SCOTT ANDERSON

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Scott Anderson

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Scott Anderson: Streaming by Lamp and by Fire

January 7 - February 11, 2018

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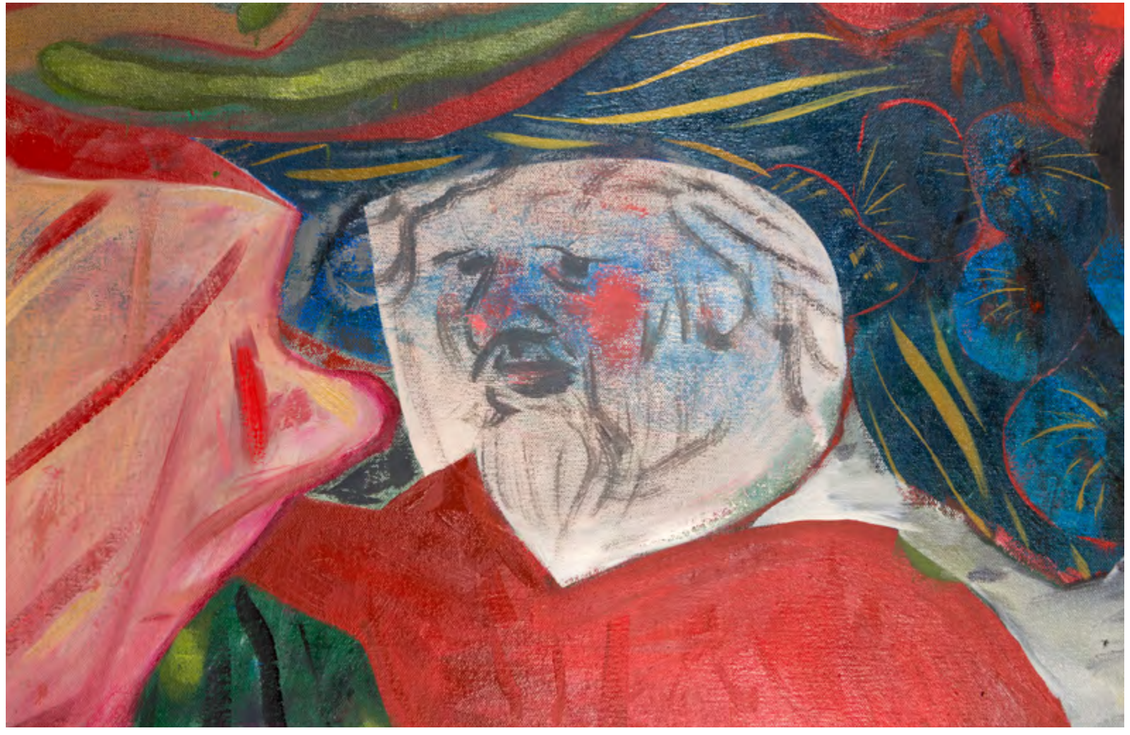
Streaming by Lamp and by Fire

January 7 - February 11, 2018

Scott Anderson's process begins with a vestigial image or snippet of memory lingering in his mind. He then excavates these pre-existing images, searching for hidden possibilities and meanings within them and using them as raw material to develop new forms. The drama of his dreamy narratives take shape over time: he begins with drawing and sketches, and through the act of painting, further allows the images to become more ambiguous or transform into something the he could not have originally predicted. Anderson's process is visible in the many different kinds of mark-making in oil crayon and oil paint and in the complexity of the resulting compositional space.

The title of Anderson's exhibition of new paintings, *Streaming by Lamp and by Fire*, collapses three time periods- the contemporary, the modern, and the pre-modern- into one. This is analogous to the level of visual fluency, cultural literacy, and historical channeling currently required to be an art maker or viewer. Anderson's evocative painting titles, such as "Spoon-Gazing/Shoe-Gazers" tend to arrive in the middle of his process, once he has started to see how the forms will function in the final painting. They are often also poetic, playful metaphors for the act of painting.

