

Scott Albrecht

WORDS
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PHOTOGRAPH
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I'm running late,
but I know I'm on
the right street,
and when I get to
the corner where
his apartment
should numerically
stand, there's Scott
Albrecht, stoopin' it.





Scott Albrecht appreciates happenstances such as this, owing much of his creative motivation to New York City's proximity effect and the intrinsic susceptibility of a mere two blocks. "I get really inspired by the people I'm surrounded by, and being a little introverted, I didn't initially realize how great New York was for me," says Albrecht. "I get to meet all these wonderful weirdos every day."

When asked to describe himself, Albrecht is frank, minimalist, even (if we're equating man to craft): "I am a very lanky 6' 6" artist and designer in Brooklyn." He's also a veteran zine publisher, a meticulous woodworker, collector, wordsmith and a disciple of three-dimensional art. An anomaly in his TIFF-rendering field.

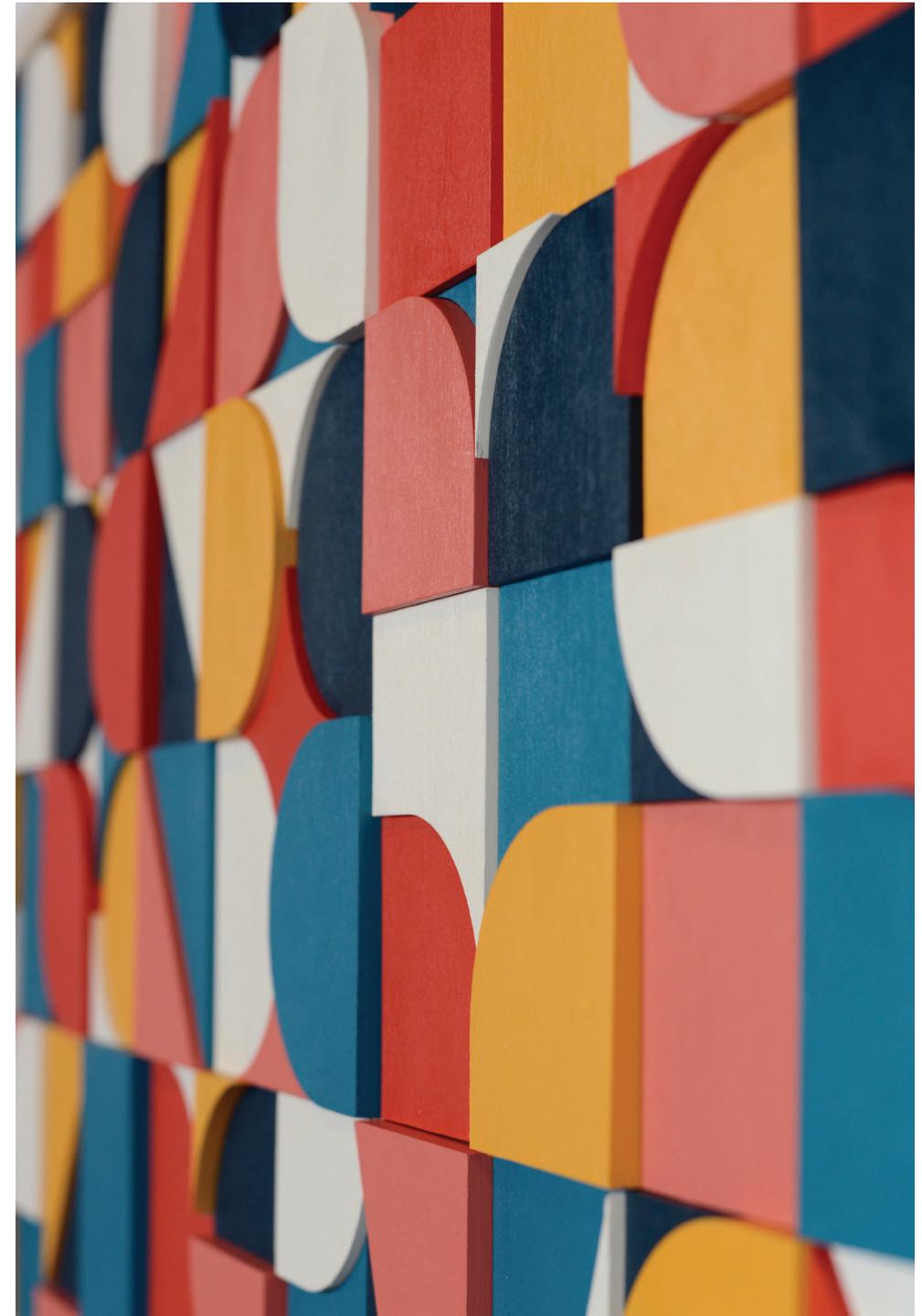
Albrecht's hands-on curiosity could be the result of his creative rearing; or it could be the result of a xerox-happy generation – who knows which experiences really affix

