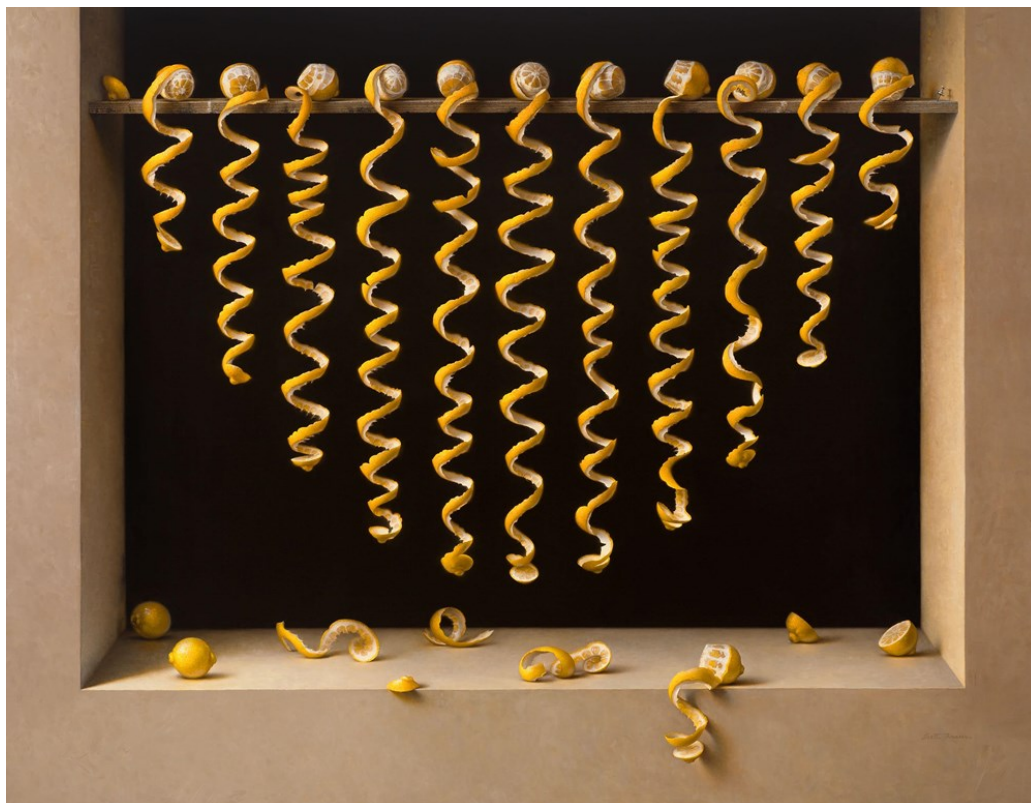


Quidley & Company

Presents

SCOTT FRASER



52 x 66

"Lemon Fall "

\$185,000

Scott Fraser is a nationally known still life artist who combines the traditional with the contemporary. Born in the Chicago area, he grew up making frequent visits to the Art Institute of Chicago, and eventually attended the Kansas City Art Institute from 1976-1979. Following continued studies at the University of Colorado at Denver in 1983-84, Fraser spent a year enrolled in a program at the Atelierhaus in Worpswede, Germany. During his time abroad he started to develop his own vision as he studied works by artists such as Anselm Kiefer and Joseph Beuys.

Fraser remains a passionate student of art history; sprinkled throughout his compositions are visual references to artists and artistic styles that may reach back 500 years to the Dutch masters or be as recent as works by American modernist Georgia O'Keeffe. He pushes traditional still life paintings into the post-modern era by rearranging classical tableaux in contemporary settings, often with quirky juxtapositions, or dark or subversive humor—though his works radiate a particular luminosity expressed through the artist's palette and the surface quality of the paintings. His still lifes frequently feature objects with personal or autobiographical meaning, from his grandfather's favorite chair to Goldfish crackers, his children's snack of choice when they were toddlers. Fraser has exhibited in group and solo museum shows around the country and his work can be found in major private and museum collections nationwide, including the Metropolitan Museum of Art in New York, the Museum of New Mexico in Santa Fe and the San Diego Museum of Art. He lives outside Denver with his wife Bronwyn, also an artist, and their two children.

"Often I feel like an outsider realist," Fraser says. "This is a conscious choice. There are two camps, and I have a foot in each of them. One represents the desire to revive the traditional painting of the old masters and embrace beauty and craft, while dismissing everything post-1913 Armory show. The other camp is modernism and all its forward-moving, don't-look-back trappings. This is the more forceful of the two. It is fast-paced, born of concept, theory, influence, and high-stakes bidding."

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