Scott Anderson received his BFA from Kansas State University and his MFA from the University of Illinois at Urbana-Champaign, and he attended Skowhegan School of Painting and Sculpture. *Streaming by Lamp and by Fire* is his second exhibition with Denny Gallery, following On the Nose, a two-person show with Austin Eddy in 2016. Anderson has had recent solo exhibitions at the Nerman Museum of Contemporary Art in Kansas, Galerie Richard in Paris, and CES Gallery in Los Angeles. Anderson has participated in exhibitions at MCA Chicago, the Parrish Art Museum, The Warhol Museum, the Cranbrook Art Museum, and Kavi Gupta Gallery. His work has been featured in numerous publications including *Artforum*, *The New York Times*, *The Washington Post*, *The Los Angeles Times*, *The Chicago Tribune*, and *New American Paintings*. Anderson was the recipient of a Pollock-Krasner Foundation Grant and The William and Dorothy Yeck Award. Anderson currently lives and works in Albuquerque, New Mexico and is an Associate Professor of Painting and Drawing at University of New Mexico College of Fine Arts.



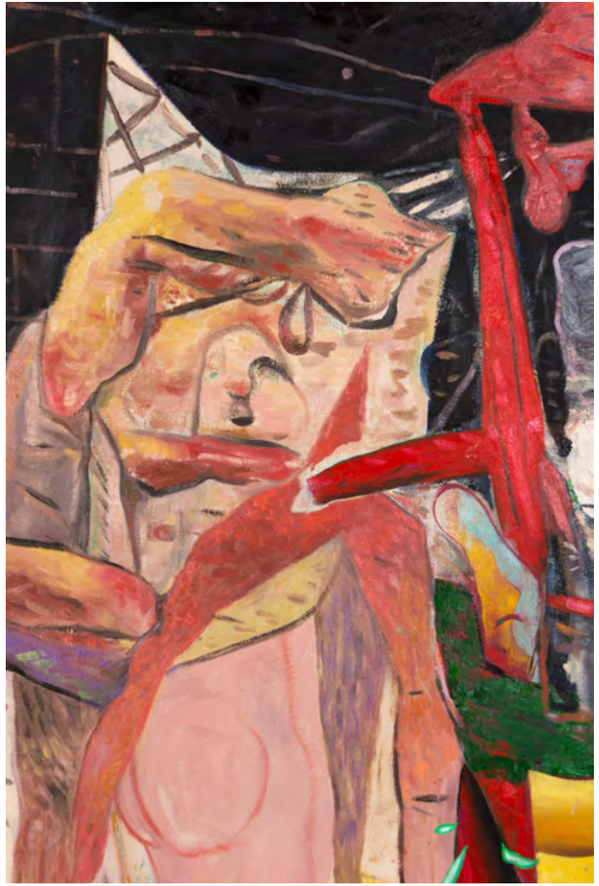
Tumblers, 2017
Oil, oil crayon, acrylic and graphite on canvas
60 x 75 in/152 x 190.5 cm

Spoon-Gazing / Shoe-Gazers, 2017
Oil and oil crayon on canvas
50 x 40 in/127 x 102 cm

