

Brian Scott Campbell

Assistant Professor of Studio Art
College of Visual Arts and Design
University of North Texas

Mid-Tenure Review Dossier
2018-2023



Table of Contents



Part I:

Personal Narrative _____ 1

Curriculum Vitae _____ 3

Select Research Support Materials (FIS order):

Monographs / Essays:

When the Trees Touch the Clouds _____ 11

Home & Garden _____ 18

Publications: _____ 30

Table of Contents



Part II:

Select Research Support Materials (FIS order):

Solo Exhibitions: _____ 70

Group Exhibitions: _____ 94

Residencies: _____ 110

You may also view a version of this document here:

<https://brianscottcampbell.com/mid-tenure-dossier/>

Personal Narrative . Fall 2023

As a faculty member in Studio Art at The College of Visual Arts and Design, I have made significant contributions in the areas of creative and scholarly research, teaching, and service. I have been recognized nationally and internationally for my achievements as an exhibiting artist, have demonstrated the effectiveness of my teaching and commitment to excellence in the area of Drawing and Painting, and have served the University of North Texas and the broader community through dedicated service.

Research

Since joining the UNT faculty in 2018, I have presented ten solo exhibitions by invitation at national and international venues. Four such international exhibitions were hosted by European galleries in Rome, Prague, Stockholm, and Reykjavík. In addition, six national exhibitions were held in galleries with international recognition and reputation in New York, Portland, Marfa, Dallas, and Los Osos, California.

Of these solo exhibitions, the most prominent was held recently at Asya Geisberg Gallery in New York City. This presentation marks my second solo show hosted by a New York gallery since 2018 and my first solo show in Chelsea. *Holiday*, featured twelve recent paintings that represent a continued investigation of abstraction and the subject of landscape. Asya Geisberg is an influential gallery with an esteemed roster of artists and programming that achieves international recognition.

Recent two-person group exhibitions have included *My Pet Ram* in Santa Barbara, CA, and *Johansson Projects* in San Francisco, with whom I am currently represented. I have been the subject of two books that were produced on the occasion of exhibitions in 2022 and 2020. In addition to color reproductions, these catalogues include five extensive essays that were contributed by critics and scholars in the field.

My work was recently placed in permanent public collections at Stanford University and Fondazione Acqua Milano. Stanford purchased two works directly through Asya Geisberg Gallery and Fondazione Acqua purchased works from Galleria Richter in Rome.

Teaching

I continue to refine my curriculum and frequently update and expand the lectures that are presented, reflecting current topics in contemporary art and society, as well as providing an expansive resource of artist references. Readings and critical essays regularly play a role in enhancing student learning, asking students to position their individual studio in response to a given thesis. For example, In Fall 2021, I taught the Graduate Praxis which was supplemented by our reading of *Theory of the Gimmick: Aesthetic Judgement and Capitalist Form* by Sianne Ngai. In the Summer of 2023, I taught a Study Abroad course that I developed entitled *Mapping Provence (ASTU 4900)*, which made use of TJ Clark's recent book, *If These Apples Should Fall: Cezanne & The Present*.

In addition, I have developed new Rotating Topic courses, *Painting and the Contemporary Landscape (ASTU 3201)* and *Experimental Approaches (ASTU 3205)*. These courses consider the distinct qualities of pictorial genre, as well as strategies of application, encouraging the collaboration between convention and experimentation.

Since 2018, I have served on eleven Master's Thesis Committees, three of which were as Committee Chair. Recent graduates for whom I've served as a Graduate Committee Member, have numerous notable accomplishments, including solo museum exhibitions, solo New York shows, and tenure track positions. I am regularly asked to conduct studio visits with graduate students and have played an active role in the recruitment of graduate students to our program.

Service

I was recently selected through a peer-reviewed open call to serve on the College Art Associations Committee on Research & Scholarship (2023-2026). In addition, I was appointed as co-chair of this committee. The charge of this committee is to gather information, assess trends, and propose organizational advocacy for CAA on matters concerning the advancement of research and scholarship. Recent committee members have affiliations with institutions such as Harvard, Brown, Penn State, and UCLA. I look forward continuing this work, the leadership opportunity, as well as the benefits that national professional service will bring to my community, scholarship, and teaching. In addition to CAA, I am currently an active member of The American Society for Aesthetics.

I recently served on the CVAD Research Infrastructure Committee. In my role, I collaborated with fellow committee members on the review of FDL proposals, draft application language, rubrics, guidelines for Faculty Project Grants, and the Student Project Award. I have been elected to serve on the College Academic Committee for a two year term, and the RPT Ad Hoc Committee. I have also been elected to serve the university as Co-Advisor to the The Secular Student Alliance.

Education

- 2010** MFA Studio Art, Mason Gross School of the Arts,
Rutgers University, New Brunswick, NJ
- 2005** BFA Studio Art, Columbus College of Art and Design, Columbus, OH

Teaching Experience

- 2018 -** Assistant Professor in Drawing and Painting
Graduate Studies / Undergraduate Drawing and Painting
College of Visual Arts and Design, University of North Texas
- 2017/18** Adjunct Instructor
Graduate Studies / CORE Studio
Columbus College of Art and Design, Columbus, OH
- 2017** Adjunct Instructor
Undergraduate Drawing and Painting
Department of Studio Art, College of the Desert, Palm Desert, CA
- 2016** Adjunct Instructor
Undergraduate Drawing and Painting
Department of Art, University of Redlands, Redlands, CA
- 2012-2015** Assistant Professor of Drawing
Undergraduate Drawing, Painting, and Design
Department of Art, Santa Barbara City College, Santa Barbara, CA
- 2012** Adjunct Instructor
Undergraduate Drawing and Painting
School of the Arts, Caldwell University, Caldwell, NJ
- 2008-2010** Instructor of Record (Teaching Assistant)
Undergraduate Drawing and Painting
Mason Gross School of the Arts, Rutgers University, New Brunswick, NJ

Select Solo Exhibitions

- 2022** *When the Trees Touch the Clouds*, Galleria Richter, Rome, IT (catalogue)
Holiday, Asya Geisberg Gallery, New York, NY
- 2021** *Family*, Ampersand Gallery & Fine Books, Portland, OR
Better Weather, Marfa Invitational Special Projects, Marfa, TX
- 2020** *Blind Mellon*, Galerie SPZ, Prague, Czech Republic
Home & Garden, Arts & Leisure, New York, NY (catalogue)
Someday, Stene Projects, Stockholm, Sweden
- 2019** *Trees*, Kirk Hopper Fine Art Viewing Room, Dallas, TX
Like A Ship, Harbinger Project Space, Reykjavík, Iceland
Minding the Toil and Till, Left Field Gallery, Los Osos, CA
- 2017** *Night Picnic*, Dutton Gallery, New York, NY
- 2016** *Local Singles*, Dutton Gallery, New York, NY
- 2012** *I've Got Levitation*, Santa Barbara City College, Santa Barbara, CA

Select Group Exhibitions

- 2023** *Little By Little*, Harbinger Project Space, Reykjavík, Iceland
(catalogue) (forthcoming)
Hoist Up the John B. Sail, with Michael McGregor, My Pet Ram, Santa Barbara, CA
FutureFair c/o Asya Geisberg Gallery, New York, NY
Art Market San Francisco c/o Johansson Projects, San Francisco, CA
- 2022** *Someday Morning*, with Matthew F Fisher, Johansson Projects, Oakland, CA
- 2021** *Mixed Pickles 9*, Ruttkowski; 68 Munich, DE
- 2020** *Whole Cloth*, Site 131, Dallas, TX
- 2018** *Hurry On Trouble*, with Patrick Shoemaker, Anna Zorina Gallery, New York, NY
Bathers, Bass & Reiner; Curated by Drawer NYC, San Francisco, CA
Spring 1883 Melbourne, c/o Dutton Gallery, New York, NY, Melbourne, AU
- 2017** *Hide and Go Chic*, Rover Gallery, Chicago, IL
NADA Art Fair, c/o Dutton Gallery, New York, NY
- 2016** *Four Artists*, Fredericks & Freiser, New York, NY
Olimpia's Eye, Zevitas Marcus, Los Angeles, CA
Got It For Cheap, David Risley Gallery, Copenhagen, DK
- 2015** Untitled Art Fair, c/o Dutton Gallery, NY, Miami Beach, FL
Inherent Risk, 9800 S Sepulveda; Curated by Shanaynay, Paris, Los Angeles, CA
Reagan Babies, Ms. Barber's Gallery, Los Angeles, CA
Character Traits, Asya Geisberg Gallery;
Curated by Matthew Craven, New York, NY
PRTY PPL, Circuit 12 Contemporary; Curated by Josh Reames, Dallas, TX

Select Group Exhibitions (Continued)

- 2014** *Phantom Color*, CB1 Gallery, Los Angeles, CA
I Against I, David Shelton Gallery, Houston TX
In The Office Of The Drunken Monkey, TSA NY, Brooklyn, NY
Forever, Metropolitan Art Society;
Curated by The Suzanne Geiss Company, New York, NY, Beirut, Lebanon
- 2013** *Hard Lines / Soft Vibes*, Jeff Bailey Gallery, New York, NY
- 2012** *Your Face Is A Landscape*, Field Projects, New York, NY
- 2011** *AIM Biennial, Bronx Calling*, Bronx Museum, Bronx, NY

Select Bibliography and Press

- 2023** West Edition No. 168, New American Paintings (forthcoming)
- 2022** Northern California Critic Picks, Cliff Notes, Variable West, Nov 20
Featured Shows, "Someday Morning" Artsy, October 25
Terrell, Benjamin, "My Foolish Boat Leaning- On
the Work of Brian Scott Campbell"
Notes On Persistent Awe, The Semi-Finalist
Pinotti, Maria V. "The aerial and geometrical logic of the landscape"
Juliet, June 16
Guaglianone, Pericle, "Dipingere l'ordinario.
Brian Scott Campbell in mostra a Roma",
Artribune, June 9
Kelly, Brian P., Artsy Editorial, "The Best Booths at
New York Art Week 2022" Artsy, May 6
- 2021** Art Maze Magazine, Issue #22, April (Curated by Fortnight Institute, NY)
Terrell, Benjamin, Notes On Persistent Awe, The Semi-Finalist
- 2020** New American Paintings, West Issue, No. 150
Blair, Michael Frank, "Come Together: Whole Cloth at Site 131",
Glasstire, March 9
- 2019** Haggerty, Catherine, "Yulia Losilzon: Trapped in Paradise"
Two Coats of Paint, November 21
Art Maze Magazine, Autumn Issue #14, September (Curated by Charlie Roberts)
Brian Scott Campbell at Harbinger Project Space, Art Viewer, September 15
Like A Ship by Brian Scott Campbell at Harbinger, Reykjavík, Tzvetnik, August 25
Minding the Toil & Till by Brian Scott Campbell at Left Field,
Los Osos, Tzvetnik, May 13
Brian Scott Campbell at Left Field, Art Viewer, May 2
- 2018** *As If A Field Could Become Some Dream at No Place*, Art Viewer, June 9
- 2017** Ljósmynd, "Zing Zam Blunder opnuð í Harbinger 'Morganblaðið", July 14
Yamasaki, Parker, "The Remote and the Vital" The Reykjavík Grapevine, July 13

Select Bibliography and Press (Continued)

- 2016** Kordic, Angie, "These Are Your Most Favorite Artists This July" Widewalls, August 1
Shi, Diana, "Ai Dreamgirls and Digital Shrimp Cocktails Color This Post-Internet Group Show" The Creators Project / Vice Magazine, July 2
Uribe, Vincent, LVL3 Media, Artist of the Week, June 22
- 2016** Pacific Coast Edition No. 127, New American Paintings
- 2015** Baritoux, Zio "12 Artists Sound Off On Their First Exhibitions Ever" i-D Magazine / Vice Magazine, January 5
Hess, Hugo "Brian Scott Campbell" Widewalls, January 19th
Butler, Sharon, "Serious Drollery at Asya Geisberg" Two Coats of Paint, July 13
Frank, Priscilla, "The Outside Has Officially Squeezed It's Way Inside The Art World", Huffington Post, July 21
Strange Plants Volume Two, (Book) Zio X LA
- 2014** "24 Artists To Watch", Blouin ArtInfo, Modern Painters, December
Stopa, Jason "Whitehot Watch Los Angeles", Whitehot Magazine
Ollman, Leah "'Phantom Color at CB1 Transcends in Black and White," The Los Angeles Times, July 4
- 2013** It's Nice That, The Annual 2013, (Book), December 2013
Stopa, Jason "July 2013: Whitehot Watch", Whitehot Magazine
- 2012** Juxtapoz Magazine, Featured Artist, August 14
Amir H. Fallah, "Brian Scott Campbell Surrenders to the Unknown" Beautiful Decay, March 2
- 2011** Johnson, Ken "Learning About The Marketplace and Entering It" New York Times, August 12

Select Residencies, Grants, and Awards

- 2022** Research Fellow, Division of Research and Innovation, UNT Washington DC Research Fellows Program, University of North Texas (In collaboration with the Association of Public and Land-Grant Universities)
- 2021** DNA Residency, c/o Freight and Volume Gallery, New York, Provincetown, MA
- 2020** The Macedonia Institute, Chatham, NY
- 2019** DNA Residency, c/o Freight and Volume Gallery, New York, Provincetown, MA
- 2014** Atlantic Center For The Arts Residency, New Smyrna Beach, FL
Joan Mitchell Foundation Grant
- 2011** Full Fellowship, McColl Center for Visual Art, Charlotte, NC
Artist In The Marketplace Program, Bronx Museum, Bronx, NY

Select Residencies, Grants, and Awards (Continued)

2010 Lower East Side Rotating Studio Program, Artists Alliance Inc., New York, NY
Full Fellowship, Vermont Studio Center, Burlington, VT
Viewing Program, The Drawing Center, New York, NY

Permanent Collections

Stanford University, Stanford, CA
Fondazione Acqua, Milan, IT
Marfa Invitational Collection, Marfa, TX

Select Curatorial Projects

2018 As If A Field Could Become Some Dream, No Place, Columbus, OH (catalogue)
(In collaboration with The Wexner Center for the Arts, Columbus, OH)
2017 Zim Zam Blunder, Harbinger Projects, Reykjavík, Iceland (catalogue)
2014 Paradise Sauna, TSA LA, Los Angeles, CA (co-curated with Ryan Schneider)

Visiting Lecturer & Guest Critic Invitations

School of Art, University of Houston, Houston, TX; 2021
Department of Painting and Drawing, Rhode Island School of Design, Providence, RI;
2017
Undergraduate Painting Program, Art Academy of Cincinnati, Cincinnati, OH; 2015
Department of Painting and Drawing, Art Center College of Design, Pasadena, CA; 2014
Resident Artist Lecture Series, Atlantic Center for the Arts, New Smyrna Beach, FL;
2014
Graduate Studio Art Program, University of California, Santa Barbara, Santa Barbara,
CA; 2012
New Faculty and Scholars Lecture Series, Santa Barbara City College; Santa Barbara,
CA; 2012
Visiting Artist Lecture Series, Queens University, Charlotte, NC; 2011

Select Courses Taught

College of Visual Arts and Design, University of North Texas; Fall 2018 - Present

Graduate Praxis
Graduate Painting Studio
Special Topics: Graduate Thesis Committee Member and Chair
MFA Project Research / Exhibition
Advanced Painting Studio I & II
Advanced Drawing Studio I & II
Painting I & II
Intermediate Drawing and Painting Studio
Intermediate Drawing and Painting: Themes, Variations and Series
Beginning Drawing and Painting: Painting I
Beginning Drawing and Painting: Painting II
Study Abroad: Mapping Provence
Rotating Topics: Painting and the Contemporary Landscape
Intermediate Drawing and Painting: Experimental Approaches

Columbus College of Art and Design, Columbus, OH; Fall 2017 - Spring 2018

Graduate Seminar and Thesis Advisor
CORE: Visual Literacy (2D/3D/4D, Color Theory and Product Design)

Santa Barbara City College, Santa Barbara, CA; Fall 2012 - Spring 2015

Foundations, Intermediate, & Advanced Drawing
Figure Drawing
Beginning Painting
2D Design

Select Service and Leadership

Committee on Research and Scholarship, Co-Chair, College Art Association;

Spring 2023 - Spring 2026

Research Infrastructure Committee, College of Visual Arts and Design, University of North Texas; Fall 2022 - Spring 2023

Visiting Artist Lecture Series Committee, Department of Studio Art, College of Visual Arts and Design, University of North Texas; Fall 2020 - Present

Executive Committee Studio Art Proxy, Department of Studio Art, College of Visual Arts and Design, University of North Texas; Fall 2020 - Spring 2021

Sculpture Search Hiring Committee, Department of Studio Art, College of Visual Arts and Design, University of North Texas; Fall 2019

Select Service and Leadership (Continued)

Drawing and Painting Curriculum Subcommittee Member, Department of Studio Art, College of Visual Arts and Design, University of North Texas; Fall 2018 - 2019

Foundations Forward Participant, CORE Program, College of Visual Arts and Design, University of North Texas; Fall 2018 - Present

Queer Alliance Student Club Faculty Advisor, Columbus College of Art and Design; Fall 2017 - Spring 2019

International Education Committee Member, Santa Barbara City College, Santa Barbara, CA;

Fall 2013 - Spring 2015

Curriculum Committee Member, Santa Barbara City College, Santa Barbara, CA;

Fall 2013 - Spring 2015

Committee Co-Chair, Visiting Artist Lecture Series Santa Barbara City College, Santa Barbara, CA; 2013

Professional and Related Service Experience

NY Crit Club

Instructor and Guest Critic, New York, NY; Fall 2019 - Present

Sage Studio, Austin, TX

Advisor & Liaison to Board of Directors, Austin TX; Fall 2021 - Present

VAST Board Member

Visual Arts Society of North Texas, Denton, Texas; Fall 2020 - Fall 2021

Graduate Review Committee Member and Committee Chair

Department of Studio Art, College of Visual Arts and Design,
University of North Texas; Fall 2018 - Present,

Eagles Abroad Faculty Leader

Summer Study Abroad in Aix en Provence, France, University of North Texas;
Summer 2019

Teaching Methods Course Advisor

Graduate Studies, Columbus College of Art and Design, Columbus, OH;
Spring 2018

Professional and Related Service Experience (Continued)

Advisory Council Co-Chair, 'Diversity Task Force Sub-Committee'
to The Visiting Artist Lecture Series Committee
Atkinson Gallery, Santa Barbara City College, Santa Barbara, CA;
Fall 2013 - Spring 2015

Advisory Council Co-Chair, Guidelines for Art Foundations,
Vocabulary, and Student Learning Outcomes
Department of Art and Art History, Santa Barbara City College,
Santa Barbara, CA;
Fall 2013 - Spring 2015

Program Review Contributor, Area of Painting, Drawing, and 2D Design
Department of Art and Art History, Santa Barbara City College,
Santa Barbara, CA;
Fall 2013 - Spring 2014

Supervisor and Mentor to 2D Adjuncts and 2D Part-Time Faculty,
Department of Art and Art History, Santa Barbara City College,
Santa Barbara, CA;
2012 - 2015

Panelist, Second Year Scholarship Review / Student Awards
Department of Art and Art History, Santa Barbara City College,
Santa Barbara, CA;
2012 - 2015

Drawing Area Coordinator and Head
Department of Art and Art History, Santa Barbara City College,
Santa Barbara, CA;
2012 - 2015

Facilities Advisor in Drawing / 2D Area to Committee and Staff for
Humanities Renovation Bond Measure V
Department of Art and Art History, Santa Barbara City College,
Santa Barbara, CA;
2012 - 2014



My Foolish Boat Leaning *Benjamin Terrell*

I recently read about a decommissioned lighthouse for sale off the coast of Oregon. Inactive since the fifties, the building and grounds, built on basalt rock a mile from shore, had been repurposed as a columbarium until it was found the ocean air ate away at the metal urns. The business, long since defunct, only ended up interring the ashes of thirty people. Thirty strangers never knowing, their urns like paintings inverted, both ashes and earth articulated and offered to eternity as its audience. Great art too, is exhumed and expressed from a place between description and dissolution. Art is the closest thing to continual resurrection, temporarily suspending and recycling everything that will eventually slip away. People also are culminations of everything that came before, we are complex soil for future blooms we will not live to see.

Painter Marsden Hartley incorporated figures into his work only in the last six years of his life. Hartley's later years were spent on the coast in Maine where the sea air eroded his previous artistic alphabet, out of which emerged herculean men and drowned sailors. Painted figures brawny as oversized beach rock, blocks of flesh and color so similar to the local landscape even when omitted their presence is felt. A mountain seen again is a mighty being and a stack of beached logs are bodies or even

imagine the multiple limbs of an Indian deity expressing its omnipotence. It was important to Hartley that he reimagine his environment on canvas coarsely, to emulate how the ocean reshapes the shore or meant to feel like the momentum of a lover overtaking the beloved in the act of its expression. Perhaps the artist wished to finally release everything in his lifetime that he could not consume.

