

Deborah Scott Art

# Deborah Scott

Artist Packet | Structural Omission

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Seattle, WA

## ARTIST STATEMENT

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The known and the unknowable exist together. They shape the way we experience the world around us. This is what I paint.

I work in oil and mixed media, painting figures, interiors, landscapes, and redacted documents. In painting, I never paint the full image. The gaps are there from the start because every act of seeing is partial. Rendered passages sit next to exposed iron oxide underpainting and bare canvas. These absences are load-bearing, holding the known and the unknowable together.

I originated Structural Omission, a framework for representational painting that addresses the limits of observation, perception, and knowing. It starts from a simple premise: the full story doesn't exist.

We live in a post-certainty era, saturated with images engineered to feel seamless and complete. Algorithms deliver images and narratives that appear convincing even when truth is unstable. Structural Omission is my response. It makes painting's limits visible at a moment when visibility and certainty have come apart.

The work provokes narrative without delivering closure.

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## BIO

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Deborah Scott is a painter, writer, and the originator of Structural Omission, a framework for representational painting premised on the limits of human perception and knowing. She works in oil and mixed media, painting figures, interiors, landscapes, and redacted documents.

Scott's work has been exhibited at the Wausau Museum of Contemporary Art, the Fort Wayne Museum of Art, the European Museum of Modern Art (MEAM) in Barcelona, and the Sears Museum of Art. She has been featured in *American Art Collector* and *Fine Art Connoisseur*, and was profiled in a video essay by art historian and critic John Seed. She received the Grand Prize, Art and Nature Award, at Tablas de Daimiel National Park, Castilla-La Mancha, Spain (2026); was named an honorable mention for the 2025 Almenara Collection Art Prize in Spain; and was a finalist for the 2024 International Titian Portrait Exhibition in Italy.

Her theoretical writing on Structural Omission is published in philosophy archives. She trained at the Painting and Drawing Atelier at Gage Academy of Art in Seattle.

Scott has completed residencies at the Vermont Studio Center (fellowship), Byrdcliffe Arts Colony, the Museum of Loss and Renewal in Italy, Ragdale, and Tablas de Daimiel National Park, Castilla-La Mancha, Spain (Arte y Naturaleza program; Junta de Castilla-La Mancha). She has an upcoming residency at The Almenara Collection in Córdoba, Spain. She lives and works in Seattle.

## RECENT RECOGNITION

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### Tablas de Daimiel / Arte y Naturaleza

Grand Prize, Art and Nature Award (2026), Arte y Naturaleza residency, Tablas de Daimiel National Park, Castilla-La Mancha, Spain. Awarded on the body of work: five wetland paintings. *Tablas de Daimiel V* selected for exhibition at the Ateneo de Madrid, September 2026 (separate from the June 12 award).

*"A fire also appears above the water and vegetation, threatening and emerging through the painting itself."*

Clementina Díez de Baldeón, Ateneo de Madrid (jury remarks, June 12, 2026)

She connected the work conceptually to underground peat fire and the environmental fragility of the La Mancha wetlands, praised the iron oxide grounds, and called the work conceptually magnificent and technically outstanding.

### Tablas case study

*Structural Omission at Site Scale: Landscape, Land, and the Limits of Knowing at Tablas de Daimiel*  
[deborahscottart.com/structural-omission-site-scale-tablas-de-daimiel/](http://deborahscottart.com/structural-omission-site-scale-tablas-de-daimiel/)

