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Richard Scott
Beauty and the Beasts







Words

Gus Silber - Ugly is the New Beauty

poets are always asking, where do the little roses go, underneath the snow
but no one ever thinks to say, where do the little insects stay
this is because, as a general rule, roses are more handsome than insects
beauty has the best of it in this world
from "unjust" by Don Marquis, author of Archy & Mehitabel

Beast: the thing with twitching feelers that scuttles away from the light when you step into the kitchen after last night's party.

Beauty: the flutter of gossamer wings that quickens your pulse as it alights on a petal in Springtime.

Beast: the drooling mass of matted fur that skulks towards the carrion under moonlight.

Beauty: the sleek, swift ripple of sinew and muscle that cuts through the savannah like wildfire.

Crocodile vs dolphin. Ibis vs eagle. Stallion vs camel. Pot-bellied pig vs panda. Seriously now, which would you choose? From the moment of birth, we are hard-wired to favour grace and flair and symmetry, whether in the wild or in the nature of our own species.

We look on beauty as a gift and a talent, and even as we concede that its depth is strictly epidermal, we cannot help but equate it with goodness and nobility of spirit. We hold no Ugly Contests to choose our models and role-models, and even in the grittier realm of politics, good looks will win you more X's than the promises everyone knows you are probably not going to keep.

Beauty, as Archy the cockroach sighs, has the best of it in this world, and anyone who disputes that notion should be wary of being trampled underfoot. But wait a second. What if we've been wrong all along? What if our wires somehow got crossed in the womb?

What if beauty, true beauty, was a Rorschach blot of green with fried-egg eyes, or a totem-pole block of orange with off-kilter arms, or a bald-headed blob of blue with a slot-machine lever for an appendage?

What if, when we saw King Kong or Frankenstein's Monster coming towards us, we didn't widen our eyes and run away screaming, but we stood our ground, extended a hand, and invited them over for dinner?

These questions will answer themselves when you cast your gaze upon the Five Musketeers of Richard Scott's restless, feverish imagination. They are a roguishly irresistible crew, as startled to see us as we are to see them, and not even the semi-naked sirens posing in their shadow can distract us from their cartoonish-coloured charms.

Yes, beauty has the best of it in this world, but step away from that world and into this one, and you will see that the Beast, in the end, will always happily ever after have Beauty.

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.





Charl Bezuidenhout - Simplicity

Richard Scott the artist, Richard Scott the marketer and Richard Scott the business man. Though Richard wears a number of caps, they always seem to point in one direction: simplicity.

His art is uncomplicated. He uses bold colours and simple lines to create striking and recognisable images.

When it comes to the marketing of his work, the premise is simple too. He takes it seriously and spends money on it. The basic marketing tools, like a good website that is constantly kept up to date, and advertising in well-positioned magazines and newspapers, are important. It also helps that his style is controversial, which ensures that people talk about his art. Some people absolutely love it and others don't, and that is healthy.

In the business aspect the simplicity factor looks like this: He launched his art at very affordable prices. In 2000 you could buy a 100 x 100cm painting for less than R1 000. As his work became better and the demand increased, he steadily increased the price of his work. But instead of increasing it to suit the supply and demand dictum, he kept the increases low and employed people to help him and so managed to produce enough work to supply the demand still at very affordable prices. In the process he created full time jobs for two assistants and so managed to keep the price of his paintings low enough to keep it in reach of most young SA art collectors - a segment in the market that has proved to be particularly fascinated by his art. This of course meant foreign buyers realised that they are getting particularly good value for money, which led to more sales. Again, the marketing aspect reaping rewards. And so the circle is completed.

With the Beauty and the Beast series, Richard has decided to introduce new characters as part of his visual language. The familiar icons are still there, but given new meaning and more depth. He has based aspects of this body of work on an ancient fairy tale, but also used the new characters to help explain elements of his earlier work that people are not always aware of.

As before, all the elements of simplicity are present. His style is distinctively recognisable as that of Richard Scott's. The new characters have identities and will find their place in his iconography. The marketing is taken seriously, as testified by the fact that you are holding this book in your hands. On the business level, the introduction of this body of work offers the lover of his art something new yet distinctively familiar and yet also ventures into new territory that will appeal to a different market. Once again, a completed circle.

Charl Bezuidenhout

After studying Law at the University of Stellenbosch, he spent five years travelling and working in Europe and the 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. Worldart has since opened two art galleries, one in Cape Town and one in Johannesburg.

Craig Mark - Street-smart

Artists need to understand that the creation of a brand is imperative to their success in a world full of talented artists. In order to succeed they need to be unique, driven, passionate and above all street-smart.

A small group of artists have realised the importance of brand creation and have approached marketing with gusto. They are committed to making large sums of money through their selected professions and are fast becoming household names.

These artists have realised the importance and power of the Internet and understand the global village. They are not as dependent on galleries as they once were. They select promoters carefully based on their understanding of the building of a brand.

It is incorrect to think of these artists as less passionate than those that went before them. They need to be applauded for standing out amongst the crowd and realising that they can utilise their talents to build their own fortunes. Long gone are the days that a good artist must be a starving one.

These artists suffer fools lightly and choose to work with those who understand the modern business environment. Gallery owners must adapt and become proficient at the art of marketing in order to work in partnership with these artists in the pursuit of the building of their brands. Failure to do so will result in their being left behind as these artists continue soaring to heights never before achieved in the art world.

Scott is leading the way in, South Africa, that many will choose to follow.

Craig Mark

Son of the late Cecil Mark, the respected auctioneer, Craig developed a passion for art while growing up surrounded by works of the South African old masters. After his studies in advertising and marketing, he started his own auctioneering firms before returning to his childhood passion for art. He now runs four Kizo Galleries in KwaZulu-Natal, and enjoys promoting South African artists at home and abroad.





Georgia Schoeman - Magician, manipulator or creative genius?

How has Richard Scott captivated such a varied and widespread audience? What is his secret of popularity? With his controversy and self-proclaimed arrogance, one would perhaps wish a less successful reception.

His overconfidence could turn the most placid of people away, and you would have thought his inexorable use of marketing and the media would be his downfall. On the contrary, you just can't help but love his works, whether or not you like the persona. Which in itself begs the question: is this showmanship a true reflection of the man, or just another PR stunt to gain our attention? But whatever tricks and stunts Richard uses to create awareness, once it's focused it's very easy to forget the initial reaction to the man behind the paint brush.

So what is it about the works that gets us going? Could it be their eternal optimism? An ideal we would all like to achieve, or at the very least be a part of. The cats are the epitome of the cool cat, the bougainvillea are what we would all like to have in the garden, neat and tidy, and the cars all what we would like to have in the driveway. The ladies in their panties, so self-assured, so wanting to be admired, with no thought of the possibility of criticism, represent a freedom we would all love to experience. The colours used heighten the energy we already experience from the very boldness of the simplicity of form. There is that cheeky quality that draws us to the works. A smile is never far from our mouths. In a word, the works are entertaining.

Richard sets a standard not only of the physical quality of execution of the artwork you are buying, but also of its originality. It is always first-rate. There is a constant which is created and clients are never disappointed. His depictions of his subjects are so original and witty, yet not very far from the everyday, or from what we have seen depicted in art for the past five hundred years. You couldn't get a message across any more simply, and therefore the works are totally accessible to all. But don't mistake the naivety of the form to lessen the impact of the idea. As one client pointed out, he uses one of the oldest genres - the female nude - in such a bold and inspiring way. How on earth does he do it?

Magician, manipulator or creative genius, whatever the man, the works speak for themselves. They are loved and appreciated, they are straightforward, colourful and fun, perhaps the best interpretation of life we could wish for.

Georgia Schoeman

Owner of Peacock Gallery, Franschhoek and founder of art@home South Africa art agent and consultancy in London and Cape Town.

Interview with Sue Lipschitz

SL. What do you think of critics?

RS. They are a very important part of an artist's career. Most of the time they do not do enough research to validate their stories. I got criticised once for a show I did at Rossouw gallery and the critic did not even attend the show. Also, if you are going to slate someone, stand up to the plate, like Sean O'Toole does, and say what you really mean. This gives the artist a chance to prove them wrong.

SL. Name one thing you can't stand.

