



The Metamorphosis Project

RICHARD T. SCOTT

CHARLES PHILIP BROOKS

ADAM MILLER

JONATHAN MATTHEWS

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Proposal

We feel that the lack of pathos and the self-referential nature of contemporary art have alienated the majority of the art viewing public. The elitism of the post-modern scene has become institutionalized and is therefore no longer Avant Garde, nor does it communicate to a vast number of people, which we believe is a primary reason for the growing chasm between the arts and the public which has led to massive funding cuts for educational and public art programs. We feel that Post-modernism as a cultural dogma has had its run and has now concluded its reign. We believe that irony, sarcasm, or cleverness is not enough to make an artwork great. We believe that great art requires intelligence, passion, and skill.

We think that deconstruction is a process and not a philosophical conclusion. We choose not to throw the baby out with the bath water - to select the ideas and skills that we find necessary from all of history instead of terminating our search backwards with the beginning of modernism. Technology may have changed, our surroundings may have changed, but human nature has not changed all that much in the past several thousand years.

Above all we emphasize the relevance and necessity of technical skill, and indeed beauty, in the realm of contemporary art. Rather than negating meaning through deconstructive philosophy, and rather than presenting cold, dead, and purely intellectual art, we hope to present an alternative body of work which combines intellectual, emotional, and aesthetic content in a way that seduces and speaks to the viewer. We feel that post-modernism is disconnected from the viewer because post-modern artists attempt to communicate verbal ideas through a visual medium. We choose to communicate visual ideas through a visual medium, and verbal ideas through a verbal medium. This is not to say that verbal ideas cannot be communicated, but that they must be filtered and reconstructed to be intelligible.

We propose to appeal to the emotions, to the spirit, as well as the mind. Thus we have chosen the theme of Reconstruction: to rebuild meaning, utilizing the technical mastery passed down to us by the Old Masters and the ideas and analytical tools passed on to us by all eras, including post-modernism.

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Purpose:

There are approximately 30 works included, varying in medium, size, and style. They are mounted and hung as a group exhibit, and will travel to several venues, both commercial and public. The paintings and drawings presented in the exhibition, products of the high standards of traditional studio training, also represent the sensibilities and personalities of the individual artists in their attempts to rise to the challenges of creating meaningful contemporary work.

Objectives:

To reconnect with the public in an effort to build a greater engagement with the arts and therefore revitalize the interest in funding educational art programs.

To present a unified expression of the products and possibilities of a group of artists sensitive to the richness of the history of art, as well as the issues that universally confront mankind.

To raise awareness of the relevance of naturalistic, skillful, and/or beautiful art in the contemporary art world.

To offer the possibility of instruction and lectures by the exhibiting artists.

In the long term, it is our goal to expand the number of exhibition venues for the group, and to provide for the possibility of annual showings of new work at the same venues.

Biography

Richard was born in the autumn of 1980 in Georgia. He completed his Bachelor of Fine Art degree in painting and art history at the University of Georgia and studied art history, historical techniques, anatomy, and critical theory at the New York Academy of Art, where he received a Master of Fine Art degree in painting. Richard has studied in Cuba and Italy and has further cultivated his skills as a copyist at the Metropolitan Museum of Art. He has been a teaching assistant at both the University of Georgia and the New York Academy of Art and has taught at several community arts programs.

Soon after earning his MFA, Richard worked as a studio painter for Jeff Koons while producing commissioned portraits, original compositions, and old master copies for private collectors, PBS, and Off-Broadway shows. He has curated dozens of shows including an exhibition of photography for Ismael Merchant's memorial service for Merchant Ivory in 2006. Richard's work has exhibited at many venues, most notably: Phillips de Pury & Co and the 2008 Kitsch Biennale in Munich, Germany. In 2008 Richard and Georgine Benvenuto cofounded the Gallery 364 Studio where Richard teaches and serves as the Director of Education.

Statement

We live in a society devoid of meaning.
Cultural relativism and the persistent barrage of media neutralizes our natures into apathy,
Yet man requires meaning.

