

Los Angeles in Perspective - James P. Scott

These Los Angeles urban landscapes, with a focus on streets signs and incorporating other landmarks and the history of the sign's environment, are my "Campbell's soup cans." These compelling urban landscapes come from that sliver of time we almost never think about. Each painted narrative describes life in neglected corners of our ubiquitous car culture. In these corners stand the hieroglyphs of navigation: markers that rich and poor alike rely on to maneuver across the labyrinth that is L.A. The electric Southern California light explodes the colors as years are compressed into an instant at the speed of a passing vehicle. These signs tell their own stories now.



Santa Fe Ave 8th St
12"x18"
Acrylic on Cradled Panel
\$1500



Chinatown
21"x12"
Acrylic on Cradled Panel
\$1500



Oneway Sunset
78" x 40"
Oil on Canvas
\$5000



3rd St
18"x36"
Oil on Canvas
\$1000



Along The Beach
6"x4"
Acrylic on Board
\$150



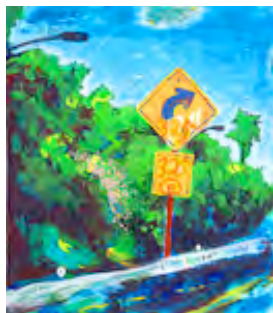
Nothing Left
5"x7"
Acrylic on Board
\$150



Drippy Oneway Sunrise
8"x36"
Mixed Media & Acrylic
on Canvas
\$800



4 Inch Avenue
4"x 6"
Acrylic on Board
\$150



325
7"x 6"
Acrylic on Board
\$150



40
3.75" x 6"
Acrylic on Board
\$150



Union Ave Chopper
14" x 32"
Acrylic on Canvas
\$1,000



One-Way Shack
96" x 40" x 40"
Mixed Media
(Front)
\$10,000



One-Way Shack
96" x 40" x 40"
Mixed Media
(Back)



One-Way Shack
96" x 40" x 40"
Mixed Media
(Inside Detail)



West in Purple
10"x12"
Acrylic on Board
unframed
\$250



101
10"x12"
Acrylic on Board
unframed
\$250



Dodgers Exit
10"x12"
Acrylic on Board
unframed
\$250



BIOGRAPHY

James (Jim) Scott (jamespscott.com) was very nearly born in Southern California in the last few days of 1965. But due in part to his father being fired by Coke for taking the day off to get married he was instead born and raised in south eastern Wisconsin. Well traveled in his youth, spending family vacations traveling the US, a teenage summer backpacking trip through Europe, weekend bus trips to Manhattan and day trips to Chicago. Jim was able to experience first hand the role of art in the world and history. An avid reader and creative person (practicing painting, sculpture and writing), he also pursued his interest in science. At one point winning an award from NASA for doing quite well in an experiment writing competition. In "The World As I See It," Einstein wrote, "The most beautiful thing we can experience is the mysterious. It is the source of all true art and all science. He to whom this emotion is a stranger, who can no longer pause to wonder and stand rapt in awe, is as good as dead: his eyes are closed." So even as Jim chose to pursue art, science remains a major influence in his work.

A combination of things came together at the right time to influence Jim's decision to attend art school. One of which was the invention of the Macintosh computer, enabling him to create art digitally. Enamored with the combination of technology and creative possibilities Jim felt the lure of an education based in creativity. Receiving his BFA from MIAD (Milwaukee Institute of Art and Design; miad.edu) in 1990. During this period Jim also began a freelance career as a graphic designer under the name Night Network Productions. Upon graduation he relocated to Santa Monica, California. For more than 16 years, projects in digital art, graphic design and photography kept Jim's studio busy. His work has been seen on CD and DVD covers, catalogs and web sites, for clients as diverse as Arbor Sports, Otomix, Disney and Rhino Records.

Photographic and archival prints of Jim's digital creations have been shown in Milwaukee, New Orleans, Los Angeles, Japan and Sweden. Jim developed a style and visual sense that

borrowed much from the collage/photomontage school. Denying nothing to those who work differently, Jim feels it is important that he works only from images he's made rather than appropriate images from other sources. *"I am more connected to the work if I have experienced the subject in person. This extends my vision further into the equation. There is a visceral experience from being at the place/space/event being depicted, a deeper understanding and this can be felt in the final work."* says Jim.

As the new century began, Jim responded to an internal call to incorporate traditional mediums into his repertoire of techniques. Through a very fortunate turn of serendipity Jim came to study under Franklyn Liegel (combined media artist; liegel.com; at the time an instructor at both Otis College of Art and Art Center College of Design). *"Franklyn is an incredible instructor! His love of art, materials, creativity and teaching are all available for the student to receive the benefit of. There is a deep beauty in the surfaces and processes in Franklyn's work, that is pure inspiration for the serious student. His work should be in collections and museums around the world."* says Jim. Scale, refinement of color use and the tactile sense of surface brought a new dimension to Jim's work. While exploring subjects from the human figure to abstract expressionism, Jim refined his brush skills and color sense.

"I'm currently working in several directions. First, in Los Angeles urban landscapes with a focus on streets signs, often incorporating other landmarks and the history of the sign's environment. Secondly, I'm working on iconic paintings, richly painted pictures of cakes or pies or of cultural artifacts such as the Macintosh, skulls etc. Simple composition, bright, strong, directly accessible references to everyday life. Third, I work in the form of shadow boxes after the fashion of Joseph Cornell. Forth, I'm working abstractly after the ideas and techniques of my mentor Franklyn Liegel."