RS. I cannot stand the fact that it is going to take me five years to get to where I want to be in the art world.

SL. What would you do if your computer broke down?

RS. Open the box and see if I can fix it. I normally give myself about 30 minutes. If I cannot fix it I send it to the computer shop to be fixed. I do not have time to fix my own stuff. I can paint a painting in one hour and make R10 000, then take a percentage of that and fix my computer. I then go to my other computer and carry on working, as everything is backed up and mirrored. I had a terrible crash in 2003 and lost everything.

SL. What's the nicest thing about being a celebrity?

RS. I will let you know if it ever happens to me.

SL. Do you agree that girls who are good sports go out more than anybody?

RS. Yes, but...

SL. What does the word "voluptuous" mean to you?

RS. My life.

SL. What's the relationship between a car and a woman?

RS. I like a car for practical reasons, my bus for going on holiday, my little Toyota Yaris for taking the kids to and from school. A car is a practical material object. Women seem to give cars names and have a closer relationship with their cars. That much I will say, thereafter I will keep quiet.

SL. What is the most fun you can have without laughing?

RS. Spending time with my daughter reading a bedtime story. Doing guy stuff with my son, like choosing a cool new dinky car to collect or racing Scalextrix or blasting our remote control cars around the beach.

SL. How would you describe modern art?

RS. Murakami, Koons, Hirst, Scott.

SL. Did you ever try to trace a live nude in your drawing class?

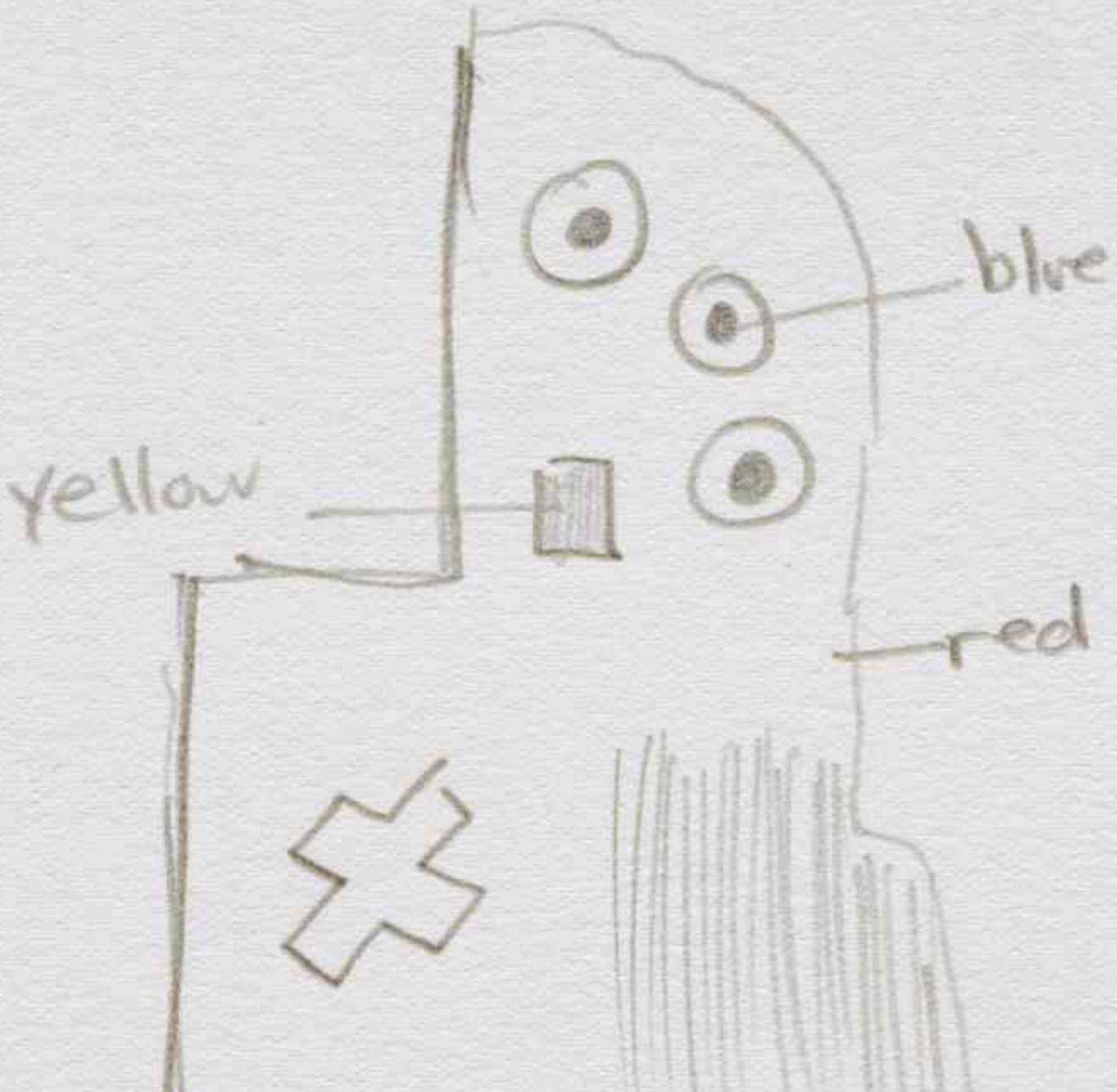
RS. No, I would use this sort of session as a creative tank session to get as many ideas as possible in one hour. I would then go back to the studio and create works from my original sketches.

Sue Lipschitz

Founder and owner of the Lipschitz Gallery in Plettenberg Bay, is an arts activist, international art curator and consultant.







Why Beauty and the Beasts?

Beauty and the Beast - A Fairytale

There was once a rich merchant who had three daughters and three sons. The youngest and most beautiful of the girls was known as Little Beauty. Her sisters were vain and jealous of her, not only for her beauty, but for her modest and charming nature.

All of a sudden, the family lost its money. The father went on a trip in the hope of regaining his wealth. The older sisters demanded that he bring them expensive garments. Beauty asked simply for a rose. One night, wandering in the forest, the father was trapped in a snow storm. He came upon a seemingly deserted palace, where he found food and shelter for the night.

In the morning he wandered into the garden, where he saw the perfect rose for Beauty. Upon plucking it, a hideous Beast appeared, and said the father must die for his thievery. The father begged for his life, and Beast agreed to let him go if one of his daughters would take his place.

Back at home, on giving Beauty the rose, her father could not help but tell her what happened. Beauty insisted on taking her father's place. She returned with him to the Beast's palace, where her father reluctantly left her. In a dream, Beauty saw a beautiful lady, who thanked her for her sacrifice and said she would not go unrewarded. The Beast treated her well. All her wishes were met. He visited her every evening for supper, and gradually Beauty grew to look forward to these meetings as a break from the monotony of her life.

At the end of each visit the Beast would ask Beauty to be his wife. She would refuse, although she would agree never to leave the palace. Then Beauty saw in a magic mirror that her father was desperately missing her. She asked the Beast if she might return to visit her father. The Beast agreed, on condition that she return in seven days. Failing which, the Beast himself would die.

The next morning Beauty was at home. Her father was overjoyed to see her, but the sisters were again jealous of Beauty, her newly found happiness and material comfort. They persuaded Beauty to stay longer, which she did. But on the tenth night she dreamed of the Beast, who was dying.

Wishing herself back with him, she was transported to the castle, where she found the Beast dying of a broken heart. Only now did she realise that she was desperately in love with the Beast. Gladly, she agreed at last to marry him. At this, the Beast was transformed into a prince. The father joined them at the palace, and the sisters were turned into statues, until they owned up to their faults. The Prince and Beauty lived happily ever after, because their contentment was founded on goodness.

*Adapted from "La Belle et la Bête", the original French fairytale by Jeanne-Marie LePrince de Beaumont.
Source: www.balletmet.org.





The origin

Beauty and the Beasts started in 2005 when my son, Richie, who was three at the time, was playing Microsoft 3D Pinball on my computer. He said the pinball machine looked like a funny man. I did a screenshot and printed it. It took me a while to figure out, but there it was, amongst the flippers, LED's, flashing lights and bumpers. I stored the printout in my file, and that's where it stayed for some time.

