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RESHAPING THE DESTINY OF EARTH

CBS

DRINK Coca-Cola

FOR SALE
Prices slashed

Look Ahead

Scott P. Ellis

Dredging For Irony

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Headbones Gallery - The Drawers

Contemporary Drawings and Works on Paper

Dredging For Irony

Featuring Collages by Scott P. Ellis

December 11 - January 4, 2010

RICH FOG



Micro Publishing

Artist Catalog: Scott P. Ellis - Dredging For Irony
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featuring *New collages by Scott P. Ellis along with YouTube RX2008 Video Montages* at Headbones Gallery.
December 11 - January 4, 2010

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Front Cover Image: Scott P. Ellis - (detail) Your Labour, Your Love Your Loss
Back Cover Image: Scott P. Ellis - (detail) Welcome To Our Brave New World

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Scott P. Ellis

Commentary by Ashley Johnson



Scott P Ellis:
Restraining Order

Mass media devours and enslaves our modern culture even as we consume it. Communications theorist, Marshall McLuhan, famous for his statement “The medium is the message”, considered media as “extensions” of our bodies and minds. He contended that the invention of print technology allowed us to organize social concepts like individualism, capitalism and democracy. His dire prediction was that electronic media, in replacing print, would lead away from individualism to a collective identity and the global village.

For Scott Ellis, the magazine wasteland that McLuhan predicted has become his fertile compost heap. Ellis’ complex collages dredge through the debris of the 20th century to expose some of the lies and myths that underpin our culture. One wonders what McLuhan would have thought of these works although he did produce his own aural art piece where he made statements while other voices and sounds would interrupt. This is not unlike Ellis’ collages. There is a cacophony of visual

interruption.

Even though images and texts are cut out from magazines they still carry residual information. They also elicit memories in the viewer of reading those articles or seeing that image. By combining them into new contexts, Scott magnifies the effect and sets off multiple chains of thought. His imagery is culled from a vast reservoir of types and sources including some that go back to the 1940’s. These naïve pieces of propaganda seem crude and unbelievable to our sophisticated eyes. Yet, sadly, our attitudes to war, and continuing acceptance of the propaganda machine’s messages are revisited in the present-day conflicts between the Middle East and West.

Some of the central myths of our time like belief in the progress of man, the sexual morality of humanity, the basic goodness of democracy, the romance of war and nationalism, the efficient division of labour model, engineering marvels, space exploration, medical experiments, corporate and political leaders working for the common good, the spiritual health of religion. These are all grist to Ellis’ mill. He churns them over and stomps on them all with a wry but desperate sense of black humour.



His titles are particularly ironic: “The Myth, The Mission, The Money” or “How to Build an Empire” or “Welcome to Our Brave New World”. He zeroes in on the hypocrisy of the corporate and political agenda or the belligerence of the West as epitomized by its self appointed leader of the free world, America. Warplanes dot the skyline while soldiers charge across the beaches. Iconic images of Bush, Obama and Osama Bin Laden peer through gaps. A chimp in a suit puffs on a cigarette while a jolly Father Christmas advertises coca cola. A large snail, his shell an American flag, slides blithely across the surface before the eyes of an astonished dinosaur skeleton. The dense absurdity reminds one of Hieronymous Bosch’s works on the follies of man.



Ellis takes aim at religion, sex, corporate greed and political expediency generally, using whatever resources come to hand. Comical vultures can become metaphors for politicians. A Catholic nun and an Islamic woman in a burkha flank a bikini-clad girl in sunglasses. Behind her head is a pair of spread-eagled legs with an American flag in the crotch and the slogan “All the President’s Women” waving overhead. Various currencies float across

the surface like balloons. Wall Street: it’s a banquet of exploitation that spans the globe and extends into space.

Magazine imagery is limited in size yet Ellis makes some enormous collages. Each of these is meticulously organized like a puzzle. Nothing is random. Ellis utilizes the underlying structures of colour, form and meaning in his text and images to weave a complex structure across the whole. Rhythms move like waves following shapes or lines of text to establish a subtle infrastructure overall. He uses colour sparingly so a major proportion of the surface is in mid tones, which allows him to set off more dramatic passages of red, yellow or black and white. The surfaces of the collages pulsate with visual movement. Caesuras open up and the viewer moves into the vista, then leaps to the front again or delves down from a new perspective. This visual manipulation of the surface is usually very balanced. In “Mind Over Matter of Things” he explores an oval format. Rhythms extending from the central passages spiral out creating a homogenous surface.