T.S. Eliott described a river as, "a strong brown god," but also imagined, "the river within us" as emptying into a sea that measures time outside of the ability to control it. "The future futureless (where) time stops and time is never-ending," seen as a vast open space where shores and separate sides are only of the minds making. In these waters we are great but insignificant buoys swayed only by effort and emotion, not by the sea but self. To view things exclusively from the perspective of the self is to be in, "a drifting boat with slow leakage," far away from the acknowledgment that we are separate from nothing. Ego is our broken oar that makes only small circles in a vast oceanless ocean. Reconciliation comes from recognition of mortal limitation and an equal untapped other side, as imagined in a "hint half guessed, the gift half understood, (that) is incarnation."

At the center of any important means of expression, like painting, is a creative contradiction. The act of depicting is achieved through essential simplification to make things more relatable. What appears to be the artist orchestrating choices is only one part of a polarity being established, the other half propelled by everything that cannot be expressed or known. Together these opposing forces are a dialogue seen in the most successful works of art, just as similar contrary energies converse between life and death. We call our existence life because of our ability to articulate and document its act while we are in it, but an unknown other side is equally interwoven in every beginning and ending. Through creating and recreating every artist is reenacting one of mortality's greatest acknowledgments- our existence is equal parts life and death and best imagined as the magnetic momentum between both.

Karl Ove Knausgaard writes about an inevitable literary distance that is present in a painter's process and in the writing process. "All language casts a shadow, and that shadow can more or less be apprehended, but never quite controlled." That shadow is a space both writer and artist must pour themselves into in order to blend to one that takes action. But with every action something else is unshackled and all our disparate voices like urns undone, open to a creative chasm and greater dialogue. That expansive place is similar to the side of the cliff described in the Buddhist Koan about the tiger and the strawberry. In the anecdote, a man chased off a cliff by one tiger, faced with another tiger beneath him, chooses to pick and eat a strawberry

from a branch that he barely holds. The outcome of his life is inevitable but the opportunities for expression and expansion are the greatest choices exercised.

A painting drained of color, like imagery reduced to its most basic shapes, as seen in the work of Brian Scott Campbell, is scenery seen one step closer to disappearing. Black and white (and grey or other limited palettes) can feel past tense but also suggest other dualities like life and death and endings and beginnings. A painting can also be (to paraphrase a Sufi poem about stories) "like the water you heat for your bath that takes messages between the fire and your skin." It is a middle ground for consuming and concealing forces. The bones of a landscape- branches, a boat's mast, and sail, a fence, and everything beyond it is the self further undressed and a realization that the part of us that observes is only the driver of a vehicle from which we must eventually disembark. When we cease to identify with, over-interpret, and project ourselves through a transient lens, we begin to merge and aid in our own disappearance.

Mi è Sembrato di Vedere

di Giuseppe Armogida

Non so se Brian Scott Campbell ami o meno un regista come Yasujirō Ozu. Ma penso proprio di sì. Per un semplice motivo: analogamente ai film di Ozu, i lavori di Brian Scott Campbell sono blocchi di movimento, simili a concrezioni, a formazioni calcaree in cui si è coagulata una pluralità di stati di sensazione.

Cristalli di equilibrio, i quali, però, non sono concepibili come semplici “momenti” e, perciò, destinati a morire. Sono piuttosto contemplazioni pure, che assicurano immediatamente l'identità fra mentale e fisico, reale e immaginario, mondo e io. Concrete astrazioni, astratte concretezze. Tutto sembra ordinario e regolare, sotto gli alberi, in un giardino, sopra un ponte, di fronte alle montagne, in mezzo al mare. È come se Scott Campbell, tramite un linguaggio segreto che possiamo sentire e vedere ma non pronunciare, volesse riannodare ciò che l'uomo ha spezzato, riparare ciò che l'uomo vede infranto. È come se volesse intuire l'accadere del mondo nella sua generalità.

Di fatto ciò che il nostro mondo richiede con urgenza è quell'operazione che, secondo Confucio, dovrebbe precedere ogni altra: la rettifica dei nomi. Come si legge nei suoi *Detti*, un giorno, un discepolo gli chiese: «Se un re vi affidasse un territorio da governare secondo le vostre idee, che fareste per prima cosa?». Confucio rispose: «Il mio primo dovere sarebbe certamente quello di rettificare i nomi». Udendo questo, il discepolo restò perplesso: «Rettificare i nomi? E sarebbe questa la vostra priorità? È uno scherzo?». Confucio dovette spiegare: «Se i nomi non sono corretti, se non corrispondono alla realtà, il linguaggio è privo di oggetto. Se il linguaggio è privo di oggetto, agire diventa impossibile, e quindi tutte le faccende umane vanno a rotoli e gestirle diventa impossibile e senza senso. Per questo, il primo compito di un vero uomo di Stato consiste nel rettificare i nomi.

Ecco, mi sembra che l'operazione artistica di Brian Scott Campbell proceda in questa direzione: rettificare le immagini, rettificare le cose.

Ma questa è solo la prima parte. Infatti, bisogna fare attenzione: Scott Campbell non pretende una Lingua perfettamente “bonificata”, non vuole delle forme “finite” una volta per sempre. Il suo lavoro non è semplicemente illustrativo né rappresentativo. Più che la precisione delle forme, conta il tratto, contano le campiture. Raggiungere la quotidianità media del vedere, innestarsi nella banalità di tutto ciò che sfugge all’occhio serve all’artista per complicare le cose.

Perché le linee semplici, semplificate, disincarnate e geometriche delle figure, che per certi versi si avvicinano alle stilizzazioni dei fumetti, di fronte allo sguardo ripetuto dell’osservatore possono diventare capricciose e trasgressive, torcendosi contro le figure stesse che esse delimitano. Questo si nota, soprattutto, nei disegni. La materia si fa in un certo senso “ribelle” e inizia a “esprimere” altro da ciò che essa designa. Lo sguardo, allora, inizia a scivolare sulle immagini, a rimbalzare come su una superficie elastica: pensavamo di vedere una cosa, ma, guardando una seconda volta, ci siamo resi conto che, invece, si trattava di un’altra. Quella palla rossa infuocata su sfondo giallo è un sole? Quelle figure triangolari sono delle montagne? Quella in primo piano è una staccionata? Non ne sarei poi tanto sicuro. Quanti punti di senso possono accendersi nell’immagine più banale? La visione esplode. È un’istanza automatica. Mi è sembrato di vedere... Illusione pura, fruizione insicura di qualcosa d’insicuro.

Gli alberi, allora, non solo possono toccare le nuvole, come recita il titolo della mostra, ma possono addirittura esserlo.

I Thought I Saw

Giuseppe Armogida

(English Translation)

I cannot say if Brian Scott Campbell appreciates the director Yasujirō Ozu, but I think he must. For a simple reason: similar to Ozu's movies, Brian Scott Campbell's works are blocks of movement that appear as concretions, like calcareous formations where numerous states of sensation have collected.

These are rather pure contemplations, which immediately ensure the correspondence between what is mental and what is physical, real and imaginary world and self. Concrete abstractions, abstract-concreteness. Everything seems ordinary under a tree, in a garden, over a bridge, opposite the mountains, or out to sea. It is as if Campbell, through a secret language that one can hear and see, but not speak, wanted to mend what humankind has broken and fix what is perceived as destroyed. It is as if he wanted to grasp what happens in the world in its entirety.

As a matter of fact, what our world urgently demands is the operation that, according to Confucius, should precede everything else: the rectification of names. As one can read in his *Sayings*, a disciple once asked: "If a king entrusted you with a territory to govern based on your ideas, what would you do first?". Confucius answered: "My first duty would certainly be to rectify names". Hearing this, the disciple seemed perplexed: "Rectify names? Is this your priority? Is this a joke?" Confucius explained: "If names are not exact, if they do not match reality, then language lacks an object. If language lacks an object, acting becomes impossible, and all human matters go downhill. Managing them becomes impossible and senseless. For this, the first task of a true man of State involves rectifying names".

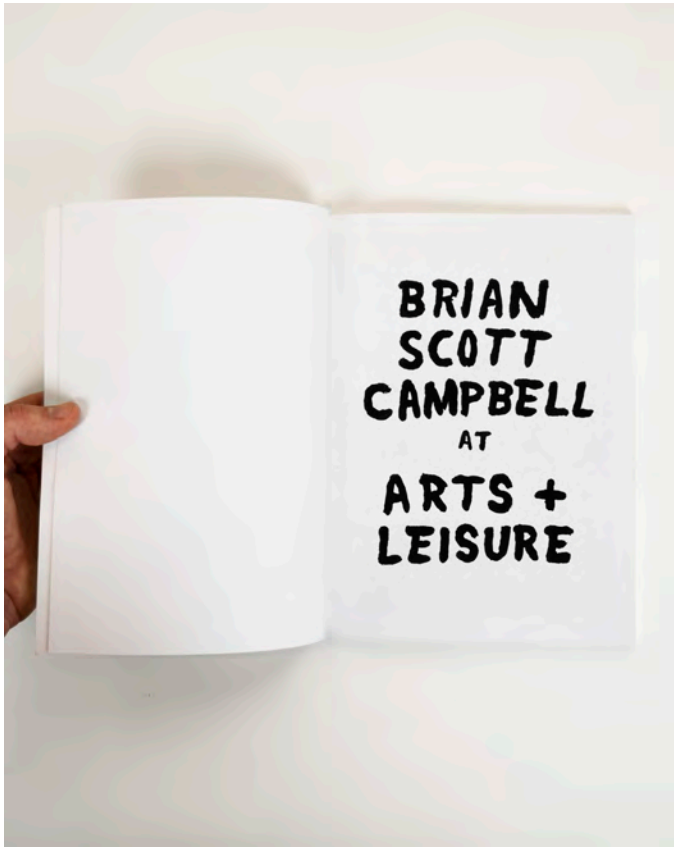
It seems that Brian Scott Campbell's artistic production moves in such a direction: rectifying images, rectifying things. This is just the first part, however. As a matter of fact, one should be careful: Campbell does not demand a tightly "refined" language or "once-and-for-all" defined shapes. His job is not simply illustrative or representative. More than graphic precision, it is the brushstroke that matters, the sense of touch. Responding to daily life and insinuating the triviality of everything that the eye catches.

The simplified, disembodied, and geometrical lines of the figures, similar to comic stylization, can become unpredictable and transgressive before the observer's repeated gaze. This can be noticed mainly in drawing. Matter somehow becomes incompatible and begins to express something different from what it defines. Therefore, the gaze somehow glides upon the surface of the image, bouncing as if on an elastic surface: one thinks to be watching a thing, but, upon a second glance, realizes it is something else. Is that burning red ball in the background a sun? Are those triangular figures mountains? Is that shape in the foreground a fence? I would not be so sure. How many meanings can the most trivial figure trigger? Sight explodes. It is an automatic instance. I thought I saw... Pure illusion, unstable use of an unstable something.

Thus, not only can the trees touch the clouds, as the exhibition title states, but they can even become them.









Preface

Working within the bounds of a tightly defined, yet painterly and expressive visual style, Brian Scott Campbell's paintings radiate an inner mysticism and profound stillness. Seaside landscapes, country homes, and other bucolic scenes are simplified geometrically, and rendered in a muted palette of predominantly blue and gray hues. Hints of bare canvas appear through Campbell's thin washes, emphasizing the paintings' material nature and placing a categorical distance between the viewer and the work as an aesthetic object.

At once weathered and "hand-made", with several pieces bearing the appearance of aged prints, the works in *Home & Garden* nonetheless bear a marked softness. In *Dockers* (2020) and *For Robert* (2020), forms reduced to their simplest geometric foundations maintain a certain fuzziness, as if delineated with a finger rather than a brush. Straight lines seldom appear in Campbell's work, lending paintings like *Mid Summer* (2020) a hazy, undulating quality accented by his translucent application of paint.

Campbell's use of flashe, a vinyl based paint that dries in particularly thin layers, captures traces of his hand, preserving a complicated mesh of variable brushstrokes. On full display in *Glen* (2020), densely clustered stippled brushwork alternates with long, fluid strokes, creating a parallel pictorial drama as different mark-making techniques refract off each other. In other works, Campbell manipulates the viscosity of his paint, creating alternately "wet" and "dry" passages.

As if hovering just beyond our grasp, the paintings in *Home & Garden* are enigmatic and nebulous, with their flat planes and thickly outlined objects suggestive of a secret ulterior meaning. Though lacking their nervous energy and *horror vacui*, or avoidance of empty spaces, Campbell's paintings evoke both Outsider art, as well as referencing the grainy, roughly drawn work of Jean Dubuffet. In a collection of drawings exhibited along with the paintings, quick, energetic lines mark trees, homes, and other elements, offering a glimpse of the paintings stripped of their painterly heft. Set against the light, sparse drawings, Campbell's extraordinary ability to conjure impressions of volume and weight is amplified, and it is indeed this duality of form and formlessness that is the crux of *Home & Garden*.

— Samir Nedzamar

Brian Scott Campbell: Better Homes and Better Gardens

There are ways in which the works of Brian Scott Campbell are similar to animations. They're modest, while being somewhat off kilter and funny. They're also given to a certain degree of extravagance. Throughout *Home & Garden*, Campbell makes a strong case for the marriage of art and entertainment—which, in the final analysis, translates into the union of perception and imagination.

It seems to me that cartoons often possess a biting immediacy that more realistic modes of representation can only hint at. A cartoon is typically a work rendered by hand; so it's a collection of gestural elements in every part. This being the case, a lone detail can of itself turn into a narrative, speaking subconsciously (as it were) to the viewer without words. While realism, especially of the filmic variety, can only hope to communicate a detail's significance through a sequence of related images, cartoons intrinsically possess narrative potential at every moment. Campbell's paintings and drawings can be interpreted along similar lines. At once brilliant and pointed, the richness of his vision stems from a practice that allows aspects to become stories.

Campbell is nothing if not a strategist. Whatever might happen in a picture, either by luck or by chance, takes on the eloquence of a riddle. A painting like *Hideaway* (2020), for example, unravels into such a disparity of spatial perspectives and painterly variations, it's impossible to view it as anything less than a visual essay on influence and the claims influence has on an artist. All of this is condensed into a momentary pictorial stasis, like a whimsical piece of fairytale.

The way details unpack into a sort of story mode lends Campbell's works a narrative agency. One always feels as if something warm and intimate has transpired, or that some signal event will soon take place. Despite this, in the teeth of the indubitable presence of something going on, and the feeling that something momentous is about to occur, the works featured in *Home & Garden* don't have an illustrative quality.

Let's examine a work like *Mid Summer* (2020). On a purely descriptive level, the outline of a window frame is more than suggested. It's through this very frame that an imagined viewer (which becomes identical with the actual viewer) looks out onto a body of water painted with the same

gestural intensity as the craggy rocks delimiting it. A mountainous background, above which hover milky moustaches of cloud, has a seemingly casual, yet rigorously constructed immensity to it. While the brushstrokes in the picture's foreground writhe with furtive life, the background has a wrought solidity. This, of course, only becomes apparent when one really parses the logic of the painting, reducing it to almost magical methods.

A recurring motif in *Home & Garden* (2020) is a shy yellow sun. In works like *Dockers* (2020), *Hideaway* (2020), and *Town and Country* (2020), the sun takes on an animistic presence. It only peeks out from behind mountains and trees. In another painting, *Like a Bridge* (2020), the sun stands out more prominently, perched in the sky with the glowing confidence of a toddler. What's significant about these orbic representations of the sun is how its yellow coloring tends to flow into the rest of the picture. Quite literally, the sun's light is a backdrop against which all other objects are situated. In *Dockers* (2020), this is especially apparent. The sun's yellow coloration is an all but invisible substrate in terms of which a collage of spatial elements can gather. These elements—a white sail, wave crests, the bark of a tree—are symbols as much as objects, lyrical icons which exist in the storied ether of memoried perception.

Other paintings, like *Turnip* (2020), seem less like memories than potential vistas the artist would like to see. But if we combine both memory and imagined potentiality together, we reach a point where art and entertainment converge. On this plane of spiritual balance, there's a rhythmic equivalence between the virtual and the actual, possibility and memory, word and object.

Rendering primitive, almost minimalistically restricted forms in such a way that they seem possessed of a covert history, Campbell's pictures take on an uncanny aspect. However distant from experience they may at first appear, his work underscores the hieroglyphic significance of both the natural and man-made world. Through the lens of his artistry, everyday perception becomes so much more strange, yet also more inviting. Translating the ordinary into the numinous, he asks viewers to revisit that which is closest to them: the contingency of awareness, that per diem miracle we wake up with each day, adrift on a sea of unwritten experience, emanating a mysterious inner light.

— Jeffrey Grunthaler

An Eternal Telling of Some Kind of Dream

It is nice out today, don't you think? The trees swaying in the wind on a partly sunny day during this year's *fall*. Yellows and blues and oranges and greens intermix among the cooling chill and crisp air. The sun eyes us from the sky, the great iris of the firmament. Hills roll and paths wind. We, the house-ridden, must see our ecology in total as we toss kindling into our fireplaces and stoves, sending that sensuous smoke into the atmosphere as the season gets colder. The gray will descend on us slowly like a creeping fog, obfuscating the external as we retreat into the internal which pops with color in the caverns of our consciousnesses. These caverns full with images and symbols and signs and memories, which morph into and out of one another while emotions and intuitions and ideas cohere in a space of real duration.

What is that throughway between the external and internal if not a portal or series of portals laid bare? Here, in Brian Scott Campbell's recent paintings, grays and blacks wash over these idylls. Gray, that ashen color that speaks to the past, that speaks to haziness and cloudiness, is abundant—a color that is halfway between the demonstrative whites and blacks or perhaps one that drags itself away from those two poles, a color that is itself a portal. We look upon the land and look into our interior scapes, the artist providing gates between these spaces. Spaces? Existences! Fixities which then move because the eyes shift between planes and vision doubles and softens and we enter another place. Buzzing fuzzy vision, the kind where one sits wide-eyed, dazed, staring into space as the clarity of vision comes and goes—between realities: the one out there and the one in here.

These are Campbell's paintings, depicting landscapes like passing breaths. They are routine but otherworldly—one and the same—filling what space there is between painting and drawing, abstraction and representation. The immediacy of his marks and his economical approach to making show us that he is a drawer's painter. The lines are wide but not heavy, quick but gentle and conscientious of their forms, which at times build compositions of organic fluidities that threaten a biomorphic transition to pure abstraction. A portal to a *Glen* (2020) in which three block forms (trees we suspect) appear to be in the process of gobbling

the scene they frame. Painted in three different tones of gray, each has its own character of mark-making which draw the eye to the surface of the canvas: sinuous, flecked, blotched, speckled, and so on. That flatness challenges the conventions of pictorial space in order to push form, line, and surface to create collision-like exchanges of symbols and shapes. It's velveting texture lying somewhere between the additive and subtractive, as if Campbell is consistently layering and erasing throughout the making of each painting. They are like image transfers—you know, the type made famous by Rauschenberg, in which appropriated photographs are transferred from their source by way of solvents such as lighter fluid and which inevitably leave a faded and incomplete image? Incomplete, like memories or old paintings hung across a window in our grandparents' houses, with that constant successive yet slow burning ultraviolet light that ate away at their surfaces.

Which reminds me, where is the light in these paintings? The sun is there almost always, but where are its lines? It's shadows? Flash! That's it. A flash like an image in our mind, like a synapse firing off. Campbell's use of flashe, a vinyl-based paint that dries with a matte surface quality accentuates the texture of the gessoed canvas which peeks through the artist's brushstrokes. These works are not made to provide a sense of realistic space and are not windows per se, but rather are representative of an interior sensation in which light emanates from sources unknown, carried along by the image itself. The gritty textured canvas and the tempera-like brushstrokes suggest an eternal telling of some kind of dream, like the many caverns that hold ancient stories. We can now see Campbell's paintings float on their substrates like successive sensations that,

although dissolving into one another, retain something of the mutual externality which belongs to their objective causes; and thus our superficial psychic life comes to be pictured without any great effort as set out in a homogenous medium. But the symbolic character of such a picture becomes more striking as we advance further into the depths of consciousness: the deep-seated self which ponders and decides, which heats and blazes up, is a self whose states and changes permeate one another and undergo a deep alteration as soon as we separate them from one another in order to set them out in space.ⁱ

This space—whether of the exhibition or this publication—becomes one

which exudes Campbell's folkloric vernacular and is punctuated by the real scale of the works: each painting at sixteen-by-twenty inches and each drawing at nine-by-twelve or eight-by-ten inches.ⁱⁱ In this way, the works prioritize the images themselves and the qualities with which the artist paints. The democracy and economy of the artist's language becomes another threshold through which we may pass. Every painting is depicted with a straight on point of view, oriented with human eyes and hung at eye level. The symbolic forms—of trees, paths, houses, clouds, boats, fields, hills, fences, the sun, and so on—are simplified but not reductive. They are made with concision and intention, and so, are easily read. Can you see? These paintings existing between our reality of the physical world and a Seussian world full of subversive joy and hallucinatory vision.