In trying to diversify and come up with something new, also to please the hounding critics who pinned me as the series artist, I decided to try something different, new and not Richard Scott. I went back to my computer and started downloading images and playing with them on my computer. I could not find what I was looking for.

I then remembered the pinball print out with Richie's funny man. I found the printout and immediately went about doing screenshots and flattening the image, 2 colours, export to jpeg, etc, etc etc. The outcome was a very simplified funny man I called Pinball Wizzard.

The creation

I ended up with a rather funny looking man. It was the same funny looking man that Richie saw. I grabbed a pencil and drew it on a canvas. I decided to go big, well, 150cm x 150cm big.

I wanted to try using different implements in applying the paint. I got hold of some combs, and my WAHL clipper attachments, the No. 1 and No. 2. I carefully applied the blue acrylic and combed the paint to get different effects and textures. I also added excessive amounts of paint to build up layers and give the work added texture.

I still did not know what the final outcome would be. After some time, the blue funny man was complete with big white and red "bumper" eyes and yellow "flipper" teeth. It looked like something, one-arm-morphed-into-a-penis-kind-of-something.

I must admit, I was a little disturbed by the image at first but it grew on me. It hung on the wall for some time. I would often get a feeling of something watching me and glance to my left and see the funny blue man smiling at me, bringing relief.

I did not quite know what to do with the work as it hung there, but it definitely achieved what I had originally set out to do, and that was to create something different.





Breathing life

One funny man was not doing it for me, so one day I decided to create another funny man out of my head and then another and another until I had five funny men. I wanted to use all the primary and secondary colours and do six funny men, but I was not fond of purple. I think one day I will do the purple funny man.

It was 2005 and the funny men were done, or so I thought. There was something missing. Even in naming the works. So I went about thinking how I could make them better.

Salomien, my wife, commented that the funny men did not look like my work, as did Marco Garbero, my Italian dealer. So I thought of marrying the Richard Scott brand and the funny men. I experimented and decided to add in the female figures that were so popular in my art.

This was also the moment when the title for this series of works struck me, "Beauty and the Beasts". The play on singular and plural creates the twist. The viewer's first impression is the funny man is the beast and the woman represents the beauty, when in fact, if the title is taken literally, he is the beautiful one and the females are the beasts. And so Beauty and the Beasts were married.

The thinking

I was doing lunch one day with art dealer Ignatius Marx, an avid collector of Pierneef, Skotnes, Stern and Boonzaier. He introduced me to his American business partner who was also a psychologist. Nerve-racking lunch, but he told me about a study done in America to determine how a contemporary painting sells itself. The results were amazing and showed colour, texture, composition and subject matter, were the answers, and in that order. Unbeknown to me, I had stumbled upon this recipe without even knowing it.

I thought about this for a long time and wanted to take this to the next level with this body of work. I wanted to balance these four criteria out. I used slightly less colour, I added more texture, I created a unique composition and even greater subject matter, thus making each of these four elements equal and thus more powerful as a whole.





The conclusion

Creating these five works was the most fun I have ever had as an artist. I was absolutely overwhelmed to see the finished product hanging in my studio. I cannot decide which work is my favorite. I cannot bear to release them, I want to keep them all. The works really mean a lot to me. I feel I have found a new direction in my art and have broken free from the shackles of commercialisation and mass production in this body of work.

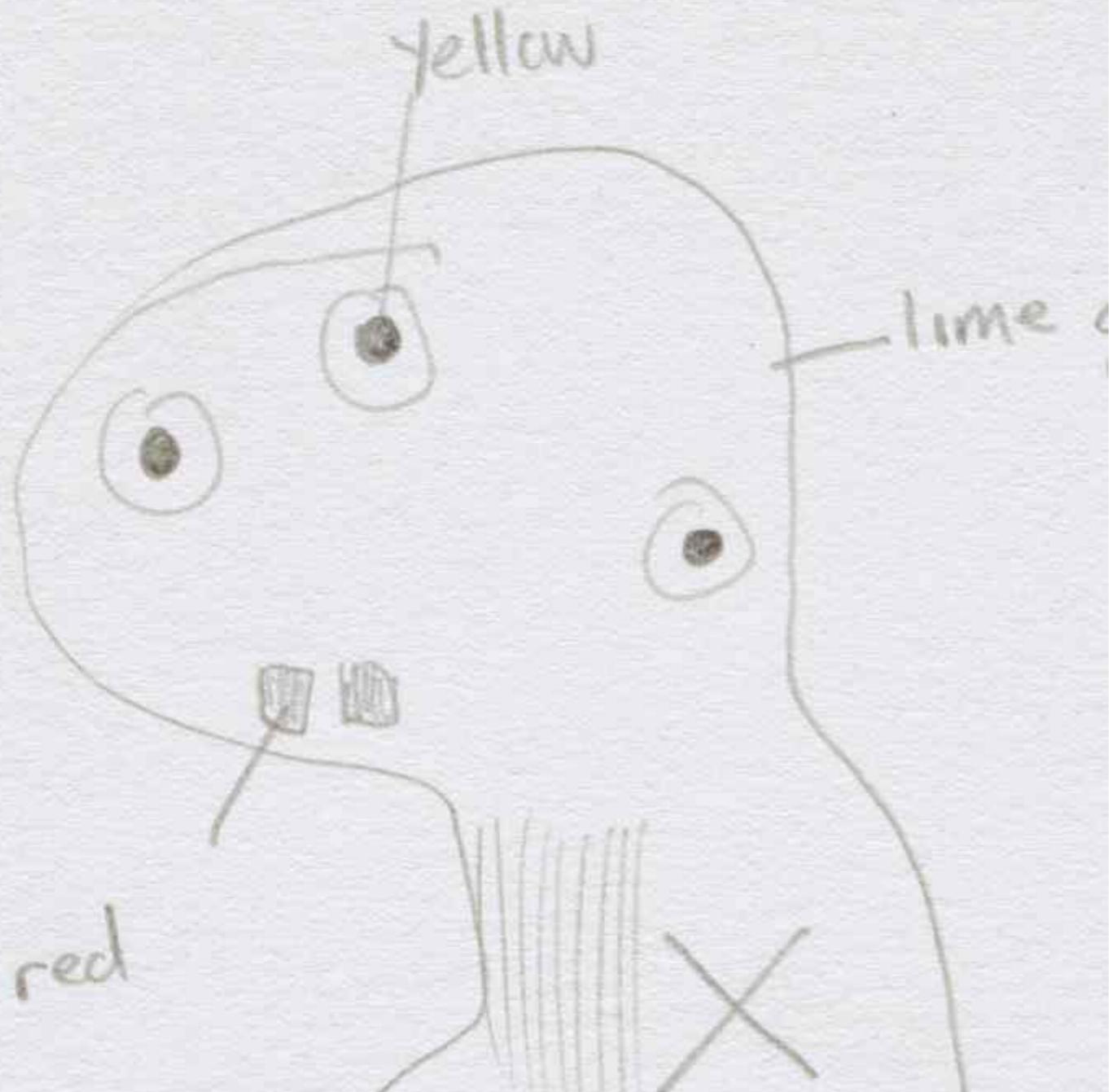
I will always mass-produce works, the so called iconic/pop art works. We all need to eat. But working on a body of work like this and seeing the final product, left me speechless. I know this sounds narcissistic, but these works did take me three years to complete, compared to one week normally.

The paintings and drawings are just the beginning of this project. The second phase of Beauty and the Beasts, will be a series of limited edition etchings and silk screens. Parallel to this I will produce a series of bronze sculptures of each of the funny men and their beasts.

The third phase will be a series of detailed original charcoal sketches and lithographs.

Finally a limited edition hardcover book will document the entire series and journey. Then I will look into merchandise.





