

Richard Scott



RUST-EN-VREDE GALLERY

Opening 22 May @ 19h00

The exhibition closes on 14 June 2007

Gallery hours:

Mon - Fri 09h00 - 16h30

Sat 09h00 - 13h00

10 Wellington Rd, Durbanville

Tel: (021) 976 4691

Essays

Richard Scott

Rust-en-Vrede Gallery

I walk into the studio with the fantastic view. Richard quietly explains that he has knocked out a couple of walls to create more space. He is in the process of renovating and intends living right there for the next 20 years. I believe him.

I do not know Richard well. Seen his work in various galleries. You cannot miss it. It jumps at you. Read most of what has been written about his work. All the adjectives seem appropriate: seductive, contemporary, pop art, witty, commercial, mass produced, simplistic, light-hearted, charming, naïve, colourful, exciting, amusing. I spoke to him a couple of times. E-mailed him or he me. Set a date for his exhibition at Rust-en-Vrede Gallery. Visited his studio to select work for the intended exhibition. Seen how he works.

This is the thing - he is so serious and focussed about his business: art. And all of the above words are true. Yet there is more - a very successful, must have, sexy brand name. Richard Scott.

Go boy!

Monica Ross

Richard Scott

Rust-en-Vrede Gallery

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!

Earl Parker

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 a 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 that we know so little about. 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 DJ's 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 I was. 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 have 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 produce my thoughts through objects in the most simple, colourful and pure 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 and adjusting 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 that chose to see through this and back me were the ones that 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 narcissism. 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 will stab yours, or is it the other way around?

Catalogue



Dinky Cars

10 x 10cm

Impasto and acrylic on canvas

This set of 16 cars was a by-product of Traffic Jam, a installation piece the I did in 2005 containing 1000 original red cars attached to a three meter high aluminum cylinder. Traffic Jam was about people in their cars going round and round in life, always stuck in traffic jams.



**Nursery Crimes; As the Pig Jumped Over The Lilac Moon, As
the Pig Jumped Over The Green Moon.**

50 x 50cm

Impasto and acrylic on canvas

These two works were from the Nursery Crimes series I did in 2006. The idea to do nursery rhymes as a body of work was an extension of the original, "Pig Jumping Over The Moon", painting I did in 2004 after Marika of Hout Bay Gallery suggest I paint some pigs. I was delighted to discover people buying my paintings for their children, so I wanted to do a series on this theme.

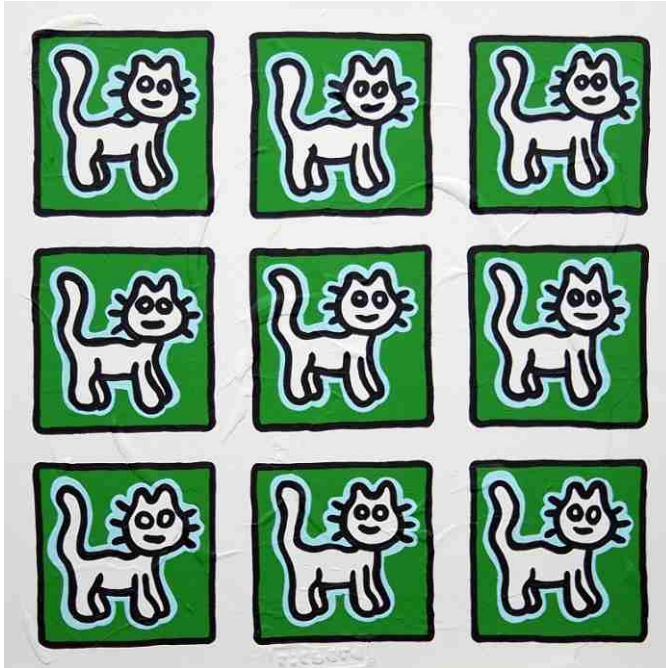


My Red Animals

75 x 75cm

Impasto and acrylic on canvas

This work was a set of four I did. They were copies of the original I did called "My Blue Animals". The original 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.



