


# POETS *and* ARTISTS

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*Featuring*  
**F. Scott Hess**  
**David Jon Kassan**  
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# Ken Scaglia

[www.kenscagliastudios.com](http://www.kenscagliastudios.com)



Ken Scaglia was born in 1959 and raised in Indiana. A love of drawing has always assisted the production of his ideas. After receiving degrees in Industrial Illustration and Visual Communication Design from Purdue University in 1979 and 1984, he worked in Columbus, Ohio. Moving back to his father's home state, he received an MFA in Graphic Design from Yale University in 1990. He has since freelanced as a publication and product designer, illustrator, painter and teacher.

Self-taught, he began painting in earnest in 2005, seeking an outlet from the radically changing world of graphic design. Group shows in local art organizations lead to his first solo show in 2008 at the Westport Arts Center. His latest show was at the Flinn Gallery in Greenwich, CT. His work was recently seen in *American Art Collector* magazine, and will appear in *100 Artists of New England* in 2011. He lives and works out of a home studio in Connecticut.

## Q&A **Ken Scaglia**

### **Do you have a ritual you follow before each new work is started?**

I photograph cars and motorcycles I find at car shows, car cruises or roadsides. I then crop the photos on my Mac to find the best compositions and proportions. I'm looking for something compelling to me. Color, line, lighting point-of-view. I approach each new painting as an attempt to render a satisfying composition. It just happens to be recognizable as a car. I go through this process for weeks sometimes. Some paintings are from retrieved images I took decades ago. Once the selection is made and transferred to canvas, I'm emotionally invested in the painting. Then I start with the sky. Always. It sets the dreamscape for me.

### **How does your family life come into play with your artistic life?**

I desperately strive for a balance between family and painting. This is a charged question for me. If painting were gone from me, but I still have my family, I could live with that. I am recognizing my art as an important part of me, but the care I give my family is just as much a creative effort. They generally like it when I'm concentrating and lost in a new piece. I'm calm and focused.

### **What is your preferred medium and why?**

A simple question, but this delves a little deeper into my motivations, I think. I use acrylics on stretched canvas, cotton or linen, linen is very nice. I'm impatient with the paint drying, yet I'll stand and work for hours to get a look just right. Always a dichotomy. I work this way to challenge myself, but myself I can't possibly create super smooth chrome or sky reflections with just paintbrush and paint on canvas.