Magicians' Lounge, 2017
Oil and oil crayon on canvas=
50 x 40 in/127 x 102 cm

Busser's Shrine, 2017
Oil and oil crayon on canvas
50 x 40 in/127 x 102 cm

Parry, 2017
Oil and oil crayon on canvas
50 x 40 in/127 x 102 cm



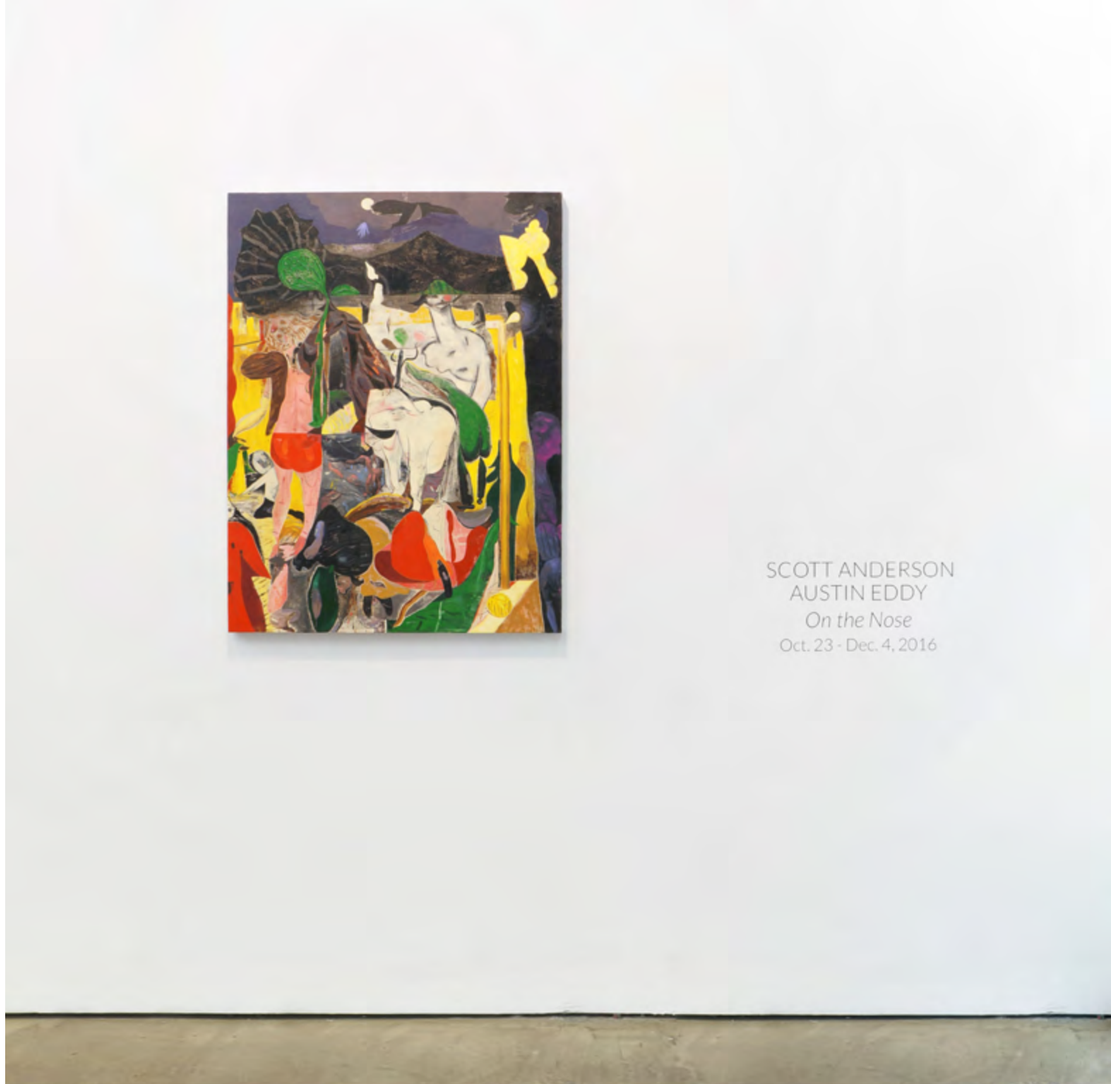
Details of *Parry*, 2017

Visitation, 2017
Oil and oil crayon on canvas
32 x 42 in/81 x 107 cm

On the Nose at Denny Gallery

Scott Anderson & Austin Eddy

October 23 - December 4, 2016



"I think it's dishonest or troubling for a painter to not be skeptical of the internet with its speed and privileging of information over experience. But then, I like the pressure it puts on painting. Painters of the 20th century must have liked the pressure photography put on painting too. Painting is deader than ever which is very exciting!"

Scott Anderson

Interview with Scott Anderson

By Elizabeth Denny | August 2016

Can you start by introducing the paintings you have made for the exhibition and what ideas or conditions have informed these works?

They all are modestly scaled oil paintings, and as usual, my thoughts are all over the place in terms of what gets in and informs them. I've been thinking a lot about the political landscape lately (like everybody), and how to effectively and productively not fit in (maybe bad timing for that?). I've also been thinking about the aesthetics of traveling with my four siblings with bags, blankets, toys and all in the back of a Honda Civic hatchback. Related to that, I've been thinking about my mother's decorative sensibilities. I've also been thinking about white-collar crime, the fun of uneven group shows, and the idea of the "Antiques Roadshow" as a palimpsest of shamans proclaiming the power of their totems. I doubt much of this is apparent in the work, which is ok. I don't want to be literal.

Your process is intuitive and involves excavating your forms out of materials you have built up on the surface of the painting. How do you prepare to make a painting?

