



ANDREW SCHOULTZ

MARK MOORE GALLERY | *STATEMENTS*

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STATEMENTS



Mark Moore Gallery: *Statements* introduces a featured gallery artist through images and candid interview. From noteworthy early examples to present bodies, the works featured in *Statements* act as an overview of the varying practices and movements implemented by a given artist in tandem with their thoughts and interpretations.

Sourcing inspiration from 15th Century German map making and Indian miniature paintings, Andrew Schoultz's frenetic imagery depicts an ephemeral history bound to repeat itself. In his mixed-media works, notions of war, spirituality and sociopolitical imperialism are reoccurring themes, which shrewdly parallel an equally repetitive contemporary pursuit of accumulation and power. Intricate line work, painting, metal leaf and collage twist and undulate under Schoultz's meticulous hand, ranging from intimately sized wall works to staggering murals and installations. While his illustrated world seems one of chaos and frenzy, Schoultz also implies a sense of alluring fantasy and whimsy.

Schoultz (b. 1975, WI) received his BFA from the Academy of Art University, San Francisco (CA). He has had solo exhibitions in Los Angeles, New York, San Francisco, Copenhagen, Rotterdam, Boston, London, and Milan. He has been included in group exhibitions at the Andy Warhol Museum (PA), Torrance Art Museum (CA), Havana Biennial (Cuba), Hyde Park Arts Center (IL), Laguna Art Museum (CA), San Francisco Museum of Modern Art (CA), among others. His work can be seen in the public collections of the San Francisco Museum of Modern Art (CA), the Los Angeles County Museum of Art (CA), and the Progressive Art Collection (OH), in addition to his publicly funded murals in Portland (ME), Jogjakarta (Indonesia) and San Francisco (CA). Schoultz lives and works in San Francisco (CA).



Left: *Falling Wall*, 2012
Acrylic and collage on wooden panel,
24 x 24 inches

WHAT PULLS US APART IS WHAT BINDS US TOGETHER

Essay by: John Zarobell, Assistant Professor, University of San Francisco

Catastrophes can only happen in public. An individual can have a crisis, but a catastrophe is shared by all, resulting in many different interpretations. As historians look back to the beginning of the twenty-first century, the financial crisis that began earnestly in 2008 (currently called “the Great Recession”) will certainly appear as a catastrophe. The fallout is everywhere. China’s economy is stumbling as worldwide demand for consumer goods decreases and Europe, once dominant globally, is now struggling so severely that rates of youth unemployment are as high as 50% in some countries. The United States seems incapable of addressing not only the root causes, but also the effects, of the financial meltdown that sprouted from the most powerful economy on the globe. With elements like \$15 trillion dollars of national debt, the sheer scope of the problem is beyond imagination. When Hurricane Sandy rolled into New York with a 14-foot storm surge, it simply confirmed the impression that the earth is out of balance and over 7 billion of us humans had better come up with a means to sustain our existence on this delicate planet.

When everything comes apart, people grab at the shards of their world and attempt to reassemble a recognizable picture. It is clear that the dominance of private interest has been the story of the last generation. The results of this trend now seem catastrophic, and consequently new efforts towards global reassembly are occurring in public. The 2012 election season

featured two very different ways of interpreting the various tragedies of the last four years, as proposed by America’s two main political parties. This is but one manifestation of the public airing of grievances and efforts to rebuild, reconstruct, or salvage what we can of our self-conceptions. Furthermore, these propositions have revealed that there are far more than two ways of interpreting this turbulent century. The question is whether the pieces can ever be restored to a familiar whole. When the shit hits the fan, those very symbols that bind us together prove to be the ones we disagree about most of all.

This is the reason Andrew Schoultz is drawn to them. As an artist who began his career making murals and graffiti in public, he is more attuned to public conversations about prevalent imagery. His practice, both on the street and in the studio, has continually mined the symbolism of the United States: from the pyramids on the back of the dollar bill to the American flag. His art reflects the confusion and turbulence of era with exceptional draftsmanship and an uncanny awareness of how to construct an image of the present. He brings all these qualities to his current project, but the nature and scope of the present catastrophe demand an unprecedented response. Schoultz has risen to the challenge.

Take for example *Up in the Air* (2006-2011), a monumental work

recently acquired by the Los Angeles County Museum of Art (CA). This 11 x 20 foot painting and collage is overwhelming in almost every sense. Its scale evokes the sublime ambitions of Barnett Newman or Jackson Pollock without any of their carefully crafted silences. Schoultz's painting essentially screams as structures are torn asunder by cataclysmic forces. The pyramid has become a volcano and the red, white, and blue candles are starting to burn out. Eyes shoot rays of light into the atmosphere as a tornado rips through a formidable brick structure. Military statues have been knocked to the ground and even turban-clad characters have been overturned. The mercy of our customary symbols is simply no longer available - as everywhere the viewer looks, she perceives only more chaos and impending destruction. Where does one stand in relation to this picture? Is it possible to find a position from which to come to terms with the disaster represented therein?

Looking at the work in this show, one might ask: when was there ever a form of art so excessive as the palimpsests of Andrew Schoultz? *Slave Ship in Chaos* (2012), for example, is a maniacal conflagration of marks and symbols that Schoultz has developed over the course of his career. It is also an homage to J.M.W. Turner's forceful moral painting of 1840, *The Slave Ship*. In Schoultz's work, one sees familiar images: evil eyes, black flags, and puffs of smoke. However, water is splashing everywhere, heaving the ship about. Our field of vision is consumed, and the omnipresent eyes seem to have multiplied beyond counting - the ship is obscured, almost buried, by the marks and symbols that populate the surface. A volcano erupts in the background and beasts are churning up from the deep, like repressed fears suddenly brought to the surface.

