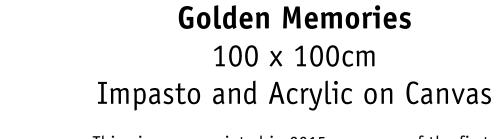


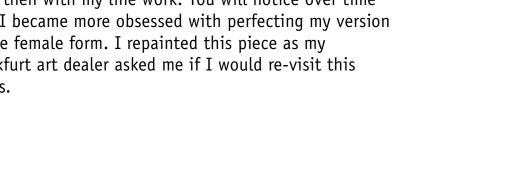
50 x 50cm

This piece was done with Painters-mate, a product from my local hardware store. It was created from a photo of my wife Salomien. We lived in Hout bay at the time. We used to take long walks in the mountains around Cape Town, and this piece reminds me of those awesome blue South African skies and the memories of our earlier days together. You know, before kids arrive and your real

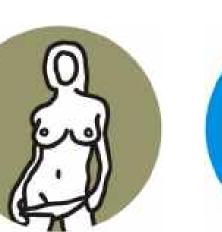
purpose in life comes to light. It turned out to be a set of five works in a series that all sold to one client in Belgium. The blue represents the memory of the sky, but the focus is on Salomien, my friend – my wife. Your wife is everything and your friend.

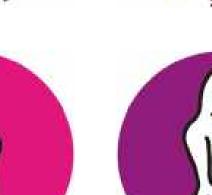


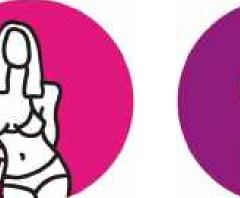
This piece was painted in 2015 as a copy of the first girls I painted in 2002. I was more loose and carefree back then with my line work. You will notice over time how I became more obsessed with perfecting my version of the female form. I repainted this piece as my Frankfurt art dealer asked me if I would re-visit this







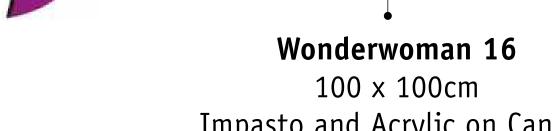




FHM Girls Series (9) 15cm round

Giclée Print, editioned to 7 I decided to release a set of 'FHM Girls' in prin due to their popularity. Even back then I had painted 9+ different compositions. These girls

became more popular than the cats back in 2004. Back then I decided to create a different compositions every time I create a new piece and so the death of the 'FHM Girls' will come



and increasingly important artists."

This work was part of 20 pieces I did back in 2005. I sold out on that show and managed to keep this work for myself.

"Richard's body of works on show will consist of a set of 20 unique paintings that sees a departure from the work most people are familiar with. In a fresh take on pop art, with certain salient Richard Scott aspects still very visible, Richard has produced the Wonderwoman series. This exclusive set is also unique in the sense that the style will not be repeated. Capetonians will be the first to view this one-off series. After a year that saw a very successful exhibition in Belgium and steadily growing international interest, the publishing of his book, this exhibition will provide the welcome opportunity to absorb the world and art of one of Cape Town's most prolific

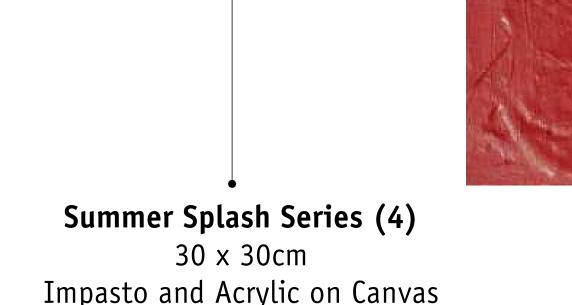
Taken from the Wonderwoman exhibition press release back in 2005



My Yellow Friend 40 x 40cm Impasto and Acrylic on Canvas

These works had been around since early 2002. My faces did 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 Belgium 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.



Here you will see the usual crowd of girls appearing again. These were the first in a series of my splash works that incorporate a colour theme. Here I used warm colours to crate a summer theme. I was painting and selling these by the dozen in 2006. I could hardly keep

up with the demand. I was following the rule book on

"Supply and Demand" by keeping my prices low. I did

nine of these works and these are the remaining four

Me Swinging Red• The original "Girl on a Swing" I did back in 2002 on the

floor of my flat in Hout Bay, Cape Town. It was blue and green and had that free-flowing style of yesteryear. This piece I originally did much larger for an auction for Brigitte Williers. I seemingly get a lot of requests to paint this piece, in fact a swing series. I can kinda see why, it's loose, free and reminds us of our childhood days and also teenage days when we would meet girls in the park and swing on the swings.

Timeline 2002 to 2015

**Yellow Ana** 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

Taken from my book published in 2005



Impasto and Acrylic on Canvas At this point in my career I was in full experimental

I was getting a little bored mass producing Warhol style mode. I was trying all sorts of different techniques, so now and again I would play around a little with photos and clothing the girls. The reason you are looking styles and canvas shapes. I think by now this FHM girl had been named Tammy. People often ask me who is the at this work today on exhibition, is that these works model and why the name. Well the model is from photos always tend to end up in an artists private collection as I pay a photographer for, based on a brief. The naming is there not what people want. In the first ten years of an a little more fun; I had a client, and now friend, in artists career you have to learn to say yes and give the people what they want. Or at least take direction from London who remarked "I had a girlfriend called Tammy once with a Hot Arse like that", so Tammy was born, and there advice/requirements/orders, if you wish.

