

# JACK SCOTT

Presented by 



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# Gallery Overview



Jack Scott 1978 "Light Black Blur #2" & 1977 "Black Rest" Charcoal Drawings on Canvas

Marburger Farm Antiques Show, Round Top TX 2023

**Studio MGH** (formerly MGH Discovered Art) is a gallery and dealership dedicated to uncovering and presenting overlooked art. While currently **based in Texas**, the gallery's curatorial and market approach was shaped by years of experience in San Francisco and New York City, where founder Michele Hembree developed her eye, market knowledge, and professional expertise.

**Established in 2015** after more than a decade of studying, researching, buying, selling, and curating art, **Studio MGH focuses on works that have remained "undiscovered" in private estates, attics, and storage for decades.** The gallery's mission is to rediscover and amplify the voices of undervalued American artists, with **emphasis on women and other historically overlooked artists.** Through thoughtful curation, storytelling, and strategic market placement, Studio MGH brings these artists, their families, and their work to broader public and collector awareness.



## Curatorial Expertise

The gallery specializes in **original 20th-century American fine art**, including drawings, paintings, and prints. Exhibitions and sales present these works across multiple contexts – gallery shows, interior design collaborations, and pop-ups – emphasizing both aesthetic quality and art-historical significance.

## Exhibitions & Art Fair Participation

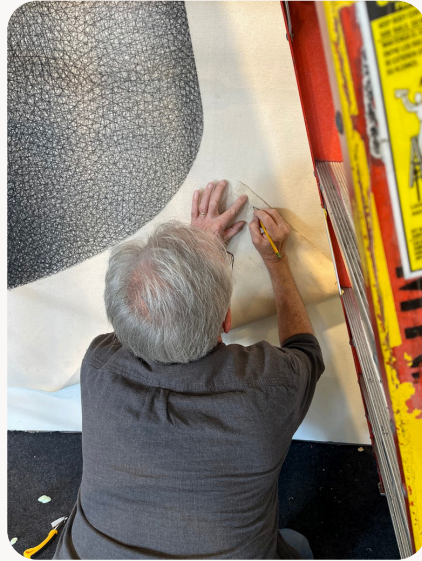
Studio MGH regularly participates in respected exhibitions and fairs, including:

- **San Francisco Fall Show:** 2019, 2024, 2025
- **Shoppe Object (NYC):** Winter & Summer 2019, Winter & Summer 2020, Winter 2021
- **What's New What's Next (NYC):** 2019
- **Dallas Design Market:** 2022
- **Marburger Farm Antiques Show (Round Top, Texas):** Fall 2022, Spring & Fall 2023, Spring 2024

## Market Position & Partnerships

In the art market, Studio MGH positions itself as a **niche specialist dealer**, bridging the gap between private discovery and broader recognition of lesser-known historical artists. **The gallery maintains an active presence on platforms such as 1stDibs** and collaborates closely with designers and galleries through trade partnerships, offering both accessibility and highly focused expertise.

# Artist Profile: Jack Scott



**Jack Scott** (b. 1953) is an American artist whose practice developed in the mid-to-late 20th century. Working largely outside the commercial gallery system, he has produced a substantial body of abstract work that remained privately preserved and largely unseen for decades.

Rooted in drawing and abstraction, Scott's work is defined by gesture, material presence, and scale. He works primarily in **charcoal and drawing-based media, often at a monumental size**, creating compositions that balance physical intensity with restraint. While his work reflects an awareness of postwar American abstraction, his path remained distinctly independent of any single movement or school.

Parallel to his studio practice, Scott sustained a **40-year career as a college educator, teaching thousands of students drawing, painting, and experimental approaches to art-making**. This long commitment to teaching reinforced his belief in process, observation, and material exploration – values that remained central to his own work.

Scott maintains a deeply self-directed studio life, prioritizing experimentation over visibility. As a result, his work saw limited public exposure during his lifetime, with much of it remaining in studios and storage due to geography, representation, and the demands of balancing teaching with an independent practice.

Decades later, a significant portion of Scott's archive resurfaced intact, revealing the scope and consistency of a lifelong commitment to abstraction. This rediscovery has made it possible to reassess his **contribution to postwar American art** and to introduce his work to new audiences for the first time.

Today, Scott's work resonates with contemporary conversations around process-driven abstraction and artists who worked outside traditional systems of recognition. His legacy is shaped not only by a rigorous studio practice but also by decades of teaching that influenced generations of artists.