For those who know Schoultz's work, these symbols are all characteristic of his work and culturally conventional, but the excessive proliferation of them makes them more difficult to read, perhaps impossible to place. That is the nature of this current work: we recognize the forms, their familiarity haunts us, but we cannot confidently place them in their proper context. Some of them have grown and multiplied, rendering a new order beyond our comprehension. Schoultz's imagistic vocabulary is reeling and we are reeling with it..

And where are the warhorses? These figures we know so well are a trademark that the artist employed from 2003-2009 to make eference to American military force. In *Slave Ship in Chaos* (2012), the only warhorse is nothing more than a fragment, a symbolic masthead on the pirate ship. One can only make a living off military force for so long. After a decade of war on two fronts, the US is racked with debt, forced to hire private security companies to protect our ambassadors abroad. By contrast, the flags become ever more prominent in the artist's visual language. They have emerged as the very ground of Schoultz's work in the past two years.

As he tells it, the shock of discovering that these symbols of American patriotism were literally "Made in China" was the moment when he realized just how wrong things were at home. The machinery of modern life that was fabricated by American manufacturers in the post-war years would now be produced abroad. Even our very flags had been outsourced. Since then, the artist has worked these symbols, like Jasper Johns before him, to reclaim his own semiotics. Flags have been covered and recovered, gilded and embossed with designs and messages. Unlike Johns, Schoultz is not

toying philosophically with an image the mind already knows, but reinvestigating the various meanings that the symbol confers.

In *Fallout*, the flags are covered with golden goop fired from a cannon that has reappeared periodically in Schoultz's shows over the last five years. The drips on their surfaces obscure the image of the flag - which is recognizable in some works and less so in others. In some, such as *Gold Dripping Flag* (2012), flags have been stained brown as if steeped in mud or muck. Since the flag is never meant to touch the ground (and if it does, it must be destroyed), there is a sacrilegious implication in these aesthetics. Simultaneously, the designs from the seeping brown liquid take on decorative characteristics. In others, such as *Fallout* (2012), the surface is entirely covered by Schoultz's virtuoso doodles of puffs of smoke, brick walls, black flags. There are also collage elements here, as colorful international currency is cut up and spread across the surface like confetti. These paintings are only identifiable as flags by their proportions and the underlying textures.

Gold does not just symbolize capital, as it has become the investment of choice for those looking for a solid asset. At around \$1,700 per ounce, the price of gold has more than doubled since the economic crisis of 2008. Its value is quite simply a measure of the world's financial instability. However, the gold in Schoultz's works is just gilding, a shiny object masquerading as treasure. Spread over the surface of the flag, these gilt dollops are glittering yet distasteful, like a colorful cocktail that yields a bad headache. Here is the fallout we have to digest. What is left to us after we recognize our dreams as illusions?

The exhibition is installed like a public plaza, including even benches made by the artist. In ancient Greece, the polis was the center of the city where the public came to engage in political discussions. The public plazas we find in every American city today harken back to that ideal. If the setting looks a bit worse for the wear, and if the images that surround us remind us of the fragility of our current situation, the space itself and those who come to fill it suggest an opportunity for renewal. To see this vision of our shared catastrophe offers us - once again - the possibility to respond to one another and to remake this world a place we can all inhabit.

John Zarobell is Assistant Professor of International Studies and Program Chair of European Studies at the University of San Francisco. Formerly, he held the positions of assistant curator at the San Francisco Museum of Modern Art and associate curator at the Philadelphia Museum of Art. He has curated numerous exhibitions, including *Images in Dialogue: Paul Klee and Andrew Schoultz*, at SFMOMA in 2011, and he is a regular contributor to the web-based journal *Art Practical*.



Three Drowning Horses, 2011. Ink on paper, 5 x 7 inches. Collection of the San Francisco Museum of Modern Art

ANDREW SCHOULTZ



Interview by: Matt Gonzalez, San Francisco Politician

Much of the 20th Century has been defined by art movements. Do you consider yourself part of one? Do you think this is still a legitimate way to look at art in the 21st Century?

I do not really consider myself part of a movement; I do what comes naturally. It doesn't seem surprising to me that people who grow up in certain environments during the same time period, doing similar things, listening to similar music, and reading similar material might end up making similar or related things. I guess it is common motivation that interests me the most, and is oftentimes how I might find the most connectivity with another artist. Many times, work that appears to have no aesthetic relationship to mine is the work with which I share the most commonalities. I am definitely interested in aesthetics, however in the past few years I have been more attuned to the general vibe of a piece of art. I would not use the word "legitimate," but I do not consider the term "movement" to be a very clear way of looking at art. That word is very limiting, and feels like a generalization or pigeonhole.

How has the phenomenon of art fairs changed how you exhibit work? Would you say it's harder or easier to break into the art world today?

Art fairs have not really changed the way I exhibit my art. They are simply a part of the equation. Every environment requires a certain type of presentation - art fairs are no different, they're just a lot less

exciting. Art fairs seem to be a very homogenized way to look at art, so I suppose it becomes more about figuring out a way to stand out from that whole mess. I have not been convinced that art fairs are an optimal way to view art or present an artist's vision, but they work rather well for business. I am not naive about the business side of being a practicing artist, however I would much rather see an artist show in a gallery instead of an art fair. In terms of breaking into the art world: it is not as hard to break into as it is to achieve longevity in it. Maintaining a lifetime career is a far greater challenge.

Can you identify some of the people who have acquired your work, including collectors or other artists? What does it mean to you when another artist buys your work? Is it different than someone who is simply a patron?

