

SHOWSTOPPER ANDREW SPEAR

BOLD HYPE GALLERY
DECEMBER 2009
ORLANDO, FLORIDA

Andrew Spear needs immediate gratification. Such is the artist's defense for his beloved use of color pencils. "I can't wait for paint to dry," he has previously stated. "It drives me nuts."

Ambidextrous in process, Spear's image distortion is a result of drawing primarily with his left hand despite being a natural righty, while he jumps with ease back to his dominant side for coloring purposes. For Andrew Spear, simple tools grant him a refined love for a medium he'll tell you, sadly, too many artists have fundamentally forgotten. —*Erin Dyer*

Erin Dyer: Is there a common thread to your subject matter for this show?

Andrew Spear: I was told a long time ago that your artwork is really only as valuable as what your materials are. Can you believe that? Not your talents, but what you're using. Such utter bullshit. So if you gave Eddie Van Halen a guitar from Sears, would he suck playing on it? I don't believe so. Coming from not being able to afford these materials when I was younger, I made do with what was available, Bic pens and colored pencil. Colored pencil has had a bad rap since before I can remember. It's always been a medium known for kittens with yarn or horses in stables. I really wanted to make it more relevant, because there are a lot of people out there in the same boat. The

common thread is that almost all the pieces are mostly large-scale drawings that look like paintings, or could be taken as serious as paintings.

How did you work up your concepts for your first solo show?

I began drawing when I was a kid on the backs of Beatles and Monkees album covers. The album cover idea came up due to the fact that there's a whole generation of kids growing up without album art anymore. That's horrible. Everyone just lazily downloads music and doesn't take it in as a full package anymore. I mean, c'mon, when you think of Iron Maiden you think of the covers. The Beatles covers, the Rolling Stones tongue logo. The visual side is falling off more and more. That sucks for artists, graphic designers, and the musicians. I wanted to at least bring it back almost as sampling; find something, turn it around, and call it your own, while paying homage to the music I love. It's the same as hip-hop artists' work, except visually.

Why do music and women, aside from your love for each, inform your work so much that you focus on each as your primary subject matter?

They're really the only things I'm into. I don't know a damn thing about sports, cooking, or how to build anything, but I'd go on a music trivia show against anyone ... other than Kurt Loder. Music pretty much dominates my life,

and I've always had a love for portraiture. I tend to primarily stick with women because they're more aesthetically pleasing than a guy.

What particular statement do you strive to make with your artwork?

To encourage drawing! I love it so much, as I'm sure millions of people do. I'm not angry at technology by any means, because we've all seen some crazy stuff that people can do, but the basic fundamental is drawing and I don't want that falling off. That's my biggest passion. We see thousands of kids now that have no idea how to just draw. Go ahead and take away their enlarging machines and see what they produce. I'd say a lot of them would be *fucked*.

Besides the cost of paint deterring you from choosing drawing as your preferred medium, what about illustration keeps you satisfied and continuously intrigued?

What keeps me interested is working hard enough to not have a real job. To see what I mean just log into Facebook on a Monday morning and watch everyone complain in their status updates about how much they hate going back to work after the weekend. I don't want that, and I'm sorry people feel that way. You know when you were in high school and would draw on your book covers or draw shit for friends? I used to imagine making a living at that. That's all I ever wanted.

