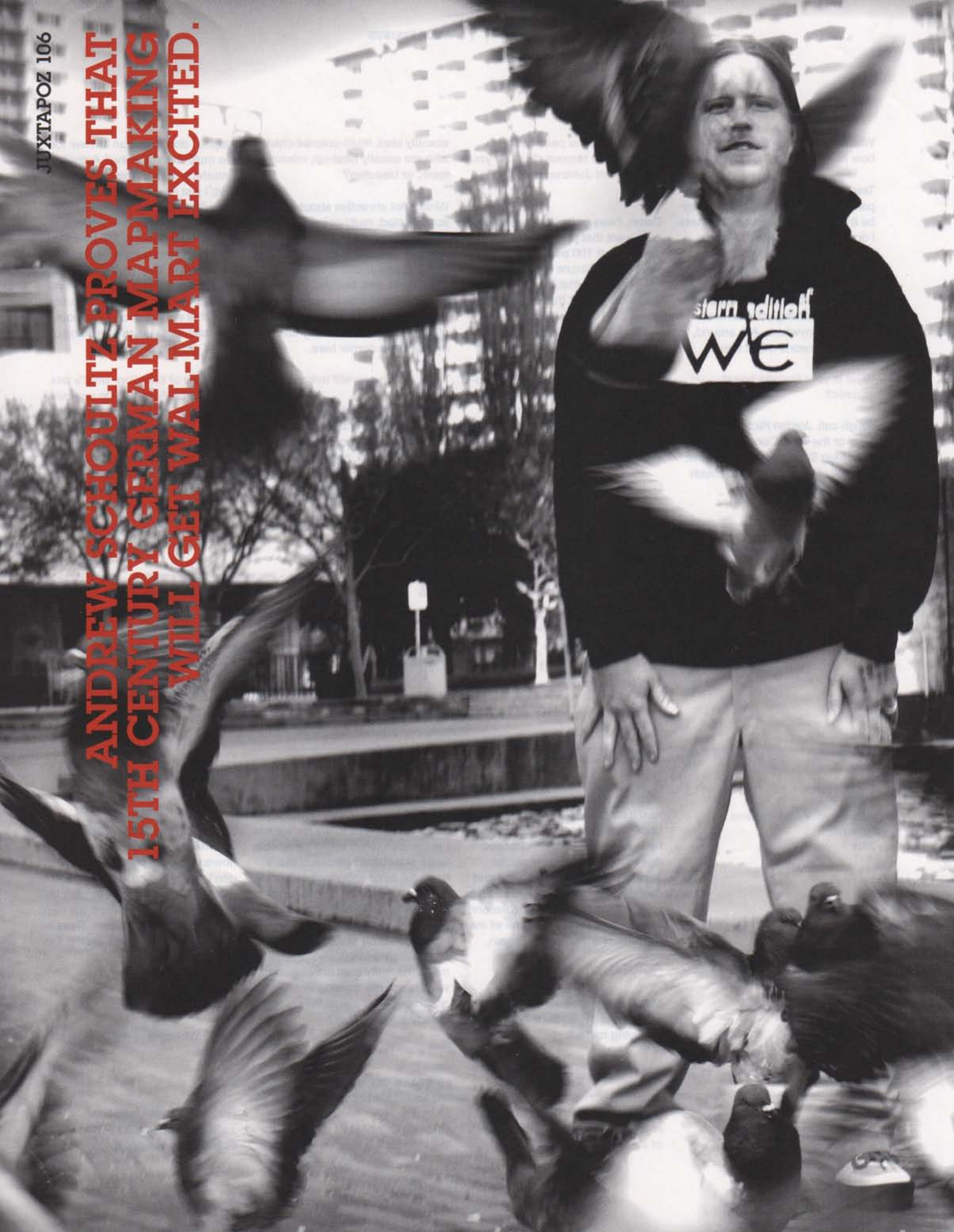


ANDREW SCHOULTZ PROVES THAT
15TH CENTURY GERMAN MAPMAKING
WILL GET WAL-MART EXCITED.





ANDREW SCHOUITZ

INTERVIEW BY CALEB NEELON
PORTRAIT BY JON DRAGONETTE

mixed media, which is currently my favorite way to work. Paper is really open for so many mediums and tends to be a lot quicker and simpler way to get an idea out of your system. You can draw with all kinds of pencils, pens, inks, collage, watercolors, dyes, plus do all the things you do when painting. It's the best of both worlds. After years and years of solely painting and not really drawing at all, it was a breath of fresh air to find a more unrestrained, immediate, and spontaneous way to work than just painting. It has been really fun to experiment with works on paper and has been key in the recent developments in my work. A drawing on paper has a lot different look than a painting. I love painting just as much; it's just a totally different process with totally

different possibilities and results. I never like to limit myself, which has been a blessing and a curse at the same time.

There are a lot of opportunities these days for artists to make money by doing products, something I've never seen you do. Why the resistance?

