the steely bar penetrating the mass of hair, for instance—generates an impression of edginess. As in *Pull, Push*, shallow space implies physical confinement, a sensation heightened by the cagelike bars, which lighten in value as they recede.

The tension of opposites is reflected in the complex pose that alternates between movement and rest. On the left the irregular, jagged contour described by the legs and arm moves upward in a staccato beat that is balanced by the gliding downward sweep on the right. The arrangement of the arms and legs, combined with the dark, centering shorts, recalls the stylized movement in a Greek triskelion. Yet the manner in which the figure is woven into the warp and wrap of the plaid-like bars contradicts the impression of movement.



II *Woman at Table*, 1986
20 inches × 15 inches

Approaching the young *Woman at Table*, we have the uneasy feeling that our presence intrudes upon and interrupts a solemn ritual. With great dignity and severity, she pauses in the act of picking up a crumpled, striped shirt and turns a direct, slightly questioning gaze in our direction. No smile of recognition or welcoming eases the transition.

Two candles are placed on the table, whose covering recalls the traditional cloths in paintings of the Last Supper. The candle on the right, which has been knocked over and cast from its holder, functions as a variant on the traditional extinguished candle that reminds us of mortality, both our own and that of loved ones. The striped shirt, which first appears peeking out from under a sweat shirt in *Self-Portrait and Friends*, is a symbol of the artist himself.

The drawing's rigorous geometry, a simplified and more powerful version of the intersecting vertical and horizontal axes in *Monkey Bars*, furthers the quiet, elegiac mood and serves as a foil to the slightly menacing quality of the cast shadow on the far left.



12 *Arms*, 1987
8 inches × 3½ inches each panel

Although this is the exhibition's sole triptych, Schultz has employed this format elsewhere to explore a theme dialectically. Here he interprets a locus of human interaction as a highly abstract, formal dance or mime performance. Stripped of overt emotionalism, the arms and hands come together to create an ambiguous semaphore language that hints at, but never explicitly reveals, its meaning.

In the drawing on the left, the model bends his arm at the elbow and rests the back of the hand on his hip. To offset the weight and downward pull of an arm that reaches up and grasps his forearm, he supports his wrist with his right hand. The model in the drawing opposite is also male, but his pose is reversed. His arm dangles lifelessly, offering no resistance to the mysterious hand that grabs it by the wrist. The polarities of active-passive and vertical-horizontal find a synthesis in the highly symmetrical, almost heraldic central panel.

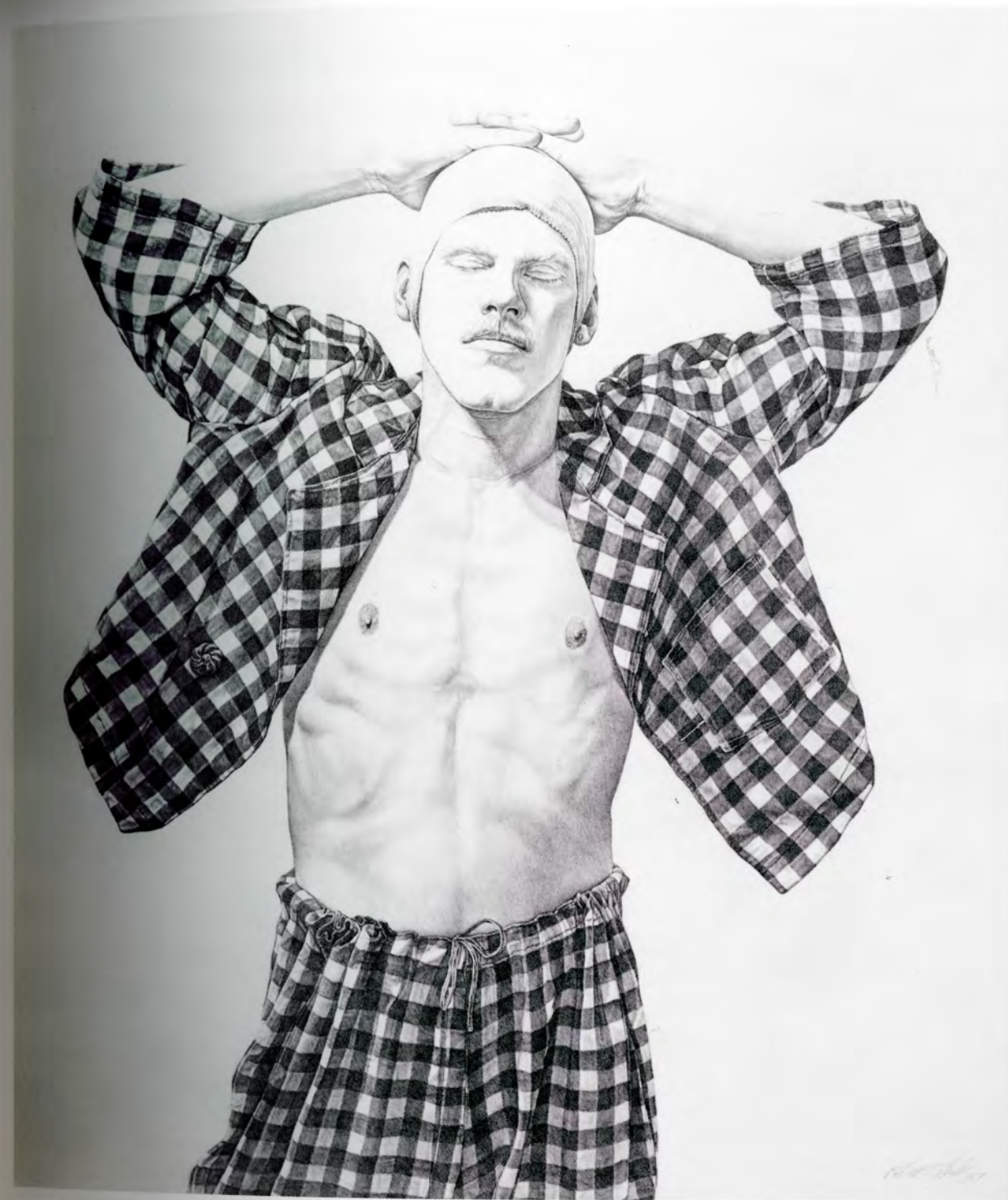


13 *Performer I*, 1987
18 inches × 13 inches

Performer I is a link in the long chain of commedia dell'arte characters, Pierrots, jesters, saltimbanques, and harlequins that winds through the art of Watteau, Picasso and J. S. Curry among many others. Like Lear's fool, the performer uses his art to tell truths that otherwise would be unacceptable.

The costume worn by the performer once belonged to Schultz's grandfather, a professional circus acrobat. Schultz's father also maintained a connection to the circus, as director of the Circus World Museum. Thus the checkered costume, and its variant the striped shirt, is a very personal symbol that pays homage both to Schultz's forebearers and to his craft.

In this, the first of a series of numbered drawings employing the same model, the performer raises both arms to his head, which is covered by a skullcap. His jacket flares outward, metamorphosing into a giant Whistlerian butterfly. In a moment, he will open his eyes, fasten the great rosette button, and prepare to go on stage.



14 *Shirt and Apples*, 1987
12½ inches × 16 inches

Completed shortly after his mother's death, *Shirt and Apples* resonates with personal iconography. The setting, a wainscoted rural porch, suggests a transitional part of the home that is neither interior nor exterior but partakes equally of both. The suggestion of a rural setting also evokes the American ideal of the independent yeoman farmer, who nurtures both the land and old-fashioned values. The idealized nude has just experienced an awakening; her attitude of receptive anticipation recalls Michelangelo's *Adam* on the Sistine Ceiling. Indeed, with the apples, she can be seen as the embodiment of a new Eve, the rebirth of an archetypal mother bathed in radiant morning light. In this context, the striped shirt and five apples appear to symbolize the artist and his siblings.

This drawing is both a summary and an advance for the artist. Present are familiar design elements including the shallow, closed space; the balanced, symmetrical composition; the value contrasts; the delight in pattern; and the masterly rendering of the figure and drapery. Schultz's understanding of light, however, has grown and become more profound. Instead of illuminating the figure with direct light from a specific source, he used reflected light that hits and bounces off the sheet in order to give the flesh an otherworldly glow.

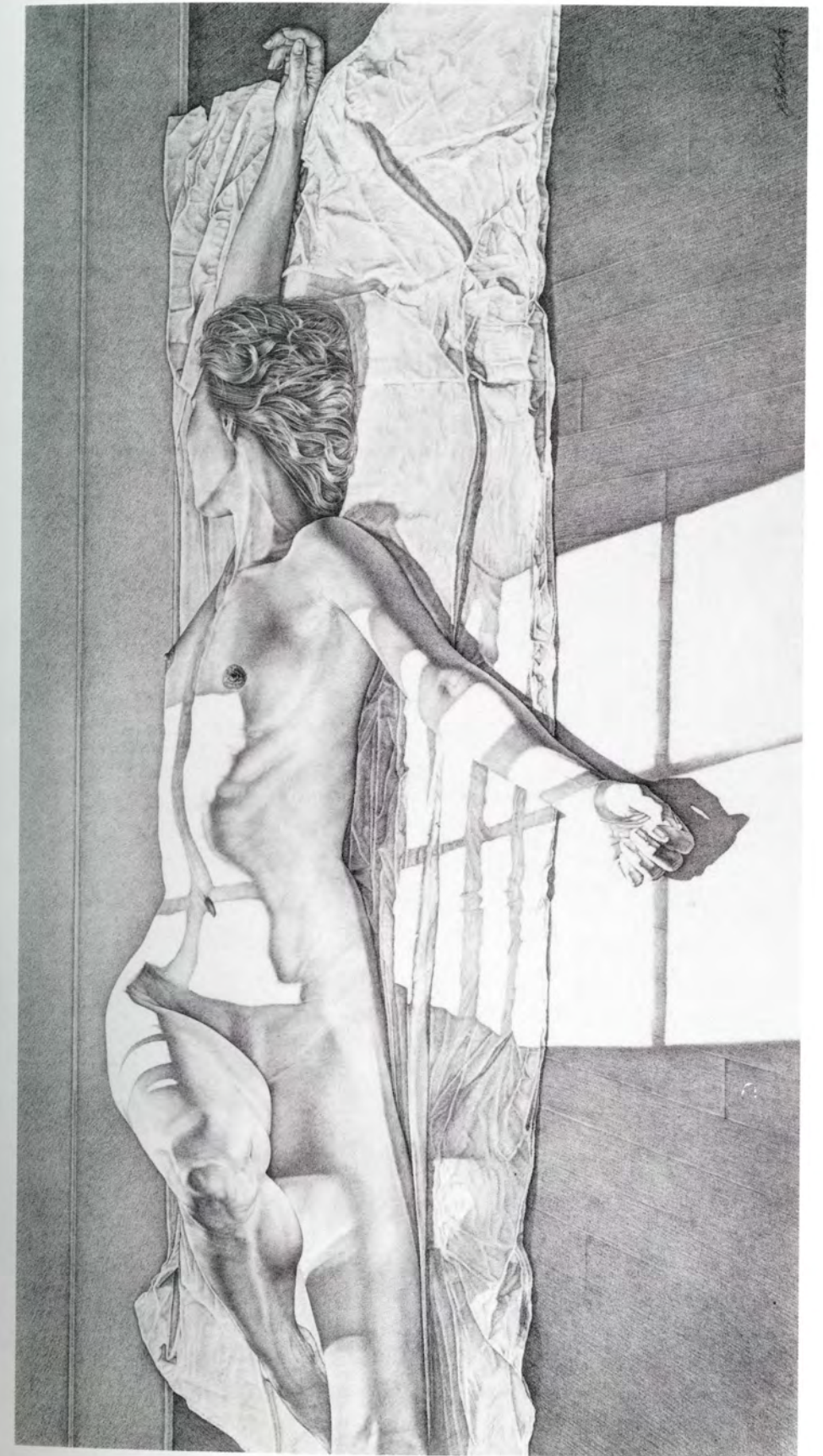


15 *Danaë*, 1988
12 inches × 22½ inches

Ovid (*Met.* 4:611) mentions Acrisius, King of Argos, who was told by the oracle that he would be slain by the son of his daughter Danaë. Seeking to prevent the prophesy's realization, Acrisius locked Danaë in a bronze chamber. His precautions, however, failed to exclude Zeus, who appeared in the guise of a shower of gold. From their union, Perseus, slayer of the Gorgon Medusa, was born.