The paintings typically come from drawings or collages that themselves are vestigial recordings of other images or memories that have had an impact on me. I've tried to pinpoint what the allure is of certain images or memories - what resonates or what lingers as latent material for me to access in the future. I think I've narrowed it down to visions and visuals that possess a potential to transform, exist in more than one place at once, or maybe sprout limbs and walk around, or mouths that talk back...so to speak. The process of painting for me is an action which is parallel to the lateral, incongruous tracking of how images and thoughts beget new forms/ideas. Though I start a painting with the basic notion that it will be another version of a drawing or photograph, or image imprinted upon my brain from memory, I continue with a painting by looking for ways to escape what I already know about its antecedent. I'll take the detours or hop dimensions within the metaphorical time and space of the painting's surface until they've exhausted themselves and no longer appear. Paintings sometimes happen quickly this way or they can be an overcooked mess. I try not to privilege one over the other.

Your paintings are often populated by figures and objects in a complex architectural and psychological space. This combined with your titles such as "Mall Huffers..." and "Oligarchs at an Olive Garden" suggests that there is often a story behind the paintings. What are some of the narratives you have explored in your recent work?

I'm a big fan of contradictions, oddity, delusions, and red herrings. Lately it seems my paintings revel in where those ideas intersect with formative memories.

You have been living in New Mexico for the past decade. There is a long history of artists thriving in the American southwest. Can you talk about how living in that environment, and away from art market centers, has had an impact on your work?

Seven years to be precise. In full disclosure, I moved to New Mexico to accept an academic appointment and I can't claim that it was the legacy of other artists or some sort of spiritual vortex that drew me here. Now that I've lived and worked here for a while I get it. It's hard to avoid the clichés. I'm from the Midwest and this place is so beautiful! I'm from the Midwest and this place is so weird! If a geographical location can be an oblique angle then I think the Southwest is certainly that. It absorbs and rejects aspects of traditional and popular culture in an illogical way, like a really picky Katamari Ball. And to paraphrase my favorite New Mexican legacy artist, Richard Tuttle, the landscape couldn't give a shit if you lived or died. There isn't a speck of sympathetic dust to be found (and this is a very dusty place). The city is generative in its metabolism. What is generative here is the constant maneuvering to avoid being swallowed up.

You have not met your co-exhibitor, Austin Eddy, but you know his work through the internet. Could you talk a little bit about how you use the internet and how you feel about the circulation and promotion of painters online?

The internet makes it easier to stay in touch with the centers. It's a lifeline, no doubt. But as a fan of contradictions I'll also say that I hate the internet. I'm a gen-xer and we are the last batch of folks (until we start living in caves again) who can pine for the days before the internet with any credibility. Because of the internet I became aware of Austin, which is good. If there was no internet, I still may have eventually become aware of him. Maybe that would have been better? These are the predictable thoughts of someone committed to a life of making material things. I think it's dishonest or troubling for a painter to not be skeptical of the internet with its speed and privileging of information over experience. But then, I like the pressure it puts on painting. Painters of the 20th century must have liked the pressure photography put on painting too. Painting is deader than ever which is very exciting!

You live in New Mexico so your life is kind of a mystery to me. Can you describe your studio and a typical day in your life?

I love this question! For a moment, all the anxiety I have about banishing myself to the high desert vanished because, who doesn't want to be mysterious sometimes?! Just like that, the anxiety is back...

I'm really lucky to have the studio that I do right now. I live and work in an area called La Cienega, just south of Santa Fe. The property stock out here is various but there is a lot of light agriculture mixed with cheaper rural plots. My wife and I rented the house and studio about two years ago when we moved up from Albuquerque so she could take a job in Santa Fe. The house and studio are stuccoed over, prefab steel buildings erected by the previous owner who is a sculptor. The studio is spacious, certainly by NY standards, but all of the wall space is taken up by workbenches. I had a double-sided wall on casters built along with a storage rack when we moved in. The studio gets cold in the winter but if I have a full day in there, I can fire up the beast of a double oil drum, DIY, wood burning stove. Its very romantic.

I teach two days a week during a typical academic year. Sometimes other aspects of the job suck me back in the orbit of campus in addition to those two days. I'll usually reserve a day to be domestic, work in the garden, hike, or take a day trip with Robin, my wife. Just about every other waking moment I try to be in the studio. A good full studio day starts about 9 and lasts until about 6. When I draw, I start with that, or I might start by cleaning brushes from the day before. I'll take breaks with videos from the goddamned internet or thumb through a book. I usually listen to BBC 6 radio on the goddamned internet or go old school and listen to CDs. I've recently sworn off music algorithm sites. I'm going to try to start buying music again or otherwise rely on the idiosyncrasies of human DJs. If my wife isn't working at night, we'll eat dinner together then watch some television, play cards, or read, usually while drinking hot tea.

