



*I wanted to stop complaining about*  
**MY SITUATION** *and do*  
*something about it*

**T**he first thing you notice about the work of Andrew Schoultz is the repetition. Repetition of shapes within a single picture, and the repetition of motifs from image to image, such as iconography from old German maps. Combine this with the often political nature of his work, and you get a strong statement. It's about how even though every generation brings a new light to solving problems, political history is pretty much damned to the same space. Schoultz is a skateboarder who became a painter in San Francisco, where his work has been shown at the MOMA ('Images In Dialogue - Andrew Schoultz responds to the works of Paul Klee'). We had a lot of questions... well, a couple anyway.

**You just moved from San Francisco to Los Angeles. Why?**

This would be a very long essay if I were really to get into all the ways in which San Francisco has changed in the past decade and why I really had to get out of there. San Francisco is a very small and appealing city. Space is very limited. I originally moved there because it seemed like a very open and creative place to be, as an artist and also as a skateboarder. I lived there for over 17 years. Over those 17 years, I saw the city I loved and invested a lot of energy and time into change drastically. It became something I really did not recognize any more. To keep it short and undramatic, I started to not feel any connection to the city anymore. It started to feel very foreign. Yes, of course, it was very hard to leave all my friends and community there. But it is my opinion that San Francisco is no longer an 'art' city. In fact for the most part, all the artists and musicians have left at this point because they can no longer afford to live there any longer. It has become the playground for the super rich tech industry and that is a real shame. There used to be a huge community of artists and musicians, and visual art and music was thriving for many years. There is no real benefit to being an artist there any more because everyone you love is being forced out. It is a huge struggle to just exist there. I wish all the

artists and arts organizations the best of luck, and hope that somehow they can keep moving forward. I wanted to stop complaining about my situation, though, and be proactive and do something about it. I was very familiar with LA, and liked it quite a lot. It's a short, six-hour drive south, or 55-minute flight, which is not really that far. This seemed like a reasonable solution to my problem. The art scene in LA is really good and only continues to get better. Space is cheaper and not so limited. Both of these things seemed like huge incentives to move here.

**Why do you use war scenes or apocalyptic scenes, historical buildings, the ark, and horses in so much of your work?**

A lot of my work references history and the way in which history is in constant repetition. Many of the wars being fought are the same wars that have been fought for hundreds and hundreds of years. For me it make sense to reference some historical art that was perhaps talking about, or recording this history, and put it in a contemporary context. Because, after all, it is the same story, just a different time period. I am actually not much into narrative work anymore. There are perceived narratives going on, but I am much more interested in capturing an overall vibe or energy of the post contemporary world with my pictures and installations. This energy feels like chaos and uncertainty, and the reason why is that all these never-ending wars going on around the world are driven by greed and globalization. This seems like a relevant thing to talk about with art. It can be quite dark and overwhelming, but in my own experience as an artist, it is a very good way to address these issues in a subversive and objective way.

'Vessel and Clouds' 2014. Acrylic, ink and collage on paper. 29.5 by 41.5 inches. Image courtesy of Joshua Liner gallery, NYC. Photo by Jared Sherbert

**Would you call yourself a political artist?**

I try not to label myself as any one thing. Politics interest me and are very important to me. They definitely play a major role in the art I do, and the way I carry myself in the world. I believe art should be about something and serve a greater purpose in the world. Not simply a pretty picture or an aesthetically pleasing object. In my art I strive to achieve this. Global politics and social issues are subjects that I explore.

**You say you create your best work when anger is involved. What do you mean?**

I don't know if I would actually describe it as anger. I would describe it as very strong feelings or emotions about a particular issue or situation. At times anger has definitely been one of those emotions. When an artist is passionate about something they believe in, I would definitely say this is often when their best work is created. The art becomes a pure expression of that passion or emotion, and this feels sincere. Sincerity in art is very important. No matter what type of art or the concept behind it. Even if it is about nothing, I want to know that it comes from a pure and truthful place, even if that truth is not necessarily mine.