My words

My paintings

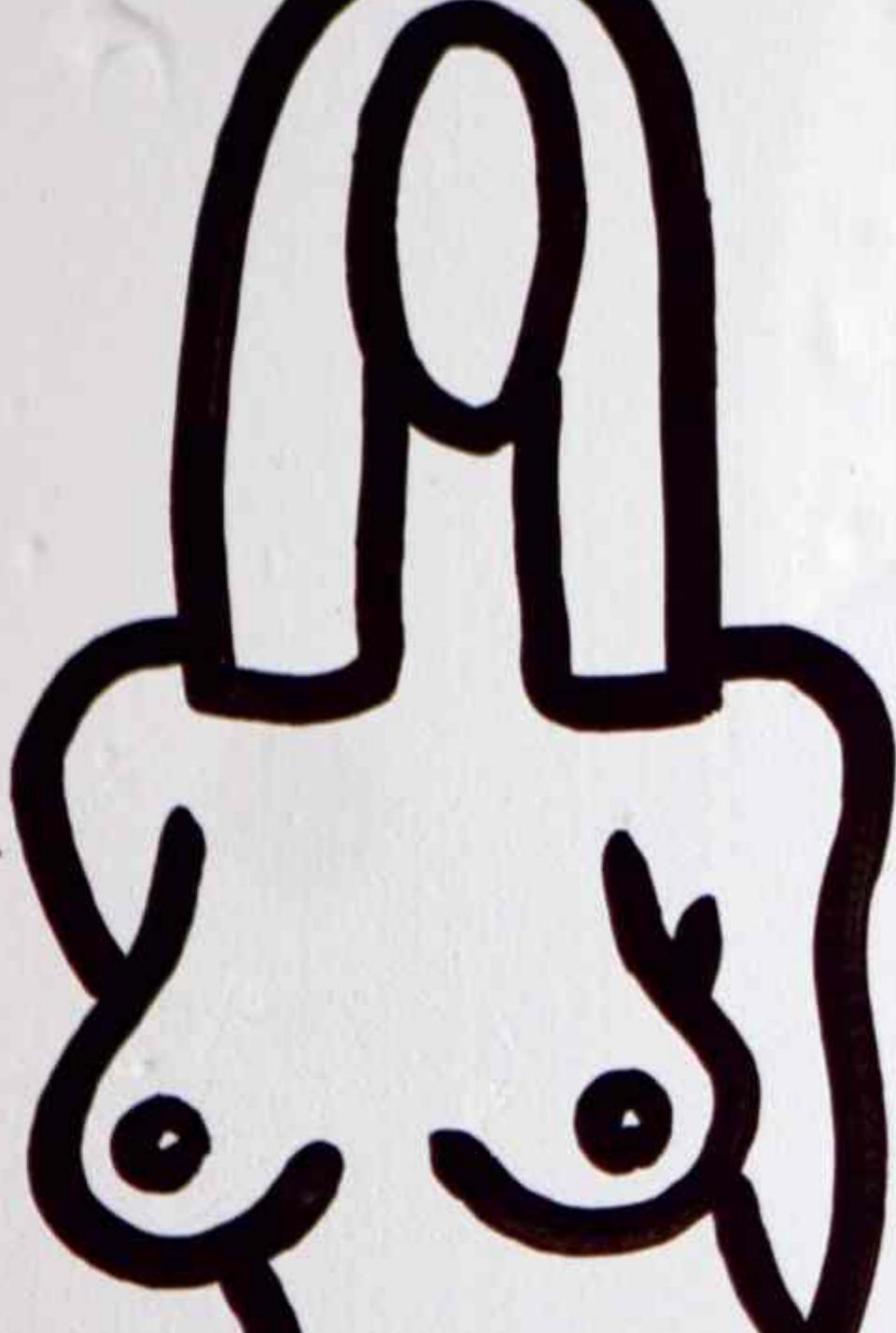
I found myself painting white with thick black lines surrounded with solid vibrant colour. Partly thanks to Paul Gauguin, who once told a student 'if you see pure vermillion, paint pure vermillion', and mostly thanks to me wanting to get my message across.

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.

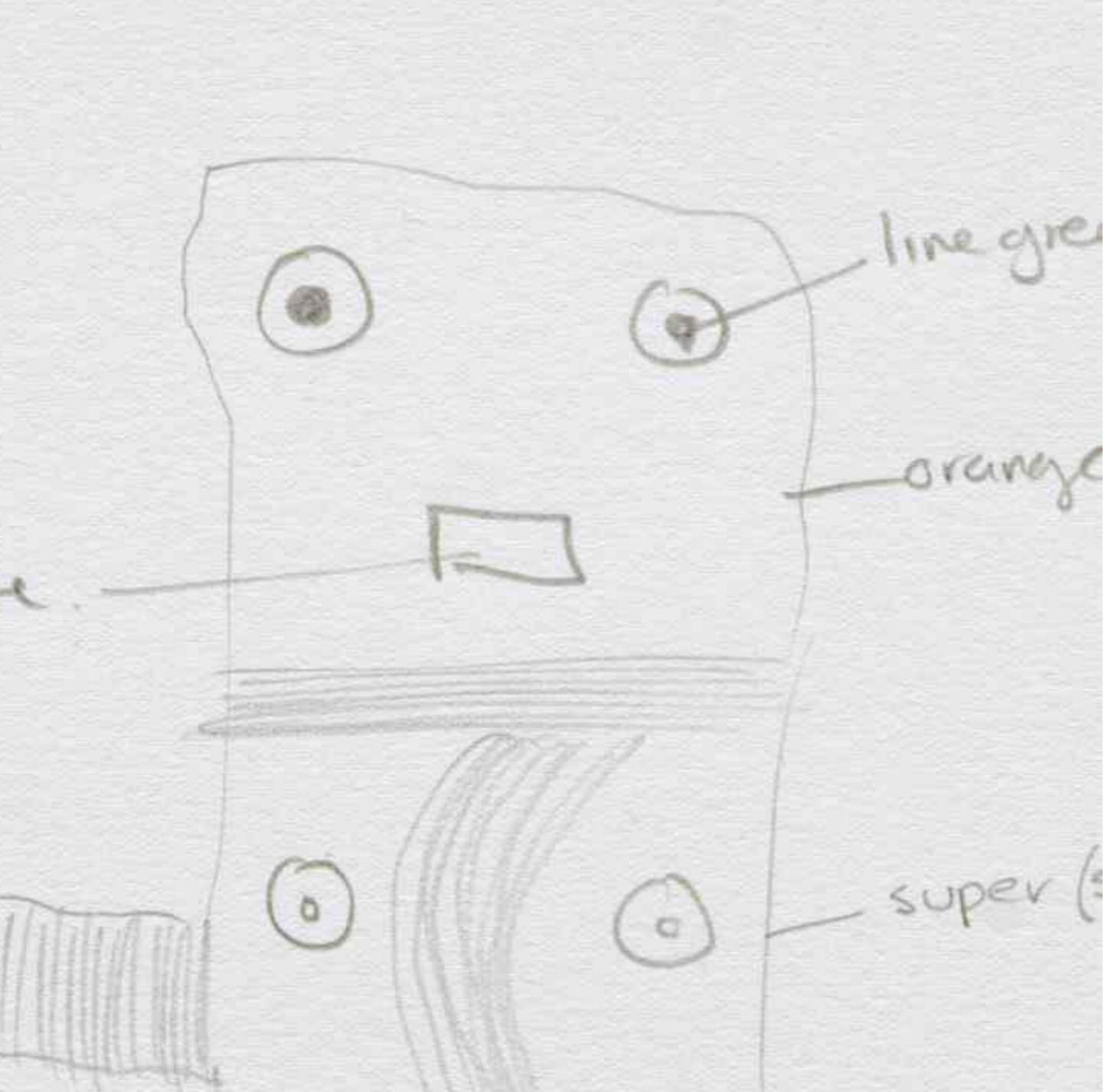
Art is marketing, marketing is my business, business is my life and life is my art. And so the circle continues. In 2002 I sold my Internet company to take up art. In 2004 I sold my house to invest in my art career. In 2005 I sold my plot to buy my first Kentridge and Murakami. I am passionate about 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.







Plates

Paintings

He's mine
150 x 150cm
Impasto and acrylic on canvas

Character name: Pinball Wizzard
Character nickname: Wizzard

His Story
Wizzard is what all funny men should aspire to. Wizzard is by far the best looking of all the funny men. He has a quiet, gentle personality that at times can be a little too reserved. He has no close friends, yet he is very happy to socialize and get drunk. Wizzard makes an impression on all women he meets, both in conversation and visually. Women silently go crazy over him and fantasize about him all the time. He keeps one woman close to him at all times.

About this work
Wizzard was the first funny man to be created. I loved every minute of it as I broke the boundaries and explored new techniques.