Adult Contemporary, 2016
Oil and oil crayon on canvas
60 x 47 in/152 x 47 cm

Sleepwalkers and Thieves, 2016
Oil, oil crayon, and graphite on canvas
60 x 47 in/152 x 47 cm

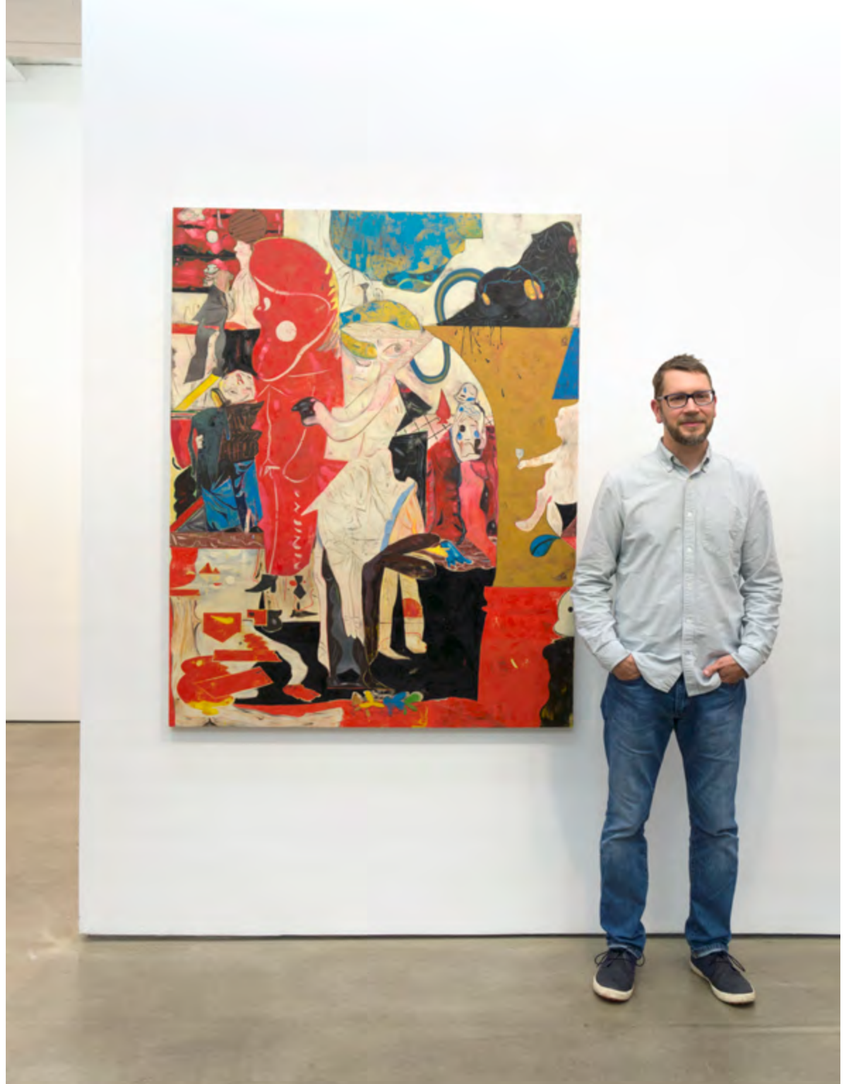
Good Fortune, 2016
Oil and oil crayon on canvas
42 x 32 in/107 x 81 cm

Summertime Mythology, 2016
Oil and oil crayon on canvas
42 x 32 in/107 x 81 cm

Car Sick, 2016
Oil and oil crayon on canvas
42 x 32 in/107 x 81 cm

Roadshow, 2016
Oil and oil crayon on canvas
45 x 30 in/114 x 76 cm

Good Attitude, 2016
Oil and oil crayon on canvas
24 x 20 in/61 x 51 cm



SCOTT ANDERSON CURRICULUM VITAE

Lives and works in La Cienaga, New Mexico
Born in 1973 in Urbana, Illinois

EDUCATION

2015 Skowhegan School of Painting and Sculpture
2003 Masters of Fine Arts, University of Illinois at Urbana-Champagne
1997 Bachelor of Fine Arts, Kansas State University