The subject has long been popular in art. Titian painted several versions of the seduction of Danaë, whose mystical impregnation was seen, during the Renaissance, as a prefiguration of the Immaculate Conception.

Schultz's Danaë lies on a sheet with the golden light caressing her body. Her dangling arm, a traditional symbol of death, may be interpreted as a pun on *petit mort*, French slang for orgasm. The number of crosses, whether from the window mullions or the larger Tau cross composed of the sheet and light, seems to suggest the Renaissance interpretation of the classical myth as well.



16 *Open Door*, 1988
17 inches × 12¾ inches

Combining an Italianate concern with the human figure and a Northern love of everyday objects, *Open Door* synthesizes idealization and verisimilitude. The pose and musculature of Schultz's twentieth-century Herakles, whose leather jacket has replaced the lion skin, calls to mind the Hellenistic *Belvedere Torso*. An abundance of details surrounds the figure: shoes, socks, pants, rug, table, plant, glass, and a meticulously rendered tile floor. These objects—like the flowers in seventeenth-century Dutch paintings—have a symbolic meaning that imparts an unsettling, mysterious air to the narrative. The single broken tile, the chips missing from the table top and leg, the hint of dust along the molding bestow a *memento mori* quality. Caught by surprise, Schultz's Herakles seems mortal and vulnerable as he turns, almost apprehensively, toward the open door.



17 *Figures on a Sofa*, 1988–1989
18 inches × 22½ inches

Two models, one sitting, the other reclining, rest on the old sofa that once was a fixture in Schultz's studio. The light streams in from the window behind them. The woman rests her head on her hand, a gesture frequently associated with Melancholy as in Albrecht Dürer's *Melencolia I*. Her other arm reaches out and rests gently on her sleeping companion's shoulder. His self-protective, fetal pose interjects a discordant note in their relationship. Compared to the earlier *Lovers*, this drawing represents a movement from the surreal to the everyday, but the estrangement remains.

Compositionally, Schultz's concerns have also changed. The multiplicity of forms favored earlier have now been integrated into a single, unitary configuration. Moreover, he has substituted a diagonal for the earlier planar recession. Finally, he adopts an elevated vantage point, which he will continue to exploit in numerous subsequent drawings.



18 *Figure on Sofa*, 1989
22 inches × 19 inches

The withdrawn model, propped into the corner of a leather couch, idly fingers a striped shirt that trails from her extended hand to the floor. She is reluctant to let go of the source of her musings. The setting lacks the harshness of the studio. The hardwood floor, tasteful rug, contemporary sofa, and heavy blanket with its stylized Native American pattern all suggest the interior of a stylish modern home.

The scene is carefully observed down to the cast shadows of the eyebrows, hair and left nipple. Schultz's virtuosity in rendering fabric and texture is particularly apparent here. An extravaganza of tactile abundance orbits the model: the nap of the rug, the density of the oak boards, the smooth buttery leather of the couch, the softness of the cotton pants, the heft and weight of the thick blanket, the tough scuffed sandals, and the sheen of the dangling shirt.

Gone is the former hyperbole. Now a bittersweet moment in the life of a real person, the artist's wife Denise, provides sufficient dramatic content.



19 *Figure on Stairs* [Thomas], 1989
22½ inches × 14¾ inches

Comparing this drawing with *Monica*, which was completed three years before, one sees a pronounced change in style. Although both works employ the same setting—in *Monica* the stairs descend to the left whereas here they recede to the right—the handling of the space and figures is completely different. The difference might almost be characterized as a shift from planar to sculptural or classic to baroque. In contrast to Thomas, *Monica* appears flat, linear, and self-contained within clear contours. On the other hand, Thomas's form is three dimensional, massive, and composed of a complex arrangement of solids and voids. The space of the setting is likewise more believable: the addition of the edge or corner of the right-hand wall creates an environment in which the spherical form of the figure can exist. Schultz has also expanded the tonal scale in the latter work. Whereas *Monica* is drawn primarily in middle values, *Thomas* employs a considerably fuller contrast range. Light is also used more dramatically in the later work. Not only does the harsher luminosity highlight the figure—and call attention to details, such as the undersides of the toes, that might otherwise be overlooked—but it also creates highly expressive cast shadows.

Casually dressed with his rolled-up pants and open shirt, Thomas could play the part of a vacationer at some seaside resort. Yet his mood is not jovial. The stair rail has become a stock imprisoning the hand of the pensive young man. Avoiding eye contact—and judgment—by turning away from an elevated viewer, Thomas wrestles with an internal dilemma as he decides whether to descend the stairs and move toward the cleansing, but obliterating, light.



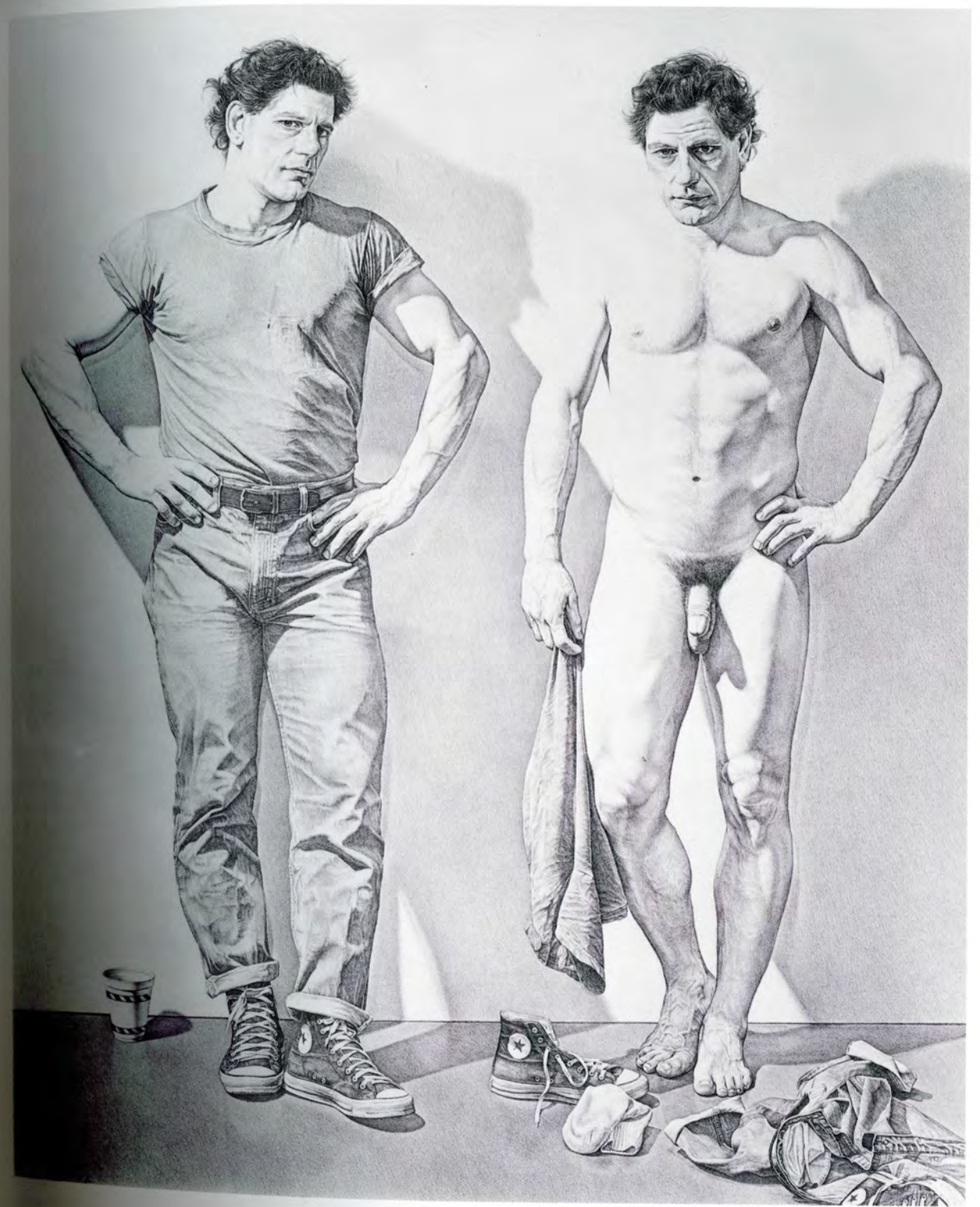
20 *Karl II (Clothed and Nude)*, 1989
23 inches × 18½ inches

Schultz's continuing preoccupation with the interplay of opposites is seen in this double portrait of Karl Harter. The physical impossibility of the figure appearing clothed and nude simultaneously undermines the outward naturalness of the composition and tends to suggest an allegorical interpretation such as the Baroque conceit of Truth revealed by Time.

Like T. S. Eliot's Prufrock, Karl has time "To prepare a face to meet the faces that you meet." Clothed, he exudes a cocky confidence; undressed, he retreats inward. Along with his protective, self-defining clothing, his composure dropped to the floor.

The expressive potential of discarded clothing lying on the floor, which Schultz explored earlier in *Open Door* and *Figure on Sofa*, continues to engage his interest. Despite their inherent messiness, the crumpled pants, folded sock, and black Converse hightops are carefully positioned along a diagonal that sweeps into the center of the composition from the right.