These are highly organized and exquisitely executed art pieces with an intelligent and earnest communication. Emblematic of Ellis’ concerns is a butterfly in “Wheels that make the World Go Round” whose wings are made from a globe of the earth. We live in such a fragile moment and perhaps we are poised on the brink of our own extinction. Ellis reminds us of the festering contagion we have fostered through our greed, intolerance and blind faith.

Ashley Johnson - Toronto, 2009



Studio -Toronto, 2008

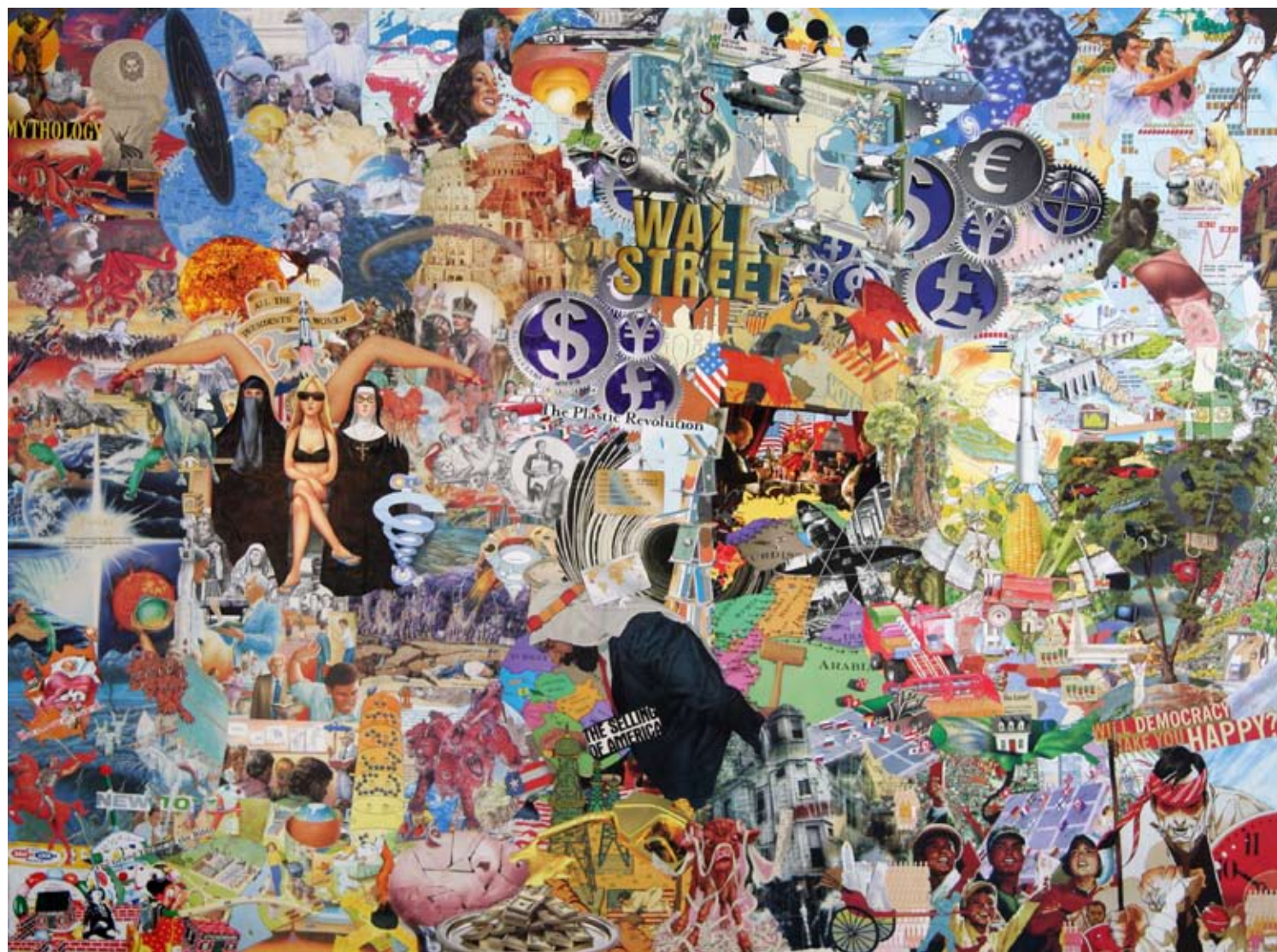
Welcome To Our Brave New World - 2009
collage on gessoed panel
59.5" x 28.75"





Warnings, Headbones Gallery - 2008

The Myth, The Mission and The Money - 2007
collage on gessoed panel
36" x 48"





