

URBAN CLEVER
URBAN COOL

BRIAR CRAIG STEPHEN LEE SCOTT

APRIL 3 - MAY 30, 2015



HEADBONES GALLERY

Artist Catalog: Briar Craig - *Urban Clever* and Stephen Lee Scott - *Urban Cool*
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April 3 - May 30, 2015

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Artwork Copyright © 2008-2015 Stephen Lee Scott

Urban Clever Urban Cool commentary by Julie Oakes

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Scott c/o Headbones Gallery.

www.headbonesgallery.com

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RICH FOG



Micro Publishing

URBAN CLEVER URBAN COOL



COMMENTARY BY JULIE OAKES



BRIAR CRAIG URBAN CLEVER

Seated in an urban context, Briar Craig gleans from society and as if analysing the pottery remains of an ancient civilisation, he asserts his findings with didactic assurance. Just as an archaeologist sifts through the sands to unearth evidence of the cultural picture of a time gone past, so Briar filters his findings and then applies his technical expertise to the material so that we are convinced of its veracity. For instance, he has worked with found notes and within a university environment which is where he works, there are many of these daily reminders, small voices prodding the writer to do this or that. Craig lights on one – often finding it discarded - and then overlays or underlays it with random or complimentary elements so that the original message shifts to absorb a new perspective. Then he edifies the sorry original so that a new dignity is achieved. The humble note is raised in status, often enlarged in size, and becomes an object to be cherished - a piece of original art that embodies meaning.

Craig has a long practice of using dictionaries, taking the first word at the top of the page – or the last word at the bottom and combining these unconnected words in a new way. The result has a



jarring familiarity which brings into question the very concept of language and the usage of words. Our heads are filled with words and our daily exchanges – especially within urban centers – are dependent on a constant interchange of words. With social media and the internet taking up more of a percentage within our personal profiles and experience falling behind as a result, Craig has arrived at a solution of sorts for this absence of ‘real life’ within our complex contemporary society. He takes the scraps from our culture and brings them back into the realm of appreciation. It is only in the recycling that the original object gains significance.

It is important to note that Craig's practice employs a sophisticated process, one that has advanced along with our technological progress, an urban privilege. He uses high-end cameras and exposure units to transfer photographic information onto silkscreens that are then inked by hand and pressed onto paper. This is passed through a UV dryer so that multiple colours can be printed in succession. It involves extreme precision, patience and perseverance to build up the tonal richness.

The new series of 'blackboard prints', completed during a residency where there was no sophisticated equipment allowed Craig a more immediate play with messages. The unexpected boon of ghosting, evident in *Iambic Hyperbole* with the repetition of the phrase on the bottom of the print seems to cast it into perspective is like an audio echo. Once discovered, Craig used the find in other works hence putting into place a recycling generated within the piece and continuing the illusion to the erasure upon a blackboard. Craig's work acts once again as a reminder of the incessant overlapping of information which we experience in contemporary reality.

Alongside of the solid authenticity of Craig's works runs a continuous line of humour. The comic



impact from the combinations of words when submitted to his re-arrangements often result in a serendipitous lightness. Briar Craig's work could be termed 'easy going'. His open friendliness lends accessibility to the grander ideas embedded in his work.

Julie Oakes, Vernon, BC - 2015



STEPHEN LEE SCOTT

URBAN COOL

Stephen Lee Scott also gleans from a definitive urban lifestyle although his material is drawn from the counterculture rather than mainstream. Text is also a component, both visual and as part of the implied narrative that is his subject matter. He too has noticed a significance in notes and has inserted sticky notes into his pictures that much like the legends of maps add more information with the colour of the paper in tune with the overall cast of the piece so that the choice seems more based on the note as material rather than as meaning.

Stephen's etchings and lithographs have a darkness presiding that is in line with the sci-fi, biker, tattoo images that he employs. The messages too are oblique as if Scott has laid down the glove, challenging comprehension through an invitation to duel minds. He uses names of historical figures taken from military history, Latin phrases and insider references to a future time. The text font is classic like old fashioned typewriter letters blown up.

The complex signs and symbols that make up tattoos have historically carried messages, be it the names of girlfriends, the love of Mom or the complex hierarchies that indicate social ranking,



spiritual accomplishments, magical capabilities and respect. Cultures with traditions of tattooing (Japanese, Siberian, Russian, Maori, Samoan, Philippine and Native American) still inspire contemporary imagery. Secrecy, coded visuals and words that require background information have been a part of gang and prison tattoos communicating esoteric status and insider messaging. The urban hip adopted the practice. Within the context of modernity where physical rites of passage are not the practice, having endured the pain of a tattoo application and the irrevocable commitment to a visual, wearing a tattoo is a badge of arrival. Stephen Lee Scott's curious visual blend of tradition, history and creativity makes for a lively pictorial cocktail.