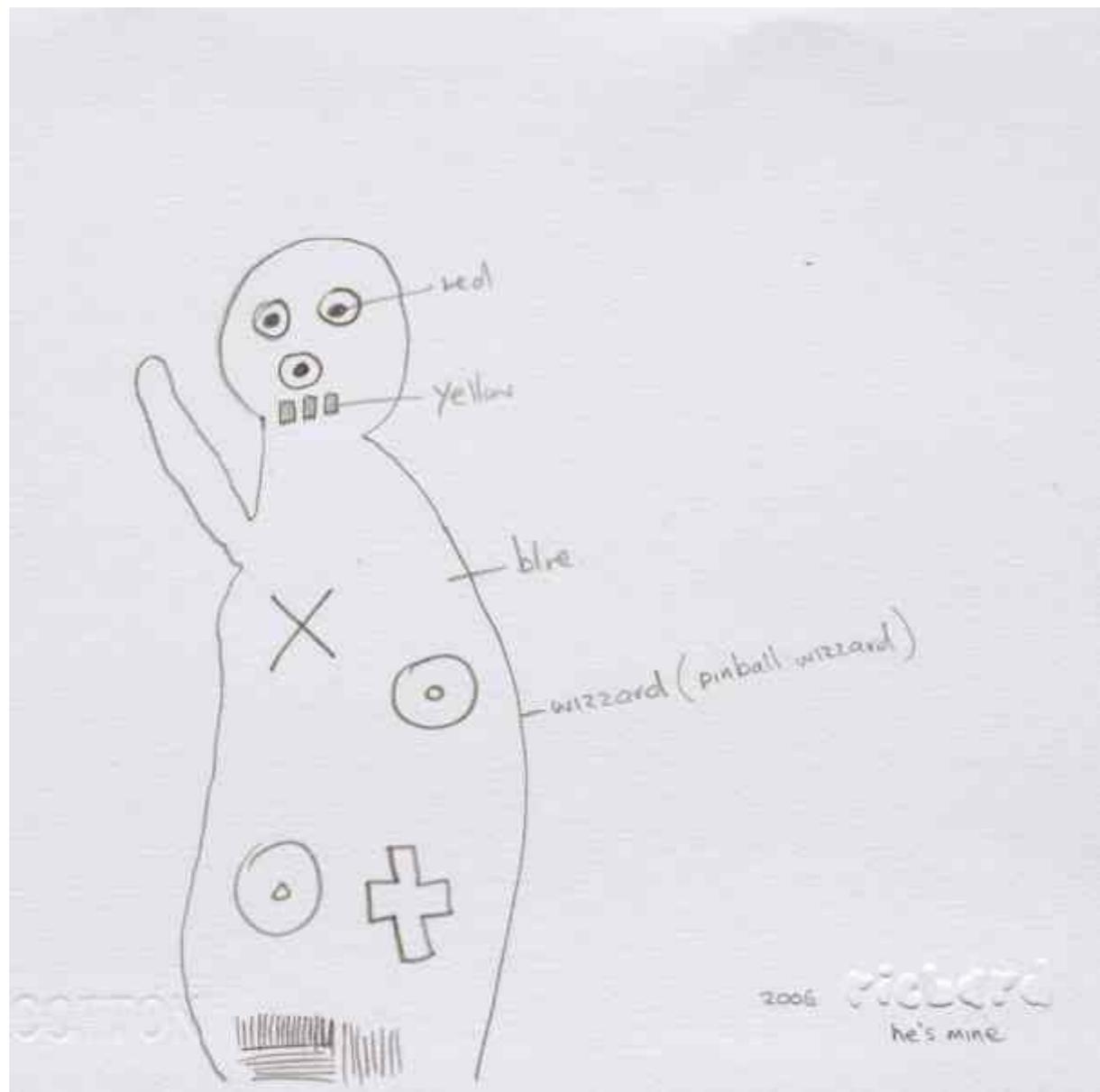
Wizzard is the most naive of the five works. At first I was a little reserved in experimenting with combs and texture. The later works flow more and ooze with simplicity.

This work has a connection to my youth, as it reminds me of the days when we were Mods, listening to Pinball Wizzard and other great songs by The Who. The days when we dreamed of owning Lambretta Scooters and picked fights with the Sex Pistol fans. Only to soon become punks ourselves, clad in chains and self-made clothes, singing God save the Queen all day long.

Overleaf
He's Mine
20 x 20cm
Pencil on paper

He's Mine
20 x 20cm
Pastel





Paintings

Touch me
150 x 150cm
Impasto and acrylic on canvas

Character name: Blue
Character nickname: Blue Eyes

His Story

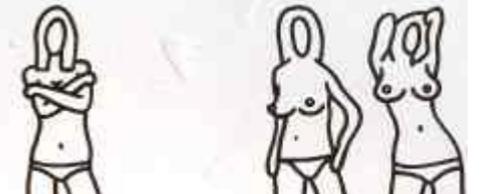
Blue is one of those guys who looks you in the eye when conversing with you. He's the kinda guy who will masturbate on his own and not tell his partner. He is truly old school and was brought up to sit around the table for every meal. He touches himself all the time without realising it. His subconscious controls most of his actions which often prove embarrassing. He is very aware of himself and has a strong inner personality and many very close friends, both male and female.