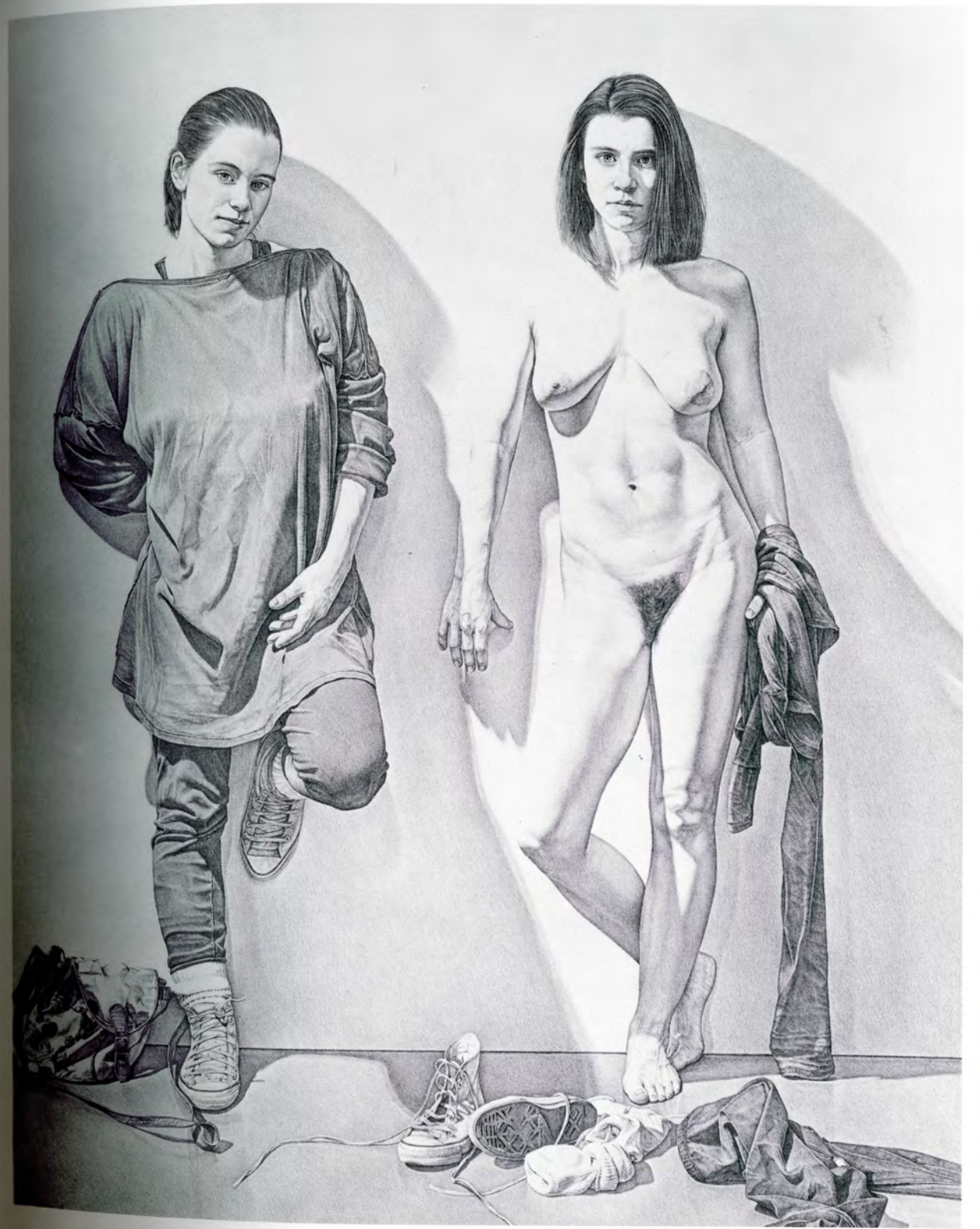
Schultz's appreciation of negative space has become increasingly sophisticated. Whereas previously shadows tended to be flat shapes, now they are rendered with more complexity. Especially notable is the presence of an aura, or darkening, of the shadow beneath the biceps of the clothed figure and along the right contour of the nude. While giving the shadows an impression of depth, he also creates an ambiguous figure-ground relationship by implying, but not drawing, the nude's neck, right shoulder and upper arm.



21 *Sheila (Clothed and Nude)*, 1989
23 inches × 18½ inches

As in its pendant *Karl II*, clothing serves to reveal the psyche in this double portrait. On the left, Sheila strikes a playful pose, a sly smile on her lips. She appears to be savvy and in control; the artful blending of instability and balance in her stance suggests a cosmopolitan, indeed ironic, sensibility. Naked, she is rigid as she anxiously presses her hand against the wall. Her hypnotized, staring eyes resemble those of night-feeding deer caught in a blinding light.

In this drawing Schultz further refines the notion of temporal simultaneity by having the cast shadow of the clothed figure fall on the nude's bare hand and wrist.



22 *Still Life with Pear*, 1991
14 inches × 26¾ inches

In this restless still life a horizontal nude, pear, and patterned blanket are arranged on a stark pine table. Too small for the figure, the table assumes the solemnity of an altar. The twisting, agitated figure covers his eyes from an intense, cutting light that streams in from the left. Is he about to share Iphigenia's fate or is this an echo of the monsters spawned in Goya's dream of reason?

The difficult pose demonstrates Schultz's mastery of foreshortening, and the intricately patterned cloth exhibits his love of traditional American designs and response to the sensuality of textures. The movement implied by the limbs receding into a shallow space is counteracted by a quiet, organizing geometry: the diagonal of the arm that holds the pear parallels that of the raised leg and the angle of the front biceps and shoulder is echoed by the back of the elevated calf.



23 *Waiting*, 1989
15³/₈ inches × 13³/₈ inches

The cropped figure, the geometric arrangement of the limbs, and the absence of a background all recall *Performer I*. Here a slim, muscular dancer stands in a relaxed contrapposto that is offset by the tension in his arms. We wonder what he is waiting for as he stands with his partially removed leotard with its shoulder straps that seem to bind and restrain.

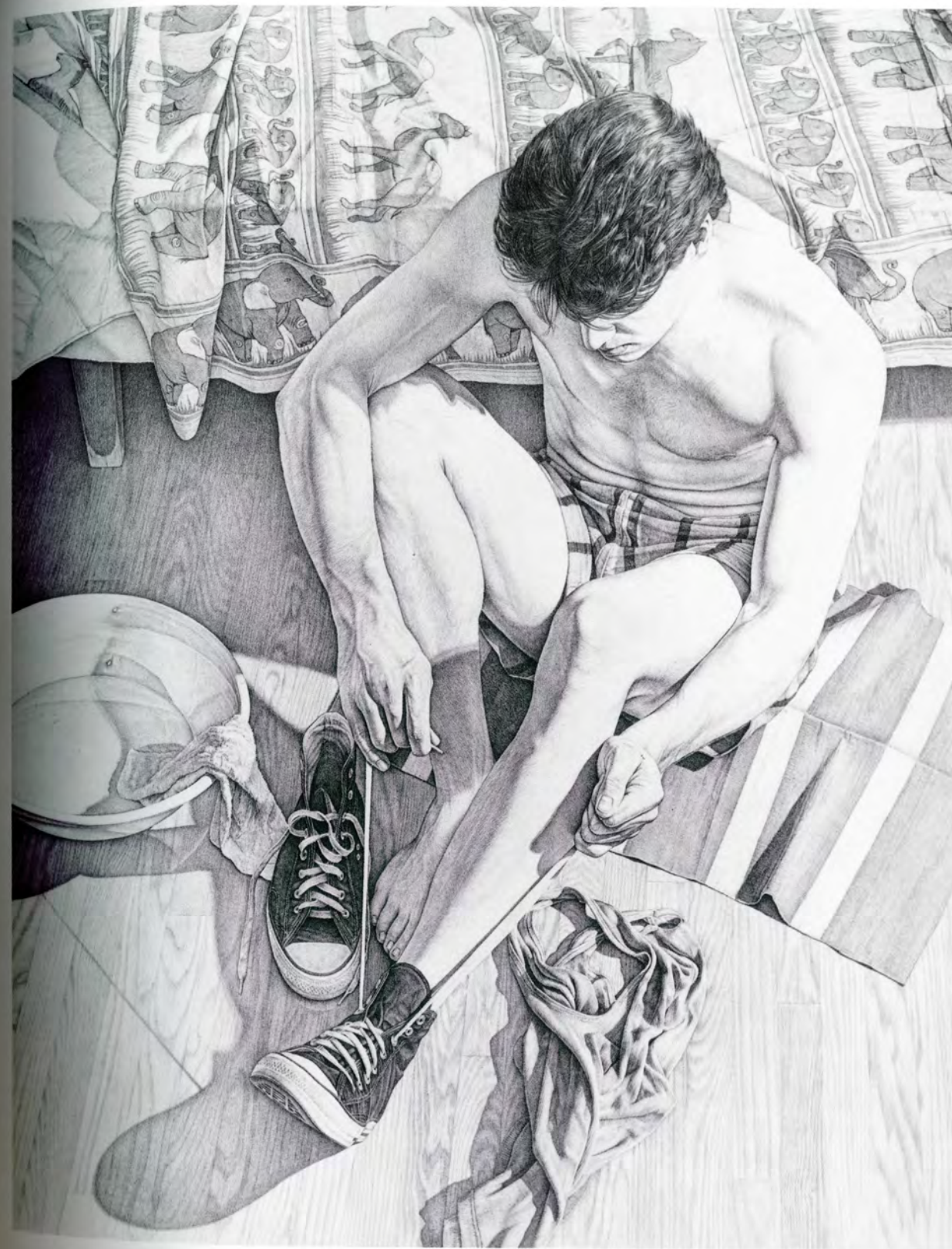
The moment chosen is just after the performance, while the memory of exertion is present in the swollen veins, and the transition from public to private sphere is under way.



24 *Dresser*, 1990
20 inches × 15½ inches

We look down on a young man sitting on the floor, tying a hightop sneaker. He wears a pair of shorts but no socks. The bowl and washcloth suggest a ritual ablution. Beside him is a low pallet, with a leg that bears the scars and scuffs of innumerable impacts from now-discarded toys. More appropriate for the bedroom of a younger person, the bedspread strikes an incongruous note.

The drawing—an ode to the passage through puberty—celebrates the transition from boy to man. But as is often the case, Schultz selects the moment when the action or movement is unresolved. The teardrop shape described by the figure's outline adds a subtle, ineffable note to the scene.



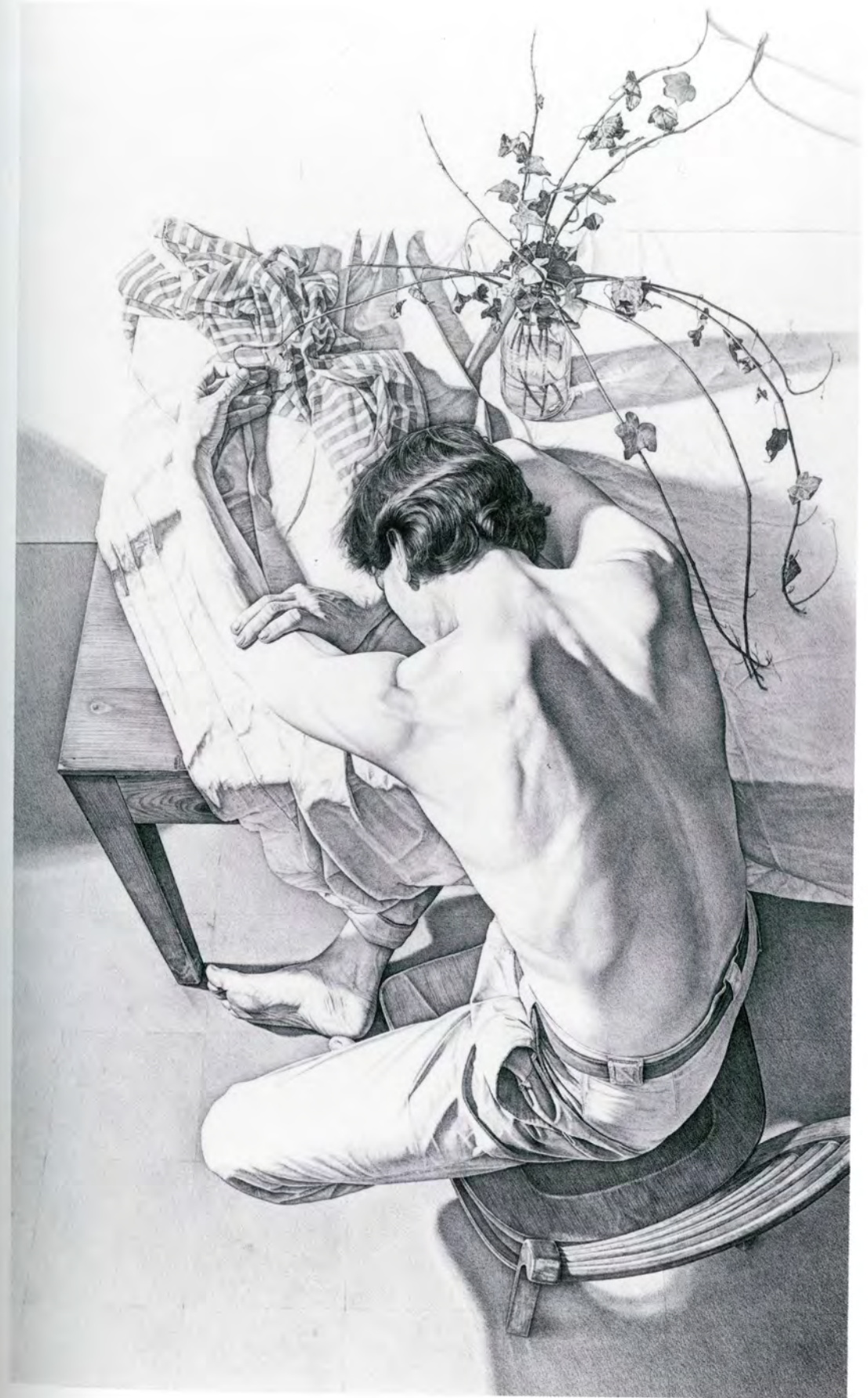
25 *English Ivy*, 1990
25½ inches × 15 inches

In Schultz's works, unusual vantage points frequently create an intimacy that at times approaches voyeurism. The bird's eye perspective in *English Ivy*, however, adds a spiritual quality to the drawing. The viewer assumes the role of a protective presence, a guardian, gazing down on a seminude figure who averts his face.