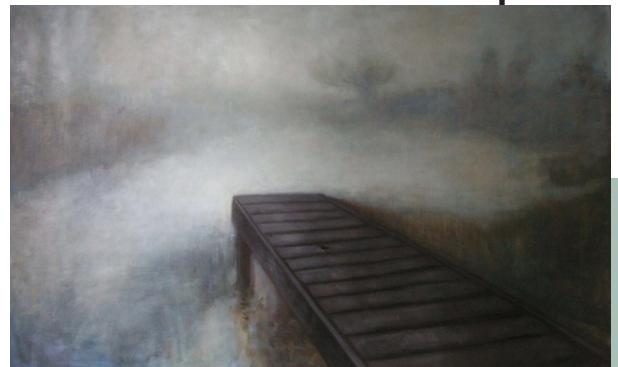
Thus, I seek to create reality where I feel none,
to solidify the haze of my slumbering existence.
My only means of encountering the meager truth
that I am left - is to compose the fabric of time.

Now is the moment, and I breath.

When the wind blows in my painting
It is no longer merely the wind in the branches.
It is the fury of man's passion.
It is his hopes, his dreams, his angers and fears.
It is the hurricane bloom of man's ideals
in all their creative and destructive force.
That is what I mean when a tree bends.

And when a bird takes flight
it is the soul's struggle against gravity,
The force which binds us to the corporeal.
It is the plurality of man and his blind desire
for something greater, above,
which he fails to apprehend.

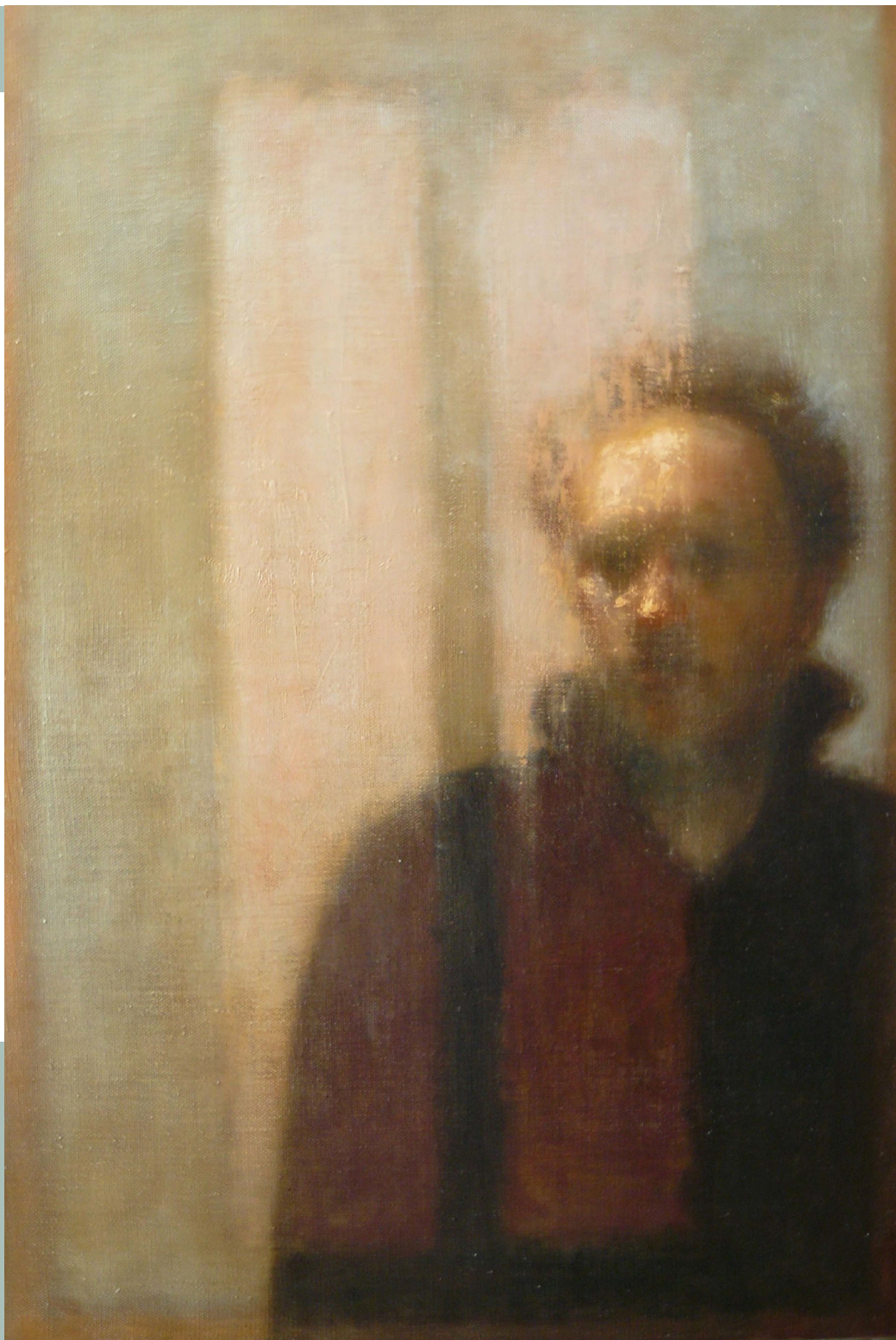
I re-construct what I touch, what I see, what I dream, in an effort to prove to myself that I
am in fact real.