SOLO AND TWO-PERSON EXHIBITIONS

2018 *Streaming by Lamp and by Fire*, Denny Gallery, New York, NY
2017 *Scott Anderson*, Galerie Richard, Paris
2016 *On the Nose*, Denny Gallery, New York, NY
Supper Club, Nerman Museum of Contemporary Art, Overland Park, KS
Supper Club, CES Gallery, Los Angeles, CA
2015 *Wiseguys*, CES Gallery, Los Angeles, CA
Kansas, with David Leigh, Philspace, Santa Fe, NM
2013 *Future Perfect Tense*, with Orion Wertz, Biggin Gallery, Auburn University, Auburn, AL
2009 *Join or Die*, Stux Gallery, New York, NY (Catalog)
2008 *Rendezvous Point*, Light and Sie Gallery, Dallas, TX (Catalog)
Misiisto, Kavi Gupta Gallery, Chicago, IL
2007 *Guru*, Kavi Gupta Gallery, Leipzig, Germany
2005 *Re Krei*, Kavi Gupta Gallery, Chicago, IL
Aneksi, Mark Moore Gallery, Santa Monica, CA
2004 *Neo Pejzago*, Galerie Jean-Luc and Takako Richard, Paris, France
2003 *12x12*, New Artists New Work, Museum of Contemporary Art, Chicago, IL
Chicago Cultural Center, Chicago, IL
Miami University of Ohio, Oxford, OH.
2001 *Esperanto for Forage*, Peter Miller Gallery, Chicago, IL

SELECTED GROUP EXHIBITIONS

2017 *Painting in due time*, Thomas Erben Gallery, New York, NY
The Wild West, Galerie Richard, New York, NY
2016 *How High?*, Left Field Gallery, San Luis Obispo, CA
Phantom Limb, Nazarian Gallery, Los Angeles, CA
Alcove Show, New Mexico Museum of Art, Santa Fe, NM
2015 *Inside/Outside*, Common Street Arts, Waterville, ME, Curator: Michelle Grabner
Fantasy of Representation, Beers of London, London, UK, Curator: Andrew Selgado
Ducks:LA, Minotaur Projects, Los Angeles, CA, Curator: Ryan Travis Christian
2014 *Ducks*, Greenpoint Terminal Gallery, Brooklyn, NY, Curator: Ryan Travis Christian
Reverb II, Bowling Green State University, Bowling Green, OH
2013 *The 10th Circle*, Vast Space Projects, Henderson, NV, Curator: David Pagel
New Surrealism, Mirus Gallery, San Francisco, CA
Reverb: Current Abstraction in Painting, University of Northern Iowa Gallery of Art, Cedar Falls, IA
2011 *Streams of Consciousness*, Salina Art Center, Salina, KS, Curator: Christopher Cook
Always Nowadays, SCA Contemporary, Albuquerque, NM, Curators: Larry Bob Phillips, and Karl Hoffman
2010 *Underground Pop*, Parrish Art Museum, Southampton, NY, Curator: David Pagel
2010 *Bunny Redux*, Warhol Museum, Pittsburgh, PA, Curator: Aaron Baker
Cut, Shuffle, Draw, Columbus State University Galleries, Columbus, GA
Guerrero Gallery, San Francisco, CA
Tethered to My World, Highland Park Art Center, Highland Park, IL, Curator: Phyllis Bramson
2010+1 Young Painters: The Miami University's 21st Century Painting Collection, Heistand Galleries, Miami University of Ohio, Oxford, OH
2009 *Low Blow*, Stux Gallery, New York, NY
Beautiful/Decay A to Z, Kopeikin Gallery, Los Angeles, CA
Landscape Affected, Haggerty University Gallery, University of Dallas, Dallas, TX
2008 *Future Tense: Reshaping the Landscape*, Neuberger Museum, Purchase, NY, Curators: Dede Young and Avis Larson
Wild Kingdom, Nerman Museum of Contemporary Art, Overland Park, KS
Wintergarten, Kavi Gupta Gallery, Berlin, Germany
West, Wester, Westest, Fecalface Dot Gallery, San Francisco, CA, Curator: Ryan Christian
Apocalypse Yesterday, Claremont Graduate University, Los Angeles, CA, Curator: David Pagel
Cultivating Instability, Cliff Dwellers, Chicago, IL, Curator: Iain Muirhead