The wavering simplicity within the normal human perspective, like mirages of heat-waved vistas or scenes reconstructed from a fever-pitch dream, becomes a lynchpin between our waking lives and those of some unknown plane. In *Someday* (2020) Campbell shelters us beneath a canopy of gray before a stream that contains a leaflike canoe causing ripples in the water. An orange sun draws our eye towards the sky and to what may cause the sun to appear that color: fires in the distance perhaps, to the west and, more generally, to a world on fire. Color marks a significant role throughout his paintings as if in a process of fading away or being covered up or, if we are to be optimistic, is in the process of breaking through. In *Float* (2020), yellow peeks through the blackened trees that frame the scene. Blue from sea and sky, in the cliffs, beneath the house where the viewer spots the azure dotting of the canvas pattern and so, blue grounds us even in our dwellings. Like dreams color morphs, fades, and bursts in ways that are recognizable but somehow off. It is "as if we can scrape the color off the iris and still see."ⁱⁱⁱ *Good News* (2020) depicts a bright large yellow sun rising (or is it setting?) over an idealistic vista of rolling hills. Two sinuous trees in their Seussian glory frame the image, directing our gaze across the rolling hills and at the sun. The bright large sun exploding its rays. It is good news, this warm yellow.

And we laugh because what is there left to do? Spurred on by contradictory elements both visual and conceptual, Campbell employs a piercing

irony ripe with conscientious use of cliché and sentimentality, antipodal elements, and tongue-in-cheek wit, all which remind us that humor is necessary if we are to move onward and see the world. See the sole mountaintop above which a bright sun shines its *Guiding Light* (2019)? Again, there! That warm yellow high up in the sky. Our vision is pulled to it through the woods along a serpentine path, and we laugh like Budai laughs as he saunters along his path. We laugh because we know better, this is silly, that old stale religiosity that wants us to stare at the sun and blind ourselves! And before we reach that mount where now a yellow sun gives way to an orange one like before., here under that monolith a *Harbor* (2019) in which a boat rocks about. It is one of them *Dockers* (2020) near the shore that, in the end, smiles back at us its flat face now somewhere else content, happy, on the other side of a stone wall. There are always opposing forces, like *Town and Country* (2020), which teeter at the edge of a precipice but not in a dualistic way, as in good and evil, but rather as in a compendium of syntheses that consistently undermine each other, play off one another, and wink at us forcing laughter deep in our bellies, perhaps under our bellies, in our collective underbelly.

When one tries to hold on to an image, an appearance rather, not one that is solid in the world—which in itself is slowly losing itself—but one that is in the mind, that image may remain for a longer period of time, but what truly occurs is the recognition of, and keen attention to, that image's ultimate finitude. There is something in these works that feels like an ever-layering disintegration, like memories called up and then lost, or afterimages which impede our vision but fade in their inverse ephemerality. Like the everyday paths, the yearly midsummer days, the bridges which become cartoon eyes peeking into the frame, the boats which put us in the bathtubs of our youths, the distances full of mountains, swaying trees, flowing rivers, the comfort cabin out of reach, these images are a form of working towards unending horizons. Campbell has set us out to wander and wander and wonder and wander, seeking spaces which often fade and yet

the further we wander, the further the horizon recedes. One cannot even say that one is approaching the horizon. The things that stood on the horizon, the towers of a far-off city, or the crest of a mountain range, may come nearer as one approaches them, and the masts of a ship

at sea may rise above the horizon. The horizon always remains the same. As I move, it moves with me. This is particularly noticeable where individual forms retreat and the horizon is delineated with particular obtrusiveness. A traveler in the steppes reports that there is something frightening about being imprisoned for ever by the same, eternally accompanying horizon.^{iv}

You ever grab at a fading image in the mind? Clench your jaw and squeeze your eyes tight hoping to keep it there just a bit longer? I think of today, this nice fall day and its bright light and crisp air, the beauty of the world even in turmoil, in these paintings. They fill up an ever-evolving horizon that we carry around with us—a constant appearing and disappearing horizon, and one at which we grasp and grasp as it fades. In *Home & Garden* (2020), we are behind the white picket fence looking to the other side just like we were one-hundred years ago when Paul Strand photographed *The White Fence* in *Port Kent* (1916). So are we finally home? Where we can tend the garden, live ecologically sound with the land, live comfortably with our loved ones basking in memories and pure experiences? Or is this but some bright-eyed daydream depicting a terra incognita that lives in the caverns of our mind, just out of reach? It matters not, for these paintings, these *images*, tell us of the stories which we all have and must not forget—the stories which behold the world of sensory perceptions and feelings and intuitions and ideas that fill our waking and sleeping lives under the great weight of that real duration to which we must succumb. I mean, what better place to abandon ourselves?

— Colin Edgington

i. Bergson, Henri. *Time and Free Will: an Essay on the Immediate Data of Consciousness*. Translated by Frank Lubecki Pogson. (New York: Dover Publications, 2001), 125.

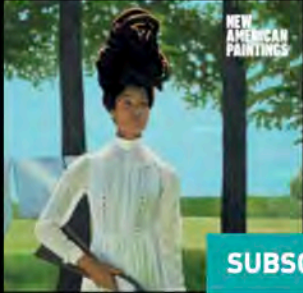
ii. Reminiscent of Campbell's teacher Thomas Nozkowski's famous approach to art making, avoiding that grandiose "imperialistic" scale for something reasonable and existential.

iii. Nelson, Maggie. *Bluets*. (Jonathan Cape, 2017), 34.

iv. Bollnow, Otto Friedrich. *Human Space*. Translated by Christine Shuttleworth, (London: Hyphen Press, 2011), 73.

Publications

2018-2023



**New
American
Paintings**
JURIED EXHIBITIONS-IN-PRINT

SUBSCRIBE

NEW ISSUE ON SALE NOW!
→

BUY BACK ISSUES
→

WEST #168

Newsstand Dates: October 2023 / November 2023

COMPETITION WINNERS

Sophia Anthony | Jeremy Biggers | Moll Brau | Ari Brielle | Ari Brielle | Brian Scott Campbell | Christopher Cascio | Daieny Chin | Kristen Cochran | Rusul Emad | Jonathan Faber | Phillip Frye | Larry Groff | Guadalupe Hernandez | Paulina Ho | Alexis Hunter | Dan Jian | Grace Kennison | Bumin Kim | Gabe Langholtz | Lindsey Lascaux | Marius Lehene | Ron Linn | Caroline Liu | Ruhee Makinojia | Andrew Mcilvaine | Sarah McKenzie | Monica Mohnot | Conner O'Leary | Grace Rosario Perkins | GL Richardson | Josias Figueirido Rivas | Elliot Jamal Robbins | Armando Sebastian | Alexander Stark | Falon Stutzman | Kenneth Susynski | Chris Vena | Matthew Weimer | Stephanie J. Woods | Anahita Younesi

VARIABLE WEST

CLIFF NOTES

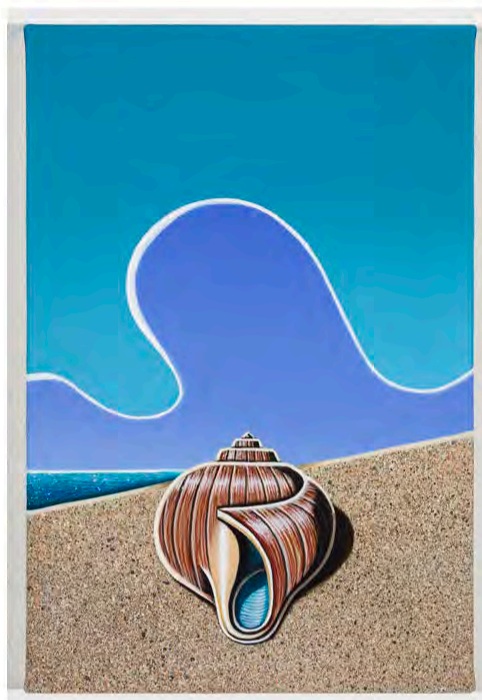
A weekly newsletter highlighting the best art in California, Oregon, and Washington

[Forward](#) [Tweet](#) [Share](#)

Northern California Picks

Each week our regional Cliff Notes columnists [Christopher Alam](#), [Sharon Arnold](#), [Demian DinéYazhi](#), and [Gabrielle Lawrence](#) pick the most exciting events and exhibitions on the West Coast.

Read on for Northern California picks from Christopher Alam.



Brian Scott Campbell and Matthew F Fisher: Someday Morning
Johansson Project – Oakland, CA
Oct 22 – Dec 30

There is a quality to both of these artists' works that is at once calm, contemplative, and wistfully sad. This feeling comes from their clear subject matter as well as the techniques used to render them—different in their approach yet cohesive in what they evoke. Fisher positions powerful celestial bodies across the minutiae of the beach in layers of meticulously slathered vibrant blue. Campbell's hand is visible in his muted, exposed canvas, depicting grayscale suns and dusty windows with the same delicate smudges. Both evoke the sense of a memory. A childhood trip to the beach or gazing across the porch remain in the imagination as glimpses of time; their reason for lingering unknown, their reason for fading away still nonexistent. The decision to pair these artists' work together is brilliant in how it inherently displays the spectrum of a single, universal experience. Yet, in this relatable space, the worlds they have painted are touchingly personal. **Reflection: What memories do you have that are only a single still image? What color is it?**

Notes of Persistent Awe

Columns by Benjamin Terrell

7/7/2022 0 COMMENTS

#12: 7/7/2022

My Foolish Boat Leaning- on the Work of Brian Scott Campbell

by Benjamin Terrell



Stone Bridge

2020, flashe on canvas, 20" x 16"

I recently read about a decommissioned lighthouse for sale off the coast of Oregon. Inactive since the fifties, the building and grounds, built on basalt rock a mile from shore, had been repurposed as a columbarium until it was found the ocean air ate away at the metal urns. The business, long since defunct, only ended up interring the ashes of thirty people. Thirty strangers never knowing, their urns like paintings inverted, both ashes and earth articulated and offered to eternity as its audience. Great art, too, is exhumed and expressed from a place between description and dissolution. Art is the closest thing to continual resurrection, temporarily suspending and recycling everything that will eventually slip away. People also are culminations of everything that came before, we are complex soil for future blooms we will not live to see.

Notes of Persistent Awe

Columns by Benjamin Terrell



Mellon

2021, flashe on canvas, 20" x 16"

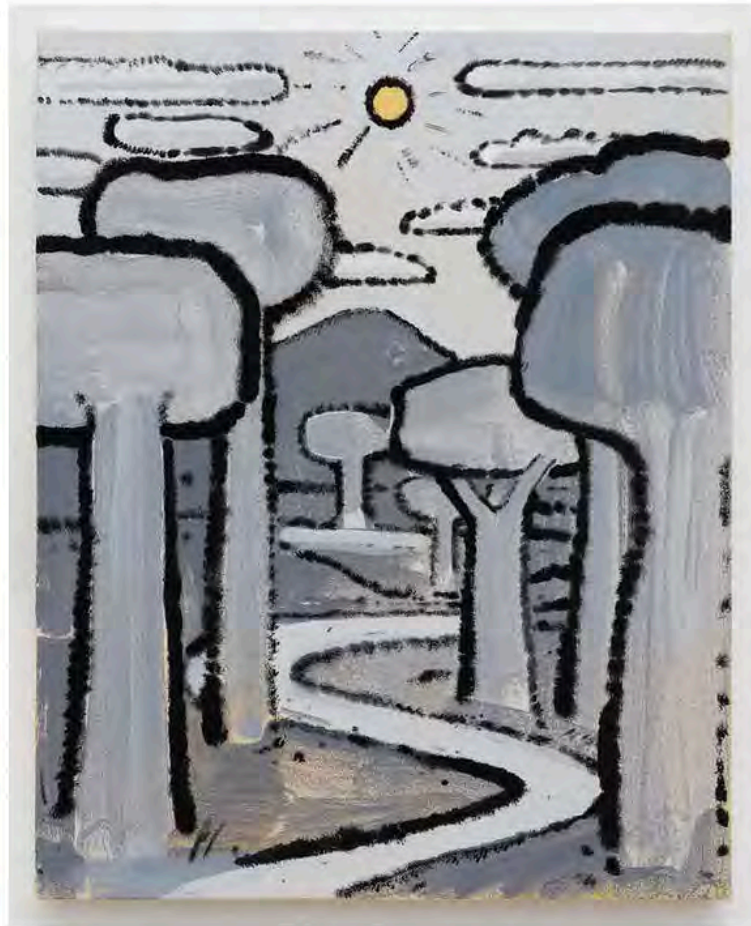
Painter Marsden Hartley incorporated figures into his work only in the last six years of his life. Hartley's later years were spent on the coast in Maine where the sea air eroded his previous artistic alphabet, out of which emerged herculean men and drowned sailors. Painted figures brawny as oversized beach rock, blocks of flesh and color so similar to the local landscape even when omitted their presence is felt. A mountain seen again is a mighty being and a stack of beached logs are bodies or even imagine the multiple limbs of an Indian deity expressing its omnipotence. It was important to Hartley that he reimagine his environment on canvas coarsely, to emulate how the ocean reshapes the shore or is meant to feel like the momentum of a lover overtaking the beloved in the act of its expression. Perhaps the artist wished to finally release everything in his lifetime that he could not consume.



Oar

2022, flashe on canvas, 20" x 16"

T.S. Eliott described a river as, "a strong brown god," but also imagined, "the river within us" as emptying into a sea that measures time outside of the ability to control it. "The future futureless (where) time stops and time is never ending," seen as a vast open space where shores and separate sides are only of the minds making. In these waters we are great but insignificant buoys swayed only by effort and emotion, not by the sea but self. To view things exclusively from the perspective of the self is to be in, "a drifting boat with slow leakage," far away from the acknowledgement that we are separate from nothing. Ego is our broken oar that makes only small circles in a vast oceanless ocean. Reconciliation comes from recognition of mortal limitation and an equal untapped other side, as imagined in a "hint half guessed, the gift half understood, (that) is incarnation."



Guiding Light
2019, flashe on canvas, 20" x 16"

At the center of any important means of expression, like painting, is a creative contradiction. The act of depicting is achieved through essential simplification to make things more relatable. What appears to be the artist orchestrating choices is only one part of a polarity being established, the other half propelled by everything that cannot be expressed or known. Together these opposing forces are a dialogue seen in the most successful works of art, just as similar contrary energies converse between life and death. We call our existence life because of our ability to articulate and document its act while we are in it, but an unknown other side is equally interwoven in every beginning and ending. Through creating and recreating every artist is reenacting one of mortality's greatest acknowledgements- our existence is equal parts life and death and best imagined as the magnetic momentum between both.



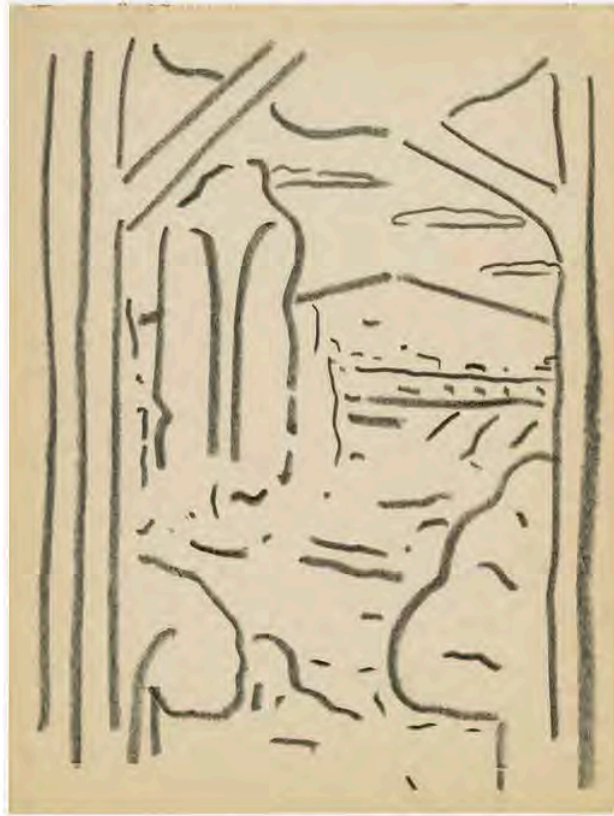
Hot Dam
2021, flashe on canvas, 20" x 16"

Karl Ove Knausgaard writes about an inevitable literary distance that is present in a painter's process and in the writing process. "All language casts a shadow, and that shadow can more or less be apprehended, but never quite controlled." That shadow is a space both writer and artist must pour themselves into in order to blend to one that takes action. But with every action something else is unshackled and all our disparate voices like urns undone, open to a creative chasm and greater dialogue. That expansive place is similar to the side of the cliff described in the Buddhist Koan about the tiger and the strawberry. In the anecdote a man chased off a cliff by one tiger, faced with another tiger beneath him, chooses to pick and eat a strawberry from a branch that he barely holds. The outcome of his life is inevitable but the opportunities for expression and expansion are the greatest choices exercised.



Garden View
2020, flashe on canvas, 20" x 16"

A painting drained of color like imagery reduced to its most basic shapes, as seen in the work of Brian Scott Campbell, is scenery seen one step closer to disappearing. Black and white (and grey or other limited palates) can feel past tense but also suggest other dualities like life and death and endings and beginnings. A painting can also be (to paraphrase a Sufi poem about stories) "like the water you heat for your bath that takes messages between the fire and your skin." It is a middle ground for consuming and concealing forces. The bones of a landscape- branches, a boat's mast and sail, a fence and everything beyond it, is the self further undressed and a realization that the part of us that observes is only the driver of a vehicle from which we must eventually disembark. When we cease to identify with, over interpret and project ourselves through a transient lens, we begin to merge and aid in our own disappearance.



Untitled 1
2020, graphite on found paper, 10h" x 8"

Most of my days begin or end with dog walks near the house at a large pond that is mostly drained. You can walk around what was the full pond or explore paths of overgrown vegetation and follow tracks of deer, elk and coyote in the pond's still soft bed. The reeds, trees and grasses are thin, tall and hard to see through and when walking there lately, I search for signs of a coyote cub I believe was recently abandoned by its pack. It occurs to me, the cub was left alone to assert its independence, where as we end our lives reminded of our own dependence. A landscape is always there to encourage us toward embodiment rather than estrangement. It looks back lovingly at us like we look at a painting. With all our strength and limitation, we are the field's favorite flower. We are the only unique bloom that thinks its self separate from the ground from which it grows.

The aerial and geometrical logic of the landscape by Brian Scott Campbell

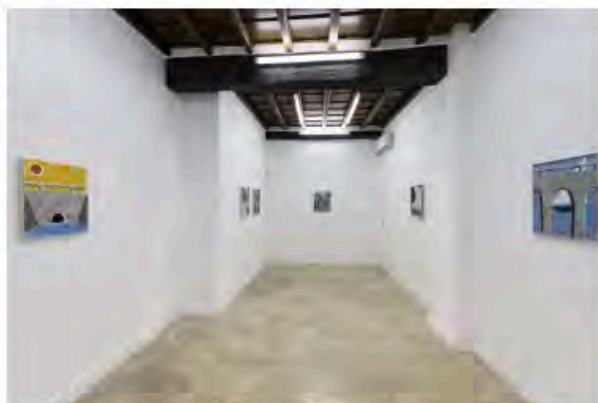
by MARIA VITTORIA PINOTTI • 16 JUNE 2022 • REVIEWS

It would be useful to ask whether Paul Cézanne was foolish or wise when railing against excessive pictorial academicism by asserting «to copy... to copy... yes... There is nothing but that. As for me, I just want to lose myself in nature [...] to have the same harsh tones of the rocks, the rational obstinacy of the mountain, the fluidity of the air, the warmth of the sun». [1] Therefore, on this line of interpretation nobody pushed beyond Cézanne, capable as he was of perceiving that nature did not like to hide itself in its peculiar views, but to reveal itself through sensations without any intermediation. This such attitude, which for Cézanne was an infinite getting lost in the landscape, is also evident in the works of the artist **Brian Scott Campbell** (1983, Columbus, Ohio, USA), whose works are on display at the exhibition *When the trees touch the clouds*, at the Richter Fine Art gallery in Rome, from May 24th to July 29th, 2022.