As has been noted, Schultz often creates the illusion of depth by placing the darkest area in the composition, in this case the hair and head, closest to the picture plane. He will also, as in *Monkey Bars*, use this dark area as a pivot. Here the contour of the body moves in an eccentric trajectory around the resting head. Like engaging gears, this circular flow meshes with that of the ivy tendrils that fan out like spidery spokes from a bottle vase in order to focus our attention on the hand delicately touching the ivy.

The ancient Greeks believed that ivy was sacred to Dionysos, the god of wine, husbandry, freedom, joy, peace, and the gentle arts of civilization. Through his association with the vine, which buds, blooms, fruits, and dies in an annual cycle, Dionysos came to represent the concept of death and rebirth.

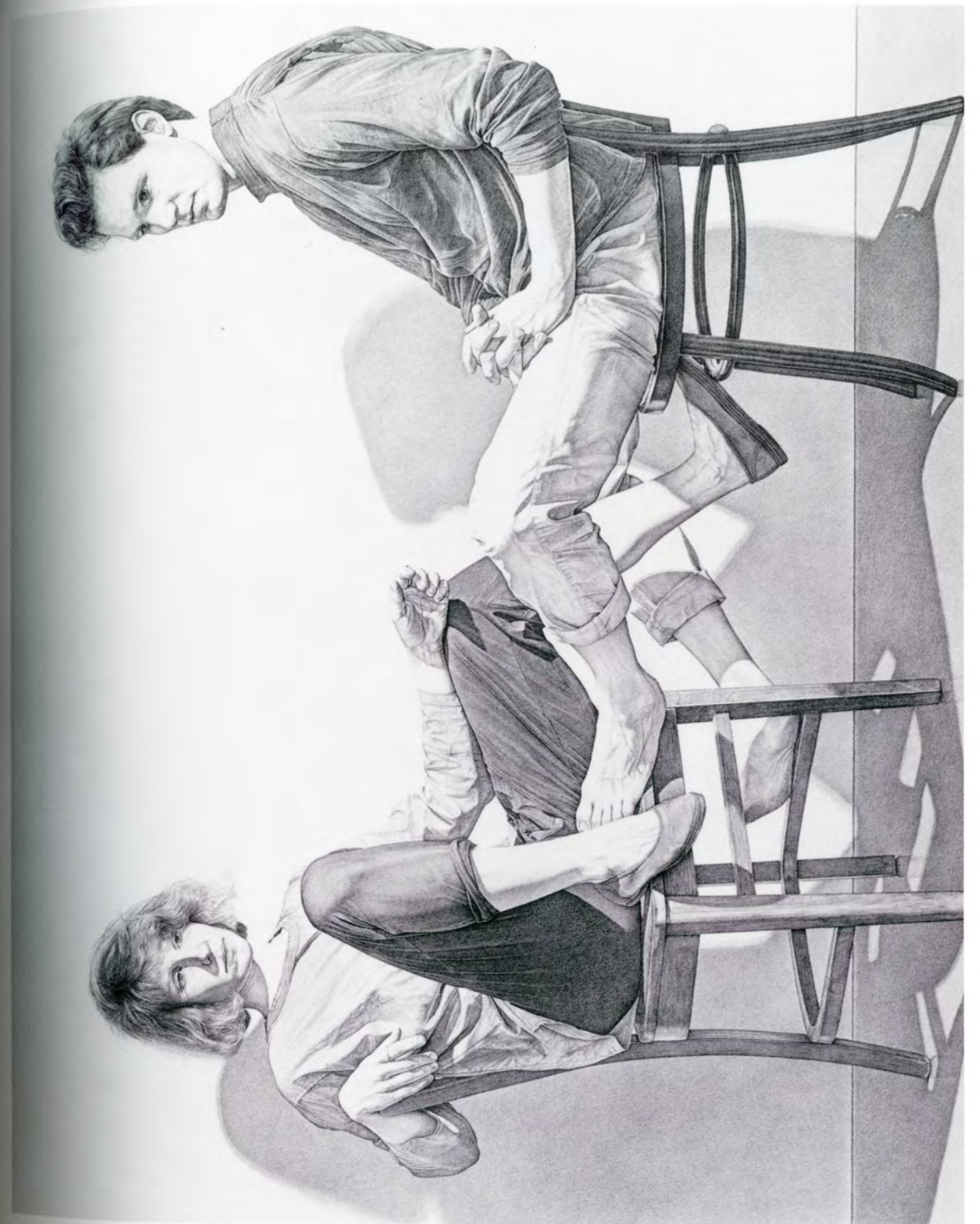
In *English Ivy* the posture of the young man, the striped shirt, and his touch of the plant evokes a profound sense of loss. It is, perhaps, a quiet lamentation for a departed mother who loved plants.



26 *Partners*, 1990
20 inches × 24 inches

The tension that Schultz frequently explores can be felt in *Partners*, which evokes the ambivalent feelings in many relationships. As in *Self-Portrait and Friends*, Schultz explores the dual, comfortable–uncomfortable nature of silences. Here we see a man and woman seated across from one another, their eyes averted. A break in the conversation has occurred, and each has withdrawn temporarily into a private reverie.

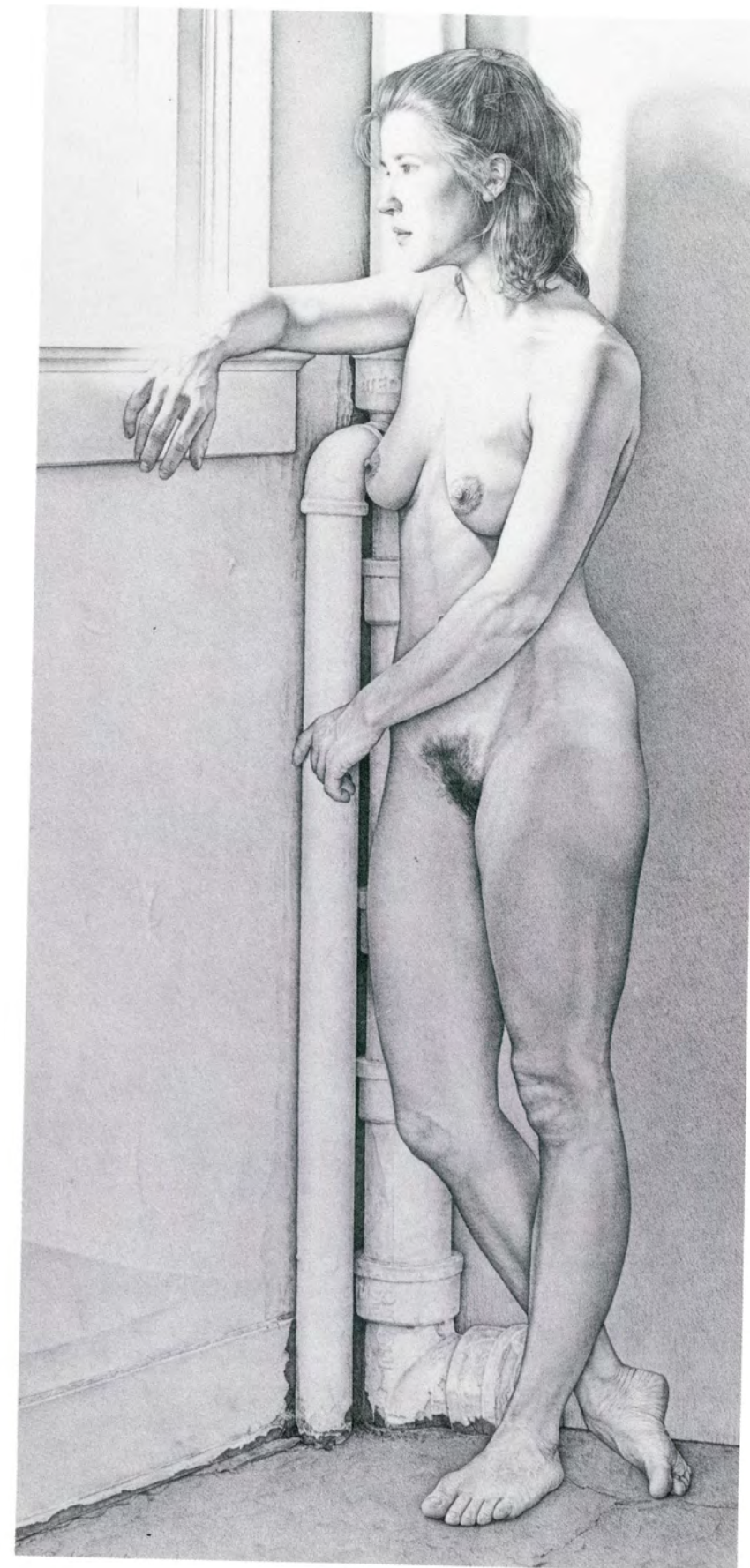
Despite their separation, the figures remain linked in a carefully controlled harmony of antitheses: the woman's light top and dark pants contrast with the man's clothing; she sits on a square chair, he on a round one; her hands are open, his are clasped; she wears espadrilles, he is barefoot. Yet their intertwined legs suggest closeness, trust, and familiarity with each other's bodies.



27 *Window*, 1990
22 inches × 11 inches

The psychological tension in *Window* results from a number of subtle factors. The formal interplay between the shapes of a youthful body and the building's waste pipe is disquieting. The contrast of the rotting floor and peeling paint with the brilliant light that cascades into the room from a small, high window transforms the scene into a medieval allegory in which the light of heavenly purity ameliorates earthly corruption.

Here Schultz uses light to transform flesh into spirit, overexposing (as it were) the contours of the face and outstretched arm and thereby forcing the viewer to complete the form. In other words, the complete form exists only in the mind, not materially.



28 *Woman in Black Dress*, 1991
19 inches × 18 inches

Woman in Black Dress, which features the model who also posed for *Window*, well illustrates Schultz's design aesthetic. He has organized the composition by means of a strong diagonal which—emphasizing their significance—only the head and hands are allowed to cross. He builds up the design by joining other diagonals into triangles that form the drawing's major building blocks. His formal restraint—he resists the temptation to draw everything—and his commitment to simplification and clarification are seen in the three values (the white of the ground and the two subtly different tones of the dress) that effectively structure the drawing. Although the tonal range in the dress is limited, the effect is stunning: the reflected light coming through the crinkled silk positively glows.