SELECTED GROUP EXHIBITIONS CONTINUED

2008 *New Work From Chicago*, Road Agent Gallery, Dallas, TX
2007 *Me and My Katamari*, Lisa Boyle Gallery, Chicago, IL
2006 *Mutiny!*, Happy Lion Gallery, Los Angeles, CA, Curator: David Hunt
Homecoming, Epstein Gallery, Leawood, KS/Johnson County Community College, Overland Park, KS, Curators: Bruce Hartman and Kent Smith
Après moi, le deluge, exhibition with Angelina Gualdoni, Adam Civanovic, Steve Kroner, FA Projects, London, U.K.
We Build the Worlds Inside Our Heads, Freight & Volume Gallery, New York, NY
2005 *Strange Fictions*, Tarble Art Center, Eastern Illinois University, Charleston, IL, Curator: Chris Kahler.
2004 *Architecture Untethered*, Numark Gallery, Washington, D.C. Two-person exhibition with Aaron Baker, Community College of Southern Nevada, Las Vegas, NV
The Babble of Towers, Columbus State University, Columbus, GA, Curator: Orion Wertz.
Mental Space, Wendy Cooper Gallery, Madison, Wisconsin. Curator: JJ Murphy
2003 *Post-Digital Painting*, Cranbrook Art Museum, Cranbrook Academy, Bloomfield Hills, MI. Curator: Joe Houston.
Painting!, University Art Galleries, Central Michigan University, Mt. Pleasant, MI. Curator: Julia Morrisroe.
2002 *Painting and Illustration*, Luckman Gallery, California State University at L.A., Los Angeles, CA. Curator: Adam Ross
Social Landscape, P.P.O.W. Gallery, New York, NY.
Nubo Wave Map Space Bubble, University Galleries, Illinois State University, Normal, IL. Curator: Barry Blinderman.

SELECTED HONORS AND AWARDS

2006 Pollock-Krasner Foundation Grant
2003 William and Dorothy Yeck Award
2001 Kate Neal Kinley Memorial Fellowship

LECTURES AND RESIDENCIES

2012 University of Northern Iowa, Cedar Falls, IA
2011 University of Arizona, Tucson AZ
Indiana University, Bloomington IN
2010 Atlantic Lecturer, Claremont Graduate University, Claremont CA
2005 Art Center, Pasadena CA
2004 University of Notre Dame, South Bend IN
Community College of Southern Nevada, Las Vegas NV
2003 Illinois State University, Normal IL
Eastern Illinois University, Charleston IL
University of Wisconsin, Madison WI
School of the Art Institute of Chicago