NeoPriest, Headbones Gallery - 2009

Your Labour, Your Love, Your Loss - 2009
 collage on gessoed panel
 59.5" x 28.5"





For Font's Sake- Headbones Gallery, Toronto, 2007

Reshaping Our World - 2007
collage on gessoed panel
43" x 22"





In Front of Gallery Samuel Lallouz - Montreal 2007

Developing New Ideas - 2007
collage on gessoed panel
26" x 40"





Paper Salon & Scott P. Ellis, Headbones Gallery, Toronto - 2009

How To Build An Empire - 2007
collage on gessoed panel
36" x 48"

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Bridge Art Fair, NY, Headbones Gallery - 2009

The Fine Art Of Womanising - 2008
collage on gessoed panel
36" x 24"





Studio -Toronto, 2008

Hour World Of Imperfection - 2008
collage on gessoed panel
48" x 72"





Scott Ellis - Old School, DeLeon White Gallery, Toronto - 2008

Wheels That Make The World Go Round - 2009
collage on gessoed panel
35.5" x 60"





Studio -Toronto, 2008

The Best Society Has To Offer - 2008
collage on gessoed panel
34" x 72"





Master Of The Universe, Gallery Samuel Lallouz, Montreal - 2007

Fear And Loathing In The Real World - 2008
collage on gessoed panel
27" x 48"





Studio -Toronto, 2009

Mind Over A Matter Of Things - 2009
collage on oval gessoed panel
31" x 53"





Featuring collages by Scott P. Ellis and works from Neopriest



Postcard Art Now Fair, Miami - Headbones Gallery, 2009

Wild, Ripe And Ready For The Plundering - 2008
collage on gessoed panel
36" x 42"





Scott P. Ellis - Headbones Gallery, 2008

Working Together To Serve You - 2008
collage on gessoed panel
36" x 24"





Master Of The Universe, Gallery Samuel Lallouz, Montreal - 2007

Master Of The Universe - 2007
collage on panel
37" x 57"





Studio -Toronto, 2007

World War Threedom - 2006
collage on board
25" x 48"

