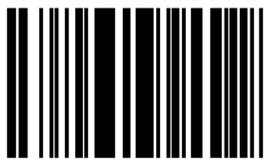




"The entire world will one day hear of  
this Prince of Neo Pop Art."

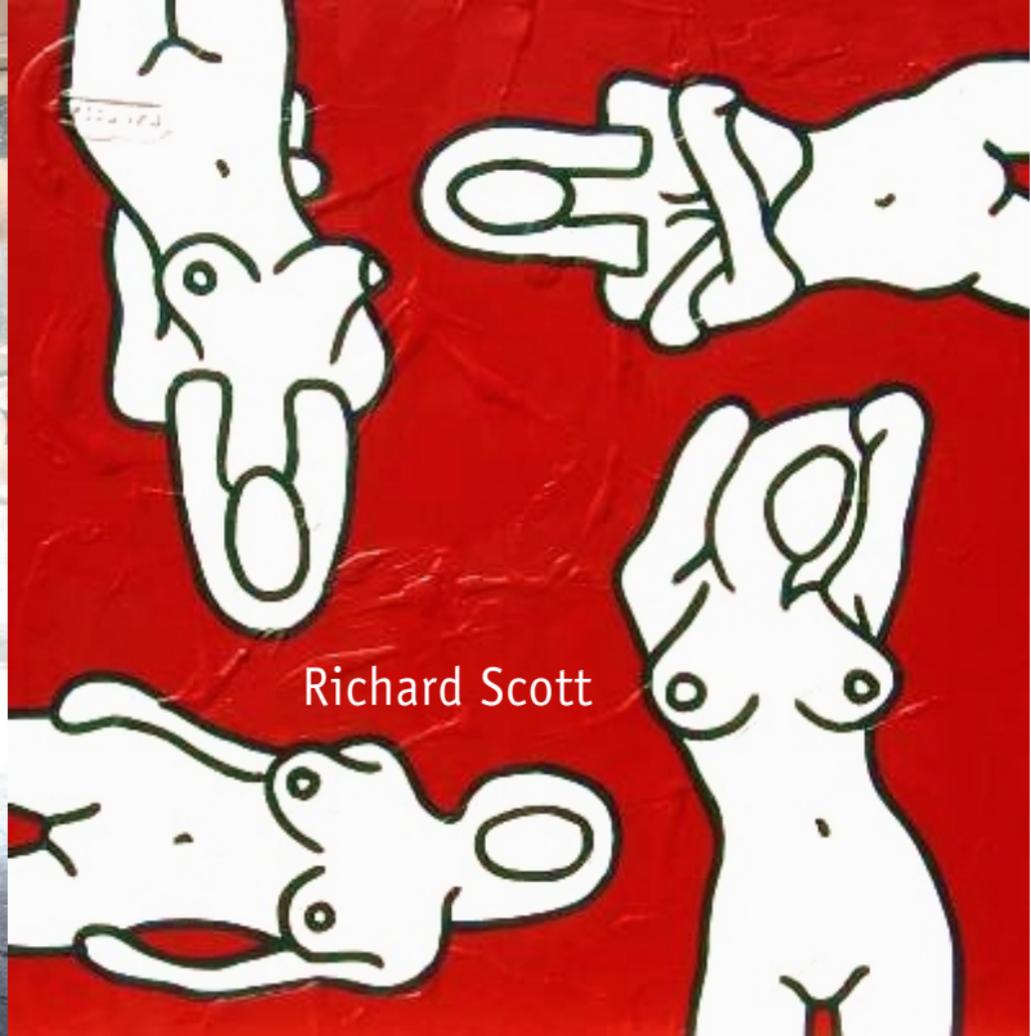
*Vincent van Zon*

ISBN 0-620-33988-8



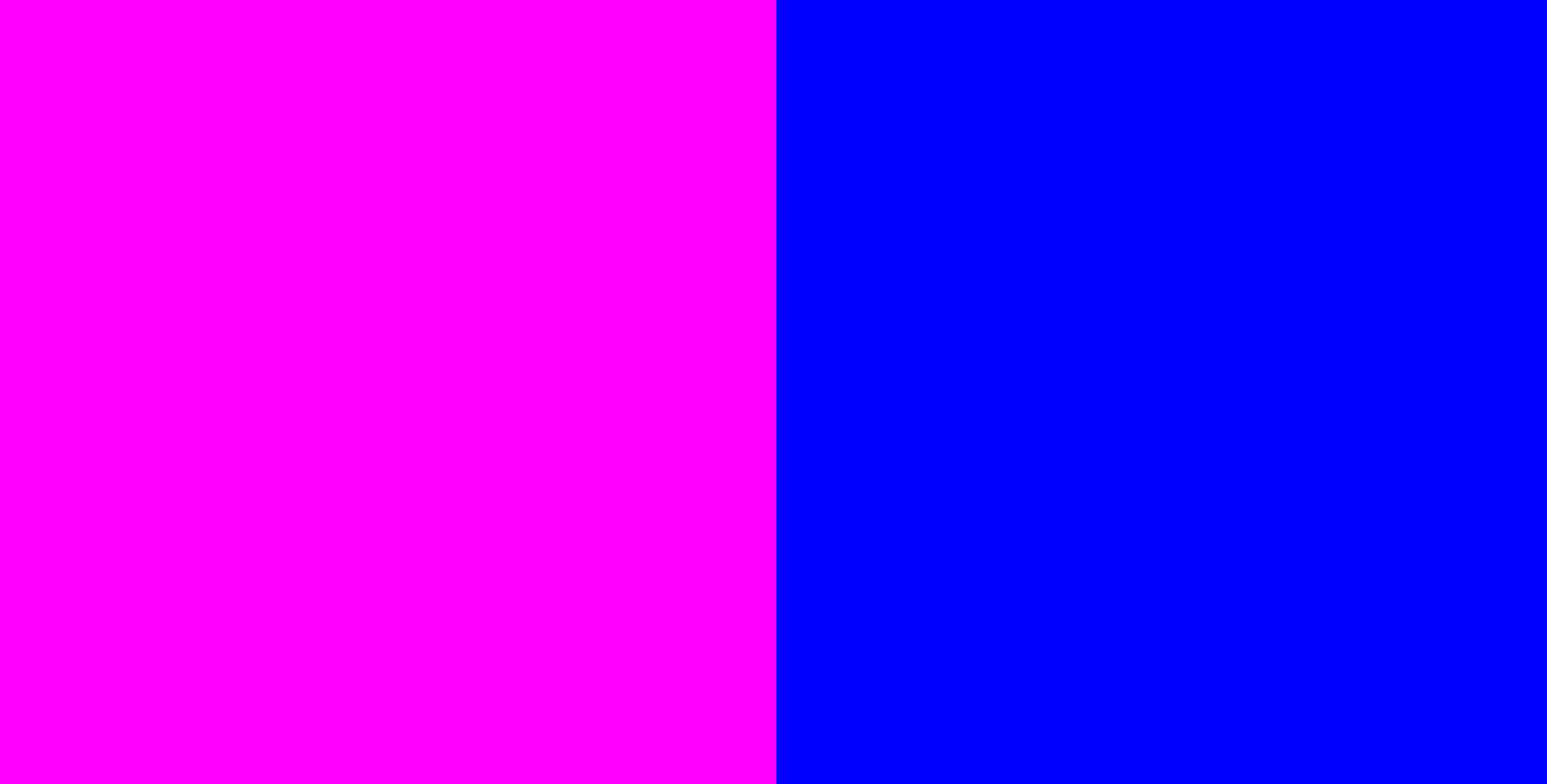
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Richard Scott

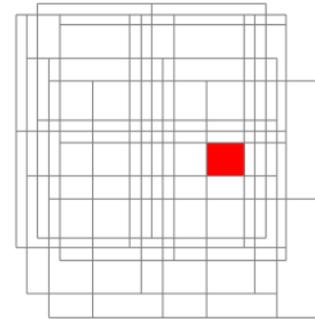




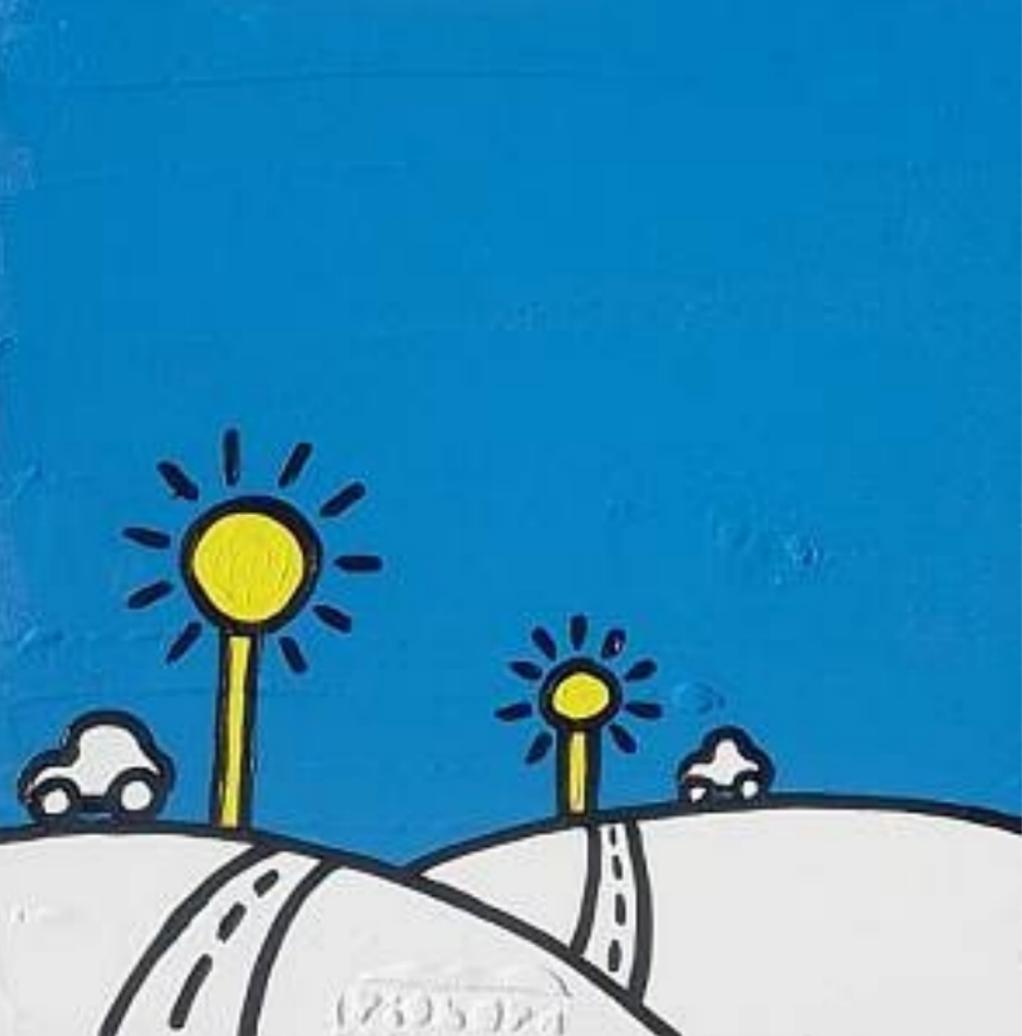




A Worldart Publication



Worldart



This book started out as a concept to market myself. It ended up being a book of facts about me and my art. A mini autobiography, if you like. I have dug deep and exposed myself. Enjoy.

*Richard Scott*

This book is dedicated to six people:

Andries Loots – for being my soundboard, openly sharing knowledge, and for the exhausting conversations on art

Sue Lipschitz – for the professional advice and replying to my e-mails faster than I can type them

John Hargitai – for his brutal honesty and lack of tact

Marika Hargitai – for the endless tips, of which I took heed on those good old Friday nights. Yes, pigs now fly

Charl Bezuidenhout – for the time, passion and trust

Salomien, my wife – for all her moral and admin support

There are many others, but these six people are the pillars on which my art career was built.





"I spend more time with my computer keyboard than I do with my paint brush. This is the real art of modern art."  
*Richard Scott*

## Essays

Gus Silber  
Andries Loots  
Sue Lipschitz  
Claire Breukel  
Mark Gillman  
Glynis Coetzee  
Marco Garbero  
Charl Bezuidenhout  
Joshua Rossouw  
Vincent van Zon  
Earle Parker





“Pop art – popular, transient, expendable, low cost, mass-produced, young, witty, sexy, gimmicky, glamorous and Big Business.”

*Michael Clarke*

*Oxford Concise Dictionary of Art Terms*, Oxford University Press Inc., New York, 2001.

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“Some people are born with the gift to speak in colours.  
One of those people is Richard Scott.”  
*Gus Silber*

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“Richard values the creative process as highly as the finished product.”

*Andries Loots*



## Foreword; **The colour of noise** – Gus Silber

You know that little trick of the mind, where you look at a word, and the word is a colour, but the colour of the word is different to the word of the... well, you know: **RED**. Or **BLUE**. Or **GREEN**. Or **PURPLE**.

And the more you try and say it out loud (the **colour**, not the **word**), the more your tongue trips and your head shakes and your eyes begin to itch, until you throw up your hands in despair and go back to watching television. I mention this because it goes to show that colour, like music, is a language on its own, existing in a realm where it is free to **sing** and **dance** and **shout** in its own defence, joyfully and noisily resisting our attempts to trap it in a net and pin it to a board, so that we may wonder, when we have done that, why we are left with nothing but the dust of its wings on our fingers. Some people are born with the gift to speak in colours. One of those people is **Richard Scott**, who can hold a conversation in **LILAC** and **VERMILLION** and **AVOCADO**

and **AQUAMARINE**, sometimes in separate, solid walls of sound, sometimes in a crowd of sweetly cacophonous shrapnel, without ever losing sight of the fact that **WHITE** and **BLACK** are the most eloquent colours of them all, because they are the colours that give contour and shape and meaning to the spaces that lie between the lines.

Actually, wait a second, sorry to interrupt, but the truth is, we are **all** born with the gift to speak in colours. It is just that most of us lose it or shed it or dilute it along the way, so that when we encounter someone who has mastered the language, who holds it at his command, who plays it like a trumpet or a snare-drum or an electric guitar, we stop watching television for a moment, we stop trying to read the words, and we open our eyes and listen, as if for the first time, to the colour of the noise that colours the world of **Richard Scott**, and colours our world in turn.



“Richard, the voice of reason, pulling pretentious ideals off their proverbial pedestals and inspiring the ‘lesser’ considered to come to the artistic fore.”

*Claire Breukel*

# Essays

## Artist Richard Scott; Andries Loots

In 2001 Richard Scott forsook his very successful 'day job' as technical illustrator-turned-IT specialist to pursue his passion for art full-time. Born in Britain in 1968 but now residing in South Africa, he started drawing at an early age, always scribbling down ideas, but it was to take him almost 30 years to arrive at his vocation of fully fledged artist.

His work exhibits some characteristics that may be associated with the 1960s Pop Art movement, yet it defies simplistic categorisation, oscillating as it does between naively decorative and super contemporary. Scott's vision is personal and reflective. Though his images sometimes appear simplistic, they form a complex and coherent whole. Using a variety of painting, sculpture, drawing and graphic media, he borrows images from the world of popular and consumer culture to convey his social, sexual and perceptual messages. Cars, planes, flowers, children, nude women, male genitals,

lighthouses and African animals combine to form Scott's personal iconography. He constantly modifies and re-examines old imagery, but when viewed in terms of ideas rather than chronology, the stylistic cohesion of his work becomes apparent.

Richard is always passionate about his art, his creative processes and his conceptualisation of ideas, whether he works in sculpture, painting, drawing or graphics. Like numerous other Pop artists such as Roy Lichtenstein, Andy Warhol, Jeff Koons and Takashi Murakami, he values the creative process as highly as the finished product.

## We must go on searching; Sue Lipschitz

Richard Scott, like Matisse before him, understands the importance of making colour itself serve as expression. It is the coloured surface that is important in all his work, in particular the brilliant *Muizenberg Yacht Race*. The painting is not 'about' the yacht race, but about the strong juxtaposition of tall bands of yellow, purple, orange, cerise and red verticals, combined together near a horizontal expanse of blue. The effect of this is controlled by pattern making, in which sharp black lines not only delineate shapes but serve – as in stained glass – to intensify the patches of colour they surround. There is economy even amid his most apparent luxury and the economy of effect in his paintings, at the same time, is sensuous and colourful. Richard's work has probably been underestimated because of its apparent light-heartedness and charm. There is however nothing superficial in Richard's continual search for ways towards great art. It is not a paradox, but part of Richard's control of his effects, however brilliant in colour, that he should also

have been brilliant at graphic design. Like Klee, Richard is able to create something that seems slight but which remains tenaciously vivid. He has the ability to control his design. The sheer inventiveness of the images and colour produces pictures that neither reproduce nor totally reject the outside world we see. It is the imagination that colours Richard's images, products of an inner eye that sees much deeper than the ordinary one. Richard's work puts back into art a topicality in which the public enjoys recognising commonplace images and things. It proclaims its freedom to be anything it likes. It keeps trying to be exciting and topical, thinking up new ways to astonish and amuse. Today we are much better placed to respond to art of our own period as well as to survey that of the past. Artists have encouraged the autonomy of the spectator to the point where we may each be our own artist. There is really no secret about appreciating art, except to have a belief that art – whatever it is – is essential to our lives and wellbeing.

## Seduced by Richard Scott; Claire Breukel

Let's face it, there is nothing particularly revolutionary about Richard Scott's artwork. His style is formulaic and the product highly commercial – some would even go as far as to say mass-produced. This is what makes him so accessible. Scott's paintings, sculptures and installation works are palatable, affordable and easy to sell – a gallerist's dream.

(I say 'him' as Richard has made himself a brand synonymous with his work. The amount of times I've heard trendy Capetonians refer to Richard Scott as object, saying things like 'My Richard Scott is an earlier one' or 'Have you seen the Scott that Mary has...?').

Adding to commercial appeal – in a country where we grapple with notions of what constitutes high or low art (whether currently relevant or not, the hierarchies still exist) – Richard would have to be considered middle art. The voice of reason pulling pretentious ideals off their

proverbial pedestals and inspiring the 'lesser' considered to come to the artistic fore. His artistic savvy provides the perfect middle ground for acceptance in the psyche of every trendy and even not-so-trendy South African. Further adding to this sexy appeal, *Style* magazine dubbed Richard's work as one of the best art investments of the year. Who could resist!

So against my will I have to confess I too have been seduced by Richard Scott. There is something about the vibrancy and cheeky dynamism that appeals to some sensory receptor inherent in all of us. Even the most ardent, tight-lipped art critic has to salute Scott's witty and calculated rouse to lure the viewer into sensory delight. His paintings are deliciously tactile, his sculptures playful, his installation witty and accessible.

Needless to say, I have never met anyone who hasn't liked his work. It seems Richard has seduced us all.

## **The Suite Shop; Mark Gillman**

Nothing surprises me about Richard Scott's success.

For once, someone who has overcome the adversity of the rat race with real ability, has risen to the top.

Watch Richard with a fish tank, see him draw an aeroplane engine part and then a cartoon, hear him describe an idea or paint a thought and you will realise his brilliance.

All this with a humility seldom seen among the truly creative.

Now if only he'd open a Suite Shop!

(A note from Richard – My uncle in England owned a shop that sold lounge suites, called The Suite Shop. For some strange reason, Mark finds this amusing.)

## The art of Richard Scott; Glynis Coetsee

The most common question asked in the art world is probably 'What is art?' There are likely as many definitions of this as there are people in the world. Some would have us believe the artistic value of an artwork is related only to the antiquity of the piece, or to the time taken to produce it, or even that it is about the monetary value of the piece – the older, the longer it took or the higher the price, the more 'legitimate' and 'authentic' the art.

Well, I disagree. The whole point of art, the fundamental definition, is that it has no definition. Like our universe, by its very nature art is infinite and has no boundaries. It is, and can only be, entirely relative and subjective to the viewer. If whatever you are looking at has been exposed to you by its creator as a piece of art, then it is one. And if you enjoy it for what it is, you will want to own it. That is art. And for me, and many, many other people, that is the art of Richard Scott.

Richard has found a way of communicating his subjective view of the world in an honest and unique way, so as to make it completely accessible to almost everyone. With the simple lines, the texture of the paint on the canvas and the mood of the image secured in its simplicity, Richard teases the viewer with suggestions of a wonderful life.

It is the notion of warm, sunny days, the beach, the beauty of beautiful girls, animals, trees and uncluttered landscapes that cheers the observer. This is the untroubled, carefree life of a child. This is the idea that we love, and the idea that we wish to own.

This is art.

## **Richard's mental cage; Marco Garbero**

Richard, through his work, is looking for a peaceful and quiet world, where the reality is only a dream of what it could become in an ephemeral and better life.

All his subjects are marked with a thick black line, trying to delimitate the inner white, the good consciousness and knowledge deeply melted in each singular subject's true and hidden essence.