"Myth of the Catfish"

Oil on linen
70 x 48 inches





Richard L. Scott

“Blur on Black”

Oil on linen
24 x 36 inches



Richard T. Scott

“War of Northern Aggression”

Oil on linen
36 x 48 inches



Richard L. Scott

“The Art of the Short Story”

Oil on linen
36 x 48 inches

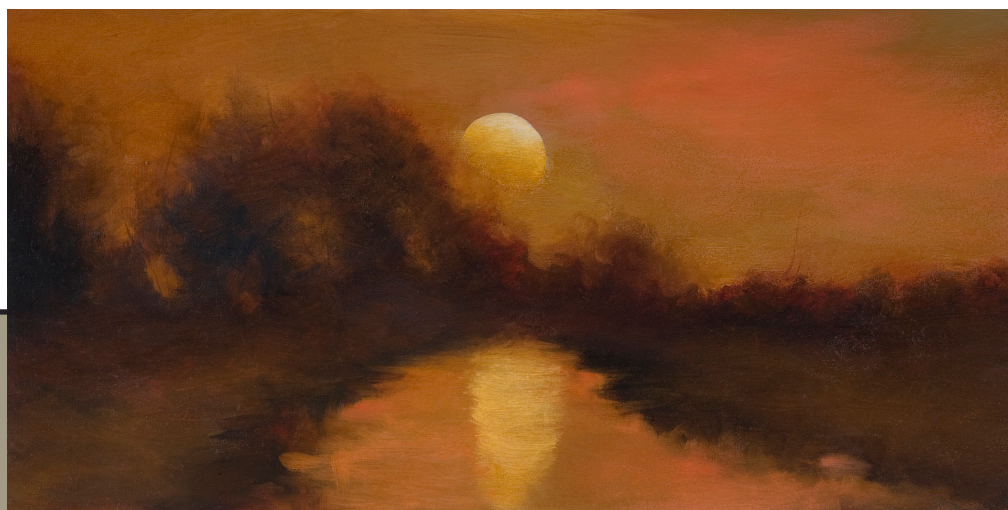


Biography

Charles Philip Brooks, born in North Carolina, studied in New England in the studio of highly respected Boston School authority Paul Ingbreton and with the renowned American Barbizon painter Dennis Sheehan. He is primarily a landscape painter, focusing on the landscape of the southeastern United States. His work incorporates elements of impressionism and is firmly rooted in the American Barbizon / Tonalist tradition of landscape painting. He works out of the tradition established by such artists as George Inness, Alexander Wyant, Bruce Crane, John Francis Murphy, Dwight William Tryon, and North Carolina's own Elliott Daingerfield. Further influences include the painters Eugene Boudin and Charles-Francois Daubigny, as well as the many other masters of the French Barbizon School.