The solo show is developed throughout the gallery spaces, characterized by a renewed and wide exhibition area, thus defining a clear installation preference, for some questionable, as in one space the works on canvas are exhibited, while in the other there are the drawings. In this regard, it could be objected that it has been a long time since such a balanced exhibition had been proposed in Rome, if only for the wide spectrum of works on display, considering precisely how such an offer represents a reason of interest for the careful qualitative selection of works. The artworks, in other words, consciously invoke a stimulating choice that matches the philosophy of the gallerist Tommaso Richter, who is not bound to choices subject to the classic rules of the art system. This is also the result of an independent poetics of the gallery, which is used to promote exhibition projects that are culturally concrete, convincing, and strongly ciphered by their organic character. The latter acceptance can be referred to all the artists who usually exhibit in the Richter Fine Art gallery rooms, as authors of appreciable contributions created in perfect harmony with human nature, that is, by auscultating the vibrations of their own organs, firstly the *belly* and simultaneously their *heart* and *brain*.

Returning to the Roman exhibition, it must be said that the artworks are capable of fully revealing the artist's expressive characteristics, such as being able to delineate an always consistent creative course for both canvases and drawings, as well as being capable of generating intuitive images, thanks to the basic coloring characterized by diluted, planar and synthetic brushstrokes. Traits arranged in a condensed and uniform manner on the pictorial background, differing from it only by the sharp contour lines that enclose the landscape forms within slats. From here it is easy to infer how the virtuosity devised induce toward an original and autonomous pictorial *model*, placing themselves precisely along the lines of what the philosopher Alain Roger said about landscape painting, when he exhorted «what a bore, what a mess! The artist's vocation is to deny it, to neutralize it with a view to producing the *models* that will enable us on the contrary to model it». [2] In other words, a *model*, the one by Campbell, that induces him to work on medium-sized canvases, characterized by a formal reduction not focused on signification, since his landscapes live autonomously in associative chains, without being subordinated to any story.

In this way, the artist portrays from the landscape what manifests itself only phenomenally with a deliberately pure style, and here the light-soaked strokes seem precisely those of a "child" following an aerial and geometric logic, adept at bringing back the fluidity of natural environments. Here, then, behind Campbell's innocent perception, a streamlined, fluid and decidedly two-dimensional painting is generated, likely apt to follow an *unveiling of the formless* [3], perhaps revealing something that is cleverly concealed. Thus, the artist does not give up showing us, even if in synthesis,



Brian Scott Campbell, *When the trees touch the clouds*, installation view, Richter Fine Art. Ph. Giorgio Benni, courtesy Richter Fine Art, Roma



Brian Scott Campbell, *Stone Bridge*, 2021. Pittura flashe a base vinilica su tela, cm 50 x 40. Ph. Giorgio Benni, courtesy Richter Fine Art, Roma

phenomenally with a deliberately pure style, and here the light-soaked strokes seem precisely those of a "child" following an aerial and geometric logic, adept at bringing back the fluidity of natural environments. Here, then, behind Campbell's innocent perception, a streamlined, fluid and decidedly two-dimensional painting is generated, likely apt to follow an *unveiling of the formless*[3], perhaps revealing something that is cleverly concealed. Thus, the artist does not give up showing us, even if in synthesis, vaguely formless landscapes whose profiles rotate placing themselves at will in perspective. This way, areas of color advance and stabilize in a spatial designation like scraps of tonal patches with harmonic agreement, to represent a natural environment at once limpid and rhythmic. Just so squares and reversals of planes magically become the most advanced forces of visual sensations in which the viewer – wanting to quote the accompanying remarks to the exhibition by philosopher Giuseppe Armogida – «It looked like we saw... pure illusion, insecure use of an insecure something»[4].

However, far from any vague assumptions, the expressive force of Campbell's works lies in the drawings, an interesting selection of which is finely displayed within neutral wooden frames in the gallery's new environment. Here it becomes even more evident that for the artist such practice does not stand as a sideline activity, characterizing itself, instead, as a manifestation of a vital practice, as a means of transcribing the world. The works demonstrate with vigorous eloquence, just as much as the paintings, that Campbell is capable of locating an autonomous spatial situation such that the forms of life are restored to a suspended sky of essences. For that matter, the artist himself relies on drawing practice while not renouncing to be visionary, as with a few lines of graphite on paper he defines dynamic accentuations in which the contour lines, broken in some parts, hold up only seemingly incompletely and precariously a landscape that disintegrates in different directions. Hence, the variegated handwritings of the sign hold primarily to *suggest* and not to *write* a landscape; precisely because, Campbell likely works by intuition, performing the construction of a new spatiality, in which the only element that differs is the granularity of the graphite aimed at avoiding contours, which seem to be scanned by the artist as a dark threat.

It is now easy to understand that such a particular tangency of path, uniting works on canvas and drawings, brings out instantaneous elaborations aimed at leaving no residue, with an effortlessness that benefits the viewer's gaze with its attractive and enigmatic suspension. Since the artist's main goal strongly remains to abolish the excess in order to focus on the essential, such as the interleaving of space, he constructs uninhibited montages by staging landscape dreams endowed with solidity and stability, as if we are confronted with the slow motion of a "moviola" on a view that really flows adagio.

Now, reaching our conclusion, it is easy to remark that Campbell chooses to execute a landscape digression that is possible to live and breathe only on the basis of clings of spatial grafts; a fascination – in other words – towards the landscape that is just as the one which Paul Cézanne lived, in a stubborn and immersive way, according to whom the artist was nothing but a receptacle of sensations, a brain, a recording device [5].

Maria Vittoria Pinotti

Info:

Brian Scott Campbell, *When the trees touch the clouds*
24/05/2022 – 29/07/2022
Galleria Richter Fine Art
vicolo del Curato 3
00186, Roma

[1] Joachim Gasquet, *Cézanne. Dialogue of a Friendship*, curated by Marcello Ghilardi, postfaction by Luca Taddio, Mimesis Edizioni, Arte e critica, 2010, p. 125.

[2] Paolo D'Angelo, *Estetica e paesaggio*, Il Mulino, Prismi, 2009, pp. 179-180.

[3] Alberto Castoldi, *Epifanie dell'Informe*, Quodlibet Studio, 2018, p. 75.

[4] Giuseppe Armogida, *I thought I saw*, critical text accompanying the exhibition *When the trees touch the clouds*, Brian Scott Campbell, at Richter Fine Art, Rome.

[5] Joachim Gasquet, *Work cited*, p. 110.



Brian Scott Campbell, *Stone Bridge*, 2021. Pittura flashe a base vinilica su tela, cm 50 x 40. Ph. Giorgio Benni, courtesy Richter Fine Art, Roma



Brian Scott Campbell, *Guiding light*, 2022. Pittura flashe a base vinilica su tela, cm 50 x 40. Ph. Giorgio Benni, courtesy Richter Fine Art, Roma



Brian Scott Campbell, *Untitled BSC01*, 2021. Grafite su carta trovata, cm 48 x 22. Ph. Giorgio Benni, courtesy Richter Fine Art, Roma



Maria Vittoria Pinotti

Maria Vittoria Pinotti (San Benedetto del Tronto, Marche, Italy, 1986) is an art historian. She writes for art magazines focusing on new ways to narrate works of art. Since 2016 she has been working as Gallery Manager in a contemporary art gallery in the historic center of Rome, she also has collaborated with ministerial offices in the cultural sector.

Artribune

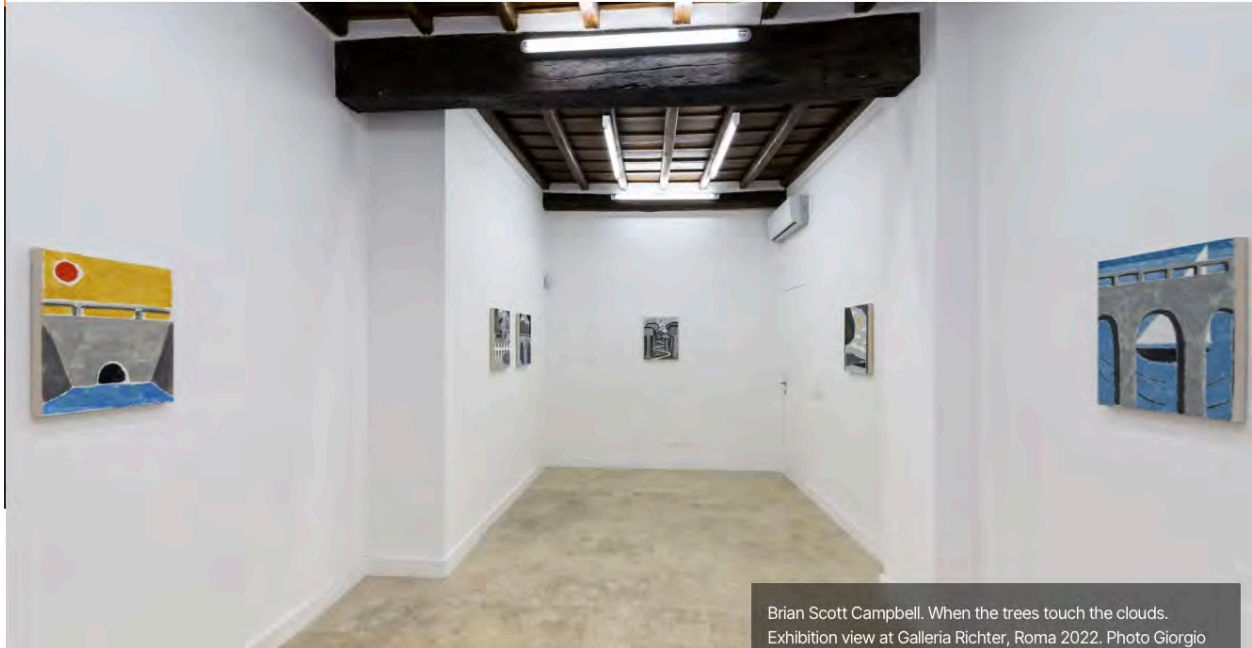
HOME > ARTI VISIVE > ARTE CONTEMPORANEA

Dipingere l'ordinario. Brian Scott Campbell in mostra a Roma

Spazio raddoppiato e nuova personale per la galleria Richter. In mostra le opere pittoriche e i disegni di Brian Scott Campbell, che inscenano un felice cortocircuito tra paesaggismo e riduzionismo

di [Pericle Guaglianone](#) 09/06/2022

TAG [GALLERIE](#) [MOSTRE](#) [ROMA](#)



Brian Scott Campbell. When the trees touch the clouds.
Exhibition view at Galleria Richter, Roma 2022. Photo Giorgio



La [Galleria Richter](#) raddoppia i suoi spazi. La prima mostra a beneficiarne è la personale di **Brian Scott Campbell** (Columbus, Ohio, 1983; vive a Denton, Texas), finalmente ariosa sul piano allestitivo. La mostra si compone di due corpus di opere: sei dipinti, tutti 40x50 cm, in aggiunta ad altrettanti disegni. Specialità dell'artista è rendere spiazzanti scorci paesaggistici ordinari, grazie a una felice mescolanza di riduzionismo pressoché cartellonistico e modi impressionistici e leggiadri.

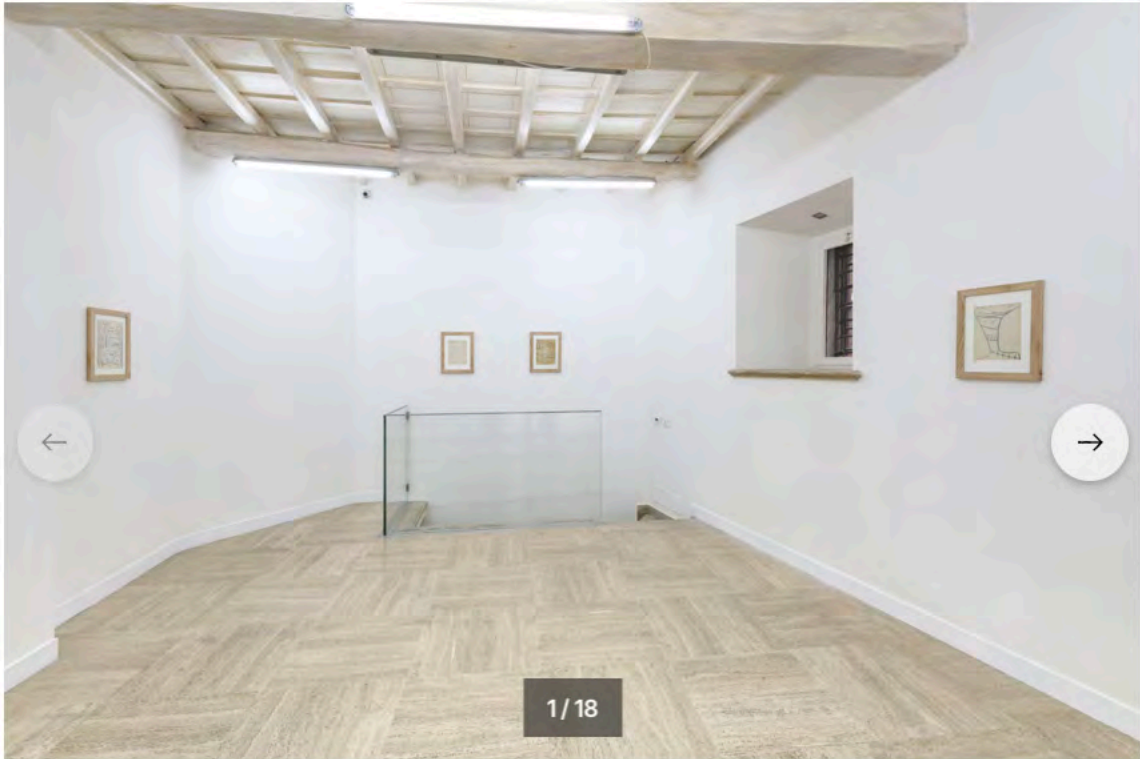


Brian Scott Campbell, Hot Dam, 2021. Courtesy Galleria Richter, Roma. Photo Giorgio Benni

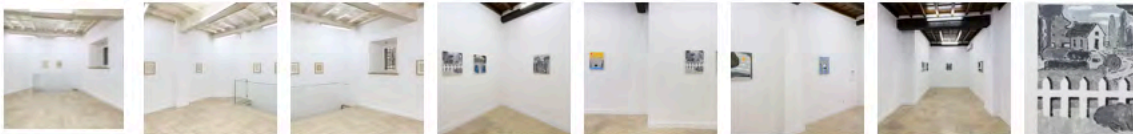
BRIAN SCOTT CAMPBELL ALLA GALLERIA RICHTER

Alberi e ponti urbani, fornici e vele, soli e nubi così rettilinee da confondersi con le strade: tutto è inquadratura di base, eppure ogni visione risulta fatata e irripetibile. Le vaste campiture dei dipinti appaiono piatte senza esserlo veramente, mentre le bordature tremolanti svuotano i soggetti di ogni connotazione pop. Anche i disegni convincono. Adottano la stessa strategia nei confronti del reale ma lo accerchiano per sottrazione, limitandosi cioè ai contorni delle cose.

L'ARTICOLO CONTINUA PIÙ SOTTO



Brian Scott Campbell. When the trees touch the clouds. Exhibition view at Galleria Richter, Roma 2022. Photo Giorgio Benni



Artribune

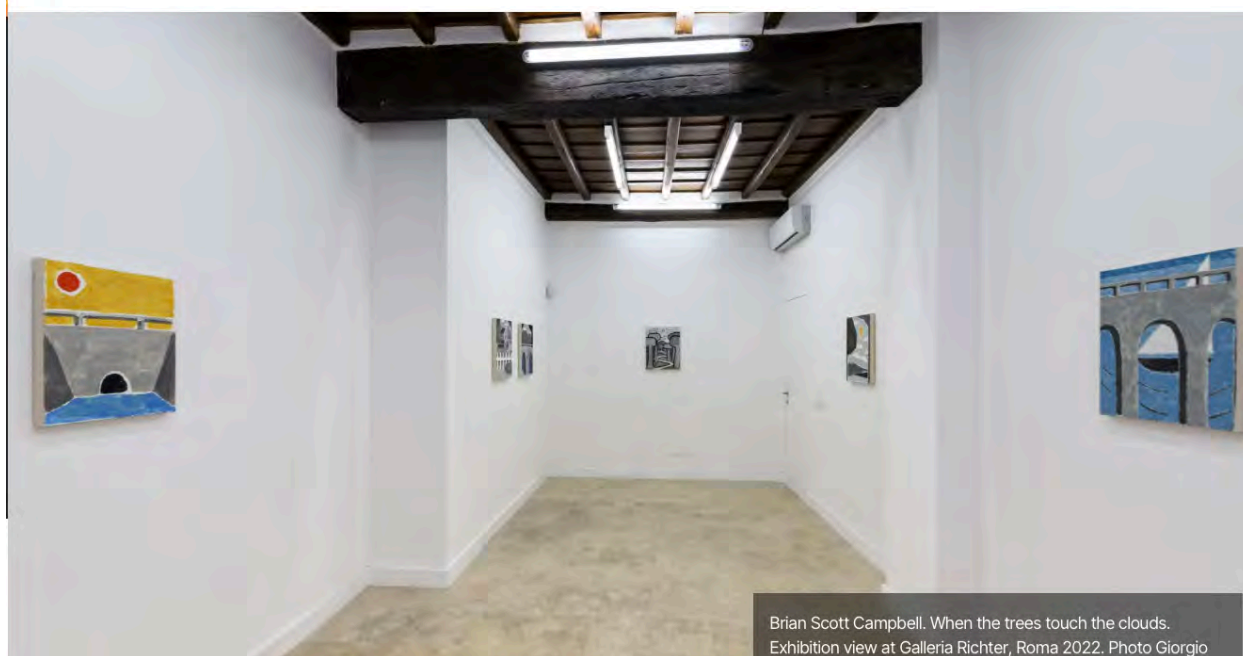
HOME › VISUAL ARTS › CONTEMPORARY ART

Paint the ordinary. Brian Scott Campbell on display in Rome

Doubled space and new staff for the Richter gallery. On display are the pictorial works and drawings by Brian Scott Campbell, which stage a happy short circuit between landscaping and reductionism

by Pericles Guaglianone 09/06/2022

TAG GALLERIES EXHIBITIONS ROME



The [Richter Gallery](#) doubles its space. The first exhibition to benefit from it is the staff of Brian Scott Campbell (Columbus, Ohio, 1983; lives in Denton, Texas), finally airy on the set-up plan. The exhibition consists of two corpora of works: six paintings, all 40×50 cm, in addition to as many drawings.

The artist's specialty is to make ordinary landscape views displaced, thanks to a happy mixture of almost cartelloing reductionism and impressionistic and graceful ways.



Brian Scott Campbell, Hot Dam, 2021. Courtesy Galleria Richter, Roma. Photo Giorgio Benni

BRIAN SCOTT CAMPBELL AT THE RICHTER GALLERY

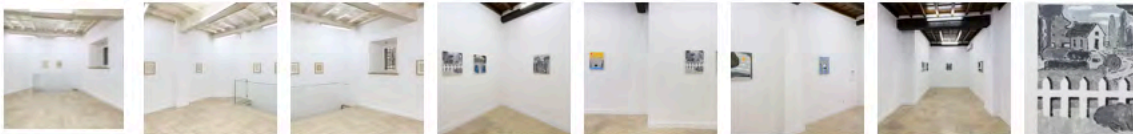
Trees and urban bridges, forks and sails, suns and clouds so rectilinear that they merge with the roads: everything is basic framing, yet every vision is fairy and unrepeatable. The vast fields of the paintings appear flat without really being flat, while the flickering borders empty the subjects of any pop connotation.

The drawings are also convincing. They adopt the same strategy towards the real but enstract it by subtraction, that is, limiting themselves to the contours of things.

THE ARTICLE CONTINUES BELOW



Brian Scott Campbell. When the trees touch the clouds. Exhibition view at Galleria Richter, Roma 2022. Photo Giorgio Benni



The Best Booths at New York Art Week 2022

Artsy Editorial

May 6, 2022 2:55PM



Installation view of Independent at Spring Studios. Courtesy of Independent.

Four fairs anchor the inaugural New York Art Week, an initiative involving galleries, museums, and auction houses that offers art lovers three boroughs' worth of programming and exhibitions. The fairs making up the backbone of this new entry on the New York art calendar present a diverse array of works, ranging from the ancient to the hyper-contemporary, the blue chip to the cutting edge. Below are the standout booths from each.