Nine Blue Cats (green)

100 x 100cm

Impasto and acrylic on canvas

Like I wrote in my book, published in 2005, cats will always pop up in my work now and again. In 2006 I started experimenting with paintings that did not sell well. I painted over them, or painted other subject matter on top of existing subject matter. This work was a result of painting a blue line around the subject to give it a sort of aura.

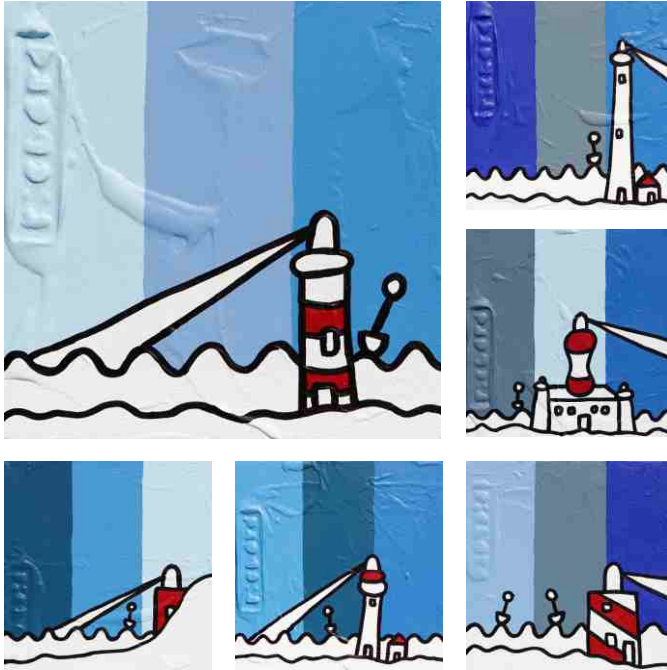


Photographers Dream 01 - Ok you stand still with your arms in the air, and you, walk to my left, with your hands on your hips

200 x 100cm

Impasto and acrylic on canvas

I wanted to do a series of four works with different women posing in their boots. I did not think of the titles until I had the pen in my hand, ready to write the names on the back of the works. I thought of really long titles for a change. I normally try to keep the titles short, simple and witty. The titles of these four works ended up been about an arrogant photographer who was giving orders to models while on a shoot. He had been given a bunch of amateur models, who were a little shy.



Blue Lighthouse series: Umhalanga, Robben Island, Kommetjie, Cape Point, Sea Point, L'Agulhas

30 x 30cm

Impasto and acrylic on canvas

I have a small fascination for lighthouses. It probably stems from the days when Salomien and I lived in L'Agulhas. Every night the lighthouse would come on without fail, warning ships of nearby land, ignoring the fact that ships carry Global Positioning Systems.

I have painted many lighthouses. I still want to do a series of all the lighthouses in South Africa.

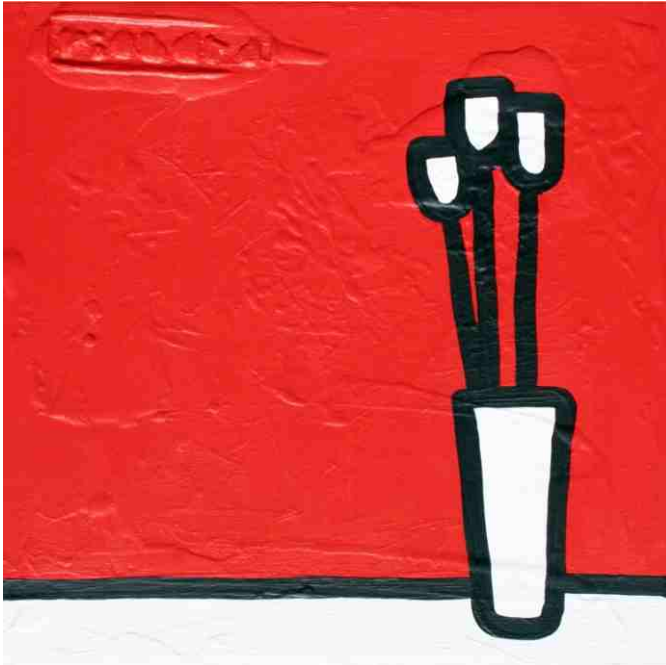


Two Orange Daisies

50 x 50cm

Impasto and acrylic on canvas

This is an early work from 2003. Well, early for me as my art career only began in 2001.