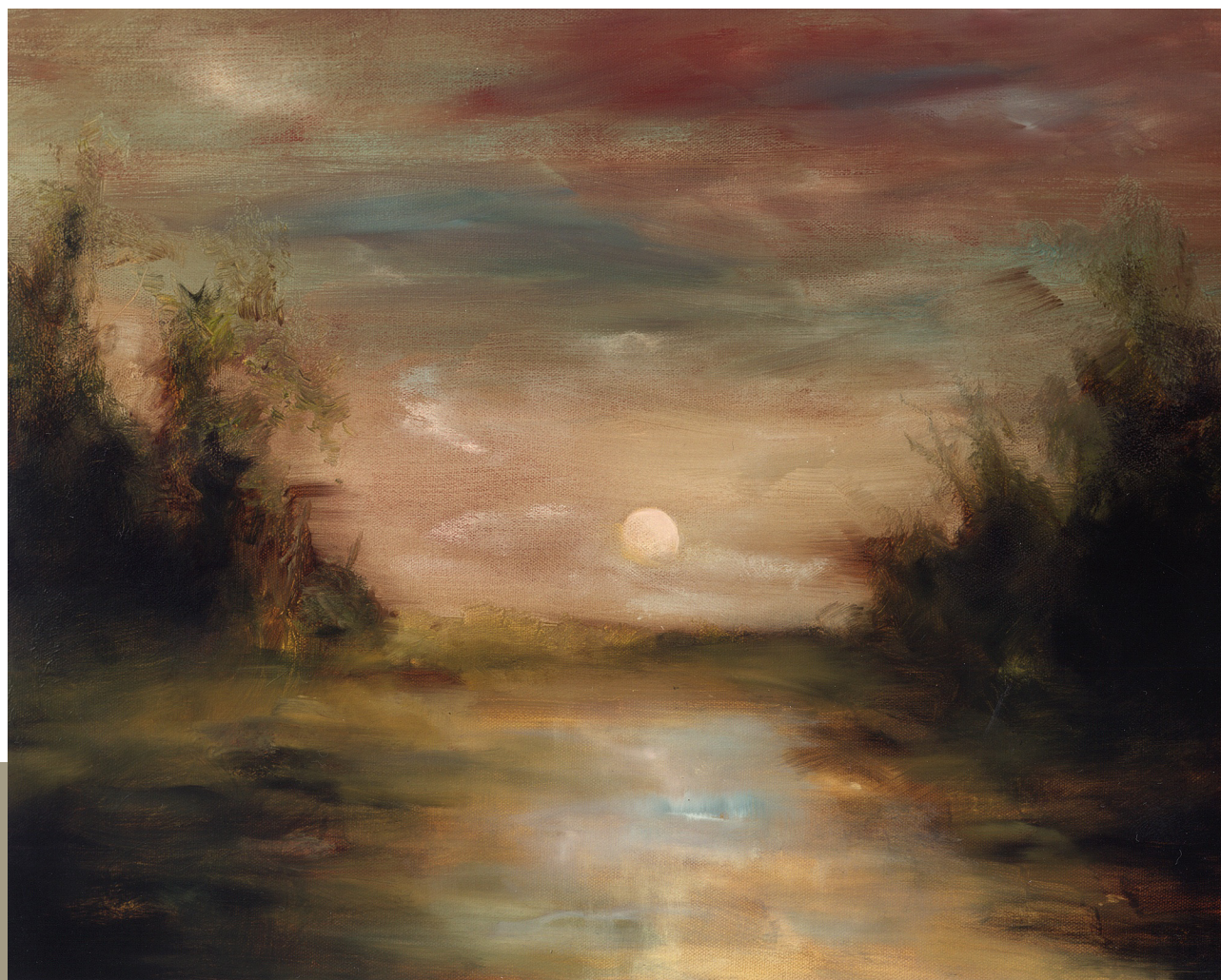
Statement

The tradition of Tonalist painting is one of intimate and nuance-filled art. The aim of my predecessors has been to reach ever-heightening subtleties of form through the poetic rendering of nature. In this spirit, my work is a continuation of a century-old tradition of American landscape painting. Many of my paintings reflect humble subjects, which I return to often and work from with great care. My interest lies in landscapes that remain largely untouched by modern development, but instead preserve the quiet aspects of the natural world. I paint the landscape of North Carolina because it is natural for a painter of landscapes to admire familiar places and to make them the foundation of his work.