### **What tool or supply can you not live/work without?**

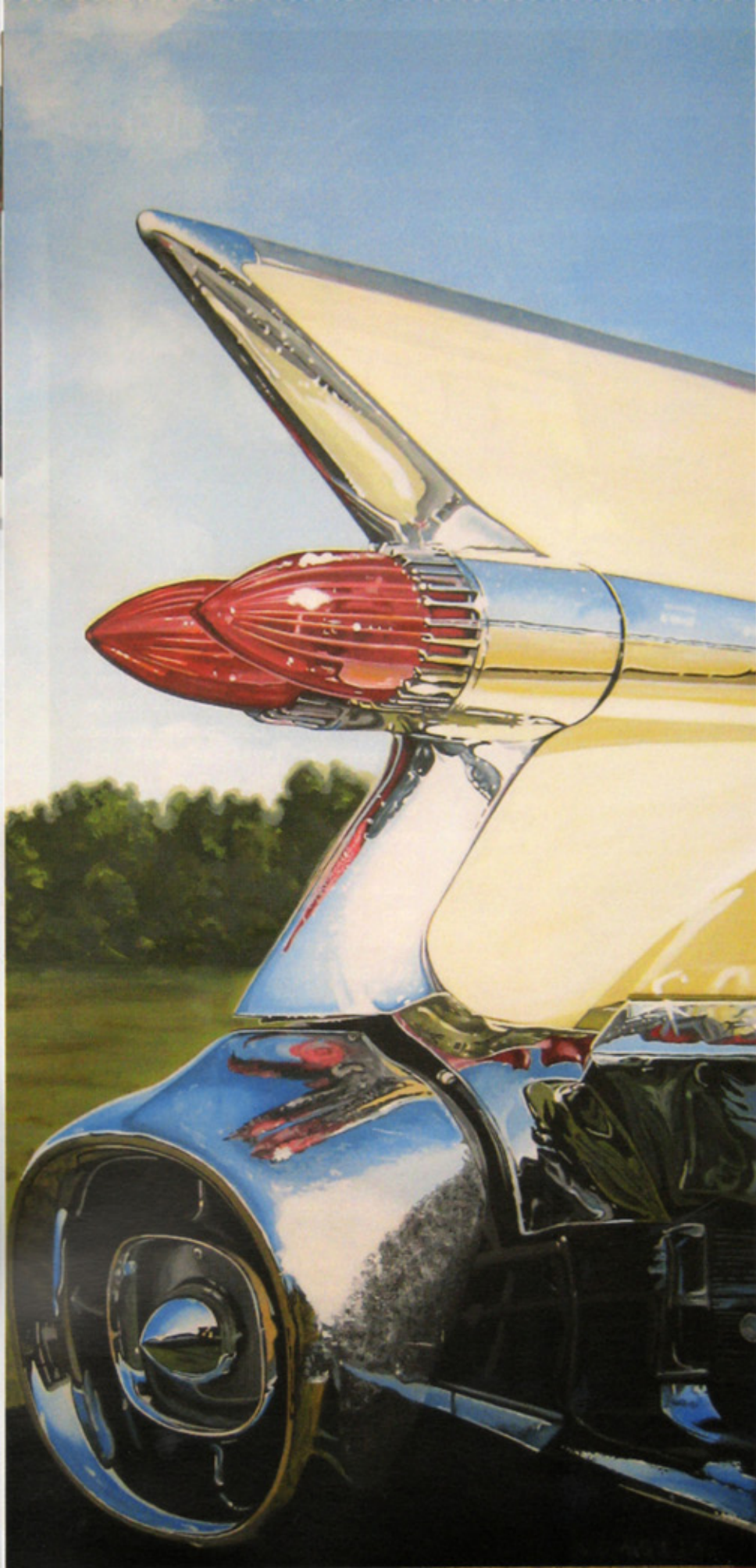
That would have to be my double-sided easel. I sized it for my studio and it's worked out beautifully. And a real nice small sable brush, not too beat up. Oh, and I found a lot of ambient music stations on the internet that set a good timeless mood.