Julie Oakes, Vernon, BC - 2015

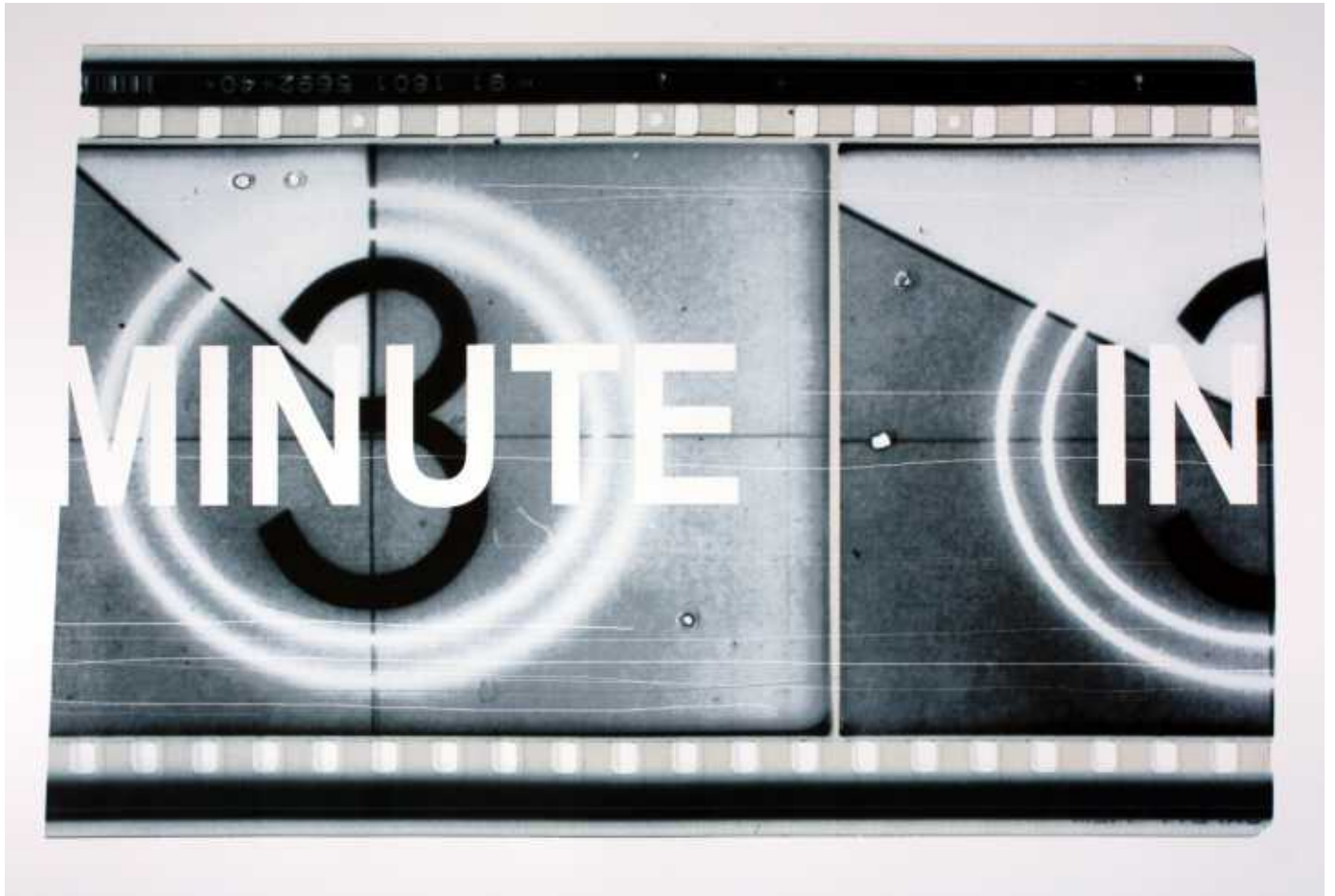
Headbones Gallery - 2015



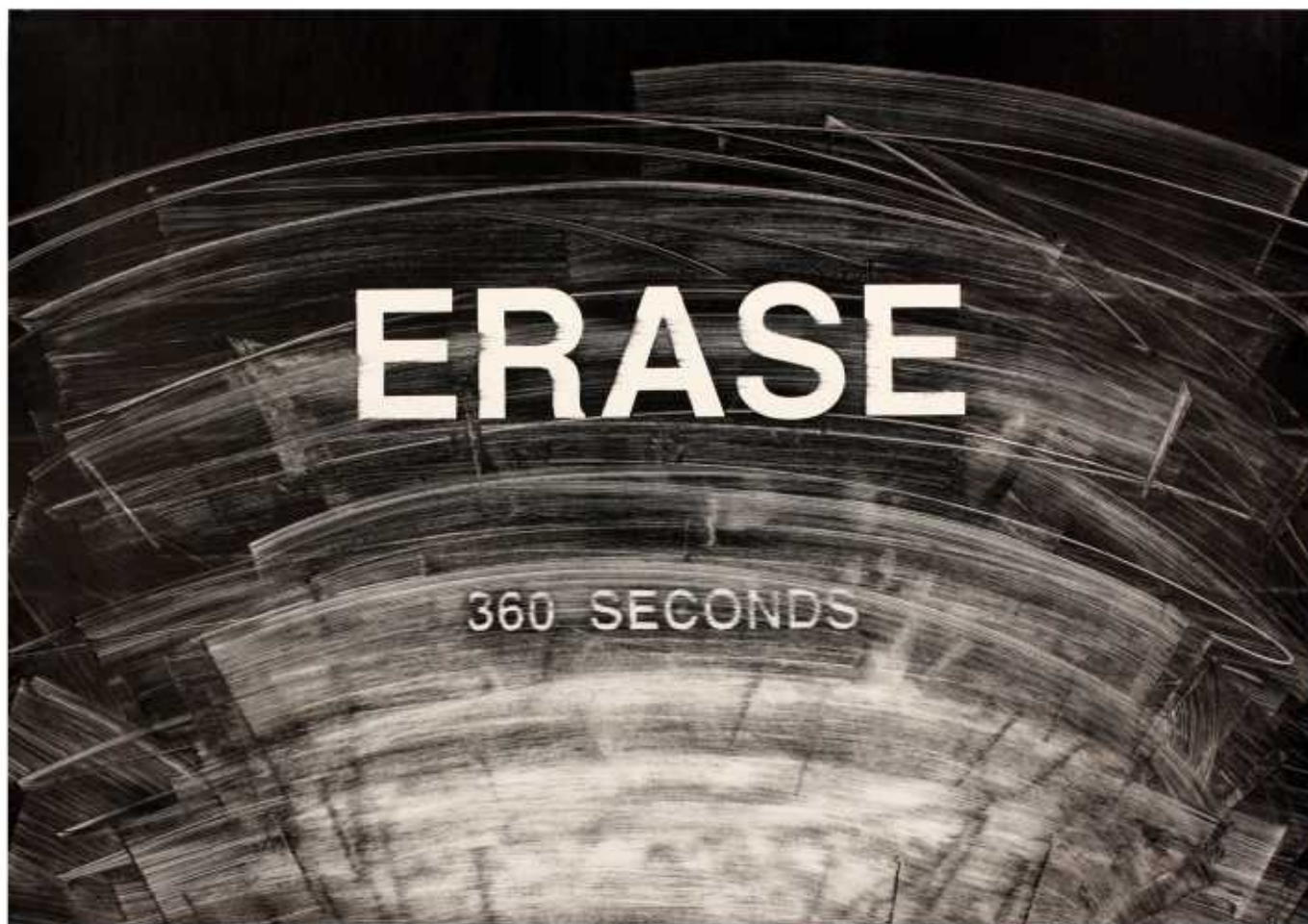
Headbones Gallery - 2015



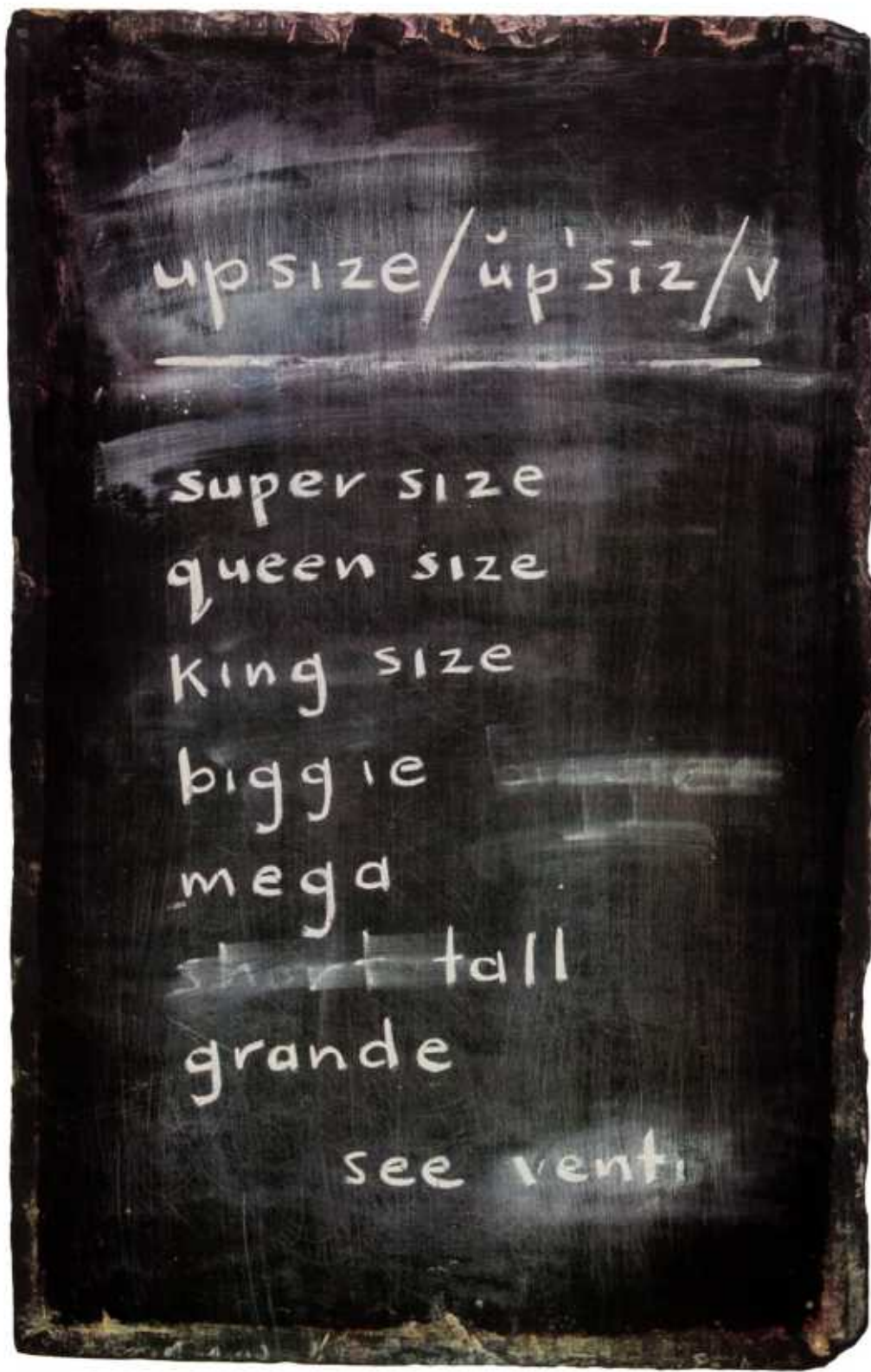
BRIAR CRAIG
URBAN CLEVER



THE EN - 2014
Ultraviolet screenprint on paper, 40" x 27"



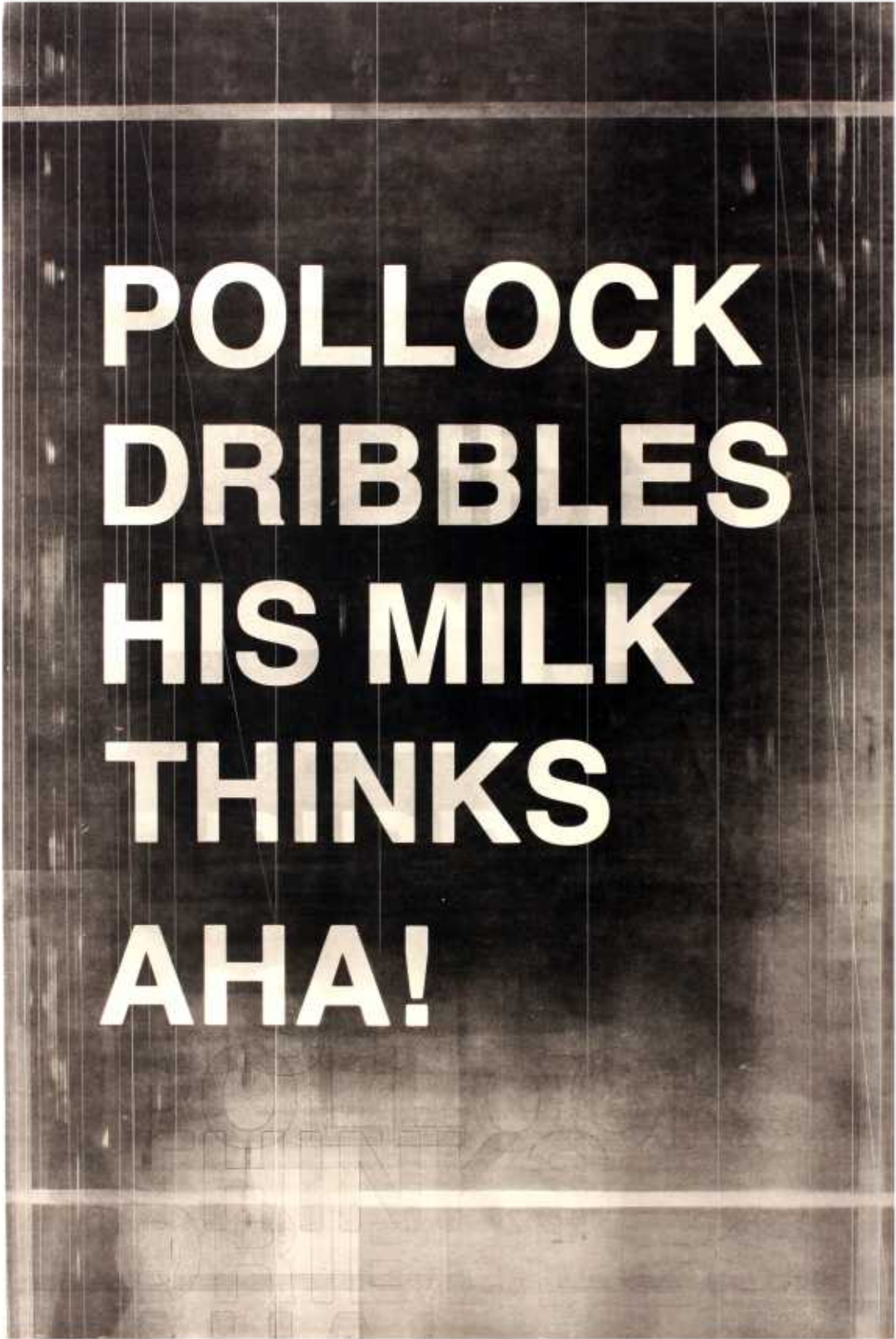
ERASE 360 SECONDS - 2013
Monotype on paper, 35.25" x 49.75"



GLUTTONY - 2011
Ultraviolet screenprint on paper, 42" x 27.5", Edition 10

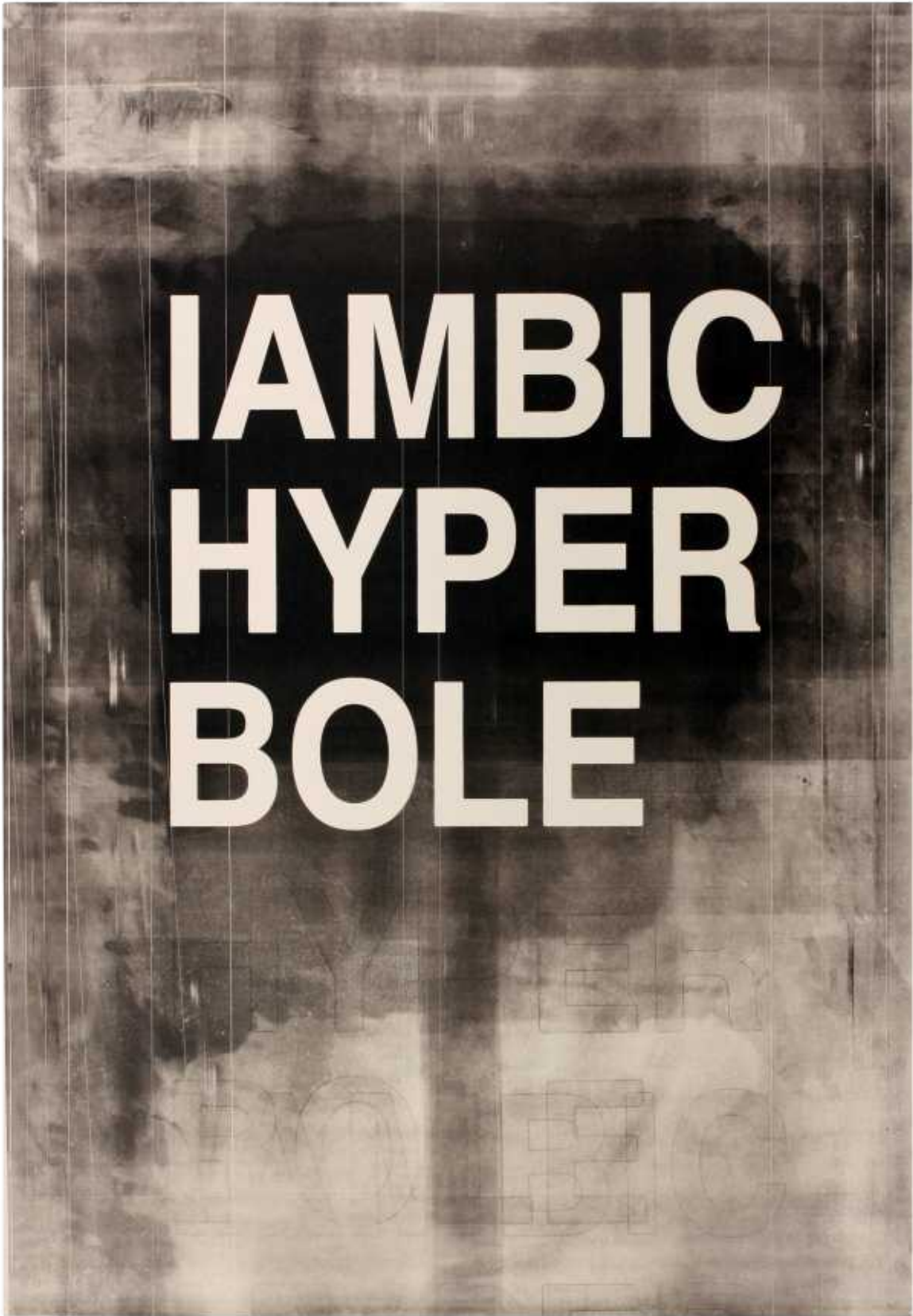


ARE YOU HERE - 2013
Monotype on paper, 48.25" x 33.25"

The artwork is a monotype on paper, featuring a dark, textured background with vertical and horizontal lines. The text "POLLOCK DRIBBLES HIS MILK THINKS AHA!" is printed in large, bold, white, sans-serif capital letters, centered on the page. The background has a mottled, brownish-black appearance with some lighter, textured areas at the bottom.

**POLLOCK
DRIBBLES
HIS MILK
THINKS
AHA!**

POLLOCK DRIBBLES - 2013
Monotype on paper, 49.75" x 33.25"