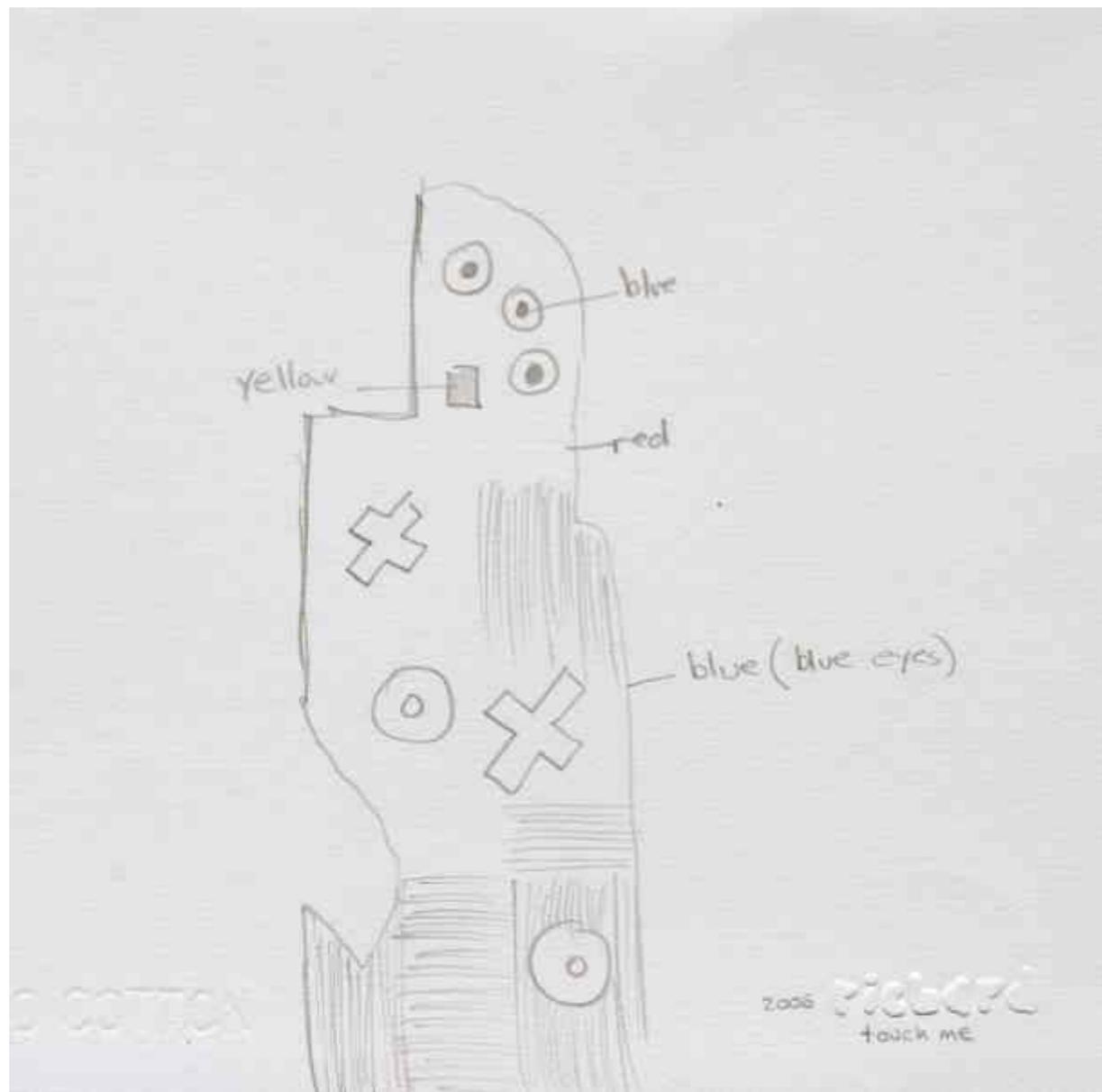
About this work

When I first completed this work I was a little concerned that you could see the canvas through the red paint. It was not at all like my normal style where I apply thin layers of paint until the white of the canvas has been totally smothered in flat colour. It gave the work a cheap feel, yet it added to the more "I don't care" artistic approach taken by most academic artists, and critics, with degrees behind their names. This body of work lends itself more to the lesser commercial audience, but to me, they are the bridge from commercial art to a more academic approach in style, yet with hints of the recognisable Richard Scott brand.

Overleaf
Touch me
20 x 20cm
Pencil on paper

Touch me
20 x 20cm
Pastel





Paintings

Walk in the park
150 x 150cm
Impasto and acrylic on canvas

Character name: Egg Face
Character nickname: Eggie

His Story
Eggie is super-cool. He walks around all day with his hands in his pockets. His hair is greased back and he has a suave appeal. He thinks he is the quaint eccentric, old fashioned in his ways.

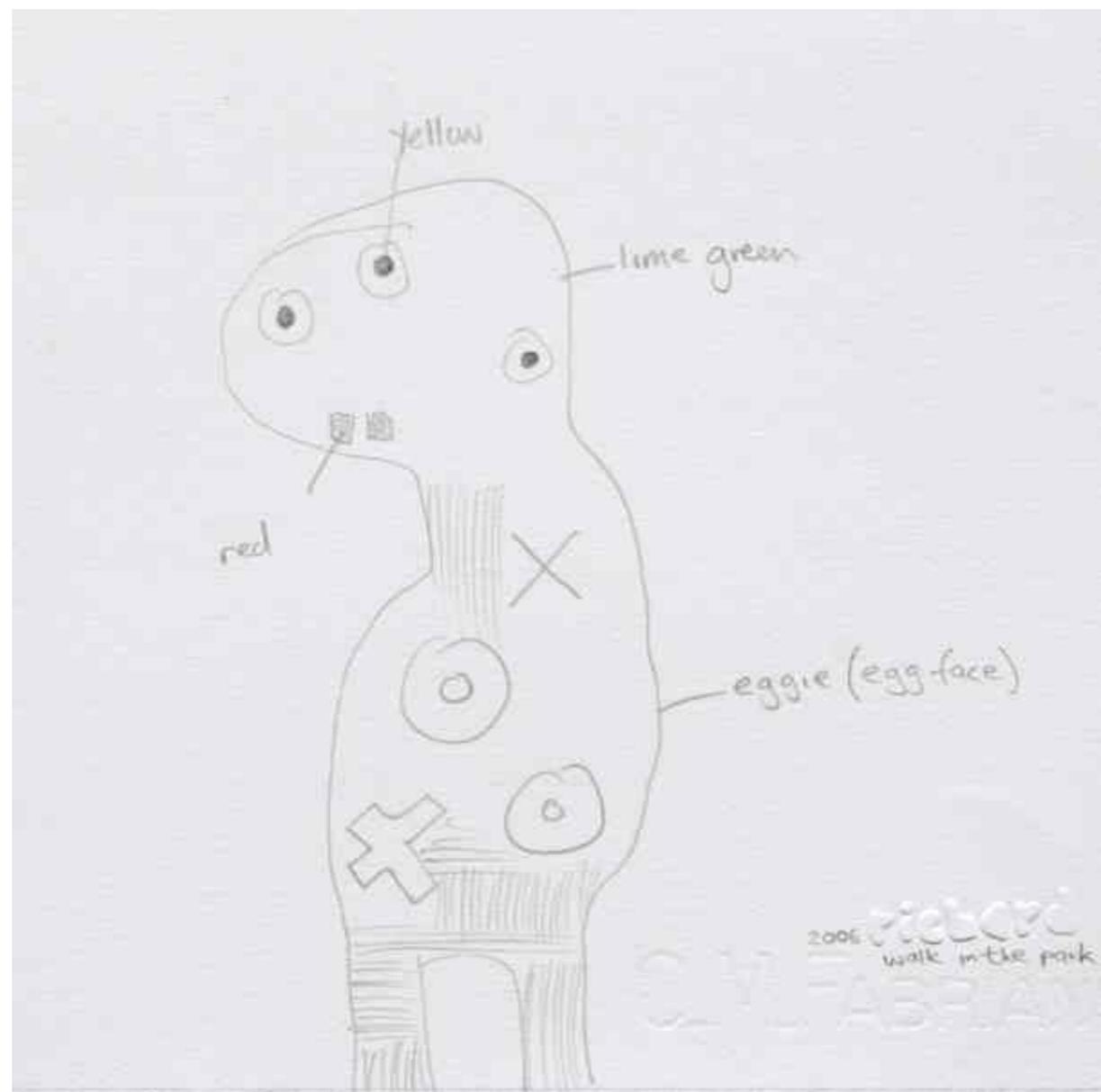
About this work
This work seems to be the most popular. Everyone who has seen Beauty and the Beasts in the making seem to like this work the most. It might be something to do with the eyes, which resemble fried eggs, the mouth which smacks of lipstick, or the super-cool, hands-in-pockets pose.

This figure was also created from the depths of my mind. I just started drawing an outline and Egg Face is the result. The circular texture in the face is juxtaposed against the corduroy-type hatching on the torso. The circular imitating slight confusion, yet the corduroy distilling some super-cool pride.

Overleaf
Walk in the park
20 x 20cm
Pencil on paper

Walk in the park
20 x 20cm
Pastel





Paintings

Look at me I'm so beautiful
150 x 150cm
Impasto and acrylic on canvas

Character name: Supermodel
Character nickname: Super

His Story

Super is good looking and very simple. He picks his women like you would pick up a hot coal out of a fire. He is very quiet and lets his looks do the talking. He was born with a silver spoon in his mouth, and his downfall is splurging on the luxuries of life like fast cars, good food, Johnnie Walker Blue Label whiskey, and expensive gifts for beautiful women. He is the youngest funny man and lets the others know this in his snide comments during conversation.

About this work

This work is bordering on my favourite one of the five. Possibly because orange is my favourite colour, or possibly because deep down I am a square, just like Super. It was also the last work I did in the series when I was loose, if that make sense. I was carefree and casually combing lines and shapes into the paint. I naturally strive for simplicity, and this work oozes with simplicity. No strings attached. Even the name Supermodel is all glossed over and kept simple.