I could identify many people who have bought my work. At this point, so many people have been supportive collectors that it would be hard to really scratch the surface. I have been lucky in a lot of ways. Thus far, my career and work have not lead to much speculative buying of my work. In many cases, it has been people who just really love what I do and have found a connection with it. For me, that seems like something special. There is one amazing couple in San Francisco that I would like to acknowledge: Joachim and Nancy Bechtle, who have been gigantic supporters of my career over the past six years. They have an incredible passion for

the artists they collect and it has been such a great experience knowing them and having them follow my projects. Everything they acquire for their collection is because they love it - first and foremost - which I feel like is somewhat of a rarity in this day and age. Recently, Sean "P-Diddy" Combs acquired two of my works which was exciting as well. As far as other artists and peers are concerned, it is always flattering to earn enough respect and love from a fellow artist that they are willing to lay down their hard-earned cash for my work. I collect and buy artwork as well, and I am very familiar with the mentality of buying another artist's work, so it definitely means a lot to me when that happens.

The Los Angeles County Museum of Art just acquired one of your largest pieces as has the San Francisco Museum of Modern Art. Does this signal a canonization of your work or style? Does it mean your future is secure in the art world? What does signal that?

I don't think it signals a canonization of my work or style, but it definitely feels good when an institution acquires my work. It is not only financial support, but it's a nice nod of confidence that makes me feel like I am doing something right. It is a really good thing for preservation purposes as well. I have made two of these huge mixed media works on paper like the one LACMA acquired – measuring roughly eleven by twenty feet. Each took many years to complete, and in many ways exemplified the period of time in which I made them. I never really think about where things will end up when I am making them, but it definitely punches you in the face when you have to store them and look after them later on. Generally, large scale works are hard to place and paper is fragile, speaking in terms of archive. It's cool to know they are in museum collections and will

be looked after with proper care. They also have adequate space to show them, which is important. I wouldn't say any of this secures your future in the art world, but it definitely helps. I don't know what secures your future in the art world, but this has really never been my concern. My concern is to keep challenging myself, and to keep moving in a forward direction - both conceptually and aesthetically. I would feel most successful if my work has a positive impact on someone, or maybe convinces someone to think differently about something they feel fairly confident about.

We've talked about the political ramifications of your work; the forecasting of global destruction and environmental degradation, for instance. How do you feel about a viewer looking at the work and responding positively, but without seeing this intention on your part? I guess I'm asking if you - as the author - get to decide meaning in the work, or can it stand apart from your intention? Is the narrative open to anyone's interpretation?

My work is absolutely open to interpretation! In fact, in many ways it is meant to be exactly that. I have always given less priority to "artist intention," which probably has a lot to do with spending large amounts of time doing public art, where the intention is less important to your audience. More recently, I have been more interested in achieving an overall mood with my work than any sort of definitive narrative. This can be understood by anyone. Of course, there are very literal things happening, and literal intentions in most of the work I make, but the idea of duality and extrapolating multiple meanings have become an important aspect to the work I am making. I like the idea of something existing in divergent states of opposition at the same time. This feels most relevant and

and sincere in the present world. Nothing ever is, or means one thing to everyone.

What is the responsibility of the artist during wartime, if any?

The responsibility of the artist - in my opinion - does not necessarily have to do with wartime, specifically. Though I do think the responsibility of addressing social and political problems through art should always be present. However, it is very objective to say whether or not a piece of art is serving this purpose. For me, it has always been a priority to integrate politics and social issues into my work. I have never been into aggressively confronting my audience with my ideals or politics. Instead, I think it is much more effective to present these things on a more ambiguous level, leaving the viewer to actually think about what they see and what the art before them may or may not be saying. This encourages a dialogue. When a viewer is assaulted with an artist's opinion that they do not agree with, they turn away. It's a natural reaction, and then all potential for dialogue and thought is lost. This is not the way to reach those who may not agree with you. Those who do not agree with me are equally important as the ones that cheer for me. I have never wanted my work to have a "Fuck You!" message.

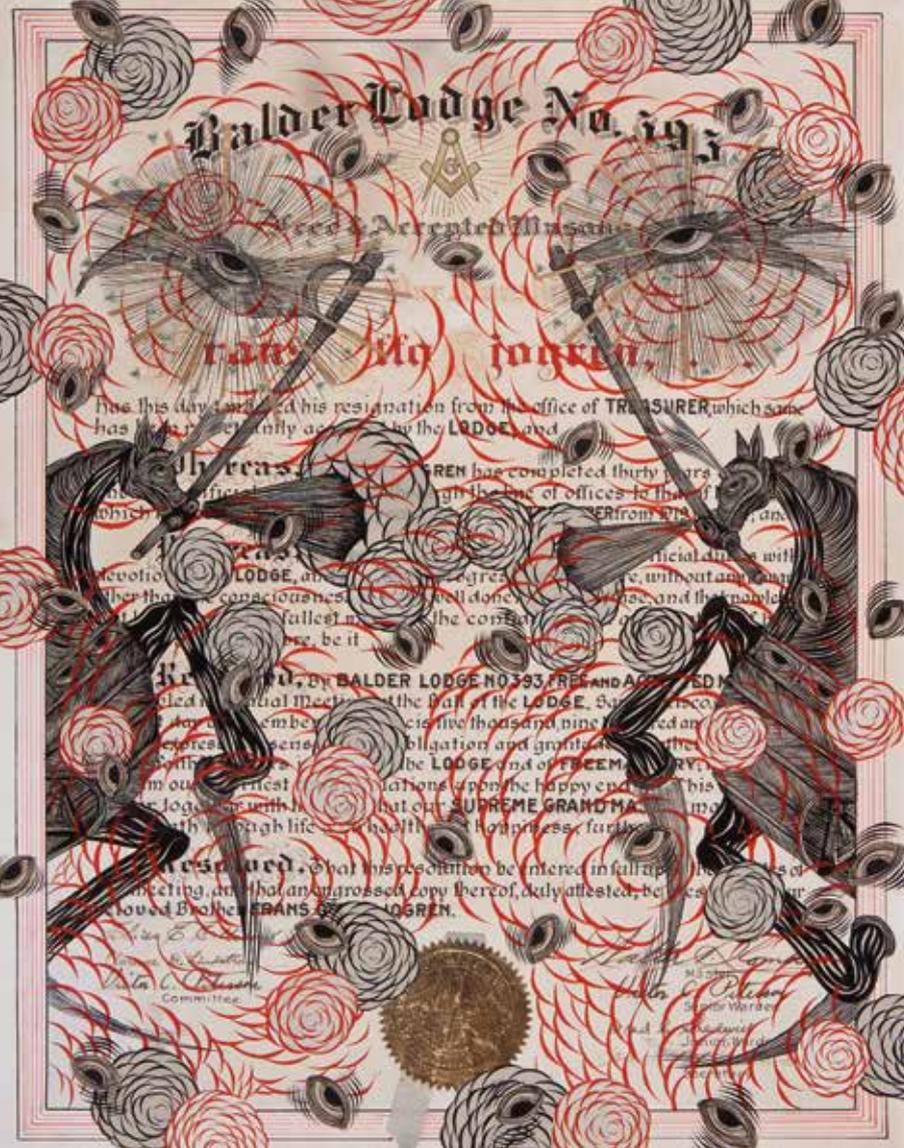
Do you like abstraction? How does it inform your work?

