

## **Scott Siedman Artist's Statement**

### **Only Human**

Not beast, not divine, not machine ... a way to forgiving, or just an excuse for bad behavior. I have always hated talking animals in movies and the inevitable projection of our affection and fears on to animals, so when I began to envision a series of paintings of animals behaving like humans I was a little dismayed.

In the past I have enjoyed making blasphemous art, now I'm blaspheming against my own sensibility. When the god of Abraham gave us dominion over the beasts and fish he didn't do us any favors. The Greeks and especially the Egyptians were more sensible: plunk a human head on a jackal or a bull and connect us to our animal nature and in turn to our mammalian sexuality and this miraculous planet.

### **Ocean Views**

Here are sturdy modern interiors, seemingly immune from the threats of economic and political chaos... safe and secure. Dominating the room is the screen, the inside of our skulls made visible. There is art here as well, expensive art by Brancusi and it too grins with seductive indifference. But just beyond the window is a rising tide, the price of our indifference to the befouling of this precious and fragile planet. Enjoy the view while you can.

Art is a second skin, a cover, a masking... protecting and with a little play, revealing. I embrace the theatrical, silly and sexual in everything we do. After working and playing with art for 50 years I have fashioned these scenarios to comment on our complicated political, social and sexual lives. Coverups and unveilings speak to the end of privacy and the battle of the Burka, political scandals and shameless over exposure. Just a little play with flickering light and darkness.

## Scott Siedman Resume

### Selected Solo Exhibitions

- 2022 Love Is Brave, Valnes and Company, Santa Monica, CA
- 2011 Only Human, Bert Green Fine Art, Los Angeles, CA
- 2008 Obscenery Bert Green Fine Art, Los Angeles, CA
- 2006 Larger Than Life Bert Green Fine Art, Los Angeles, CA
- 2004 Propaganda, Circle Elephant Art, Los Angeles, CA
- 2002 Unspeakable, Circle Elephant Art, Los Angeles, CA
- 1998 Unspeakable, Robert Berman Gallery, Santa Monica, CA
- 1996 The Age of Miracles, Catherine Clark Gallery, San Francisco, CA
- 1995 Triumph of Man Over Nature, Morphos Gallery, San Francisco, CA
- 1994 Sacred Porn, Julie Rico Gallery, Santa Monica, CA  
Love Over Death, Morphos Gallery, San Francisco, CA
- 1992 Scott Siedman: Dirty Pictures, Morphos Gallery, SF, CA
- 1991 Passenger, Gallery Imago, San Francisco, CA
- 1988 Interiors, Hotel Diva Gallery, San Francisco, CA
- 1984 Believing, Falucci Stendhal Gallery, San Francisco, CA
- 1982 Fat Heads, Gallery Flora, San Anselmo, CA
- 1978 Assignment Tahiti, Vancouver Magazine HQ. BC, Canada
- 1975 Larger Than Life, Hom Gallery, Vancouver, BC, Canada
- 1974 Found Images, Black Acre Gallery, Santa Rosa, CA

### Selected Group Exhibitions

- 2006 Bert Green Fine Art, Los Angeles, CA
- 2005 Bert Green Fine Art, Los Angeles, CA
- 1996 Consumption, Catherine Clark Gallery, San Francisco, CA  
Psychoanalysis and Art : The Re-Embodiment of Desire, ,  
Somar Gallery, San Francisco, CA  
Hotel Triton Art Fair, with Morphos Gallery, San Francisco, CA
- 1994 Something for Everyone, Morphos Gallery, San Francisco, CA  
Savage Love / Tongues, Magic Theater, San Francisco, CA  
Barbie and Beyond , Morphos Gallery, San Francisco, CA
- 1993 LA International Art Fair, with Morphos Gallery, Los Angeles, CA
- 1987 Dana Reich Gallery, San Francisco, CA  
Critical Mass, Falucci Stendhal Gallery, San Francisco, CA
- 1975 Foundations- The Figure, University of British Columbia,  
Vancouver, BC, Canada  
New Materials, Laguna Art Museum, Laguna Beach, CA  
Group Show, Los Angeles Art Association Gallery, Los Angeles, CA