PRESS AND PUBLICATIONS

2016 Olivant, David, "Scott Anderson: "Supper Club" at Nerman Museum of Contemporary Art," *art ltd.*, September
Johnson, Grant, "Scott Anderson at CES," *Artforum.com*, May 2
Pagel, David, "In Scott Anderson's 'Supper Club' Paintings, Pretty Isn't the Point," *Los Angeles Times*, April 14 (image)
2015 Grabner, Michelle, essay for "Inside/Outside," *Common Street Arts*, Waterville, ME, July
2013 Crest, Russ, "Made With Color Presents: Scott Anderson's Paintings Walk The Fine Line Between Abstraction And Representation," *Beautiful/Decay*, June 18
Pagel, David, "Dystopian Abstraction," *Art Pulse Magazine*, No. 17, Vol. 5, (image)
2011 Beautiful/Decay, Book 6, "Future Perfect", (image)
2010 Ernst, Eric, "Between Pop and Postmodern," 27 East, *East Hampton Press + Southampton Press*, September 27
Park, Steve, "No Soup Cans in This Pop Art," *Newsday*
Landes, Jennifer, "Pop Goes Underground," *The East Hampton Star*, December 31
Johnson, Ken, "The Allure of the Homespun in the Maw of the Digital Age," *The New York Times.com*, September 2
Droitcour, Brian, "Publish or Parrish," *Artforum.com*, Scene and Heard, August 22
The Wolf Magazine for New Poetry, artist in residence, issue no. 23, Jun
Wolff, Rachel, "Pop Goes Mighty Mouse," *ARTnews*, Summer, p.33
2008 Genocchio, Benjamin, "Today's Landscapes, Tomorrow's Dystopia," *The New York Times*, June 1
Joyce, Julie, catalog essay, Light and Sie Gallery, Dallas, TX
Cook, Christopher, catalog essay for Revolucio, on the occasion of Join or Die, Stux Gallery, New York, NY
Artner, Alan G., *Chicago Tribune*, March 21 (image)
Beautiful/Decay, Issue Z, (image)
Hannum, Terence, interview in *Beautiful/Decay*, issue "X," pp. 44-53 (images and cover image)
2007 Bon Magazine, "Young Masters," Fall, pp. 57, 60, 64, (images)
2005 Pagel, David, "Dramatic in any language," Los Angeles Times, April 8 (image)
"What is the Meaning of it All?," *Playboy Magazine*, May, pp. 64-65 (image)
2004 Biro, Matthew, *Contemporary*, issue #69, p.77
Green, Tyler, art blog entry, *Mondernartnotes.com*, October
Dawson, Jessica, "Design and Structure in 3-D," *The Washington Post*, Thursday, October 21
Mouth to Mouth, "Word for Word," collaborative interview with Aaron Baker, Winter, pp. 15-21 (image)
Murphy, J.J., essay accompanying "Mental Space" exhibition, January
New American Paintings, Volume #53, Fall, (image)
Ellegood, Anne, essay for "Architecture Untethered" exhibition, September
Wertz, Orion, exhibition brochure essay from "The Babbel of Towers", October
Pagel, David, catalog essay, Galerie Jean-Luc and Takako Richard, Paris France
2003 Artner, Alan G., "Scott Anderson's Odd Beauty," Chicago Tribune, April 18 (image)
Azizian, Carol, "Cranbrook exhibit driven by technology," *Flint Journal*, January 3
Jones, Richard O, "Future looks bright for digital painting," *Journal News, Hamilton*, Ohio, January 24 (image)
Haddad, Natalie, "Digital Simulation," *Real Detroit Weekly*, Mar 12-18
2003 Knight, Gregory and Silverman, Lanny, essay for exhibition at Chicago Cultural Center, September
Moffett, Nancy, "30 and Below," *Chicago Sun-Times*, March 29
Brunetti, John, "Scott Anderson and Cyber-Landscape," *The C.A.C.A. Review*, October, p. 3
Camper, Fred, "Imperfect Worlds," *Chicago Reader*, April 11, pp. 26 – 27 (image)
Chomin, Linda Ann, "Post-Digital exhibit captures painting 'of the moment'," *Observer & Eccentric*, March 6
Blinderman, Barry, "Painting in the Digital Age," essay for 4th Annual Miami University Young Painters exhibition, January
Cohen, Keri Guten, "Artists use technology in paintings," *Detroit Free Press*, January 5
Spector, Buzz, catalog essay from "Painting!," Central Michigan University, Mt. Pleasant, MI, October (cover image)
Tysh, George, "Art 1010101010101010, Cranbrook's 'Post-Digital Painting' boots up wild new worlds," *Metro Times*, January 29
Colby, Joy Hakanson, "'Post-Digital Painting' pumps new technology into aging art form." *Detroit News*, January 30
Houston, Joe, essay from "Post-Digital Painting" exhibition catalog, pp. 11-13, (image)
Farstad, Julie, *Mouth to Mouth*, Spring, pp. 43-44 (image)
DiMichele, David, "Painting and Illustration at the Luckman Gallery," *Artweek*, December 02/January 03
2002 Ross, Adam, essay accompanying the exhibition, "Painting and Illustration," September
Finch, Leah, "Scott Anderson", *New Art Examiner*, March-April, pp. 78-79 (image)
Blinderman, Barry, essay from "Nubo Wave Map Space Bubble," brochure, January (image)
2001 Neuhoff, Tony, "Apocalypse Next Week," New Art Examiner, November-December, pp. 93-94
Spector, Buzz, essay from "Apocalypse Next Week" exhibition brochure, July (image)
Champaign-Urbana Octopus, "Today in Eight Parts graces I-Space," March 16-22 (image)
Champaign-Urbana Octopus, April 13-19 (cover image)
New American Paintings, Volume #35, September (image)
Finch, Leah, "Apocalypse Next Week," *Dialogue*, September, pp. 31-35 (cover image)
Artner, Alan G., "Gallery Season Guide," *Chicago Tribune*, September
Artner, Alan G., "Visions by four. The theme is apocalypse, the art, Inventive." *Chicago Tribune*, August 10, p.32

TEACHING

2015-present Associate Professor of Painting and Drawing, University of New Mexico College of Fine Arts, Albuquerque, NM
2009-2015 Assistant Professor of Painting and Drawing, University of New Mexico College of Fine Arts, Albuquerque, NM