I absolutely love abstraction. In some ways, the way I create work is both narrative and abstract at the same time. At the end of the day, I am very excited about simple things in my art practice, such as color, composition, mark making, and the layering of different mediums.

John Zarobell curated a pairing of your work with that of Paul Klee's at the San Francisco Museum of Modern Art last year. What was it like to exhibit next to such a legendary artist? Any take away thoughts?

It was amazing to exhibit my work alongside Paul Klee. I am still unsure if I was worthy enough to be put in context with such a legendary and important artist, but nevertheless, I learned so much about the work of Klee as well as my own. It was very interesting to delve into Klee's world, and find a personal connection. In the beginning, I did not feel that my work was overly related to his, but by the end of the exhibition I realized that was not the case. Not only was my work connected to his, but so much of the work created in the past century was influenced by his practice. I have always loved and appreciated his work, but it was great to become further acquainted with what a timeless master Klee really was. Much of the work looks as if it could have been made 100 years ago or yesterday. To me, this is the sign of a true master.

Matt Gonzalez is a former president of the San Francisco Board of Supervisors. In 2008 he served as Ralph Nader's vice-presidential running mate on an independent ticket. Since 2006 he has exhibited found paper collage works in a variety of Bay Area galleries and has published articles on subjects ranging from art to politics.



“Scholtz appropriates the visual vocabulary of our founding fathers, and the trappings of official political order are given new, anxious life as all-seeing eyes, flags and pyramids careen across the surface in a mob of anthropomorphic regalia. These hectic compositions are rife with historical satire, but also serve as topical commentary”

– HH, *The Art Economist*, 2011

Left: *Divine Resignation*, 1946-2012

Acrylic and collage on authentic hand rendered Masonic Treasury resignation certificate from 1946, 18 x 14 inches

STATEMENTS



Above: *Dark Horse Apocalypse*, 2011
Acrylic, ink, gouache, collage on paper,
24 x 22 inches
Collection of the San Francisco Museum
of Modern Art

Right: *The Center (Tree)*, 2012
Acrylic, collage, and gold leaf on dyed and
stretched American flag over panel
30 x 52 inches (detail)





Above: *Currency Tree*, 2011
Ink and collage on paper, 22 x 22 inches

Left: *Slave Ship Paratroops into Chaos*, 2007
Acrylic and collage on canvas, 72 x 60 inches

Opposite Page: *Monument to a Whirlwind*, 2010
Mixed media on paper, 132 x 264 inches
Collection of the Palm Springs Museum of Art







Opposite Page: *Up in the Air*, 2006-2011
Mixed media on paper,
approx. 11 x 20 inches
Collection of the
Los Angeles County Museum of Art

Left: Detail

“I am interested in creating a theatrical and stage-like environment with my installations. I like the idea of putting a viewer right in the middle of a piece of art so they, in a sense, become part of the piece while they are viewing it.”

– Andrew Schoultz interviewed by Noah Post, *Glasschord Art & Culture Magazine*, July 2011



Left: *Meltdown*, 2010
Project Space Arkitip, Los Angeles
Installation view

Above: Installation View

Opposite Page: Installation view

Photo Credit: Alex Decordoba





“I had an idea in my head that I wanted to buy American flags, sew and stretch them on stretcher bars, and make paintings on them. I ordered some online and received them in the mail and learned that each one of these American flags actually was the product of China, made in China. This just struck me immediately as tying these different things together, and I wanted to figure out some way I could address this in a current piece.”