29 *Folded Arms*, 1991
10 inches × 8 inches

The tension in this drawing results from combining classical form with an unclassical psychological agitation. The torso with its graceful sway of the hips, elegant proportions, articulation of the abdominal muscles, and upraised arms that emphasize the contour of the body while negating a planar reading recalls the late classical, slightly effeminate aesthetic associated with Praxiteles. The languid mood characteristic of the Greek sculptor, however, has been displaced by troubled thoughts.

Two years after completing this drawing, Schultz reinterpreted *Folded Arms* with a posterior view of a female model (Cat. no. 35). But while the man's arms express withdrawal, self-protection, or sleep, her lethargic stretch celebrates awakening, as if she were greeting a new day. Taken together they might be allegories of Night and Day.



30 *Benches [Lisa]*, 1992
25 inches × 12½ inches

At times Schultz's drawings appear like secularized and updated interpretations of traditional religious art. Here, on the eve of the millennium, a young woman assumes the classic pose of acceptance—arms crossed over the chest—associated with the Annunciation. She has already progressed through her surprise, confusion and fear; now, like an allegorical figure of Humility, she accepts her preordained role.

Schultz uses a variety of formal devices to intensify meaning. He reinforces her gesture, for example, with a repetitive chiasmic pattern that progresses upward from her shoes. He heightens the sense of immediacy by adopting a narrow, vertical format. The elevated vantage point affords the viewer a divine perspective and serves further as a substitute for the impregnating ray of light. Eliminating the usual symbols associated with the event—the archangel Gabriel, open book, and lily—increases the power of the drawing by making it less literal and more universal. Here again Schultz demonstrates his belief that “less is more.”



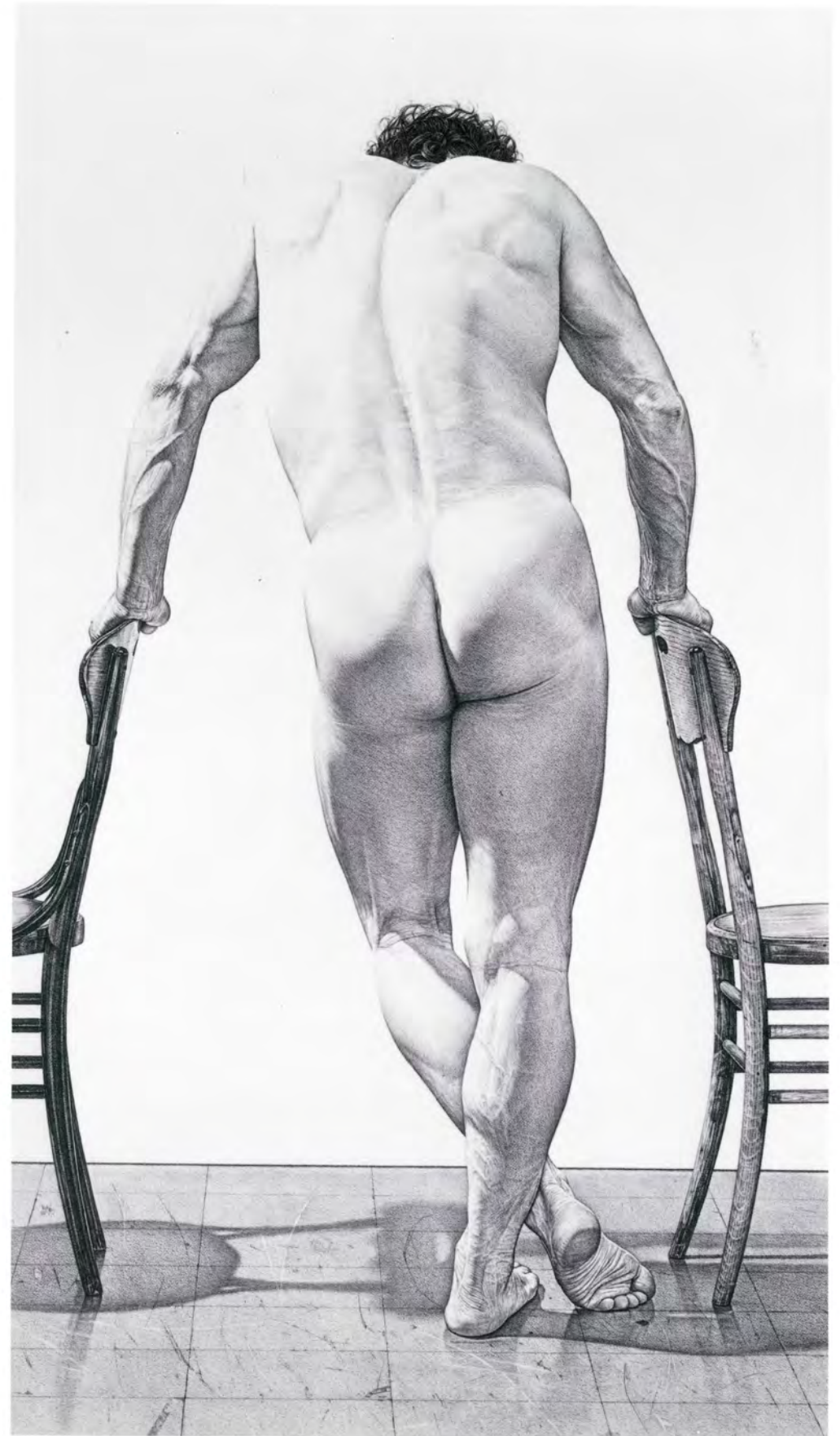
31 *Facing the Wall*, 1992
19 inches × 11½ inches

Like a tired boxer, a man of middle age—seen from the rear—appears weary, even bowed, as he supports himself by grasping the backs of two carefully placed chairs. In time, we imagine, canes or walking sticks will replace the chairs as the riot of veins, confined now to the extremities, slowly transforms and ages the skin.

An aptly titled work, *Facing the Wall* oscillates between the literal and the symbolic, between time present and the past. Not only does the title describe what the figure is in fact doing but, more expansively, it suggests the imperative of coming to terms with a final insurmountable obstacle.

The drawing's relationship to the past, to the history of art, transforms Karl Harter, the individual depicted, into everyman. For example, the triangular motif consisting of a central, vertical figure flanked on both sides by animals, typically lions, is one of the oldest recurring designs in Western art. Entering the visual vocabulary almost three millennia ago as an Asian Mistress of Animals, the hierarchial form was later favored in paintings of saints with donors or the Madonna of Mercy. Here chairs (the most anthropomorphic of objects with their arms, legs, backs, and seats) replace the kneeling humans and crouching beasts. Other conscious references to the past serve to universalize this work. The ogival form created by the contour lines that sweep through the chair backs and converge at a dark apex recalls the arches and windows in Gothic cathedrals. The presence of a Hogarthian S-shaped "line of beauty" down the center of the back evokes a subsequent age.

The two triangular shapes, one on each side of the figure, summarize the drawing's poignancy. On the left the negative space is solid and stable; on the right it is diminished and compressed, sputtering like a weakening flame.

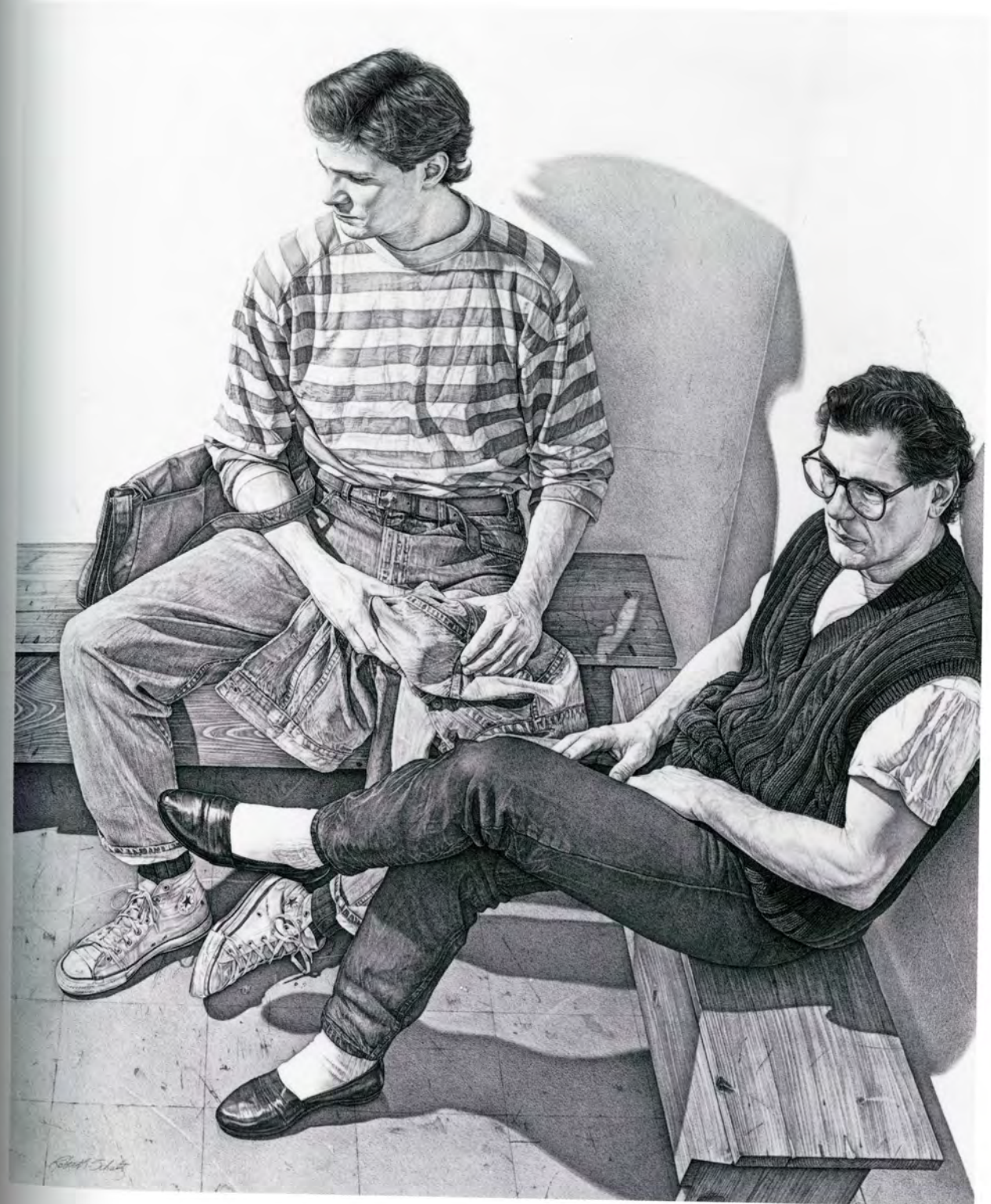


32 *Guarded Space*, 1992
23 inches x 17 inches

The setting recalls that of *Benches*, except that the position of the corner is reversed, and well-worn linoleum squares have replaced the small vitreous tiles on the floor. Two men sit silently together, each in his own *Guarded Space*. Their silence is of the uncomfortable type, exacerbated by the younger man's defensiveness toward his possessions.

Both men are well known to the artist: the younger, Steven Schuh, posed for *English Ivy* and, along with his wife Jane, *Partners*. Karl, as has been noted, is a favorite model.