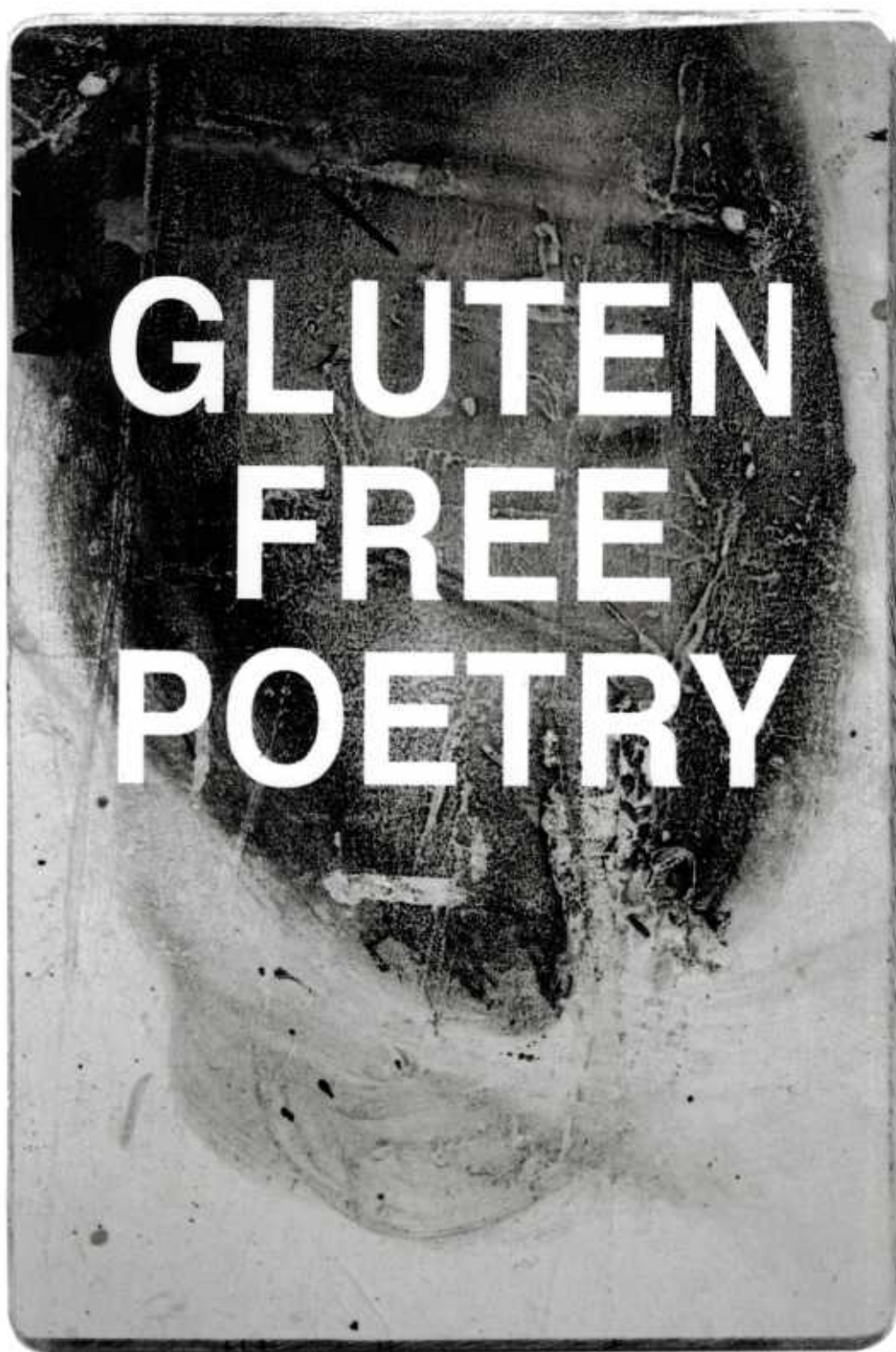
IAMBIC HYPER BOLE

IAMBIC HYPERBOLE - 2013
Monotype on paper, 48.25" x 33.25"

The artwork is a monotype on paper, featuring a dark, heavily textured background. The texture is composed of various shades of grey and black, with some lighter areas that suggest a landscape or abstract forms. The overall effect is one of depth and complexity. The title "CAGE FREE POETRY" is printed in a bold, white, sans-serif font, centered on the page. The text is split into two lines: "CAGE FREE" on the top line and "POETRY" on the bottom line. The letters are thick and blocky, creating a strong contrast with the dark background.

CAGE FREE POETRY

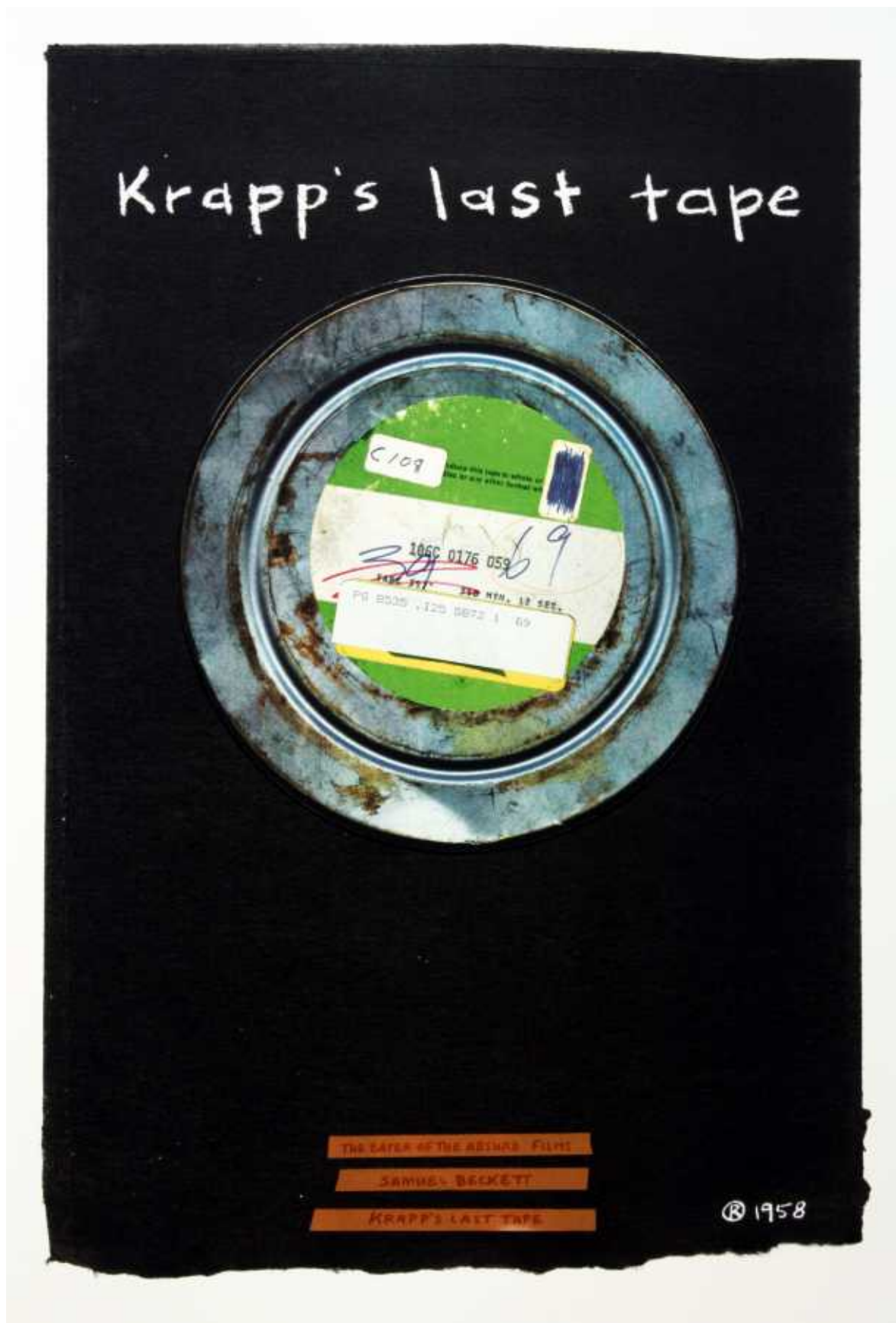
CAGE FREE POETRY - 2013
Monotype on paper, 49.5" x 34.25"



GLUTEN FREE POETRY - 2014
Ultraviolet screenprint on paper, 26.5" x 18.5", Edition 11



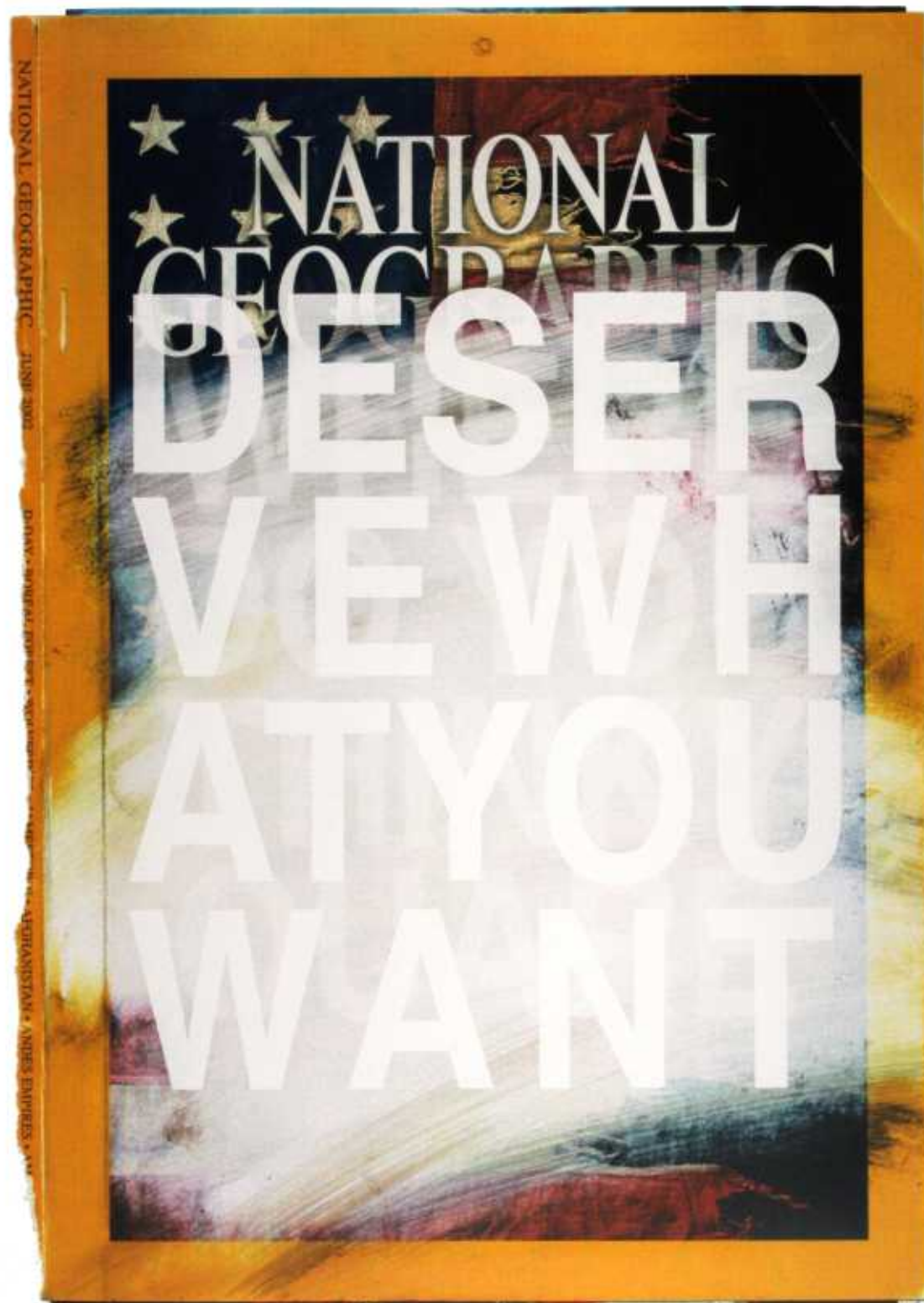
BOUGH HOUSE - 2012
Ultraviolet screenprint on paper, 42.5" x 28.5", Edition 12



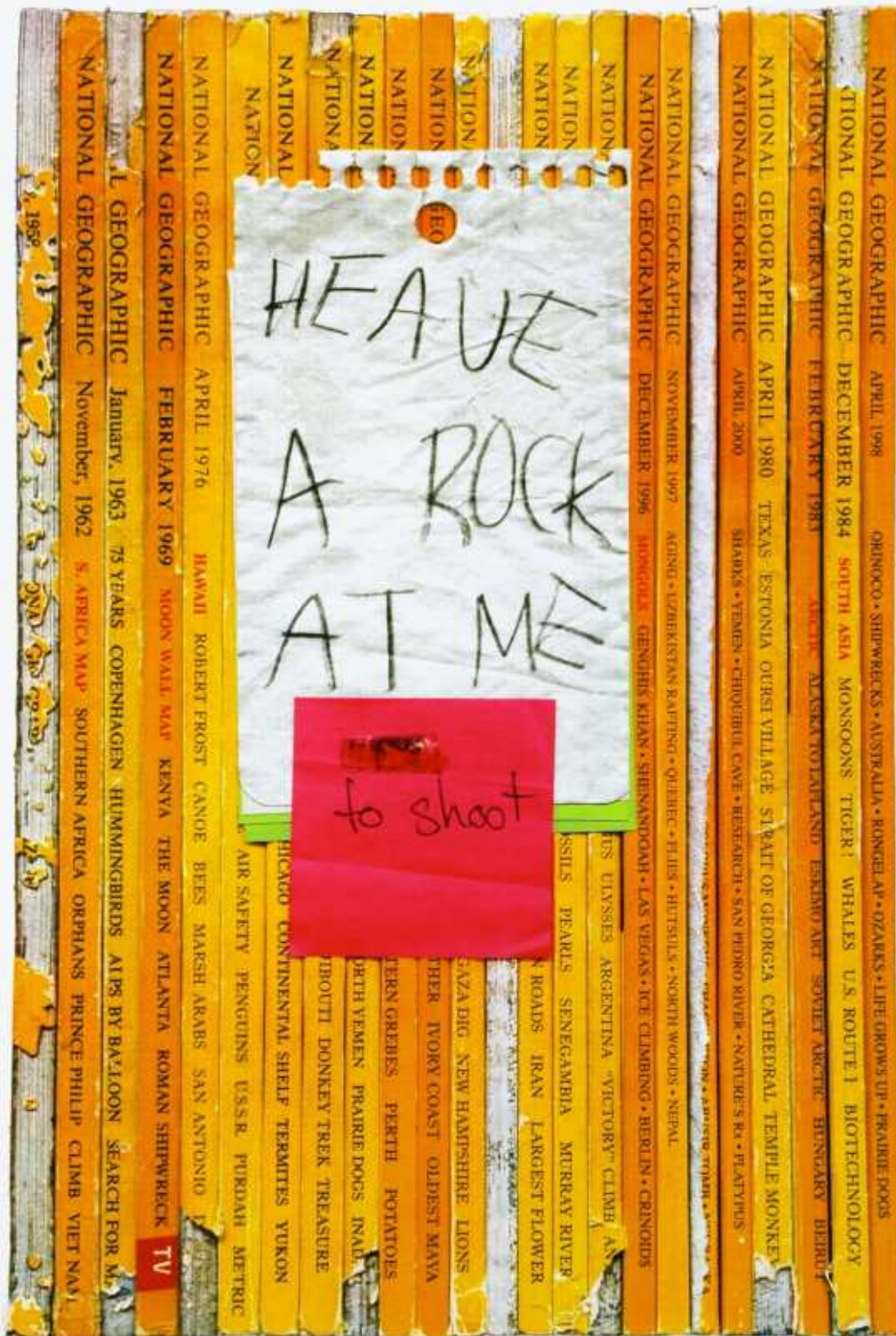
KRAPP'S LAST TAPE - 2009
Ultraviolet screenprint on paper, 41.25" x 28.25", Edition 10