Three Vermillion Tulips

50 x 50cm

Impasto and acrylic on canvas

Three Vermillion Tulips is also an early work. I can still remember the moment the art dealer told me a client from the Netherlands bought my first tulip work back in 2002. It was "Yellow Tulips" and is still one of the best works I ever created.



She Lives At No.2

50 x 50cm

Impasto and acrylic on canvas

This work was inspired by a mass of small splash canvasses that lay in my studio for some time. I thought a smaller series of the FHM girls on the splash background would look awesome. This work, in my opinion, is the best of the series of 9, but it is also the only work that has not sold in the series. Each of the works was given a flat number. This particular girl lives at No.2.

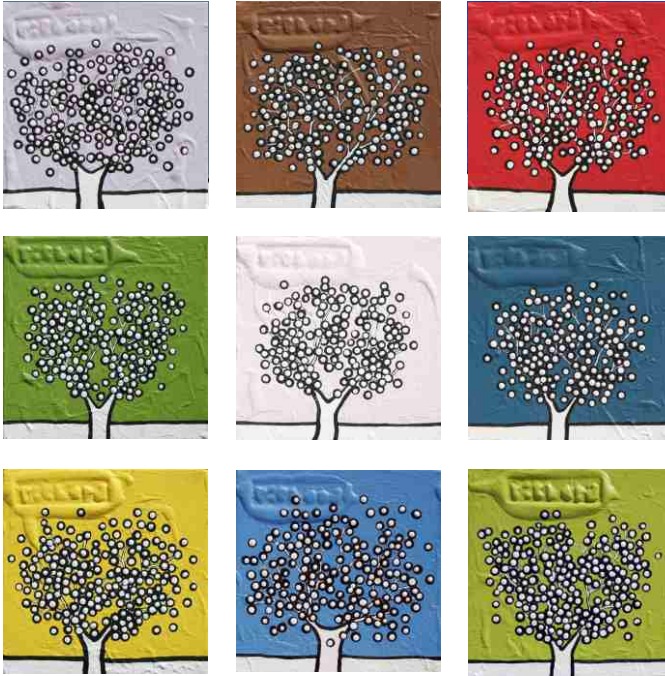


My Colourful Cat

50 x 50cm

Impasto and acrylic on canvas

I was starring at a blank splash canvas and was wondering what I could come up with next. It was a hot summer afternoon and I was tired and lazy. I decided to stop trying to think of something new and just paint a splash cat. You are looking at the cat. The canvas, perhaps, could have become the next master piece, yet it became another Richard Scott cat, still, I think, a master piece.



**My Beautiful Tree Series; Lilac, Kalahari, Vermillion,
Avocado, Pink, Turquoise, Yellow, Blue, Light Green**

20 x 20cm

Impasto and acrylic on canvas

Strange enough, more work goes into each of these little trees than in "I Couldn't Stop Staring", a 150 x 150cm work, which sells for nine times the price. It is odd how art is perceived and sold on the size of a work and not necessarily the amount of time put in.

I must say, I really loathed every minute of creating these works. Except for the last one when they were placed on this Mantel piece.



**Pigs Do Fly Series; Orange, Purple, Red, Pink, Powderblue,
Olive, Lime, Yellow, Blue**

30 x 30cm

Impasto and acrylic on canvas

In quoting Charl Bezuidenhout, one of Richards art dealers, when asked about parents buying his work for their children's room, Charl said, "at the rate that his paintings are increasing in value every year, it won't be a surprise if it one day pays for their university education too."