# Artistic Practice & Selected Works

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## **Education:**

MFA San Francisco Art Institute (1978)

BA

San Francisco State University (1976)

College of Marin (1971-1974)

## **Exhibitions Include:**

Los Angeles Institute of Contemporary Art (solo)

Hansen Fuller Golden Gallery, San Francisco (solo)

Kirk deGooyer Gallery, Los Angeles, (solo)

"California Drawings", Modernism, San Francisco

## **Awards and Distinctions Include:**

Finalist, S.E.C.A. Award, San Francisco Museum of Modern Art

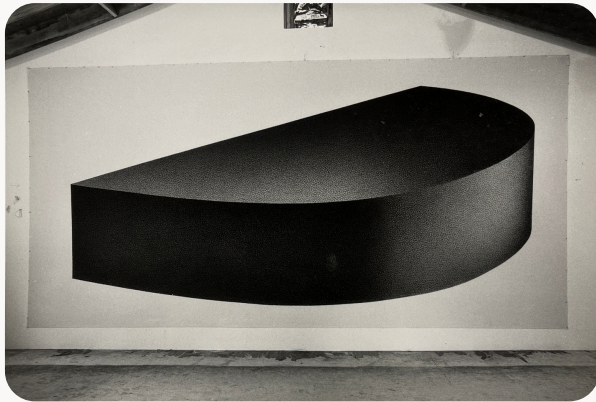
National Endowment for the Arts, Artist Fellowship Grant (drawing)

Marin Arts Council Individual Artists Grant

Finalist, S.E.C.A. Award, San Francisco Museum of Modern Art



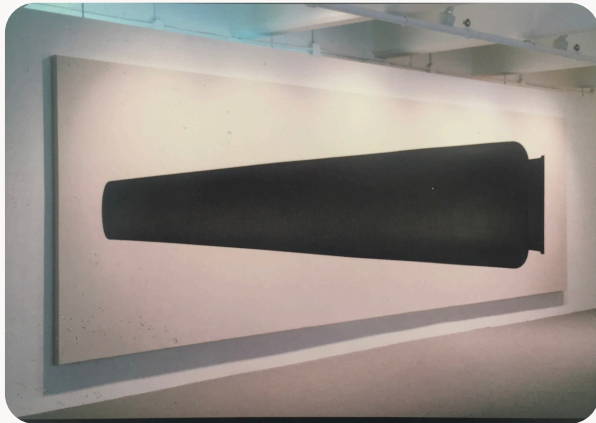
(on the right) "Re-Entry" (1976); charcoal on unstretched canvas; 102 x 204 in



“Untitled” (1976); charcoal on unstretched canvas; 120 x 240 in



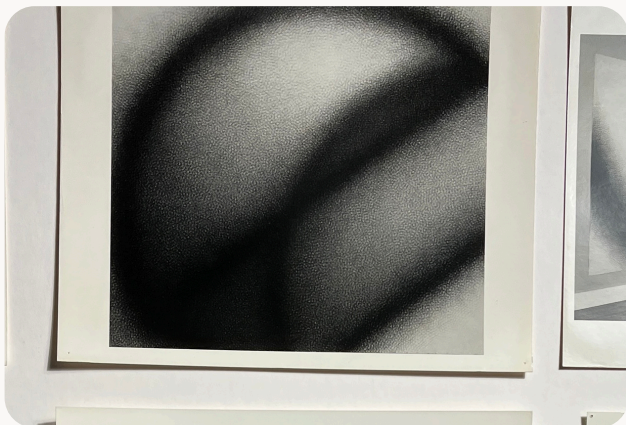
“Big Light Wheel” (1978); charcoal on unstretched canvas; 102 x 204 in



“Death” (1976); charcoal on unstretched canvas; 86 x 264 in



“Low Arc” (1976); charcoal on unstretched canvas; 85 x 144 in



“Long Shot” (1978); charcoal on unstretched canvas;  
114 x 126 in

# Cultural Impact & Contemporary Relevance

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Jack Scott's work can be situated within the broader trajectory of postwar American abstraction, particularly the lineage that extends from Abstract Expressionism into later process-based and material-driven practices. While aware of the scale, gesture, and physicality that defined mid-century abstraction, Scott operated outside its major institutional and market centers, aligning him more closely with the many independent artists who sustained rigorous practices beyond dominant art world narratives.