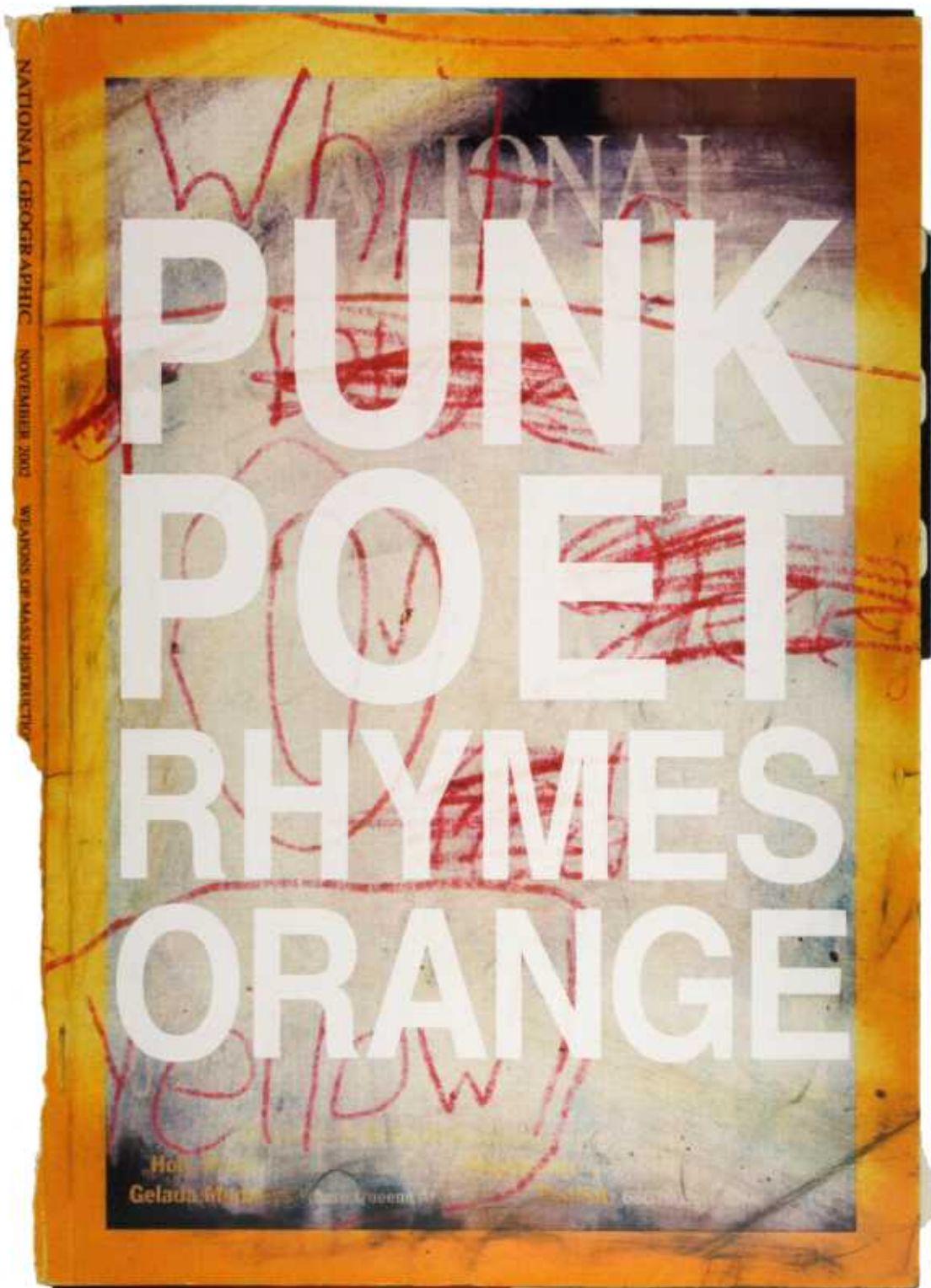
NEW CLEAR FAMILY - 2008
Ultraviolet screenprint on paper, 21.5" x 14.5", Edition 13



DESERVE WHAT YOU WANT - 2014
Ultraviolet screenprint on paper, 42.5" x 28.5", Edition 4



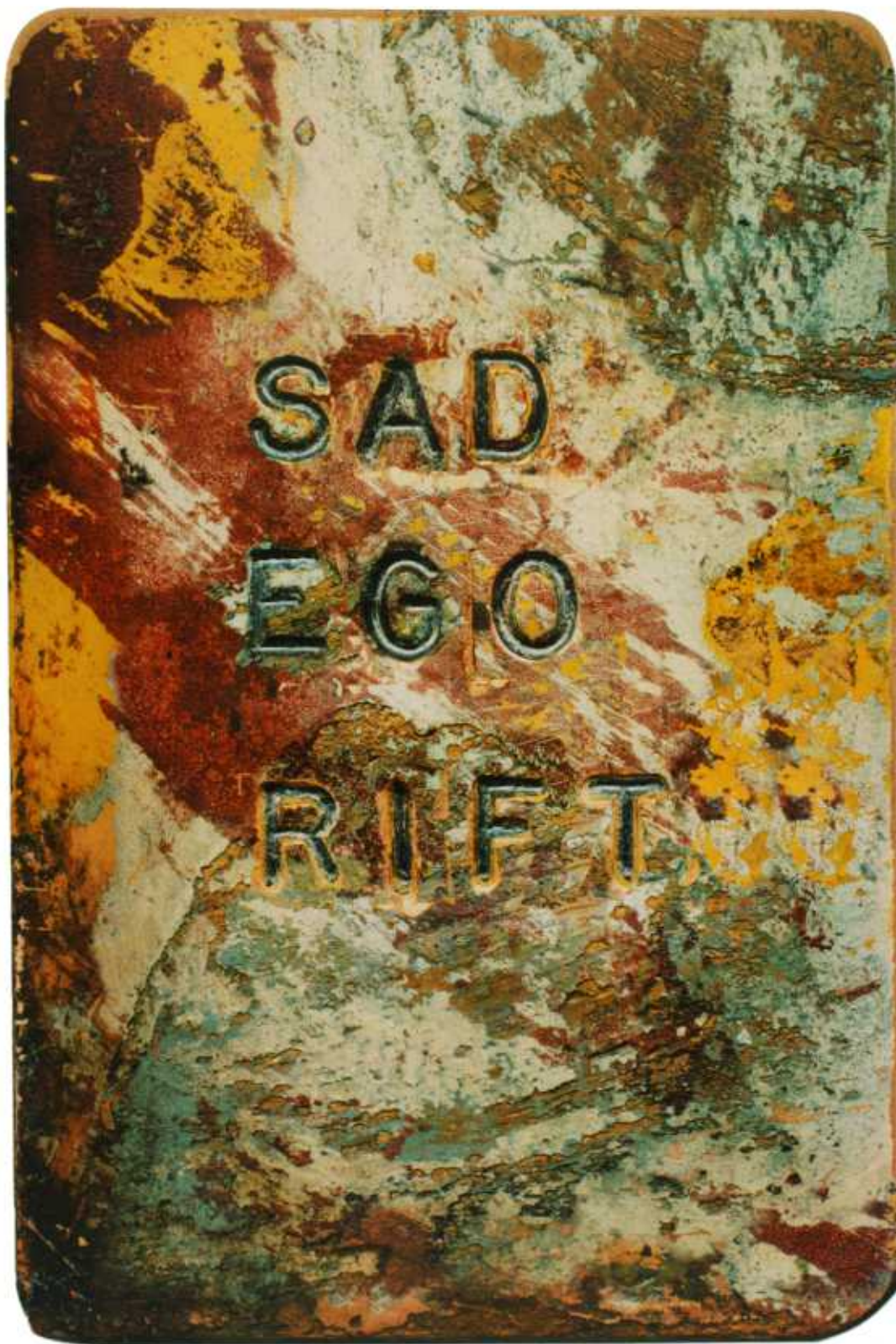
NOSTRADAMME II - 2006
Ultraviolet screenprint on paper, 41" x 28", Edition 8



DOOR HINGE - 2014
Ultraviolet screenprint on paper, 40" x 28.25", Edition 3



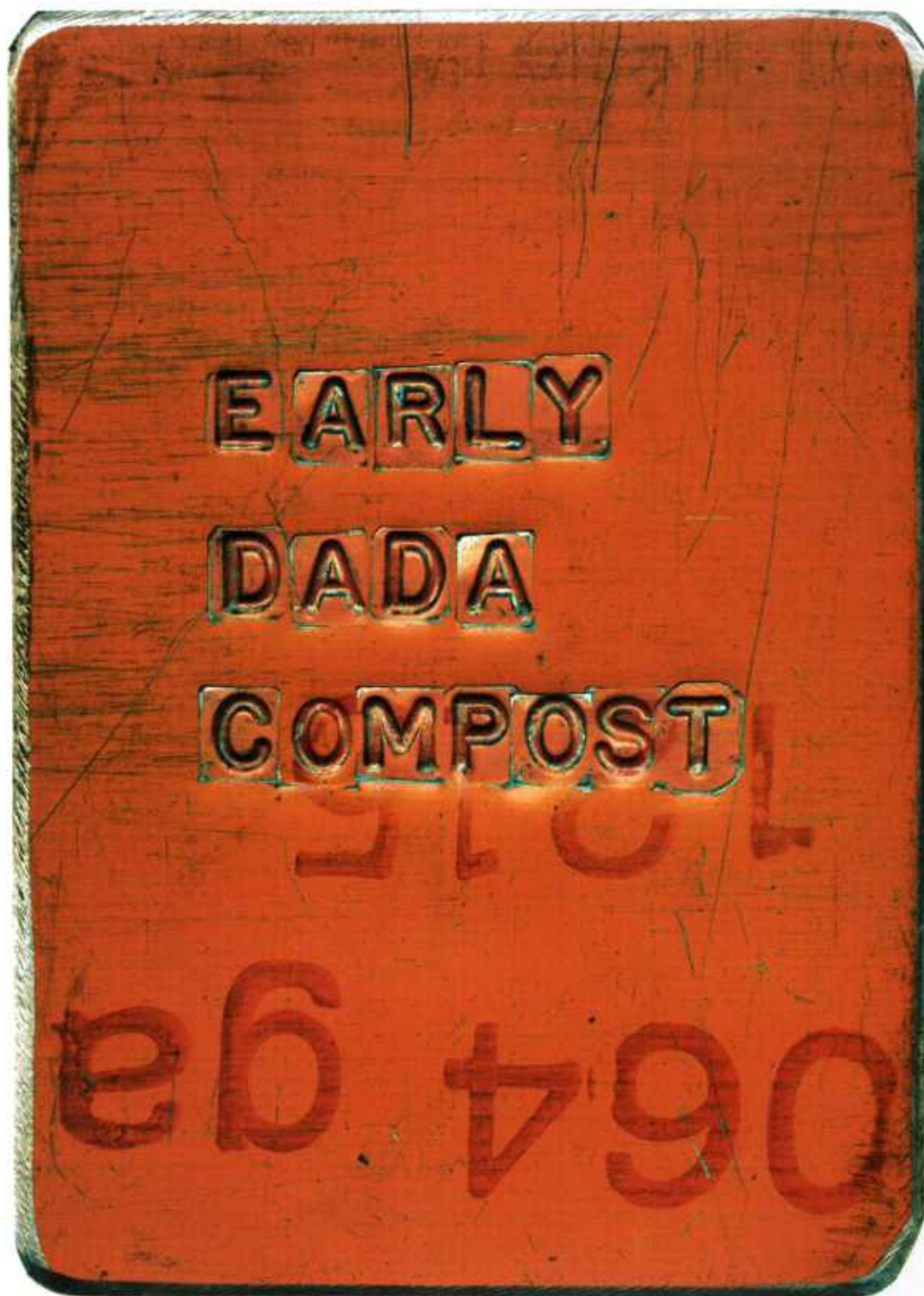
RE AD - 2013
Ultraviolet screenprint on paper, 42.5" x 28.5", Edition 4



