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Scott Yeskel likes the challenge of painting in two distinct modes—abstraction or representational cityscapes. One style stimulates the other and keeps his artistic juices flowing. The artist exhibits his two types of paintings at Sue Greenwood Fine Art Gallery.

Yeskel is strongly influenced by mid-Century abstraction. His nonfigurative paintings are large and loose. Beginning with dark, muted tones he intensely observes the germination of painted lines and shapes.

Pushing and pulling paint, developing the composition, Yeskel begins to weave a visual story told solely by color, line and space. In his abstractions, he uses much more texture and paint. The nonfigurative work is more experimental, looser, drippier, encompassing his whole body in the painting process.

Near completion, the artist introduces two or three bright colors, such as red, or orange or blue, strong colors that light up the work and fuse the associated elements together.

For Yeskel, abstraction, the non-corporeal, lends itself to a greater range of emotional responses and artistic



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possibilities, such as conflict and harmony, tension and resolution.

In contrast, his cityscapes are a different mindset. Highly charged also, they tell of his love for big sprawling cities, freeways and environmental activities—heat, congestion and the rhythm of people moving through their everyday lives.

Before Yeskel begins, he knows which mode he will work in and may create two different canvasses simultaneously, adeptly switching between the figurative and the nonfigurative.

Within each mode, he works slowly as he builds colors and ponders the dynamics that emerge. He never knows what will happen when he begins a canvas, but he does have a particular way of working.

In an abstraction, he often flips the canvas around to see what other possibilities are emerging within the image; and he tends to concentrate on horizontal and vertical lines. The cityscapes, however, maintain whatever

direction is needed by the story.

“L. A. #7” is a robust oil on canvas about cars, in a curved formation, speeding in both directions on a freeway. The asphalt has a warm yellow glow and the lines are green as each darkened vehicle, with spotlights of red, moves rapidly.

“East, West” is a horizontal abstraction where blues and oranges embrace in serene arrangement that seem to want to go outside of the right and left of the canvas edge. Horizontal always reminds of land and sky, but Yeskel places more intense warm tones, elongated shapes and energy on the top, preventing the viewer from lapsing into the figurative.

“Northbound” has similar warm oranges, pale yellows and turquoise blues as does “East, West,” but it is vertically presented, a composition that continues high above the canvas edge. There seems to be a carryover of the abstract into the figurative, however, and not the other way around.

“L. A. #7” is about a realistic scene, but it is presented in abstracted pattern of dark cars placed against a light ground of the curved freeway.



Scott Yeskel, “East, West.” 24” x 24” oil on panel. Photo courtesy of SGFA

Yeskel studied painting at the Academy of Arts in San Francisco. He is particularly pleased that he has moved beyond the lessons he had in art schools and has evolved his own distinct style. He finds that going to his studio daily and painting, putting in a good day making art is extremely satisfying; even stretching canvas is fun for him.

Now that he is one of the Sue Greenwood Fine Artists, the reception of his work has taken

off and he is very pleased with the success. He continues to grow in his art and is constantly stimulated by the challenges of painting in an abstract or figurative mode.

Visit Yeskel at scottyeskel.com and at SGFA, 330 N. Coast Hwy., 949-494-0669 or suegreenwoodfineart.com.

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