There have been some offers and some talk about doing this or that, but I guess I haven't been compelled to do any of it. I have been so busy with my real priority: painting and drawing. I don't have anything against doing products or people who do, some of it is really nice stuff. I just don't think it would be right for me to jump on that train if I wasn't really personally invested in it. Some artists I know that do it,

like Mars, had an interest in making toys and vinyl sculptures long before anyone was doing it, and for them I think it is awesome. I'm not saying I would never make anything that would fall in that category, but it would have to be something that I could sincerely stand behind. I'm also a real stickler for handcraft in my own work. I like to see my hand somewhere in everything I make, or at least some sense of variance in each piece.

Talk about the time you told Walmart to fuck off.

That was pretty crazy. Some person who was perhaps one of their advertising executives in the Bay Area contacted me. They wanted to use one of my murals in the background of one of their TV

"I LIKE TO SEE MY HAND SOMEWHERE IN EVERYTHING I MAKE."

Meditation Under Stress

Acrylic on linen
46" x 66"
2006

Image Courtesy of Taylor Decordoba Gallery, Los Angeles

ads for seven seconds, and they offered like \$15,000. My response was, "Have you even looked at my work!" I basically told them no fucking way, and that all my murals are copyrighted so don't even think about trying it. C'mon, \$15,000 for something that only required me saying yes? I have to admit it was a little bit tempting, but really it was a no-brainer.

What's the process of making your new book, *Ulysses: Departures, Journeys, and Returns*, been like? What has looking over all that work taught you about what you do?

Long. A lot longer than I thought. I went into it thinking we could get it done in a month or so. Boy, was I mistaken. My friend Mark Pearsall designed it, and he did a

phenomenal job. I credit him with setting the bar ridiculously high. Digging into all the archives and whatnot was a pretty humbling experience. Some of the stuff was like, "Oh shit, what was I thinking there!" Other stuff that I had forgotten about brought back pleasant memories.

You've done graffiti, murals, and gallery work. What's next in the mix?

I don't really know what's next. I am playing it by ear. I am currently working on several art shows for 2007 and am definitely hoping to show a lot less in the future. Ideally I would love to work on one show for like two years straight and do an insane, monumental show. Unfortunately that isn't financially

possible for me at this point in my life. I plan on doing some new murals in the near future. I am investigating the process of mosaics right now. I want to do a large-scale, mixed-media mural with some elements of mosaics involved in it, as well as some other more nontraditional mediums. In terms of a dream project, I would love to paint a mural that is just monstrous. Like a 10-story building would be awesome. Anyone know of any?

For more information about Andrew Schoultz, contact Andrewschoultz.com





Illuminati Slave Ship

Acrylic on canvas

26" x 34"

2006

Image Courtesy of Morgan Lehman
Gallery, New York and Trillium Press



time I would have been way more stoked to know that Atom or Bliss [San Francisco graffiti writers] were checking me out than some important curator. As time passed and I started doing more legitimate mural and gallery work, I especially didn't want people to be able to make an obvious connection. I grew up in Milwaukee, and graffiti writers are thrown in jail on the first offense. It is a very serious offense there, not like here in SF where you get a little slap on the wrist.

Does it bug you that a lot of your stuff now hangs over couches rather than existing outside?

No, this doesn't really bug me too much. I know a lot of really awesome people who own my work. I have actually met a lot of

great people that way. Of course, it's not the same feeling as having a huge piece in public space.

Talk about the specific iconography and repetition you use. The birds, elephants, transmissions, logs, horses, on and on. How do you go about introducing new icons and characters into your work?

Icons are like symbols; over time they find different meanings for different people, and they never seem to mean the same thing to everyone. The icons I use all kind of stem from each other and have been built off each other. The world they live in keeps developing and growing more vast, so there is always room for new ideas or characters to be integrated as needed. I haven't ever really put

specific meanings to them, nor do I intend to. I use them to tell stories and attempt to use them to convey certain feelings. Of course I have my own intentions and personal meanings in all my work, but generally speaking I am very much into nondefinitive storytelling; I hope for viewers to find their own meanings in them. The potential meanings change all the time depending on what context they are in and what the surroundings are.

In some ways I try to use icons in a similar manner as color relationship. You know, how the color orange looks much different next to grey than it does next to yellow. Just drawing and thinking about something for a long period of time really legitimately develops thoughts and ideas. For me,

repetition has been a very natural way for that development to happen; it has become a very vivid illustration of time spent. I draw and paint things over and over, and they develop and change and repetition becomes a part of the process. It's a tedious, pain-in-the-ass way to work—one that really takes discipline. I like it, though.

In the past couple of years you've been making these epic paper works. What brought that about?

I have always been into making drawings and working on paper. I love drawing with pens and many other things that don't really work very well on canvas, wood, or walls. One day a couple years ago I just really saw a purpose in working on paper. That purpose was



**“I AM VERY MUCH INTO
NONDEFINITIVE STORYTELLING;
I HOPE FOR VIEWERS TO FIND
THEIR OWN MEANINGS.”**

Cataclysmic Proliferation

Mixed media on paper

7' x 20'

2005

Image Courtesy of Track 16 gallery,
Santa Monica

Photo by Chris Natrop



"I AM VERY MUCH INTO
WONDERFUL STORytELLING;
I HOPE FOR VIEWERS TO FIND
THEIR OWN MEANINGS."



Elephant Pro-jects
Acrylic on paper
12' x 16'
2005
Image courtesy of The Collection of
Jameson Alexander
Photo courtesy of Trillium Press