— James P. Scott, July 2014

Curriculum Vitae - James P. Scott

Group/Solo Exhibitions

- 2013 "Naughty or Nice" group art exhibition — Curated by Albert Cuellar,
Copro Gallery, Santa Monica CA
- 2013 Winterfest Art Share LA — Art Share LA, Los Angeles CA
- 2013 Meme Democracy - small works show — illuminoidal arts, Long Beach CA
- 2010 BonApetite! Group Art Exhibition: Curated by Nouar, Copro Gallery,
Santa Monica , CA
- 2010 Art Shack!: Curators Grace Kook-Anderson and Greg Escalante,
Laguna Art Museum, Laguna Beach, CA
- 2010 100 Artists See Satan Again: Curator Annie Adjchavanich, Grand Central
Art Center, Santa Ana, CA
- 2009 Ikons! Theme and Variation; 70 Small Paintings —
Grand Central Art Center, Sales Gallery, Santa Ana, CA
- 2009 Scary Art Exhibition: Curator Troy Tatlock, Raven Gallery, Pewaukee WI
- 2009 Palm Trees, Street Signs and Powerlines — Curator Lydia Takeshita,
LA Artcore: Brewery Annex, Los Angeles, CA
- 2008 Exchange Rate: 2008 — Curator Karen Atkinson,
Remy's on Temple, Los Angeles CA
- 2008 Steinweiss, Creator of the album cover, A Tribute — Curators Kevin Reagan
and Greg Escalante, Robert Berman Gallery, Santa Monica CA
- 2004 Snap To Grid, LACDA, Los Angeles CA
- 2003 International Print Art Exhibition, Curator Takao Hakuma,
Fukuoka Asian Art Museum, Japan
- 2001 Imagine 2000, Gavle Sweden
- 2000 Siggraph 2000, New Orleans LA
- 1999 Frederick Layton Gallery, Milwaukee WI
- 1990 This World, INR Science Gallery, Milwaukee WI

Selected Bibliography

- "Publishers Go Digital," Leela Moore and Marie Maber,
Digital Fine Artist Magazine, Winter 2000
- "Bracing for Animation's Big Leap," Rick Lyman,
The New York Times, Living Arts Section, August 1, 2000
- "Aristide Revealed," Terry Murphy, PEI-Photo Electronic Imaging, August 2000
- "Expanding Art," Digital Output Magazine, September 2000
- "Gallery," Computer Artist Magazine, June/July 1995

Selected Collections

- Mr. & Mrs, A. Rivera, Des Moines IA
- Mr. R. Meyer, Milwaukee WI
- Mr. D. Okula, Canada
- University of Gavle, Sweden

Selected Teaching

- 1996-1998 Art Center College of Design in Pasadena, CA

Education

- 1990 BFA, Milwaukee Institute of Art and Design

Artist Statement - James P. Scott

My work lives in the tension between surface and representation. In the play between image and marks, the hidden and revealed image, and an embodiment of sensation. I work to communicate symbolic and emotional states that touch on a combination of personal and universal elements. My latest paintings, in the guise of Urban Landscape, explore the nature of painting, the role of color, and the process of making meaning. The picture plane exists in time and space, a time and space of the artist's choosing. A relative time and space. Similar to Einstein's equation, the viewer can learn something if they come to understand their relationship, their "relativity" to the time and space. Encouraging the viewer to consider questions such as "what is an image," and "what makes meaning?" Would it be the depiction of realistic visual characteristics? What about a fleeting impression? Is it necessary for a painting to be complex or exquisitely rendered? Does meaning come from the subject, the artist, or a combination of both. Can meaning be made without representation? Can representation be present but irrelevant?

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The Urban Landscape series is an invitation to reconsider the "ordinary," in an extraordinary way. Los Angeles is my subject. In urban landscapes, I disregard elements such as traffic congestion, people, and pollution. Instead, I focus on innocuous everyday elements, including street signs and palm trees. I turn these elements into symbols that exert their emotive energy to powerful effect, impelling the viewers' acknowledgment of beauty in the everyday scene. By examining a sign's personal history, graffiti, age, weather damage and general mistreatment, the area surrounding them can become a microcosm and a touchstone. Our world is filled with things that provide basic reliable function yet remain unacknowledged. Fading into the environment the signs live in the mental fog of things that are necessary but never considered. The noise of our world, if you will.

"Process plays an important role in my work. I use photography and digital tools to create a structure on which to build my paintings. This, when combined with color, and the artists' hand, gives life to these works. Brush marks and surface features become the footprint of the creative process and provide a path for the viewer to follow the artist through the picture plane. Passages of abstraction add energy, feeling, direction and counter point to the whole. I work to manage contrasts within the work, both ideal as well as visual."

— James P. Scott

Abstract and representational passages, layering of color, brushwork, texture, and build up of paint combine to create a rich history within the work — like the cracked and

peeling surface of an old door providing us a glimpse into its' colorful past. Within the work are depictions of light, environment, and the passing of time. While drawing from personal experience, wider, universal concerns also come into play: the common lot of humanity as it relates to "So Cal" residents, and other urban dwellers as well. Use of color plays a central role in my work and deserves special mention. The colors are explosive, vibrant and bold. Color compliments, split compliments and other color chords resound across the surfaces, contributing to a feeling of exuberance and transcendence. The power and intensity of palette is something that really sets my work apart. I'm told I get at the power of color in a very striking way.

The art shack (*One-Way Shack*) is an extension of my paintings and mixed media boxes and is the embodiment of the "journey to paradise." The road west to the golden land of opportunity and adventure: Los Angeles. For many, LA is the universal ideal of paradise, the dream destination. The journey takes place on the outside of the shack while the destination resides inside. The shack is bigger on the inside which relates to the mind and the dream, both are much more vast than the reality could ever really be.