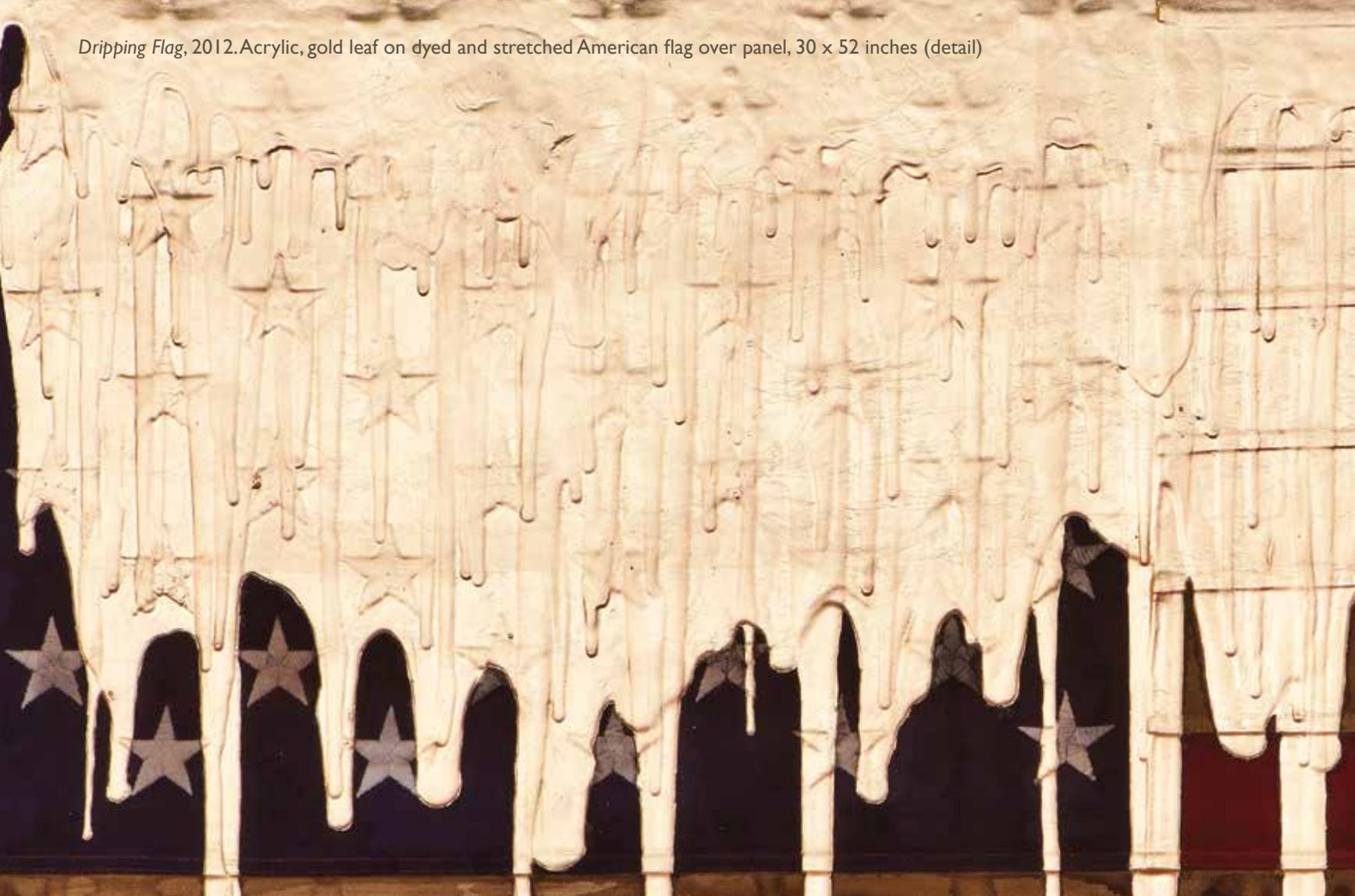
– Andrew Schoultz interviewed by John Zarobell, *Juxtapoz Magazine*, March 2012

Opposite Page: *Molten Melting Flag (Made In China)*, 2012
Acrylic, gold leaf on stretched American flag over panel,
30 x 54 inches