**You're rooted in graffiti writing. Are public murals still important for your work?**

Yes, of course public murals are an important aspect of my work. I have done many of them and will continue to do as many as possible, until I am no longer physically able to. It is a completely different thing from my studio practice. Public art is in the public space for anyone and everyone to see, experience, and in some cases, live with. It is a very different environment than that of the white cube or gallery. The different audiences that makes make them very different. I like both of these audiences and enjoy navigating trough both of these environments.

**ART PUBLISHERS: DRAW A LINE**

**DRAW A LINE (DAL)** from Berlin was established in 2013 as a publisher dedicated to publishing limited edition prints.

Two of our featured artists - Erosie and Andrew Schoultz - had been making print editions with DAL, so we hooked up with them.

For the release of this magazine, we invited DAL to be part of our group show at HVWB Gallery Berlin in December 2014.







'Gold Dripping Flag'  
2013. Acrylic and  
goldleaf on dyed and  
stained American flag  
stretched over panel.  
30 by 52 inches.  
Image Courtesy of  
Mark Moore Gallery,  
Los Angeles, CA.  
Photo by Randy Dodson

Below: 'Horse  
Stampede',  
15.7 by 15.7 inches  
4 colors screen  
print, made in  
collaboration with  
Draw A Line

Andrew Schoultz  
recently had a show  
with many of his  
powerful pieces at  
Ruttkowski;69  
in Cologne in  
October 2014

**Your work has a strong repetitive character in using circles and recurring patterns or objects.**

There is strong repetition in my work, however, my work is constantly changing as well. I am interested in duality in my work, and exploring the idea that an image can simultaneously represent two opposite ideas. Through repetition I investigate this idea. This notion is very true in life. Many times we find ourselves facing this in the media. Things are not always what they seem.

**You are influenced by old German maps. Is that because of geography and political history or the creative process and printing?**

I am interested in early German maps, such as the Nuremberg Chronicle of 1493, in many ways. Aesthetically, I really like the crude way in which they were drawn and the way realistic perspective was completely thrown out the window. They have a unique and untrained outsider-artist quality to them. Conceptually, I am drawn to them because the purpose for making them was to wage war, and to aid in the conquering of new frontiers. There was an imperialistic notion behind these maps, and



Andrew's  
reference: woodcut  
of Nuremberg's  
cityscape from  
the 'Nuremberg  
Chronicle', 1493



*With the American  
flag paintings, I am*  
**CONFRONTING PEOPLE** *with*  
*an uncomfortable truth*

in some ways, you could call them tools of war. This interested me because these simple maps were key turning points in the advancement of modern day warfare.

**How did you get involved with Berlin-based art publisher Draw A Line?**

It came pretty natural actually. I met Manuel Rademaker—one of the founders of Draw A Line—when he came to San Francisco in 2012. He came with the artist from Berlin known as SuperBlast. I had been in touch with SuperBlast through email, and he reached out to me and said he would be in town and wanted to come to my studio. When he arrived he had Manuel with him and that is how we met. We corresponded over email the next year about possible projects. It always seemed tough to do projects long distance, especially with print. Making prints is such a tricky thing.

Many times it is the subtle qualities that an artist achieves in a print that make it great. It seems very hard to achieve these subtle qualities without being physically present throughout the process. Earlier this year, I had the opportunity to go to Berlin. It was then, that Manuel and I found it the perfect time to arrange a project. Draw A Line really are doing great things. I really enjoyed working with them and getting to know them. Their approach is very different from many art publishers' these days. They put a lot of care and time into each project, and every project uses a specific medium depending on the artist. They document the whole process. They are not just pumping out crappy digital prints. Everything they do has so much heart. This resonates with me. As I said earlier, sincerity is very important in art.

Duality is an ongoing theme Andrew is intrigued by. It also shows up in his series of American flags. The flag as a symbol of liberty stretched as canvas which he is using for his paintings, pouring gold over the stars and stripes, adding his repetitive patterns or gluing pieces of ripped Dollar notes to it—making a statement and confronting people with an uncomfortable truth. Andrew's flags are patriotic in a way by criticizing and questioning the powers and the loss of social and democratic values of a nation or its government that strongly embodies freedom. The country he is living in. When he was purchasing the flags for these paintings, he revealed that all of them were actually produced in China, outsourced to a country that is taking over economically. In the US, they are not willing to pay workers in their own country for the same work. A political irony.