Future Fair

Chelsea Industrial, 535 West 28th Street

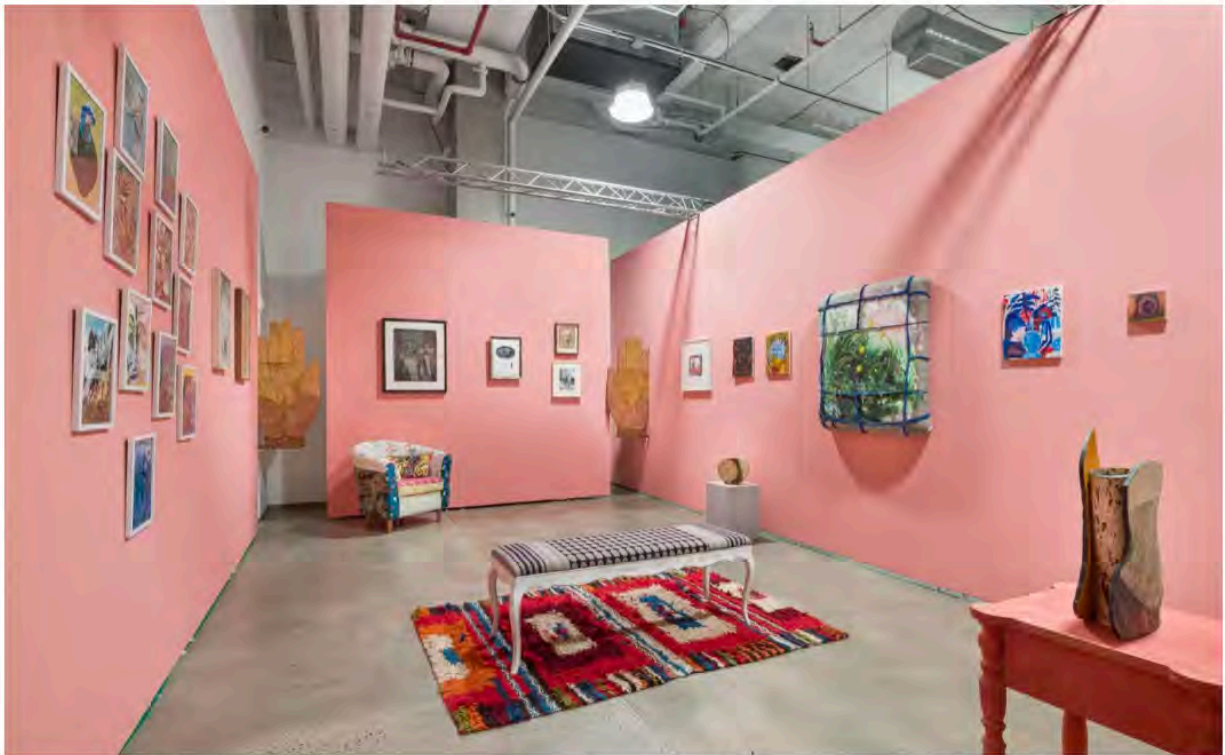
Through May 7th

A high-spirited Future Fair kicked off its second IRL edition on Wednesday evening with an enthused crowd navigating the fair's labyrinthine digs at Chelsea Industrial on West 28th Street (conveniently located a stone's throw from the neighborhood's galleries). The growing young fair—featuring 50 exhibitors, up from 34 last fall—is rife with pretty paintings and strange ceramics, and even a spotlight on alien furniture. Neon colors and fluffy textures are matched by an overall buoyant, welcoming ethos, which is only amplified by the fair's tradition of pairing up galleries to share booths, and, at times, plan their presentations together.

Asya Geisberg Gallery and New Discretions

Booth F3

With works by Matthew Craven, Marjolijn de Wit, Ricardo Gonzalez, Todd Kelly, Rebecca Morgan, Katarina Riesing, Julie Schenkelberg, Brian Scott Campbell, Trish Tillman, Bob Mizer, Cary Leibowitz, Clarity Haynes, Emily Mae Smith, Gabriela Vainsencher, Genesis Breyer P-Orridge, Laure A. Leber, Letitia Quesenberry, Matthew Porter, Michael Bühler-Rose, Mickalene Thomas, Paul Gabrielli, and Vincent Tiley



Installation view of Asya Geisberg Gallery and New Discretions's booth at Future Fair 2022. Courtesy of Asya Geisberg Gallery, New Discretions, and Future Fair.

Asya Geisberg and New Discretions teamed up to mount what might be described as a whimsical art dealer's salon — replete with salmon-pink walls, utilitarian art objects, and a bar-turned-backroom. The gallerists' vision not only breaks from the rows of evenly spaced paintings typically found in fair booths, but also maximizes the allotted square footage, allowing for a large and eclectic group of works to be shown at once. "We have such diverse programs, each of us, but we've managed to make enough connections between the two of us," Geisberg said, "and we wouldn't have done it without Future Fair making it happen."

ART MAZE Mag



ISSUE 22

ARTMAZEMAG × 13 APRIL 2021

On the cover:

Mariana Garibay Raeke, 'Torso (1)', acrylic on wood panel, 61 x 47 cm

EDITORIAL SELECTION BY ARTMAZE* (curated by the editorial team of ArtMaze Mag)

**Please note, Editorial and Curated selections are judged separately.*

Alia Ahmad
Alina Birkner
Amba Sayal-Bennett
Amy Bravo
Andrew Orloski
Brad Stumpf
Brian Scott Campbell
Cary Hulbert
Corey Ruecker
Eryn Lougheed
Flora McLachlan
Franziska Güttler
Hannah Hughes
Jillian Dolan
Jocelyn Toffic
Johanna Seidel
Keenan Derby
Lian Zhang



Notes of Persistent Awe

Columns by Benjamin Terrell

3/10/2021 0 COMMENTS

#5: 3/10/2021

Brian Scott Campbell

by Benjamin Terrell



Brian Scott Campbell, *For Robert*, flashe on canvas, 20" x 16", 2020.
Photo courtesy of Freight + Volume.

Speaking about a particular work by the American modernist painter Marsden Hartley, the contemporary painter Tal R. said, "if you tell someone you want to paint ... the sea, perhaps a boat, maybe the sun... any art school teacher would say it is suicide. But in fact," he mused about the master artist's straightforward subject, "it is everything a painting is ever about." Hartley had been considered a Cubist, an Expressionist, had painted pointillistically and abstractly. He had lived in Paris and Berlin before returning late in life to the place he was born, declaring himself "The Painter from Maine." That doing or undoing of self reveals a reunion of the child heart in harmony with an old poet's head when unpacked effortlessly in Hartley's late landscapes.



**Brian Scott Campbell, *Cape*, flashe on canvas, 20" x 16".
Photo courtesy of Freight + Volume.**

As I approach my fiftieth birthday I think about homecoming and landscape a lot, especially living so close to the area damaged by last year's Holiday Farm wildfire in Eugene, Oregon. I now spend more time outside looking at what the fire took and what was left behind. Surviving and aging are like being in the presence of grandness, whether a masterwork of great art or a field full of birds, and both produce awe and awareness. Important in life and in a landscape painting, but sometimes unseen, is the force of nature itself. In art, it can be enhanced by the enormity of the elements depicted or implied by the harmony of the artist's hand and the heartstrings it plucks by what it portrays. For me, landscape painting itself is both spacious and contemplative and is what decorates the cosmic canopy of what connects us all.



Brian Scott Campbell, *Little House*, flashe on canvas, 20" x 16", 2019.
Photo courtesy of Freight + Volume.

The landscape paintings of Brian Scott Campbell found on Instagram (@brianscottcampbell) or seen in his new publication, *Home and Garden*, feel familiar and appear one house away from Hartley's heritage. Campbell paints boats as remote geometric shapes, houses like distant desired destinations, also images of blocky trees, forgotten fences and walls and bridges we can't access. Sometimes the latter divides, provides a nostalgic sense of "over here" and "over there" and asks, "have we come that far?" or "do we long to go back?" But, either/or aren't opposites in a Campbell painting, they are kin and cousins related to longing itself. Campbell, like Hartley, is a reductionist of form and feeling. Both artists are poets of the picturesque and each is a station master of his own emotional railway running from desire to something divine.



Brian Scott Campbell, *Blue Mountain*, flashe on canvas, 20" x 16", 2019.
Photo courtesy of Freight + Volume.

Campbell uses a vinyl-based paint called flashe, which is flat, matte, and opaque. Unlike oil, flashe dries quickly and allows easy layering. Campbell's thin monochromatic washes have the graphite grit of a grave rubbing. They remind me of the story of an anthropologist on a safari who is enamored by an opulent snake, only to have it presented to her by locals at the end of the trip as a belt. Seeing it grey, black, and unanimated, the anthropologist realized what had given the reptile its mystery and unique color was its life force. Not to say a work by Campbell is without life. Rather, he paints similar states of in between, like embers or boats that float in anticipation of being boarded. His landscapes are cocoons, vessels or Otis elevators where the viewer is taken elsewhere to emerge.



**Brian Scott Campbell, *Twin Flame*, flashe on canvas, 20" x 16".
Photo courtesy of Freight + Volume.**

The best trips are measured by enjoyment rather than distance. In Campbell's world of the familiar and the forgotten, both old and new have directionality and offer the viewer a slow stroll to come and go. His palette of grey, yellow, blue and sometimes red (as in a hot dot for a blazing sun) functions like traffic symbols for the eye. Campbell can cartoon in style, not out of informality but from urgency, as if to discard worldliness in favor of palms up surrender. His black lines and simple shapes are bones bereft of ego and boiled down nature is the broth we are immersed in. His is a land where information gives way to wisdom and where a winding path or the wind felt over a river tells you: you were greater in your nothingness than you are now in your somethingness.



Brian Scott Campbell, *Blood Orange*, flashe on canvas, 20" x 16".
Photo courtesy of Freight + Volume.

Look at the boat that floats center stage in the painting, "Dockers." It sets sail not in sea but cinema, suggesting the tension of the Roman Polanski film, *Knife in the Water*. In the film, three people are forced together by the magnetic push and pull of chance and fate. The friction aboard Campbell's vessel is the opposing forces of the old ways, the new ways versus us and each wants its way. In this painter's world, tossed overboard first is not a knife (like in the film) but the cell phone, a device that connects and cuts, enables but confuses- an object offering us the unjust exchange of our real-life for the sinister shackle of screen time. You don't sense Campbell prefers the old over the new, but both are taken like necessary trains to the same place- one operating locally and the other an express.

Campbell's work musters another master, being comparable to Philip Guston's late-career cartoon painting. Guston, like Hartley, had a change of style, inspired by his own homecoming and renewal. Roy Oxlade wrote of the iconic painter's final transformation of artistic alphabet, "If it is to live, language must constantly be renewed; the present depends on the past, but it is doomed to leave it.." Often appearing in Guston grey, Campbell canvases can keenly balance staying and leaving. They are postcards from the places where Guston's characters grew up, are animated ashes of rebirth, and are photo negatives of repatriation. A Brian Scott Campbell painting can feel like the last card dealt to the genre of landscape painting. Once dealt, much like a river card, it has the potential to change the way you see everything else in your hand.

T.S Eliot wrote to passengers on a similar journey. "You who think you are voyaging" He warned, "you are not those who saw the harbor receding or those who will disembark." As if to say all binary thinking belittles the ones who always belonged. You can not return because you are not the one who left home and we are never really separate from the whole. This truth is the timelessness found in a work by Brian Scott Campbell. Also infused is the idea that once we fully appreciate this life, so starts the clock measuring the moments to the next. After we pass through that veil, on the blank canvas of the other side won't be a something, but everything.



Home and Garden: 100-page full-color exhibition artist book featuring works by Brian Scott Campbell. Published by Arts+Leisure in 2020. Edition of 100. Photo courtesy of Freight + Volume.

Coda:

Being an art book junkie, I was always frustrated by publications on amazing painters with only black and white reproductions. For a long time, the only way outside a museum to see work (before the internet) by artists like Soutine, Avery or Ryder was in books like that. Try making sense of a Milton Avery painting in only two tones, it's like eating soup with a knife. But compare a work by Campbell composed in black and white with an older Marsden Hartley reproduction, like seen below. The two get along like littermates, ask us to stare longer, work harder, stay late if necessary, to get at their bold italic truth. Like newspaper headlines, both also beckon with immediacy, gut and gravity. This is the first ripple in the artist's pond of secret source and the opening words of a candid conversation by the product of painting itself.



Campbell (left) and Hartley side by side: "the two get along like littermates."



WEST #150

Juror: [Suzanne Weaver](#)

Newsstand Dates: October 2020 / November 2020

COMPETITION WINNERS

[Beverly Acha](#) | [Andrew Alba](#) | [Barber](#) | [Mick Burson](#) | [Brian Scott Campbell](#) | [Eliseo Casiano](#) | [Holly Cerna](#) | [Matthew Choberka](#) | [Colby Currie](#) | [Heather den Uijl](#) | [Carlos Encinas](#) | [Mike Erickson](#) | [Mark Andrew Farrell](#) | [Joe Ramiro Garcia](#) | [Joshua Hagler](#) | [Marilyn Jolly](#) | [Kay Juricek](#) | [Ted Kincaid](#) | [Peter Ligon](#) | [Klaire A. Lockheart](#) | [Larry Madrigal](#) | [Suchitra Mattai](#) | [Sarah McKenzie](#) | [Addie Kae Mingilton](#) | [Rahul Mitra](#) | [Kristin Moore](#) | [John Nelson](#) | [Lauren Michelle Peterson](#) | [Greg Piwonka](#) | [Jackie Riccio](#) | [William Schweigert](#) | [Papay Solomon](#) | [Lorraine Tady](#) | [Liz Trosper](#) | [Christina Valenzuela](#) | [Kelli Vance](#) | [David Willburn](#) | [Doreen Wittenbols](#) | [Mikey Yates](#) | [Xi Zhang](#)



Come Together: “Whole Cloth” at SITE131

by [Michael Frank Blair](#) | March 9, 2020



Shielded by a freestanding wall, as if needing protection, are the small, unassuming canvasses of Brian Scott Campbell. Campbell is a recent addition to the painting faculty at the University of North Texas, and the only artist in the show using pictorial strategies. He paints almost exclusively with flashe, a vinyl-based paint that dries flat and even. It can be thinned out to reveal underlayers and seems to capture the speed and fluidity of the hand. The evidence of Campbell’s mastery is in how little he feels compelled to “prove” it in the obvious ways. He focuses on the thinnest sliver of ground between materiality and pictoriality.

Campbell goofs around with the basics of perspective and breaks little rules here and there for specific and meaningful purposes. In *Wake*, a small sailboat and a snow-blotted mountain are cradled between offset tree silhouettes. The dull blue of the lake and chalky gray shore are smeared over yellow underpainting that flavors everything from underneath.

Breaker sets up a similar scenario, with darker trees and fence rails framing a far-off cabin on a sunny hill. But crumbs of color leak out around the edges of shapes and give them an indirect glow.



Brian Scott Campbell, Breaker

In *Breakfast*, a family of heavily outlined tree shapes crowd out a happy sky, colorless except for a yellow sun. These thinly swabbed scenes are more about the interplay of blotted lines, crackly texture, overlapping shapes, and value play than they are about imagery, which feels completely fabricated. Mountains and clouds have no direct or indirect reference to any particular mountain or cloud out in the world: just passing resemblances. These recurring motifs are excuses to form shapes on a rectangle.

Campbell's work speaks a different language than the other artifacts in the room. The theme is ultimately broad enough to house all the work, even where it stretches to do so. In the end, *Whole Cloth* serves as a curatorial excuse for presenting new compelling work together in the same room. Sometimes an excuse is all one needs.

On view at [SITE131](#), Dallas, through March 21.

TWO COATS OF PAINT

Award-winning blogazine, primarily about painting

Yulia Iosilzon: Trapped in paradise

November 21, 2019 4:26 pm

Contributed by Catherine Haggarty / [Yulia Iosilzon: Paradeisos](#) is the first solo exhibition of the London-based artist, smartly curated by Kate Mothes is currently on view at Carvalho Park. Continuing to explore and challenge boundaries separating performance, installation, textile, sculpture, design, painting, and drawing, this abundant gallery space nicely showcases Iosilzon's twelve striking nine-foot-high paintings. Stacking forms, she de-emphasizes deep physical space in favor of frontal dominance: content tumbles from the foreground of the paintings. Soft shapes conjure what a jungle might look like. In most pieces, black line neatly bounds color, which operates sensitively but subordinately on silicone silk and canvas surfaces.

The paintings' imagery imparts a sense of escaping, hiding, and at times hunting. Several small, unassuming sculptures scattered around the gallery seem to signify offerings. The ostensibly casual appearance of the paintings gives the impression of effortlessness, but it is clear upon closer inspection that they are carefully and confidently rendered. Self-assurance in contemporary painting is often equated with the fast, clean execution of consistent brushstrokes. Iosilzon, however, deftly incorporates drawing into her work while maintaining its painterly integrity. Her enigmatically tropical forms and jangled landscapes reminded me of the sweet and insistent tension that artists like [Joshua Bienko](#) and [Brian Scott Campbell](#) imbue in their work.

ART MAZE Mag



AUTUMN ISSUE 14

ARTMAZEMAG × 23 AUGUST 2019

On the cover:

Jonathan Lux, *'Girl, Garden & Apple'*, ink on paper, 40 x 30 cm

EDITORIAL SELECTION BY ARTMAZE* (curated by the editorial team of ArtMaze Mag)

**Please note, Editorial and Curated selections are judged separately.*

Anthony Padilla

Aparna Sarkar

Brian Scott Campbell

Christopher Davison

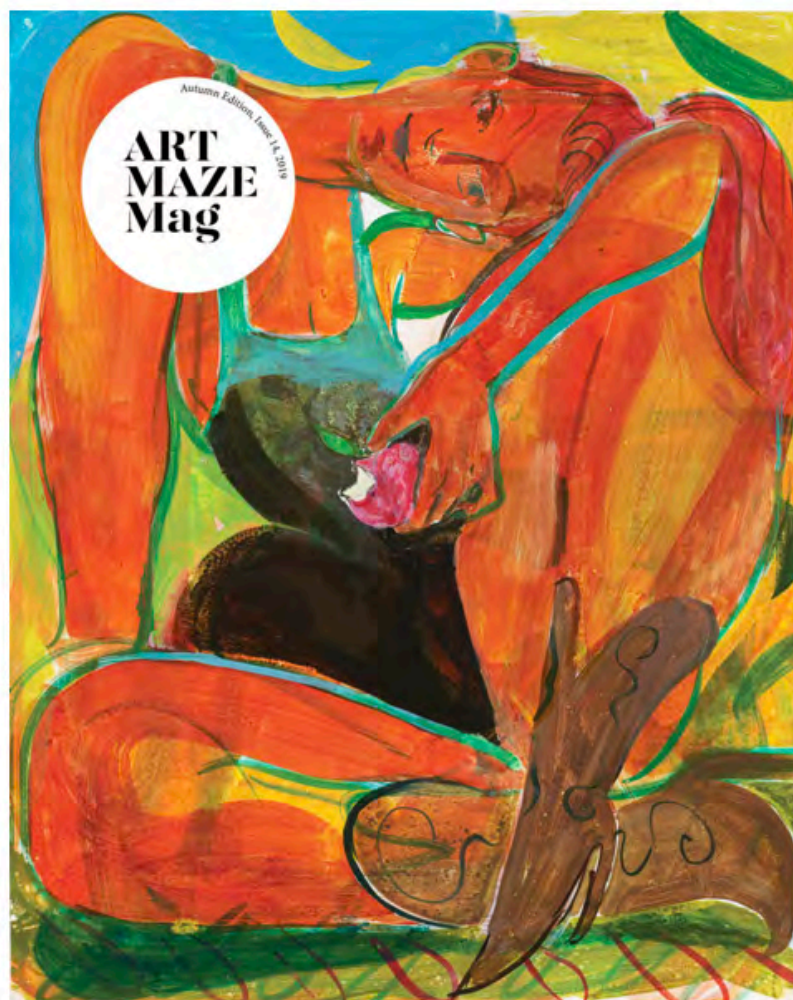
Jonathan Lux

Mary Laube

Nettle Grellier

Nicholas William Johnson

Tom Prinsell



Art Viewer

Brian Scott Campbell at Harbinger Project Space

September 15, 2019



Brian Scott Campbell, *Like A Ship*, 2019, exhibition view, Harbinger Project Space, Reykjavík