His pieces are immediately able to reach the spectator's heart, showing him a primitive and simple way of how life would be without useless mental buildings. Or, could it be better to say mental cage?

When I saw Richard's paintings for the first time, I fell in love. I was attracted to the serendipity and the joy that was fighting to get out.

Smartly shining colours and acrylic stratifications showed me the confidence of his works' permeated coherence. It became impossible not to buy the work immediately. A wonderful piece, that still now, makes me feel happy. Of all the works in my international collection, it is the work I most prefer.

Soon after, my son and some friends discovered my discovery. They subsequently went out and purchased Richard Scotts of their own.

I am currently introducing Richard's work to galleries in Torino, Italy.

## **And so our relationship started;** Charl Bezuidenhout

Richard Scott walked into my office one day and introduced himself as an artist who lives in L'Agulhas. A conversation about the arts and marketing followed and soon we were enthusiastically sharing our secrets and the lessons we have learnt. We both understood that the world, in its enormity, is in reality a very small place, and that much could be achieved by taking advantage of untraditional tools at our disposal.

What excited me even more was Richard's art – pieces not bound by time or place. Here we have an artist who uses white as a colour, thick black lines and bold colours to create images that are timeless, powerful and emotional. Most striking was that these seemingly simple images awoke complicated thoughts and emotions. When looking at his work a private bond between me and the painting immediately settled. It was not necessary that I know him or his world to see my world on his canvases.

The next morning I received a characteristically straightforward e-mail that read, 'though I'm not that impressed by the art in the gallery, I'm impressed with your attitude'. And so our relationship started.

In the months that followed, I learnt that Richard has an almost impossible-to-satisfy desire to explore and to experiment, always using his art as a vehicle to learn and understand. He is prolific because he loves creating and acts on his creative impulses at every possible opportunity. He can't help it. He is addicted to those canvases he smothers with paint, enthusiasm and talent. In the process he is making a huge contribution to the arts on both an aesthetic and a practical level, and it always starts with a simple black line.

## **Too much to comprehend;** Joshua Rossouw

Meeting Richard was a fabulous experience. I saw his work for the first time at a friend's house. As a gallerist, I wanted his work. Get hold of him, were my orders, to no avail. Then one day I was told we were on for lunch with Richard. We went to one of my favourite bistros in Hermanus and had a very memorable lunch. I think I paid.

Here was a guy with drive, ambition and enthusiasm. As far as the work he was presenting was concerned, it was going to fill a HUGE gap in a very demanding market. From this first meeting, Richard laid down a clear strategy, and was definitely going to make it happen. He knew what he wanted. I was in.

Two years later, Richard is exactly where he wanted to be, achieving what he set out to do at that bistro. His visions had me in awe and most of us have never even imagined such achievements. For some of you, too much

to comprehend. That's OK, for there are enough people understanding where it's going. Finally!

Drive is one of the main ingredients of achievement, and here Richard overflows with abundance. Everywhere he goes, this ordinary guy is making a huge difference. Each painting takes so many of us where we want to be. That is a huge responsibility that is bestowed on a selected few.

The past two years have seen Richard's work develop a definite acquaintance with whichever media he indulges in. Romantic, naughty, nice? His work makes history and you're part of it already.

## Prince of Neo Pop; Vincent van Zon

In Gansbaai, Cape Town, for the first time, being one with nature, bright colours and peaceful whales jumping and screaming to the world. Great White sharks, who have been here for millions of years, swim in the deep, cold waters. Colours everywhere you look. Just two hours later, early Friday evening, the puzzle of life fits together. Going back to the city sounds, booking into a designer hotel, and you know you can always escape back to inspiring people in an inspiring environment.

As a collector of American Pop Art, I am always interested in passing galleries, hoping to be inspired.

One gallery, different types of art from African to international. But one painting got my attention. It gave me the feeling that everywhere in the world, young artists are creating, building further and more, but there are only a few that directly make you feel 'WOW'!

Richard's paintings portray straight colours with clear and steady figures. Where could I place him, if I wanted to? Romero Britto (born Brazilian, working in Miami Beach), Valerio Adami (Italian, 1935–), and of course the straight lines of Keith Haring (American, 1958–1990). Four months later, I am now the proud owner of some beautiful Richard Scotts.

Richard's support helped raise €4 500.00 towards the KidsRights program for children with AIDS. In the near future, when I come to South Africa to join hands with Archbishop Tutu in support of this project, we will gather and see the development of his work.

The entire world will one day hear of this Prince of Neo Pop Art.

## **Lateral thinking; Earle Parker**

Richard has asked me to write something to include in his book and says that this may be 'good or bad'. This may be so in more ways than one but in fact I have not even contemplated such judgements about him or his work. Generally I try to avoid such rash conclusions.

What has impressed me is the extent to which Richard is able to integrate his artistic objectives with prevalent social and financial attitudes and arrive at a comfortable philosophical approach to these juxtaposed functions. He has achieved this by donating a percentage of the proceeds of the sale of his works to charity in innovatively conceived formulations that patently assist his marketing but also contribute to the welfare of others.

Having the experience of an era where the artistic impulse and imagery was rooted in nature, I am fascinated by work such as Richard's which seems to have

the electronic imagery of TV, computer and movie screens at its source. This, together with his technical illustration experience, contributed to a unique approach to the process of making art, that seems in accord with contemporary lifestyle trends.

I am sure that Richard's 'lateral thinking' approach to the processes of art is going to afford us with much amazement and amusement in future!

“For once, someone who has overcome the adversity  
of the rat race with real ability, has risen to the top.”  
*Mark Gillman*



**My words**

## My paintings

I found myself painting white with thick black lines surrounded with solid vibrant colour. Partly thanks to Paul Gauguin, who once told a student 'if you see pure vermilion, paint pure vermilion', and mostly thanks to me wanting to get my message across.

The white represents the pureness of the subject. The secret world within the subject, the secret world within every object and creature, big or small. The secrets we, as humans, only bare to those very close to us. The world about which we know so little. Society has conditioned us to ignore this and focus on the outer shell, the colourful outer shell. We only expose the pureness when we break down our lines and can no longer cope with the situation society has presented us with.

We choose to see the colourful side of subjects. It all stems from evolution and our origination from apes. A place where the colourful and strong creatures get to eat and mate to ensure survival.

Society has conditioned humans to draw such hard thick lines between our outer and inner beings that we cannot see the white for the colour. Humans even do this with nature and man-made objects. We choose to ignore the animal life and mountains and forests. We choose not to see the pureness of these subjects, we choose to kill and cut down to use in our colourful society. Our conditioned society.

## My past

I have no formal art training. The world of the artist has nothing to do with your upbringing, it has everything to do with hype. Van Gogh was poor, Picasso was poor, we were all poor at some point.

In 1987 I left school and was forced to do two years' national service. It was a waste of time to me, except the army taught me respect. In 1989 I got a job as a trainee Technical Illustrator. You know, those guys that draw exploded views of engines and stuff. I spent two years drawing small nuts and bolts as I slowly moved up the ranks to be in charge of 10 people.

Seven years later, in 1995, I left and started an Internet company called Internet Online. The aim, purely marketing, was to give DJs free websites in exchange for exposure. I was way ahead of my time. Unfortunately, I was too young and naïve to grasp the business aspect of it all. I sold everything I had and went to America to be

discovered. On my return, three months later, I had nothing. My dad sent me R30 a week. I was poor.

I found a restaurant that gave me food in exchange for designing menus. I applied for job after job. Finally, with the help of 5FM DJ Mark Gillman, I pulled a job for R7 000 a month. This soon went to R12 000. From R30 a week to R12 000 a month, I was made, or so I thought. Two years passed and I decided to start another Internet company.

In 1997, with the help of Salomien, Mark Gillman and a few back-handers, I founded Shocked. In 1998 we took on two partners and Shocked became one of Cape Town's leading IT companies in two years, with a head count of 25 and an annual turnover of R3 million. In 2001, I implemented my exit strategy to take up my real passion, art.

## My passion

In 2001, I played around for a while to find the right medium, style and use of colour that would get my feelings across.

I wanted to show the world, through my art, that I disliked conditioning. This has resulted in what we today term 'human society'. The whole human element brought on by greed and policing has led to the building of barriers between what we think is freedom and what real freedom is. I wanted to be unique. I wanted to take the lead. I wanted to reproduce my thoughts through objects in the simplest, purest and most colourful way.

I have always had a passion to create, now I had found how I could marry my hatred of conditioning with my love of art. Art was my answer. This was a great day. An even greater day when I dropped off five paintings at Hout Bay Gallery and the owner, John Hargitai, agreed to hang my paintings in his gallery.

John's partner Marika bought my first painting, right there and then, for R300. The other four were sold in the same week. Seven more sold in the following three weeks, and 112 in the next 10 months. Two years later, sales topped 500. In the beginning, I remember looking at the art in Hout Bay Gallery wishing I could hang there. Now I read *ArtReview* and wish I could hang there.

If I look back now, as I read about art, I realise that the work of most artists worldwide follows a theme close to them or their country. I was passionate about being universal and not taking on a label. I steer clear of issues and focus on simplicity and colour. I want people to enjoy my art on their walls, not spend hours trying to figure out the issue, meaning or hidden message. Maybe, as you become more renowned, it cannot be avoided. With this in mind, I realise art is a game. I was hooked and loved the game of art. Yet, for me, the game had only just begun.

## My game

I soon realised that the art world was quite exclusive. Art, to me, has three main ingredients: hype, time and a product, in that order. Art requires the right amount of hype delivered to the right person at the right time. It helps if you have a unique, brightly coloured product and an artist with an attitude. A catalyst for conversation.

I soon became wise in the ways of the art world. I do not paint to eat, so my arrogant approach was not welcomed by most. In the beginning, rejection took its toll. Adapting quickly, I used this to my advantage. Rejection and criticism became a drug as I thrived on people's negative comments. I allowed myself to get sucked in, and tried to control my own game. I managed this with some success but soon realised that the game has two sides. You need to be on both. It also takes time to get to a point where people call you. Once you reach that point, the game becomes a lot easier to control. I wake up most days thinking 'Which face shall I wear today?'

A lot of people did not like me and my new found success, yet those who chose to see through this and back me were the ones who benefited both financially and in recognition. In any normal business, it is easy to promote your product or service. There is little to no personification involved, just a product or service you are promoting. When you are an artist, promoting yourself, people start to use words like 'arrogant' and 'narcissistic'. Most artists do not play the art game, the business game. Artists think that hanging their work in all the galleries in town is the answer. It is not what you know, but who you know. In today's art world, if you want to get to the top, you have to be passionate, selective, informed and a narcissist. It is a business call.

And so I conform to the business of art. You scratch my back, I'll stab yours, or is it the other way around?

## My business

I spend more time with my computer keyboard than I do with my paint brush. I spend more time in front of my monitor than I do in front of my easel.

One of my critics and buyers, Keith Sharper, says I am the best marketing person he knows.

Art is marketing, marketing is my business, business is my life and life is my art. And so the circle continues. In 2002 I sold my Internet company to take up art. In 2004 I sold my house to invest in my art career. In 2005 I sold my plot to buy my first Kentridge and Murakami. I am passionate about my business. I am also passionate about sharing knowledge – it elevates you. In 2004, I donated artworks for auction, and they raised more than R100 000 for charity. I intend setting up a foundation to better manage my donations and channel more into the arts. My business is my life, I cannot rest. When I go away on holiday you will catch me working on my mobile

phone drawing pictures, downloading e-mail. Only when I leave at 4am to go fishing, with my good friend Chris Basson, do I do nothing. Actually, even then, we talk art while waiting for the fish to bite.

As soon as a piece is complete it goes up on my website. As soon as I see something in the press, it goes up on my website. I am very serious about my website and it is used as a reference for all my material, from admin, to a catalogue of works, to the dates of works produced. It even carries my own art collection. Sue Lipschitz and I only met face to face two years after our initial telephone conversation. We conduct business via the Internet.

Maybe it is because I can paint five large paintings in one day. Maybe it is because I had an Internet company. I am just happy here all on my own, making art my business.



"It became impossible not to buy the work immediately."  
*Marco Garbero*

**My process**

## My stamp

When I started painting full-time in 2002, I wanted a unique and different signature. I tried many different things but none was brilliant or original. I was playing with children's wooden ABC blocks one day in my dad's garage. That is when the original idea started. I assembled the letters r-i-c-h-a-r-d, and proceeded to stamp them into the impasto paste. The children's blocks, in concept, were effective, but as a finished product, lacked lustre. I also ran the risk of the concept already being used somewhere else in the world.

One day my dad was routing some furniture. I grabbed the router and routed my name into a block of wood. In my haste I quickly put some impasto on a canvas and applied the stamp. When I lifted the stamp it was a reversed image. However, the effect was what I was looking for. I had to route my name in reverse, and so the stamp was born.

The thing I liked most about the signature was that it was not visible under the masses of flat colour. You had to stand close to the work to see the signature. My main aim was the style of work, the thick black lines, the white subjects and flat colour. The painting itself is the signature. This was proved when Andries Loots called me one day to say he was at the AVA (Association of Visual Arts) members' exhibition, and immediately recognised my work from across the room.

The original wooden stamp has been lost along the years. I painted one piece with this stamp, a self portrait that is now in a private collection. The second stamp, which was the signatures for my first 700-odd paintings, is on permanent display at Hout Bay Gallery. It has been replaced with a 2004 model due to wear and tear. I follow through the r-i-c-h-a-r-d stamp in my prints by embossing the name. In sculpture, it is cut out of the side to be displayed prominently as part of the work.

## My method

I buy primed obeche canvases from Geoffe Vye. Geoff makes my canvases to my specific requirement without hesitation. Each canvas is double-folded and stapled with stainless-steel staples. Normal staples rust near the coast, which can spoil an artwork. A bar is made, vertically, for every canvas. This is not for support, but to allow me to carry the canvas from the table to the sun without spoiling the wet paint.

I apply an acrylic impasto paste, made by Dulux (Dura Plast), to the canvas. I then stamp my signature in the wet impasto and wait a day for it to dry, or five days in winter.

I then paint a coat of white acrylic over the impasto. If Richie gets hold of the canvas, in one of our painting sessions, I need to do two coats of white to cover our day's fun.

I then draw on the canvas. Mostly out of my head, mostly from printouts of existing work on my website. I then apply two or three coats of colour acrylic. Because I use such huge quantities of paint, I have sourced a local manufacturer, Harold Schub, who works closely with me to mix up my 30 colours. Double pigments are used to create world-class acrylics. The irony is that the paint is applied with cheap brushes from the hardware store.

When the colour acrylic dries, I apply my black line with a round brush, cut with a scissor to give me various effects.

I leave the painting to cure for a day or two and then name the work and put on a hanger. Works are then photographed for reference and my website. Each work is then wrapped individually for shipping.

“Richard Scott is one of those artists whose name seems to be hyphenated – Richard Controversial-Scott. In my book, controversial is good – the word has been used about me a few times.”  
*Brett Kebble*



## **Painting;** The early days

## Painting; The early days

I have been painting and drawing since art classes in 1982. I even have a painting, that my mom likes, which I painted in 1987. But the early days for me were in 2002 when I became a full-time artist. I knew very little then about the art world and have since been sucked up into its mix of hype and personalities.

The early days are somewhat missed. Heavy drinking sessions every Friday night at Hout Bay Gallery. Constantly bombarding galleries with marketing material without stepping on toes. I miss that. I was recently asked to do a commission. I declined as the best part about something is wishing you had it. I would rather someone wanted my art than had it in their possession. That is a serious take on marketing, but if pulled off, is very rewarding. I did, however, not decline commissions in the early days.

The early works I produced were created out of the wet impasto. There are only 30-odd works I did like this.

I have selected a few works from this early period. These works were all done before Richie was born and I had responsibilities other than my own. The days when we drank copious amounts of wine and ate out at restaurants every night.

The innocence and naivety can be seen a mile away.

## Painting; The early days

### Two Trees in a Field of Sky

90 x 90cm

Impasto and acrylic on canvas

This was the first work I produced, and sold, in my career as an artist. Marika, owner of Hout Bay Gallery, bought it for R300. I tried to buy it back from her two years later for R5 000. She said NO!

I remember going to Marika's house and seeing the work years after I painted it. You can clearly see it is a very early work. This work is the only one produced where the black lines are broken. In fact, this work was also done on a home-made pine frame.

Naming a painting is as important as painting it. This is one of my favourite names for my works.



## Painting; The early days

### Yellow Tulips

50 x 50cm

Impasto and acrylic on canvas

Someone once told me my art is very naïve and will go down well in Holland. They were right. This comment made me paint this piece.



## Painting; The early days

### Yesterday Today and Tomorrow

50 x 50cm

Impasto and acrylic on canvas

When I bought my first house, I planted lots of plants with the help of my mom. I always thought a Yesterday, Today and Tomorrow had three different-coloured flowers. While planting these flowers with my mom, I discovered that they bloom in a deep purple and over a period of a few days turn white. This inspired me to do this piece.

This was the first piece I did using the distinctive circles. I have carried this through to trees, bougainvillea, flying pigs, space ships and yachts.



## Painting; The early days

### Grey Cat

50 x 50cm

Impasto and acrylic on canvas

This cat, the first cat I painted, was the cause of a stigma that took me two years to shake off. At one point, people were calling me 'The Cat Artist'. All I painted was cats. Yes, I was giving in to demand, knowingly losing the battle to win the war. It almost cost me the war until I refused to paint cats.

So people finally stopped asking for cats and the war was won. I release one or two pieces with cats every so often.



## Painting; The early days

### Fields of Gold

100 x 100cm

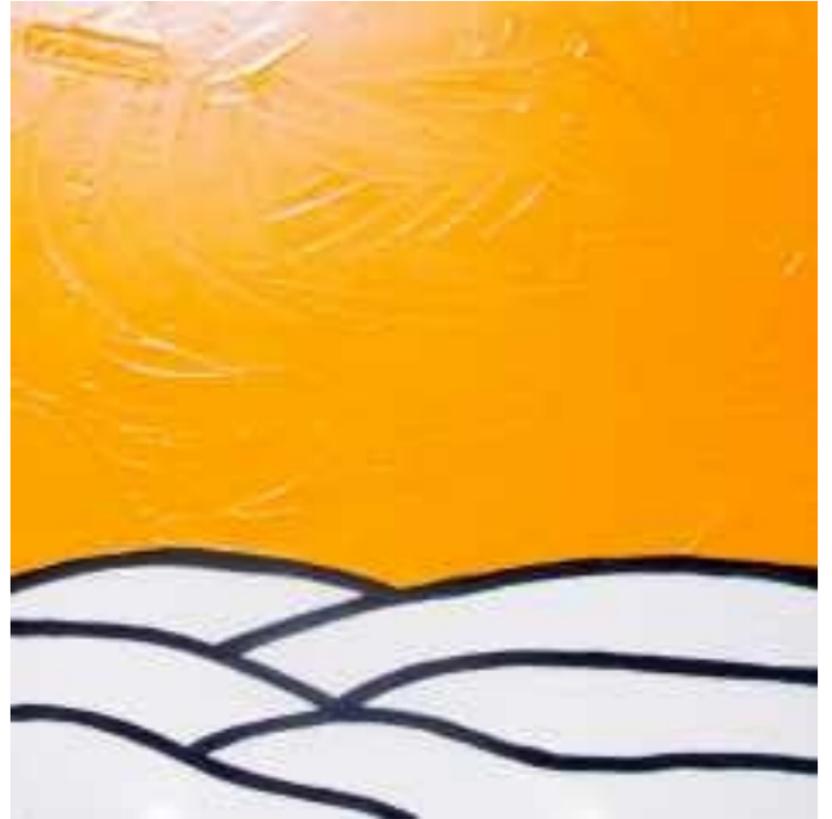
Impasto and acrylic on canvas

Inspired by 'Fields Of Gold' – Gordon Sumner (Sting)

You'll remember me when the west wind moves  
Upon the fields of barley  
You'll forget the sun in its jealous sky  
As we walk in fields of gold

So she took her love  
For to gaze a while  
Upon the fields of barley  
In his arms she fell as her hair came down  
Among the fields of gold

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## Painting; The early days

### Cape Town

50 x 50cm

Impasto and acrylic on canvas

This piece, along with three others, was bought by a friend, Keith Schaper. Every time we visit, I see the piece and allow myself to be taken back to my early days. It was done with pure innocence. Compare this piece with a piece further in the book. You will note the naivety of the work compared to the clinical correctness and mass production of my present work.

I have tried to break away from the demands of clients, galleries and financial gains by experimenting with new mediums. This allows me to go back to the early days.



## Painting; The early days

### Pink Panties

100 x 100cm

Impasto and acrylic on canvas

I do not have a fetish for panties, I have a fetish for simplicity. I remember creating this work and wondering what colour the background should be. As with most of my work, the decision on the colour is made as I apply it. There are no premeditated colours, shapes or subjects. It all just flows.

