

LOS ANGELES

**Andrew Schoultz: "Cyclical Nature"  
at Mark Moore Gallery**

Four black and white paintings of primitive war helmets float on a wall painted floor to ceiling with orange and red stripes emanating from concentric squares (reminiscent of early Frank Stella work). Adjacent to the wall and placed throughout the room are four brightly-painted benches two of which appear to melt into the floor, as well as a free-standing sculpture of an angular infinity symbol painted red on one side and in striations of light to dark gray on the other. This work, entitled *Infinity Plaza*, is Andrew Schoultz's place of respite; where representation meets abstraction, allowing for pause and reflection.

The simplicity and sparseness of the helmets is a surprise. It is clear that in today's battles, war helmets are superfluous. Yet in Schoultz's depictions they remain solid and powerful protectors, lushly painted in varying tones of gray as if a paint-by-number template could be gleaned from a distance. Presented in contrast to densely packed paintings of imaginary worlds filled with battling figures and all-seeing eyes entangled in a web of colorful shapes and patterns, they function as a foil or a frame, directing the eye towards the intricate frenzy. *Cataclysmic War Helmet* and *Floating in the Green* (both 2015) insist on close scrutiny. From a distance, a pattern emerges but it is the precision and exacting details that bring these works to life. *Floating in the green*—cut up dollar bills—are images from Schoultz's personal and iconic archive: a vase, a parachute and a ship are the base layer over which he adds collaged pen and ink renderings of elephants, bricks,

black flags, arrows, abstract puffs of smoke awhirl on the fragmented surface.

Through complex layering of all-seeing eyes, geometric abstractions, and his iconic symbols, Schoultz brings meaning to this chaos. He uses these iconic images over and over again as a metaphor for ongoing warfare. *Cyclical Nature*, the title of this mixed-media installation, references the repetitive or cyclical nature of both war and art, and, more importantly, how time changes the context and the meaning of its reception. Which war, what era? It hardly matters in art and war's endless reproducibility. The cyclical nature of infinity that Schoultz references is a personal exploration of how to make sense of the world. What was and what will be is core to these aesthetic investigations, which Schoultz attacks with such energetic gusto.

—JODY ZELLEN



INSTALLATION VIEW OF "INFINITY PLAZA," 2015  
**Andrew Schoultz**  
PHOTO: COURTESY MARK MOORE GALLERY