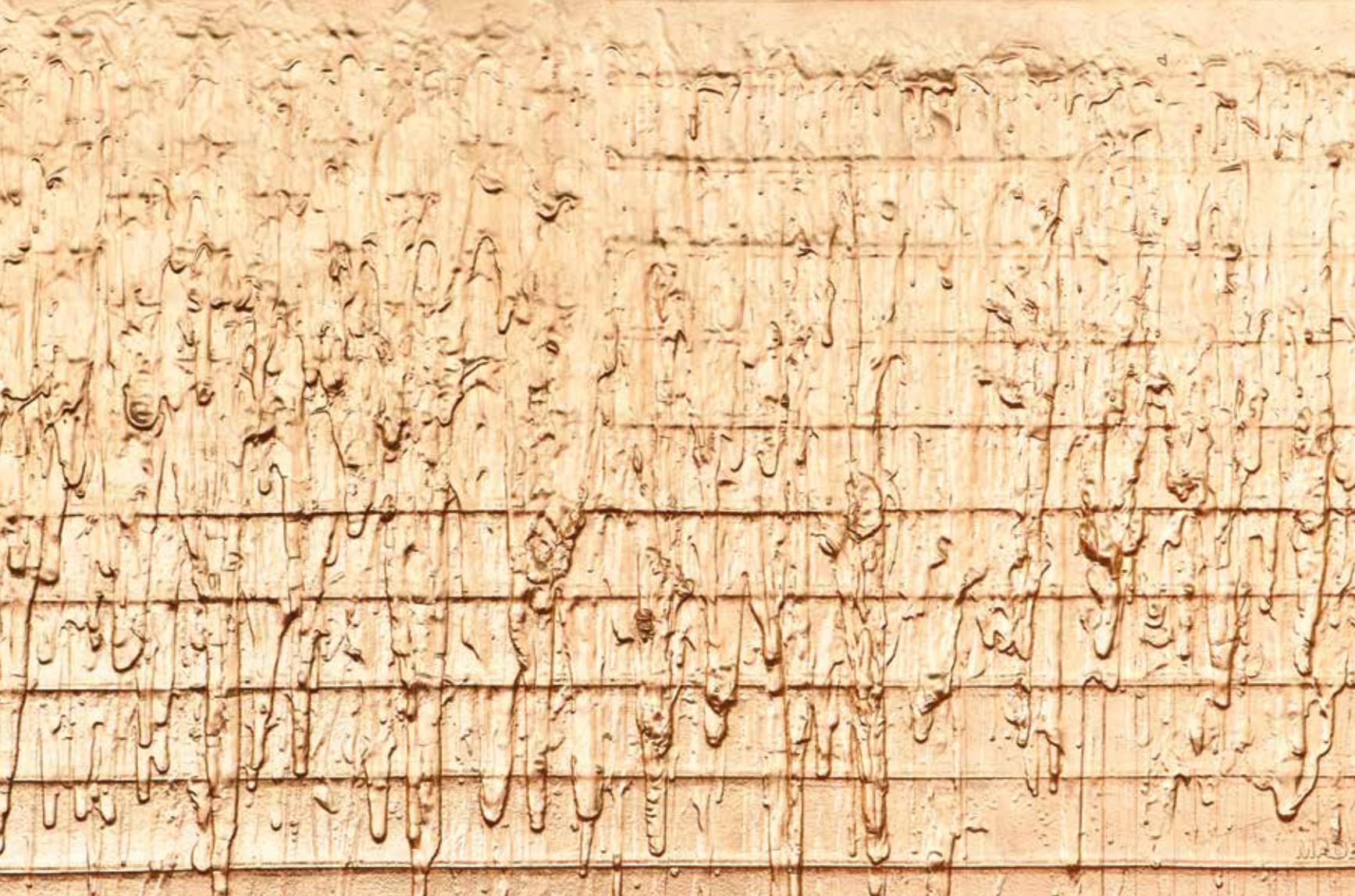
Right: Detail



Dripping Flag, 2012. Acrylic, gold leaf on dyed and stretched American flag over panel, 30 x 52 inches (detail)









Above: *Running Against The Wall*, 2012
Acrylic, gold leaf, and collage on stretched
American flag over panel,
30 x 52 inches (detail)

Right: Detail

Opposite Page: *Molten Melting Flag
(Made In China)*, 2012
Acrylic, gold leaf on stretched American flag
over panel, 30 x 54 inches





“Andrew Schoultz’s images are an overwhelming amalgam of layers—wisps of color that become leaves, wind, waves, tempests. The medieval and the modern combine, generating evocative political narratives that comment on the centuries-old battles that man has waged against himself and nature.”

– Jessica Lee,
New American Painting, 2008.

Left: *Holy Vessel (Slave Ship)*, 2012
Acrylic and gold leaf on dyed and stretched
American flag over panel, 42 x 66 inches (detail)

Opposite Page: *Slave Ship in Chaos*, 2012
Acrylic and collage on wood panel,
72 x 72 inches (detail)



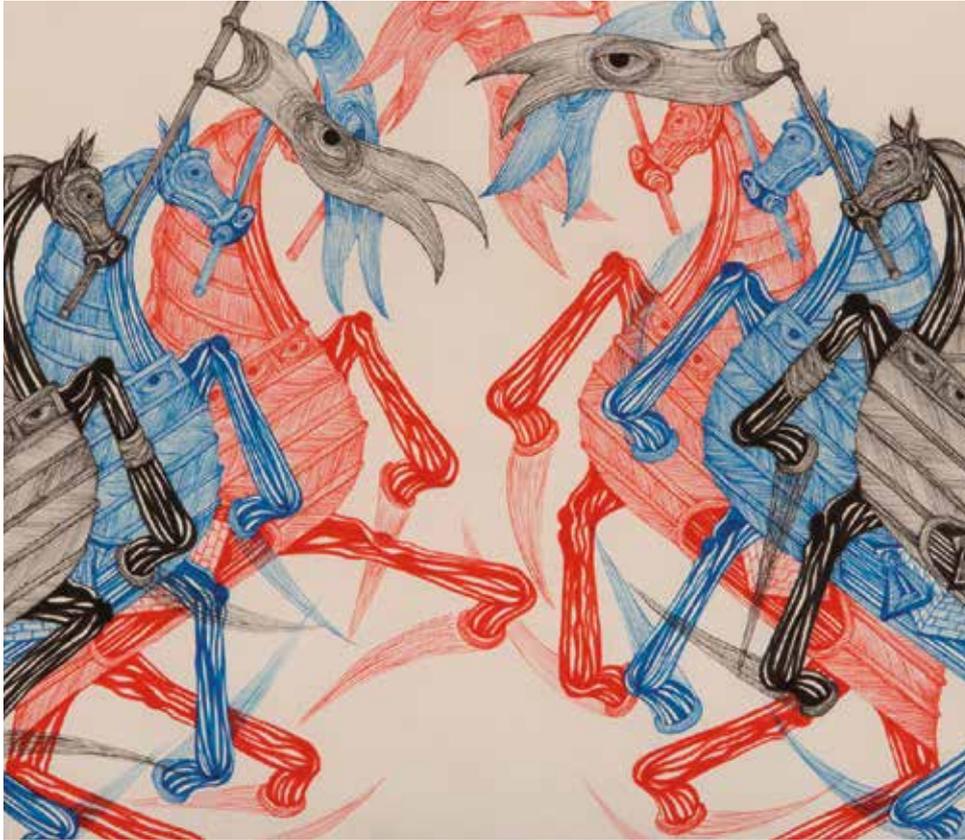


Above: *Exploding Flag*, 2012
Acrylic and gold leaf on stained and stretched
American flag over panel, 30 x 52 inches
(Side view)

Left: Detail

Opposite Page: Front view





“While his illustrated world seems one of chaos and frenzy, Schoultz also implies a sense of alluring fantasy and whimsy—a crossroads vaguely familiar to the modern world.”