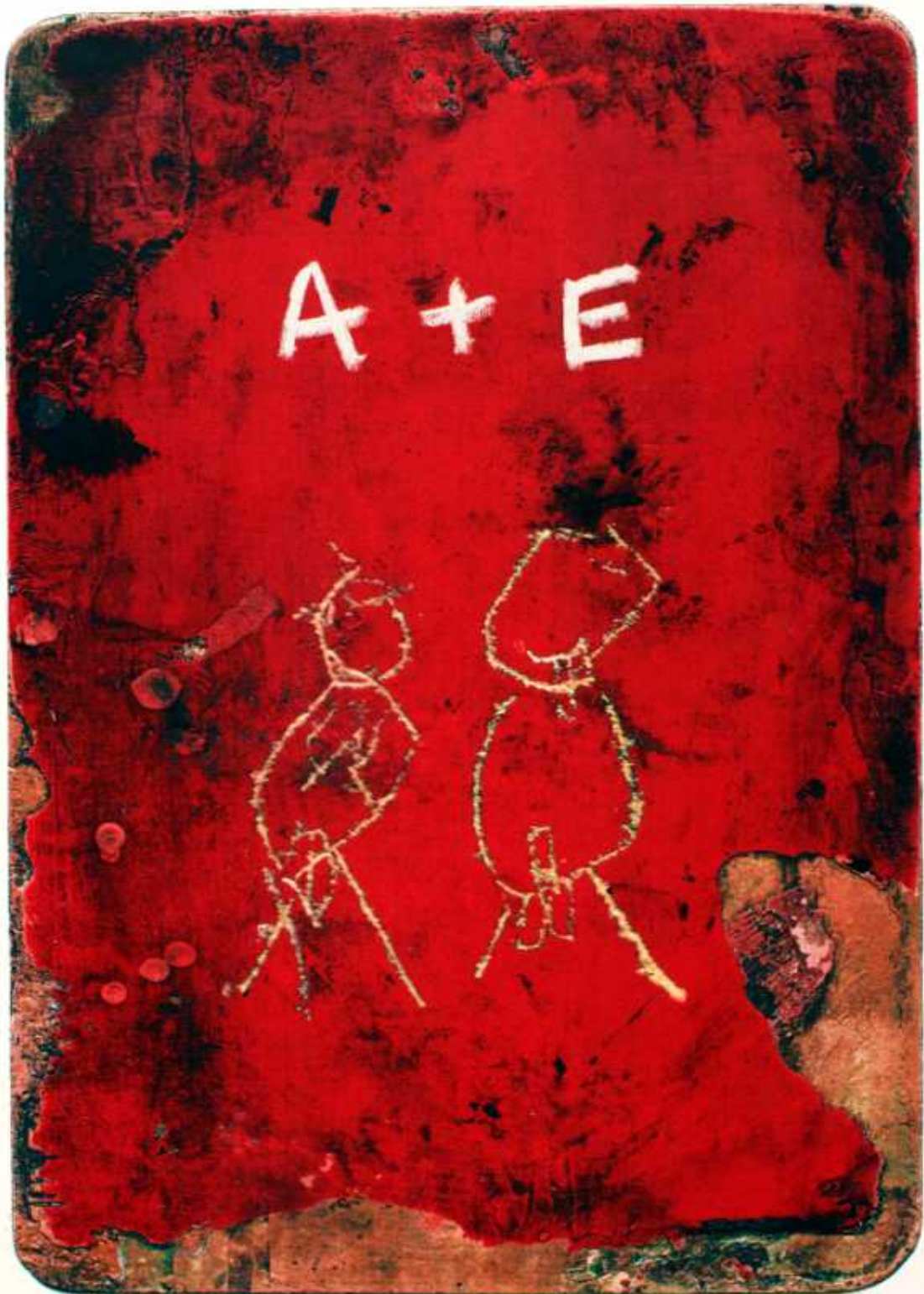
SAD EGO RIFT - 2014
Ultraviolet screenprint on paper, 41" x 28.5", Edition 12



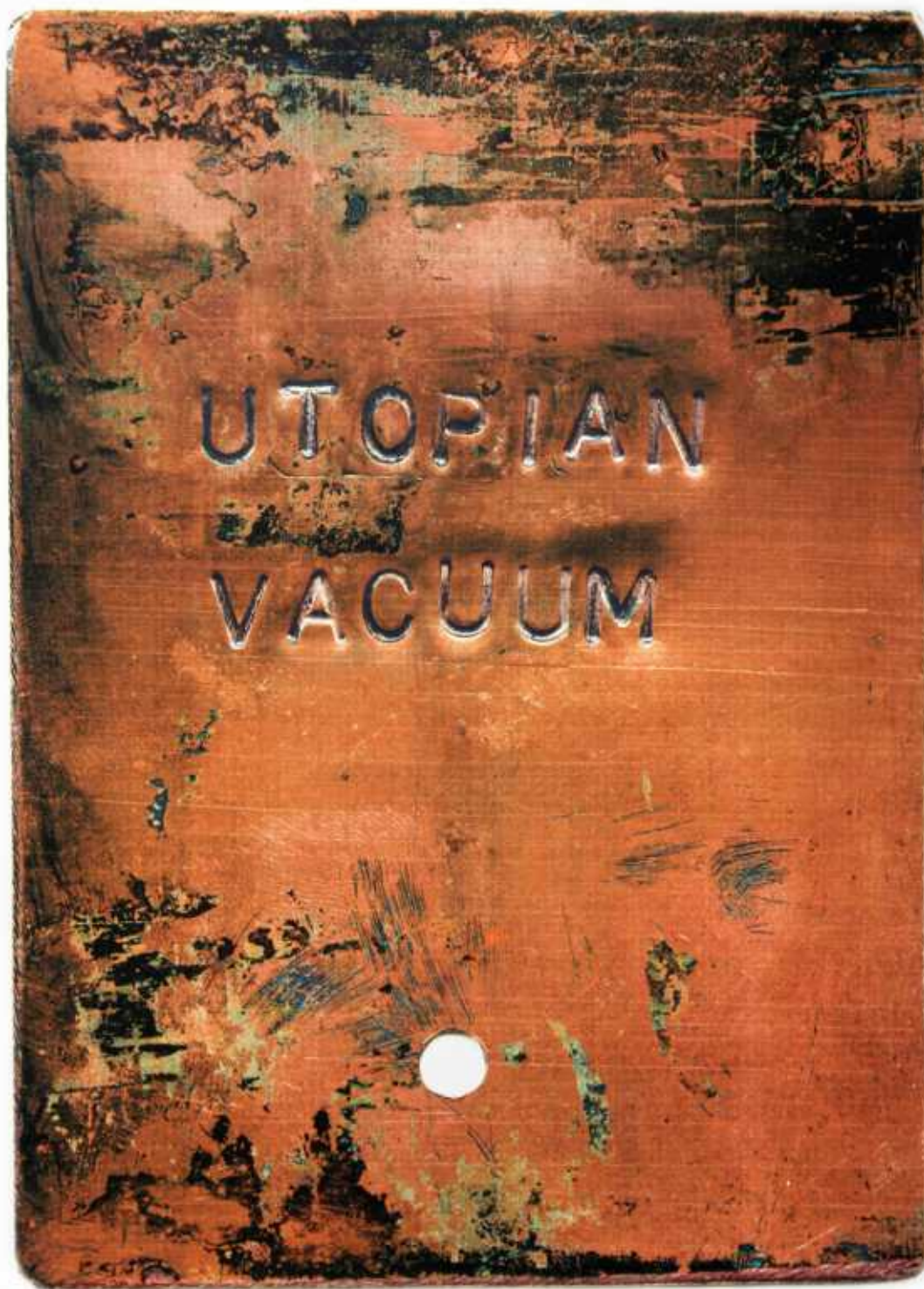
IAMBIC HYSTERIA - 2012
Ultraviolet screenprint on paper, 48.25" x 27.75", Edition 12



EARLY DADA COMPOST - 2013
Ultraviolet screenprint on paper, 29.75" x 21.5", Edition 1



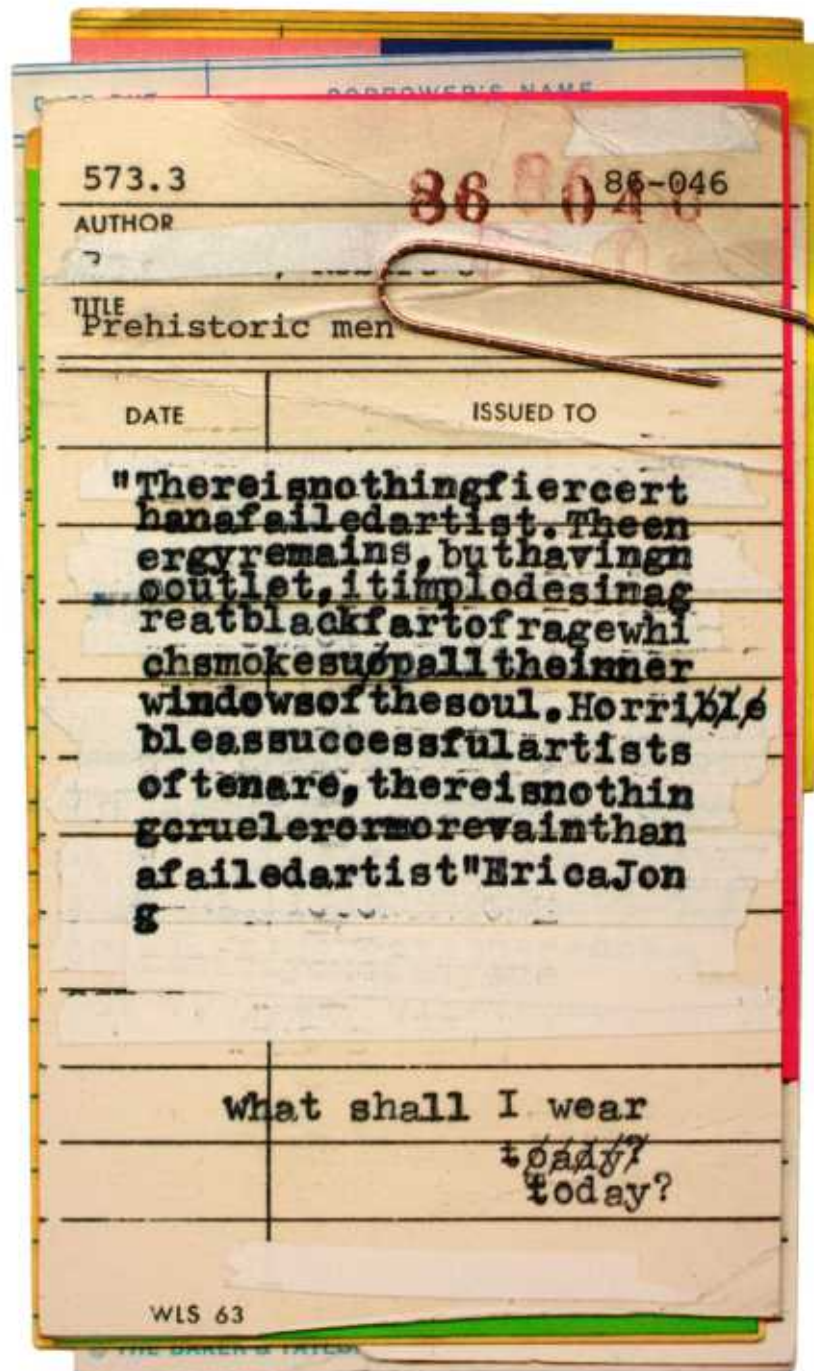
LE DEJEUNER SUR L'HERB - 2009
Ultraviolet screenprint on paper, 40" x 28.5", Edition 10



UTOPIAN VACUUM - 2006
Ultraviolet screenprint on paper, 40" x 28", Edition 10



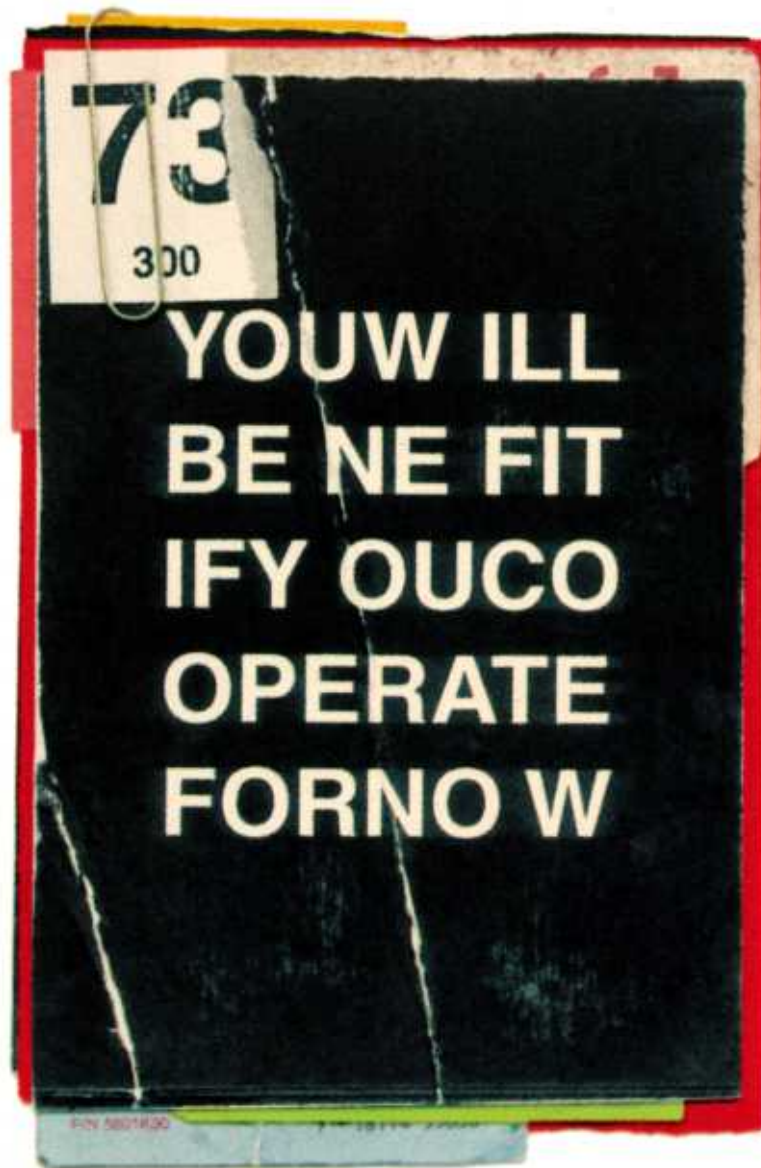
KIND OF ORANGE - 2010
Ultraviolet screenprint on paper, 29" x 21", Edition 9



