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FOR IMMEDIATE RELEASE
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Long View Gallery presents “We the People,” New Works by Scott G. Brooks
His first solo exhibition in Washington, D.C. in two years.



We The People, 48x36, oil on canvas

October 28 – November 28, 2010
Opening Reception: Friday, October 29, 6:30-8:30pm
PRESS PREVIEW: Friday, October 29, 5:30 – 6:30pm
Food and beverages provided by Design Cuisine
Live music by J.E.L.

(Washington, DC) – Long View Gallery is pleased to present 12 new works by D.C.’s own Scott G. Brooks in a solo exhibition titled “We the People.” Brooks’ work reflects the political and economic turmoil that takes up the head space of those who are paying attention. “We the People” maintains the detailed figures and storytelling themes Brooks has become known for, albeit on a much larger scale. In the past, Brooks’ message was often subtle, hidden in his elaborate tableaus. In contrast, “We The People” blatantly speaks to the pop-culturae-obsessed and politically-charged landscape in which Brooks lives today.

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Brooks says, "The images are relevant to what I see going on in America, and what we are exporting to the rest of the world. It's about the complexity of the current state of political and cultural affairs. It is a portrait of who we are."

Brooks' disillusionment with Washington is central to "We The People." He sees inherent flaws in a system that no one man can fix. Brooks feels the world is distracted, choosing to hide in denial behind such diversions as religion, indifference and reality television rather than face the dire truth, which is what Washington intends. His characters find themselves in the same state of disruption, their attention divided by the flashy visual stimulation around them. Brooks' canvases are littered with puppies and toys, bright lights and snakes, cameras and televisions – all flashy interruptions blinding his characters to the terrible destruction happening around them.

In the title piece of the show, "We The People," a snake charmer provides the distraction to hundreds of followers. The halo-like glow circling his head is a hat tip to Christ as he appears to be preaching to his mindless masses. The followers all stand ambivalent, peering in his direction, waiting to be moved. Some appear as puppets, others as Brooks' signature circus-style performers. The entire scene is surrounded by tiny video cameras, recording and broadcasting for the rest of the world to witness.

"We, as a people, seem desperate for the "next great this", or quest for "greatest American that", anything to take our minds off the bad news," Brooks suggests.

Brooks's oil on canvas paintings are figurative. He launches into each new piece by starting with a central figure and the themes evolve around them. Brooks works with a mix of professional models, friends, and local DC burlesque performers. His influences range from R. Crumb to H.R. Ginger.

About Scott G. Brooks

Originally from Flint, Michigan, Brooks attended the University of Michigan in Ann Arbor. He currently lives and works in Washington, DC. His subject matter ranges from portraiture to intricate narratives. In his paintings, he takes social, psychological, and political issues and injects them with a dark sense of humor. Anatomical distortions separate the figures from the photographic ideal, which gives him the freedom to create his own distorted reality. His work is described as twisted and offbeat, sentimental, and disturbing. In addition to exhibiting in galleries, he has also illustrated several children's books. His influences include *Mad Magazine*, Disney, Saturday morning cartoons, and the talking heads on cable news.

Brooks has recently been featured in the shows "100 Artists See Satan" at Grand Central Art Center in Santa Ana, CA, "New Work" at Last Rites Gallery, NY, NY, "Everything But the Kitschen Sync" at La Luz de Jesus, in Los Angeles, CA. Current projects include the "Lowbrow Tarot Project" at La Luz de Jesus, in Los Angeles, CA, October 9, 2010 - November 7, 2010, and "The Thirteenth Hour" at Last Rites Gallery in NY, NY, October 2010.