In the same vein as *Blonde Woman With White Socks and White Panties*, I wanted to create some works that would shock a little. I was taken aback by the welcome such works received in art circles. It opened my mind up to explore this subject further.



## Painting; The early days

### Woman on a Swing

100 x 100cm

Impasto and acrylic on canvas

I saw a picture on the Internet of a woman on a swing. I drew this freehand onto a canvas and grabbed the nearest colours and painted it. I was not pleased with the final work and I am still baffled today why so many people like it.

To me, it is my most naïve work. You can see it is a woman on a swing, but there is no detail. Only from the big naked bum do you derive this conclusion. I have had many requests to produce women on swings, but I cannot find inspiration. I am now thinking of pole dancers thanks to a Sarah Danes Jarrett I have in my collection. I do not know what inspired me to produce this work. It was just an image then, but now it seems so important to find the reason.



## Painting; The early days

### My Blue Friend

50 x 50cm

Impasto and acrylic on canvas

This piece is a portrait of Salomien. It is one of two early works I did of her. Originally done with silicone on a home-made canvas. It turned out to be a set of five works in the series that all sold to one client in Belgium. The blue means nothing, just a colour. The focus is on your friend – your wife is everything and your friend.



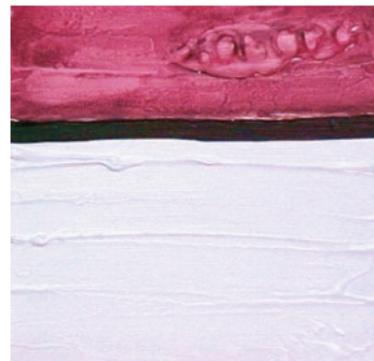
## Painting; The early days

### Four Seasons: Summer, Autumn, Winter, Spring

30 x 30cm

Impasto and acrylic on canvas

The amount of colour in each of these works represents my favourite season (at the time of painting them). Summer came in first, with masses of yellow. Then came spring in green, followed by autumn in burgundy. Winter came in last with the least amount of colour.



## Painting; The early days

### Camp and Loving It

50 x 50cm

Impasto and acrylic on canvas

When I was experimenting to find my style in early 2001, I painted four penises on a long canvas. The colours were black, white and two shades of brown, which represented South Africa's main racial groups: black, coloured, Indian and white. I called it *Mine is Bigger Than Yours*. I am not sure why, but I painted over the work, as I do with many of my works. Weeks later I decided to paint the penis again, but as an icon for gay men versus the racial approach.

The result was *Camp and Loving it*. As I write this, I think I will redo *Mine is Bigger Than Yours* on a square canvas.



## Painting; The early days

### Bicycle Race

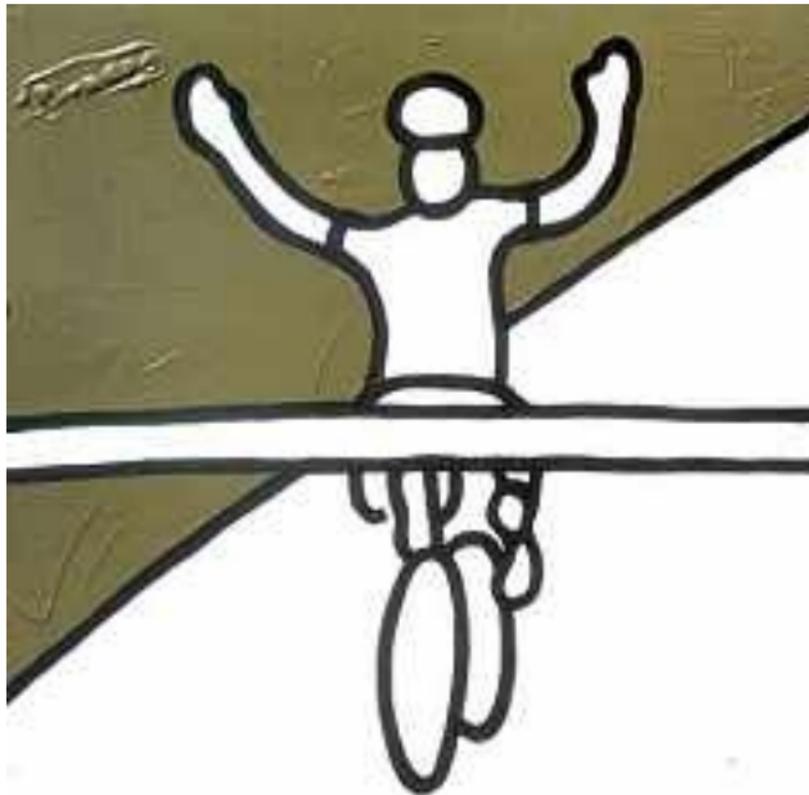
100 x 100cm

Impasto and acrylic on canvas

This is the first commission I did. I did not enjoy doing commissions and do not do them anymore on a small scale. Of all the commissions I have done, this work is my favourite.

There are various styles of my work. The early work, like this piece, is more flowing and less defined. This piece cuts out finer detail, like bicycle spokes and legs, allowing your mind's eye to fill in the missing pieces and tell the story.

This work was commissioned for Adrian Gie for his gym in Hout Bay.



## Painting; The early days

### Cat Series (180): Purple, Red, Lime, Yellow

30 x 30cm

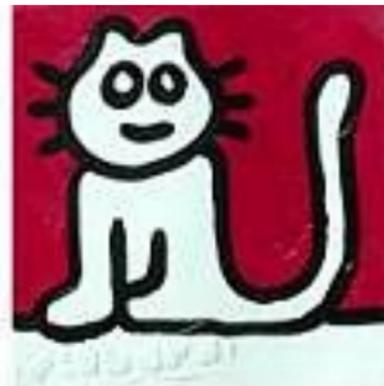
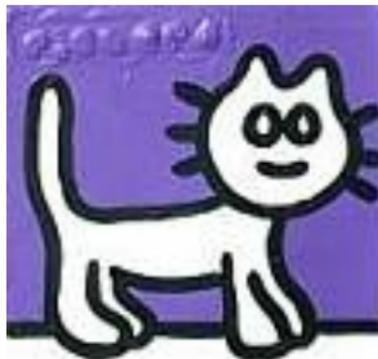
Impasto and acrylic on canvas

Andries Loots was responsible for the small series works that have become so popular. In 2002 he commissioned me to do nine works in bright colours. That was the start of a frenzy.

I decided to take my existing images and turn them into series works using different colours, yet making each work an individual work of art. In the early days, I did not produce as many series as I do now. I had not yet mastered the art of colour and pop-like reproduction.

Here you see four of the six cat positions, each painted in 30 different colours.

Thanks, Andries.



## Painting; The early days

### Three Proteas

50 x 50cm

Impasto and acrylic on canvas

I do not remember much about this piece, other than it was bought by a collector from Holland, Arjan Buikema. Many of my pieces are acquired by people from Holland.

This was the first time I mixed layers of colour. In fact, it was the first time I mixed the actual colour of the paint.

Now I remember: I wanted to experiment with the use of duller colours in my work. Up until now, I had only used bright colours, making my work very vibrant, primary and sellable. A few people told me to 'stick to bright colours' to sell. The sale of this piece proved them wrong.



## Painting; The early days

### Long and Winding Winter Road

100 x 100cm

Impasto and acrylic on canvas

I painted this piece immediately after *Fields of Gold*.

As I type this, I wonder if I painted this to balance out the overpowering summer feeling one gets from *Fields of Gold*. Perhaps I did. People often ask me if I am a Summer or Winter person. I like both Summer and Winter equally. Summer brings warmth, social activities, the beach, cold beer and late nights. Winter brings rain, reading books, dark mornings, blankets, home-made soup and mom's meat-and-tattie pie. I just had this incredible urge to paint this grey piece, knowing people would prefer the brighter Summer piece of *Fields of Gold*. Strangely enough, both works were bought by one client who resides in England. Also, a possible influence is one of my favourite songs, 'A Winter's Tale' by David Essex.



## Painting; The early days

### Bougainvillea

100 x 100cm

Impasto and acrylic on canvas

This piece has a few tales to tell. It was the first of many bougainvillea paintings. I think I will use this opportunity to explain a small error in a lot of my work. Spelling of the titles. I have over the years titled my work myself and my spelling is atrocious. I often get comments like: Did you spell that wrong on purpose?

I have always spelt bougainvillea with an 'r' before the g. So now you know. I cannot spell and the titles of my work are as they are. Sometimes you will see a correct spelling and sometimes an incorrect one. This work is the first of many bou-r-gainvilleas I have painted over the years.



## Painting; The early days

### Mind, Body and Soul

100 x 100cm

Impasto and acrylic on canvas

I have never liked this work. You produce some good stuff and you produce some not-so-good stuff. To me this is the latter. Many people will beg to differ, but I am writing this book so that you can get an insight into my real thoughts.

You have to bear in mind that it was a commission.



## Painting; The early days

### Lime Cat

100 x 100cm

Impasto and acrylic on canvas

Lime cat was a commission for an auction to raise funds. Mark Gillman auctioned the work on Radio 5FM in early 2002. It was valued at R1 600, and raised R1 900. A work of this size today (2005) is valued at R7 500.

The first cats I did have such innocence.



## Painting; The early days

### Fishing Boats Returning to Hout Bay in Winter

50 x 50cm

Impasto and acrylic on canvas

I took a photo of Salomien on Hout Bay Beach one winter's day. After downloading the image I noticed fishing boats in the distance. The sky was grey and wet, the sea a winter's green. I used the photograph as reference to paint this piece.

I remember the beach was empty and not a soul could be seen. There were just the fishing boats returning to the harbour.

This work also featured on the front cover of the Hout Bay telephone directory. I use to tell people every house in Hout Bay has a Richard Scott.



## Painting; The early days

### Blonde Woman with White Socks and White Panties

100 x 100cm

Impasto and acrylic on canvas

I wanted to create a work that would not go down well in mainstream galleries. This work was accepted with open arms. Little did I know that pornographic-type images are a huge part of art. I also wanted to give it an awkward title. That, too, went down well.

Defeated, I turned to producing *Neapolitan Sex*, *Orange Desire*, *Yellow Fire* and *Woman with Orange Skirt*. These were not well accepted but sold privately to English and Belgian clients. I had achieved my goal to shock but was shocked in return.

This piece also has the imperfection in the missing yellow piece between her left arm and body.



## Painting; The early days

### Two Sunflowers

50 x 50cm

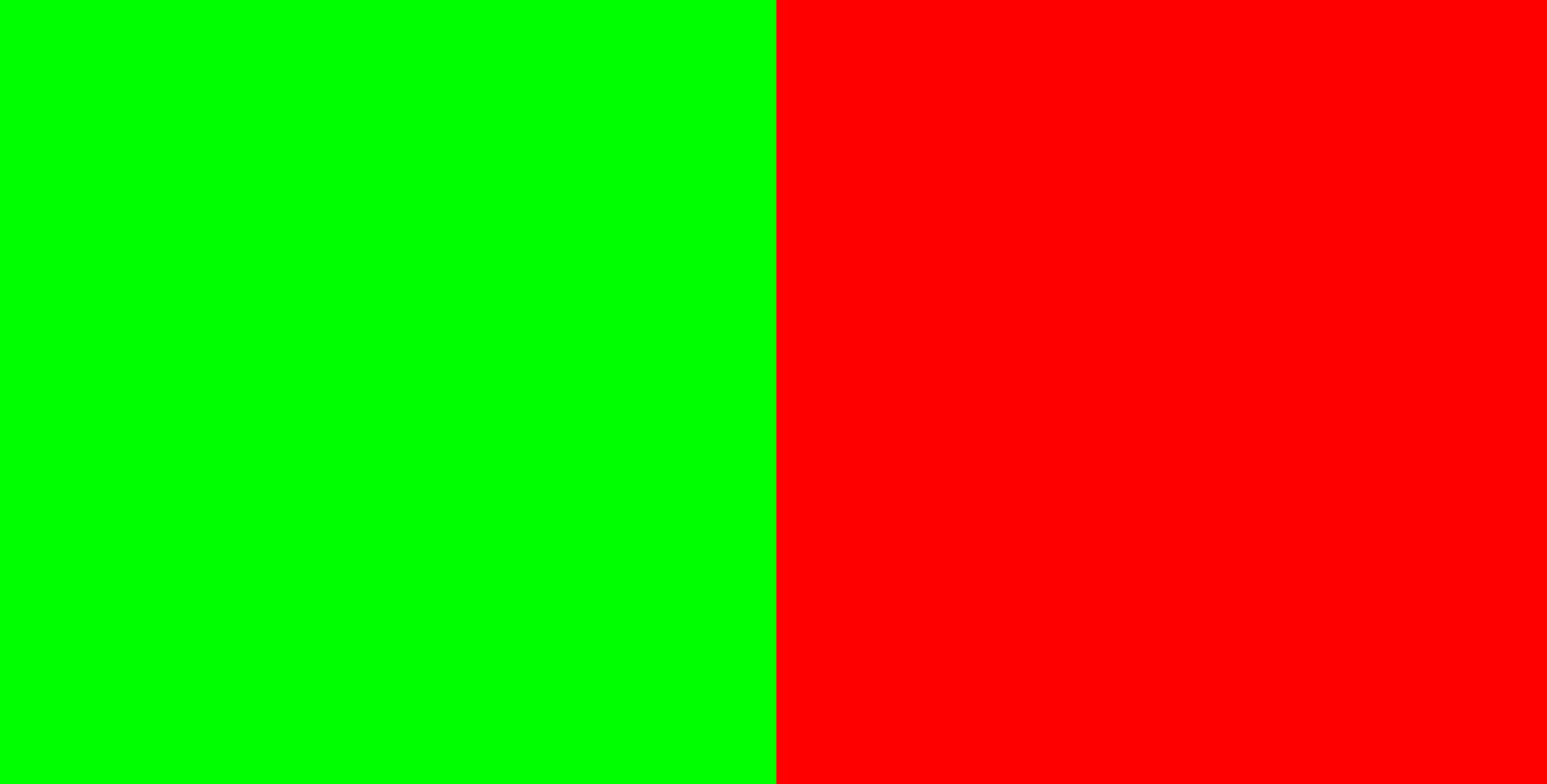
Impasto and acrylic on canvas

Ever since I can remember, my mom has asked me to paint her sunflowers in a vase.

Over the years I did my bit and painted the odd sunflower for her, but they never worked out. When I turned to painting full-time, the question arose again.

This piece is the result of years of seeking the perfect sunflowers to present to my mother. The irony is that it sold before I realised this.





**Painting;** Having fun

## Painting; Having fun

As I look back at this period of my career, I realise I was having a lot of fun. You could call it experimental, but I always experiment, which is why I have a dedicated 'Experimental' section in this book.

Having fun and making money is very rare. I consider myself very fortunate – although my mom would say that it is all my own doing.

At this stage I was adding new colours to my existing range of acrylics. I was ordering huge canvases and painting small pictures on them. I moved out of my spare bedroom into a full-time studio. I was invited to exhibit in London. Fun, fun, fun, yes, but I was also growing as an artist and bigger commitments had to be made. I constantly asked myself 'Do I want to grow or do I want to stay small and have a life.' I sold my internet company so I could have a life.

With this in mind, I constantly strive to keep the 'life' element intact. I only work half days and spend the rest of the day with Salomien and Richie.

In growing bigger and keeping the 'life' element, I have resorted to delegation. I have an agent who represents me at galleries and functions, two assistants who help with preparations of canvases and sculptures. I have an admin assistant who runs all the books and follow-ups.

This helps me to spend more time on the computer, conceptualising, and in the studio, painting, sculpting and having a life.

## Painting; Having fun

### White Skirt

75 x 75cm

Impasto and acrylic on canvas

Prior to completing this work, I had only painted three nudes. This work should probably be in the previous section of the book, but I consider this more of 'Having Fun' than 'Early Days'. This piece was the beginning of a flood of nude women I painted. I tried to go into the psychology of why men bought these pieces. One of my outcomes was that Mr Average now had a licence to hang a naked woman on his wall. And while he looked and fantasised over the woman, his partner was oblivious to this luxury he had afforded himself. Then, again, perhaps I am talking rubbish.



## Painting; Having fun

### Two Down, Seven to Go

150 x 150cm

Impasto and acrylic on canvas

This was the third piece I did in the series *Nine Lives*. See the 'Experimental' section later in the book.



## Painting; Having fun

### Cyan Panties

75 x 75cm

Impasto and acrylic on canvas

I love powder blue. It is third on my list of favourite colours with which to work, after white and orange. I thoroughly enjoyed doing this piece. The mix of powder-blue paint and a woman got me excited. The magenta panties and boots were added days after I thought the work was complete.

This work spurred a series of works with boots and panties, which still appear in my work today.



## Painting; Having fun

### Olive Daisies

75 x 75cm

Impasto and acrylic on canvas

I went through a stage in which I painted a lot of olive. It was spurred on by *Olive Tree*, which was exhibited in London. I even went to the extent of ordering six litres of olive acrylic. The phase soon passed. At this point I mainly used the primary and secondary colours in my work. I introduced three new colours that featured regularly in my work. They were olive, lilac and powder blue. The nine colours were used extensively in this period to produce a number of series works.

Today I use a standard set of 30 colours, excluding black and white, which have been custom-made to my specifications. The acrylic comes in one and five-litre cans and I go through some 30 litres of acrylic and impasto a month.



## Painting; Having fun

### Cheeky Lime Cat

50 x 50cm

Impasto and acrylic on canvas

I was experimenting with white space. I was trying to get as much white to show as I could. There are a few works I did around this time with no colour at all, only white. It always amazes me how the simpler you keep the work the better.



## Painting; Having fun

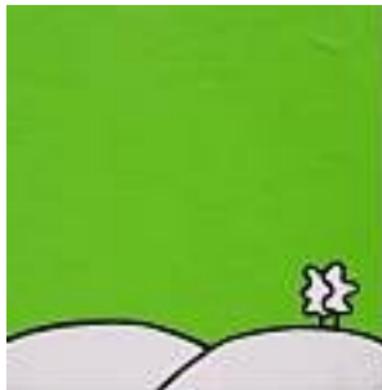
### Tree Series (6): Apple Trees, Red Woods, Plum Trees, Blue Gums

150 x 150cm

Impasto and acrylic on canvas

I was painting all these little works and feeling cramped in. I took what I thought was a huge risk and painted six 150 x 150cm canvases with lots of free space. I was delighted that people bought this work and it spurred me to create more works of this size with more and more empty space. It is inspiring when people buy your work and even more so when you think that every day they will look at your work, in their home or office, even if it is subliminal. I get the most joy when people take the risk and buy my work for investment purposes. That's an honour that is even tougher to live up to.

Marco Garbero, an Italian entrepreneur and art collector bought *Apple Trees*.



## Painting; Having fun

### Cherry Tree

150 x 150cm

Impasto and acrylic on canvas

Outside Hout Bay Manor hotel is a Jacaranda tree. Springtime brings the Jacaranda to full bloom. An amazing sight. That tree was the inspiration for *Jacaranda Tree* and many others like this piece. I chose to put Cherry Tree in the book as it is my favourite work of a tree.

I am in awe of trees. The tall blue gums as you drive from Kirstenbosch to Hout Bay. The power of the trees in *Lord of the Rings*. When I was a kid there were treehouses everywhere. I remember watching those wilderness programmes and those huge treehouses. I want to build Richie the biggest treehouse and spend many nights up there sleeping, exploring and reliving my childhood memories. So, yes, trees have a special place for me.



## Painting; Having fun

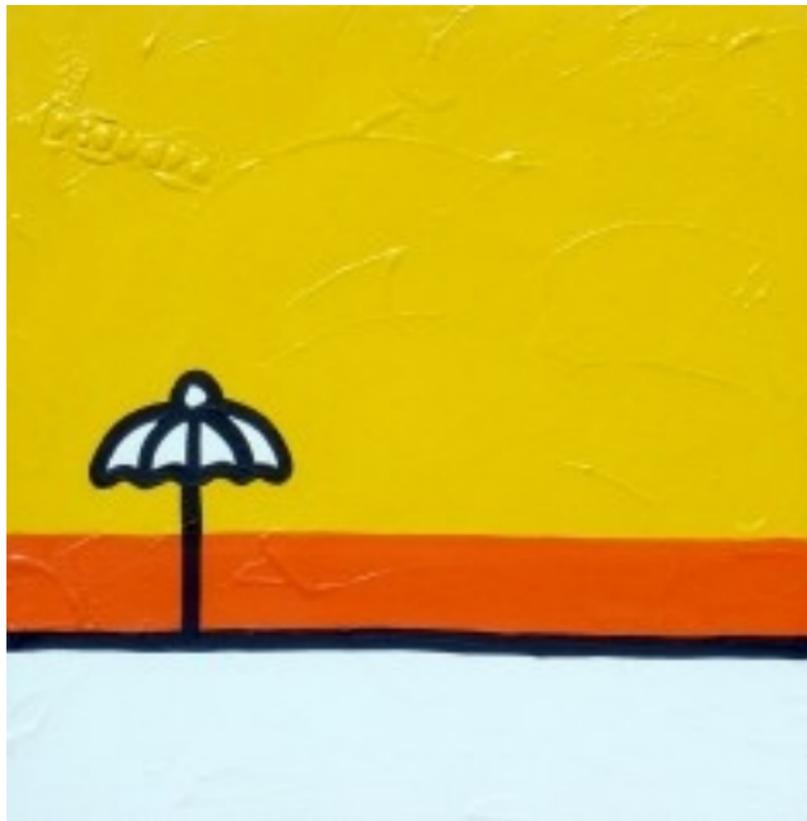
### Hot

75 x 75cm

Impasto and acrylic on canvas

I was standing in front of a blank canvas with only my shorts on and sweating in the hot summer sun. I thought of a beach scene and drew the umbrella. Once that was done I decided that was it, one umbrella. The colours fill in the rest of the message. Cape Town summers are amazing. The sun only sets at 8.30pm. You're still sipping beer on the beach at 9pm. Some nights you wonder if it really gets dark at 5pm in winter.