His emphasis on drawing as both foundation and finished form places his work in dialogue with artists who challenged the hierarchy between drawing and painting in the late 20th century. The monumental scale of his charcoal works, combined with their restraint and material sensitivity, anticipates later conversations around process, surface, and the body's relationship to mark-making.

Culturally, Scott's career reflects a generation of artist-educators who shaped American art not only through objects but through teaching. His decades in the classroom connect his practice to a quieter but deeply influential strand of art history in which pedagogy, experimentation, and studio discipline formed parallel legacies. Seen in this light, his rediscovered body of work expands the historical understanding of postwar abstraction by foregrounding a practice rooted in independence, material inquiry, and long-term commitment rather than visibility or market alignment.



"One" (1980); charcoal on unstretched canvas; 120 x 150 in



Jack Scott's work continues to resonate decades after its creation, bridging the mid-century American art tradition with contemporary visual culture. His abstract drawings and large-scale canvases maintain a timeless presence, influencing both collectors and interior designers alike. Through careful curation in private collections, corporate spaces, and exhibitions, Scott's work remains vital, showing that the aesthetic and conceptual power of his art endures in today's cultural landscape.



# Press & Critical Reception

Jack Scott's work has received sustained attention from both national and regional art publications. Critical coverage highlights the scale, material presence, and evolving language of his abstract practice, situating his work within broader conversations around contemporary American abstraction.

## Selected National Press

**Artweek**, "Introducing Five Bay Area Artists," July 1976 – group feature  
*"Scott's drawings are unabashedly romantic in feeling. Installed as they are, they induce a strange feeling – not reverence or awe. It's more a curious, innocent, drugless "high." I think of Heraclitus."*

**Artforum**, November 1978 – review of exhibition at William Sawyer Gallery  
*"The method of building up freehand forms is remarkable considering the massive scale favored by the artist. From this standpoint his drawing seems imbued with a medieval intensity, displaying a feeling for concentration and handcraft that is often absent from contemporary art."*

**Arts Entertainment**, October 1978 – review of exhibition at the Nelson Gallery, UC Davis

*"Jack Scott, like other serious artists of today, is educated, articulate, and knows what he wants and how to go about getting it. His commitment to his field is total and the long hours a day he puts into his art are willingly given."*

**Artweek**, January 1982 – review of exhibition at Hansen Fuller Goldeen Gallery

**Artweek**, "Expanding Classical Forms," May 1984 – solo feature  
*"Jack Scott has made a career out of creating minimal, reductive imagery and imbuing it with such sensual energy and heroic scale as to create forms of overpowering presence."*

**ArtScan**, *Images & Issues*, July/August 1984 – review of multiple artists, featuring Jack Scott



## Selected Regional & Local Press

**Los Angeles Institute of Contemporary Art**, 1976 – exhibition catalog excerpt featuring Jack Scott

*"Is there existing within the illusionistic space an object that is obliterated by a dense atmosphere, or are we viewing objectified darkness emanating from a single "dark source?"*

**San Francisco Chronicle**, July 1976 – review of local exhibitions, including Jack Scott

**San Francisco Chronicle**, "Firebricks and Linear Murals," August 1978

**San Francisco Chronicle**, "Jack Scott Turns to Clean-Cut, Compelling Images," January 1982

*"These are clean-cut, elegant [images], refined almost to the point of lobby decoration. But they are certainly visually compelling, and you do not forget them quickly."*

**Los Angeles Times**, January 1983 – review of multiple Los Angeles galleries, including Jack Scott

*"...he has subordinated formal concerns to a presentation of elemental forms and open space that creates a lyrical envisioning of objects from our world."*

**Marin Independent Journal**, "Works on view at Falkirk show commitment to visual medium," April 1987 – review of exhibition at Falkirk Community Cultural Center

*"By far the most sophisticated pure use of the drawing medium can be seen in Jack Scott's ritualistic, meditative drawings on canvas."*

