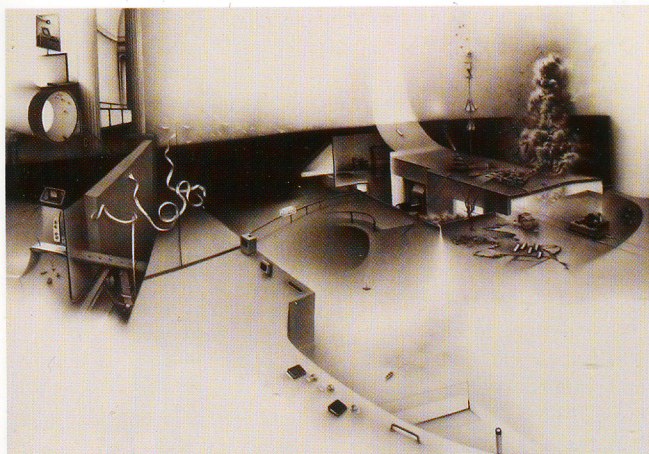


CHARLOTTE SCHULZ by Arjun Gupta

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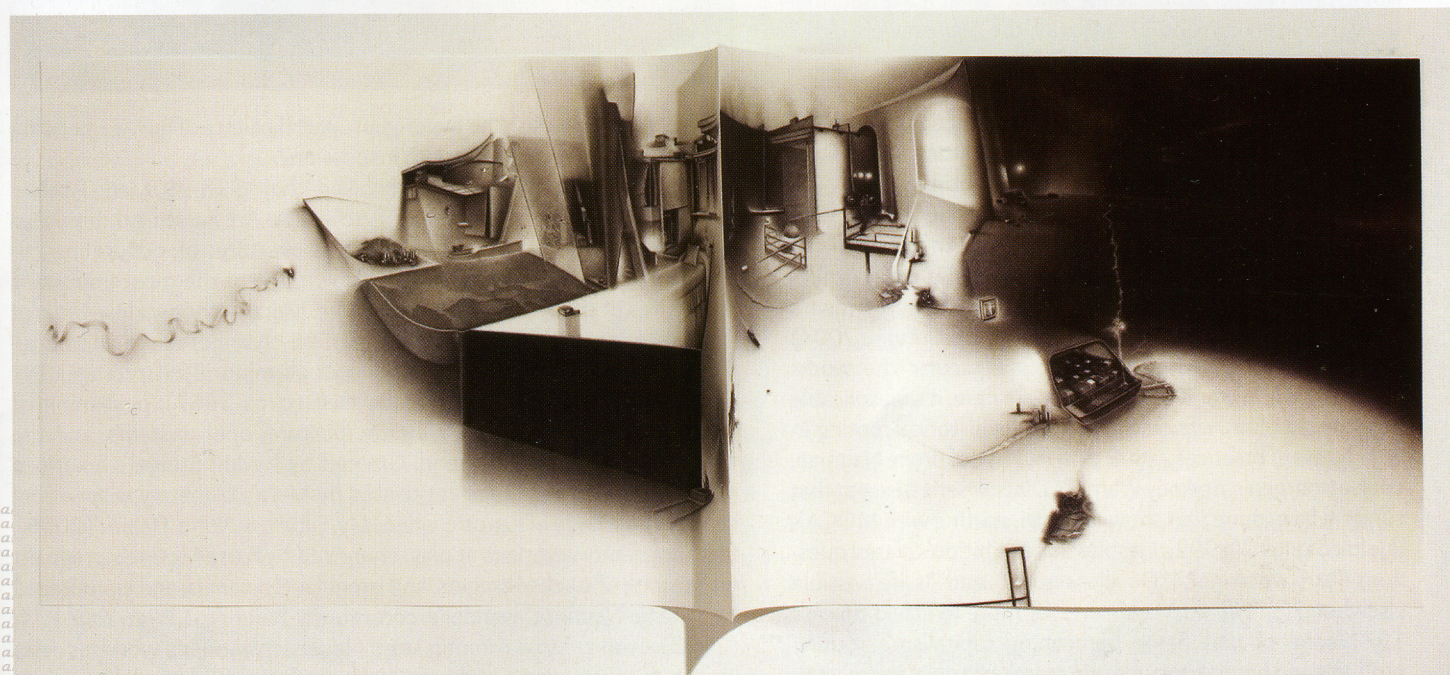