I took some flak from my usual critics on this work, 'What, so now you're painting umbrellas?'



## Painting; Having fun

### House on a Hill Through a Window

100 x 100cm

Impasto and acrylic on canvas

I spent 10 years drawing three-dimensional exploded views of engine parts. I thought I would put this to good use and create some depth in my work. The Marketing Manager of Robertsons Spice bought this piece. He was telling me how this piece moved him. He was going to hang it on the wall in his office in Johannesburg. I thought this was awesome. Every day this man goes to work, sits at his desk and takes a look through my window.



## Painting; Having fun

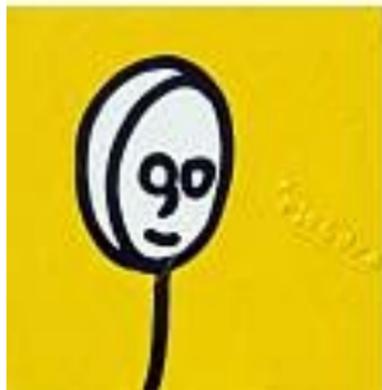
### Friends Series (5): Red, Orange, Yellow, Green

50 x 50cm

Impasto and acrylic on canvas

These works had been around since early 2002. My faces do not get much attention. One day Joshua Rossouw called me and asked if I could be in Hermanus at 10am the next day with these four works and *My Blue Friend*, which was a set of five.

I told Joshua that the works were in the back of my cupboard and waiting to be unwrapped in 2020, my retirement money. He said he had a Belgian client wanting the five works. I was sad to let them go but I would rather they be hanging on a wall in a house in Belgium than in the back of my cupboard. I resorted to other plans for my retirement. I bought a few Hodgins.



## Painting; Having fun

### Hout Bay Summer

50 x 50cm

Impasto and acrylic on canvas

Living in Hout Bay for eight years has had some influence on my work. There are always boats on the water. Either fishing vessels, kayaks or yachts. There are always people on the beach. It is too busy for me. I try to simplify the hustle and bustle of any subject in my work. The house I live in now has an upstairs mezzanine area and the window looks out onto the sea. On Sunday mornings, if you go up there and look, you see a small glimpse of the sea and some boats. It is a better picture than being on the beach with all the people.



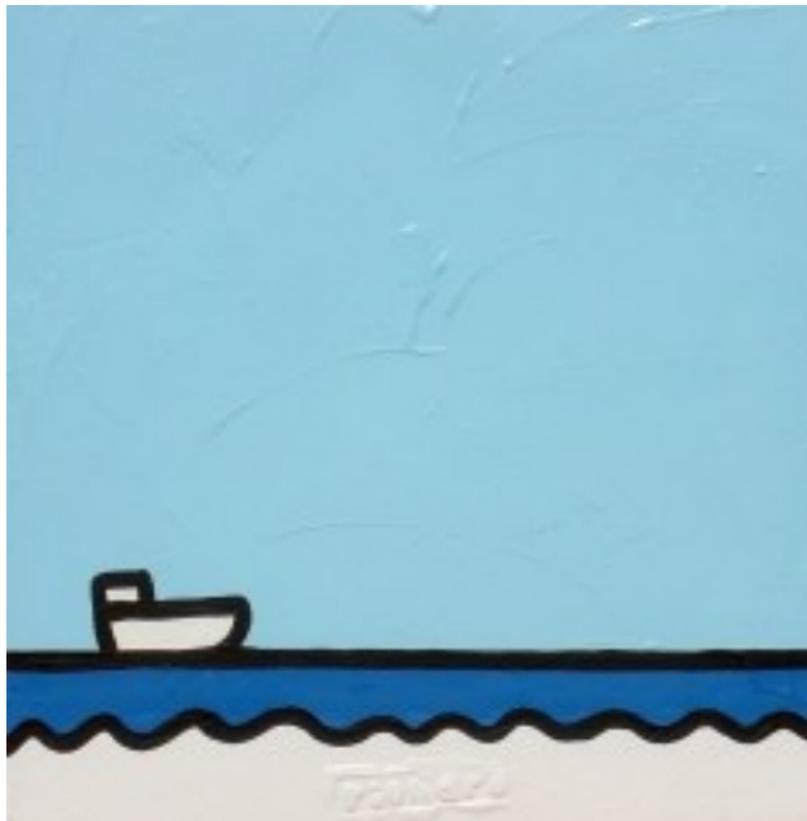
## Painting; Having fun

### Lonely Ship in a Sea of Sky

75 x 75cm

Impasto and acrylic on canvas

I was experimenting with simplicity and space. My mom commented 'You're wasting so much canvas.' I thought that was a great idea. So I went about producing works in one corner or on one side of the canvas while masses of space were exposed on the other. I even ordered a 3m canvas and did the same. This was awesome because now there was a full 1.5m x 1.5m of space, nothing, just flat colour.



## Painting; Having fun

### Olive Face

75 x 75cm

Impasto and acrylic on canvas

This is one of three works where I coloured in the face of the subject. I am not sure what I was trying to achieve. I think I might have been bored with the plain olive and spontaneously added in the orange. I kind of liked the result. Strangely enough, all three works had orange and olive in them. I take great pleasure in painting nudes. I should probably say female nudes. I have not painted a male nude, come to think of it. I wonder if the majority of male nudes are painted by gay men. I must do some research.



## Painting; Having fun

### Red Swinger

75 x 75cm

Impasto and acrylic on canvas

This piece was part of two swinging women I did for my London exhibition. I wanted the woman to look young. The perky breasts show this. The title, as with all my work, probably has some deep meaning that has yet to be discovered. For now, it is a play on words. Young woman swinging in the park or swinging in the bedroom.



## Painting; Having fun

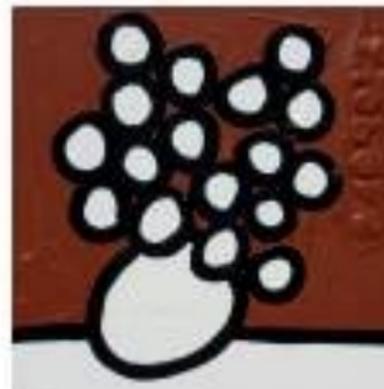
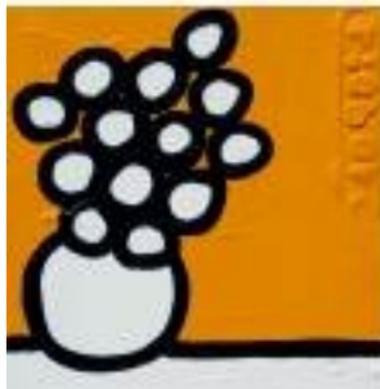
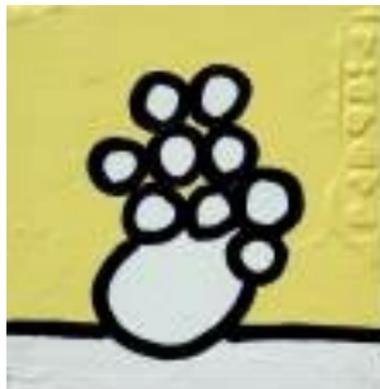
### Flower Series (30): Beige, Orange, Egg Yolk, Sand Red

30 x 30cm

Impasto and acrylic on canvas

I created the 'Flower Series' for my exhibition at VEO Gallery in De Waterkant, Cape Town, December 2003. It might be the madman in me, but I enjoy painting circles. As individual works, these pieces do not look as good as a series hanging on one wall. People were buying one and two until someone came along and rescued the remaining 25.

Galleries ask me if they can sell them individually. I hate it but you have to say yes. Do not say what you are thinking, I have tried it.



## Painting; Having fun

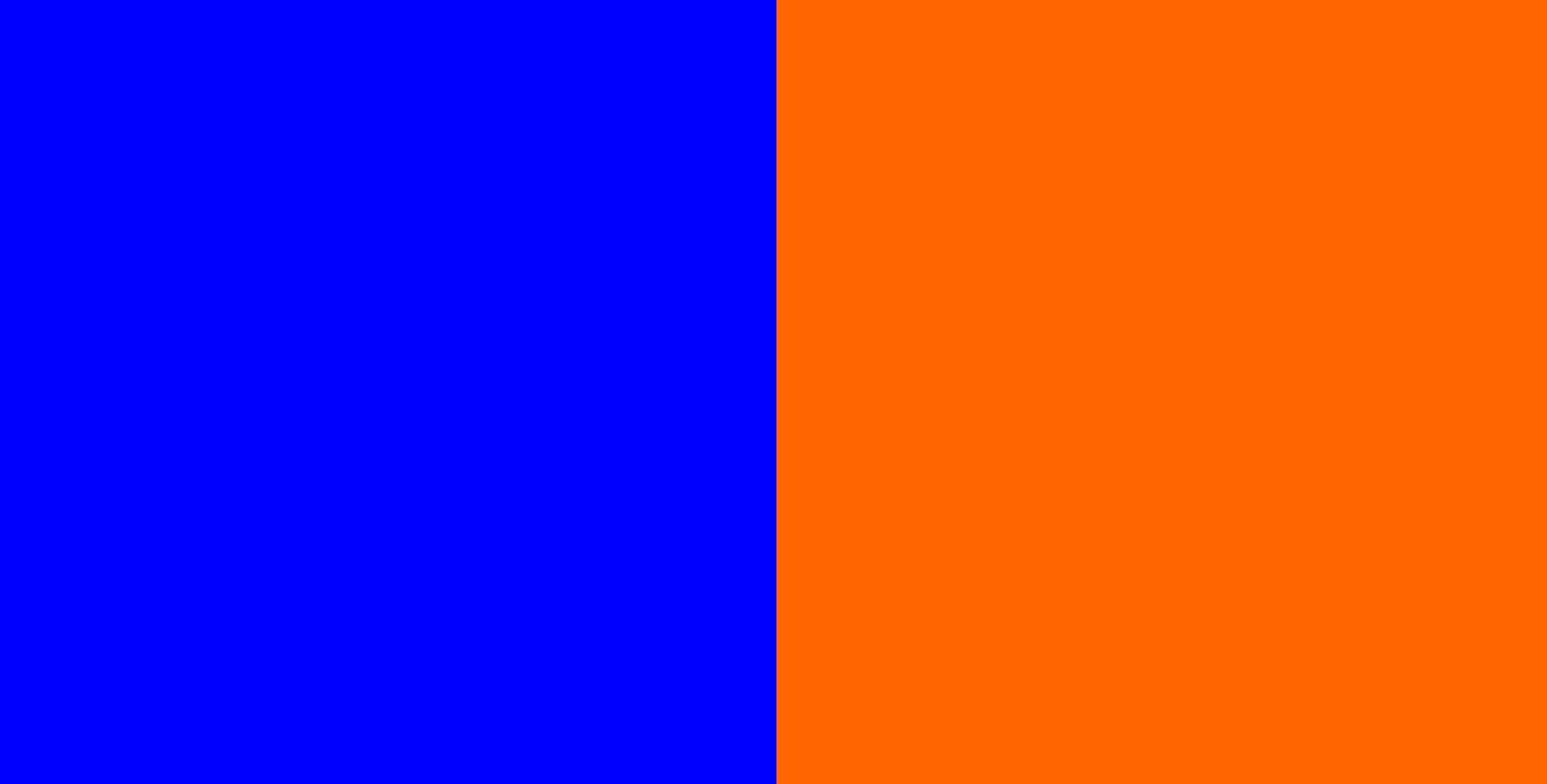
### Cheeky Lilac Cat

50 x 50cm

Impasto and acrylic on canvas

I wanted to include this work along with *Cheeky Lime Cat*. It was a commission based on that work. Make sure the lilac goes through the ear, was a comment I remember. It shows the commercial element to my art. It almost dilutes the value of the work. Yet in modern society, the greed factor and mass-production dissolves this fear, allowing originality to be maintained. Demand and supply also come to mind and is a fascinating topic. When I had my Internet company, demand and supply would come up in every meeting we had. Corporates pay huge sums of money to analysts to tell them about demand and supply.





**Painting;** Finding a groove

## **Painting; Finding a groove**

Towards the end of 2002 I started to find a groove with my paintings. I was comfortable in what I painted and had confidence. It was a nice feeling. Routine set in and my art was running like a business.

I maintained the groove with my paintings and found excitement and challenges in other media. I started with wooden sculpture. Later I moved on to lithography, etching and metal sculpture. In 2004 I slowly found grooves with these media as I learnt more of their implementation. Sculpture and print are more versatile than painting, which is another way of saying more challenging. My primary medium was painting and I had it down to a fine art. I discovered that other media were at first tough to crack and unsettled me.

It is very easy to lose focus in print and particularly sculpture. This is brought on by a combination of technical know-how, endless possibilities and a lack

of interest in these media in the South African buying circles.

Despite all the experimenting with new media, I decided to take things a little slower and outsource. Outsourcing other media helped me to get back into my groove with painting and life.

Today I have hundreds of ideas to produce hundreds of different art projects. I am happy in my groove and will grow in the groove. My concepts will see the light of day as I outsource more and appoint more assistants.

## Painting; Finding a groove

### Olive Tree

100 x 100cm

Impasto and acrylic on canvas

I was not aware at the time, but this piece caused quite a stir at my London exhibition as it was sold many times over. I was cooking one day and spotted an olive tree on the side of the olive oil bottle. I took the bottle to my studio and this piece was the result.



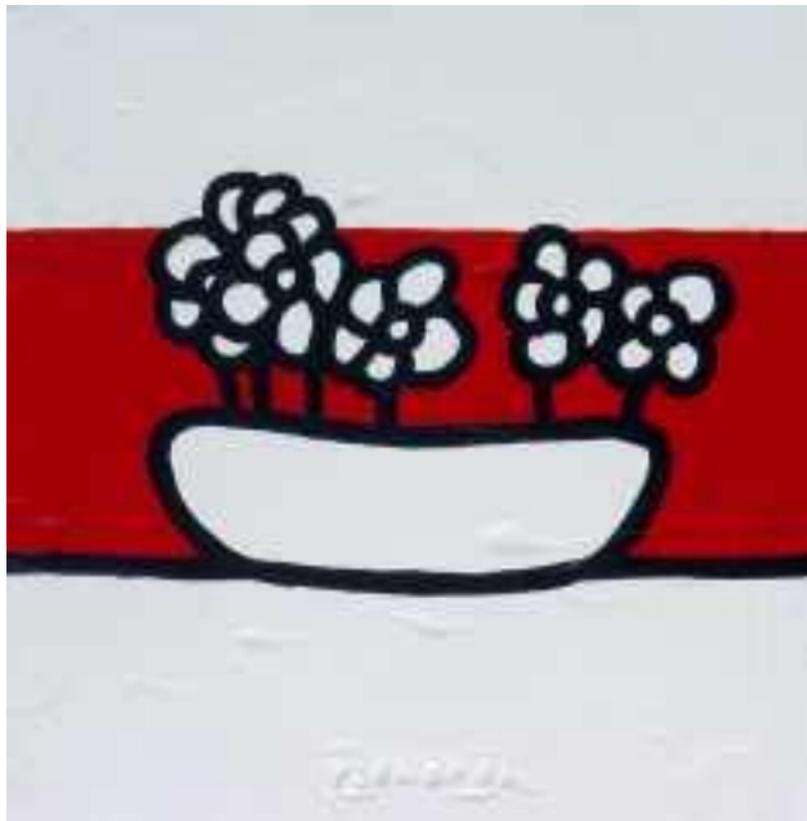
## Painting; Finding a groove

### Red Roses

75 x 75cm

Impasto and acrylic on canvas

This painting has a unique story. I painted it completely red and sent it off to my London exhibition. It was exhibited for a week and then came all the way back to South Africa. I then took off the top section of red and it looked one hundred times better and sold immediately. The original work was not as nice. If you go to [www.richardscott.com](http://www.richardscott.com) and click on Press, Summer 2003, you will see the original under 'Lennox Exhibition'.



## Painting; Finding a groove

### Fresh

50 x 50cm

Impasto and acrylic on canvas

I wanted to create a cool, fresh, icy feel when the viewer looks at this work. Growing up in Johannesburg, we used to holiday in Durban every year. I remember spending most of my holidays in the warm Indian Ocean. When I moved to Cape Town in 1994, the sea was icy and refreshing.



## Painting; Finding a groove

### A Friend

100 x 100cm

Impasto and acrylic on canvas

Orange and magenta have this amazing feel when used together. I swapped the background colours around on this work. The orange being the fiery personality of the man and magenta, the woman, a more glamorous approach to life.

The woman almost appears behind the man. These small things I only pick up once the work is complete. It was not intentional.



## Painting; Finding a groove

### **Bougainvillea Series (30): Yellow, Lilac, Olive, Powder Blue**

40 x 170cm

Impasto and acrylic on canvas

I was painting on landscape panels of 170 x 40cm, and something was not working for me. Marika Hargitai, of Hout Bay Gallery, pointed out the obvious: I should paint them portrait, 40 x 170cm.

After this, the works just flowed from what was a bottleneck in my creativity. I could have painted bougainvilleas until they came out my ears. I had a rule when I first started painting. I wanted to paint on square canvases only. People would be able to recognise my work from across the room, just by looking at the square canvas. Rules are made to be broken, although I stick to the square principle for 90% of my work.



## Painting; Finding a groove

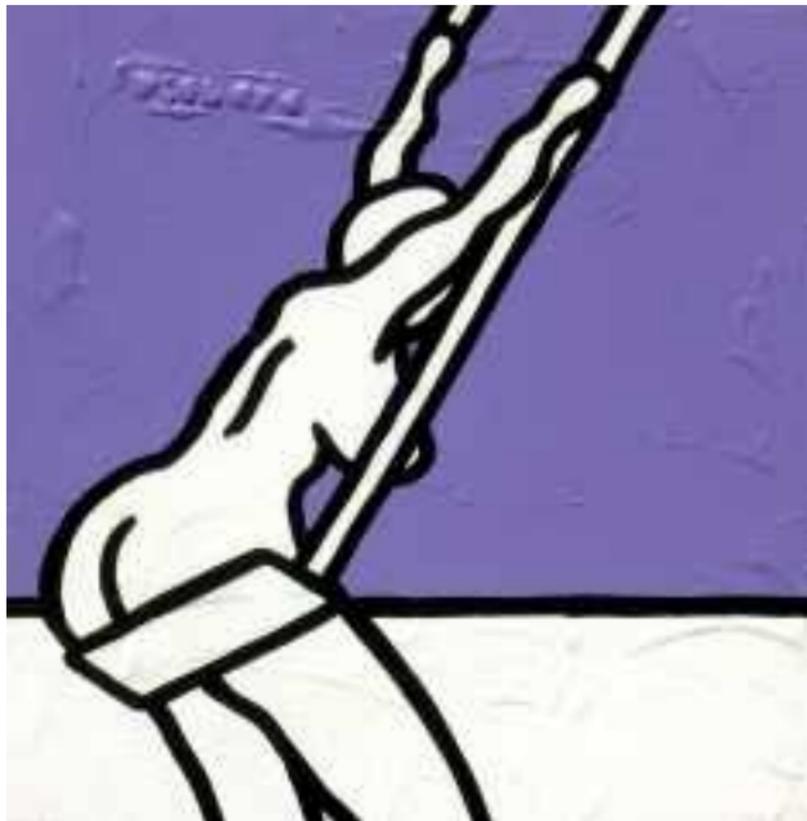
### Purple Playground

100 x 100cm

Impasto and acrylic on canvas

This piece was also for the London exhibition. The curator asked me to do a few swing pieces. As I mentioned earlier in the book, I cannot find inspiration to do these works on demand. So why include it here? Perhaps I am angry at the blatant disregard people sometimes have for artists, in assuming they can just give of their time and work to produce a piece that happens to suit the couch. I need to do a whole book on that subject.

This work is one of a few where I did the ropes of the swing in two black lines with white in the middle. The others have single black lines.