PRE-HISTORIC MEN - 2010
Ultraviolet screenprint on paper, 29.75" x 21.75", Edition 12



SMALL BLACK COOKIE - 2010
Ultraviolet screenprint on paper, 20.5" x 14.5", Edition 13



NUMBER 73 - 2014
Ultraviolet screenprint on paper, 19.5" x 13.5", Edition 14



COOKIE II - 2005
Ultraviolet screenprint on paper, 40" x 27.5", Edition 10



THE EN - 2014
Ultraviolet screenprint on paper, 27" x 40", Edition 3



STEPHEN LEE SCOTT
URBAN COOL



REVOLVER - 2010

Ink, wash, graphite, coloured pencil on paper, 30" x 22"



XRAY - 2015
Graphite, ink on paper, 30" x 22"



TATTOO STUDY I - 2015
Graphite, ink on paper, 17" x 11"



TATTOO STUDY II - 2015
Graphite, ink on paper, 17" x 11"



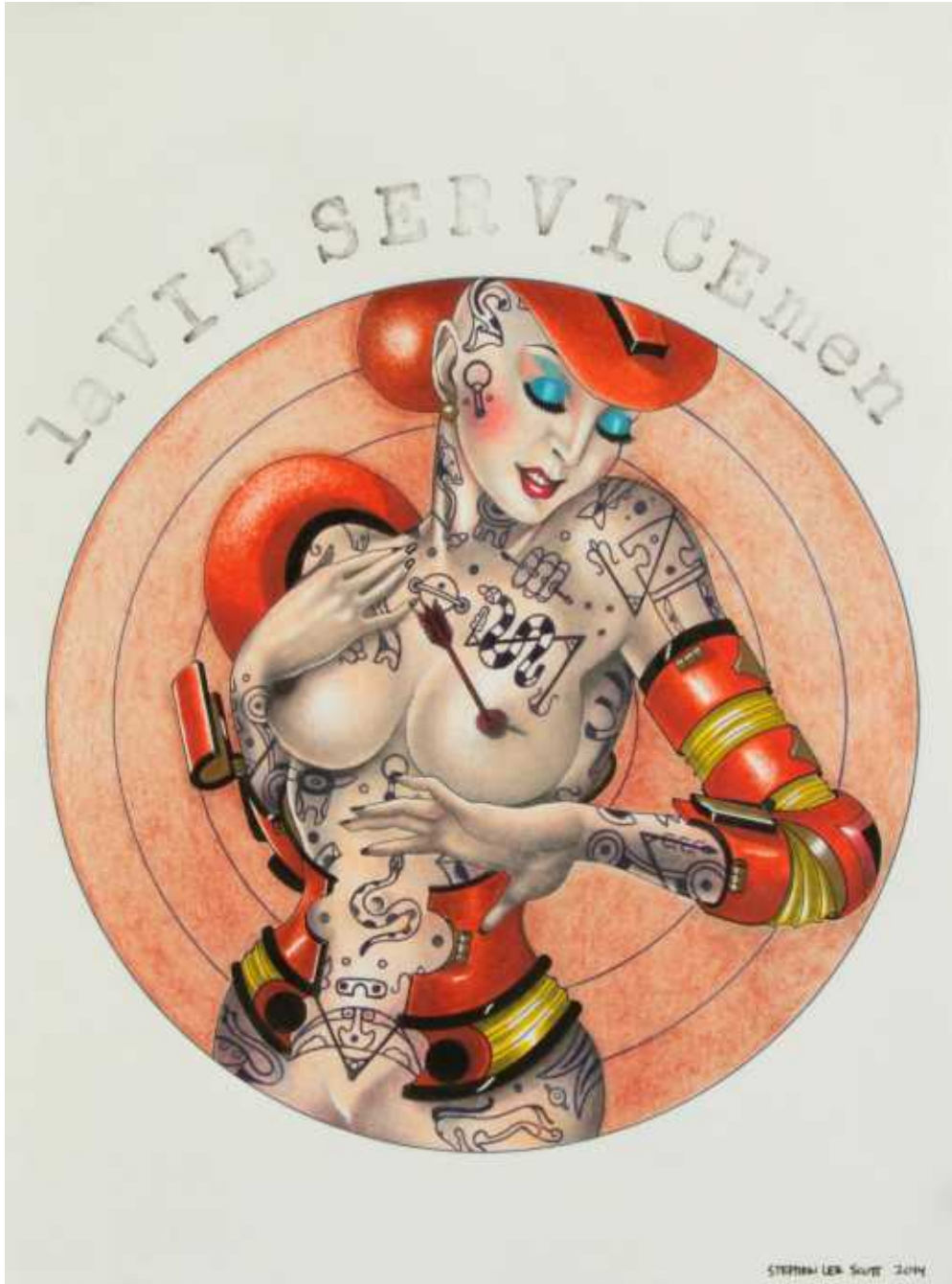
NENNIUS LEAMAS - 2014
Coloured pencil, ink, graphite on paper, 30" x 22"



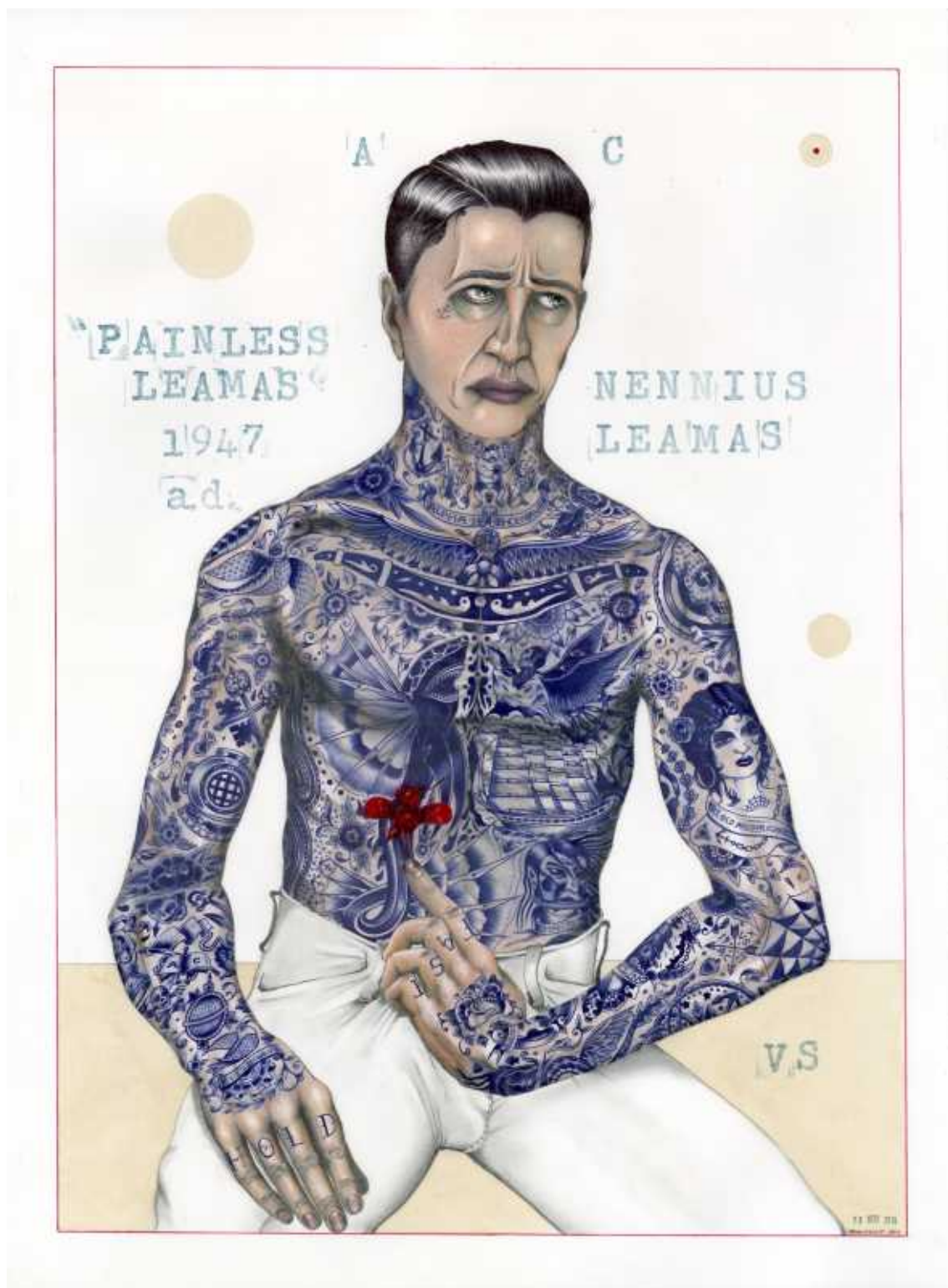
BLISSENOBIA - 2013
Coloured pencil, ink, graphite, collage on paper, 30" x 22"



STRANGE ENCOUNTER B - 2013
Coloured pencil, ink on paper, 17" x 11"



LA VIE SERVICEMEN - 2014
Coloured pencil, ink on paper, 14" x 11"



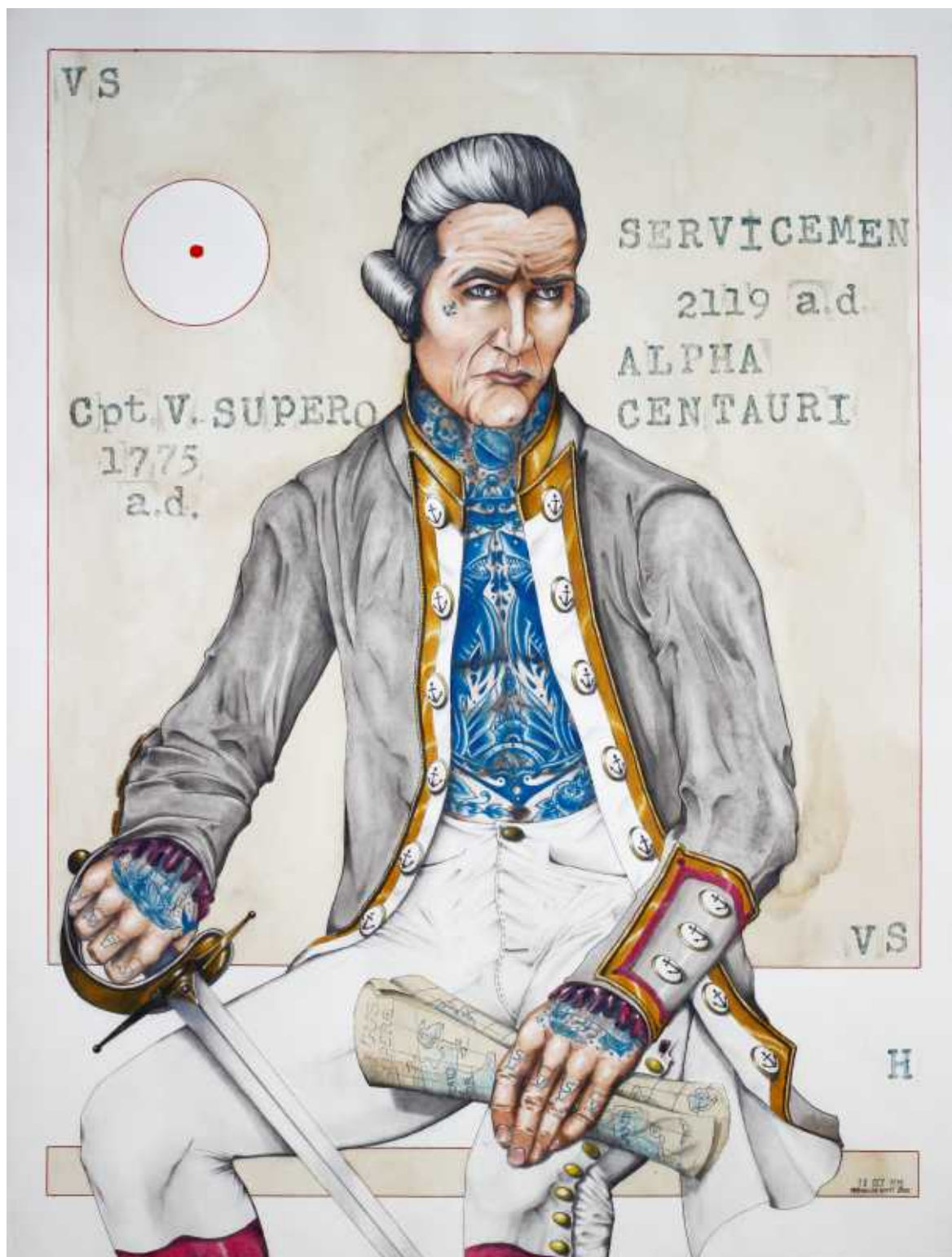
PAINLESS NENNIUS LEAMAS - 2010
Coloured pencil, ink, wash on paper, 30" x 22"