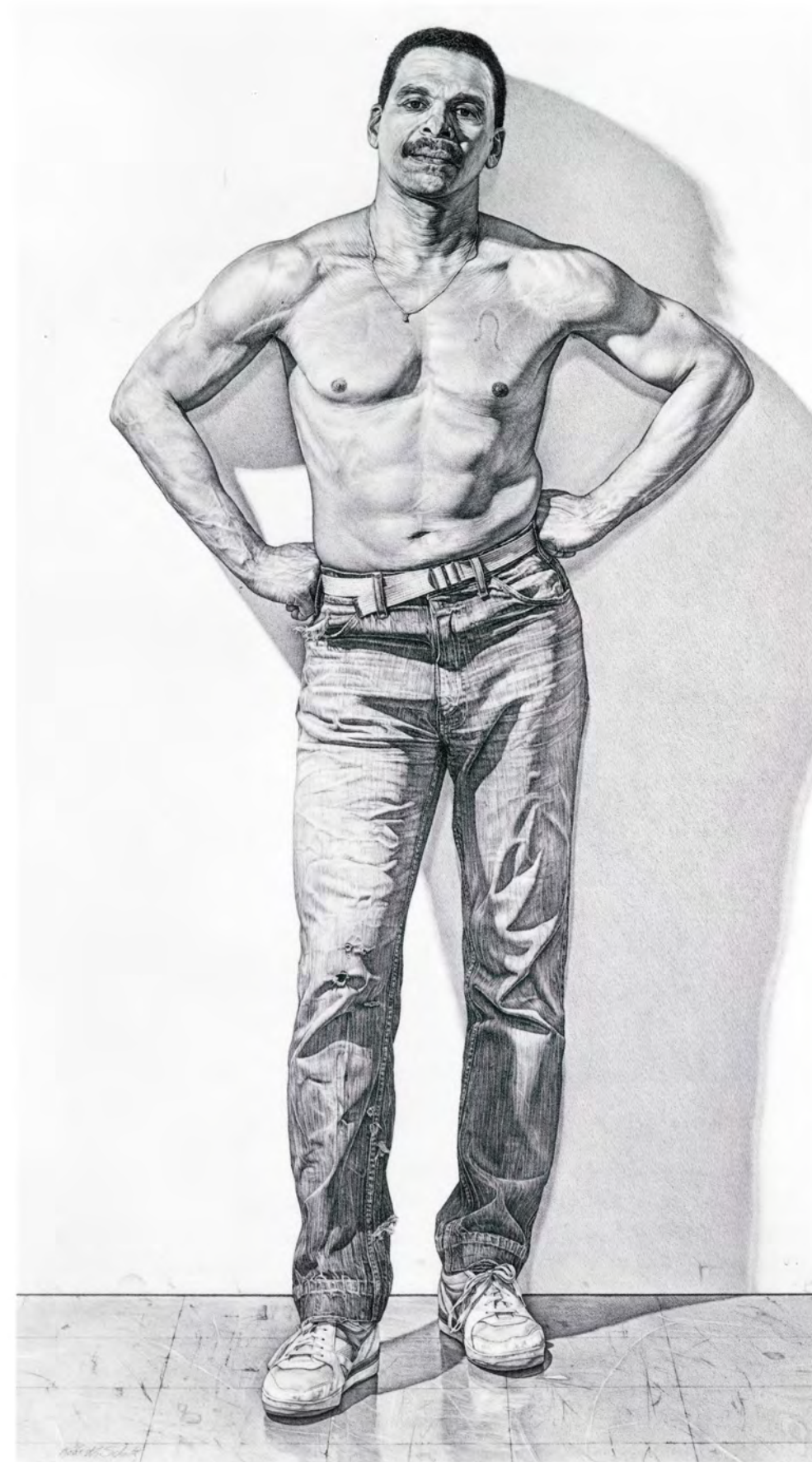
Schultz demonstrates his exceptional ability to capture a variety of different textures, materials, and weights in this work.



33 *Jack*, 1992
24 inches × 12½ inches

Jack Mitchell, a longtime friend from the artist's weight-lifting days at the YMCA, strikes an aggressive, arrogant, you-want-to-make-something-of-it pose. Nevertheless, a certain vulnerability appears in his face. Like most of Schultz's models, he wears the casual uniform of sneakers and jeans. The cuts and tears on the left pants leg or the frayed fabric on the front pocket reflect both current fashion of course, but also serve as a modern-day *memento mori*.

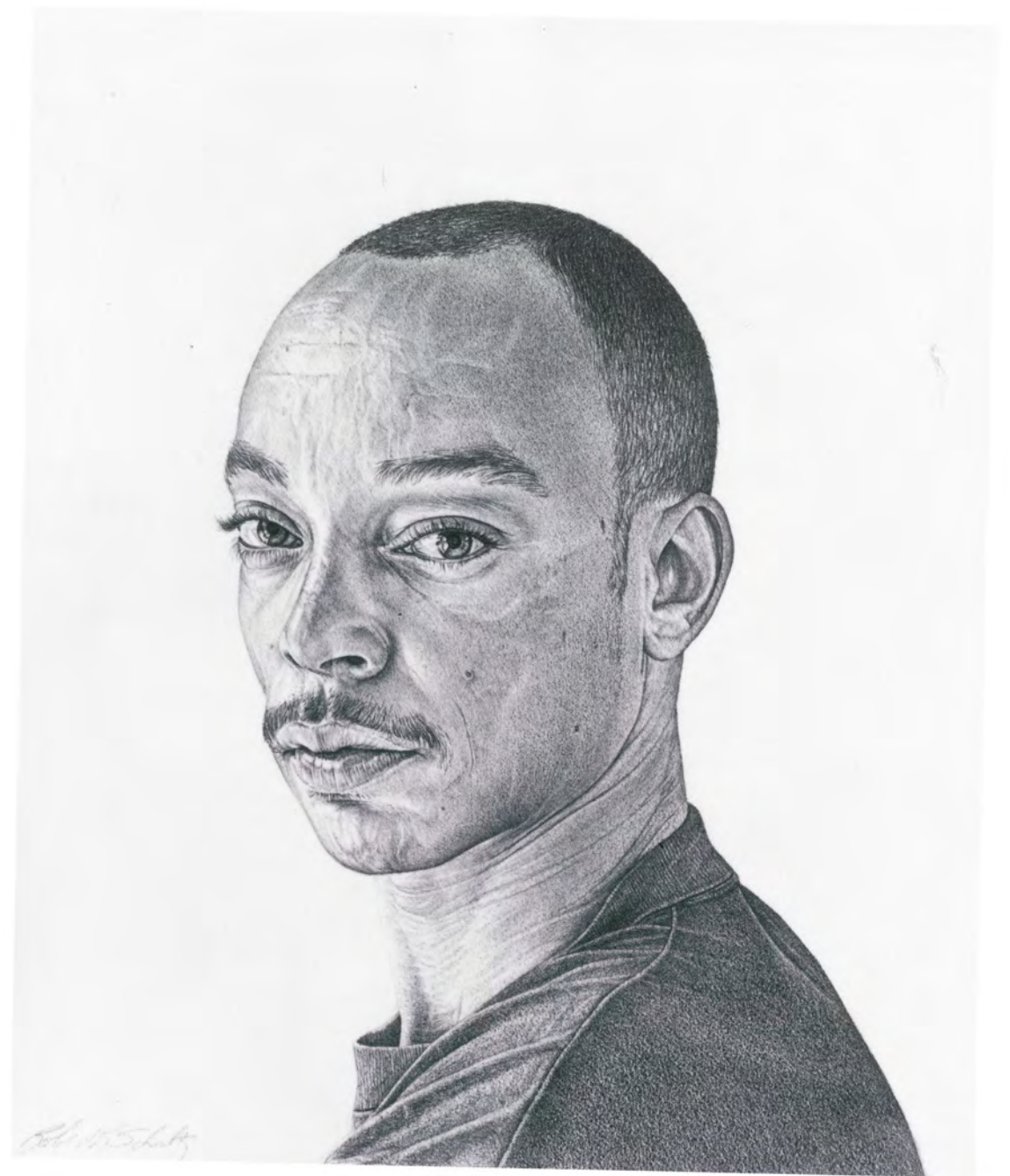
The omega scars seen on both arms and above his left breast were cut or burnt into his body during a fraternity initiation ritual. What appears to be a small tattoo of a circle set in a broken pentagon is actually, according to the artist, a stylized vaccination scar.



34 *Darrell*, 1993
6¾ inches × 5¾ inches

While working as a counselor at the YMCA during his teenage years, Schultz met Darrell Parker, a youngster from Mississippi who came north each summer to attend camp. According to James Rhem, "Twenty years later, Schultz saw him on the street and asked him if he'd like to pose. The head portrait of Darrell . . . testif[ies] to the maturity both have gained over the years."¹

1. James Rhem, "Pencil Pusher," *Isthmus* (April 22, 1994): 27.



35 *Folded Arms*, 1993
15 inches × 11 inches

Rendering human hair convincingly presents a tremendous challenge to an artist. Early in the history of Western art, Archaic artists solved the problem by representing hair schematically by means of pattern: one thinks of the *kouroi*'s "popcorn" hair for instance. If the culture values figural naturalism, artists will respond by changing from a conceptual to a perceptual approach in their interpretation of hair.

Over the years, Schultz's ability to draw hair has become increasingly skillful. In the earliest works, such as *Tim* or *Karl I*, the hair along with the top of the head simply disappears. Subsequently, in *Monica* and others, Schultz imparted a sense of mass to the hair, but it remains inanimate. In this study of Lisa's back and hair—with its lifelike sheen, weight, and resilience,* along with a certain unruliness and undulating spontaneity—Schultz has clearly mastered the challenge.