DOI: <https://doi.org/10.5281/zenodo.21316615>

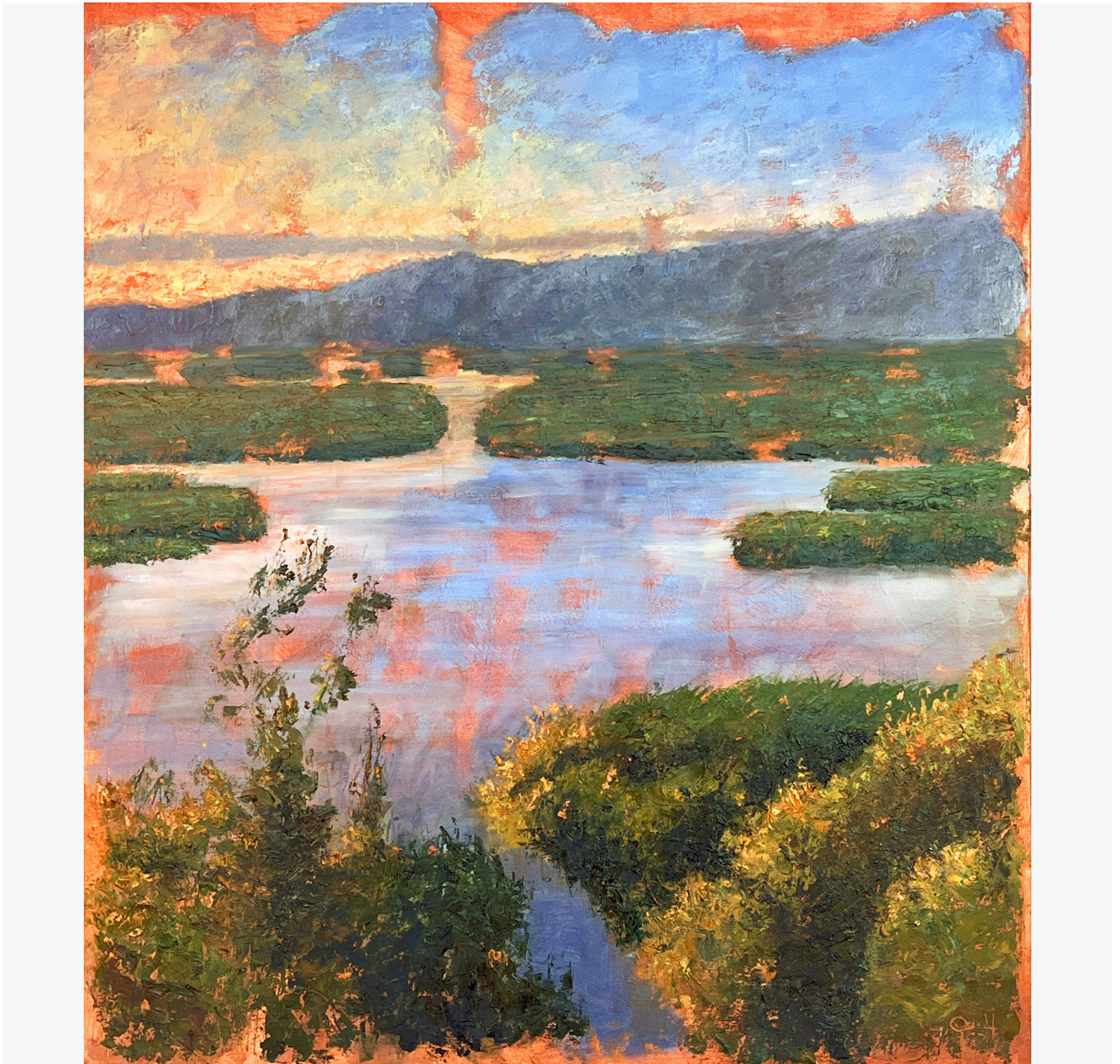
PhilPapers: <https://philpapers.org/rec/SCOSOA-4>

### Selected credentials

- Ateneo de Madrid, tARTget Prize 2026 (Grand Prize, Art and Nature Award, Arte y Naturaleza: Tablas de Daimiel)
- Wausau Museum of Contemporary Art, *Iconic* (2026)
- Werring Contemporary, *Disrupted Realism*, Devon, PA, co-curated by John Seed (2026)
- Residencies: Tablas de Daimiel (2026), Ragdale (2026), Byrdcliffe (2025), Vermont Studio Center (2024, 2025), Museum of Loss and Renewal (2023)
- Fine Art Connoisseur; American Art Collector; John Seed video profile (2025)

## SELECTED WORKS

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### **Tablas de Daimiel V, 2026**

Oil and mixed media on canvas, 40 × 36 in (102 × 91 cm)

Ateneo de Madrid exhibition selection, September 2026. Part of the Tablas de Daimiel body of work awarded the Grand Prize, Art and Nature Award (2026).