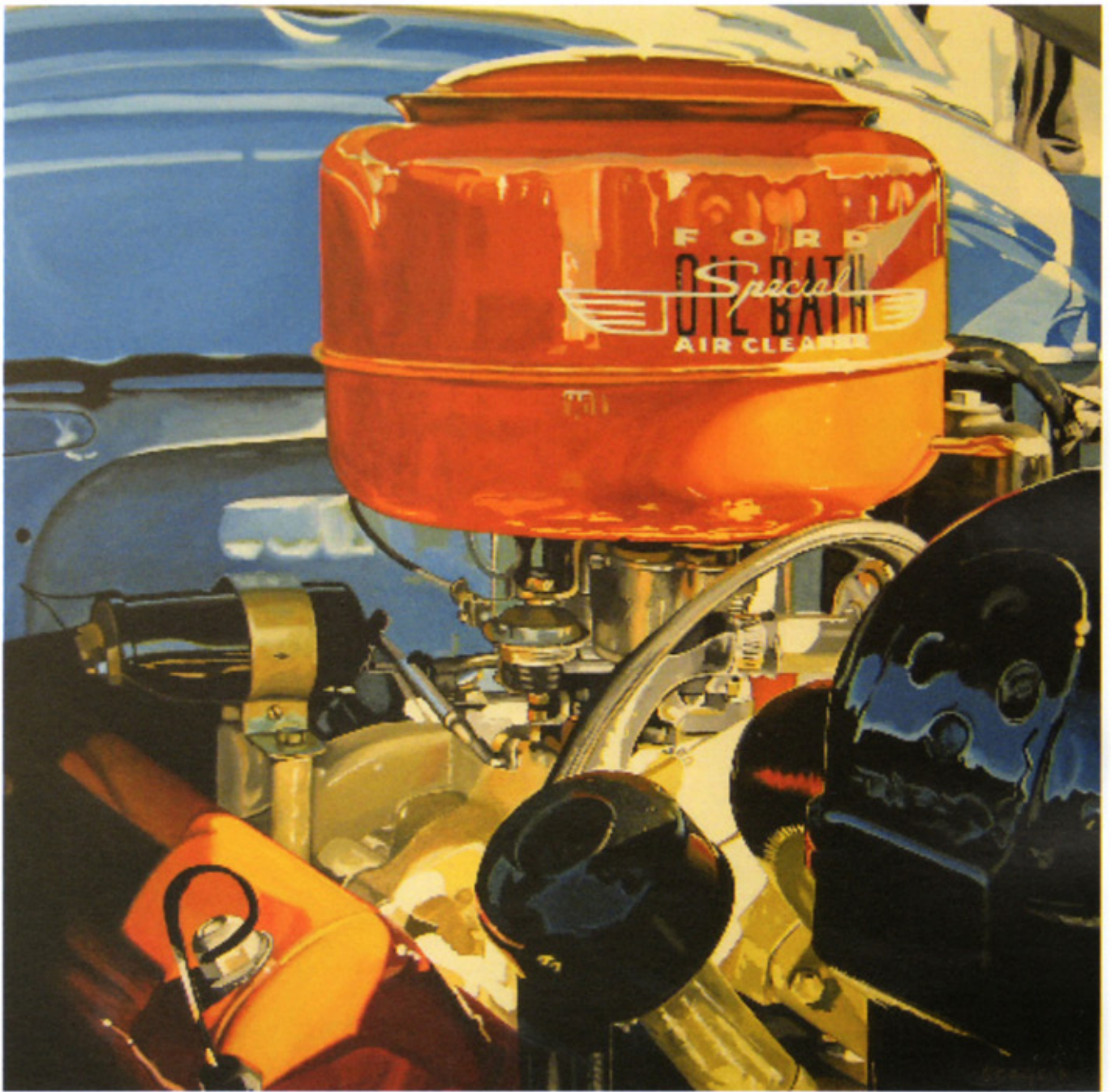
### **Why are you a painter?**

I paint to give others a glimpse into my view of the world. I marvel at how things look in light. I love to see an image I chose come to life in paint. I still have "Wow!" moments when I finish. I paint because I feel kinship with other artists I've looked at and admired.

### **How long does one of your pieces take to finish?**

I have finished some in as little as 2 weeks, from photo to varnish. In general, an involved painting will occupy 4 to 5 weeks in the studio.