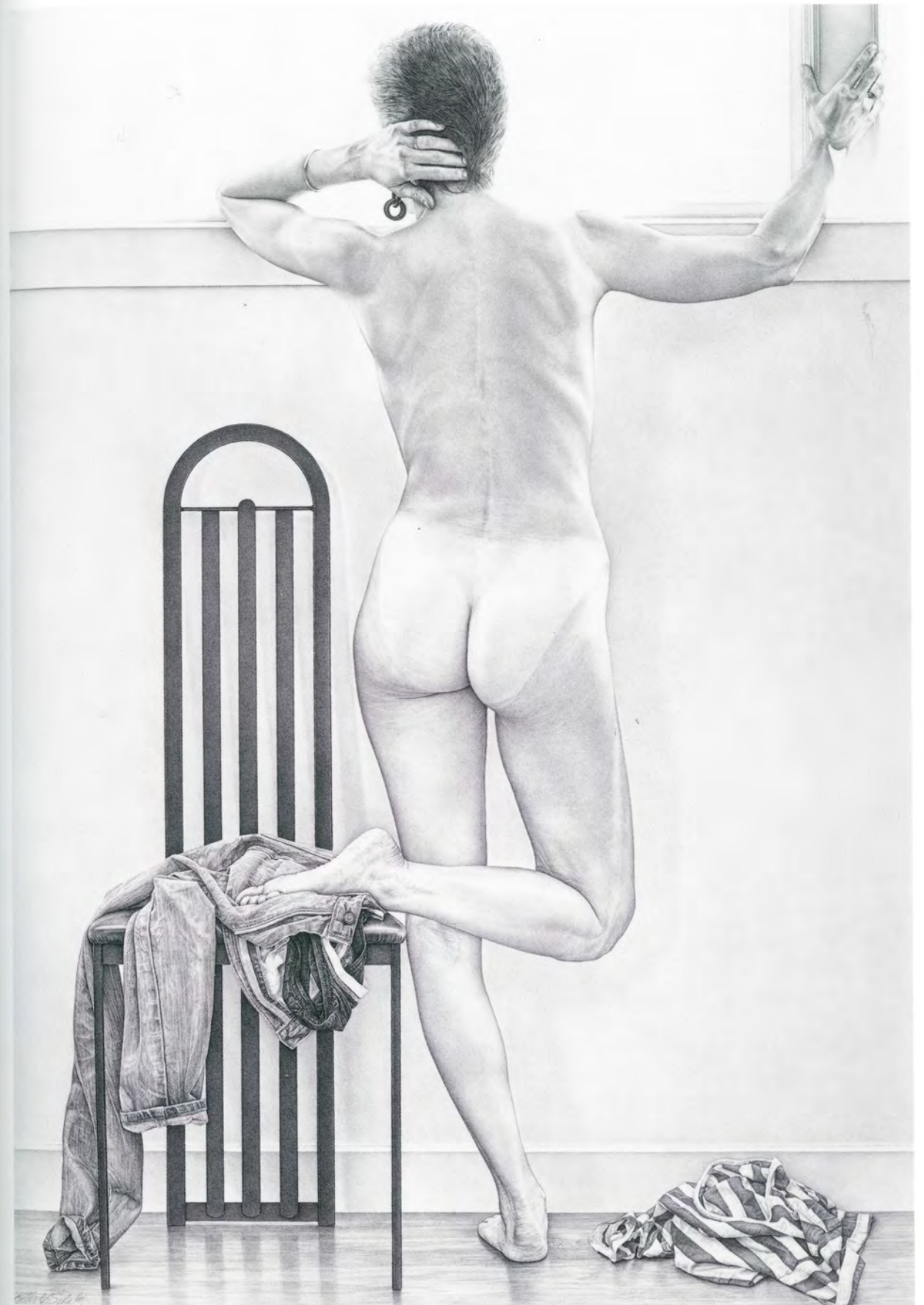


36 *Interval*, 1993
24 inches × 16 inches

A nude, solitary Denise stands on one leg while the other rests atop her discarded jeans dropped on a nearby chair. The material responds to the weight of her foot. On the floor, a striped shirt lies in a rumpled heap. She looks out like a figure in a Little Dutch Master. The high sill, similar to that in *Window*, allows her to see, but not be seen by, the outside world. Although Schultz often depicts figures looking beyond the drawing's edge, he shows them less frequently peering from an actual window.

The setting suggests a sparsely furnished, contemporary domestic interior. Her restrained taste is confirmed by her jewelry: each object has been carefully selected with an eye toward harmony. The earring harmonizes with the chair as nicely as the simple golden bracelet does with the wedding ring. Even the jeans appear to form themselves into a rising chord on the clef-like bars of the chair.

The word *interval*, whether used musically or temporally, suggests a pause, rest or break; a transitional period when one action has ended and the next is unbegin. Neither wholly inside nor outside, she enjoys an interval made up of both worlds.



37 *Push, Pull*, 1993
8⁷/₈ inches × 27¹/₄ inches

In terms of subject and composition this drawing is a rethinking of one of Schultz's better-known images (Cat. no. 4). Now stripped of their tights and fully nude, the figures resume or rather continue their match. Suggesting an intensification of their contest, the central triangle formed by their bodies and the floor is no longer equilateral. Gone too is the ethereal, silverpoint-like quality of the drawing. Now more substantial * figures, with dramatic contrasting values, link arms, push, and pull.



38 *Woman in Black Shirt*, 1994
20 inches × 13 inches

Seated on a high stool that raises her above the horizon, Nina gazes down on the viewer. She dares him to stare at her body. Unlike Sheila, she is confident in her nakedness and relishes the confrontation.

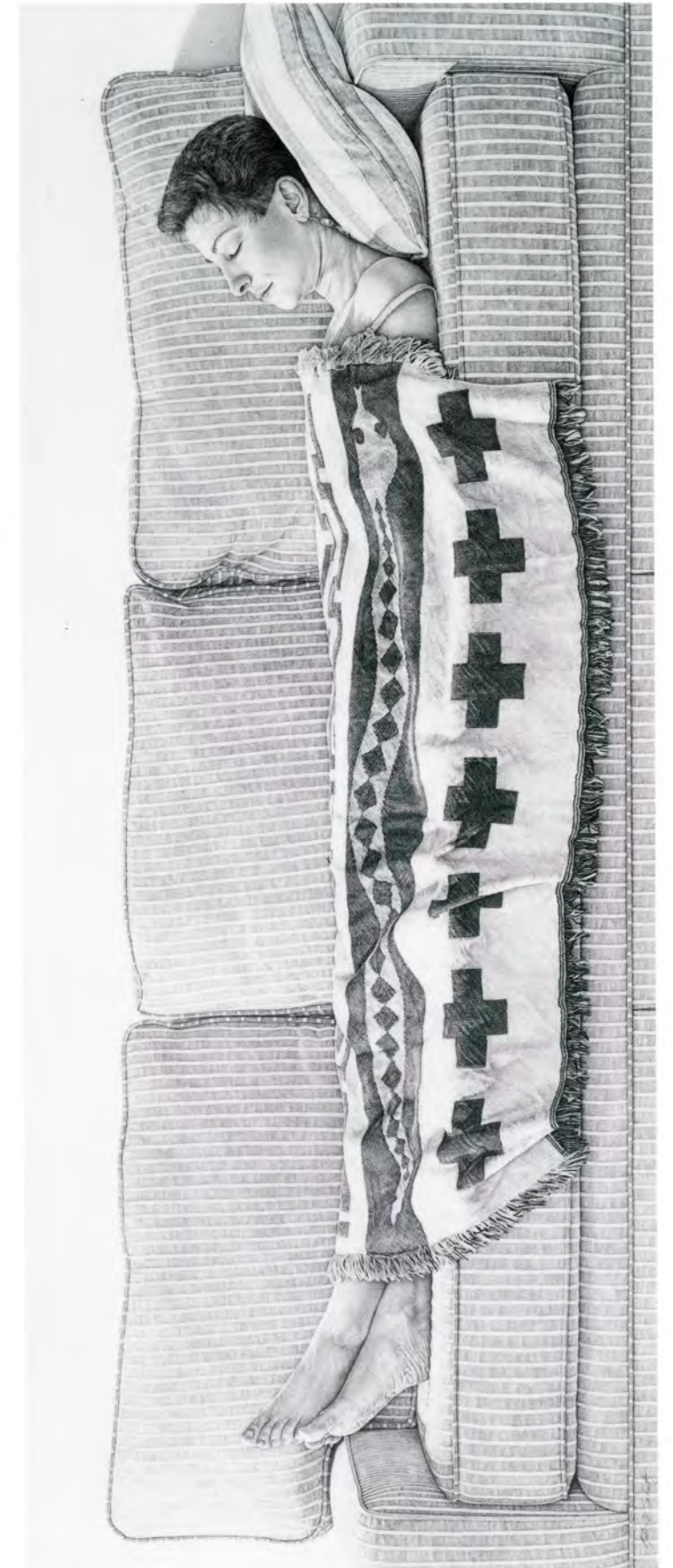
The drawing has a somewhat quirky feeling to it. Not only do the hands concealed in the black shirt suggest a mystery, but we also wonder why she stepped through the shirt rather than simply removing it.



39 *Repose*, 1994
9¾ inches × 25¾ inches

The most overtly religious work in this exhibition, *Repose* is a modern interpretation of the Death of the Virgin, a popular and much-repeated subject in Christian art. According to a tradition recounted in the thirteenth-century *Golden Legend*, which appeared during a period of widespread Mariolatry, the Virgin was not dead, but only sleeping, during the three days prior to Her resurrection. In the Renaissance, artists represented the Dormition of the Virgin by showing Her lying on a couch, bed, or bier as if asleep. Not infrequently she appears as a young woman symbolizing Her exemption from the corruption of aging.

In *Repose*, the artist's wife is stretched out on a couch with her head resting on a pillow. She is covered by a blanket decorated with symbols. The snake alludes to the Fall as well as to the belief that Mary was the new Eve, whose coming redeemed the error of the old. The crosses, of course, allude to the Crucifixion but also to the Virgin's Seven Sorrows. Finally, the double meander that forms a maze symbolizes the earthly journey whose ultimate destination is salvation. (Mazes once were a feature in certain pilgrimage churches; one can still see the medieval maze in the flooring at Chartres Cathedral.) The emphasis on the number three, seen in the tripartite composition of the couch and the trio of linked jewels in the earring, suggests both the Trinity and the duration of Mary's Dormition.



40 *Woman on Tile Floor*, 1994
12½ inches × 21¾ inches

The viewer hovers above a disturbing image of a young woman sprawled on a hard tile floor. Her body and its shadow form a continuous contour that sweeps from insubstantiality to substantiality and back again. A crescent on the grid, she covers her eyes, which Leonardo called the windows of the soul, to prevent the viewer's gaze from penetrating beneath the surface of her body. This clear differentiation of states is maintained throughout in the balancing of organic-geometric, supple-obdurate, warm-cold, and volumetric-planar elements.



41 *Torso in Black Tee Shirt*, 1995
13 inches × 11½ inches

In this curious drawing, the artist turns his back on the viewer. Although clothed, the figure resembles a fragmentary Grecian statue in both its pronounced contraposto and its cropping of the head, arms, and legs. But the ideal of classic beauty, movement, and form is offset by ruin and decay. The disturbing image of an artist missing his hands and head expresses, like Picasso's blind and groping Minotaur, great pathos.



CHECKLIST OF THE EXHIBITION

All works are graphite on paper. Dimensions are in inches, height precedes width.