## Painting; Finding a groove

### Summer Cape

75 x 75cm

Impasto and acrylic on canvas

When I first moved from Johannesburg to Cape Town, in 1994, I used Table Mountain as my main beacon. On rainy days, when the mountain was covered, you tried not to go out, for fear of getting lost. I remember been in a mad rush to do everything, as Capetonians went casually about their daily business.

Table Mountain features more prominently now, as I rush into Cape Town from Melkbosstrand, with the outline on the horizon for the majority of the way.



## Painting; Finding a groove

### Robben Island Lighthouse

75 x 75cm

Impasto and acrylic on canvas

I was going through a stage of painting lighthouses. I have a slight fascination for them and collect postcards of lighthouses. So if you see one send it to me at:

Richard Scott  
PO Box 243  
Kernkrag  
7440  
South Africa

This work is a series of four lighthouses I did in different shades of blue.



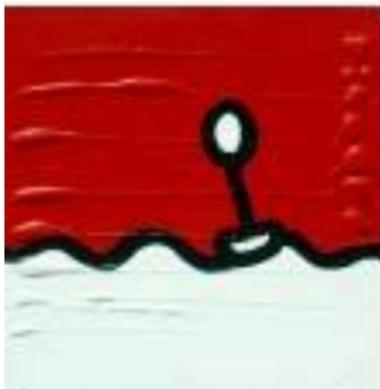
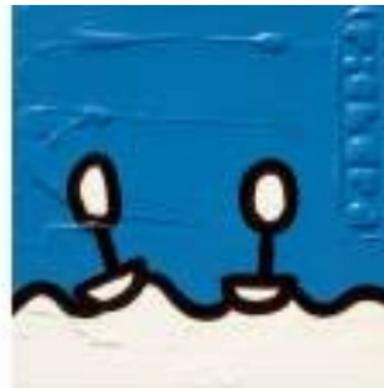
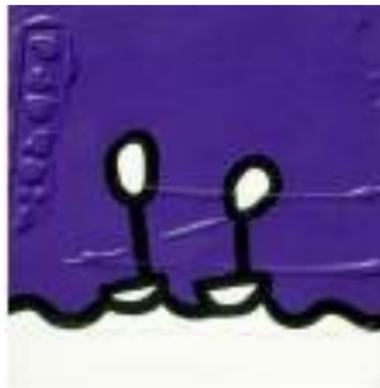
## Painting; Finding a groove

### Sea Series (30): Purple, Blue, Red, Orange

30 x 30cm

Impasto and acrylic on canvas

One of my biggest inspirations is the sea, I love swimming in the sea, living near the sea and smelling the sea. The salty taste of eating your own freshly caught crayfish to the smell of your hands and clothes after a day's fishing. From the horizon, to making sand castles with Richie on the beach, the sea is such a powerful force for me.



## Painting; Finding a groove

### Sea Blue Tree

150 x 150cm

Impasto and acrylic on canvas

I originally created this work as an entry for the 2003 Brett Kebble Art Awards. I later decided on *Play My Blue Movie* and *White Skirt*. Both works were rejected at the first door. At the time, I had just produced my first wooden sculpture. I remember Salomien telling me to enter the sculpture into the awards. I took a chance and it got into the finalists' exhibition. Back to the tree. The blue was a mix I concocted. I was trying to get a dark blue with some mood to give the tree a sea-blue feel.



## Painting; Finding a groove

### Orange Playground

75 x 75cm

Impasto and acrylic on canvas

I wanted to include this work because of the title. I wanted to show that women have their own space and playgrounds. Be it a bikini or a pair of sunglasses.

To me, a woman on a swing, in her playground, seems untouchable.

When I was young, I wondered why the girls on the park swings were having such fun. I wanted to hang out with those girls. If only I knew then what I know now.



## Painting; Finding a groove

### Play My Blue Movie

150 x 150cm

Impasto and acrylic on canvas

The title of this work only came days after completion. It was drawn freehand, so I was a little worried about getting the perspective of her torso and leg position right. The woman is bending forward taking off her panties. I had just produced *Sea Blue Tree* and was so involved with the blue that I wanted to produce another deep-blue work.

Most of the women I painted, until now, had small perky breasts, but I wanted to get the feel of a woman bending over with large drooping breasts. This is one of those seminal pieces, when you look back upon it, that makes you wonder why you never expanded on the theme, from the colour to the subject to the title.



## Painting; Finding a groove

### Joy Ride

300 x 150cm

Impasto and acrylic on canvas

This was the very first big piece I did. It was inspired by a photo I saw of a guy and girl riding a Vespa scooter. I was quite nervous at first to tackle such a large canvas. The mass of open space actually goes unnoticed and is the best part of the work.



## Painting; Finding a groove

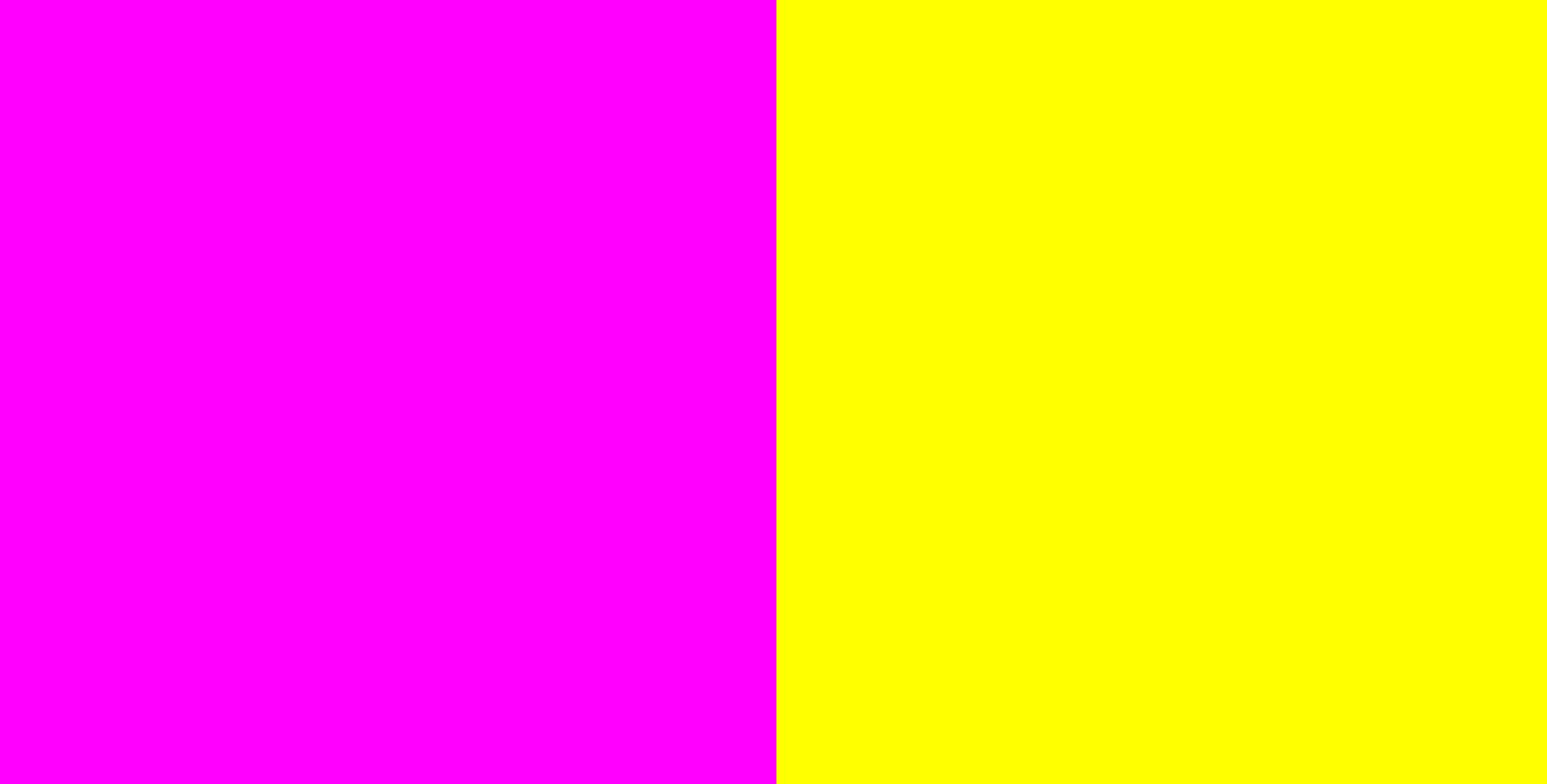
### Sea Point Lighthouse

75 x 75cm

Impasto and acrylic on canvas

This work should have been called *Mouille Point Lighthouse*. But, in naming the work, I slipped up. Mouille Point lighthouse to me at the time was known as Sea Point lighthouse.





## **Painting;** The present

## Painting; The present

In the beginning gallerist's were calling my work naïve. Today they are calling it Pop Art. In the beginning I did what I was told, I was naïve. I now realise galleries are running a business and need to put food on their table. For me right now, it is more about adding to the arts, not just putting food on my own table. Long term.

This period covers work done in 2004. In early 2004 I moved from L'Agulhas back to Cape Town to pursue my art career. I was still selling on average 20 works a month. I wanted to capitalise on this in the short period of time I had to do so. I am in the art industry because I like the simplicity of being alone, and the high-level thinking required to mix up the right recipe of hype. (I was a chess champion at school, but do not tell this to anyone). My present work reflects this statement more so than any other work.

My present approach gives me freedom. I have found media where you have editions and can produce mass amounts of works to feed the hungry Mr Average who wants a bargain.

As for my present paintings, I have found a loophole in mass-production, through the use of varying colours, not subjects. Picasso did this many times over with his many styles and subjects. From cubistic guitars to the figures from the blue period. William Kentridge draws figures of himself in different settings. Hodgins does so with male figures, varying colour, position and location. The subjects and narrative are all similar. So my present paintings are mass productions of my earlier work. Things will change as time passes, but for now it is mass-production as I give myself over to the art world. The Pop Art world.

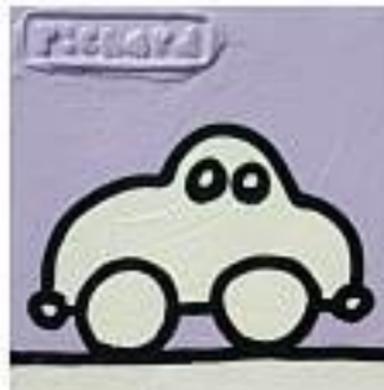
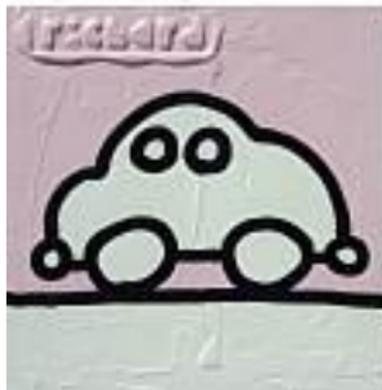
## Painting; The present

### Ma Se Kar Series (30): Powder Blue, Magenta, Pink, Lilac

30 x 30cm

Impasto and acrylic on canvas

I had just permanently expanded my range of colours from nine to 30. I immediately painted a series of cars, owls and aeroplanes. The 30 works look amazing as one piece on a wall, but that goes against the main reason for doing a series, so that the masses can share in the feast, even if they are just getting the so-called scraps. My dad and I went on a trip to Bloemfontein one day, and while driving we counted 32 cars he had owned over the years. I had vivid memories of each as he rattled them off. This series is named *Ma Se Kar* (Mom's Car). I chose this because, in a small way, all the cars were also my mother's cars. She too spent many hours in those cars with us, going on holidays and weekend outings. She too helped wash and clean them on weekends.



## Painting; The present

### Daisies

75 x 75cm

Impasto and acrylic on canvas

This work is one of a series I did with daisies. I keep the subject matter similar and vary the colours.



## Painting; The present

### Red Bougainvillea

100 x 100cm

Impasto and acrylic on canvas

Bougainvilleas are amazing. In the townhouse complex where I lived, there was this massive bougainvillea growing three stories high. The mass of colours as it swept up the wall was breathtaking. I went out one day and bought 10 of these plants in mature state of growth and planted them in the garden around my apartment so I could also relish in the mass of colour.



## Painting; The present

### I Live Near an Airport Series (30): Olive, Air Force Blue, Kalahari, Mustard

30 x 30cm

Impasto and acrylic on canvas

I love being in an aeroplane. When I was small our family flew back and forth to England a few times. As a child, I loved the feeling of being in that tent-like tunnel. On one of the trips, I remember watching the movie *Watership Down* on the small screen. That is still one of my favourite books. It is strange how there are a few places in the world where you could stay forever. An aeroplane cabin, high in the sky with a good movie and a window seat, oh, and being a child again.



## Painting; The present

### Pick a Colour, Pick a Flower

50 x 50cm

Impasto and acrylic on canvas

In early 2003 I saw the Jackson Pollock movie. It moved me. It was responsible for me creating these splash works. I wanted to be a bit different but knew that it had been done over and over. So I just used my splash effect, compared to Pollock's dripping effect, as the background colour to my existing subject matter.

Now and again I line up a whole load of canvases and throw paint at them. To plan an exercise where the outcome is unpredictable is somewhat rewarding in itself. You get to open up and play like a child. Adults seem to detest mess, where children take no notice in this simple, normal everyday happening.



## Painting; The present

### Oh Ana

100 x 100cm

Impasto and acrylic on canvas

Up and until this point I never knew artists used carbon paper to trace works onto canvases. I once thought of buying an overhead projector and projecting an image onto a canvas and then tracing it so it was near perfect. On hearing about carbon paper, I tried it and I liked it. I decided to introduce a series of this work, and call them 'FHM Girls', thanks to Charl.

Initially I felt guilty, but that wore off because it was just a phase, a series, until the next inspiration comes along.



## Painting; The present

### Magenta Skirt

50 x 50cm

Impasto and acrylic on canvas

I remember watching a dance video on MTV and catching a glimpse of the lead singer being filmed from below. The proportions looked all wrong, which was challenging. Most people who see this work ask me, 'What is it?'



## Painting; The present

### Kalahari Daisies

75 x 75cm

Impasto and acrylic on canvas

This work is part of the 'Daisy Series'. I wanted to break away from the bright colours and see if I could stir an emotion with softer, duller colours. I was quite happy with the final result.



## Painting; The present

### All the Girls All the Orgasms

300 x 150cm

Impasto and acrylic on canvas

Most people have many relationships before they settle down and get married. With these relationships comes many experiences, one of which is sex. I only named this work days after completing it, while thinking of a title. The colourful splashes represent all the colourful moments and different orgasms with all the girlfriends before marriage. A colourful, entwined mess.

I created this work as my entry for the Brett Kebble Art Awards 2004. I realised you have to go the extra mile to have a chance of winning. I thought I had a better chance due the amount of paint consumed in the process of throwing it at the canvas. I decided against submitting it in the end.



## Painting; The present

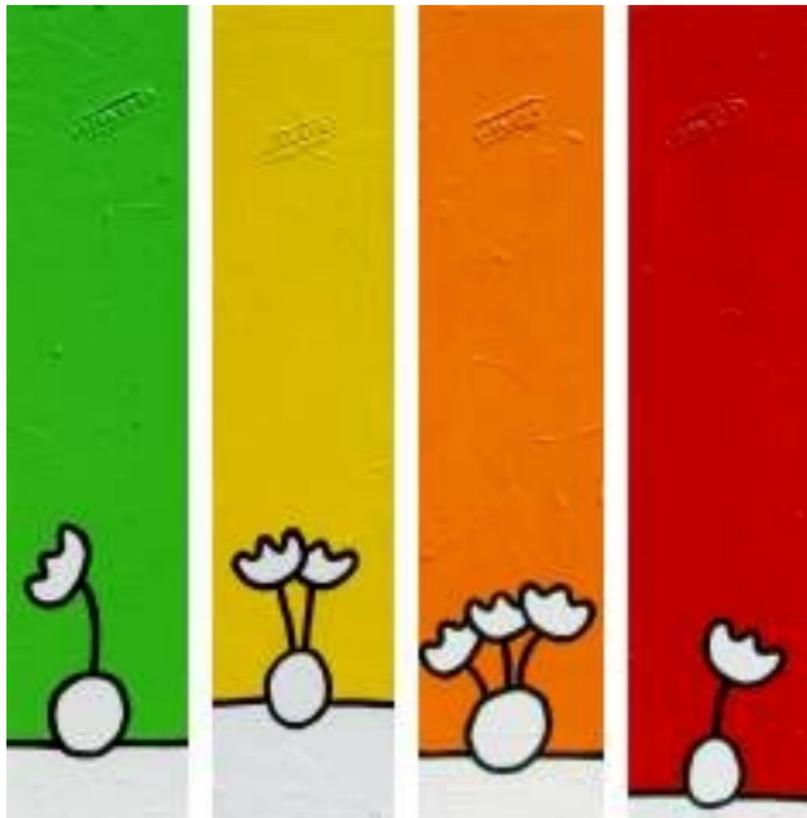
### Protea Series (30): Lime, Yellow, Orange, Red

40 x 170cm

Impasto and acrylic on canvas

This series of six works, like most of my series, is painted in the primary and secondary colours. I was at The Rossouw Gallery one day and Joshua asked me if I painted the six panels in 'gay' colours on purpose. No, was the answer, they are primary and secondary colours. Small coincidence.

I chose proteas for the panels due to their simplicity. The protea is quite a complex flower with lots of petals. I simplified this into three or four petals to form a protea shape. My protea shape.



## Painting; The present

### English Girls Have Great Tits

150 x 150cm

Impasto and acrylic on canvas

Another 'FHM Girl'. This was one of the few works I had in my head that came out exactly as I envisaged it. I wanted to paint a work to suit the title. I could have painted any of the 'FHM Girls', as I was just after the title.

While it was drying, I wondered if I had just painted the French flag. On double checking, I was covered.



## Painting; The present

### Our Lime Beach House

75 x 75cm

Impasto and acrylic on canvas

Salomien and I were discussing our return to Cape Town after spending a year in L'Agulhas. We moved to L'Agulhas to get away from the rat race and to bring up Richie in a rural environment where we can give him 100% of our attention. One of my many lifetime ambitions.

The discussions were extremely painful for me as I was at complete peace in L'Agulhas. Spending all day with Richie and only having to paint once a week or so was awesome. It was an incredible feeling as a man. The irony of it is, the final decision to move closer to society was made on the basis that Richie needed stimulation and social interaction with other children. I was torn apart but made the right decision. This work reminds me of this journey.



## Painting; The present

### Powder Blue Hot Air Affair

150 x 150cm

Impasto and acrylic on canvas

Can you imagine being in a hot-air balloon out in the middle of nowhere? No noise other than the wind in your face. You will not catch me dead in a hot-air balloon, so I will just have to imagine it.

I used a large canvas with lots of space in order to emphasise freedom.



## Painting; The present

### Kevin's Girl

300 x 150cm

Impasto and acrylic on canvas

I was sitting at Charl's place one day and spotted this record cover on his couch. It was a photo taken by photographer Kevin Gray. Charl told me the story of Kevin while I sat in awe looking through his portfolio. I grabbed my mobile phone, took a picture and painted this piece in my naïve style. It is slowly creeping up my favourites ladder. Perhaps Kevin can introduce me to the model one day. Enough said.



## Painting; The present

### Home

75 x 75cm

Impasto and acrylic on canvas

I have painted L'Agulhas lighthouse many times and will paint it many more. History lesson time.

L'Agulhas lighthouse is the second-oldest working lighthouse in South Africa. In 1840 it was decided to collect money in order to erect a lighthouse at the southernmost point of Africa. The design is based on the Pharos of Alexandria in Egypt. On 1 April 1847, building started and was completed in December 1848. On 1 March 1849 the lighthouse started functioning using sheeps' tail-fat for the lamp. This produced a stationary white light of approximately 4 500 candlepower. In 1905 the tail-fat burner was replaced by an oil burner. In 1936 an electric light generating 12-million candlepower, replaced the oil burner, which still functions today.



## Painting; The present

### **I Don't Remember Her Name, But I Remember Her Pink Panties**

75 x 75cm

Impasto and acrylic on canvas

I originally put silver duct tape on the canvas as the background for this work. The work never came to fruition because the tape did not stick on the impasto paste. I often find a colour in the subject that becomes the background colour. I wanted to be a bit different and use real duct tape.

The name comes from a male fantasy where you get to have sex with tied-up women, without ever telling your wife or girlfriend. That is the sort of monkeys we really are.



## Painting; The present

### Sunbathing

100 x 100cm

Impasto and acrylic on canvas

Almost experimental, considering it was created in the present time. This is one of those works that just flowed from the initial idea, to the sketch to the colour. Painted on the spur of the moment. Days later you're reluctant to release the work, because you think it is too simple, not in line with my present work. But this work was scooped up the same week it was dropped off at the gallery.

So, yes, there are many of these works that do not reach the market, and are recycled. Perhaps I should not be so critical of my own work.