“North Carolina Twilight”

Oil on canvas
12 x 24 inches



Charles Philip Brooks

"November Moonrise"

Oil on canvas
16 x 20 inches



Charles Phillips Brooks



"Nocturne with Ivory Clouds"

Oil on canvas
36 x 48 inches



Charles Philip Brooks

“Heart of the Sea”

Oil on canvas
24 x 36 inches



Biography

Adam was born in 1979 in Oregon where he began an apprenticeship to artist Allen Jones at the age of thirteen. At sixteen he was accepted and studied at the Florence Academy of Art where he underwent an extensive training in classical techniques and studied the masterpieces of the Renaissance firsthand. For the next four years Miller traveled Europe studying the greatest art of the past, and specifically the masterpieces of the Italian Mannerists and Flemish Baroque painting in Antwerp. It was while living in close proximity to the paintings of Rubens in Belgium that he was inspired to work in his current style of large narrative figure paintings. He furthered his studies with Michael John Angel, Nelson Shanks, Michael Grimaldi, and Hal Brooks at the New York Academy of Art. Adam has taught multiple media privately for nearly a decade, has won many awards including best in show at the International Museum of Contemporary Masters, is the founder of Art Cause NYC and has exhibited in Galleries in the United States and Europe..

Statement

My art exists in the intersection between reality and collective cultural Mythology. It has been described as “the birth of contemporary fairy tales. Dreams and fantasies merge with the reality of urban life in the twenty first century”. My work leaves the question of absolute reality behind and accepts as its axiom a quantum point of view in which every individual defines, dreams, and finally exists within his own reality. In this dream anything is possible and can be made visible by an act of creation. By recasting myth for the era in which we live, I aim to tap into the deepest hopes and dreams inherent to mankind; those visions which lurk restlessly beneath our conscious thoughts as magma flows beneath the surface of the earth. The presence of the nude in my work is a manifestation of innocence, it is a reference to that timeless existence in our imagination before judgment and shame led us to cover our bodies and we learned the art of lies and deceit. This ideal time coexists with the more familiar world of collective consciousness in my paintings, each one throwing the other into sharper relief and challenging us to question the way we define our world and create the collective illusions we choose to accept as reality.



“Coney Island”