1971 Forces at Work, Joint Mural Project for Los Angeles Schools,  
Los Angeles, CA

### **Selected Commissions**

2000 Secretariat, John St. House, Manhattan Beach, CA.  
2000 Louis and Marciano, John St. House, Manhattan Beach, CA  
1999 Ceiling Mural, John St. House, Manhattan Beach, CA.  
1998 Temple of Dreams, Richard Starley, Coto De Caza, CA  
1997 Apollo Rising , Richard Starley, Coto De Caza, CA  
1996 Triumph of Man Over Nature, Bronze Sculpture, Richard  
Dunn, San Francisco, CA  
1994 Baptism of Christ, Richard Dunn, San Francisco, CA  
1992 Cary Clafter, Ceiling Mural, 10 x 14 ft., San Francisco, CA  
1991 Corpore Portavit, Susan Sahajian, Fresno, CA  
Rampant Putti, Robert McCaffery, 8 x 10 ft., Fresno, CA  
1990 Fallen Angel, John Cummings, mixed media sculpture, 6 x 12 ft.,  
Fresno, CA  
1989 Giant Ramp, Rector Corporation, mural, 12 x 24 ft., Ronert  
Park, CA  
Art and the Supermarket, Palo Alto Coop Supermarket,  
Palo Alto, CA  
1988 Aqui e Agor, Grupo Historias De Contadoras, poster,  
Parachy, Brazil  
Kouri , Lawrence Johnson, San Francisco, CA  
1978 Tahiti, Vancouver Magazine, Assignment and Exhibition,  
Vancouver, BC, Canada  
1976 Building the Forum , Habitat Forum: United Nations  
Conference on the Environment, mural 12 x 36 ft.,  
Vancouver, BC, Canada

### **Selected Bibliography**

Local Color , The De Rosa Collection of Contemporary California Art, Chronicle Books, S.F. CA  
1999  
Ars Erotica, Rizzoli International Publications, New York, N.Y. 1998  
Joseph Metzger, Sex Objects: SF Erotic Art is Direct and Confrontational SF Live, Aug. 1996  
Harry Roche, 8 Days a Week: Shape Shifter, San Francisco Bay Guardian, April 5, 1995  
Jeffrey Bernstein, The New Renaissance of the SF Dealers, Art West, Jan. 1995  
Henry Tannenbaum, Barbie and Beyond, KRON telecast, July 18, 1994  
SaraWolf, Corpus Memorandum: The Body in a Plague Year in Santa Monica and Elsewhere,  
Vision Arts Quarterly, Summer 1994  
Peter Huestis, Scott Siedman: Ecstasy Without Agony, Hypno Magazine, May 1994  
Peter Frank, Art Picks of the Week: Scott Siedman LA Weekly, March 1994  
Roberto Friedman, The Body in Question, Bay Area Reporter, Jan. 20, 1994

Ramet, Eight Days a Week: Bay Area Bad Boy, San Francisco Bay Guardian, Jan. 5, 1994  
Susan Harrow, Arts and Entertainment, Life Style Magazine, Winter Issue, 1993-1994  
Herb Caen, The Daily Dailiness, San Francisco Chronicle, Nov.18,1992  
Tony Reveaux, A Bodily Challenge, Artweek, December 3,1992  
Harry Roche, Critic's Choice: Scott Siedman, San Francisco Bay Guardian, Nov. 25, 1992  
This Week: Scott Siedman's Dirty Pictures, Bay Area Reporter, Nov. 7, 1992  
Catherine Clark, Scott Siedman, Soma Magazine, Fall Issue, 1991

### **Education**

Bachelor of Fine Arts, California Institute of the Arts, Valencia, CA  
John Baldessari, Mentor.

### **Awards**

Bank of America Award for Fine Arts  
Scholarship to Chouinard Art School (California Institute of the Arts) Valencia, CA

### **Selected Private And Public Collections**

Sue Wong, Los Angeles, CA  
Christine Kristen, San Francisco, CA  
Lynda Griffith, San Francisco, CA  
Hartmut Gerdes, San Francisco, CA  
Paul Ruscha, Los Angeles, CA  
Kevin Rettig, Los Angeles, CA  
Skot Armstrong, Los Angeles, CA  
Sam Ambler, Berkeley, CA  
Peter Alexander, Los Angeles, CA  
Christian Buckley, San Francisco, CA  
Catherine Clark, San Francisco, CA  
The Rene and Veronica di Rosa Musuem, Napa, CA  
Dan Dodt, San Francisco, CA  
Richard Dunn, Sedona, Arizona  
Robert and Paula Eads, San Jose, CA  
Jess Ghannam, Fairfax,CA  
Desiree Glinden, Sonoma, CA  
Richard Grossman M.D. San Francisco, CA  
Kevin Kearny, San Francisco, CA  
Howard Klein, Vice President, Warner Brothers, Los Angeles, CA  
Eric Lawrence, San Francisco, CA  
Jack Leissring MD, Santa Rosa, CA