## Painting; The present

### Three Purple Tulips

75 x 75cm

Impasto and acrylic on canvas

I have always liked painting tulips. Since painting *Yellow Tulips*, I have painted many more. I like to experiment with panels of colour. Tulips just have that simplicity and elegance that allows you to use lots of space and colour.



## Painting; The present

### Like This?

150 x 150cm

Impasto and acrylic on canvas

I saw a picture on the cover of a magazine, took a photo, downloaded it and played with it on my computer. In my early days I used to first select all the colours on computer. I would mix and match colours with photo-editing software until I was happy with the outcome.

This piece was first painted a light shade of blue, which was not good. I decided to go darker on the blue by mixing black with the blue on the canvas. It was too dark. I was making the mistake of mixing my paint on the canvas and not in a container like I usually do. I was lazy and paid the price. Someone once told me that lazy people are the best people to employ as they will find the quickest way to solve a problem.



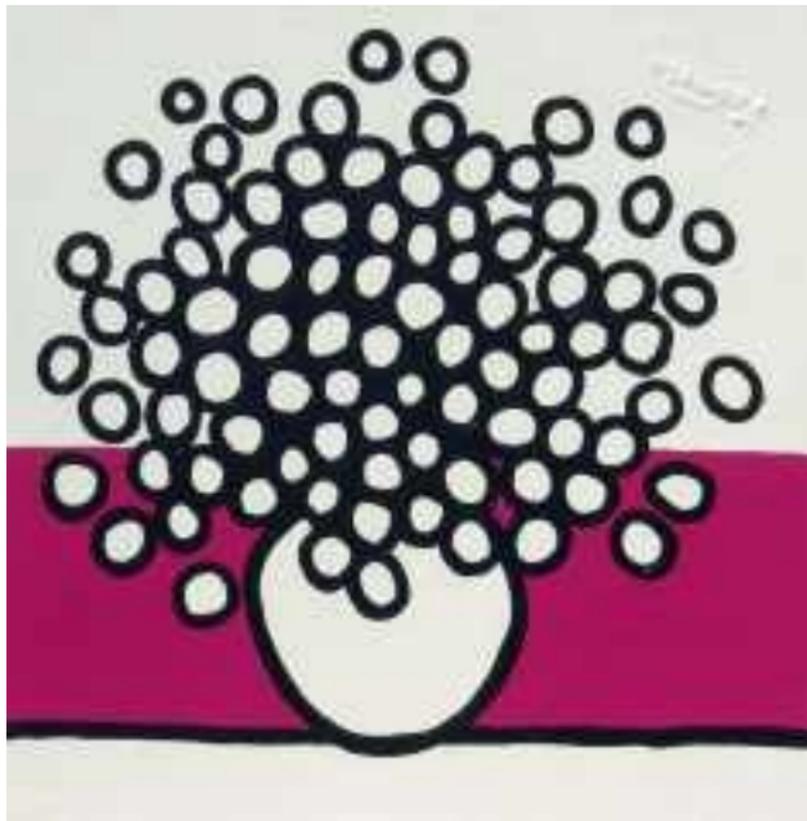
## Painting; The present

### Magenta Blossoms

100 x 100cm

Impasto and acrylic on canvas

This painting, like *Red Roses* earlier in the book, was also sent to London, came back and had a makeover. I added more blossoms and took out the top section of Magenta. If you go to [www.richardscott.com](http://www.richardscott.com) and click on Press, Summer 2003, you will see the original under 'Lennox Exhibition'.



## Painting; The present

### Green Taxis

100 x 100cm

Impasto and acrylic on canvas

Pop! Pop! Pop! I want to exploit this series. I want to paint it, print it, etch it, inflate it and sculpt it. To me the framed cars can go on forever. I want everyone in the art-buying world to have one.



## Painting; The present

### Bougainvillea Series, Round (30): Yellow, Red, Blue, Lime

70cm round

Impasto and acrylic on canvas

Round canvases are a bit of a mind bender when thinking of subjects. Strange how most paintings are in a square or rectangle shape. Quite sad really. The bougainvillea just flow and ooze simplicity on the round canvass. The round canvas seems somewhat complimentary to my recognisable circles of the flowers and leaves, adding vibrancy to the subject.



## Painting; The present

### Muizenberg Yacht Race

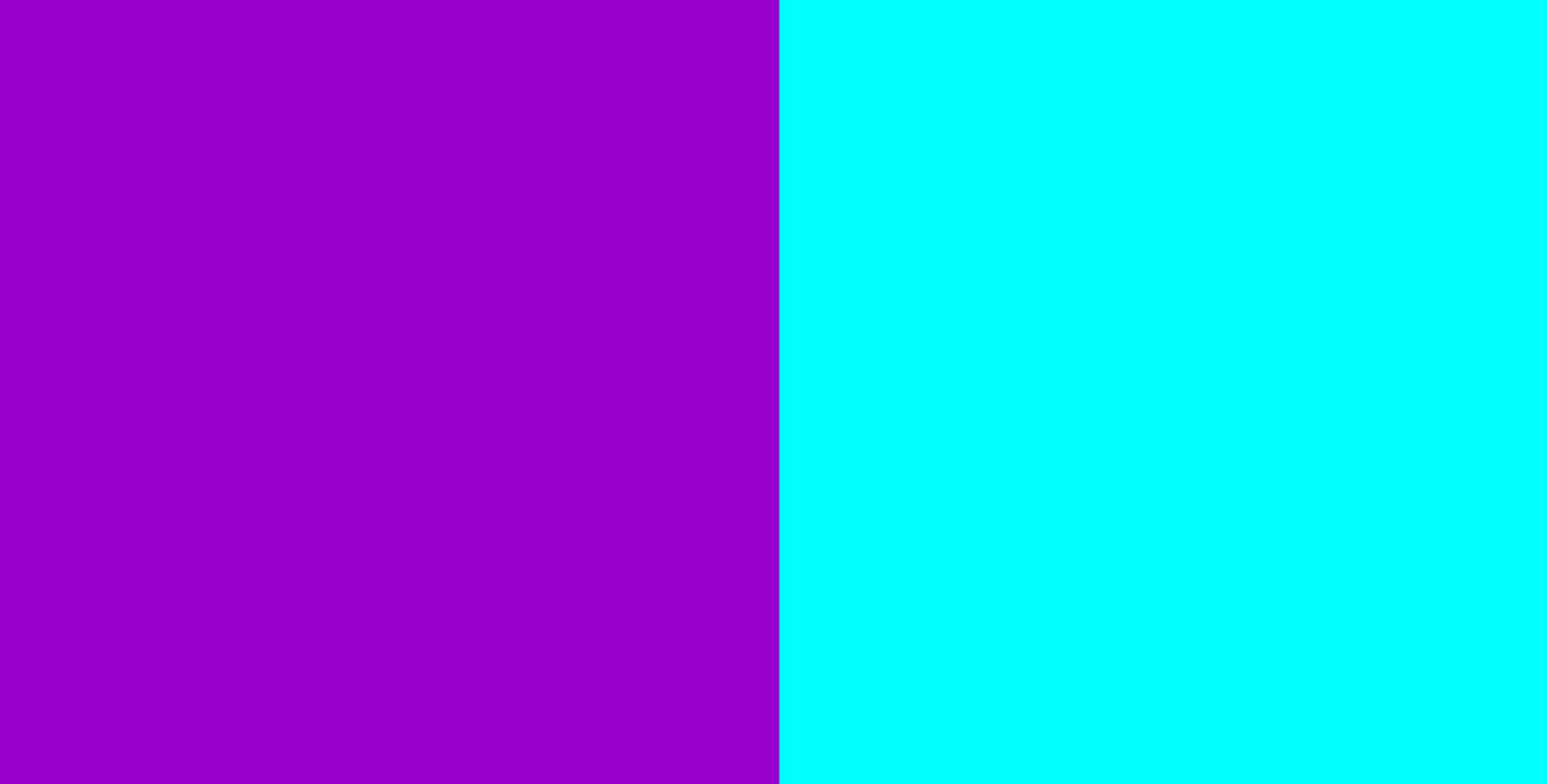
150 x 75cm

Impasto and acrylic on canvas

This is the most recent work in this book. I am currently producing what I call 'My Striped Series'. I completed quite a number of works in this series, and felt quite exhausted from the rush of colour. I felt relieved, for some reason, to go back to painting flat colour. Yet, this work speaks to me. The simplicity, perhaps the narrative of the boat in the lead, out in the blue all on its own.

This series was also inspired by a vague memory of tiny colourful beach huts on Muizenberg beach, Cape Town. The vast amount of colour in and around Cape Town are inspiring. From vineyards, to the different-coloured houses in De Waterkant. From the Coon Carnival to the sails of the yachts on the sea.





# Painting; The experiment

## **Painting; The experiment**

After compiling this list of experimental work, I noticed a distinct trait of powder blue and orange in 11 of the 18 works.

I enjoy experimenting and trying out new subjects, methods and styles. The majority of my experiments go unnoticed by galleries. This, I think, is a compliment. Nonetheless, I will continue to experiment and release seminal work.

## Painting; The experiment

1920

75 x 75cm

Impasto and acrylic on canvas

This was a seminal piece. I wanted to create a different style. I call it 'paint by numbers'. I have only produced four works in this style. This is work different to my thick black-line style in that it allows questions to be asked. The implementation of it is easy. You take an image in a photo-editing package, convert it to three colours. Then just replace the colours with the ones you want. You then draw it freehand on the canvas and paint in the colours. It is so simple, yet effective.



## Painting; The experiment

### Orange Desire Yellow Fire

150 x 150cm

Impasto and acrylic on canvas

This is still my all-time favourite piece. I have many works knocking on the door, but the decision had to be made. In the queue are: the 'Charlie Series', *Fields of Gold*, *Nine Lives*, *Blue Animals*, *Blue Friend*, *Gauguin's Yellow Christ*, 1920 and *Our Lime Beach House*. Strangely enough, most of these works are in my experimental period.



## Painting; The experiment

### Blue Animals

75 x 75cm

Impasto and acrylic on canvas

This work was originally orange. I then added a blue line to give the subjects a sort-of aura. It is one of my favourite works, yet it did not get much attention in the gallery. This bothered me because I like it. Perhaps the animals are a little weak. I have made a mental note to pursue various works of this type with different subjects.



## Painting; The experiment

### Sonsondergang

75 x 75cm

Impasto and acrylic on canvas

In 2002 I did this piece of a sunset and hung it on my wall. I was moving house at the time and was not prepared to pay R2 000 to a removal company. While discussing this with a friend, he said: 'If you give me that painting, I'll move your stuff.'

The work was inspired by the 'Storm Series' I did. I did eight storms for my London exhibition, of which seven sold. The storms are simple works that cannot be mass-produced. I was looking for another outlet and produced this work. I gave it the Afrikaans title as my friend is Afrikaans-speaking.



## Painting; The experiment

### Amethyst Storm

75 x 75cm

Impasto and acrylic on canvas

Quite a different piece in comparison to my traditional style. When I first started out painting I used a product called Painter's Mate from the hardware store. It is a standard silicone sealer, but it dried too quickly and was thus not viable. I wanted to create a storm feel and needed more texture. It worked. I got these big protruding swirls and it dried like that. I used a sponge to get the effect of the swirls. I did a series of eight in different colours.



## Painting; The experiment

### Heat

75 x 75cm

Impasto and acrylic on canvas

I am angry at myself because I ruined this work by painting a windmill on the orange years after it was originally painted. I also did a yellow one and painted a windmill on that as well. I did this work the same time I did the 'Storm Series'.

It was a bold move for me but no-one saw what I saw. The inspiration for this work came from the 'Winter Series' I did in 2002.



## Painting; The experiment

### Nine Lives

150 x 150cm

Impasto and acrylic on canvas

As mentioned earlier in the book, I was being called 'The Cat Artist'. This work was the plan to kill the cat. I wanted to paint so many cats on one canvas that no one would buy it. Little did I realise what I had started. This work is the beginning of the so-called Pop style in my work.



## Painting; The experiment

### You Blow Up That Planet Charlie, I'll Blow Up This One

85cm round

Impasto and acrylic on canvas

This work is part of a working series called 'Charlie'. All the works are painted on round canvases. The first one was produced in July 2003. My plan is to release one or two a year. As one sells, so I create the next one.

It is about two guys who go around the universe blowing up planets at will, generally having a lot of fun and total disregard for anything.

When I was born, my mom and dad named me Charles Richard Scott. They followed a family tradition and called me by my second name, Richard. At school, the teachers would call out 'Charles Scott'. This resulted in the kids mocking me throughout the year because they knew me as Richard. I think this is coming out in these pieces.



## Painting; The experiment

### Gauguin's *Yellow Christ*

150 x 150cm

Impasto and acrylic on canvas

The decision to sell my equity in my Internet company was taken while on honeymoon in Arniston. I took with me five art books from the library. One was a book on Paul Gauguin. I remember having to copy Gauguin's work in art classes at school.

The work that most impressed me in the book was *Yellow Christ*. Only years after did I paint this piece. I painted it for myself and it hangs in my personal collection. I am not religious in any way. Maybe I am just a religious follower of the simplicity with which Gauguin created his *Yellow Christ*.



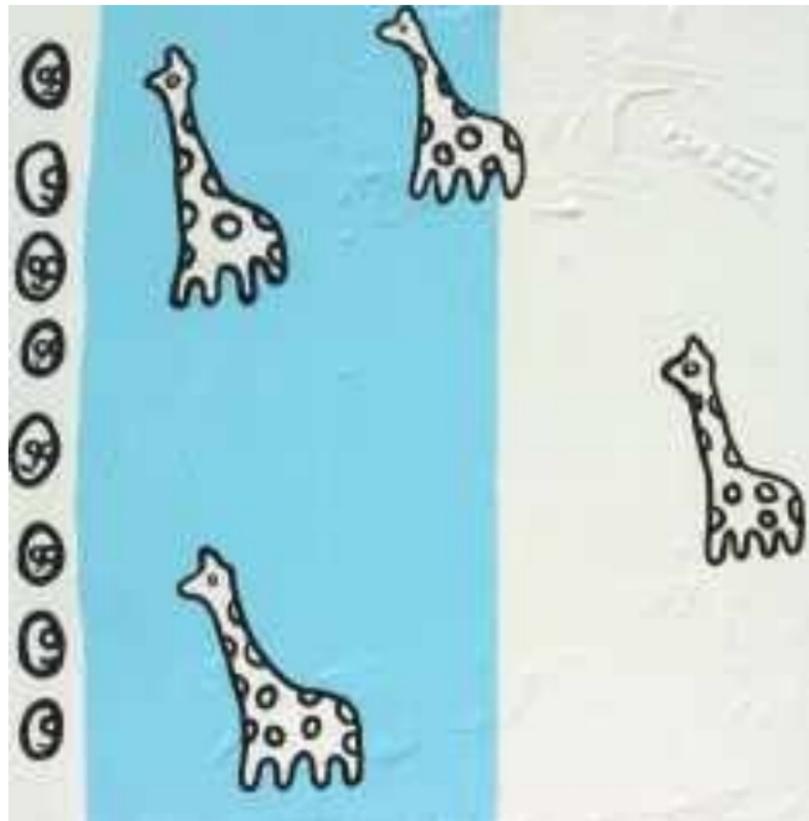
## Painting; The experiment

### Four Powder Blue Giraffes

100 x 100cm

Impasto and acrylic on canvas

This was a spin-off of *Little Houses on the Prairie*. It was originally orange and blue with elephants and rhinos on and called *Mommy and Daddy and All The Animals at the Zoo*. It even hung, for sale, in a gallery as such. I walked into the gallery one day, took it home and painted it blue. If you go to my website under Summer 2003, you will find *Mommy and Daddy and All The Animals at the Zoo*, the work I painted over. Something in me just decided to paint over it – and powder blue at that. It works for me. I like it.



## Painting; The experiment

### Pa Se Kar Series (30); Geel, Oranje, Pers, Blou

30 x 30cm

Impasto and acrylic on canvas

I was experimenting with colours and frames around my work. I liked the effect of the colours surrounding the subject. I chose one of my favourite subjects and produced a series. When we were kids, my dad changed cars more often than he had haircuts. I was intrigued at the new cars, hence the title, in Afrikaans, referring to dad's cars.



## Painting; The experiment

### Little Houses on the Prairie

100 x 100cm

Impasto and acrylic on canvas

I bought Paul McCartney's book on his artwork. I read it in a day. The next day I painted this piece. I do not know if there is any influence of his here. You decide.



## Painting; The experiment

### I Saw Cape Town From an Aeroplane

75 x 75cm

Impasto and acrylic on canvas

My son asked me to draw him a Jumbo jet as we sat in my studio. So I drew him a Jumbo jet. You are looking at what I drew. The same happened with the 'Owl Series' and the 'Car Series'. I transposed the drawing I drew for my son onto the canvas.



## Painting; The experiment

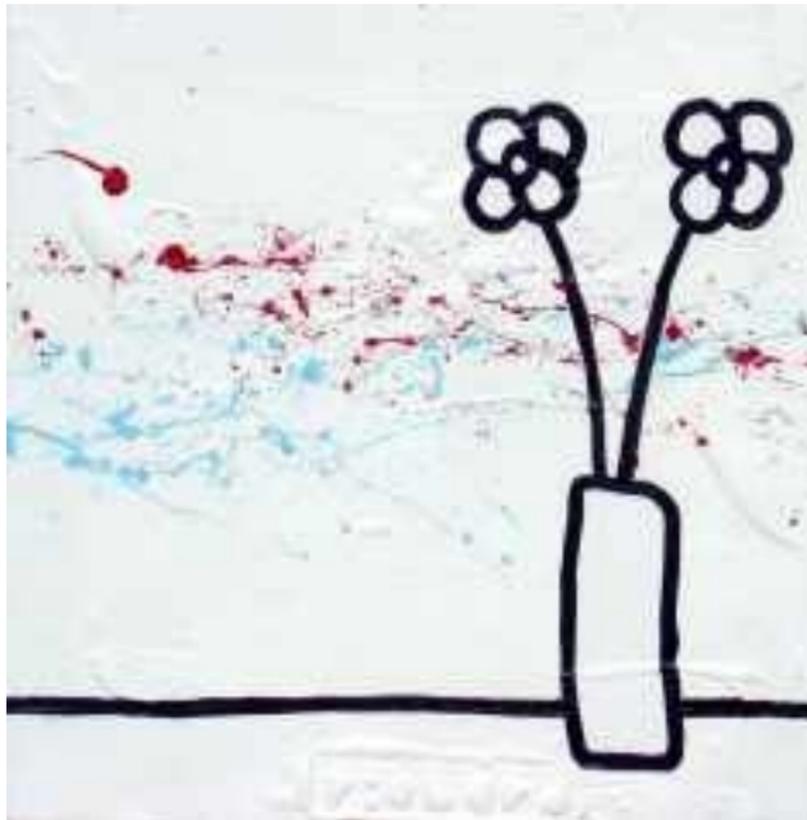
### Oh Daisy 2

50 x 50cm

Impasto and acrylic on canvas

This work was the result of me trying to marry my splash style with my thick black-line style. I had no inclination of what I was going to draw as I splashed the paint on the canvas. The outcome of the splash determines the subject matter. I tried numerous works like this, to no avail. They were not as innocently orchestrated as this piece and have subsequently gone into my recycle bin. All 10 of them. The title is a play on words with the flowers being the female name, and the splash being the orgasm.

This is just one of those great things that happened on one day that cannot be repeated. Like the experimental etching is always the masterpiece, so do not print it on newsprint.



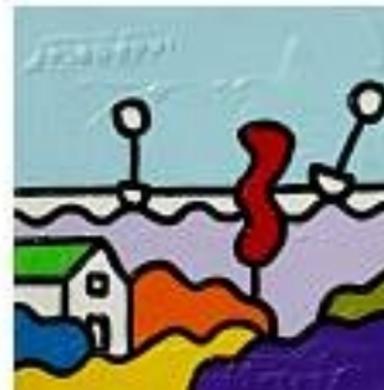
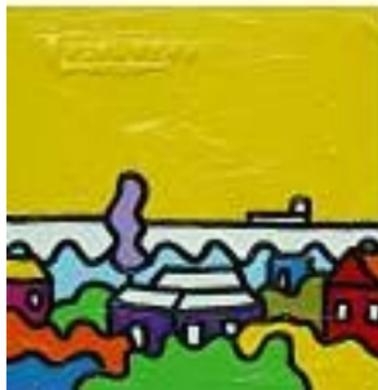
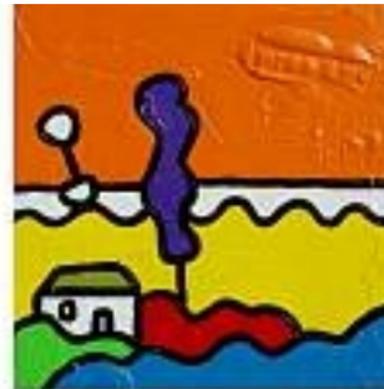
## Painting; The experiment

### Colourful Seaside Village Series (30): Blue, Orange, Yellow, Powder Blue

50 x 50cm

Impasto and acrylic on canvas

I was looking at a blank canvas from my studio in L'Agulhas thinking what to paint. I decided to draw what I saw from the studio. The studio happened to be the double garage. The house we lived in had a spectacular view of the sea and the village. You could throw your fishing line in the sea from the balcony. These works are a result of what I saw in the 270° view. I also added in lots of different colour. The original work, a seminal piece, got good attention from the galleries. This prompted me to do a series. The original took me ages to complete, compared to my existing work with one or two colours.