— Noah Post,
Glasschord Art & Culture Magazine,
July, 2011

Left: *Patriotic Horses in Opposition*, 2011
Ink on paper, 12 x 12 inches

Opposite Page: *Disappearing Flag*, 2011
Acrylic and collage on embossed paper,
22 x 30 inches







Opposite Page: *Black Flag Tornado*
(Fountain Head Residency Mural), 2011
Acrylic and spray paint on cement wall,
35 x 100 feet
Miami, FL

Above: Environment view

Right: Detail

Photo Credit: Gareth Gooch





**“Hulking brick monuments
crumble and atomize,
obscured by a swarm of
personal and historical
imagery. Trappings of
mysticism and state
authority recall the visual
vocabulary of our
founding fathers.”**

– Howard Hurst,
Artcards Review, 2011

Right: *The Winds are Changing*, 2012
Acrylic and spray paint on brick wall,
Located at the recording studio of Daniel Lanois,
Toronto, Canada
Finished work

Opposite Page: In progress view

Photo Credit: Adam CK Vollick





This Page: *Destroyer*, 2012
Mark Moore Gallery Mural,
Culver City, CA
In progress images

Opposite Page: *Destroyer*, 2012
Finished work

Photo Credit: Cartwheel Art







“One idea is quite prevalent in Andrew Schoultz’s work: we haven’t learnt anything from history. We face the same problems today as we did yesterday.”

– *Elephant Magazine*, 2010

Left: *Spy Tiger*, 2012

Acrylic on retired Jetstar CIA spy plane
approx. 35 x 100 x 85 feet

Part of "The Boneyard Project" curated by
Carlo McCormick and Eric Firestone
In progress view

Opposite Page: *Spy Tiger*, 2012
Finished work

Photo Credit: Austin McManus



BIO

Andrew Schoultz

Born 1975, Milwaukee, WI
Lives and works in San Francisco, CA

Education

BFA, Illustration, Academy of Art University, San Francisco, CA

Selected Solo/Two Person Exhibitions

- 2013 *Fall Out*, Mark Moore Gallery, Culver City, CA
Solo Exhibition, Ivory & Black, London, UK
- 2012 *Ex Uno Plura*, Eric Firestone Gallery, East Hampton, NY
Destroyer (w/ Richard Colman), Cooper Cole Gallery, Toronto, Canada
To Be Announced (w/ Richard Colman), VI Gallery, Copenhagen, Denmark
- 2011 *Unrest*, Morgan Lehman Gallery, New York, NY
Paul Klee at SFMOMA: Andrew Schoultz Responds to Paul Klee, San Francisco Museum of Modern Art, San Francisco, CA.
- 2010 *Compound Eyes on the World: New Work by Andrew Schoultz*, Marx & Zavattero, San Francisco, CA
Melt Down: a large-scale installation by Andrew Schoultz, Arkitip Project Space, Los Angeles, CA
Crisis, Jerome Zodo Contemporary, Milan, Italy
- 2009 *White Noise and Silence*, Roberts & Tilton, Culver City, CA
While the Glaciers Move and the Tides Change, Miracles Will Surely be Worked, VI Gallery, Copenhagen, Denmark
New Ancient Structures, Space 1026, Philadelphia, PA (w/ AJ Fosik)

- 2008 *In Gods We Trust*, Marx & Zavattero, San Francisco, CA
In Chaos We Become the Ocean, Morgan Lehman Gallery, New York, NY
Chaotic Balance on Well Built Structures, MAMA Showroom, Rotterdam, The Netherlands
- 2007 *Power Structures and Chaos*, Roberts & Tilton, Los Angeles, CA
Chaotic Explosions of the Eye, VI Gallery, Copenhagen, Denmark
Common Denominator, White Walls, San Francisco, CA
- 2006 *Loud and Quiet*, Taylor De Cordoba, Los Angeles, CA
Cataclysmic Mayhem..., Jonathan LeVine Gallery, New York, NY
Motivational Baggage, Boston Center for the Arts, Boston, MA
Myths & Murals, Alva Gallery, New London, CT
New Work, Morgan Lehman Gallery, New York, NY
Small Worlds, McCaig Welles Gallery, Brooklyn, NY
Casualties of Convenience, Giant Robot, Los Angeles, CA
- 2005 *Oracles and Ruminations*, Sara Nightingale Gallery, Watermill, NY
Paintings & Drawings, Office of Ross Mirkarimi, San Francisco City Hall, San Francisco, CA
- 2004 *Carpe Cras*, Black Market Gallery, Culver City, CA
Linescapes, Bucheon Gallery, San Francisco, CA
Work...Ethic, Space Gallery, Portland, ME
- 2003 *Wall Paintings*, Track 16 Gallery, Santa Monica, CA
The Artwork of Andrew Schoultz, aND Gallery, St. Paul, MN
- 2000 *Detroit Contemporary*, Detroit, MI

Selected Group Exhibitions

- 2013 *Art Brussels*, presented by Jerome Zodo Contemporary, Brussels, BE
- 2012 *Where My Cones At?*, Double Break, San Diego, CA
Wonders-Masterpieces from a Private Collection in Denmark, The Kunsten Museum, Denmark