## **Scott Siedman A Brief Autobiography**

Born Jan 9th 1948, the youngest of three in the Boyle Heights section of East Los Angeles, a neighborhood with New York street names — Brooklyn Avenue, Mott Street, and Jewish until Latinos moved in after the war. The Jews all fled to the west side and a few years later when little Scotty started walking like a Pachuco, Mom said east we go to Montebello. I Played on the football team but hung out with the weirdos. Started smoking pot at 17, was elected class speaker for the graduation ceremony based on my imitation of Ed Sullivan doing Mick Jagger for the senior talent show, high on brownies. 1966 was a great time to be an 18 year old white middle class male American and I took full advantage of my privilege. UCLA accepted me based on my art and not my mediocre grades.

LSD, sex, Vietnam protests, Sgt. Peppers, pot, Venice Beach and my future wife took up most of my time. I quit school in the Spring and rushed to San Francisco where my sister Laura had a cool hippy pad in the Haight Ashbury and a drug dealer boyfriend. Got an apartment on Divisadero St. above The Solid rock Baptist Church which rocked every Sunday and Choir practice Wednesday nights. Summer of Love! And I swore I would never return to LA.

I returned to LA that fall and faced an unfriendly a draft board ready to upload me to Vietnam after I failed to show up for my physical. I was practicing TM at the time and lied about Maharishi's opposition to the war and aided by the thousands of Latino boys who weren't practicing TM, I sweet talked them into giving me a student deferment.

Got a scholarship to Cal Arts, got married moved to the old family home in Montebello which my wife and I shared with my grandfather, Nathan Berg.

I Graduated with a completely useless BFA from Cal Arts, started a recycling center in San Juan Capistrano, taught kindergarten in San Clemente and watched my young wife fall into a bi-polar hole with a completely useless child for a husband.

Got divorced and swore I would never return to Los Angeles. Moved to Canada to help my sister Laura, her husband Tony and baby Amber who lived in converted barn on a pot farm outside of Nelson BC. I Killed chickens, dug water line trenches, and sat around and smoked lots of pot with Tony, watching the Turkeys gobble grass hoppers. lot of them that year and delicious. the Turkeys and the grasshoppers. I taught adult night school drawing at a local college, found a girlfriend and split for Vancouver as soon as it started to snow.

My luck in Vancouver was incredible until it wasn't. Three days after arriving I went from sleeping on the floor of an office to a Victorian mansion which I shared with a writer, an opera singer and a fisher woman.

Then I scored a mural job for a UN conference on the environment called Habitat Forum. One morning I heard Margaret Meade, Bucky Fuller and Mother Theresa all speak in a converted airplane hangar with big double doors open to the ocean. Mother Theresa said you have to love till it hurts and I cried. Also took part in a snake dance led by some Hopi holy men. I went to work for Vancouver Magazine and began to get side jobs as an illustrator. After 4 years at the magazine, the editor gave me a 3-week junket to French Polynesia to write a story and illustrate it.

First class on UTA with great champaign, Jacques Tati and booties. On the way back I stopped in LA to visit friends and family and when I landed in Vancouver I was pulled out and searched for drugs. They assumed my tan was Mexican because the plane started that morning in Mazatlan. Long story short - I was deported... I was never legal, too much work.

Off to Washington DC, where Mama had a downstairs apartment in her large comfortable house and I'm in shell shock for weeks. I put together a portfolio and started looking for illustration work. Found a girlfriend and started becoming a regular contributor to the Washington Post. That lasted about a year and despite an offer to move to New York for work, I missed California and moved to Bolinas, where I lived for about 5 years. Then San Francisco for 10 more, where I had several very successful shows of my Sacred Porn paintings at The Catherine Clark gallery and after a sold-out show at the Julie Rico gallery in Venice, I moved back to Los Angeles. I've had 5 one man shows here and sold moderately well. I was production designer on a feature film and several shorts and had a run as a set designer for theater, nominated for LA's version of the Tony for one of them. I've been here for 27 years and have never been happier.

I am currently at work on a sizzle reel for a multi-media immersive project and a series of AI collaborations with photographer Lori Pond.