- | | | | |
|---|--|---|---|
| 1 <i>Tim</i> , 1980
26½ × 15
Collection of Chuck Bauer and Chuck Beckwith | 12 <i>Arms</i> , 1987
8 × 3½ each panel
Collection of James A. Witalison | 22 <i>Still Life with Pear</i> , 1991
14 × 26¾
Collection of Michael Kelly and Hal Turton | 33 <i>Jack</i> , 1992
24 × 12½
Collection of Kenneth Mohr and Reginald Emshoff |
| 2 <i>Figure Behind Sheet</i> , 1982
22 × 17
Collection of Jon and Nancy Grand | 13 <i>Performer I</i> , 1987
18 × 13
Collection of Mr. and Mrs. Howard A. Tullman | 23 <i>Waiting</i> , 1989
15 ³ / ₈ × 13 ³ / ₈
Collection of Gary Moe and Kevin McGee | 34 <i>Darrell</i> , 1993
6¾ × 5¾
Collection of Michael Kelly and Hal Turton |
| 3 <i>Karl I</i> , 1982
21 × 14¼
Stuart Handler Family Collection | 14 <i>Shirt and Apples</i> , 1987
12½ × 16
Collection of James and Mary Alice Wimmer | 24 <i>Dresser</i> , 1990
20 × 15½
Private Collection | 35 <i>Folded Arms</i> , 1993
15 × 11
Collection of Dr. Fred Gilbert |
| 4 <i>Pull, Push</i> , 1982
13¾ × 22 ⁷ / ₈
Collection of Madison Art Center
Purchase through gift of Verex Corporation and the Rudolph and Louise Langer Fund | 15 <i>Danaë</i> , 1988
12 × 22½
Collection of Dr. Willard E. White | 25 <i>English Ivy</i> , 1990
25½ × 15
Collection of Mary and Stephen Mizroch | 36 <i>Interval</i> , 1993
24 × 16
Courtesy of Koplin Gallery |
| 5 <i>Lovers</i> , 1983
15½ × 22
Collection of Duane Hendrickson | 16 <i>Open Door</i> , 1988
17 × 12¾
Collection of William and Joyce Wartmann | 26 <i>Partners</i> , 1990
20 × 24
Collection of Dr. Willard E. White | 37 <i>Push, Pull</i> , 1993
8 ¹ / ₈ × 27¼
Collection of Thomas J. Pfister |
| 6 <i>Crossover</i> , 1984
12 × 22
Collection of Dirk Lohan | 17 <i>Figures on a Sofa</i> , 1988–1989
18 × 22½
Collection of The Arkansas Arts Center Foundation. Purchase | 27 <i>Window</i> , 1990
22 × 11
Collection of Michael Bedner | 38 <i>Woman in Black Shirt</i> , 1994
20 × 13
Courtesy of Koplin Gallery |
| 7 <i>Monica</i> , 1985
24¼ × 11¾
Collection of Stanley I Grand | 18 <i>Figure on Sofa</i> , 1989
22 × 19
Collection of Kathleen and Irwin Garfield | 28 <i>Woman in Black Dress</i> , 1991
19 × 18
Private Collection | 39 <i>Repose</i> , 1994
9¾ × 25¾
Courtesy of Koplin Gallery |
| 8 <i>Self-Portrait and Friends</i> , 1985
13¾ × 21¾
Collection of Jalane and Richard Davidson | 19 <i>Figure on Stairs [Thomas]</i> , 1989
22½ × 14¾
Collection of Mr. and Mrs. James T. Dyke | 29 <i>Folded Arms</i> , 1991
10 × 8
Collection of Michael Kelly and Hal Turton | 40 <i>Woman on Tile Floor</i> , 1994
12½ × 21¾
Collection of Bonnie and Jay Griffin |
| 9 <i>Anne</i> , 1986
7½ × 4½
Collection of Jon and Nancy Grand | 20 <i>Karl II (Clothed and Nude)</i> , 1989
23 × 18½
Collection of John A. Bonavita and Harold S. Goldman | 30 <i>Benches [Lisa]</i> , 1992
25 × 12½
Collection of John Modell | 41 <i>Torso in Black Tee Shirt</i> , 1995
13 × 11½
Collection of Ellen and Irwin Rennert |
| 10 <i>Monkey Bars</i> , 1986
14¼ × 12½
Collection of J. Laurence Everard | 21 <i>Sheila (Clothed and Nude)</i> , 1989
23 × 18½
Collection of John A. Bonavita and Harold S. Goldman | 31 <i>Facing the Wall</i> , 1992
19 × 11½
Collection of Chuck Bauer and Chuck Beckwith | |
| 11 <i>Woman at Table</i> , 1986
20 × 15
Collection of Dr. Fred Gilbert | | 32 <i>Guarded Space</i> , 1992
23 × 17
Collection of Dr. Eugene H. Rogolsky | |

ROBERT L. SCHULTZ

Born: 1953
Resides: Oregon, Wisconsin

SOLO EXHIBITIONS

- 1996
Sordoni Art Gallery, Wilkes University, Wilkes-Barre, Pennsylvania
Printworks, Chicago
- 1995
Koplin Gallery, Santa Monica, California
- 1994
Grace Chosy Gallery, Madison, Wisconsin
- 1993
Koplin Gallery, Santa Monica, California
- 1992
Grace Chosy Gallery, Madison, Wisconsin
- 1991
Roger Ramsay Gallery, Chicago
- 1990
Koplin Gallery, Santa Monica, California
- 1989
Roger Ramsay Gallery, Chicago
- 1988
Wisconsin Academy of Sciences, Arts, Letters, Madison
- 1986
Roger Ramsay Gallery, Chicago
- 1984
Madison Art Center, Madison, Wisconsin
- 1983
Harry Nohr Gallery, University of Wisconsin-Platteville
- 1982
Seuferer Chosy Gallery, Madison, Wisconsin

SELECTED GROUP EXHIBITIONS

- 1995
Realism '95: Vision and Poetry, Fletcher Gallery, Santa Fe, New Mexico
- 1994
Parallax Views: Selections from the Koplin Gallery of Santa Monica, Contemporary Realist Gallery, San Francisco

- 1993
Wisconsin Triennial, Madison Art Center, Madison, Wisconsin
Drawings, Koplin Gallery, Santa Monica, California
Drawing on the Figure, Carlsten Art Gallery, University of Wisconsin-Stevens Point
Chicago International Art Exposition (with the Roger Ramsay Gallery exhibition)
- 1992
Drawings, Koplin Gallery, Santa Monica, California
Chicago International Art Exposition (with the Roger Ramsay Gallery exhibition)
- 1991
Wisconsin '91, Carlsten Art Gallery, University of Wisconsin-Stevens Point
Chicago International Art Exposition (with the Roger Ramsay Gallery exhibition)
Drawings, Koplin Gallery, Santa Monica, California
Only Drawings, Art Institute of Southern California, Laguna Beach
- 1990
Chicago International Art Exposition (with the Roger Ramsay Gallery exhibition)
The Figure, The Arkansas Arts Center, Little Rock
Monochrome/Polychrome: Contemporary Realist Drawing, Florida State University Museum, Tallahassee
- 1989
Chicago International Art Exposition (with the Roger Ramsay Gallery exhibition)
21 Years of Permanent Collection, Madison Art Center, Madison, Wisconsin
John Wilde and a Few of His Students: All Good Apples, Fanny Garver Gallery, Madison, Wisconsin
- 1988
Chicago International Art Exposition (with the Roger Ramsay Gallery exhibition)
- 1987
Realism Today: American Drawings from the Rita Rich Collection, National Academy of Design, New York. Other venues: Smith College Museum of Art, Northampton, Massachusetts; The Arkansas Arts Center, Little Rock; The Butler Institute of American Art, Youngstown, Ohio
Wisconsin Triennial, Madison Art Center, Madison, Wisconsin
Chicago International Art Exposition (with the Roger Ramsay Gallery exhibition)

- 1986
Contemporary Realist, Gerold Wunderlich & Co., New York
Character Revealed, Schmidt-Bingham Gallery, New York
Rockford and Vicinity Exhibition, Wright Museum of Art, Beloit College, Beloit, Wisconsin
- 1985
81st Chicago and Vicinity Exhibition, The Art Institute of Chicago (awarded the Jacob and Bessie Levy Prize)
Chicago International Art Exposition (with the Roger Ramsay Gallery exhibition)
Group Drawing Exhibition, David Findlay Jr. Fine Art, New York
Midwest Realist, Paine Art Center, Oshkosh, Wisconsin. Other venues: Burpee Art Center, Rockford, Illinois; University Art Museum, Illinois State University, Normal
Contemporary Realist, Gerold Wunderlich & Co., New York
- 1984
Studio 420 Exhibition, Harry Nohr Gallery, University of Wisconsin-Platteville
Two x Two, Madison Art Center, Madison, Wisconsin
Wisconsin Biennial, Madison Art Center, Madison, Wisconsin
- 1983
Beloit and Vicinity Exhibition, Wright Museum of Art, Beloit College, Beloit, Wisconsin (awarded Best of Show)
- 1982
Beloit and Vicinity Exhibition, Wright Museum of Art, Beloit College, Beloit, Wisconsin (awarded Best of Show)
Small Works, Seuferer Chosy Gallery, Madison, Wisconsin
Old Faces—New Friends, Madison Art Center, Madison, Wisconsin
Stockton National, Haggin Museum, Stockton, California
Wisconsin Biennial, Madison Art Center, Madison, Wisconsin (purchase award)
- 1981
Wisconsin Drawing Exhibition, Carlsten Art Gallery, University of Wisconsin-Stevens Point
- 1980
Selected Works, Memorial Union Art Exhibition, University of Wisconsin-Madison

SELECTED PUBLIC COLLECTIONS

- The Arkansas Arts Center Foundation, Little Rock
Chrysler Museum of Art, Norfolk, Virginia
Madison Art Center, Madison, Wisconsin
University of Wisconsin-Platteville

SELECTED LITERATURE

- The Arkansas Arts Center. *The Figure: Selections from The Arkansas Arts Center* (Little Rock: The Arkansas Arts Center, 1991), exhibition catalogue.
- The Art Institute of Chicago. *81st Exhibition of Artists of Chicago and Vicinity* (Chicago: The Art Institute of Chicago, 1985), exhibition catalogue.
- Artner, Alan. "Gallery Review of One Person Exhibition at Roger Ramsay Gallery," *Chicago Tribune* (October 1989).
- Auer, James. "Art of Our State," *Milwaukee Journal* (August 4, 1991).
- . "Jolts of the New in Madison," *Milwaukee Journal* (March 25, 1982).
- Brachen, March. "After the Art," *Capital Times* [Madison, WI] (November 2, 1983).
- Carlsten Art Gallery. *Drawing on the Figure* (Stevens Point: Carlsten Art Gallery, University of Wisconsin-Stevens Point, 1993), exhibition catalogue.
- Chicago International Art Exposition. *Exhibition Catalogue* (Chicago: Chicago International Art Exposition, 1989): illus., p. 361.
- Florida State University Museum. *Monochrome/Polychrome: Contemporary Realist Drawings* (Tallahassee: Florida State University Museum, 1990), exhibition catalogue.
- Grand, Stanley I. "Variations on a Scheme," *American Artist* (December 1991). Reprinted in *Drawing Highlights* (American Artist Collector's Edition, November 1994).
- Kimmelman, Michael. "Realism Today," *The New York Times* (January 10, 1988).
- Lindemann, J., and J. Shimon. "Drawing on the Figure," *Art Muscle* [Milwaukee, WI] (June/July 1993).
- Madison Art Center. *Wisconsin Triennial* (Madison: Madison Art Center, 1993), exhibition catalogue.
- . *Wisconsin Triennial* (Madison: Madison Art Center, 1987), exhibition catalogue.
- National Academy of Design. *Realism Today: American Drawings from the Rita Rich Collection* (New York: National Academy of Design, 1987), exhibition catalogue.
- Pasch, Ina. "Life Drawings," *Wisconsin State Journal* (March 29, 1992).
- Rhem, James. "Pencil Pusher," *Isthmus* [Madison, WI] (April 27, 1994).
- . "Sawdust, Sweat and Graphite," *Isthmus* [Madison, WI] (April 17, 1982).
- Rogers, Katherine. "Sexism and the Human Figure," *Wisconsin State Journal* (September 17, 1989).
- Sebastian, Jerry. "Drawing on the Past," *Wisconsin State Journal* (August 23, 1987).
- Simms, Patricia. "Artist in Profile," *Airwaves* [Madison, WI] (August 1984).
- Williams, Wilson. "Robert Schultz—Drawings," *Los Angeles Times* (June 1990).
- Wisconsin Academy of Sciences, Arts, Letters. "Robert L. Schultz" (Madison: Wisconsin Academy of Sciences, Arts, Letters, 1988), exhibition checklist.

ADVISORY COMMISSION MEMBERS

Freddie Bittenbender
Christopher N. Breiseth, Ph.D.
Joseph T. Butkiewicz
Marion M. Conyngham
Molly Cornell
Virginia C. Davis, Chair
Stanley I Grand, Ph.D.
Robert J. Heaman, Ph.D.
Mary Jane Henry
Keith A. Hunter, Esq.
J. Michael Lennon, Ph.D.
Melanie Maslow Lumia
Theo Lumia
Ken Marquis
Constance R. McCole
Hank O'Neal
Arnold Rifkin
Kim Ross
Charles A. Shaffer, Esq.
William Shull
Helen Farr Sloan
Andrew J. Sordoni, III
Sanford B. Sternlieb, M.D.
Mindi Thalenfeld
Joel Zitofsky

STAFF

Director
Stanley I Grand, Ph.D.
Co-ordinator
Nancy L. Krueger
Preparator
Earl W. Lehman

Gallery Attendants
Donna Bytheway
Tom Harrington
Sarah Karlavage
Jennifer Plumbo
Deborah Tibel