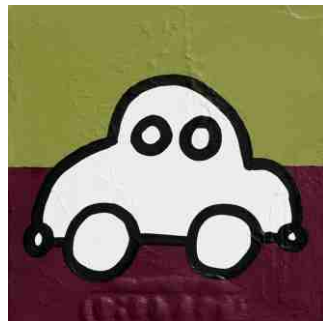
I Couldn't Stop Staring

150 x 150cm

Impasto and acrylic on canvas

Painted in the 2nd week of May, This work is the most recent work on this exhibition. I have been experimenting with the female figures and adding new tit-bits. This work started out as a orange woman with powder blue lingerie on, but ended up Rose red and olive. I am not sure why olive, I think it has something to do with Estelle, from VEO Gallery, always telling me she has a client who wants a woman in olive.

I am not so fond of this work, yet all the gallerists want it. Perhaps it will grow on me, in time.



My Car Series; Sky Blue and Lime, Orange and Yellow, Magenta and Blue, Olive and purple

30 x 30cm

Impasto and acrylic on canvas

In 2006, 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. The original 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. These cars vary from the originals in that there are two colours to each work.



Wonderwoman 18

100 x 100cm

Impasto and acrylic on canvas

In December 2005 I invited Gavin Rain to exhibit with me at VEO Gallery. I decided to iconise the female face. I started with a picture of Wonder Woman, the super hero from the seventies. I ended up creating 20 unique works for the show, which complimented Gavin's work of close up faces.

This work is one of two works I held back from the show to exhibit later. The final work I will now keep for my pension fund.

Richard Scott

Rust-en-Vrede Gallery



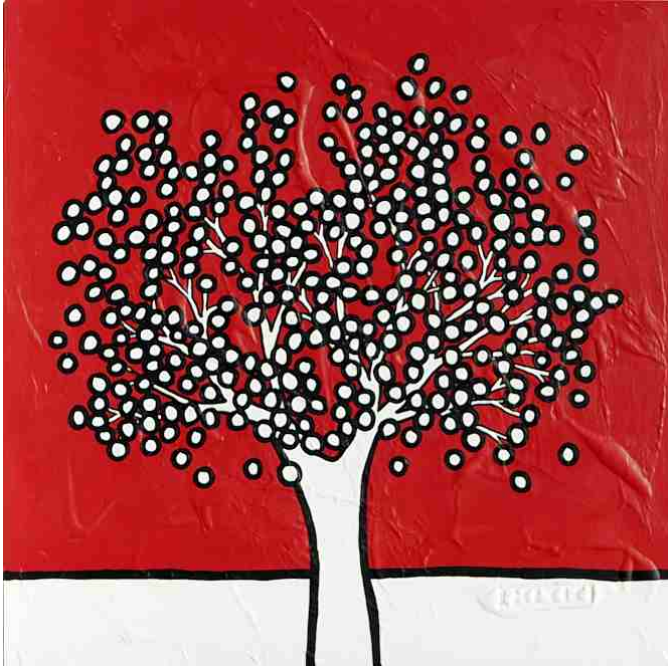
Louise Series; Ochre, Egg Yolk, Orange, Rose

40 x 40cm

Impasto and acrylic on canvas

Inspired by Kevin's Girl, these works are a derivative of the original Kevin's Girl. I have also changed the titles from "Kevin's Girls" to Louise, after discovering who Kevin's girl is.

The smaller Kevin's girls, without doubt, ooze with simplicity, functionality and class.