Art Viewer

Artist: Brian Scott Campbell

Exhibition title: Like A Ship

Venue: Harbinger Project Space, Reykjavík, Iceland

Date: August 12 – 31, 2019

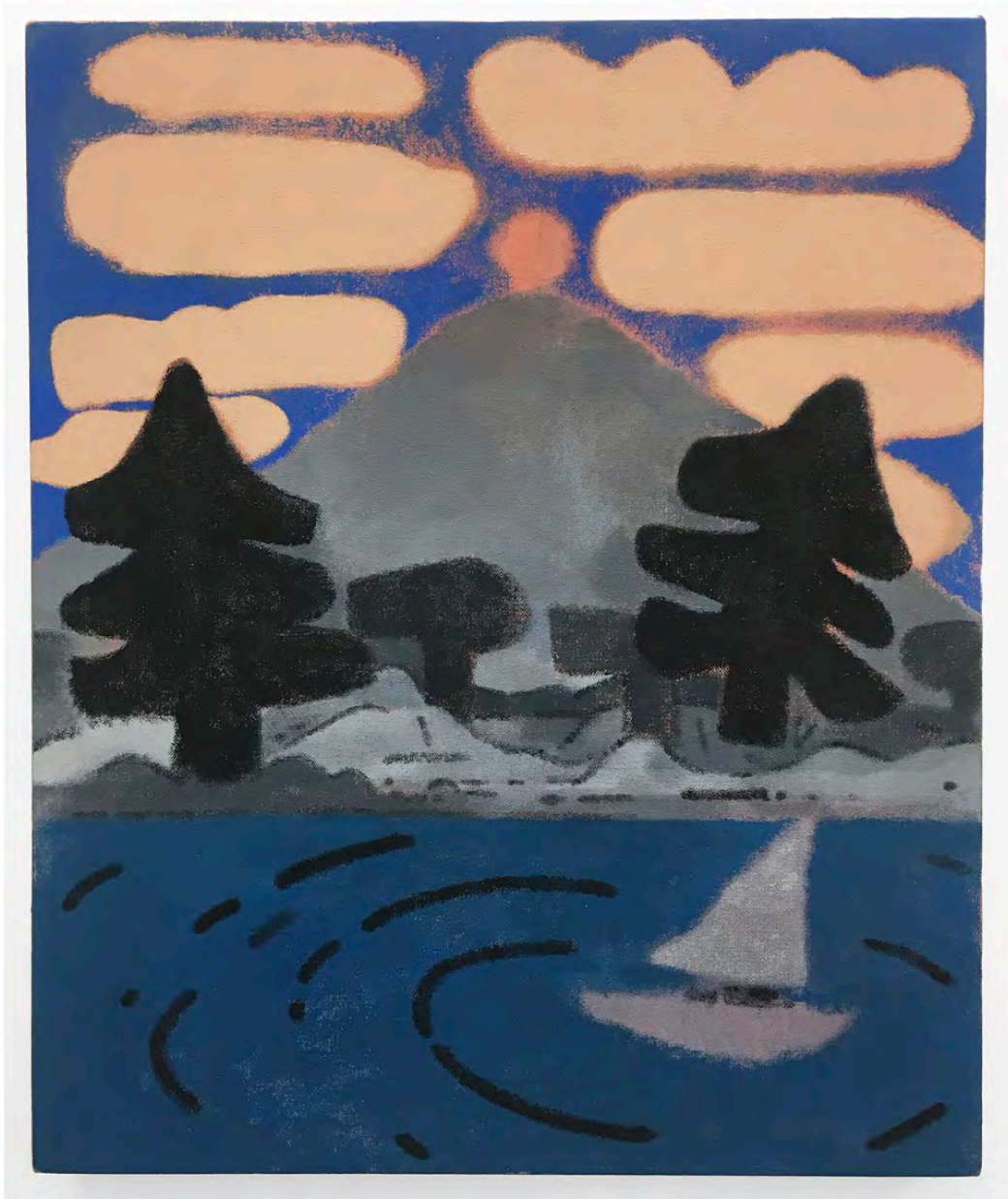
Photography: All images copyright and courtesy of the artist and Harbinger Project Space, Reykjavík

Harbinger Project Space is pleased to present, Like A Ship, a solo exhibition from Texas-based artist, Brian Scott Campbell. Featuring ten new paintings that were made during the summer of 2019 in Iceland. These small-scale flashe on canvas works depict abstracted landscapes populated by trees, mountains, rolling farmland, and bodies of water. The works are primarily in grayscale and punctuated by small amounts of flat color. The thinly textured paint and loose chalky black outlines create a sense of play and movement to an otherwise motionless scene. The paintings revive familiar motifs, remaining rooted in conventions of foreground and background, yet they are distinguished by personal iconography and bold child-like abstraction, whereby gravity, scale, and reality are provoked. Campbell pushes form, line, and now color to create collision-like exchanges of symbols and shapes within an unhinged landscape. Like A Ship suggests a hidden comparison to another secret object, feeling, or transient space. The images in this exhibition unfold like chapters taken from a travel diary, yet they remain emblematic, folkloric, and psychological.

Brian Scott Campbell (b. 1983, Columbus, OH, USA) received a BFA from Columbus College of Art and Design, OH and an MFA from Mason Gross School of the Arts, Rutgers University, NJ. Campbell has exhibited widely including shows at Dutton, New York; Fredericks & Freiser, New York; Asya Geisberg Gallery, New York; Jeff Bailey Gallery, New York; Metropolitan Art Society, Beirut (Curated by Suzanne Geiss Co. New York); Zevitas Marcus, Los Angeles; Ms Barbers; Los Angeles; David Shelton Gallery, Houston; Circuit 12; Dallas, TX; David Risley Gallery, Copenhagen; NADA New York and Untitled Miami Beach Art Fairs among others. Awards and residencies include Atlantic Center for the Arts Residency with artist Dana Schutz; a McColl Center for Visual Art Full Fellowship; a Vermont Studio Center Fellowship, and The Artist in the Marketplace Program, Bronx Museum, New York. Campbell has curated numerous exhibitions, including 'Paradise Sauna' at Tiger Strikes Asteroids Los Angeles, 'Zing Zam Blunder' at Harbinger Project Space in Reykjavík, Iceland, and 'As If A Field Could Become Some Dream' at No Place Gallery, Columbus, Ohio, (Organized in collaboration with the Wexner Center for the Arts). Campbell's work has been reviewed in Modern Painters / Blouin ArtInfo; Whitehot Magazine; Los Angeles Times; CARLA LA, The Huffington Post; Hyperallergic; Two Coats of Paint; Art Viewer; and i-D Magazine / Vice, amongst others.

TZ

**'Like A Ship' by Brian Scott Campbell
at Harbinger, Reykjavík**



TZ

**'Like A Ship' by Brian Scott Campbell
at Harbinger, Reykjavík**



Art Viewer

Brian Scott Campbell at Left Field Gallery

May 2, 2019



Brian Scott Campbell, *Minding the Toil and Till*, 2019, exhibition view, Left Field, Los Osos

Art Viewer

Artist: Brian Scott Campbell

Exhibition title: Minding the Toil & Till

Venue: Left Field Gallery, Los Osos, California, US

Date: April 6 – 28, 2019

Photography: all images copyright and courtesy of the artist and Left Field Gallery, Los Osos

Brian Scott Campbell (b. 1983, Columbus, OH) received a BFA from Columbus College of Art and Design, OH and an MFA from Mason Gross School of the Arts, Rutgers University, NJ. Campbell has exhibited widely including shows at Dutton, New York; Fredericks & Freiser, New York; Asya Geisberg Gallery, New York; Jeff Bailey Gallery, New York; Metropolitan Art Society, Beirut (Curated by Suzanne Geiss Co. New York); Zevitas Marcus, Los Angeles; Ms Barbers; Los Angeles; 9800 S Sepulveda; Los Angeles (Curated by Shanaynay, Paris); David Shelton Gallery, Houston; Circuit 12; Dallas, TX; David Risley Gallery, Copenhagen; NADA New York and Untitled Miami Beach Art Fairs among others. Awards and residencies include Atlantic Center for the Arts Residency with artist Dana Schutz; a McColl Center for Visual Art Full Fellowship; a Vermont Studio Center Fellowship, the Artist in the Marketplace Program, Bronx Museum, New York. Campbell's work has been reviewed in *Modern Painters* / *Blouin ArtInfo*; *Whitehot Magazine*; *Los Angeles Times*; *Contemporary Art Review LA*, *The Huffington Post*; *Hyperallergic*; *Two Coats of Paint*; *It's Nice That* (London); and *i-D Magazine* / *Vice*, amongst others. Campbell lives in Denton, Texas and is Assistant Professor in Drawing and Painting at The College of Visual Arts and Design at The University of North Texas

Solo Exhibitions

2018-2023

GALLERIA RICHTER

FINE ART

When the Trees Touch the Clouds

Brian Scott Campbell

May 24 – July 29 2022

Galleria Richter is pleased to present *When the Trees Touch the Clouds* on Tuesday the 24th of May. This is Brian Scott Campbell's first exhibition with the gallery and in Italy.

A painting drained of color, like imagery reduced to its most basic shapes, as seen in the work of Brian Scott Campbell, is scenery seen one step closer to disappearing. Black and white (and grey or other limited palates) can feel past tense but also suggest other dualities like life and death and endings and beginnings. A painting can also be (to paraphrase a Sufi poem about stories) "like the water you heat for your bath that takes messages between the fire and your skin." It is a middle ground for consuming and concealing forces. The bones of a landscape- branches, a boat's mast, and sail, a fence, and everything beyond it is the self further undressed and a realization that the part of us that observes is only the driver of a vehicle from which we must eventually disembark. When we cease to identify with, over-interpret, and project ourselves through a transient lens, we begin to merge and aid in our own disappearance.

*My Foolish Boat Leaning
Benjamin Terrell*

Brian Scott Campbell (b. 1983, Columbus, OH) received a BFA from Columbus College of Art and Design, OH and an MFA from Mason Gross School of the Arts, Rutgers University, NJ.

Campbell has exhibited widely including shows at Stene Projects, Stockholm; Dutton, New York; Fredericks & Freiser, New York; Asya Geisberg Gallery, New York; Jeff Bailey Gallery, New York; Zevitas Marcus, Los Angeles; David Shelton Gallery, Houston; Ruttkowski;68, Munich; NADA New York and Untitled Miami Beach Art Fairs among others.

Awards and residencies include Atlantic Center for the Arts Residency with artist Dana Schutz; The Macedonian Institute; a McColl Center for Visual Art Full Fellowship; a Vermont Studio Center Fellowship, the Artist in the Marketplace Program, Bronx Museum, New York. Campbell's work has been featured in Modern Painters / Blouin ArtInfo; The Huffington Post; Hyperallergic; Glasstire; i-D Magazine / Vice; Art Viewer, and others.

Vademecum:

Title: When the Trees Touch the Clouds

Artist: Brian Scott Campbell

Date: 24 May – 29 July 2022

Hours: Monday - Friday 1-7pm, or by appointment.

Galleria Richter Fine Art, Vicolo del Curato, 3 – Rome

Website: <http://www.galleriarichter.com/>

Email: info@galleriarichter.com

Press Office: Chiara Ciucci Giuliani mob. +39 3929173661 | email: chiaracgiuliani@gmail.com

Galleria Richter



Brian Scott Campbell

Holiday

February 26 - March 26, 2022



Asya Geisberg Gallery is proud to present its first solo exhibition with **Brian Scott Campbell**, "Holiday." In varying shades of mottled grays with an occasional orange sun, these modestly-sized paintings, if asked to be neatly tucked into a genre, would have to check the "landscape" box. Yet with each thinly painted brushstroke and bloodletting of color, they gallop out of that stricture. One senses instantly that their maker is not looking at any one environment or lived experience, but instead touching on archetypes and conventions of looking and representation. Campbell uses the basic elements of round suns, rectilinear trees, or triangular mountains and sailboats as easily grasped building blocks. And yet, each careful arrangement swims in a deceptively complex pool of allusions to early 20th century American painters, such as Arthur Dove, Marsden Hartley, Charles Burchfield, and Georgia O'Keefe, run through a cartoonish figurative sieve of Philip Guston and John Wesley. Vasily Kandinsky and Hilma af Klint's argument for abstraction's intrinsic spiritual power likewise apply to Campbell's work.

Campbell's earlier work was primarily in drawing with creamy charcoal, its stylized and simplified figuration and tender grayscale echoed in his current paintings. Equally, he has transmitted his first love's inspiration of cartoons, most noticeably the beginnings almost a century ago of Mickey Mouse. The innocence and populism imbued in those early films, along with their simplified rendering and rhythmic movements – so against the sensory overload of today's films – add to the feelings of melancholic wistfulness that Campbell's paintings exploit. We are never sure if the artist wishes to travel back in time, but it remains certain that the works disregard irony as a strategy. His sunsets, scenic vistas, and pastoral sites, resistant to sentimentality or specificity, excite the viewer with the myriad painterly possibilities of these elements – akin to Giorgio Morandi's endless iterations of seemingly minimal still lifes performing a symphony of expressiveness and chromatic range found in the "dullest" of grays.

Campbell accesses the inherent emotional language of icons of nature and the histories of landscape painting, and mixes it with architecture and figuration, where a tree might insinuate a column, a sailboat a nose, or field a mere outlined triangle. His spaces could be part dream, part surreal fantasy, part art-historical mix-tape. "Like a garden, the spaces I am interested in are at once portals to a physical world and yet completely artificial. As such, the imagery in my work reflects the idea of memory itself, as a collection of both real and fictional experiences," cites the artist.

Brian Scott Campbell (b. 1983, Columbus, OH) received a BFA from Columbus College of Art and Design, OH and an MFA from Mason Gross School of the Arts, Rutgers University, NJ. His solo exhibitions include: Marfa Projects, Texas; Galerie SPZ, Prague, Czech Republic; Arts & Leisure, New York; Stene Projects, Stockholm; Harbinger Project Space, Reykjavik, Iceland; Left Field Gallery, Los Angeles; Dutton, New York. He participated in group exhibitions at Fredericks & Freiser, New York; Jeff Bailey Gallery, New York; Anna Zorina, New York; Zevitas Marcus, Los Angeles; David Shelton Gallery, Houston; Ruttkowski; 68, Munich; NADA New York and Untitled Miami Beach Art Fair, among others. Campbell's awards and residencies include the Atlantic Center for the Arts Residency with artist Dana Schutz; The Macedonian Institute; a McColl Center for Visual Art Full Fellowship; a Vermont Studio Center Fellowship; the Artist in the Marketplace Program, Bronx Museum, New York. His work has been reviewed in Modern Painters/Blouin ArtInfo; Whitehot Magazine; Los Angeles Times; Contemporary Art Review LA, The Huffington Post; Hyperallergic; Two Coats of Paint; It's Nice That (London); and i-D Magazine/Vice, amongst others. Campbell lives and works between Denton, Texas and Reykjavik, Iceland, and is an assistant professor in drawing and painting at The College of Visual Arts and Design at the University of North Texas.



*Brian Scott Campbell
God Star, 2021
Flashe on canvas
20h x 16w in*



*Brian Scott Campbell
Skip, 2022
Flashe on canvas
20h x 16w in*

Asya Geisberg



Asya Geisberg



CART (0)

AMPERSAND

GALLERY & FINE BOOKS



Ampersand is pleased to present *Family*, an exhibition of paintings and drawings by Brian Scott Campbell. The featured works suggest scenes and landscapes with rudimentary lines and simple shapes. “The compositions,” Campbell notes, “combine everyday iconography with the archetypal and hallucinatory. The imagery is intended to reflect the idea of memory itself—a collection of real and fictional experiences.” An element of ambiguity in the paintings is further echoed by the exhibition’s title, *Family*. Where are these places we see and whom is this family that is referred to? Though a semblance of human activity is implied by houses, boats, dams and bridges, the scenes are notably absent of people. What we see lacks a distinct narrative. It’s possible that you, the viewer, embody the person seeing these things. You are the eyes recording this memory. Or perhaps it’s more akin to looking at photos made by a long-lost relative, a record of specific places that add to the mythology of any given family. Even the titles of Campbell’s paintings might remind us of words found on the back of old family snapshots, playfully direct yet poetically open-ended. “The paintings merge classical motifs with a comic vernacular,” Campbell adds. “Humor is allowed to surface but is also held in check, taking a jab at the sublime, while permitting something sober and emblematic to emerge.” He emphasizes that the practice of drawing is an important gravitational point, a central language for the paintings. It accounts for his preference for flatness of texture and colors that rarely drift too far from grayscale. This focus on elemental details is alluring, welcoming a kinship with visual memories not our own yet nonetheless perfectly familiar.



Tall Tail, 2021
Flashe on canvas
20 x 16 inches

MARFA INVITATIONAL



UNITED ARTISTS, LTD.

MARFA, TX

325 E san Antonio St

Marfa, Tx 79843

www.marfainvitational.com

UNITED ARTISTS, Ltd. was founded in 2006 by Artists and Curator Michael Phelan. Phelan transformed what was Marfa's original Texaco Station into a 4000 Sq Ft Gallery, Project Space and Collection- with the Mission of presenting Blue-chip International Exhibitions within the historied context of Marfa.

In January 2006 UNITED ARTISTS, Ltd. Opened its doors with the Inaugural Exhibition of Works by Carol Bove, Adam McEwen, and Seth Price. Among the seminal works exhibited was Carol Bove's early 'shelf' Works- 'White Woman' (2005). UNITED ARTISTS, Ltd.'s second Exhibition: Matthew Brannon, Wade Guyton, and Patrick Hill- included one of Wade Guyton's first 'flame' paintings. Since opening its doors, UNITED ARTISTS, Ltd. has exhibited Carol Bove, Wade Guyton, Nate Lowman, Anne Collier, Darren Bader, Adam McEwen, Kathryn Andrews, Roe Ethridge, Sadie Laska, and Justin Adian, among a Roster of Internationally lauded Artists. Including Karl Haendel- whos site-specific mural 'Questions for Marfa', 2011, occupies the building's East wall.

BRIAN SCOTT CAMPBELL

Brian Scott Campbell (b. 1983, Columbus, OH) received his Bachelors of Fine Art from Columbus College of Art and Design, OH and his Masters o Fine Art from Mason Gross School of the Arts, Rutgers University, NJ. Campbell's work was been included in numerous Exhibitions, including: Fredericks & Freiser, New York, NY; Asya Geisberg Gallery, New York, NY; Jeff Bailey Gallery, New York, NY; Metropolitan Art Society, Beirut, Lebanon (Curated by Suzanne Geiss Co. New York); David Shelton Gallery, Houston, TX; and David Risley Gallery, Copenhagen, Denmark.

Awards and Residencies include Atlantic Center for the Arts Residency with artist Dana Schutz; McColl Center for Visual Art Full Fellowship; Vermont Studio Center Fellowship; 'Artist in the Marketplace' Program, Bronx Museum, New York. Campbell's work has been reviewed in *Modern Painters /Blouin ArtInfo*, *Whitehot Magazine*, *Los Angeles Times*, *Contemporary Art Review LA*, *The Huffington Post*, *Hyperallergic*, and *i-D Magazine / Vice*, amongst others. Campbell lives and works between Denton, Texas and Reykjavik, Iceland, and is Assistant Professor in Drawing and Painting at The College of Visual Arts and Design at The University of North Texas.