**Echo Times (College of Marin Student Newspaper)**, "Jack Scott: An innovative artist and teacher," March 2000

# Collectors & Institutional Acquisitions

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- Janet Huston**, Mill Valley, California  
**Security Pacific Bank**, Los Angeles;  
Illinois Bell, Chicago  
**Charles Hobson**, San Francisco  
**Prudential Inc.**, New Jersey  
**Atlantic Richfield Corporation**, Los Angeles  
**Carmella Scaggs**, San Francisco  
**Michael S. Bell**, San Francisco  
**Rosenberg Associates**, San Francisco  
**College of Marin**, Kentfield, California  
**Leila Taghini-Milani**, New York  
**David Koslow**, Los Angeles  
**Bud and Linda Gore**, San Rafael, California  
**Jonathan Beare**, South Africa  
**William Neville**, San Francisco  
**William Sawyer**, San Francisco  
**Barry Noel**, Los Angeles  
**Kim Wausen**, San Francisco  
**Martin Stoelzel**, San Francisco  
**Kirk deGooyer**, Los Angeles  
**Marilyn Mills**, Larkspur, California  
**Michael Lilly**, Flint, Michigan  
**Jan and Carol Myer**, Corte Madera, California  
**Daniel and Jean Schaefer**, Glen Ellen, California  
**Peter Gutkin and Vicki Doubleday**, San Francisco
- Ralph and Rachel Reed**, Oakland  
**Suzanne Barnes**, Los Angeles  
**Jill Graham**, San Francisco  
**Deborah Richards**, Los Angeles  
**Park Fifty-Five Hotel**, San Francisco  
**Kenneth Corba**, Fort Lauderdale, Florida  
**Claudia Chapline**, Stinson Beach, California  
**Judith Ann Corba**, Birmingham, Michigan  
**Alfred Bellucci**, Novato, California  
**Ravi and Shakti Nadesan**, Concord, California  
**Anna-Maria Stone**, San Francisco  
**Tom and Sue Krebs**, San Rafael, California  
**Russell Crotty**, Los Angeles  
**Arthur Lusse**, San Rafael  
**Randall M. Widman**, Palo Alto  
**Larry Robinson**, Sausalito, California  
**Steve Pring**, Fairfax, California  
**Tullio Francesco-de Santis**, New York City  
**Takashi Kawachi**, New York City  
**EKR Design Studio**, San Francisco  
**Circa Modern**, Chicago, IL  
**The Wiseman Group**, San Francisco, CA  
**Maille Roberts**, Austin, TX

# Representation & Strategic Partnership

“I was introduced to Jack Scott in CA by a mutual friend and fellow art dealer, Greg Favors, on August 9, 2022. Greg drove me to his house in the hills of Fairfax, CA.

He showed me the work and around his collections. I saw where he stores the works, and he unrolled a piece on the floor. I was dying inside, thinking, “I need to get my hands on this.” He let me take (on consignment) 15 drawings on 30” x 40” paper.

In November of 2022, Jack signed an exclusivity contract with me, where I was to be the only gallery to represent his work. In January 2023, I went back to California, and that is where he gave me five large drawings on canvas to send back to Texas with me.

Since having the work, I have sold six pieces: two large canvas drawings and four works on paper. The larger canvases remain with Jack in California, and I have five canvas pieces and 12 drawings on paper.” *-Michele*



**Photos:** Works by Jack Scott viewed during first studio visit in Fairfax, CA, August 9, 2022., marking the beginning of Studio MGH's representation.

# Founder of MGH: Michele Hembree



Photo: San Francisco Fall Show with Jack Scott's "One" (1980); Credit: Erin Gilchrist Brown

## Specialist in Rediscovered 20th-Century American Art

### 20+ Years of Experience

With more than two decades of buying, selling, researching, and curating art, Michele brings deep expertise and a research-driven approach to curation, provenance, and historical context – particularly in American modern and mid-century art.

### Institutional Experience

She served for over a decade at the Oakland Museum of California, collaborating closely with curators and educators through the museum's Women's Board, which shaped her approach to scholarship and collection care.

### Bridging Private Collecting & Institutional Placement

Through curated exhibitions, pop-ups, design collaborations, and digital platforms, Michele thoughtfully brings artworks into public and private spaces, balancing market placement with the preservation of artistic legacies.

### Community & Advocacy

Active in professional networks that support women art dealers and promote greater equity in the art market, Michele contributes to broader conversations about visibility, legacy, and value in American art.

# Acquisition & Inquiries

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Studio MGH helps collectors, families, designers, and institutions care for and thoughtfully place works of art. We bring clarity to collections through professional inventory and documentation for long-term stewardship.

In representing Jack Scott, we support collectors at every stage – from private acquisition and placement to collection development and institutional coordination.

We also curate cohesive collections and exhibitions for homes, corporate spaces, and special projects, working closely with designers and trade professionals to ensure artwork is beautifully integrated and contextually placed.

For acquisition inquiries, availability, and pricing, please contact:

**Michele Hembree**

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**Studio MGH:**

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Tyler, TX 75701

**Gallery hours:** By appointment only