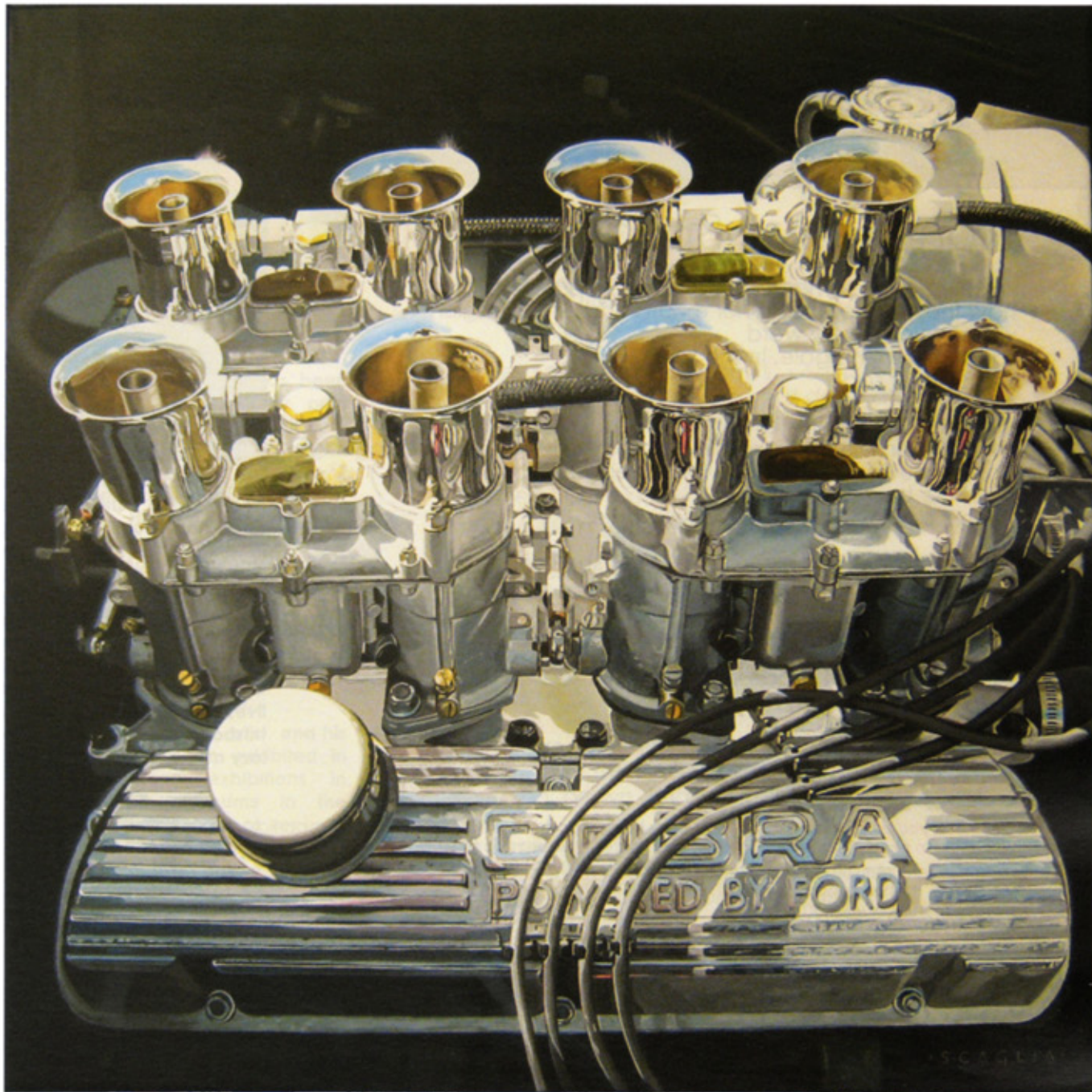


TOP: **Special Oil Bath** acrylic 30"x30" • ABOVE: **Red Tail** acrylic 20"x60"

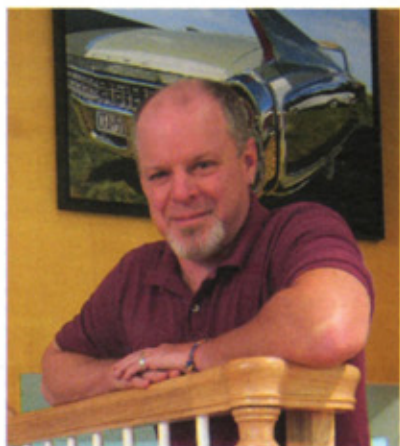


"I translate my fascination with automobilia into quiet portraits. I search for images that connect with nostalgic memories of collectors and admirers alike."

—Ken Scaglia



Arrangement in Grey and Black: Barrels acrylic 30"x30"



Introspective: **Arrangement in Grey and Black: Barrels**

The image I call *Arrangement in Grey and Black: Barrels* was my biggest challenge lately. I struggled with proportions right away, arriving at a square after deciding it was a challenging shape and that it suited the pattern and geometry of the engine. I was looking for asymmetrical balance on the edges, while the center focus would be the repetition of the chrome barrels.

I felt the simple, monochromatic palette would allow the engine details to read through to the viewer, too much additional color would create viewer hardship. Some days I spent hours on a 3 x 4 inch area of canvas rendering the aluminum and chrome. This was a physically demanding piece for me, yet very satisfying for the result.

**Ken Scaglia**