Charlotte Schulz's recent exhibition of large charcoal drawings, "An Insufficiency in Our Screens," presents both two- and three-dimensional black-and-white scenes shot through with billowing darkness and light. At once pristine and mildly unsettling, these abandoned landscapes are born of some primeval daemon, dissolving into lush shadows and shattered forms. In *Forgiving of an inexactness: grievances remain to this day even as Galileo intervenes with a telescope to show us our false metaphors* (2007), an industrial-looking air duct leads to a ledge that overlooks a walled Bauhaus residence slowly dissipating in a plume of smoke and flying bricks. Sundry details such as fluttering ribbons and vanishing railings are embedded in larger spatial arrangements organized not so much by theme or subject, but according to Schulz's dreamy, ominous imagination.

Schulz's drawings are nominally derived from Leibniz's concept of the screen, which, in contrast to chaos as the "sum of all possibles," only allows (in Deleuze's interpretation)

"compossibles—and only the best combination of compossibles—to be sifted through." This relativizing of the physical and psychological world of perception leads to the conclusion that, "Chaos does not exist; it is an abstraction because it is inseparable from a screen that makes something—something rather than nothing—emerge from it." As Leibniz explains in a letter to Samuel Clarke (1716), "I hold space to be something purely relative, as time; an order of coexistences, as time is an order of successions." Following this logic, Schulz draws upon and folds paper to explore these Leibnizian, depthless shadows, conjuring a whole infinity of wholes and parts whose existence is largely the product of our faulty screens. In *An insufficiency in our screens: our hurt sang back to mlk when the impossible appeared* (2006), architectural fragments mass toward a vertical fold in the center of the drawing: windows, stairs, rooms, and passageways are stitched and creased together by similitude and shading. Perhaps these folds are meant to evoke possible hopes or perspectives thrown up at the bottom of the great screen, including our television and computer screens, or else, in a stinging reference to the assassination of Martin Luther King, real injustices yet to come.

The screen as a membrane that sifts through "the best combination of compossibles" refers to the extraction and integration of our differential perceptions, from which our sense of order is derived. Schulz's mutable elements and compositional twists and turns likewise owe their existence to luminous similitudes and spatial composites, like those worlds within worlds that always loom menacingly in dark corners and openings. Yet these beautifully sculptured drawings are disturbing not only because we are left to piece together apparent surface events, but also because of the lopsided or incongruous nature of their very presentation. Small, arresting details entice the viewer into large disjunctive spaces that recall the piazzas of de Chirico or the psychological morphologies of Matta's "inscapes." But this only takes us back to square one, for what "An Insufficiency in Our Screens" ultimately demonstrates is that, if order doesn't always breed chaos, chaos certainly screens itself through and against the rule of order.



(OPPOSITE) TAKASHI MURAKAMI, *DAVY JONES' TEAR*, 2008, ACRYLIC & GOLD LEAF ON CANVAS, 118 X 92.3 IN. COURTESY BLUM & POE, LOS ANGELES. PHOTO JOSHUA WHITE. © 2008 TAKASHI MURAKAMI/KAIKAI KIKI CO., LTD. ALL RIGHTS RESERVED. (ABOVE TOP TO BOTTOM) CHARLOTTE SCHULZ, *FORGIVING OF AN INEXACTNESS: GRIEVANCES REMAIN TO THIS DAY EVEN AS GALILEO INTERVENES WITH A TELESCOPE TO SHOW US OUR FALSE METAPHORS*, 2007 (DETAIL), CHARCOAL ON PAPER, 55 X 112 IN. *AN INSUFFICIENCY IN OUR SCREENS: OUR HURT SANG BACK TO MLK WHEN THE IMPOSSIBLE APPEARED*, 2006, CHARCOAL ON PAPER, 29 X 80 IN. COURTESY THE ARTIST.