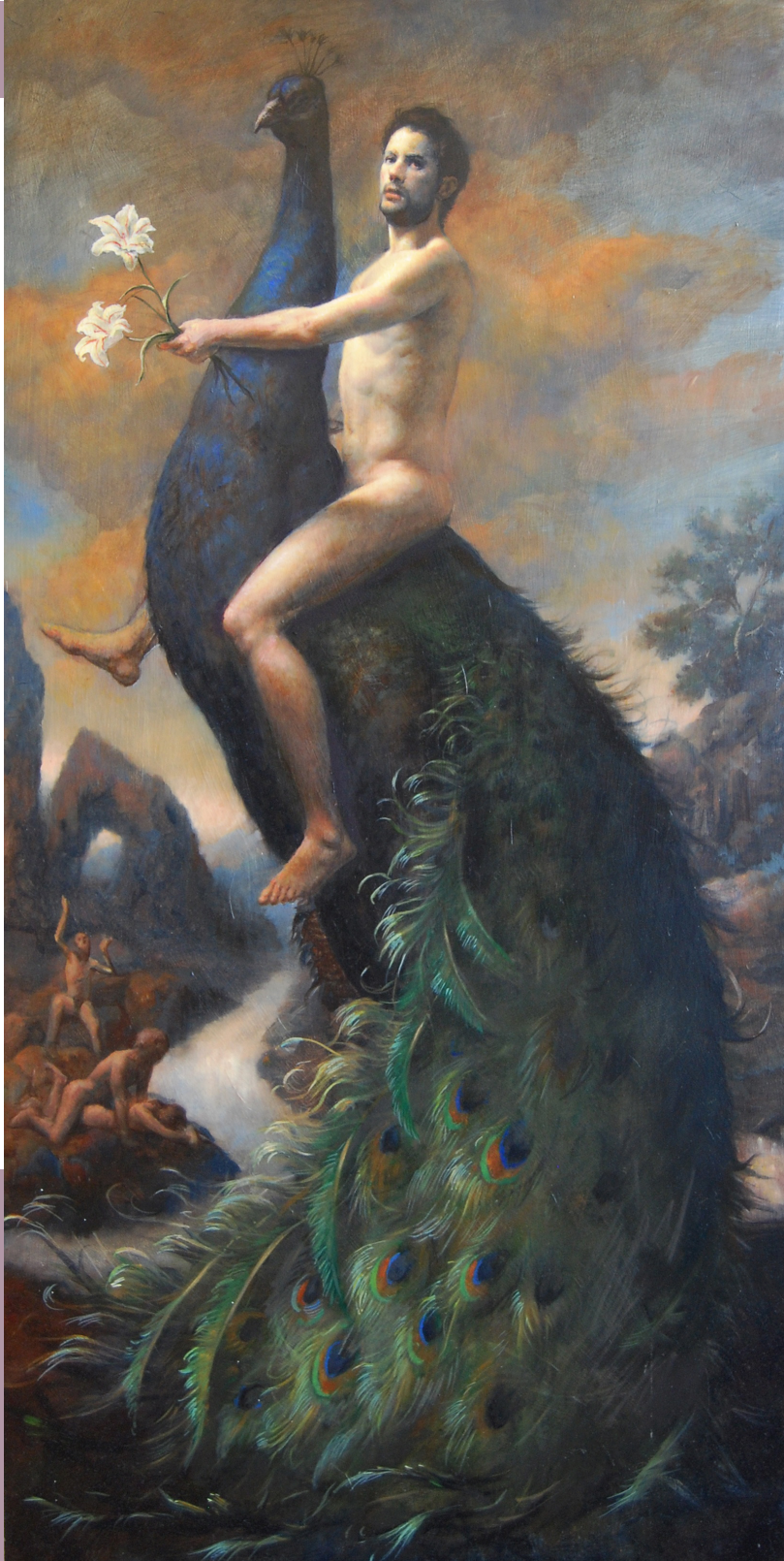
Oil on wood
96 x 48 inches



Adam Miller

“Role Play”

Oil on canvas
32 x 20 inches



Adam Miller

“Invitation”

Oil on wood
48 x 24 inches



Adam Miller

"Leda"
Oil on wood
60 x 48 inches



Biography

Jonathan Matthews was born in Montgomery, AL, where he currently resides. He graduated from the University of Alabama in 2006 with a Bachelors of Fine Arts in painting.

Jonathan began drawing at an early age and has since devoted much of his time to refining his ability to represent the subtleties of light and form in his work. He first started painting in 2003 and showed a great deal of enthusiasm for the technical aspects of the craft. Jonathan is committed to craftsmanship and beauty and is continually trying to improve his ability to express himself through his work. Now whether through drawing or painting, he strives to present the viewer with timeless images centered on the human form.

Jonathan draws inspiration from the great figurative artists of the past. He strives to portray human emotions and common human experience in a style informed by the old masters. Although he experiments with a wide range of techniques, the human figure and its expressive capabilities remains the linchpin that ties his work together.

Statement

My artwork is the result of an attempt at reconciling two different motives for creating a work of art. There is the child-like impulse to create, to paint for sheer pleasure, with no desire to understand the symbols one uncovers. On the other hand, there is the desire to give structure to these symbols. The eternal images of love, death, life, as well as timeless icons of beauty are the images I find most moving and my desire to understand them provides the impetus needed to recreate and express them in my work. The human figure is the universal symbol, the basic module through which I attempt to give form to ideas gleaned from life's experiences. My work is my most sincere attempt to give voice to the child's urge to create while fulfilling the adult's need to understand why it was created.



"Before I Wake"

Oil on canvas
30 x 52.5 inches



Jonathan Matthews

“Leighlee with Fur Blanket and Hat”

Oil on linen
20 x 16 inches



Jonathan Matthews



“Jamie’s Back”

Oil on linen
16 x 20 inches



Jonathan Matthews

“Solipsist”

Oil on canvas
46 x 32 inches



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