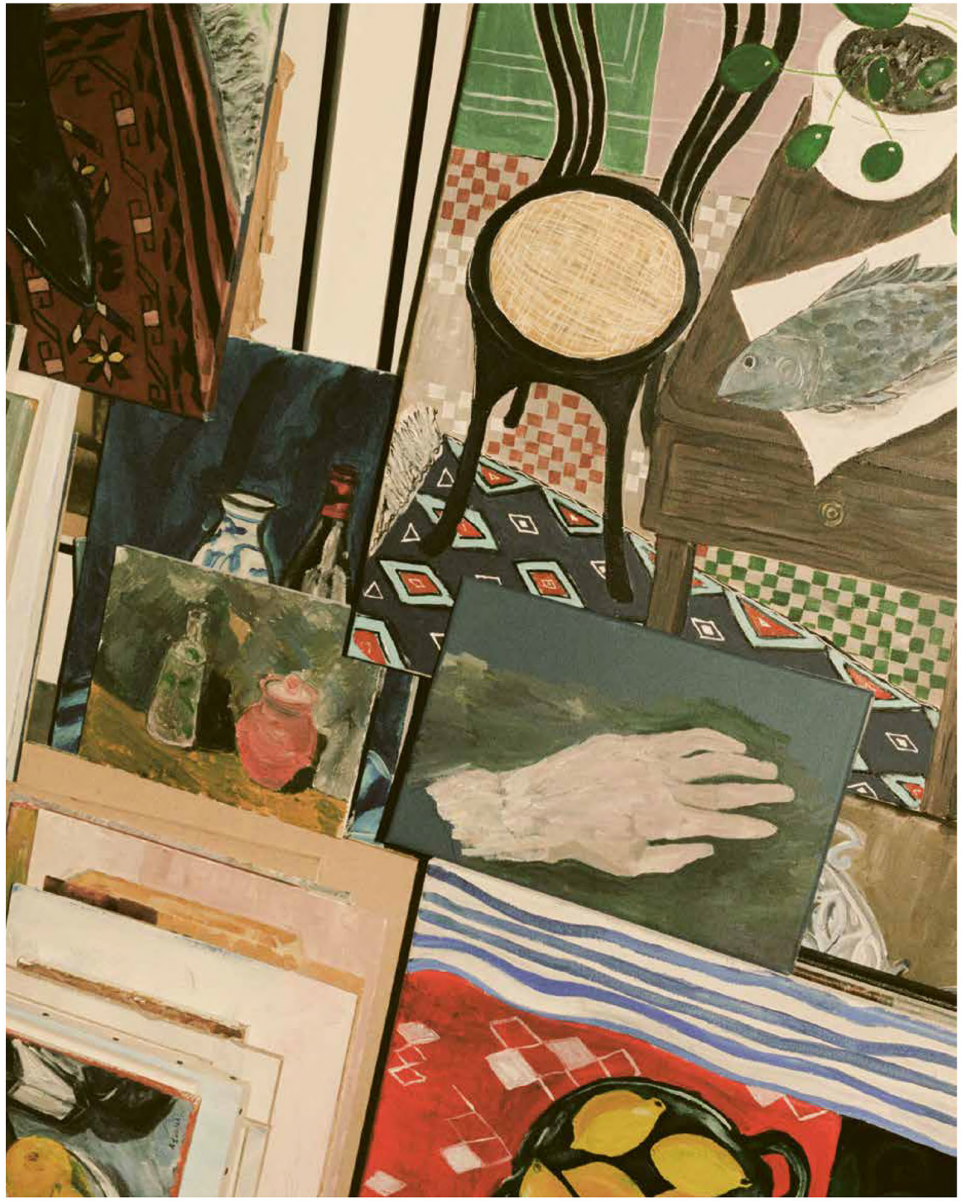
ANDY WELCH. A SURVEY IN HUSH *by* BRIT PARKS

Photography *by* JACOB LILLIS



Andy Welch lives in a house sans pretence. He was driven to brushes saturated in bright hues when he moved to his current home in Sheffield, England. A few echoes of a Matisse still life radiate to form his own collection of works on canvas. He has countered his own environment with his document of its contents. As self taught, he seemingly lacks the weighty demands of art history however in the same stroke he seems to engulf them. He opts for still stated objects that are focused on perspective, the subject nearly becomes perspective. The off kilter palette starts in a lane of elusory cause as the Harlequin fields seem entirely plausible in his personal dawn. A fixation on l'objet has been taken to bed for centuries, and here we are with what could be Henry the VIII's apples musing the here and now of England's collective table.

BRIT PARKS: What inspires your subject matter, however unlikely?

ANDY WELCH: Once I started painting, I began looking at things differently. I'm constantly looking at things around the house, in shops, on the street, and other artwork as a subject matter by slowly putting a still life together in my head. I also gather random objects and memories that keep popping up in my life and add them to a painting where you may least expect it.

BP: You mentioned finding a compulsion to paint once you began. Can you expand on what aspect drew you in?

AW: I think you can get an instant result as soon as you apply paint to a canvas. Straight away you have started something which could finish quickly or take weeks to finish. I never know how the finished piece will look no matter how much I have planned it. This excites me about painting and keeps me driven to create.

BP: What is your relationship to colour, and how does that translate in your work?

AW: To me, day to day life can be quite dull at times therefore adding bright colours where you wouldn't expect them cheers me up. I like changing the colour of everyday objects or a scene to something less natural that can make them stand out and perhaps become more interesting. Once this idea clicked in my head I realised my colour palette is endless.

BP: Can you speak to your future ambition in the art world?

AW: The main thing being that I am creative and keeping my mind busy. For other people, I want them to see my work and relate or to enjoy the paintings. It's rather new to me so I'll carry on the journey and see what happens.

The hardest part of the process for me is the subject matter whether it's a bowl of lemons or a self portrait. Sometimes it takes me weeks to figure out what looks to be quite a simple painting.

ANDY WELCH