

ANDREW
SHOULTZ

DISCUSSES MOVE TO LA-LA LAND
& THE CHANGING SF ART SCENE

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A NEW WAVE IN
FASHION ILLUSTRATION

SPRING 2014

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ANDREW SHOULTZ: AN ARTIST IN TRANSITION

by Caroline Lepman

ANDREW SHOULTZ IS QUINTESSENTIALLY San Francisco. Andrew moved to the San Francisco Bay Area in 1997 for art school during the rise of skateboarding counterculture and a revolutionary social environment. He is a highly engaged artist who has created murals and shown art across San Francisco and the world. An embedded feature on the walls of San Francisco, this artist provokes thoughtful discussions with emotionally charged, fantastical works of art in galleries and on the streets. Regarding the value of art Andrew says, "Art should be valued for the way it improves peoples lives that get to experience it. Living amongst art makes a better quality of life. Enriching, inspiring, and interesting, good art fuels dialogue and change. I cannot imagine living a life that is not surrounded by expression through art."

Speaking with Andrew about his recent departure from San Francisco to Los Angeles provided interesting insight into the current social and political tensions in play for the San Francisco Bay Area. As an artist who does street installations, multimedia exhibitions, and international gallery art, Andrew has the rare perspective of being engaged with every niche of the public. After seventeen years in San Francisco, he felt it was time to move. Andrew explained he has a, "deep respect and love for the city of San Francisco that will never go away. SF is a city in constant flux but this new wave of tech start-ups and affluent transplants appears to be changing the city into something unfamiliar."

The current stresses of the bay can be traced back to the questionable politics of Willy Brown but it wasn't until Gavin Newsom's introduction of a 10 year tax break to new tech companies, that the flood gates opened pulling out a strong



"TREE" (FOUR SHAMANS) 2013. 24 INCHES BY 18 INCHES. ACRYLIC AND COLLAGE ON CANVAS. IMAGE COURTESY OF THE ARTIST AND HOSFELT GALLERY SAN FRANCISCO. PHOTO: RANDY DODSON



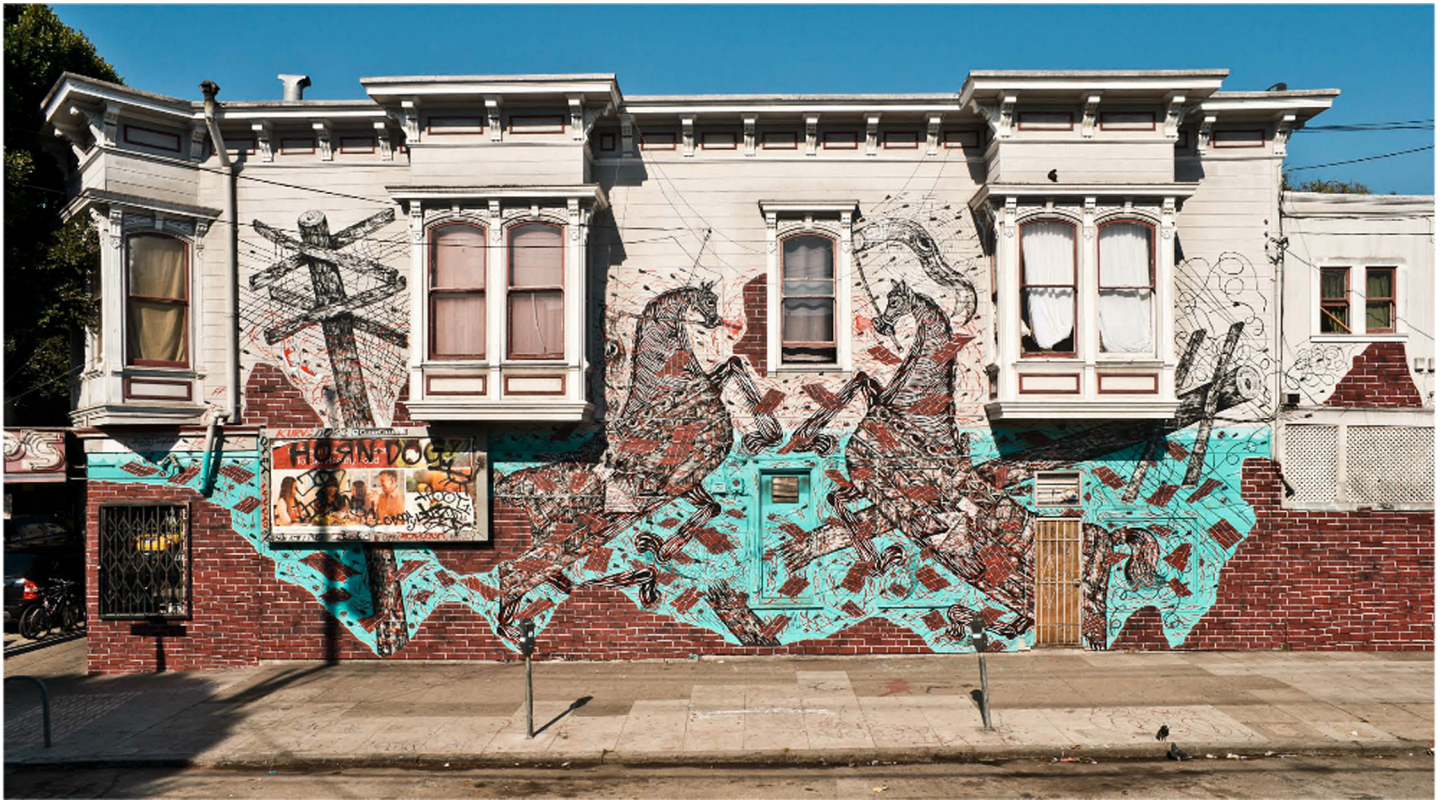
"REPETITION, REPETITION..." 2013. 7 FEET BY 7 FEET. ACRYLIC AND COLLAGE ON LINEN. IMAGE COURTESY OF THE ARTIST AND MARK MOORE GALLERY LOS ANGELES. PHOTO: RANDY DODSON