76 SPZ

Blind Mellon

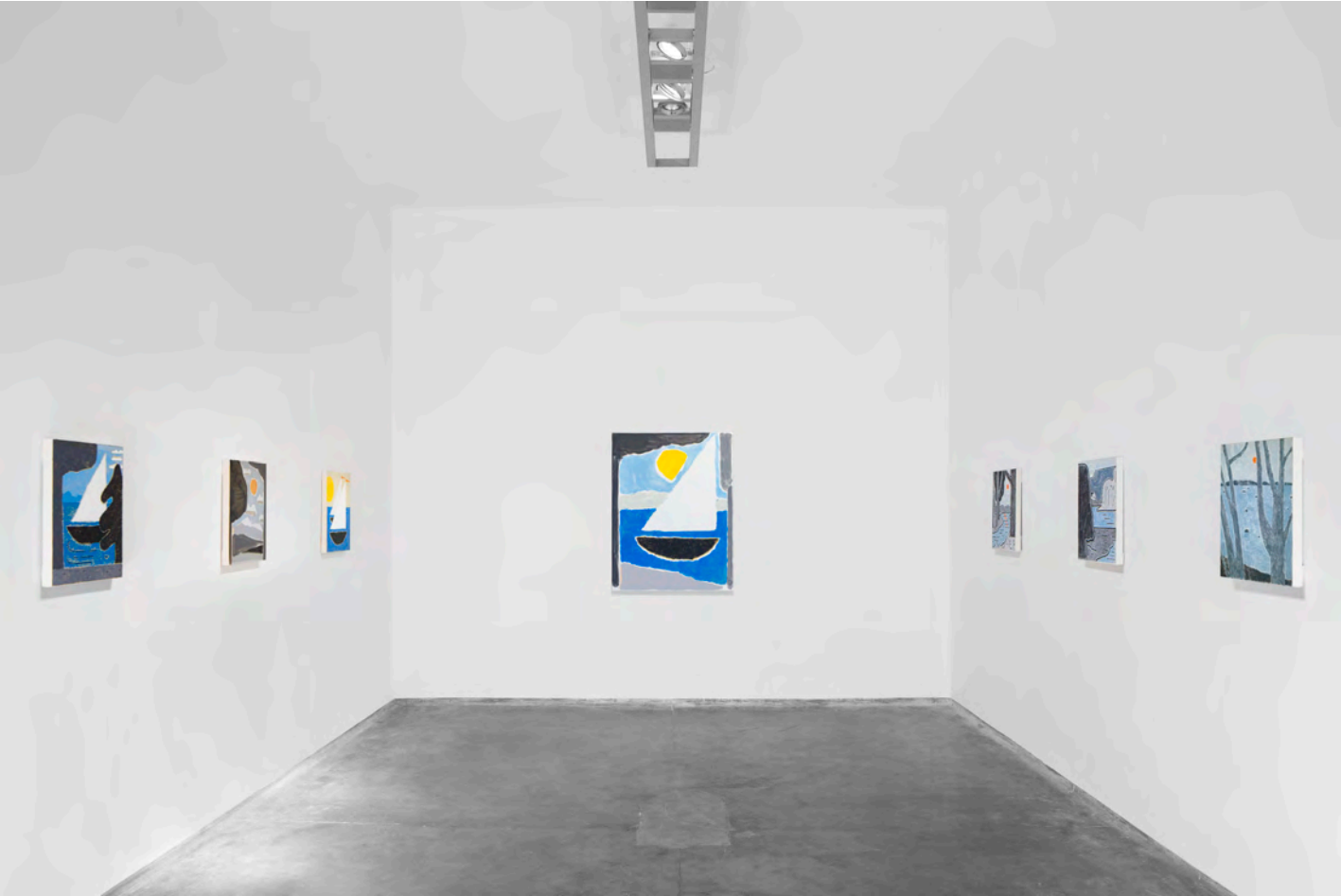
18.12. – 05.02.21

Artist

Brian Scott Campbell

Featured prominently in these pictures is a brightly shining sun that dots the sky as a sentinel—functioning both as an asterisk or aperture, yet also somehow indifferent and adrift. Although the works in Blind Mellon convey a restrained simplicity, the paintings are surprisingly indulgent and give over to a certain extravagance and boldness. (Brian Scott Campbell)

Galerie SPZ, Prague



Galerie SPZ, Prague - Public Project





October 7, 2020

Brian Scott Campbell

Home & Garden

Opening October 17, 2020

FOR IMMEDIATE RELEASE

Arts+Leisure is thrilled to announce ***Home & Garden***, an exhibition of recent paintings and drawings by **Brian Scott Campbell**. Working within the bounds of a tightly defined, yet painterly and expressive visual style, the paintings on display radiate an inner mysticism and profound stillness. Seaside landscapes, country homes, and other bucolic scenes are simplified geometrically, and rendered in a muted palette of predominantly blue and gray hues. Hints of bare canvas appear through Campbell's thin washes, emphasizing the paintings' material nature and placing a categorical distance between the viewer and the work as an aesthetic object.

At once weathered and "hand-made", with several pieces bearing the appearance of aged prints, the works in *Home & Garden* nonetheless bear a marked softness. In *Dockers* and *For Robert*, forms reduced to their simplest geometric foundations maintain a certain fuzziness, as if delineated with a finger rather than a brush. Straight lines seldom appear in Campbell's work, lending paintings like *Mid Summer* a hazy, undulating quality accented by his translucent application of paint.

Campbell's use of flashe, a vinyl based paint that dries in particularly thin layers, captures traces of his hand, preserving a complicated mesh of variable brushstrokes. On full display in *Glen*, densely clustered stippled brushwork alternates with long, fluid strokes, creating a parallel pictorial drama as different mark-making techniques refract off each other. In other works, Campbell manipulates the viscosity of his paint, creating alternately "wet" and "dry" passages.

As if hovering just beyond our grasp, the paintings in *Home & Garden* are enigmatic and nebulous, with their flat planes and thickly outlined objects suggestive of a secret ulterior meaning. Though lacking their nervous energy and *horror vacui*, or avoidance of empty spaces, Campbell's paintings evoke both Outsider art, as well as referencing the grainy, roughly drawn work of Jean Dubuffet. In a collection of drawings exhibited along with the paintings, quick, energetic lines mark trees, homes, and other elements, offering a glimpse of the paintings stripped of their painterly heft. Set against the light, sparse drawings, Campbell's extraordinary ability to conjure impressions of volume and weight is amplified, and it is indeed this duality of form and formlessness that is the crux of *Home & Garden*.



Brian Scott Campbell (b. 1983, Columbus, OH) received a BFA from Columbus College of Art and Design, OH and an MFA from Mason Gross School of the Arts, Rutgers University, NJ. Campbell has exhibited widely including shows at Stene Projects, Stockholm; Dutton, New York; Fredericks & Freiser, New York; Asya Geisberg Gallery, New York; Jeff Bailey Gallery, New York; Anna Zorina, New York; Metropolitan Art Society, Beirut (Curated by Suzanne Geiss Co. New York); Zevitas Marcus, Los Angeles; David Shelton Gallery, Houston; David Risley Gallery, Copenhagen; NADA New York and Untitled Miami Beach Art Fairs among others. His awards and residencies include Atlantic Center for the Arts Residency with artist Dana Schutz; The Macedonian Institute; a McColl Center for Visual Art Full Fellowship; a Vermont Studio Center Fellowship, the Artist in the Marketplace Program, Bronx Museum, New York. Campbell's work has been reviewed in Modern Painters / Blouin ArtInfo; Whitehot Magazine; Los Angeles Times; Contemporary Art Review LA, The Huffington Post; Hyperallergic; Glasstire; i-D Magazine / Vice; and Art Viewer, amongst others. Campbell lives and works between Denton, Texas and Reykjavík, Iceland, and is Assistant Professor in Drawing and Painting at The College of Visual Arts and Design at The University of North Texas.

Stene Projects presenterar

Brian Scott Campbell (US)

Someday

Exhibition runs until February 15

Stene Projects presenterar stolt den amerikanska konstnären Brian Scott Campbell. Utställningen är konstnärens debut på galleriet. Campbell startade sin unga konstnärsbana med dynamiska svartvita teckningar på papper, med motiv på figurer i rusande rörelser. Han använder sig av udda tekniker, allt ifrån tryck med strumpor och underkläder, till att måla med grafitbrickor genom sprayburkar. De senare åren har han bytt ut teckningarna och trycktekniken mot pensel och duk. I utställningen Someday presenteras nio nya målningar.

Campbell beskriver sitt konstnärskap som en reflektion av vår samtid genom naivistisk gestaltning och klassisk ikonografi, med inslag av komik och absurditet. Måleriet växlar mellan surrealism, naturalism och pop. Dessa olika strömningar skapar en följsam motstridighet i verken. I Someday är motiven landskap och miljöer med några enstaka inslag av mänsklig närvaro, såsom byggnader och avgränsningar. Campbell vill med dessa illustrativa motiv betona bildens intima igenkännlighet och upplevelse, snarare än att sätta fokus på rummets noggrannhet och arkitektonisk symmetri. Med sin unika stil tar Campbell inspiration från bland annat Imagistgruppen, en "outsider" rörelse i Chicago under 60-talet, med konstnärer som Jim Nutt och Karl Winsum. Själsligen lutar sig gärna Brian Scott Campbell mot det udda och de "utstötta". Bland samtida konstnärer finns ett visuellt släktskap med Carroll Dunham och Laura Owens.

Brian Scott Campbell, 1983, Columbus, Ohio. BFA Columbus College of Art and Design, 2005, Ohio. MFA Mason Gross School of the Arts, Rutgers University, 2010, New Jersey. Utställningar i urval: Dutton, New York, Fredericks & Freiser, New York, Asya Geisberg Gallery, New York, Jeff Bailey Gallery, New York, Metropolitan Art Society, Beirut, Zevitas Marcus, Los Angeles, Ms Barbers, Los Angeles, 9800 S Sepulveda, Los Angeles, David Shelton Gallery, Houston, Circuit 12, Dallas, David Risley Gallery, Köpenhamn, Site131, Dallas, Harbinger Project Space, Reykjavik, NADA Art fair, New York, Untitled Miami Beach Art Fair, Miami.

Stene Projects, Stockholm



Stene Projects, Stockholm



Stene Projects, Stockholm



1426 n riverfront blvd kirk hopper fine art

Kirk Hopper Fine Art is pleased to present, *Trees*, a solo Viewing Room exhibition from Texas-based artist, Brian Scott Campbell. Featuring six new paintings that were made recently during an artist residency in Provincetown, MA, and in the artists' studio in Denton, Texas. These small-scale flashe on canvas works depict abstracted landscapes populated by trees, mountains, rolling farmland, and bodies of water. The works are primarily in grayscale and punctuated by dashes of flat color. The thinly textured paint and loose chalky black outlines create a sense of play and movement in an otherwise motionless scene. The paintings revive familiar motifs of landscape, but the results are unhinged and distinguished by personal iconography and bold child-like abstraction. Campbell utilizes the conventions of pictorial space to push form, line, and surface to create collision-like exchanges of symbols and shapes. Campbell allows humor to surface while also deftly holding it in check, taking a jab at the sublime, and permitting something sober, emblematic, and deeply human to emerge. Seen together Campbell's paintings unfold like portals or stage sets taken from an elevated view of a secret world. These images suggest an evolving yet fragmentary narrative, a story with no distinct time of day or night, a fictional domain manifested by the act and materiality of painting.

Brian Scott Campbell (b. 1983, Columbus, OH, USA) received a BFA from Columbus College of Art and Design, OH and an MFA from Mason Gross School of the Arts, Rutgers University, NJ. Campbell has exhibited widely including shows at Dutton, New York; Fredericks & Freiser, New York; Asya Geisberg Gallery, New York; Jeff Bailey Gallery, New York; Metropolitan Art Society, Beirut (Curated by Suzanne Geiss Co. New York); Zevitas Marcus, Los Angeles; Ms Barbers; Los Angeles; David Shelton Gallery, Houston; David Risley Gallery, Copenhagen; NADA New York and Untitled Miami Beach Art Fairs among others. Awards and residencies include Atlantic Center for the Arts Residency with artist Dana Schutz; a McColl Center for Visual Art Full Fellowship; The Artist in the Marketplace Program, Bronx Museum, New York, and a DNA Residency, Provincetown, MA c/o Freight and Volume Gallery, NY. Campbell's work has been reviewed in *Modern Painters* / *Blouin ArtInfo*; *Whitehot Magazine*; *Los Angeles Times*; *CARLA LA*, *The Huffington Post*; *Hyperallergic*; *Two Coats of Paint*; *Art Viewer*; *Art Maze*; and *i-D Magazine* / *Vice*, amongst others. Campbell lives and works between Denton, Texas and Reykjavík, Iceland, and is Assistant Professor in Drawing and Painting at The College of Visual Arts and Design at The University of North Texas.

Like A Ship

Brian Scott Campbell
Harbinger
Reykjavík, Iceland
August 12 - 31st 2019

Harbinger Project Space is pleased to present, Like A Ship, a solo exhibition from Texas-based artist, Brian Scott Campbell. Featuring ten new paintings that were made during the summer of 2019 in Iceland. These small-scale flashe on canvas works depict abstracted landscapes populated by trees, mountains, rolling farmland, and bodies of water. The works are primarily in grayscale and punctuated by small amounts of flat color. The thinly textured paint and loose chalky black outlines create a sense of play and movement to an otherwise motionless scene. The paintings revive familiar motifs, remaining rooted in conventions of foreground and background, yet they are distinguished by personal iconography and bold child-like abstraction, whereby gravity, scale, and reality are provoked. Campbell pushes form, line, and now color to create collision-like exchanges of symbols and shapes within an unhinged landscape. Like A Ship suggests a hidden comparison to another secret object, feeling, or transient space. The images in this exhibition unfold like chapters taken from a travel diary, yet they remain emblematic, folkloric, and psychological.

Brian Scott Campbell (b. 1983, Columbus, OH, USA) received a BFA from Columbus College of Art and Design, OH and an MFA from Mason Gross School of the Arts, Rutgers University, NJ. Campbell has exhibited widely including shows at Dutton, New York; Fredericks & Freiser, New York; Asya Geisberg Gallery, New York; Jeff Bailey Gallery, New York; Metropolitan Art Society, Beirut (Curated by Suzanne Geiss Co. New York); Zevitas Marcus, Los Angeles; Ms Barbers; Los Angeles; David Shelton Gallery, Houston; Circuit 12; Dallas, TX; David Risley Gallery, Copenhagen; NADA New York and Untitled Miami Beach Art Fairs among others. Awards and residencies include Atlantic Center for the Arts Residency with artist Dana Schutz; a McColl Center for Visual Art Full Fellowship; a Vermont Studio Center Fellowship, and The Artist in the Marketplace Program, Bronx Museum, New York. Campbell has curated numerous exhibitions, including 'Paradise Sauna' at Tiger Strikes Asteroids Los Angeles, 'Zing Zam Blunder' at Harbinger Project Space in Reykjavík, Iceland, and 'As If A Field Could Become Some Dream' at No Place Gallery, Columbus, Ohio, (Organized in collaboration with the Wexner Center for the Arts). Campbell's work has been reviewed in Modern Painters / Blouin ArtInfo; Whitehot Magazine; Los Angeles Times; CARLA LA, The Huffington Post; Hyperallergic; Two Coats of Paint; Art Viewer; and i-D Magazine / Vice, amongst others.

Harbinger, Reykjavík



Minding the Toil & Till

Brian Scott Campbell

April 6 - April 28, 2019

leftfieldslo@gmail.com
805 305 9292
Left Field Gallery

1036 Los Osos Valley Rd.
Los Osos, CA 93402
leftfieldgallery.com



Brian Scott Campbell (b. 1983, Columbus, OH) received a BFA from Columbus College of Art and Design, OH and an MFA from Mason Gross School of the Arts, Rutgers University, NJ. Campbell has exhibited widely including shows at Dutton, New York; Fredericks & Freiser, New York; Asya Geisberg Gallery, New York; Jeff Bailey Gallery, New York; Metropolitan Art Society, Beirut (Curated by Suzanne Geiss Co. New York); Zevitas Marcus, Los Angeles; Ms Barbers; Los Angeles; 9800 S Sepulveda; Los Angeles (Curated by Shanaynay, Paris); David Shelton Gallery, Houston; Circuit 12; Dallas, TX; David Risley Gallery, Copenhagen; NADA New York and Untitled Miami Beach Art Fairs among others. Awards and residencies include Atlantic Center for the Arts Residency with artist Dana Schutz; a McColl Center for Visual Art Full Fellowship; a Vermont Studio Center Fellowship, the Artist in the Marketplace Program, Bronx Museum, New York. Campbell's work has been reviewed in Modern Painters /Blouin ArtInfo; Whitehot Magazine; Los Angeles Times; Contemporary Art Review LA, The Huffington Post; Hyperallergic; Two Coats of Paint; It's Nice That (London); and i-D Magazine / Vice, amongst others. Campbell lives in Denton, Texas and is Assistant Professor in Drawing and Painting at The College of Visual Arts and Design at The University of North Texas.



Brian Scott Campbell
Pond Reader, 2019
Flashe on Canvas
12" x 9"



Brian Scott Campbell
Minding the Toil and Till
Left Field, 2019

Group Exhibitions

2018-2023

my pet ram

Santa Barbara, CA - My Pet Ram is pleased to present *Hoist Up the John B. Sail* featuring new work by **Brian Scott Campbell** and **Michael McGregor**. Please join us in the Funk Zone for the opening reception on Saturday, July 15th from 6-9pm.

Waiting for grand gestures to define one's life is a fool's errand. There is a perpetual ebb and flow of anticipation and disappointment that is inextricable from an existence constructed around prescribed events. Even if the long-awaited day lives up to the hype, what do you do after it's done? Instead, it should be the little moments, the casual experiences, and the small instances of beauty in the mundane that hold our attention and fill our lives with meaning. Gazing out at the ocean from a sandy towel, feeling the breeze on your face as it fills the sails, or sketching a simple table arrangement on a quiet Sunday morning help to separate us from the daily grind and the crushing expectations of a world where nothing is ever enough.

The works presented in *Hoist Up the John B. Sail* ask us to put aside the end goal in order to enjoy the journey and ruminate on the interstitial time between actions. Like roughhewn sketches started after breakfast and abandoned when the surf came in, they tread the line between casual doodles and a careful study of painterly space and tradition. Both Brian Scott Campbell and Michael McGregor prioritize a loose application of paint and leisurely subject matter in service of a more intimate reverie. Their investigation of historic tropes infuses conventional subjects with more immediate energy that problematizes the seeming neutrality of landscape and still-life genres. Sailboats, bottles, and beach towels filled with personal effects litter the canvases as the artists examine the divide between contemporary painting and the common themes of every seaside gallery from Santa Barbara to Southampton to Sardinia.

Campbell's nautical arrangements and geometric views are equal parts Malevich and Cezanne. They combine the spatial order of the former with a Post-Impressionist marriage of material and subject. White triangles become billowing sails, red circles the setting sun, and brushy interlocking shapes vacillate between abstraction and the call of a distant coastline. "The rudimentary lines and simple geometries are employed as easily grasped building blocks," the artist explains. "And yet, each careful arrangement suggests an evolving yet fragmentary narrative, a story with no distinct time of day or night, a fictional domain manifested by the act and materiality of painting." Canvases like *Boat 2* (2022) are striking for their perplexing combination of austerity and soothing familiarity. By leveraging a distinct iconography of simplified shapes, uneven white outlines, and muted colors, Campbell appeals to our need for calm.

In McGregor's work, the time-honored tradition of still-life painting merges with common objects and the everyday. Vanitas and items of affluence are replaced by sport radios, sunglasses, and open bottles of Campari. Embodying an air of informal existence,

works like *The Deuce is Still Wild* (2023) are specific in their iconography (as the artist frequently draws from the same objects in the studio) but universal in the way that they embody new relationships with the ordinary. His subjects are the opposite of monumental, but the arrangements point toward a rich lived experience. The titles all reference classic American songs by Bruce Springsteen, The Beach Boys, etc. which the artist played on repeat while traveling through European seaside towns with a long history of artistic inspiration. They appeal to our nostalgic side as we reminisce about lyrics on the radio and humid evenings trudging back from the water's edge in the half-dark to sandy towels. "I always joked, semi-seriously," notes McGregor, "that I just want to be a painter by the sea." This duality is clear in works like *Paradise Ain't So Crowded* (2023), where the painterly application is intentionally free and relaxed while the subject recalls the airy neo-Impressionism found in coastal hamlets where life is slow and there is time to paint.

Nodding toward Raphael Rubinstein's notion of provisional painting, pieces like Campbell's *Paddle* (2023) are major works masquerading as small studies. The departure from historical tropes of serious, stuffy subjects creates a lighthearted atmosphere that invites viewers into a realm they know and want to engage in. Caught off guard by the scumble of paint and uneven surfaces in both artists' work, one is more apt to consider the composition and draw connections to sunny moments and the minutiae of seasons past than to moralizing compositions or romantic notions of the sublime. Though carefully constructed, both artists utilize a looser style that dispenses with any pretense in an effort to be as direct and relatable as possible. In doing so, *Hoist Up the John B. Sail* provides a welcome respite from the drudgery of daily life as both painters subvert traditions and ask for a reexamination of historical tropes. Chasing the endless summer may sometimes seem impossible in a world so shrouded in darkness and deadlines, but Campbell and McGregor remind us that simple pleasures can fortify us in the face of overwhelming adversity.

Hoist Up the John B. Sail will be on view beginning Saturday, July 15 through Sunday, August 27, 2023. The gallery is located at 16 Helena Avenue, just off of Cabrillo Blvd in the Funk Zone. Gallery hours are Wednesday-Monday from 12-6pm and by appointment. Closed on Tuesdays. For more information about this exhibition, please email info@mypetram.com.