Me Myself and I • Impasto and Acrylic on Canvas

Here you will notice me playing around a little with specific textured areas. I generally apply the impasto paste randomly to the canvas and then carve out the black line in the wet impasto. This time I decided to take one of the many social photographs taken at an exhibition and create something a little different through adding texture in different forms to different areas. I used this technique well in the ABSA Cape Epic Project to show the different textures in the different

fields, sky and mountains. I took it to another level on

the Arch Bishop Desmond Tutu Project.

Black Ana (1) 25 x 25cm

Screen Print (black ink test) In 2012 I invested a lot of money in silkscreen equipment. Mark Attwood from the artist press once told me, while serving and apprentice there, that silk-screening would suit my style of art better. So I bought the whole setup and setup shop. My only problem was I did that at a point in my career where I was not ready for it. Most of the decisions I make are ahead of their time. None the less, we got production going and then my sister Susan passed away and my life and career took a big knock.

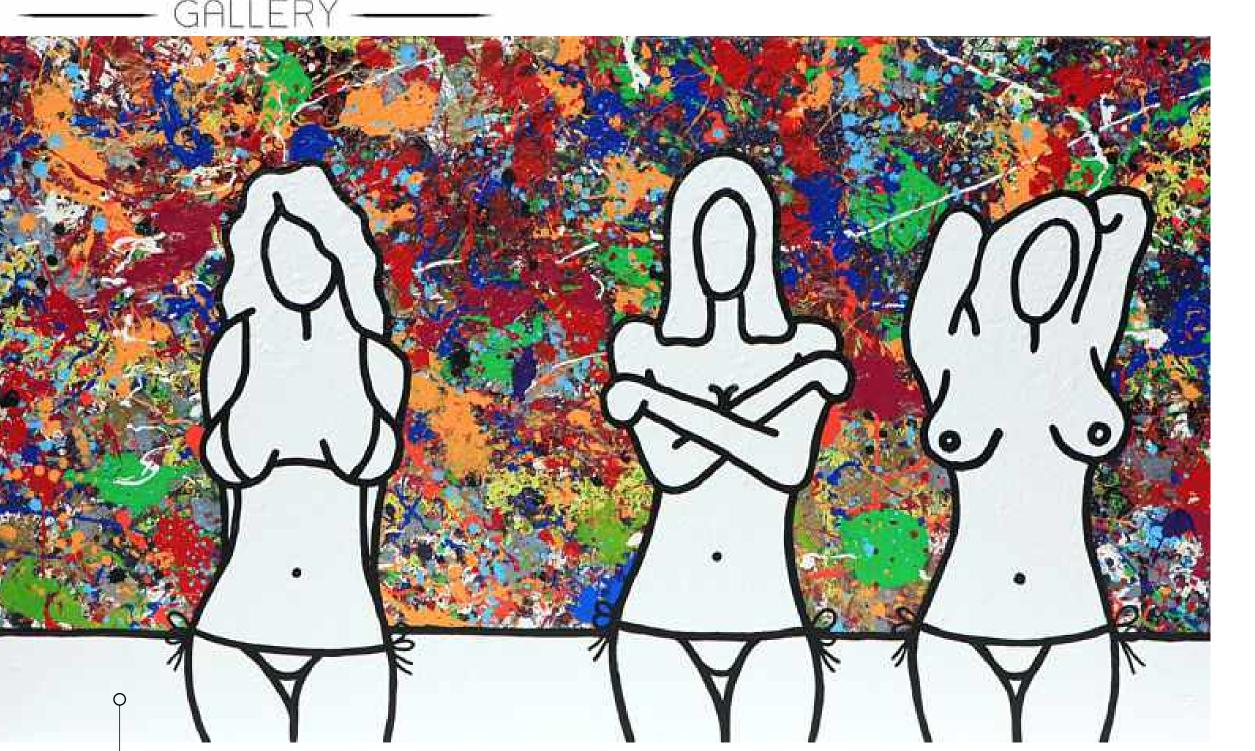
Things came to a grinding halt. I let my seven assistants go, as I got very depressed. managed to dig myself out personally by agreeing to do an extreme event called The ABSA Cape Epic with Jurie Matthee. Carl Smyth also convinced me to make my kids a cup of tea in the morning, and that's what got me out of bed and back on track personally. I also picked up my art career where I'd left off. Only this time I recalled all consigned art from galleries around the world, I had a 250% price increase and started to focus on working and releasing "Bodies of Work". So the silkscreen equipment sits in storage

waiting for me to catch up with my future self.

→ Me, Myself and I 175 x 100cm

"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





Impasto and Acrylic on Canvas

girlfriends before marriage. A colourful, entwined mess.

I created the original splash 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."

Taken from my book published in 2005

Vincent van Zon was instrumental in helping to call all consigned work from galleries around the world, so I could move up one rung on the ladder and focus on "Bodies I was introduced to Andy Reid, owner of Vespa South Africa, by Carl Smyth. I asked Andy if we could do a brand collaboration. Andy was a little hesitant at first, but with the help of Nick Akakios, The Joyride Collection was born. The collection was well documented and comprised 20 original paintings, 16 hand painted Vespa's, a series of sketches and prints. Today the collaboration between

Joyride was the first body of work I focused on after the phase of my career in 2011.

175 x 100cm

Andy and myself partnered with Brett Baillie, a prominent Johannesburg businessman, to help Joyride grow the brand and look after it in the art space. I have made many new friends on The Joyride Collection project and learnt a lot in life and business from Andy, Carl and Nick, Brett and Vincent. Thank you.

Richard and Vespa is still going strong and is evident in all the Vespa stores in South

2004

2005

2006

Mandy and Uma.

**Candy Moment** 

50 x 50cm