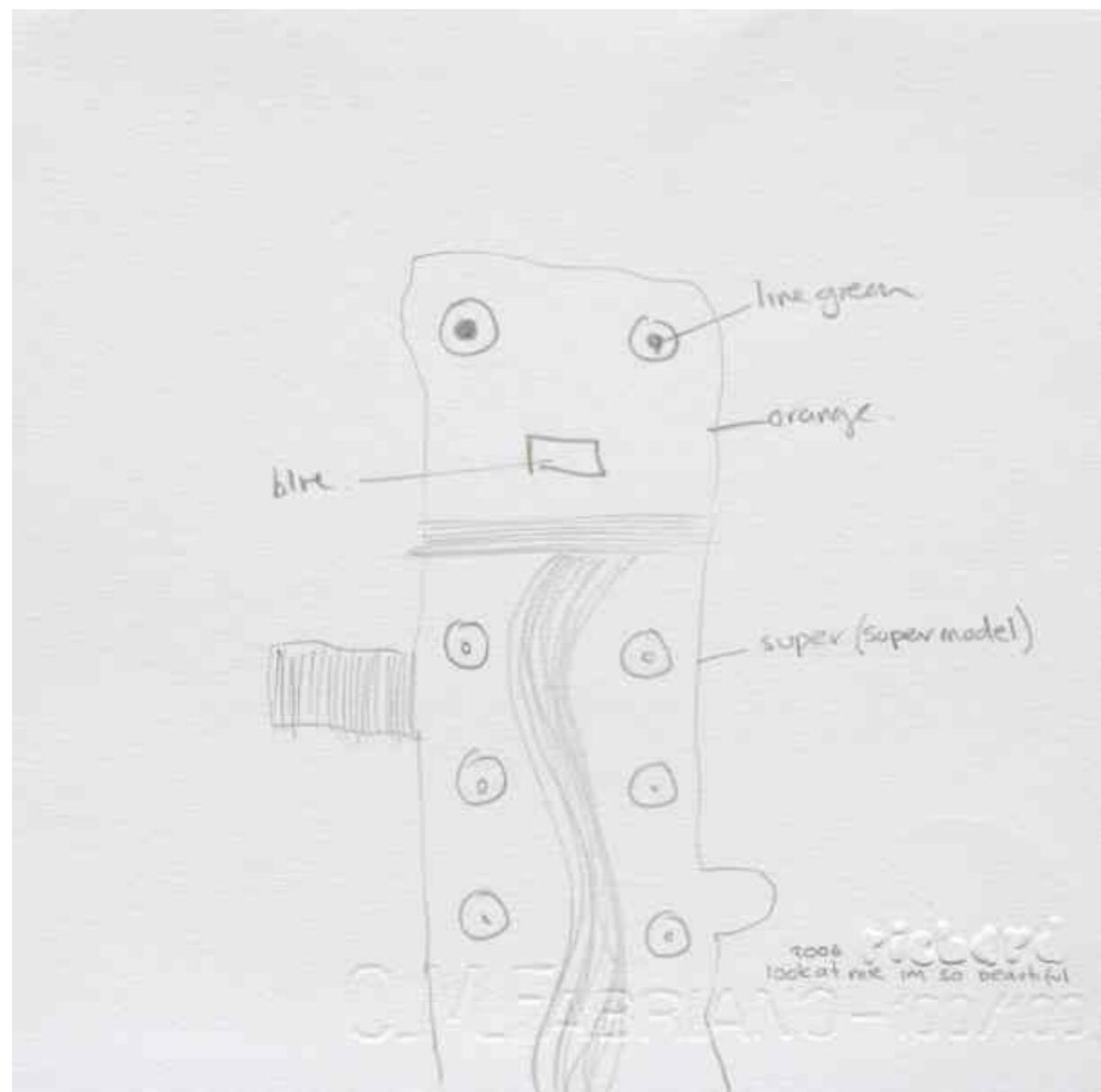
One of my ex-business partners was the laziest person I ever met. One day he said to me that if you want something done quickly, give it to the lazy person, they will find the quickest way to complete the task.

Super reminds me of this as I stared at a blank canvas trying to finish off the last funny man. He was created in five minutes and completed in 10 minutes.

Overleaf
Look at me I'm so beautiful
20 x 20cm
Pencil on paper

Look at me I'm so beautiful
20 x 20cm
Pastel





Paintings

So many girls so many ugly ones
150 x 150cm
Impasto and acrylic on canvas

Character name: Lemon Curd
Character nickname: Yellow

His Story

Yellow looks up to the world. On the surface he despises women, yet deep down he yearns for a beautiful woman with whom he can have intellectual conversations on human behaviour and other subjects that fascinate him. He is blessed with the gifts of a genius who can communicate, but only with the right woman. He favours Italian and French women who ooze passion and sophistication.

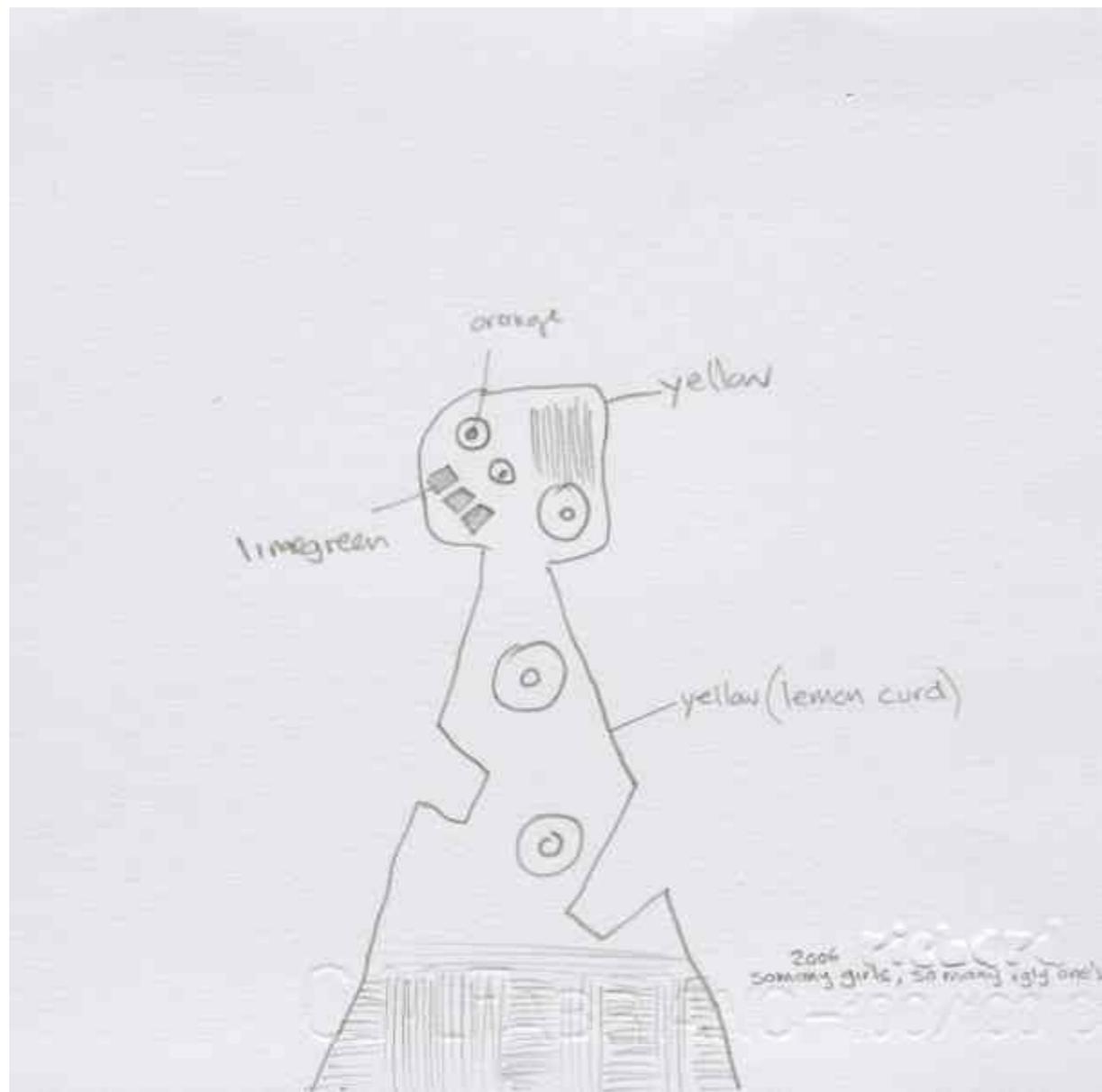
About this work

I wanted to get this kinda African idol type feel to this work. I wanted to create a sophisticated funny man with the look of a genius. Yellow has all the wrong women following him, represented by six female figures, the most figures of all the works.