48 Hester Street
New York, NY 10002

16 Helena Avenue
Santa Barbara, CA 93101

info@mypetram.com
(805) 637-1424

my pet ram



BRIAN SCOTT CAMPBELL



AND

MICHAEL MCGREGOR

INVITE you to

HOIST UP THE
JOHN B. SAIL



JULY 15, 2023



MY PET RAM
SANTA BARBARA
CALIFORNIA



my pet ram



FUTURE FAIR

Booth U8 - Chelsea Industrial, 535 West 28th St.

Brian Scott Campbell, Melanie Daniel, Mark Joshua Epstein, Guðmundur Thoroddsen

May 10 – 13, 2023

[SELECTED WORKS](#) [THUMBNAILS](#) [BACK](#)



JOHANSSON /PROJECTS/

Johansson Projects presents *Someday Morning*, a two-person exhibition of works by Brian Scott Campbell and Matthew F Fisher. The works in this show skew toward perceptually driven portrayals of nature: a wave, the sun, a waterfall, a grove of trees, rolling hills, winding paths. Beyond these literal subjects are moods - dreamlike, dark, hallucinatory, nostalgic, meditative, calm - intended to send viewers into precious and stylized moments through time from myriad corners of real and imaginary worlds.

Working within the bounds of a tightly defined, yet painterly and expressive visual style, **Brian Scott Campbell's** paintings radiate a profound stillness with their flat planes, rudimentary lines, simple shapes, and thickly outlined objects. Seaside landscapes, country homes, and other bucolic scenes are simplified geometrically, and rendered in a muted palette of predominantly blue and gray hues. Campbell's scenes are notably absent of people, yet the imagery is intended to reflect the idea of memory itself through a collection of real and fictional experiences. His use of flashe, a vinyl based paint that dries in particularly thin layers, captures traces of Campbell's hand, preserving a complicated mesh of variable brushstrokes. Hints of bare canvas appear through thin washes, emphasizing the paintings' material nature and placing a categorical distance between the viewer and the work as an aesthetic object. His paintings evoke Outsider art, as well as reference the grainy, roughly drawn work of Jean Dubuffet. Colin Edgington writes about Campbell's work: "Campbell's use of flashe, a vinyl-based paint that dries with a matte surface quality accentuates the texture of the gessoed canvas which peeks through the artist's brushstrokes. These works are not made to provide a sense of realistic space and are not windows per se, but rather are representative of an interior sensation in which light emanates from sources unknown, carried along by the image itself."

Matthew F Fisher recently found a Greek word that translates to "season of long days." He interpreted that season as being Summer, and the imagery in the works, inspired by childhood memories going to the beach, beckons that ethos. He describes this latest series as "a love letter to the past written in the present thinking about the future." Drawing on these memories of spending time near the water and contemplating the vastness of the ocean, Fisher often paints seascapes featuring recurring motifs—the rising and setting sun, waves, solar system, shell, ocean, lake. These powerful natural bodies potentiate big picture thinking, conducting a sense of calm and nostalgia. In one memory, he was driving over the bridge to the shore and saw a hotel sign with a jumping sailfish. At that punctuated moment on the road trip, fifteen minutes away from his destination felt like fifteen hours. This is the inception of his imagery coalescing with echoes of time. Fisher works methodically with astounding detail and depth, laying down a multitude of layers of acrylic and ink in one drawing or painting. The richness of his meditative process emulates a certain specificity found in nature, emanating quietude, captured and suspended in time. His objects are rendered with such dimension and volume that they appear sculptural against flat, gradient backgrounds.

A powerful aura of nostalgia connects these two artists' works depicting landscapes and elements of our natural environment. They each tap memory and firsthand experiences that can be equally perceived as universal. The works invite earnest contemplation, the opportunity to get lost in real and imaginary worlds.

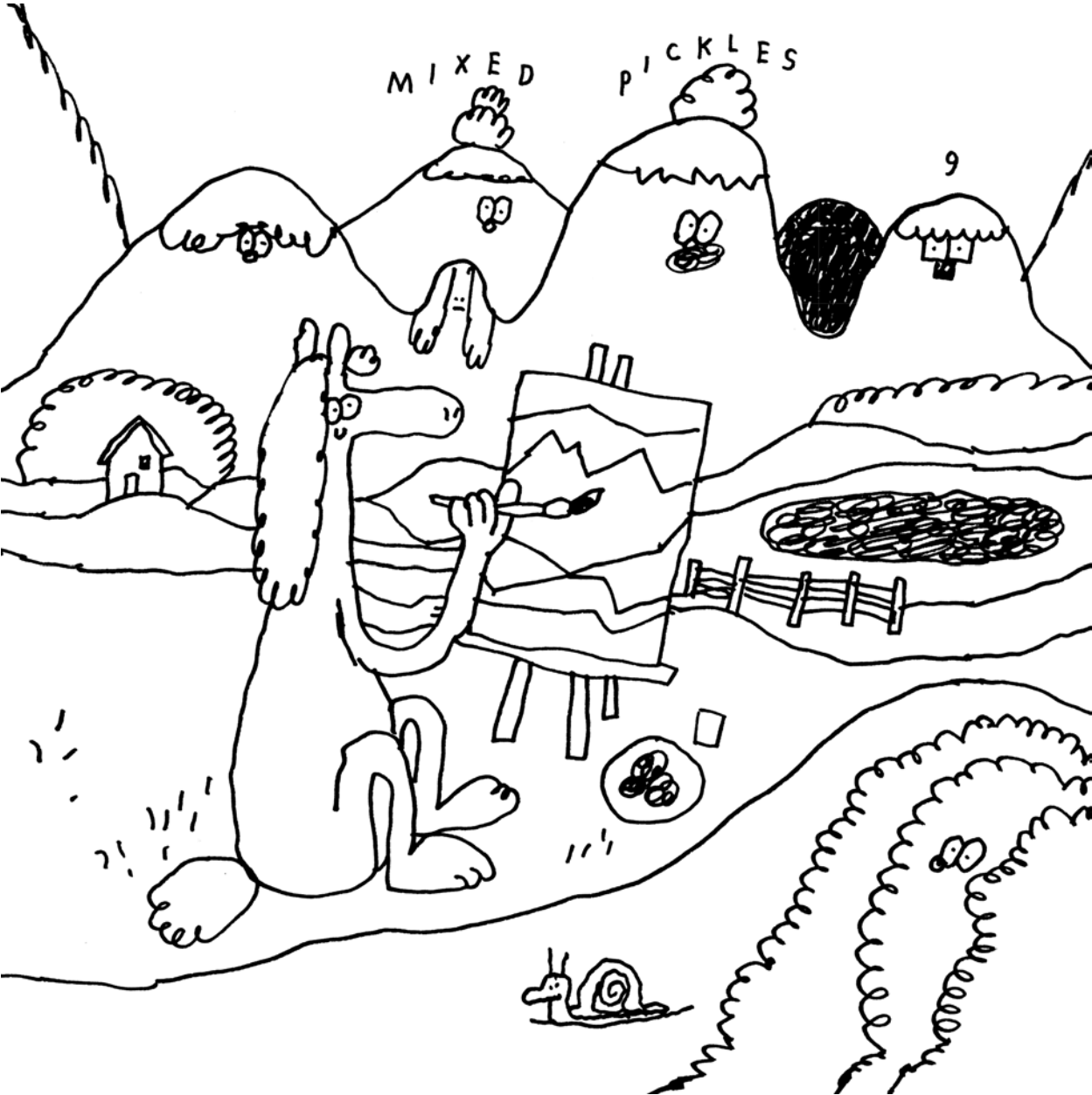
Someday Morning runs from October 29 - December 31, 2022 with an artist reception on Friday, November 4, 5-8pm. Johansson Projects is open to the public Thur - Sat 1-5pm.

Someday Morning . Johansson Projects, SF



Someday Morning . Johansson Projects, SF





MIXED PICKLES 9 MUC EDITION

ANETA KAJZER
ANTON ALVAREZ
ANTWAN HORFEE
ARVIDA BYSTRÖM
BENOÎT PLATÉUS
BRIAN SCOTT CAMPBELL
CONNY MAIER
DANIEL WEISSBACH
ERIC WINKLER
FABIAN TREIBER
FRÉDÉRIC PLATÉUS
HENRIK GODSK
HODA TAWAKOL
JÅRG GEISMAR
JENNY BROSINSKI
JORDY KERWICK

GOLDBERG STUDIOS
MÜLLERSTRASSE 46A
80469 MÜNCHEN

MAJA DJORDJEVIC
MARIO PICARDO
MILEN TILL
OLAF METZEL
OSKAR RINK
PABLO TOMEK
PHILIP EMDE
RUSLAN DASKALOV
RYAN TRAVIS CHRISTIAN
SOPHIA SÜßMILCH
STEFAN MARX
STEFAN STRUMBEL
TAREK SEBASTIAN AL-SHAMMAA
THOMAS WACHHOLZ
TOM VOLKAERT

M
I
X
E
D
P
I
C
K
L
E
S
9

22. - 25. APRIL 2021
CURATED BY RUTTKOWSKI;68
✉ INFO@RUTTKOWSKI68.COM

Site 131, Dallas



ANNA ZORINA GALLERY

Anna Zorina Gallery is pleased to present *Hurry on Trouble*, a two-man exhibition featuring Brian Scott Campbell and Patrick Shoemaker.

The two artists employ visually contrasting media yet are united in a stylistic approach of representing motion, tumult, exuberance, aggression and tranquility within a 2D plane. The scenes are dynamic and ambiguous as a means of calling upon the viewer to decide the outcome, rendering a plot personal to each viewer.

Both artists capture primal portrayals of relatable narratives, presenting hieroglyphs of our own era. They collapse time and space by depicting edges intentionally blurred and fractured. At first the jagged lines seem uncertain but further attention reveals a purposeful and deft visual description of rhythm and movement. Drama is instilled in the works through the shards of gradients of either graphite in Campbell's paintings or through contrasting color fields of Shoemaker canvases. A beacon of light cuts across the surface that highlights the wrongdoing, the abnormality. We witness time unfold and plots expanding yet we are afforded no clear answers.

Brian Scott Campbell (born 1983, Columbus, OH) currently lives and works in Ohio and Iceland. He received a BFA from Columbus College of Art and Design, Ohio and MFA from Mason Gross School of the Arts, Rutgers University, New Jersey. Campbell has exhibited widely including shows at Dutton, New York; Zevitas Marcus, Los Angeles; David Shelton Gallery, Houston; Metropolitan Art Society, Lebanon; and David Risley Gallery, Denmark. Awards and residencies include Atlantic Center for the Arts Residency with artist Dana Schutz; a McColl Center for Visual Art Full Fellowship; and the Artist in the Marketplace Program, Bronx Museum, New York.

Patrick Shoemaker (born 1982, Salt Lake City, UT) lives and works in Brooklyn, New York. He received his BFA from Mason Gross School of the Arts, Rutgers University, New Jersey and MFA from School of Visual Arts, New York. Shoemaker has been featured in exhibitions internationally at Northern Daughters, Vermont; Gallery Wolfsen, Denmark; Nicholas Thompson Gallery, Australia. Recent fellowships include Artist in Residence Takt Kunstprojektraum, Germany; The Virginia Center for the Creative Arts, Mt. San Angelo, Virginia; and Artist in Residence at The Riverview Arts Center, New Jersey.

For further information, please contact Marie Nyquist at 212-243-2100 or via email at marie@annazorinagallery.com.

Bass & Reiner

Gallery

BATHERS

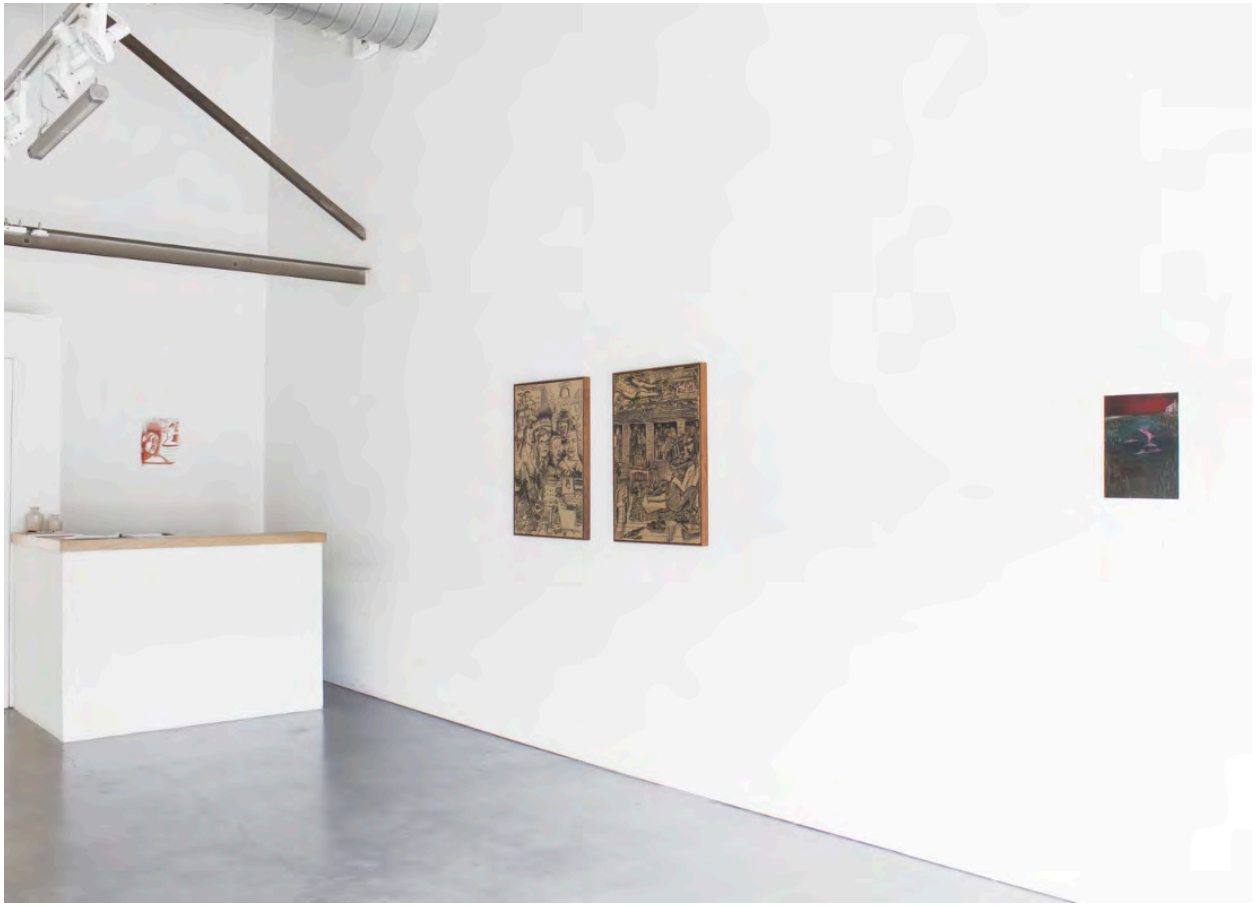
In collaboration with Drawer

Tuesday, 07/17/2018 - Sunday, 07/22/2018

Reception: Friday, 07/20/2018

6-10PM

Bass & Reiner Gallery is thrilled to present Bathers, a short term exhibition curated by Drawer.nyc featuring the work of sixteen young and emerging artists (Sam Bornstein, Brianna Rose Brooks, Melissa Brown, Brian Scott Campbell, Sedrick Chisom, Anthony Cudahy, Danny Ferrell, Elizabeth Huey, Jasmine Little, Danielle Orchard, GaHee Park, Jennifer Sullivan, Ben Wolf Noam, Guimi You, Grace Metzler, Timothy Lai.) Primarily containing works on paper, Bathers runs a wide range of styles and subjects with each artists responding to the show title from their own distinct and personal points of view. The reception for the show will coincide with the opening preview of the SF Art Book Fair and will undoubtedly be a fun time. After its time in the gallery, the show will be visible online at www.drawer.nyc



Residencies

2018-2023

DNA Residency c/o Freight & Volume, NY . Provincetown, MA



FREIGHT + VOLUME



Installation shot, Bel Fullana 2018.

The DNA Gallery, founded in 1994 by Nick Lawrence, has for the past 12 years been home to the DNA Artist Residency Program. Every year artists are invited to participate in a one or two-week residency in Provincetown, Massachusetts. While on the Cape, artists create new work inspired by their surroundings or continued from their existing studio practice. They can work both offsite and at DNA in a 2,000 square foot studio, and are also provided free housing. For its twelfth season, over twenty artists were invited for individual residencies.

The 2023 season inaugurates READYMADE Gallery as the new home of the DNA Residency. READYMADE is dedicated to hosting an ambitious program of two week group exhibitions throughout the Summer featuring the work of the artists in residence.

The residency is by invitation only. For more information, please visit <http://www.readymadegallery.com>.

May 15 - May 29
 May 30 - June 9
 June 3 - June 16
 June 10 - June 23
 June 16 - June 23
 June 23 - June 30
 June 30 - July 7
 June 30 - July 7
 July 4 - July 14
 July 8 - July 14
 July 7 - July 20
 July 14 - July 21
 July 14 - July 21
 July 15 - July 22
 July 21 - July 28
 July 28 - August 4
 July 28 - August 11
 July 28 - August 11
 July 28 - August 11
 August 11 - August 18
 August 11 - August 18
 August 11 - August 18
 August 17 - August 24
 August 17 - August 24
 August 18 - August 25
 August 18 - September 1
 August 18 - August 25
 August 25 - September 1
 September 1 - September 8
 September 1 - September 8
 September 1 - September 8
 September 8 - September 15
 September 8 - September 15
 September 8 - September 15
 September 15 - September 22
 September 15 - September 22
 September 15 - September 21
 September 15 - September 22
 September 22 - September 29
 September 22 - September 29
 September 22 - October 6
 September 29 - October 6
 September 29 - October 6
 September 29 - October 6
 October 6 - October 13
 October 6 - October 20
 October 13 - 20
 October 13 - 20
 October 20 - October 31
 October 20 - October 31
 October 20 - October 31
 October 20 - October 31
 October 20 - October 31
 October 20 - October 31

Lauren Luloff and Alex Nolan
 Erika Rane
 Constance Old
 Ilse Murdock
 Harold Steward
 Lance Rautzhan
 Andy Cross and Robin Kang
 Natasha Wright
 Megan Christiansen
 Becky Brown and Bill Santen
 Natalie White
 Ezra Johnson
 Allison Wade
 Nick Cueva
 Katerina LanFranco
 Slink Moss
 Cristina DeMiguel
 Nelson Plaza
 Grace Metzler
 Wendy White
 Lisa Sanditz
 Travis Lindquist
 Cristina DeMiguel
 Grace Metzler
 Karen Heagle and Elizabeth Insogna
 James Esber and Jane Fine
 Chambliss Giobbi
 Kristen Schiele
 Marysia Schultz
 Nell Waters
 Lisa Warren
 Erin Lynn Welsh
 Jared Deery
 Rachel Portesi
 Rosalind Tallmadge
 Edmond Caputo
 Jenna Gribbon
 Cheryl Schainfeld
 Peter Schenck and Meredith Iszlai
 Maria Petrovskaya
 Benjamin King
 Martha Tuttle
 Ryan Steadman
 Brian Scott Campbell
 Willie Kohler and Shauna Blue
 Kelli Thompson
 Matthew Bede Murphy
 Paige Beeber
 Amy Butowicz
 Kate Bae
 Paz Mallea
 Melisa Keyes
 Natalya Kochak



Kristen Schiele, *California Cabin*, 2017, oil and acrylic on canvas, 59" x 76"



THE MACEDONIA INSTITUTE

The Macedonia Institute (TMI) was founded in 2017 by Aidan Thomas and Devora Kaye and is an artist-in-residence program in Chatham, NY that provides housing and adjacent studio space to artists. Since its founding, The Macedonia Insitute has hosted over 100 artists in the historic Hudson Valley.

The residency accepts artists working in a range of specialties, however with the studio space, we are best able to accommodate visual artists and printmakers. Fellowships are two weeks to one month in length. TMI provides fellows with housing, private studio space in the 1,100 square foot barn, and access to a print shop with materials provided for intaglio, woodcut, monoprints as well as a printing press. Residents also have access to the TMI vegetable garden and leisure space.

TMI is unique in its size and intimacy. Given the intimacy of the program, we do not have formal application seasons. We are always open to hearing from artists and listening to proposals so please do reach out via our contact page and we will get back to you as soon as possible.

THE MACEDONIA INSTITUTE

2020

[Andrea Marie Breiling](#)

[Daniel Gibson](#)

[Sarah Kim](#)

[Hannah Beerman](#)

[Paul Wackers](#)

[Andrew Chuani Ho](#)

[Brian Scott Campbell](#)

[Sedrick Chisom](#)

[Nasim Hantehzadeh](#)

[Emily Marie Miller](#)