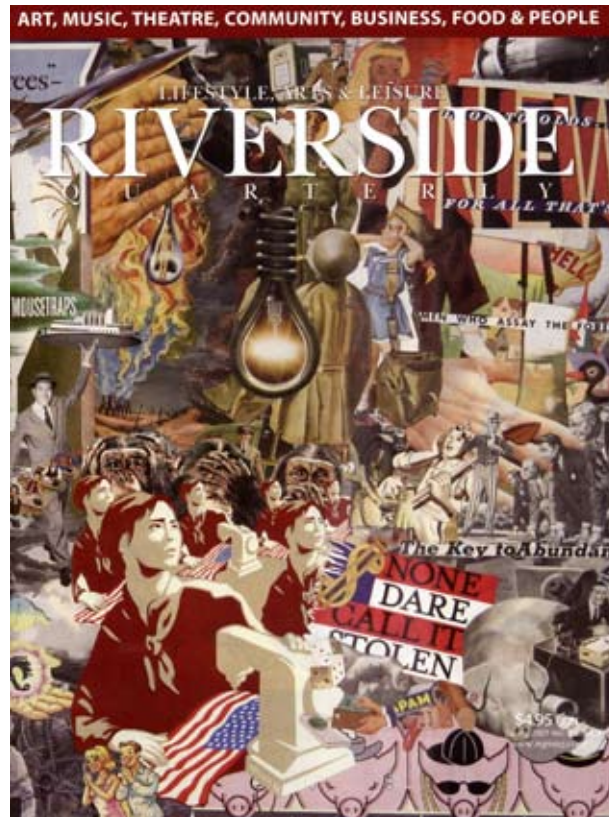




Studio -Toronto, 2007

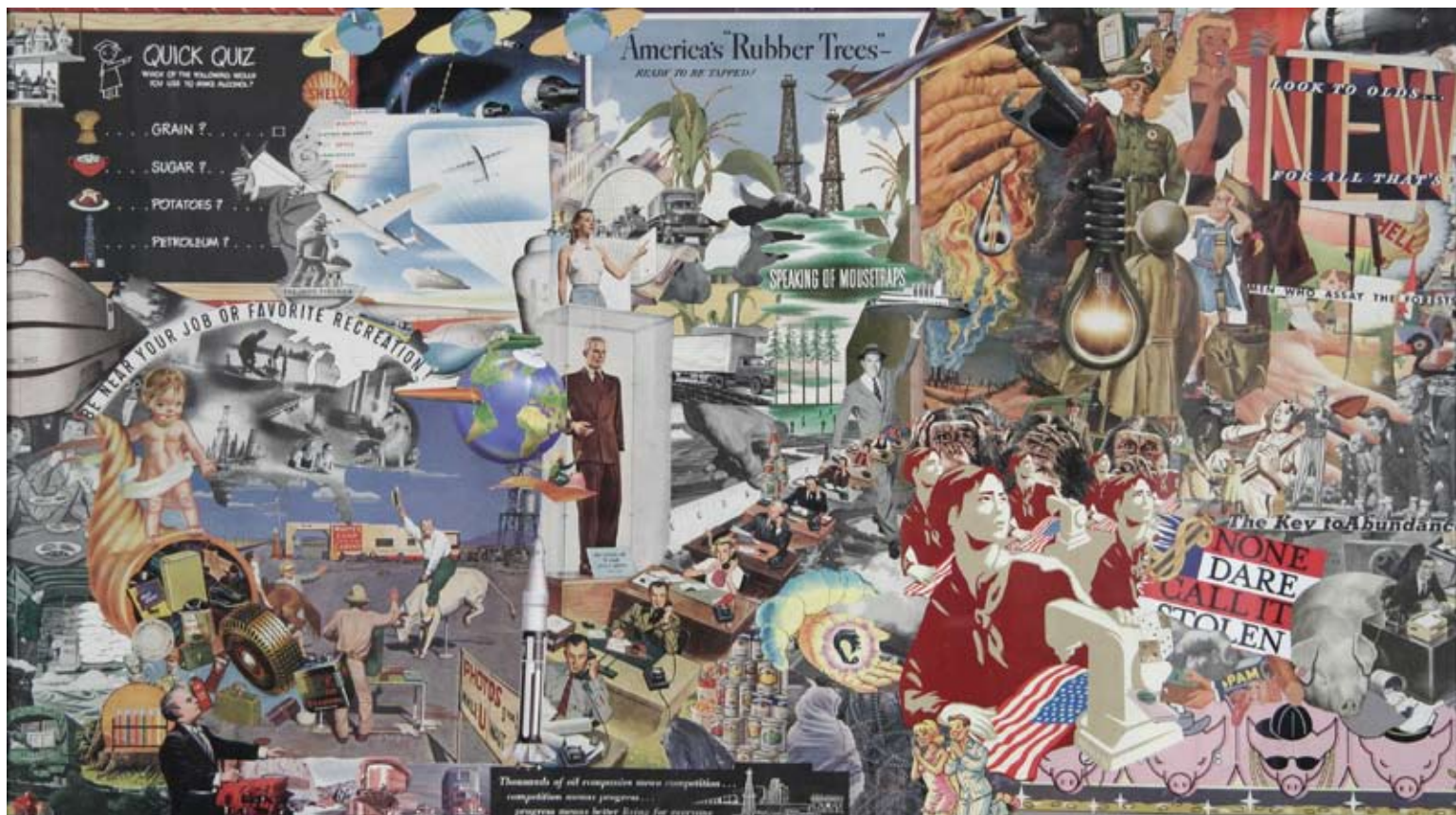
As The World Turns - 2004
collage on board
20" x 29"





Cover of Riverside Quarterly -Toronto, Spring 2007

Yesterday's Utopian Dreams - 2006
 collage
 22" x 38"



MAG

MASS ART GUIDE | DECEMBER/JANUARY 2008



Cover of Mass Art Guide - Toronto, 2007

Bureaucracy of Misinformation - 2003

collage
22" x 47"





Studio -Toronto, 2007

Wasn't The Future Wonderful - 2004

collage
20" x 28"





Studio - Toronto, 2007

Amen The Hand Of Man - 2006
collage
30" x 40"





Tool - 2000
collage
20" x 16"



My Job In The Post War World - 1999
collage
22" x 18"



The Invasion Of The Americas - 2002
collage
21" x 17"



We'd Like To Sell You A Product That Isn't Working - 2000
collage
21" x 17"



Scientific Problems And Puzzles - 2002

collage
15" x 20"



Scientific Progress - 2002
collage
18" x 20"