## Painting; The experiment

### Yellow Orgasm

150 x 150cm

Impasto and acrylic on canvas

This was a derivative of *All the Girls All the Orgasms*, a 3m piece I did.

The generosity I afforded myself in the volumes of acrylic used to complete *All the Girls All the Orgasms*, was a great feeling. There you are, wanting to create something different. When your material budget is unlimited, you seem to create your best works.

With this particular work, I wanted to see the effect with just one splash. Would the limitation on materials give me the same expressive feeling as *All the Girls All the Orgasms*. I think not.



## Painting; The experiment

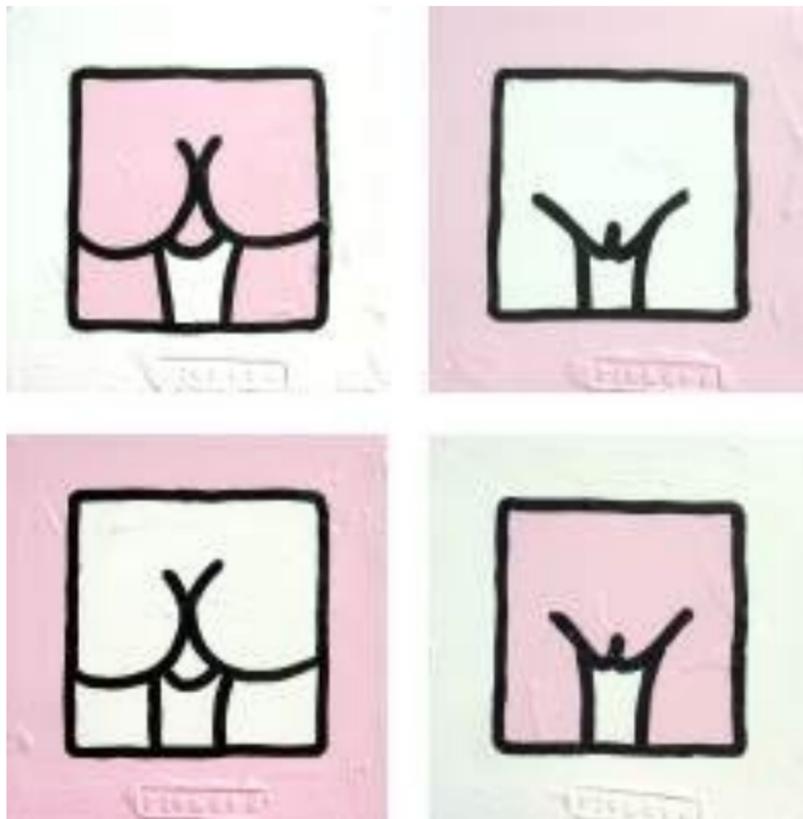
### Hang Vrug Series (4)

50 x 50cm

Impasto and acrylic on canvas

I had an Afrikaans-speaking friend in my first job. He taught me all the Afrikaans slang like 'hang vrug'. Directly translated, it means 'hanging fruit', referring to a woman's vagina. Yes, once again, the name only came after completing the works. I did the works, in the first place, as a result of a little doodle sketch I had done.

I wanted to make the work a small series, thus swapping the colour around on four works. I also added in the frames to break away from my more traditional full-colour works.



## Painting; The experiment

### As the Pig Jumped Over the Moon

75 x 75cm

Impasto and acrylic on canvas

On one of those good old Friday nights at Hout Bay Gallery, Marika said I should paint pigs. As with many of Marika's suggestions, they go in one ear and out the other, but this one stuck. This work is the second one I did with pigs. I added in a child-like nursery-rhyme theme based on the cow jumping over the moon in 'Hey Diddle, Diddle'. These are the kinds of work I paint with ease, as they have a cheeky, naïve angle.





"I am sure that Richard's 'lateral thinking' approach to the processes of art is going to afford us with much amazement and amusement in future!"

*Earle Parker*

# Sculpture

## Sculpture

I knew what I wanted to sculpt but could not find the right method and tools to create what I had in my mind. After many months of research, I purchased a fret saw. This was the answer. Each sculpture is cut out of a block of jelutong wood with the fret saw.

I then approached many foundries who said they could not cast this piece due to its complexity. So I resorted to painting the wooden cats with acrylic. This worked well and the first three sold at the VEO exhibition in December 2003. *Lilac Cat* was accepted for the Brett Kebble Art Awards 2003 finalists' exhibition.

Eventually a foundry was found who could help cast the piece in bronze. It took up to 12 months to get the final product after many trial runs with casting.

Two silicone moulds are made, one for the outer frame and one for the inner cat. The two are joined at the wax

stage and sent to the foundry for casting. Each cat weighs 9kg. Weight was one of the elements I wanted in my sculpture.

Once the cats were back from the foundry, they were individually punched with their name and number and sent off for powder coating, the final process.

I do not make artist proofs in any of my media. It is a decision I took to give the work more value. I do not believe in keeping artist proofs to sell in the future.

## **Sculpture; Pop goes the cat – Sue Lipschitz**

What is art? The question seems innocent and simple, but the word ART has come to be used indiscriminately for so many forms of human activity, from the greatest inventions to competence in golf or hairdressing. So no single formula can really cover such a wide range of ideas. Even if the definition of art is restricted to an arena that includes architecture, music, drama, literature, painting, sculpture and crafts, we don't seem to get a better picture of what it's all about. An artwork is not thought out and settled beforehand. While it is being done it changes as one's thoughts change. And when it is finished, it still goes on changing, according to the state of mind of whoever looks at it. Picasso taught us that reason and imagination, when in full gallop, know no limits. So it is with techno-artist, Richard Scott.

To let the cat out of the bag, Richard's *Kid Cat Puzzles* are an artistic enigma! They are a toy designed to test our knowledge, ingenuity and patience. They are gloriously

funky artwork, which stops us in our tracks at the novelty of the creativity. From the savvy art collector to the kid who loves the simplicity of the bright colours and imagery, the impudent bright cat puzzles call for tactile involvement and delight on different levels. The cats, though almost identical, are not interchangeable. No two puzzles are alike. Every one has nine lives.

Richard's early career as a technical illustrator has stood him in good stead to become the totally unconventional artistic technologist that he is today. The limited edition of 250 Cheeky Cat Puzzles has virtually sold out in one year, to collectors in South Africa and elsewhere. Consider yourself lucky if you have one of these gems in your collection. I have one in mine!

## Sculpture; Wood

### Green Protea

23 x 23 x 5cm

Jelutong wood, enamel and acrylic

This work is cut out of a block of jelutong wood and then painted with enamel and acrylic. The signature is routed into the side to ensure consistent branding.

I love the robust element of the protea and the lime green just gives the protea a bright contrasting feel, compared to almost camouflage colours of the protea.



## Sculpture; Wood

### Daddy's Blue Car

23 x 23 x 5cm

Jelutong wood, enamel and acrylic

It is quite exciting drawing images on a block of wood in anticipation of the outcome. One of the limitations with wood and my style is that all the elements, like the windows and eyes, need to be attached to something. This is challenging, but adds another dimension to my work. The initial grey areas of media are a challenge. You need to take the time to explore and understand all the minute details of how the medium works, and works best for you. Being a perfectionist, I also take my time to understand certain technologies that are required to produce my work in different media. Most of these technologies are outsourced.

I have a fascination with cars, probably the reason they keep coming up in my work.



## **Sculpture; Wood**

### **Powder Blue Cat**

23 x 23 x 5cm

Jelutong wood, enamel and acrylic

Cats were the first sculptures I produced. I chose cats because they were my most popular painting at the time. Strange how you are subtly influenced by what happens around you. The powder blue is addictive for me. I can never get enough.



## **Sculpture; Wood**

### **Passion**

23 x 23 x 5cm

Jelutong wood, enamel and acrylic

It all started when I did a series of drawings in 2002 called 'I Love You'. It was about a married couple and their everyday happenings. I used the drawings to do experimental light boxes in 2003. This sculpture was an extension of the light-box experiment. I chose red for passion.



## Sculpture; Wood

### Yellow Daisies

23 x 23 x 5cm

Jelutong wood, enamel and acrylic

Cutting flowers out of a block of wood is hard work, but rewarding as you see these flowing petals appear out of a chunk of wood that has been in your studio, as such, for a month. I wanted the daisies to be as bright as possible, thus choose yellow.



## Sculpture; Wood

### Kid Cats (250): Orange

24 x 24 x 3cm

Superwood, enamel, acrylic and plastic

Edition 250, no artist proofs

I was sitting watching Richie putting a wooden puzzle together. The next day I cut one out in nine different shapes and colours. It was going to be my way of teaching him about shapes and colours. It was a hit with him and all the kids who came to visit. It then hit me that I can turn this into an artwork. I battled to find white plastic pegs for the holder. I was in a toy store looking at the existing puzzles and I looked up and saw the game 'Battleships', which we used to play when we were kids. The white pegs were perfect. The problem was there were only enough white pegs in each game for 19 puzzles. I ended up buying 10 games only to discover they had changed the pegs. I eventually commissioned an engineering company to make up the pegs for me.



## **Sculpture; Bronze**

### **My Cat (7): Lime**

23 x 23 x 5cm

Bronze, powder coated

Edition 7, no artist proofs

Why powder coat them? That is what everybody asks. For starters, I wanted to be different and appeal to the trendier art buyer who may be looking for a bronze sculpture. Bronze costs the same as stainless steel and is a softer metal with which to work – thus, more functional for this purpose. Secondly, I battled for over a year to get the patina right. I even bought the book. I wanted something bright and parallel with my current colours. Powder coating was the answer. I am not the first to do this, it just suited me.



## **Sculpture; Bronze**

### **Cheeky Cat (7): Yellow**

23 x 23 x 5cm

Bronze, powder coated

Edition 7, no artist proofs

*Cheeky Cat* is the second of three bronze cats I produced. Each of the three cats is editioned to seven. Each of the seven are different colours.



“Richard’s work has probably been underestimated because of its apparent light-heartedness and charm.”  
*Sue Lipschitz*



**Print**

## Print

Lithographs were the first of the print media to which I was exposed. I knew enough about standard printing processes from my technical illustration and graphic backgrounds. I took to it like a duck to water. In the beginning there was too much water and I wanted to do everything. I soon discovered etching and all the different grounds and etching techniques. I got sucked right into prints and it quickly became my favourite medium.

One set of my prints involves dipping old or discarded sculptures into acrylic paint and stamping them onto canvases.

One of my main goals, through all media, is to keep my recognised style. I want people to recognise my art in all media. When I first started etching, I found monotypes were the easiest and best. But I soon learnt that monotypes do not have as much value as editioned

prints. So I dug deep and experimented with grounds and lifts and tints. I discovered some wonderful things and produced some amazing works. I can spend all my time doing prints due to the technical and versatility issues an artist must overcome in this medium.

Etching to me is a technical nightmare to begin with. But soon the smells of inks and grounds overwhelm you. Absorbed, you find yourself lifting that paper off the plate to see a masterpiece, only to remember it is a test run on newsprint.

## Print; Etching

### Daisies

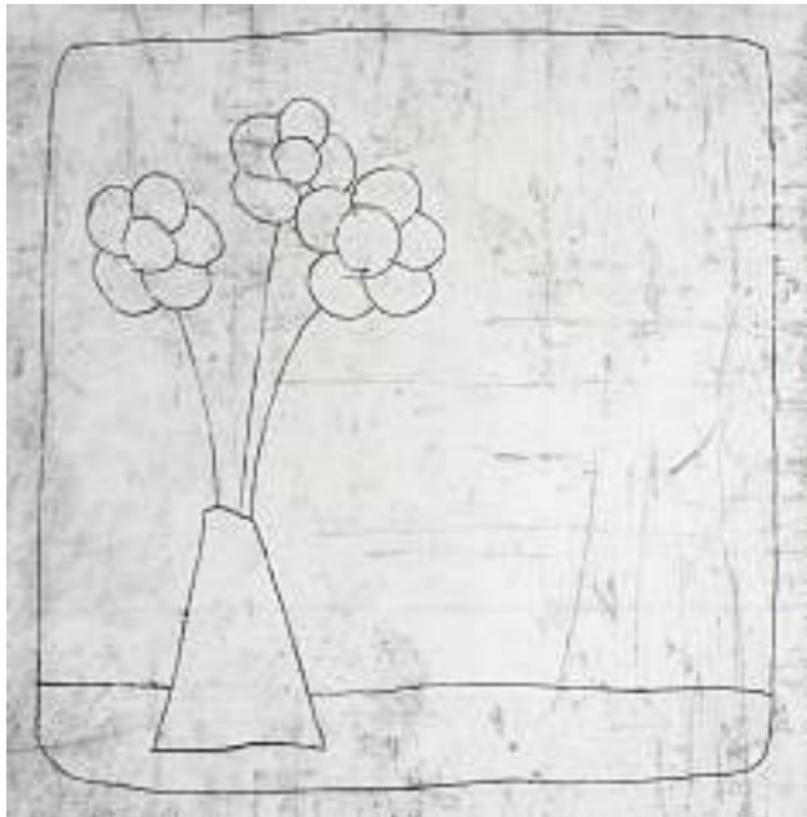
10 x 10cm

Hard ground

Edition 7, no artist proofs

Printed on Fabriano Tiepolo 290gms

I find hard ground the most challenging to work with from a process point of view. The medium lends itself to fine etching, which is in great contrast to my recognised style carried through in other media. I do, however, find it refreshing to break away from the norm and create intricate and delicate works. This work just happened while staring at a plate freshly covered in hard ground. I wanted to use the limitations of the medium within my style and produce a fine line version of the popular daisies.



## Print; Etching

### Cheeky Black Cat

10 x 10cm

Aquatint and liquid ground

Edition 7, no artist proofs

Printed on Fabriano Tiepolo 290gms

This work took me a while to figure out. I wanted to create a piece with thick lines. I used liquid ground to draw the cat, then aquatint for the background.

Many of today's modern etchings are loose, unlike the technically correct etchings produced in the 1700s. I would like to relive the way in which etchings were originally produced. Everything was clean cut and put together like a manual. I want people to see this when they look at my etchings.



## Print; Etching

### Daddy's Car

10 x 10cm

Aquatint

Edition 7, no artist proofs

Printed on Fabriano Tiepolo 290gms

I wanted to use aquatint to produce the line work in this piece. The result is not as bold as a monoprint but it does have a lot more character with the broken lines. Yes, here is that car again. The one I am going to Pop-pollute the world with.



## Print; Etching

### Pop Heart Series (3): Warm Sepia

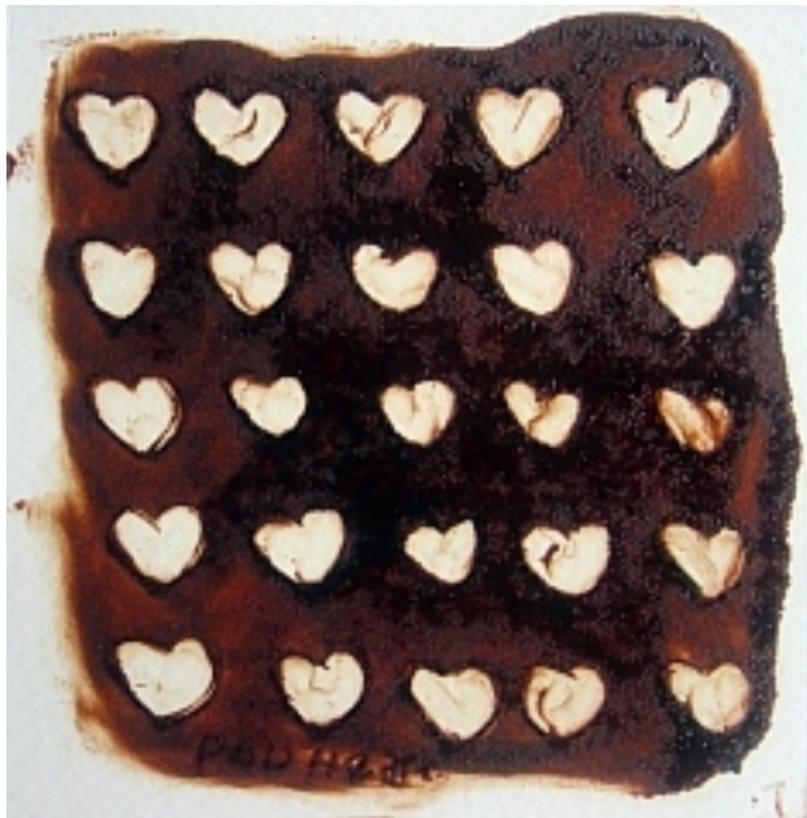
10 x 10cm

Drypoint

Edition 7, no artist proofs

Printed on Fabriano Tiegolo 290gms

I was doing etching with some friends. During the conversation I distantly heard the words 'pop heart'. I thought I would take that for myself and produce a work. I overindulged on the ink to get a wet effect, pretty much like life today, overindulgence and pop, pop, pop.



## Print; Etching

### Black Cat

10 x 10cm

Aquatint and liquid ground

Edition 7, no artist proofs

Printed on Fabriano Tiepolo 290gms

Following the outline of 'Kid Cats', the superwood sculptures I produce, I wanted to give viewers the opportunity to 'fill in the blank' with their own cat. We have all had a cat at some stage in our lives. Leaving this empty allows you to put the cat in your mind's eye into my etching.



## Print; Lithography

### Home

27 x 27cm

Lithograph

Edition 35, no artist proofs

Printed on BFK Rives 300gms

I discovered lithography at The Artists' Press with Mark Attwood. Lithography is an amazing medium. It allows me to marry my graphic, technical and artistic skills. I chose to stick to a winning formula on my first try and produced an edition of 35 of the L'Agulhas lighthouse.

The thing I like most about lithography is the imperfections. I love it when something is out of kilter.



## Print; Lithography

### White Bougainvillea

17 x 17cm

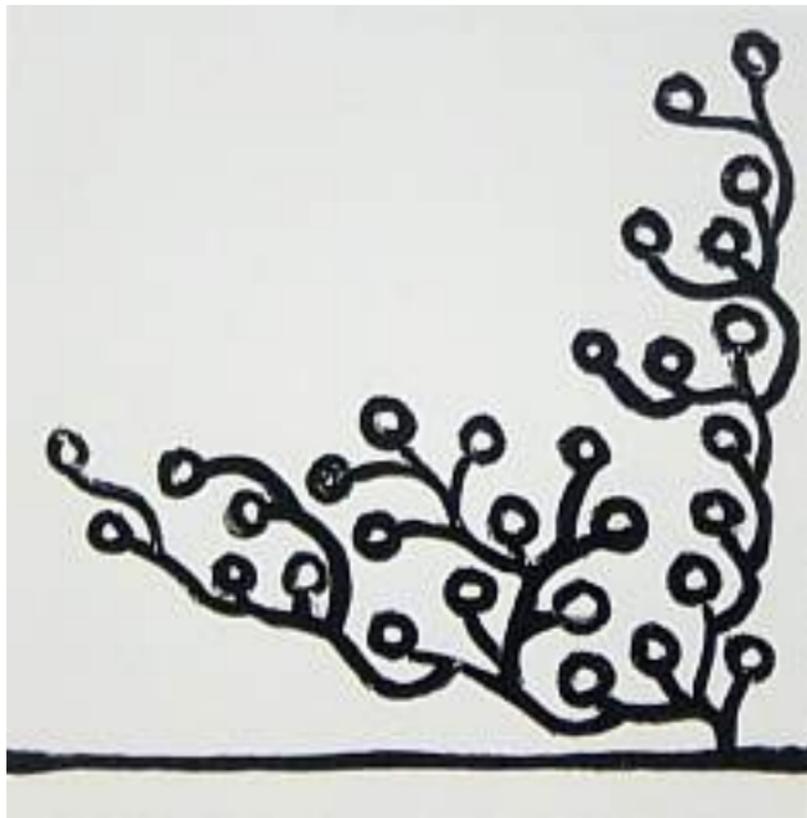
Lithograph

Edition 14, no artist proofs

Printed on BFK Rives 300gms

This work is one of a three-part series; *Bougainvillea*, *Orchard* and *Tree*. They are the first lithographs I ever did. I wanted them to be simple, and uncoloured. Because galleries generally like my colour work, I wanted to create a limited series of works that would become sought after by serious buyers, who could then claim to have my first lithographs.

