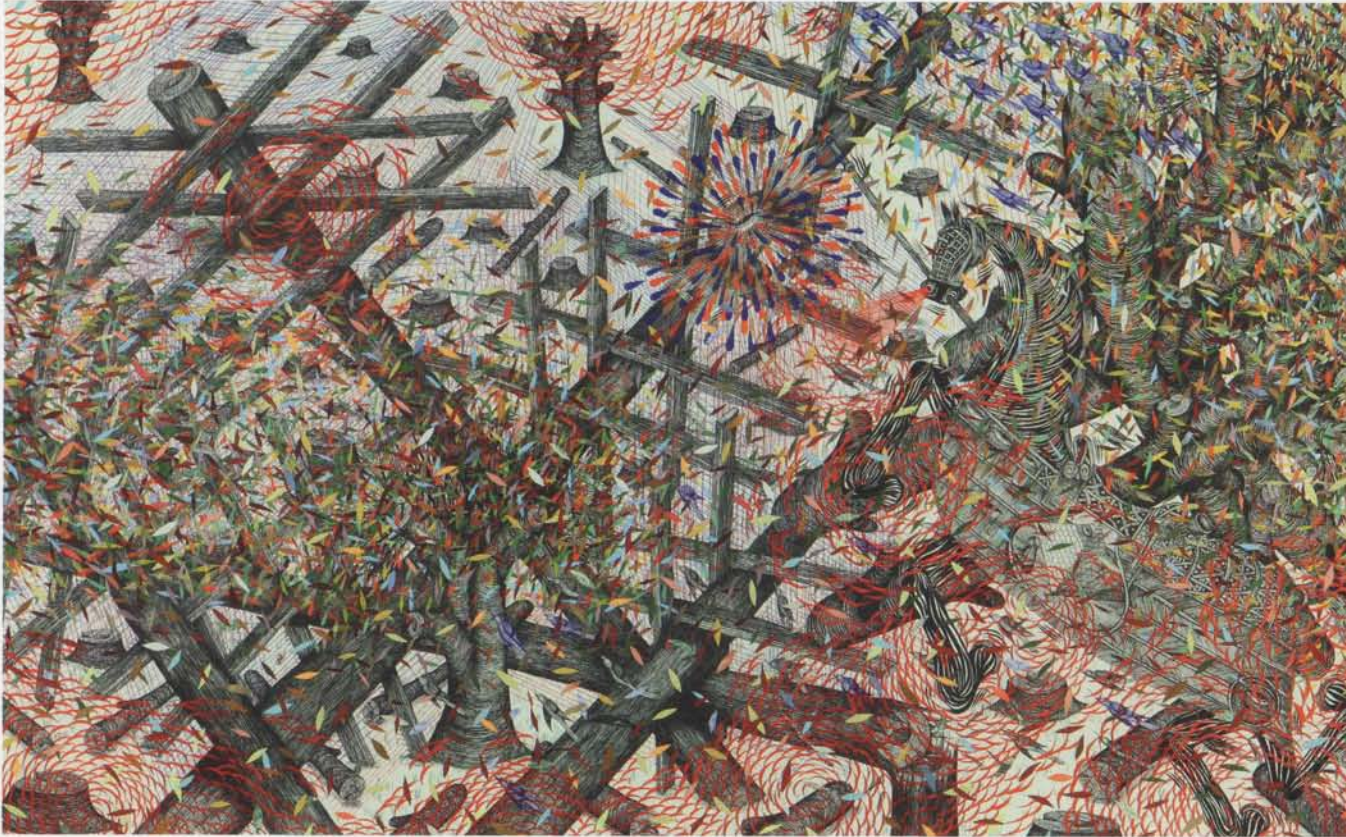


Andrew Schoultz works like a man possessed: his murals and drawings, obsessively crosshatched, consist of hundreds of thousands of lines drawn freehand. Since 1999 he has been making outdoor murals all over the city of San Francisco. Like Albrecht Dürer meets Dr. Seuss, he fills his street projects with a personal iconography of horses, elephants, logs, birds, wells, birdhouses, trees, and boats. In addition to creating outdoor public works, he has been working indoors on kitchen-tabletop drawings. And most recently, his graffiti murals have also come inside, appearing in alternative spaces and galleries.

carefully crafted drawings of rearing horses and delicately collaged falling leaves, it seems that he intends to straddle the twin roles of muralist and gallery painter. The spontaneous practice of making an onsite mural on a tight deadline is like the high-wire act of a tightrope walker. And despite the physical demands—the aching arms and wrist—Schoultz seems to thrive on the practice.

Andrew Schoultz had his first solo show in Los Angeles earlier this year at Taylor de Cordoba and is making a project-room installation in Los Angeles at Roberts & Tilton this fall. His first book, *Ulysses: Departures, Journeys, and Returns: The Artwork of Andrew Schoultz* (Paper Museum Press, 2007), gives a strong overview of his work of the past eight years; his work can also be seen online at [www.andrewschoultz.com](http://www.andrewschoultz.com).



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**Andrew Schoultz**  
 ...  
*Communication*  
*Destruction*  
 2007  
 31 x 50 inches  
 Mixed media on paper



**NEW  
 ARTIST**

ANDREW SCHOULTZ

BY SIMON WATSON



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**Andrew Schoultz**  
 ...  
*Imaga*  
 Jogjakarta, Indonesia  
 Completed July 2003  
 15 x 250 feet

For a street-savvy graffiti writer whose draftsmanship commands a torrential flow of exquisite and lyrical line drawing, Schoultz is a brooding and introspective man. His work is informed by twinned concerns: a delight in natural wonder, and a profound anger at humankind's depredations of the planet. All of his work holds an undertone of social critique, seen in such images as belching smokestacks and trees shorn of their limbs.

Working in a range of materials—from a graffitiist's spray paint to a contractor's snapped chalk lines and a painter's vast array of brushes—Schoultz embarked on a recent site-specific wall mural in Los Angeles as part of the "Distinctive Messengers" group exhibition at House of Campari in June. In a five-day period of 12- to 16-hour-per-day bursts of nonstop drawing, spraying, and painting, Schoultz created a mural from scratch. As he had brought no studies or sketches, it was amazing to witness his craft spring whole onto a blank wall. First, he simply rolled gray paint in a horizontal band across the lower third of a 12-foot-high, 16-foot-wide wall. After letting it dry and then snapping radiating lines from a contractor's chalk, he began to define the wall as a landscape, added steaming caverns and fuming volcanoes. Next came brooding holy men and 16th-century sailing vessels, and, finally, two fiercely rearing horses with laserlike, radiant beams coming from their eyes as they rushed together in battle.

Although Schoultz's time on the streets is increasingly limited by the global demand for his

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**Andrew Schoultz**  
 ...  
 Site-specific installation mural for "Distinctive Messengers" exhibition, Los Angeles  
 2007  
 Approx. 9 x 17 feet

^  
**Andrew Schoultz**  
 ...  
*Generator*  
 Collaboration with Aaron Noble, San Francisco, 2002

>  
**Andrew Schoultz**  
 ...  
*Horse Thru Hoops*  
 2007  
 Approx 10 x 6 feet  
 Mixed media on paper