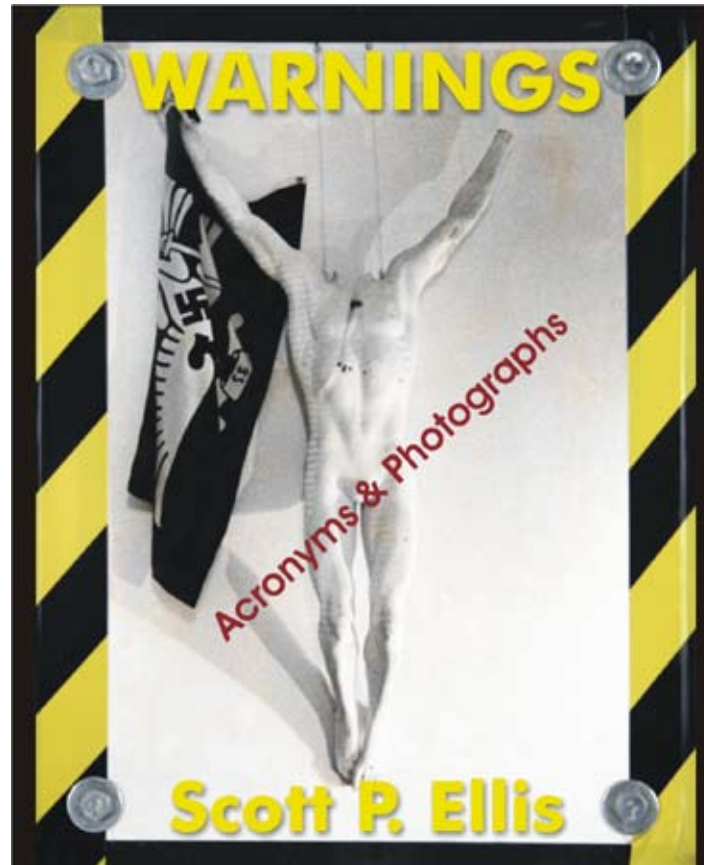


Studio - Toronto, 2008

In Search of Pro-Americanism - 2005

collage
26" x 37"





Warnings - Exhibition Catalogue, Headbones Gallery, Toronto, 2008



Richard Fogarty & Scott P. Ellis - Studio, Toronto, 2008



Studio -Toronto, 2008

Biography - SCOTT P. ELLIS

Collage artist Scott P. Ellis was born in Colborne, Ontario, 1970. Scott started visually exploring the underground and punk rock scenes using photography in Montreal in the early nineties. The staged photographic work presented a visually challenging message directed at the perverted abuse of power in religious and corporate environments. Because of the costs and substantial coordination associated with staged photographic art, Ellis settled into the medium of collage for his artistic expression. In collage, he has chosen to regurgitate popular media and propaganda and serve up his own visual dish of worldly interpretation. After working for a decade as a bicycle courier and artist in Montreal he relocated to Toronto in 2000 and has recently completed his sixty-sixth collage work.



Scott P. Ellis - Toronto, 2008

Scott P. Ellis

Solo & Feature Exhibitions

- 2009 New Collages 2007-2009 & Paper Salon, Headbones Gallery, Toronto, ON
- 2009 Old School, Analog Collages by Scott P. Ellis, Deleon White Gallery, Toronto, ON
- 2008 Warnings, Headbones Gallery, Toronto, ON (Catalogue)
- 2007 Collages, Gallery Moos, Toronto (Catalogue)
- 2007 Master of the Universe, Gallery Samuel Lallouz, Montreal

Group Exhibitions

- 2009 Neopriest, Definitely Superior Art Gallery, Thunder Bay, ON
- 2009 Road Show 2009 - Definitely Superior Art Gallery Thunder Bay, ON, Chez Susanne, Kelowna, BC
Ashpa Naira Gallery, Vernon, BC, Contrary Projects, Regina, SK
- 2009 Neopriest, Headbones Gallery, Toronto, ON
- 2008 5 Canadian Artists, Galerie Atelier, Barmstedt, Germany, June 2008
- 2008 (Pass the Buddha collaboration with Julie Oakes) The Varley Art Gallery, Markham
- 2007 Nuit Blanche, Alley Installation, Headbones Gallery, Toronto
- 2007 (Pass the Buddha collaboration with Julie Oakes), Lehman Leskiw Fine Art, Toronto
- 2007 For Font's Sake, Headbones Gallery Toronto
- 2006 Beauty & Obsession, Headbones Gallery, Toronto
- 1998 Spin Gallery, Toronto

Bibliography

- 2009 She Does the City, Old School - Scott Ellis At The Deleon White Gallery
- 2008 December/January issue of Mass Art Guide, Cover & Inside Feature, pages 6-9
- 2007 MAG Audio, Interview with Julie Glick, Mass Art Guide website
- 2007 November, Essays: James Campbell & Julie Oakes, Exhibition catalogue, Gallery Moos
- 2007 Riverside Quarterly, Spring Edition, Cover + Feature, pages 1, 9-11
- 2007 May, Unisinous Parallel Universe, Catalogue by Rich Fog Micro Publishing