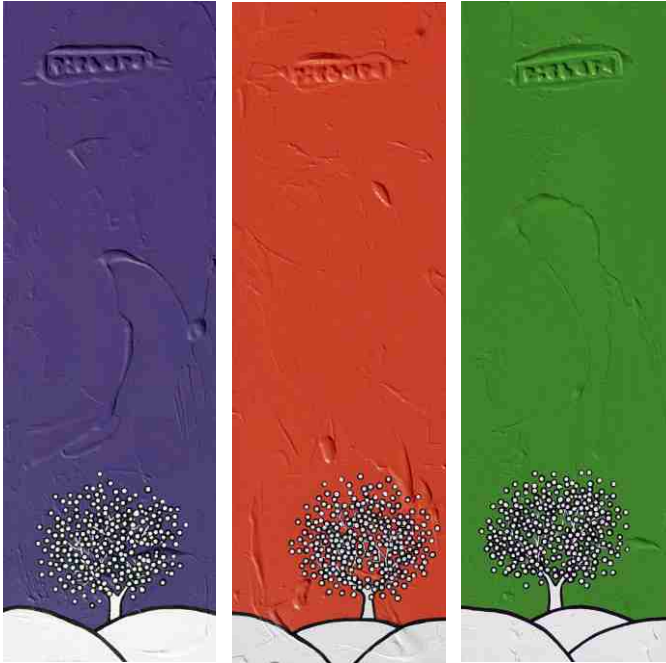


My Big Red Tree

100 x 100cm

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 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.

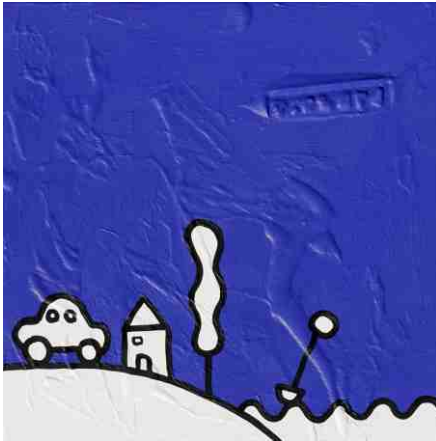


Sky Series; Purple, Orange, Lime

30 x 90cm

Impasto and acrylic on canvas

I just wanna paint trees for the rest of my career. Trees are amazing, inspiring and life giving. Imagine buying a house with the oldest and most amazing Oak Tree on the property. You could build a tree house for the kids that even Barney would be proud of.



Holiday Series, Cobalt Blue, Grey Blue, Light Blue

50 x 50cm

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 could 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. These works remind me of this journey.



The Three That Got Away

300 x 150cm

Impasto and acrylic on canvas

I am going through a stripy phase. I can pin it down to dealers constantly telling me their clients want stripy works, and more so because, when I go away on holiday, I get my two asistants, Juston and Francois, to paint stripy works as it takes them longer.

I was staring at this work whilst thinking of a title. It is one of those very special works, a seminal piece. As a man, you meet many women in your life. They all make an impression on you, but there is always two or three women that make a massive impact on you and your thoughts, mostly because they are untouchable. It is these women that I have portrayed in this work. The colorful, untouchable, messed-up kinda woman, that drive you wild, but are to wild for you to tame.



Girl Series; Light Green, Orange, Yellow

50 x 50 cm

Impasto and acrylic on canvas

I created a stripy work with 6 bands of colour. The combination of the 6 colours on one work gave it a warm rustic autumn feel.

On discovering this, I decided to create the above works, one with each of the autumn colours, and release the work as a series.



Bougainvillea

30 x 90cm

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. These works are smaller versions of the original 40 x 170cm panels.

Other Work Available



Girl Series; Lime green, Orange, green

50 x 50 cm

Impasto and acrylic on canvas

I created a stripy work with 6 bands of colour. The combination of the 6 colours on one work gave it a warm rustic autumn feel.

On discovering this, I decided to create the above works, one with each of the autumn colours, and release the work as a series.



Kevin's Rose Girl

200 x 100cm

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 the original Kevin's Girl at 300 x 150cm, in my naïve style. Since then I have painted Kevin's Girl over and over, in many different colours and many different sizes.



My Candy Girls

100 x 100cm

Impasto and acrylic on canvas

Many different girls, with many different personalities and features, be they sexual, emotional, materialistic, habitual or ambitious. We all have to pass through the candy girls to find our soul mates.

Biography

Richard Scott

Rust-en-Vrede Gallery

Born 1968

Studies

- 1989 - Educated at Birch Acres Primary and Norkem Park High, Kempton Park. Remembers spending 4 years at school learning art. Didn't think art was fun at all until his last year with Mr. Fuel, who is first on the list of those responsible for Richard wanting to paint more. Matriculated in 1987. Spent 13 years brewing. 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

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

Inspiration

- My wife, son and daughter
- Helping other artists
- Hearing people say "I can do that"
- The sea

Media

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