undertow of gentrification and displacement for a historically diverse and eclectic city. Families and artists were the first to go out of areas like SoMa (south of Market St.) and the outer Mission, previously havens for cheaper living. Artists like Andrew are impacted by rising rent prices and closing galleries, these obstacles disassociate artists from the cities they are creating from, as it becomes more challenging to maintain a work and living space, the art suffers and in turn, creative commu-

nities scatter and galleries, no longer frequented by locals get bought by the recent flavor of online development. The ceiling to floor windows that used to flood galleries with natural light, now are covered with blinds

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in order to shield monitor screens. Although Andrew was not to forced out of his home or studio, he chose to leave after seeing the dissemination of Guerrero Gallery and other community art hubs. Imagining a city devoid of art that he has



MURAL: "DECONSTRUCTED WALL" 2013. ACRYLIC ON WALL. APROX. 100 FEET BY 30 FEET DIMENSIONS VARIABLE. IMAGE COURTESY OF THE ARTIST. PHOTO: RANDY DODSON.

grown to love, the artist has recently left to put roots in Los Angeles. A city that still has raw, sprawling warehouse districts and galleries eager to stay open; showing transformative and surreal work.

Andrew conveys themes of history, war, globalization, and the environment. His pieces often foreshadow dystopian scenes; a warning of replicating the same mistakes made through history. Andrew's work draws on techniques influenced by mapmakers and much of his work in galleries is rich with me-

ticulously fine lined details and geometry that conveys directional or radiating forces. Andrew's murals are powerful surreal landscapes that warn and inspire, tiny houses with uncertain foundations and violent forces. The murals elicit conversations and ideas about global and local problems. "Sites for murals in the Mission are offered more often than chosen.... It is hard to find open walls, and the Mission with high foot traffic is ideal. Since many of the walls are not ideal to paint on, they often pose strange challenges," explains Schoultz. San Francisco is filled with worn yet charming Victorian and Edwardian style homes. Though these sites are harder to work with, the results are fantastic: imperfections create dimensions and textures. "They created compositional challenges pressing me to work in new ways and the results are more interesting than they would have been if I had painted on smooth blank white canvases. I imagine these walls as large-scale found objects and do paintings on them. It's more interesting to preserve them in some ways as they are. There is history there, and it is better to work with it rather than make it disappear," says Schoultz.