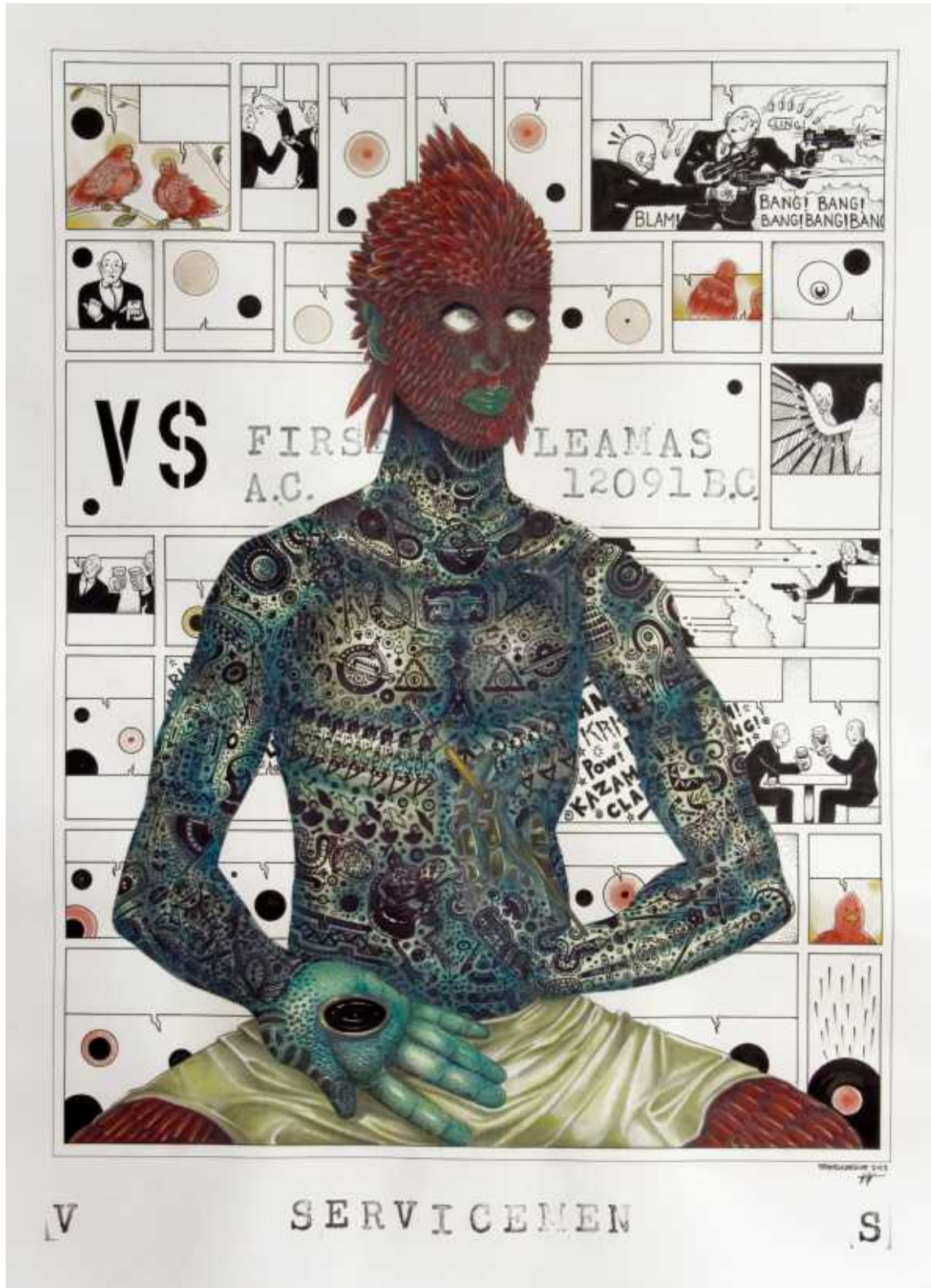
COMPTON CORNELIUS CRENSHAW - 2010
Coloured pencil, ink, wash on paper, 30" x 22"



VULGUS SUPERO - 2014
Coloured pencil, ink on paper, 14" x 10.5"



CPT. V. SUPERO - 2010
Coloured pencil, ink, wash on paper, 30" x 22"



LEAMAS 12091 B.C. - 2012
Coloured pencil, ink on paper, 30" x 22"

MARCEL IS ALIVE AND WELL AND SWINGIN' IN COPENHAGEN

--SO FAR!



2/2/2011
The photo was
interesting, but
when a few
minutes later
"back" you for the
pictures, instead
in a signed photo
from one fan to
another. (Lulu/Had)

2/2/2011
I'm sitting by
my fountain
relaxing some
of the way
looking up to
the stars.
Don't forget!

Bon Voyage! Best Wishes!
- DADA HEAD 1920

MARCEL - 2011
Coloured pencil, ink, collage, wash on paper, 30" x 22"



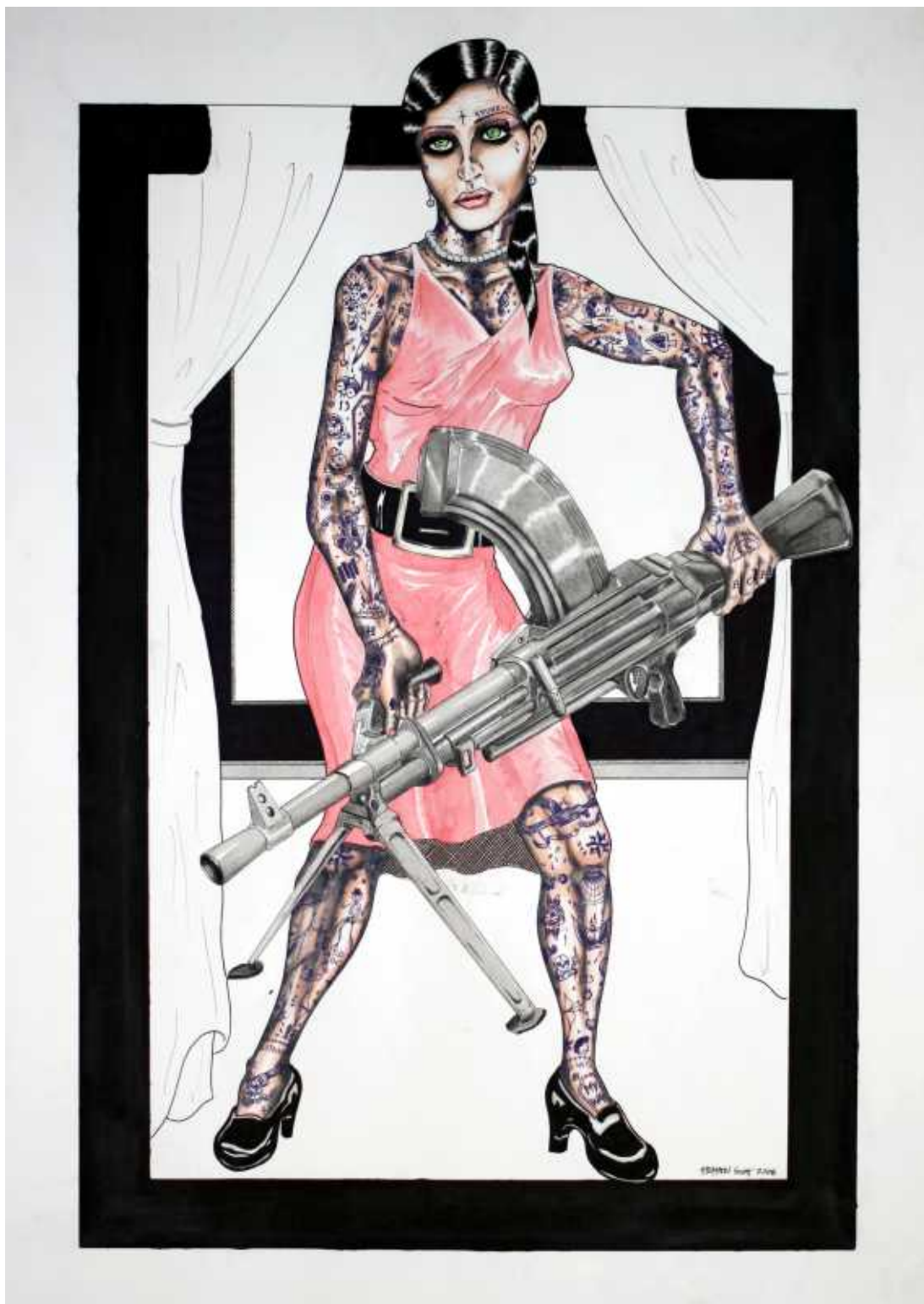
UNTITLED SKULL - 2010
Coloured pencil, ink, wash on paper, 17" x 11"



UNTITLED COUPLE - 2010
Coloured pencil, ink, wash on paper, 30" x 22"



VOLUNTEER SERVICEMEN - 2010
Wash, ink, coloured pencil, collage on paper, 38" x 24"



UNTITLED WITH GUN - 2008
Coloured pencil, ink, wash on paper, 30" x 22"



GET SOME - 2011
 Coloured pencil, ink, collage, wash on paper, 30" x 22"



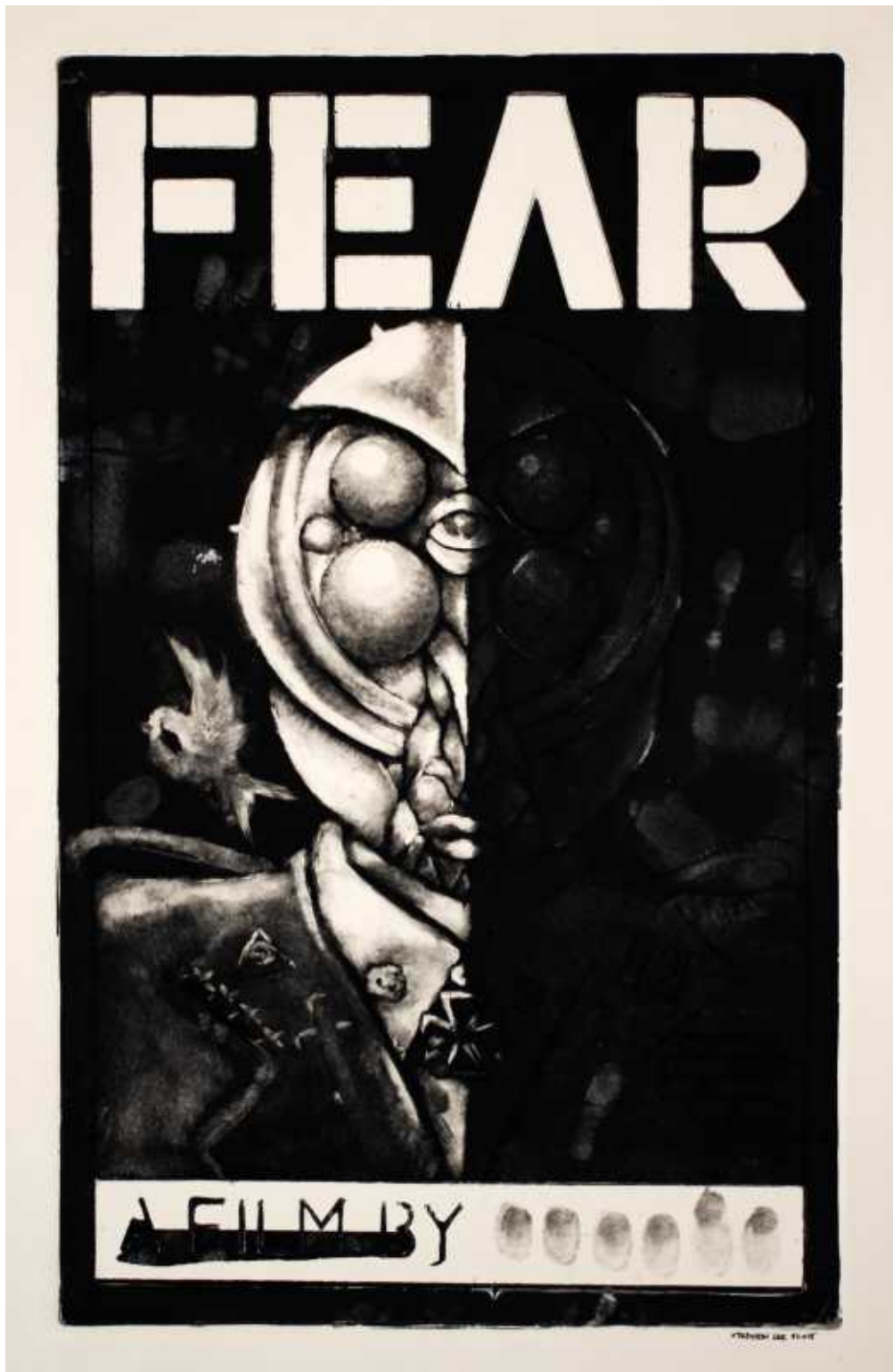
LE SOURIRE - 2013
Coloured pencil, ink, graphite on paper, 28" x 22"