The work is drawn onto a photo polymer plate. It is a light sensitive, water-washout polymer plastic printing plate. It is then printed on a Vandercook letterpress proof press, as a relief print.



**Print; Lithography**

**Orchard**

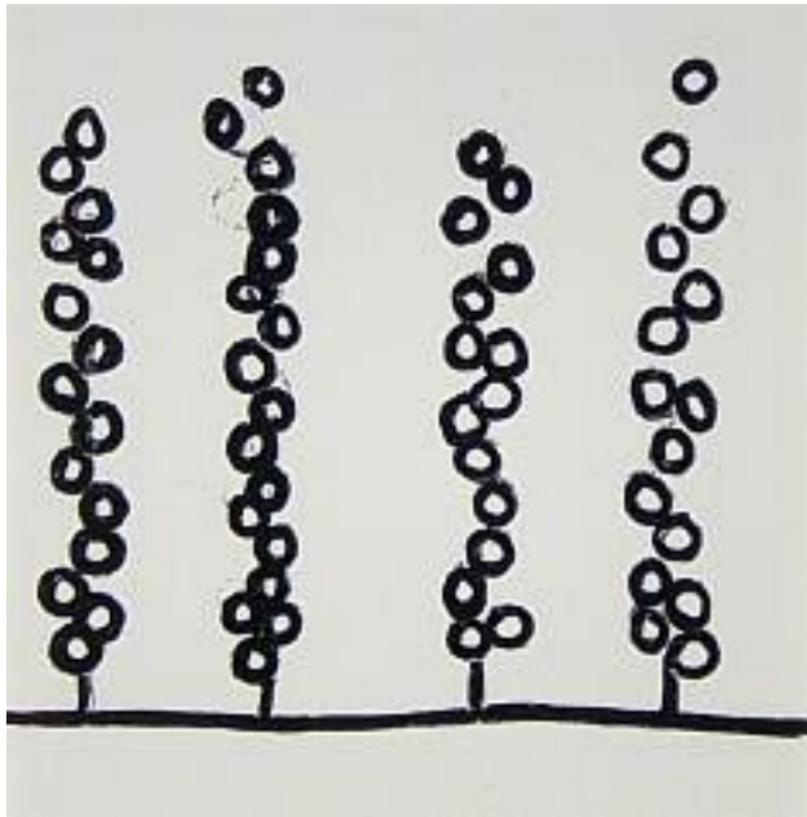
17 x 17cm

Lithograph

Edition 14, no artist proofs

Printed on BFK Rives 300gms

Printed using the same process as *White Bougainvillea*, this work is the only piece I have done with the tree in this shape, long and thin. The name came afterwards as it looked like an orchard.



## Print; Giclée

### Crimson Panties

80 x 80cm

Giclée

Edition 7, no artist proofs

Printed on Hahnmuhle Photorag 308gms

I scanned the painting *Blue Panties* into the computer, converted it to three colours, and saved it as a .gif file. I then imported it into a vector-based software package and traced the work so I had a vector version. I then sent it off for printing. Vector allows you to scale works up and down without losing quality. All my giclée prints are done in this form.



**Print; Giclée**

**Protea Series (9): Lilac, Orange, Yellow, Olive**

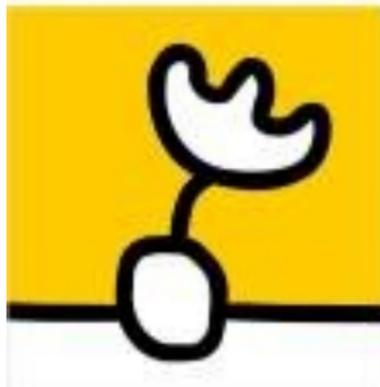
16 x 16cm

Giclée

Edition 7, no artist proofs

Printed on Hahnmuhle Photorag 308gms

These works are digitally created from scratch. All my giclée prints are produced in this manner as opposed to photographing original acrylic works.



**Print; Giclée**

**FHM Girls Series (9): Why, Come Here, Hi, Come Here  
2, Now it's Your Turn, Show Me Yours First, Hello Boys,  
This Way, Who Wants To Know**

15cm round

Giclée

Edition 7, no artist proofs

Printed on Hahnmuhle Photorag 308gms

I decided to release a set of 'FHM Girls' in print due to their popularity. These girls are becoming more popular than the cats, so what I have decided to do is create a different position every time I create a new one, and so the death of the 'FHM Girls' will come about.



## Print; Stamp

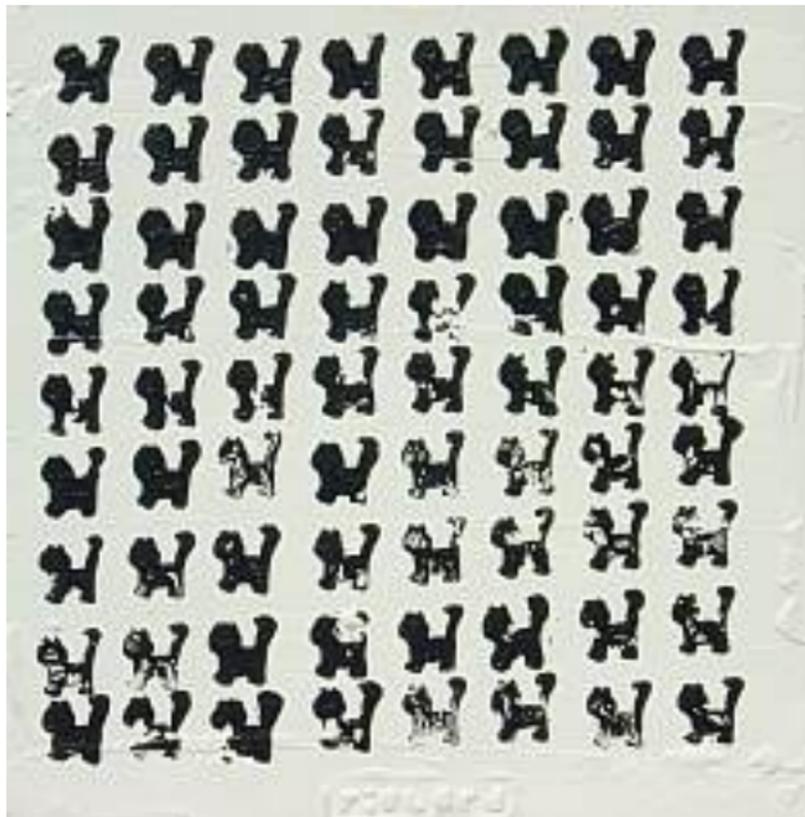
### Army of Black Cats

75 x 75cm

Acrylic stamp on impasto paste

Monoprint

I was looking at a blank canvas and wanted to try something new. I grabbed a cutout of a cat from one of the *Kid Cat Puzzles* and dipped it into black paint. The result was this work and three others in different colours.



## Print; Stamp

### Tulips Series (9): Powder Blue

75 x 75cm

Acrylic stamp on impasto paste

Monoprint

This was the first work I produced using the acrylic stamp method. The stamp was an old wood sculpture I discarded. I added different colour pastels to the nine prints I did to make each one unique.





“Richard has an almost impossible-to-satisfy desire to explore and to experiment.”  
*Charl Bezuidenhout*

# New Media

## New Media

I am relatively new to this medium. It seems anything goes. New Media is challenging in that there are not as many boundaries as with painting or sculpture. Where do you start in the mass hysteria of global connectivity? Everything has been done. At the Brett Kebble Art Awards, I was a bit taken aback by video installation being seen as New Media. This, to me, is now quite an old medium. As the name suggests, New Media needs to constantly evolve. To me New Media is work that 15-year-olds would enjoy. Then, again, because I am new to the medium, this is a virgin opinion.

Nonetheless, my contribution to the world of New Media was spurred on by Brett Kebble. He dangled a R200 000 carrot in front of all South African artists.

So I went to the drawing board and spent months and months concocting a plan to grab the carrot and eat it while all the other donkeys looked on.

I decided to enter the New Media category with an idea I had been toying with for a while. I discovered that I could draw on a mobile phone and output the drawing to giclée print.

Unbeknown to me, I discovered an amazing medium. I did not get to eat the carrot but I had created a new 'new medium' for me to channel my creativity.

## New Media; Mobile phone

### MARS 2004 (Mobile Art Richard Scott): Phone

Dimensions varied

Mobile phone and giclée print

After drawing a picture on a Sony Ericsson P800 mobile phone I was inspired to explore this medium further. I immediately purchased a Sony Ericsson P900 and started playing. The limited capability of the phone in application would become the canvas, which suited my style of naïve Pop Art. The mass global demand for new concepts, through technology, would be the vehicle. Mobile phones are not designed to be canvases for artists.

Artworks are digitally drawn on the phone using the stylus. The work is then e-mailed from the phone to the print studio for giclée prints.



## New Media; Mobile phone

**MARS 2004 (7): Yellow Cat, Red Bougainvillea, Afrikaner Wife, Daddy's Lime Car**

16 x 16cm

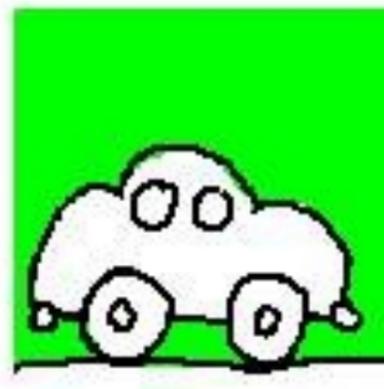
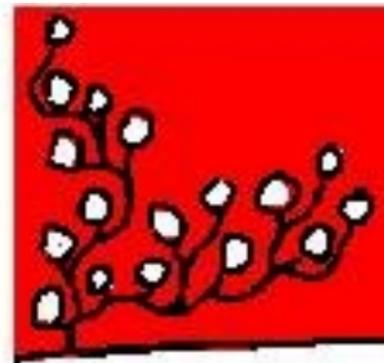
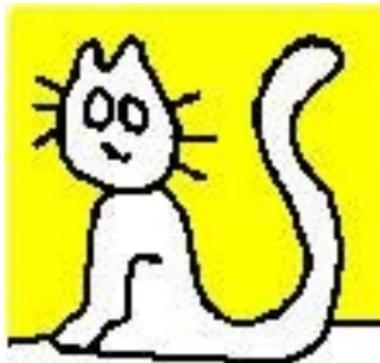
Giclée

Edition 7, no artist proofs

Printed on Hahnmuhle Photorag 308gms

This edition of giclée prints are 16 x 16cm image size, 22 x 22cm paper size. Printed on 308gms cotton paper. The prints are made to interpret the original drawn images on the phone, chunky, block like and pixilated. I chose seven of my most popular images when I created these works.

This work was chosen for the finalist exhibition of the 2004 Brett Kebble Art Awards. This work was stolen from the exhibition.



## New Media; Light box

### Light Years Away

Dimensions variable

Obeche wood, enamel and light fittings

I was inspired to try something using light. Although quite bland in appearance, the light boxes are quite effective as a functional lamp, as originally intended. I used a series of cats, Protea and people as subjects. I was not too happy with the outcome due to the size of the boxes. I should have made them as big as buildings. These boxes sold out at my Rossouw exhibition in April 2005.



“Richard teases the viewer with suggestions of a wonderful life.”  
*Glynis Coetzee*



**Stuff**

## Stuff; Influences

They start with Mr Fuel, my art teacher when I was 16. He made art interesting for me.

Then there is Vincent van Gogh who taught me so much in my school years about uniqueness and colour and madness and not caring what people thought.

Paul Gauguin for painting masses of flat colour.

Takashi Murakami for his concepts, distant implementation (delegation) and commercialisation.

William Kentridge for making me dream that one day I too can sell an etching for R50 000.

Magazines like *ArtReview* and *Art in America* are a massive inspiration. When I read them, I feel at a real low, brought on by the amazing works being produced in the art world. The inspiration comes after putting the

magazine down and thinking I want do something that big. The lows inspire the highs.

Time is an influence because one of the bitter-sweet facts about art, for an emerging artist, is that there is so little time to create all the things you want, but so much time to pass before you become established.

The sea on those grey winter days. When we lived in L'Agulhas we had a 270° view of the sea and you could just sit there all day watching it. Being able to catch and eat your own food from the sea is very rewarding for a man.

Then there's being alone. This is a huge inspiration for me and has a huge influence on my work.

## **Stuff; Biography**

### **Born**

1968

### **Studies**

1989 – Educated at Birch Acres Primary and Norkem Park High, Kempton Park. I remember spending four years at school learning art. Did not think art was fun at all until my last year with Mr Fuel, who is first on the list of those responsible for me wanting to paint more. Matriculated in 1987. Spent 13 years dabbling in art. No further formal art training. 1991 - Qualified Technical Illustrator.

2002 – Full-time Artist.

### **Exhibitions 2002**

January – Hout Bay Gallery

April – Bay Art Gallery, Kalk Bay

May – Knysna Fine Art Gallery

June – Art Channel Diversity 4, Internet

June – Ekurhuleni Finalist Exhibition, Johannesburg

### **Exhibitions 2003**

March – Lennox Gallery, London

June – AVA Gallery, Cape Town

July – Hout Bay Gallery

August – Grosvenorville Art Gallery, Cape Town

September – VEO Gallery, Cape Town

October – Brett Kebble Finalist Exhibition, Cape Town

December – VEO Gallery, Cape Town

### **Exhibitions 2004**

January – Sue Lipschitz Gallery, Plettenberg Bay

January – Rossouw Gallery, Cape Town

September – Winchester Mansions, Cape Town

October – Brett Kebble Finalist Exhibition, Cape Town

November – AVA Absolut Vodka 9, Cape Town

November – Muiz Studio, Muizenberg

November – MOJO MODERN Gallery, Johannesburg

December – VEO Gallery, Cape Town

## Stuff; Biographies

### **Gus Silber**

Journalist and author, is an art collector of modest means and exquisite taste. He lives in his own private contemporary art gallery, surrounded by Richard Scotts, in Johannesburg.

### **Andries Loots**

Studied a BA Degree at the University of Potchefstroom and a BA Fine Arts Degree at the University of South Africa. He was an art critic for the morning newspaper *Beeld* for a number of years and managed an Arts and Crafts Training programme in association with the UN on Grande Comore Island. With 23 years of South African and international experience, he is passionate about art and is a gallery owner and curator in Cape Town.

### **Sue Lipschitz**

Arts activist, international art curator and consultant, including SA Embassy, Washington. Gallery owner and fundraiser extraordinaire, Sue Lipschitz lives her life for art, and in turn helps others to live better lives. She was the winner of the *Argus* Business Achiever Award in 1987, and the Disa Award for Achievement in 1990.

### **Claire Breukel**

A Photography and English graduate from UCT. She started curating by chance with the 2002 Cape Town Month of Photography. Went on to work at the Association for Visual Arts, which led to her position as co-curator at the Brett Kebble Art Awards.

## Stuff; Biographies

### Mark Gillman

South Africa's loudest and most listened-to breakfast show DJ, Mark Gillman began broadcasting on Good Hope FM in Cape Town in 1991. Six years later, he moved to 5FM, upping the volume for a nationwide audience. He also runs a company called TMGS Creative, specialising in the development of creative radio technology.

### Glynis Coetzee

Studied Architecture at UCT from 1988 to 1993. She worked in an architectural practice, interior design company, property survey company, desktop publishing, while doing several courses in computer programming up to 1999. Then joined a software development company and worked as Project Manager in South Africa and the USA until 2003. Then went into partnership in VEO Gallery. Member of the Chartered Institute of Building UK and the Architects & Surveyors Institute.

### Marco Garbero

Passionate and from Torino, Italy, holidaying in Hout Bay. Molto debonair, art collector and Latin, has been an international commuter since discovering South Africa 27 years ago. (Excerpts taken, with permission, from an article written by Hilary Prendini Toffoli, published in *Style* magazine, October 1994)

### Charl Bezuidenhout

After studying Law at the University of Stellenbosch, he spent five years travelling and working in Europe and USA. Back in South Africa he became active in the music industry and the visual arts, where he pursued his passion for the arts and marketing. In 2004 he started Worldart, a company that provides marketing and management services to artists.

## Stuff; Biographies

### Joshua Rossouw

Joshua's involvement in the world of art started in 1991. He currently owns two galleries, The Rossouw Gallery in Cape Town and The Fisherman's Gallery in Hermanus, which have become prime showcases for local and national emerging art talent.

### Vincent van Zon

Collector of art, specialising in contemporary and Pop Art. International marketing specialist. Also known for organisation consultancy. Co-founder of the first ever communication company in the Netherlands that went public in 2000 (SNT). Co-producer of the first Western martial arts movie *Fighting Fish* and business consultant manager of the brand *Marlies Dekkers*.

### Earle Parker

Started taking evening classes in sculpture with Michael Mitford-Barberton at the Cape Technikon in 1967. Three years later, he was invited to teach in the same department, where he lectured part-time until 1984. During this time, Earle also started casting sculpture for other artists. Earle has been casting for more than 30 years, and is also a sculptor himself.

## Stuff; Photo descriptions

- Fr – *Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, Sunday, Monday*, 150 x 150cm, impasto and acrylic on canvas
- 10 – *Yellow Street Lights*, 75 x 75cm, impasto and acrylic on canvas
- 13 – *Muizenberg Beach Huts*, 75 x 75cm, impasto and acrylic on canvas
- 14 – *Wow*, 150 x 150cm, impasto and acrylic on canvas
- 17 – *New York Taxis (Detail)*, 200 x 100cm, impasto and acrylic on canvas
- 18 – Group exhibition at MOJA MODERN, Johannesburg
- 21 – *Blue Panties*, 75 x 75cm, impasto and acrylic on canvas
- 22 – Drawing *Best Friends* in 2003, 150 x 75cm, impasto and acrylic on canvas
- 29 – Andries Loots opening my exhibition at VEO Gallery, December 2003
- 32 – Painting *Bourgainvillea*, early 2002, 100 x 100cm, impasto and acrylic on canvas
- 57 – London Exhibition at Lennox Gallery, March 2003
- 70 – Marco Garbero ask if he could use an image of mine on a T-shirt. He wanted to surprise his son, George, on his wedding day. All the guests put on a Richard Scott T-shirt and surprised George and his new wife, Marie-Anne. The photo was taken at Villa Ephrussi de Rothschild, Nice, France
- 79 – Brett Kebble, Debbie Parker and me at Grosvenor Villa exhibition, August 2003. Brett Kebble opened the exhibition
- 292 – Earle Parker working on *My Cat* bronze
- 317 – Printing the lithograph, *Home*, with Mark Attwood at The Artists' Press
- 348 – January 2002 in my home studio, Hout Bay
- 361 – August 2004 in my Hout Bay studio
- 388 – 'Flower series' lined up for packaging and shipping
- Bk – Me and Richie in my Melkbosstrand studio getting ready for my retrospective at the Rossouw Gallery, April 2005

## Stuff; Interesting facts

I go through 30 litres of acrylic a month

I sold 500 paintings in my first 24 months as a full-time artist

I helped to raise over R100 000 for charity in 2004 through donations of artwork

I work in the following media: pencil, pastel, watercolour, acrylic, oil, lithography, etching, sculpture, new media and photography

I had the honour of having my work stolen from an exhibition (Brett Kebble Art Awards 2004)

My website, [www.richardscott.com](http://www.richardscott.com), gets on average 700 unique people visiting each month. This generates 1 000 page requests and 17 000 hits. Requests come from as far afield as Mexico, Brazil, Slovakia and Japan. The greatest

number of hits comes from Belgium, South Africa, England, USA, Italy, Switzerland and Netherlands

My work is taken up in various collections in South Africa, Belgium, England, Holland, USA, Switzerland, Australia, Ireland, Germany and Italy

I have started my own art collection which comprises 30 works from leading contemporary artists

This book contains 22 085 words and took 417 days from initial conception in April 2004, to rolling off the press in June 2005

## Stuff; Thanks

Joshua Rossouw, one of only a handful of people who shares my long-term vision as a Pop artist and fine artist

Glynis Coetzee and Estelle Coetzee of VEO Gallery. Your vision is both as parallel and as passionate as mine

The people who gave of their time and thoughts to write essays. I read them over and over and over and draw different inspirations each time I read the words

The buyers of my work, for believing in me

Gus Silber for putting his money where his mouth is

My mom for all her time in helping me prepare my canvases

My dad for all the hands-on support, guidance and stuff entrusted by dads to pass on to their sons

Salomien for letting me sit up late at night drafting my book and building our future

Sean Fraser for proofreading, Karl Staub for photo-editing, John Commaille, Janet Scott and Graeme Wilson for first-draft edits

Charl Bezuidenhout for publishing

Keith Schaper for all the negative comments

Photographs: Salomien Scott, Ken Scott, La Presse Italy, Caroline Diesel, Tamar Mason, Charl Bezuidenhout

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"I would rather someone wanted my art than had it in their possession."  
*Richard Scott*