This sentiment echoes the problem that is at the heart of the crisis for artists in San Francisco. Much tension is due to homogenizing forces that aren't interested in the unique history, flair and diversity the city has always offered. Instead of painting with the imperfections and faults there is a sterilizing wrecking ball. Local struggles are marked in our streets and rebuilding everything will only further alienate us from history and the future. There is hope for the city if new companies take a cue from



"SPINNING EYE" 2013. ACRYLIC AND COLLAGE ON WOOD PANEL. 24 INCHES CIRCLE. IMAGE COURTESY OF THE ARTIST AND MARK MOORE GALLERY LOS ANGELES. PHOTO: RANDY DODSON.

artists like Andrew. San Francisco's eclectic buildings and communities must be treated as bizarre, textured found objects instead of sites for repurposing the city into a giant cloud storage facility. The murals that remain are surreal, tragic landscapes and painted textures that reflect an increasingly turbulent environment. Murals offer a unique glance at the social and environmental health of a neighborhood. "On the street, there isn't the pretense of the art world. People tell you exactly what they think. Every person has the right to question what it is occupying their public space, the ultimate challenge as a public artist is to place something there that will serve a purpose. This can come in many forms, and if it resonates and connects with the community it will likely remain to inspire," says Schoultz.

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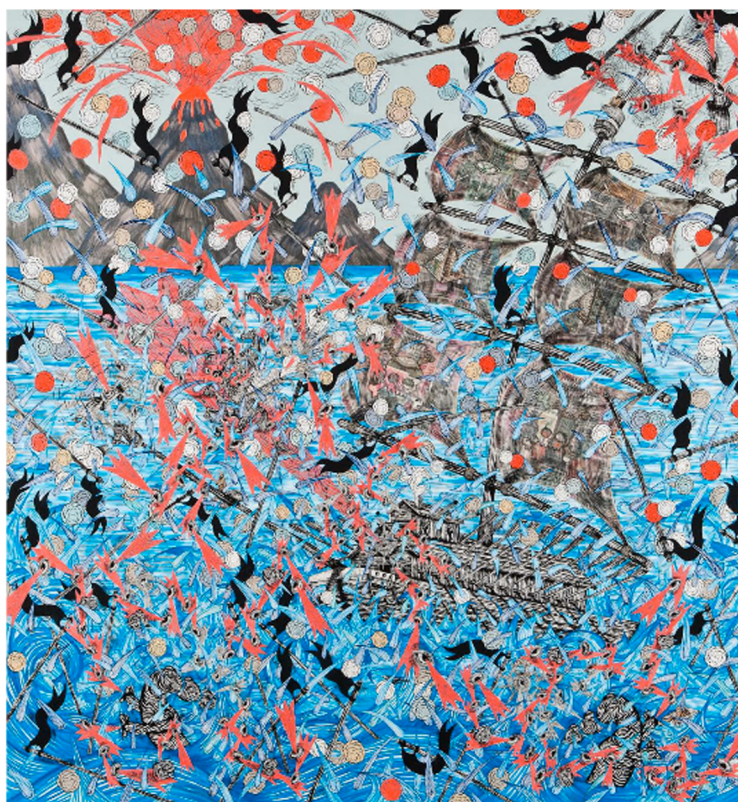
Irrespective of the trajectory of the Bay Area art scene, Andrew's impressive body of work and dynamic voice will continue to resonant in The Bay Area, many murals remain and new pieces will continue to be shown in well established galleries such as Hosfelt Gallery (San Francisco) and Morgan Lehman Gallery (New York). Andrew's work is rich in fantasy, war, social political dialogue, illusion, and unexpected details. These themes are characteristically San Francisco and I look forward to the conversations Andrew chooses to begin and what stories will flow out of his work from his new home in Los Angeles.

--- Caroline Lepman

Caroline Lepman is a designer, writer, and inventor living in Oakland, CA. Raised in London, UK; Caroline moved to California in 2006 to study, work, and enjoy the natural beauty of the area. She studied Philosophy and Physics and has been developing new presentations of wearable technology for medical and recreational applications. Caroline loves to provoke wonder and lively discussion, every day a new opportunity to probe the universe.



"GOLD DRIPPING EYE" 2013. ACRYLIC, COLLAGE AND GOLD LEAF ON CANVAS STRETCHED OVER WOOD PANEL. 48 INCHES BY 48 INCHES. PHOTO- RANDY DODSON. COURTESY OF THE ARTIST AND MARK MOORE GALLEY LOS ANGELES.



"SLAVE SHIP IN CHAOS" 2013. ACRYLIC AND COLLAGE ON PANEL. 6 FEET BY 6 FEET. PHOTO- RANDY DODSON COURTESY OF THE ARTIST AND MARK MOORE GALLERY LOS ANGELES.