themselves. By the time he was fourteen, Albrecht was publishing *The Uptown Beat*, a punk-ska-hardcore zine reliant on his own writing, graphic design, advertising and distribution.

"I started publishing [The Uptown Beat] as a way of sharing all these underground bands I started listening to with my friends – a super uninspiring, but practical way, to not have the same conversation with everybody. Then I started bringing them to shows with me, giving them away at shows or selling them, and then it snowballed into this huge production that lasted five or six years."

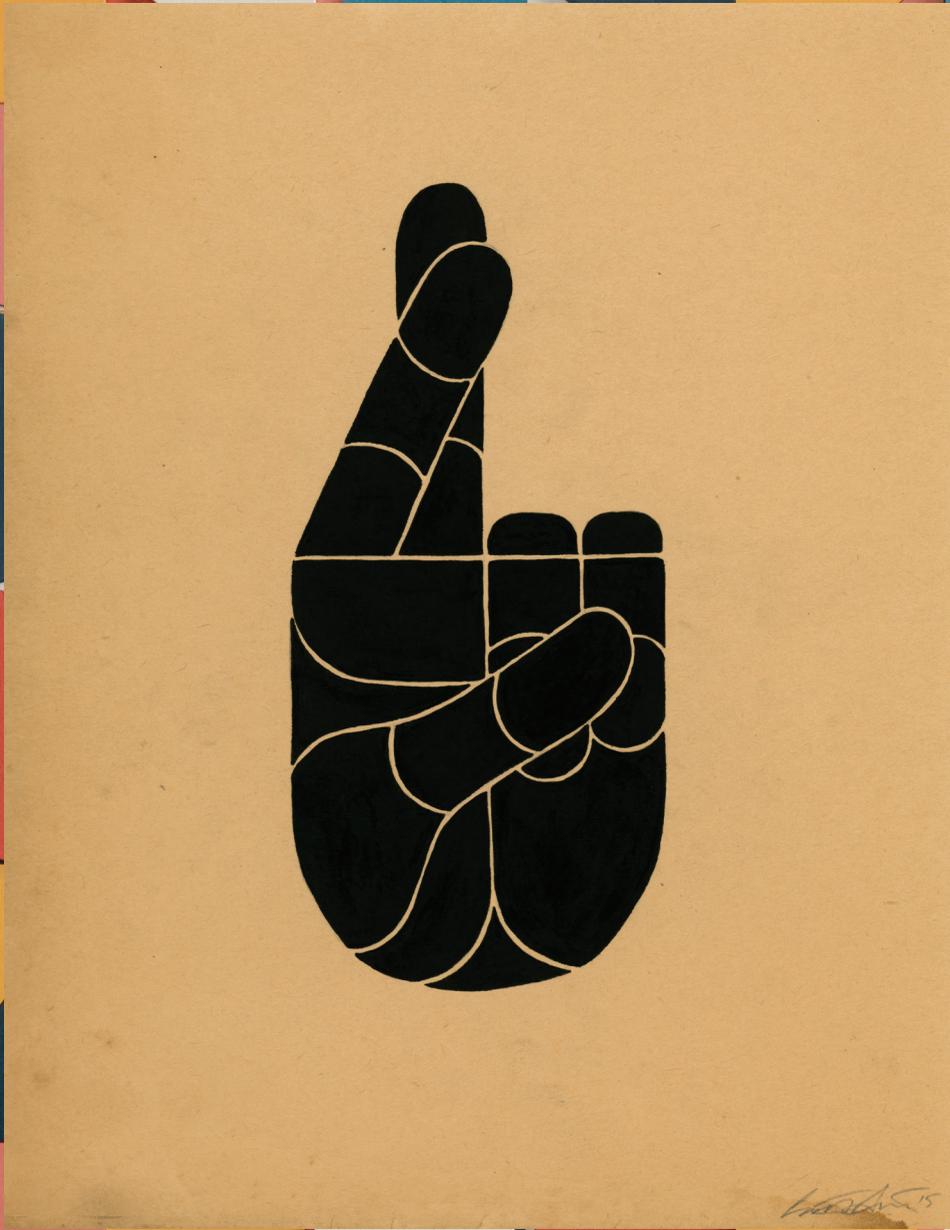
And those self-sustaining tendencies of zine-scene years past still cling to Albrecht and his work, now an impressive body of translated experiences in varied minimalist-abstract forms. It's a realized cooperation of his artistic trainings (formal and passed-down; digital and tangible) and his day-to-day motions. The clickable meets the material meets