SPACE BILE - 2014
Coloured pencil, ink on coloured paper, 14" x 11"



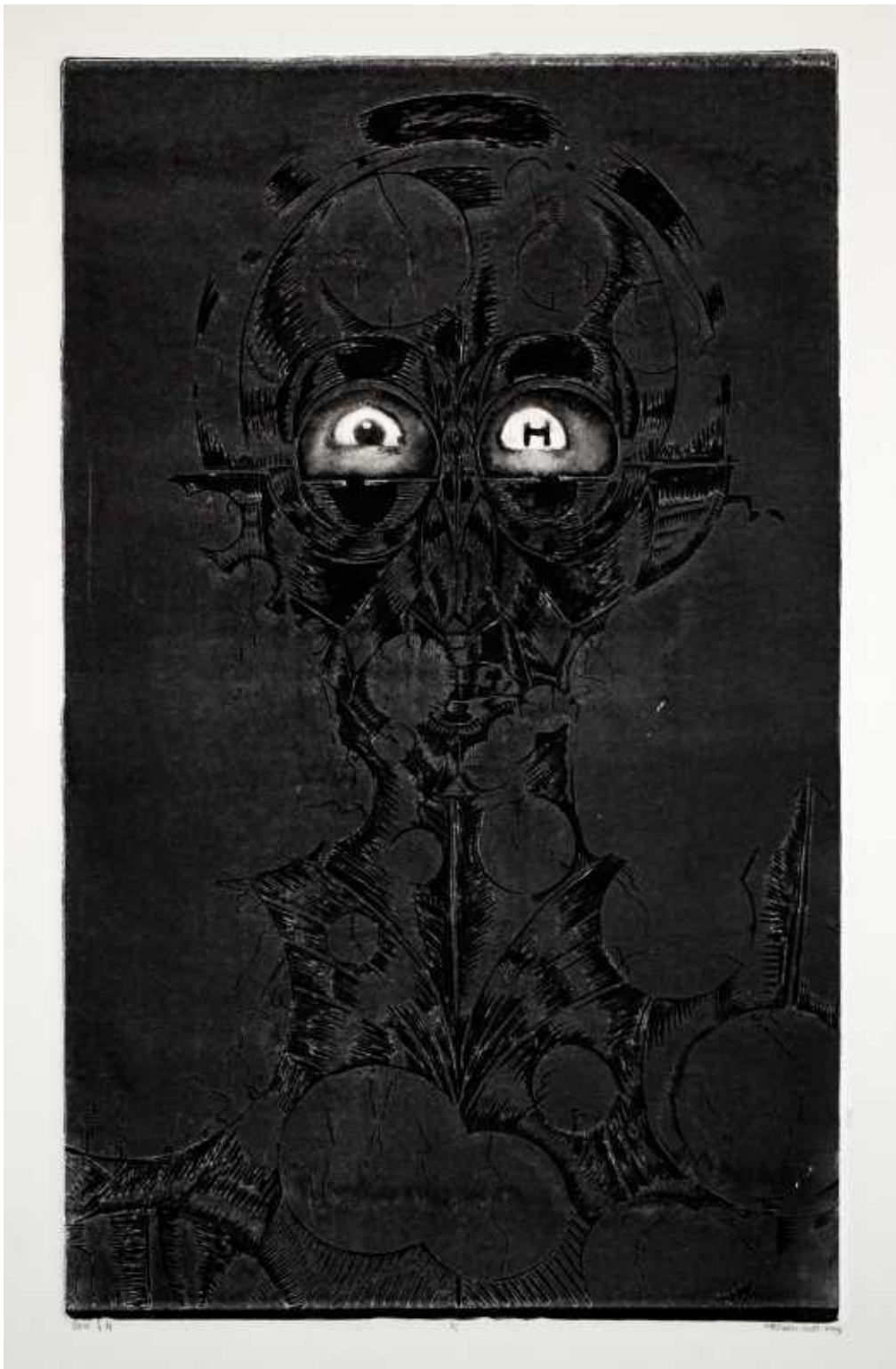
AIN'T SHOOK - 2008
Mono-print, ink on paper, 28" x 20"



FEAR - 2008
Mono-print, ink on paper, 28" x 20"



HEROIN BILL'S LOW MORAL FIBRE - 2008
Mono-print, ink on paper, 28" x 20"



53RD & H - 2008
Mono-print, ink on paper, 28" x 20"



ANSWERING THE CALL TO SERVE - 2008
Mono-print, ink on paper, 28" x 20"



METROPOLIS - 2008
Mono-print, ink on paper, 28" x 20"

STEPHEN LEE SCOTT

Born Canada, 1983

Education

2011 Visual Arts BFA, University of British Columbia, Okanagan

Exhibitions

- 2015 Urban Clever, Urban Cool, Headbones Gallery, Vernon, BC
- 2014 Portraiture - Inspired by the Rucker Archive, Lake Country Art Gallery, BC
- 2013 4 artists who don,t know you either, Smash Gallery of Modern Art, Vancouver, BC
- 2012 "Servicemen" Headbones Gallery, Vernon B.C.
Solo exhibition, "Beauty and Other form of violence" VPAG, Vernon B.C.
- 2011 Ecotone Art Festival, Rotary Arts Performing Center, Kelowna B.C.
Proof Positive, Vernon Public Art Gallery, Vernon B.C.
- 2010 UBCO BFA Exhibition, Vernon Public Art Gallery, Vernon B.C.
Legacies 2010, Collaborative, Penticton Art Gallery, Penticton B.C.
Duotone Art Festival, Rotary Performing Arts Center, Kelowna B.C.
Architectural Digress, Gallery Vertigo, Vernon B.C.
Art on the Line, Juried Exhibition, University British Columbia, Kelowna B.C.
- 2009 State Proof, Vernon Public Art Gallery, Vernon B.C.
Art on the Line, Juried Exhibition, University British Columbia, Kelowna B.C.
- 2008 Content Orange, Alternator Gallery, Kelowna B.C.
Art on the Line, Juried Exhibition, University British Columbia, Kelowna B.C.
- 2007 Wearable Art Gala, Alternator Gallery, Rotary Performing Arts Center, Kelowna B.C.
Art on the Line, Juried Exhibition, University British Columbia, Kelowna B.C.

Awards

2010 Deputy Vice Chancellor Purchase Award, University British Columbia Okanagan

BRIAR CRAIG

Born: Toronto, Ontario, Canada, 1961

Education: M.V.A. (Printmaking) University of Alberta, 1987
B.F.A. (Printmaking) Queen's University, 1984

**Recent
Exhibitions:**

2015

Between The Lines (solo exhibition), Snap Gallery, Edmonton AB
Urban Clever Urban Cool, Headbones Gallery, Vernon, BC

2013

Through The Screen, Headbones Gallery, Vernon, BC

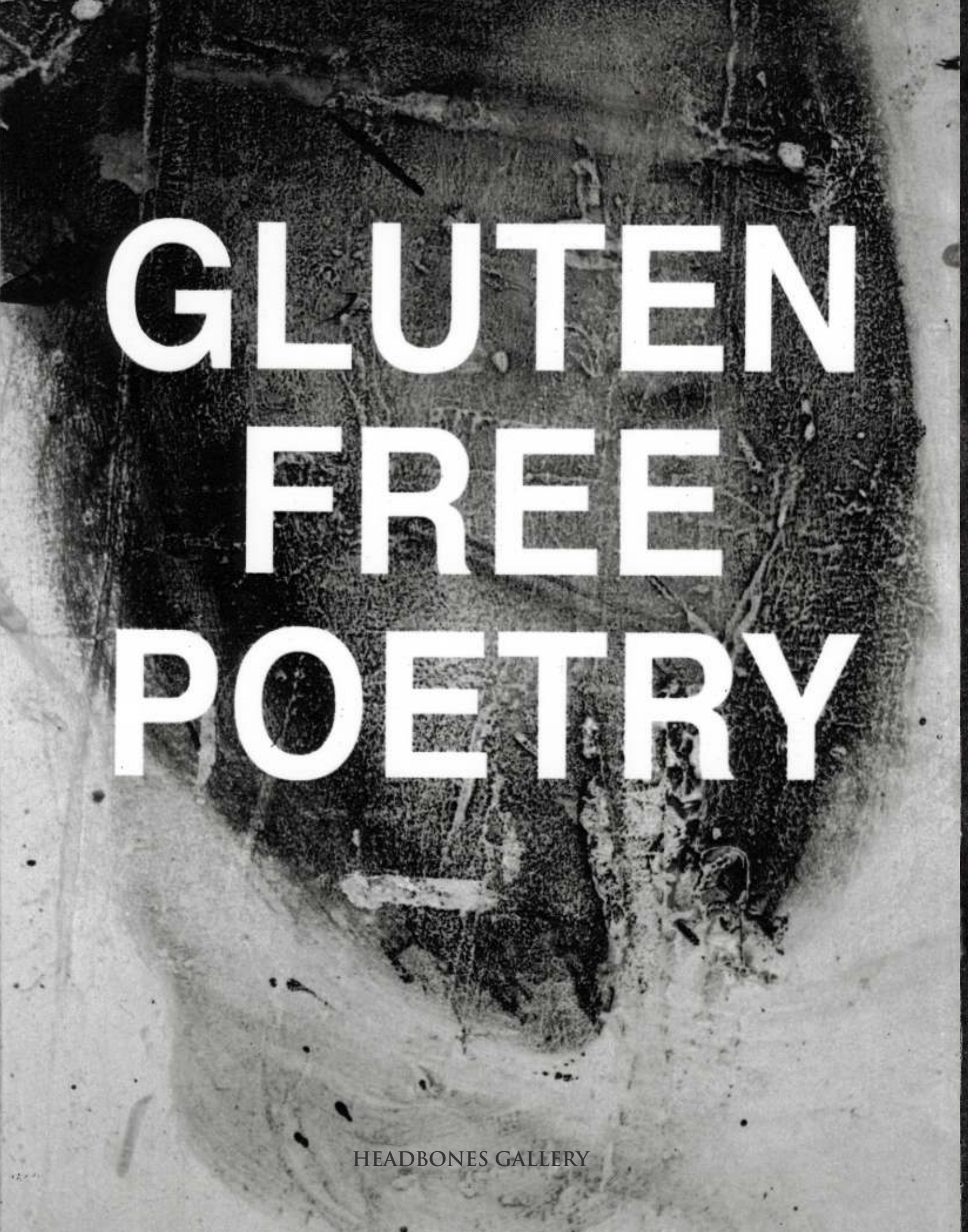
2012

Oddments, Kelowna International Airport, Kelowna, BC,
Accidental Poetry (solo exhibition), Artist Proof Gallery The Alberta Printmakers' Society, Calgary, Alberta, Canada
8th British International Mini Print Exhibition, London Print Studio, London, UK
(will tour five other venues into 2013 Aberystwyth Arts Centre; Ropewal Gallery, Barton on Humber; Gracefield Arts Centre, Dumfries; Leamington Spa Art Gallery and Museum; Mascalls Gallery, Paddock Wood, Kent)
Shy Rabbit Print International 3 an International Juried Online Exhibition (juried by Juergen Strunck) <http://www.shyrabbit.com>

2011

Canadian Pavilion - China Print Festival, Southwest University Museum of Art, Qijiang Xincheng District, Qijiang, Chongqing, China (invited artist selected by Guy Langevin)
Biennale Internationale D'Estampe Contemporaine de Trois-Rivieres, Maison Hertel-de-la-Fresniere venue, Trois-Rivieres, Quebec, Canada
IV International Print Exhibition, Istanbul 2011, Tophane-i Amire Gallery, Istanbul, Turkey (curated by Richard Noyce)
Canadian Impressions, The Inter American Development Bank (IDB) Cultural Center Art Gallery, Washington, DC, USA
International PRINT Exhibition Pacific Rim Meets Istanbul (part of ISEA Istanbul 2011), FASS Art Gallery, Sabanci University, Istanbul, Turkey (curated by Cathryn Shine and Alex Wong)
International Contemporary Printmakers Competition A4 Printmakers, Poly Arts Centre, Cornwall, UK
3rd Qijiang International Print Festival, Qijiang Farmer's Printmaking Institute Exhibition Hall, Qijiang Xincheng District, Qijiang, Chongqing, China
Pushing Print 2011, Margate Gallery and the Pie Factory Gallery, Margate, Kent, United Kingdom
Mini Print International Asia Pacific, First Annual Awards, No Vacancy Gallery, Melbourne, Australia
3rd NBC Meshtec Tokyo International Screen Print Biennial, The Gallery of Japan Artists' Association, Tokyo, Japan

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