- Gin & Juice, Ivory & Black*, London, England
City of Fire, Stephen Webster, Beverly Hills, CA (curated by Arrested Motion)
Juxtapoz Turns 18, CoproGallery, Santa Monica, CA
The Boneyard Project: Return Trip, Pima Air and Space Museum, Tucson, AZ (curated by Eric Firestone, Carlo McCormick, & Viejas del Mercado)
- 2011 Art Los Angeles Contemporary, presented by Jerome Zodo Contemporary, Los Angeles, CA
Burn in the USA, Cultural Association Ars Now Seragiotto, Padua, Italy
Sea Change: The 10th Anniversary Exhibition, Marx & Zavattero, San Francisco, CA
Ultrasonic VI: Appropriate, Mark Moore Gallery, Culver City, CA
- 2010 *Opening Ceremony*, Morgan Lehman Gallery, New York, NY
Playboy Redux: Contemporary Artists Interpret the Iconic Playboy Bunny, Andy Warhol Museum, Pittsburgh, PA (co-curated by Aaron Baker, Eric C. Shiner, and Ned West)
Album, VI Gallery, Copenhagen, Denmark
Default State Network, RAID Projects, Los Angeles, CA (curated by Ryan Wallace)
Plain Air, Cinders Gallery, Brooklyn, NY (curated by Brian Wilmont)
- 2009 *ZOOM*, Torrance Art Museum, Torrance, CA (curated by Max Presneill)
Chelsea Visits Havana, 10th Havana Biennial, Havana, Cuba
Signs of the Apocalypse/Rapture, Hyde Park Art Center, Chicago, IL (curated by Front Forty Press)
- 2008 *In the Land of Retinal Delights*, Laguna Art Museum, Laguna Beach, CA
The Destruction of Atlantis, Union Gallery, London, England
- 2007 *Macrocosm*, Roberts & Tilton, Culver City, CA
Koln Show 2, European Kunsthalle and Linn Luhn, Cologne, Germany (curated by Nicolaus Schaufhausen and Florian Waldvogel)
Running Around the Pool, Visiting Artist and Scholar program, Florida State University Museum of Fine Arts, Tallahassee, FL
LA Art in New York, Roberts & Tilton, New York, NY
Distinctive Messengers, House Of Campari, Los Angeles, CA (curated by Simon Watson & Craig Hensala)
- 2006 *War In The World*, Hunterdon Museum of Art, Clinton, NJ
Between Mind and Nature, Brattleboro Museum, Brattleboro, VT
Art Cologne, Galerie Borchardt, Cologne, Germany
Neo Plural, Scion Installation, Los Angeles, CA
Summer Group Show, Taylor De Cordoba, Los Angeles, CA
High Math, VI Gallery, Copenhagen, Denmark
Cartoon Networks, RAID Projects, Los Angeles, CA
Paradise Paved, Sun Valley Center for the Arts, Sun Valley, ID
- 2005 *Mayhem*, Southern Exposure, San Francisco, CA
Other Possibilities, Track 16, Santa Monica, CA
Life Cycle Analysis, Intersection for the Arts, San Francisco, CA
- 2004 *Comics Stripped*, di Rosa Preserve, Napa, CA
- 2003 *Sama-Sama/You're Welcome*, Intersection for the Arts, San Francisco, CA
Undangan, Via Via Cafe, Jogyakarta, Indonesia
- 2003 *I Dart SF*, New Langton Arts, San Francisco, CA
Gestalt, 509 Culture Center, San Francisco, CA
- 2002 *Superhero*, New Image Art, Los Angeles, CA
So Exquisite, Southern Exposure, San Francisco, CA
- 2001 *Hip Hop Nation*, Yerba Buena Center for the Arts, San Francisco, CA

Selected Solo Murals

- Destroyer*, Mark Moore Gallery, Los Angeles, CA: 18' tall/600' wide
The Winds Are Changing, Toronto, Canada: 35' tall/200' wide on the recording studio of Daniel Lanois
Black Flag Chaos, Miami, FL: 35' tall/100' wide; Primary Flight for Art Basel
Absolute and Total Chaos, Miami, FL: 30' tall/300' wide; supported by The Fountainhead Residency
Kennedy Park Mural Project, Portland, ME: 12' tall/120' wide; funded by Portland Public Art Fund
Imaga, Jogjakarta, Indonesia: 15' tall/250' wide
The World is Our..., Rocket Science Consulting, San Francisco, CA: 24' tall/122' wide
"F#?KIN" *Dot Com*, Clarion Alley Mural Project, San Francisco, CA: approx. 600 square feet
City Limits, Balmy Alley Mural Project, San Francisco, CA: 12' tall/32' wide

Selected Group Murals

- Woonsocket*, 509 Cultural Center, San Francisco, CA: approx. 120' tall/30' wide
SPONE, aND Gallery, St. Paul, MN (w/ Greg LaMarche and Jay Keeler): approx. 30' tall/100' wide
Generator, 18th & Lexington Street, San Francisco, CA (w/ Aaron Noble): 34' tall/100' wide
Untitled, China Basin Mural, 16th & Illinois Street, San Francisco, CA (w/Aaron Noble): 18' tall/200' wide
No One Sees the Smoke, Nob Hill Mural, Clay & Leavenworth Street, San Francisco, CA (w/ Zara Thustra): 8' tall/72' wide

Honors and Awards

- 2009 House of Campari Art Award, New York, NY
2004 Portland, ME Public Art Fund Grant: Directed mural, *The World We Came From and The World We Are Making*, w/ Sudanese, Somalian, & Kenyan teenagers
2002 Neighborhood Beautification Award, San Francisco, CA

Selected Collections

- San Francisco Museum of Modern Art, San Francisco, CA
Museum of Contemporary Art, San Diego, CA
The Frederick R. Weisman Art Foundation, Los Angeles, CA
The Progressive Art Collection, Mayfield Village, OH
Gibson, Dunn & Crutcher LLP, San Francisco, CA
Los Angeles County Museum of Art, Los Angeles, CA

Front cover:

Sacred Carriage (Tree Carrier), 2012

Acrylic, collage, and gold leaf on dyed and stretched American flag over panel, 30 x 52 inches

Back cover:

Cloud City, 2011

Acrylic on paper, 12 x 16 inches

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