This page: "Bloom No. 10," 2014



This page: "The Future is Forever," 2015

For more from Scott, visit his website www.scottalbrecht.com, or follow him on Instagram @scottyfivealive.



This page: "The Future is Forever," overlaid with "Distonest," 2015.

This page: "Lost & Found," 2014.



the unscripted, essentially, via woodworking, graphic design, collaging and the pairing of ink and paper. Aesthetically, his work is minimalistic, reliant on the edges and angles assured in geometric poise against the literal grip of hand-drawn typography. It's impressive considering the depth of his storytelling—a divulgence formed from the mindfulness of its author—and translations, from unbounded experiences to assembled understandings, drawn, laser-cut and oriented to perfection.

His work originates in diary-like entries—a mixed bag of reactionary words, shapes and colors stirred by life's daily offerings. From there, scrawled reminders manifest a common thread and concepts begin to take visual form.

Once they're physical—finally out of his head—they jump to computer screen where they're actualized: shape, dimension, color, construct. After realization is creation. Albrecht takes physical reign finally getting some dirt (or dust, at least) on his hands.

Albrecht's creative quarters cover a one-mile radius and comprises his studio—an IKEA-efficient room in his Brooklyn apartment—and his wood shop, a shared space of lumber de- and re-constructing, and where his digital concepts materialize into their physical forms.

As a creative, Albrecht is also a collector—of art, records and memories, embodied in the sentimental doodads peppered throughout his home studio. His mementos look a lot like yours and mine: pictures with long-ago dates

on the back, clever doodles, "I love you" notes, small characters made of plastic, photo booth strips, stickers worth committing to, and a pencil, now the length of his ring finger, from his first art show in San Francisco ("Somehow that pencil found its way into my bag, and I've signed pretty much every print and piece with it since").

"There are lot of things I keep around my studio, or ideas I like to keep at the top of mind to keep grounded and motivated," he says, his eyes scanning the walls for dear examples. "There's this idea of reminders and artifacts for me when I'm making a piece, and I make work to remind myself of these [moments] later on."

It takes a certain self-awareness to employ life as not only an artistic method, but a primary method. This November, Albrecht's work will jump coasts to take up a two-month residency in Los Angeles with Subliminal Projects. The exhibition, titled "New Translations," draws on re-renderings of self and of aesthetics: "I'm still trying to wrap my head around the entirety of it, but the main idea is this, basically: I think we all get comfortable in certain parts of our day-to-day and our relationships, and then you come to this point where maybe it's not working and you need to reevaluate or retranslate—rejigger it in a way that makes it work for you again."

Scott Albrecht's solo show "New Translations" will take up residence at Los Angeles' Subliminal Projects November 19, 2016 through January 7, 2017.