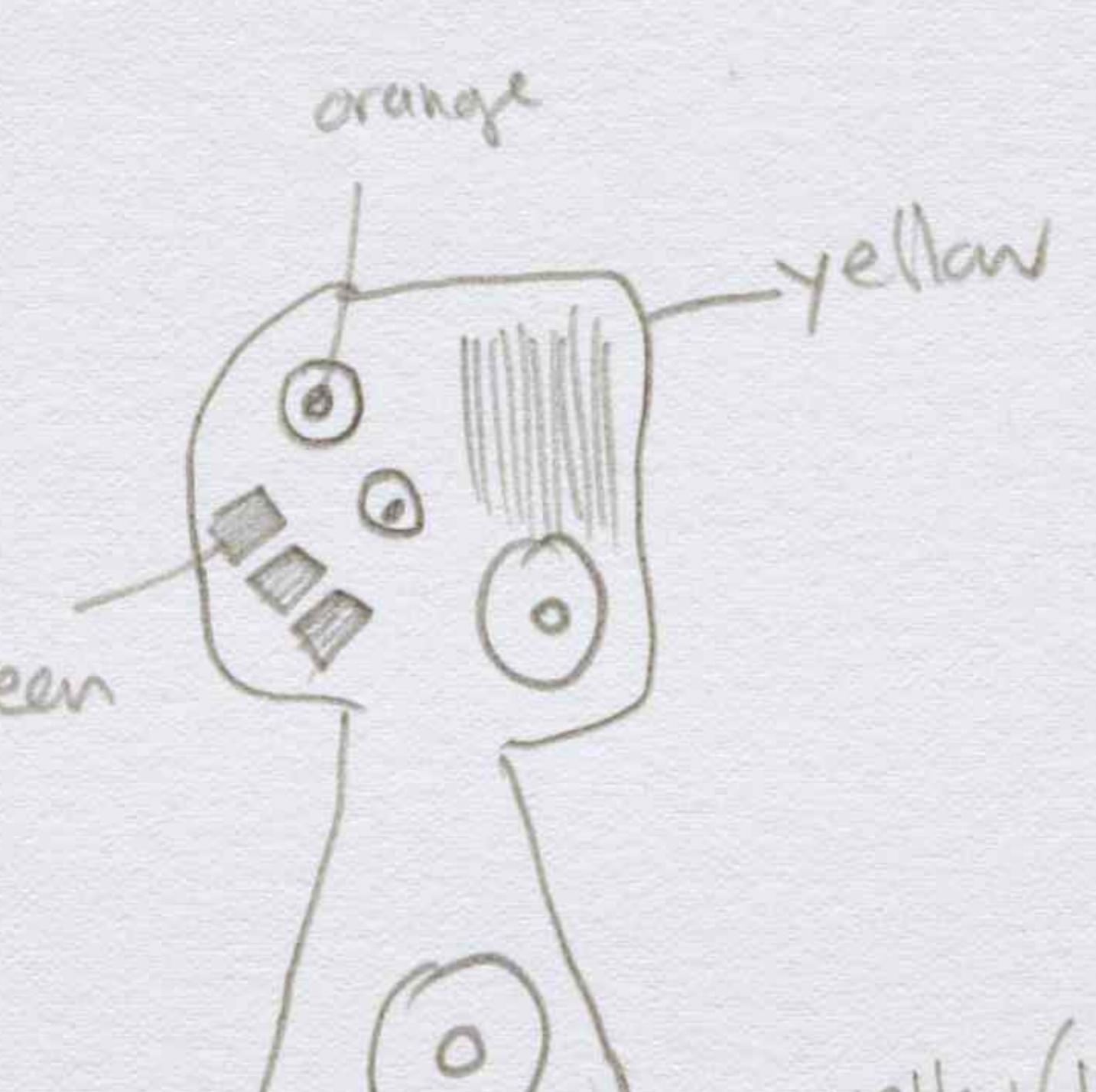
Overleaf
So many girls so many ugly ones
20 x 20cm
Pencil on paper

So many girls so many ugly ones
20 x 20cm
Pastel









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 to 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.

Biography

Born 1968

Studies

- 1989 - Educated at Birch Acres Primary and Norkem Park High, Kempton Park. Spent 4 years at school learning art. Didn't 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.
- 2001 - Full time Artist.

Exhibitions

2002

- January - Hout Bay Gallery; Group Exhibition
- March - Bellville Association of Visual Arts
- April - Bay Art Gallery, Kalk Bay; Group Exhibition
- May - Knysna Fine Art Gallery; The Art of Colour Exhibition with Vgallery
- June - Art Channel Diversity 4 Exhibition
- June - Ekurhuleni Fine Arts Finalist Exhibition

2003

- March - Lennox Gallery, London; Exhibition with Vanessa Berlein
- June - AVA Gallery Cape Town; Members Exhibition
- July - Hout Bay Gallery; Group Exhibition
- August - Grosvenorvilla Art Gallery, Cape Town; Group Exhibition
- September - VEO Gallery ,Cape Town; Art De Waterkant Group Exhibition
- October - Brett Keble Awards (Inaugural), Cape Town; Finalist Exhibition
- December - VEO Gallery ,Cape Town; Exhibition with Chris Basson
- December - VEO Gallery ,Cape Town; Art of the Motorcycle - Harley Davidson Centenary

2004

- January - Sue Lipschitz Gallery, Plettenberg Bay; Group Exhibition
- January - Rossouw Gallery Cape Town; White is a Colour Group Exhibition
- September - Solo at Winchester Mansions, Cape Town
- October - Brett Keble Awards 2004 Cape Town; Finalist Exhibition
- November - AVA Absolut Vodka 9 group exhibition
- November - Group exhibition at Muiz Studio, Muizenberg
- December - Group exhibition at MOJA MODERN, Johannesburg
- December - VEO Gallery, Cape Town; Solo, Pop Goes The Easel

Exhibitions continued

2005

- April - Rossouw Gallery Cape Town; Solo, Light Years Away
- May - Woolworths in store; Group exhibition
- September - Moving Gallery, Antwerp, Belgium; Group Exhibition
- November - AVA Absolut Secret 10 Absolut Finale
- December - VEO Gallery, Cape Town; Wavesacpes; Group Exhibition
- December - KIZO Art Gallery, Kwazulu Natal; Solo
- December - VEO Gallery, Cape Town; Richard Scott invites Gavin Rain to exhibit with him
- December - 34LONG, Cape Town; group exhibition, East West

2006

- January - Worldart, Hamilton Russell, Hermanus; Solo
- April - Hout Bay Gallery; Solo
- March - 34LONG, Cape Town; group exhibition, Metal
- July - CTICC, Solo, Supermodel 2006
- August - KIZO Art Gallery, Aston Martin showroom, Sandton; Group Exhibition
- August - KIZO Art Gallery, Decorex, Johannesburg; Group Exhibition
- October - Moving Gallery, Leuven, Belgium; Speechless; Group Exhibition
- December - KIZO Art Gallery, Kwazulu Natal; Group Exhibition
- December - VEO Gallery, Cape Town; Wavesacpes; Group Exhibition

2007

- January - Worldart; Cape Town, Solo
- February - VEO Gallery, Cape Town; Wavesacpes; Group Exhibition
- March - Marlies Dekkers, Amsterdam; Open Closed
- April - Worldart, Johannesburg, Solo
- April - Cape Town School of Photography, Group Exhibition
- May - Winchester Mansions, Cape Town, Solo
- May - Rust-en-Vrede, Durbanville, Cape Town, Solo
- June - Worldart, Cape Town, Beauty and the Beasts, solo

Media

Pencil, pastel, watercolour, acrylic, oil, lithography, etching, sculpture, new media, and photography

Thank you

Charl Bezuidenhout - Thank you Charl for agreeing to exhibit these works at Worldart, 54 Church Street, Cape Town. Our paths are joined towards creating the next generation of gallery owner and artist. I'll race you to the top.

Salomien Scott - My wife, Salomien, for giving me the time and freedom to create this body of work and this catalogue.

Gus Silber - Now and again you meet someone who you connect with and who will help out at a drop of a hat, no questions asked. Thanks Gus.

Sue Lipschitz - I think if there was an email sending competition, Sue would win. At any one given time I have two or three consecutive email conversations on the go with Sue. Thanks for believing in me.

Craig Mark - Craig is the only person I have met in the art world that I cannot keep up with. I think I have most ideas and concepts waxed until Craig comes along and makes them even better. Craig thinks at 1000 km per hour and keeps it up 24 hours a day, or at least while he is awake.

Georgia Schoeman - Thanks Georgia for writing such a great essay with one day's notice. I must admit I had to read it three times to enjoy it!

Gareth Cunningham - Print-Tag for going the extra kilometre.





Notes

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