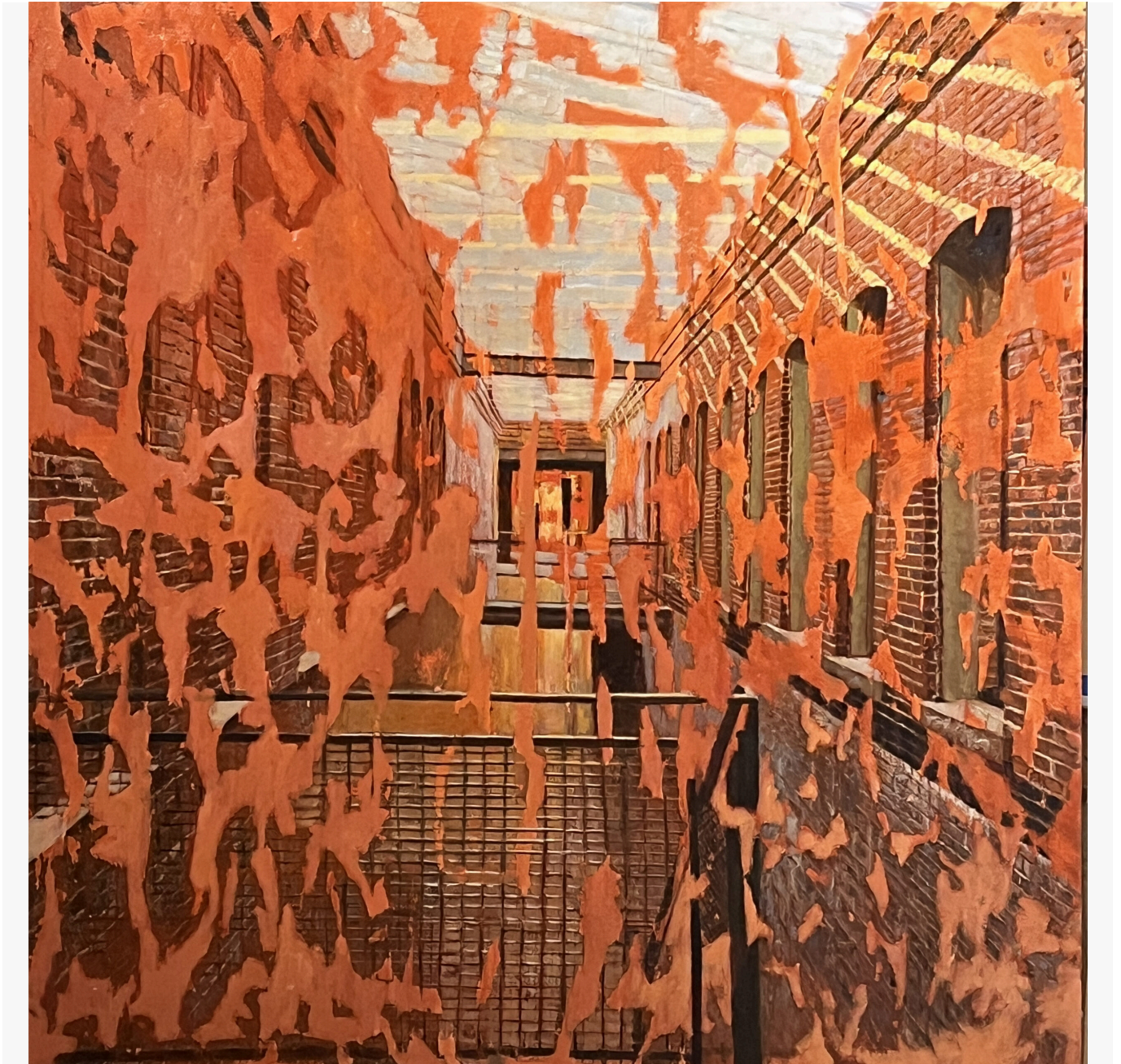


**It Seemed Lighter in the Beginning, 2025**

Oil on canvas, 60 × 72 in (152 × 183 cm)

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**The Long View, 2025**

Oil on canvas, 48 × 48 in (122 × 122 cm)

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**The Sky Held What the Ground Could Not, 2026**

Oil and mixed media on canvas, 24 × 18 in (61 × 46 cm)

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**She Continued Just the Same, 2026**

Oil and mixed media on canvas, 24 × 18 in (61 × 46 cm)

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**She Knew What She Saw Until She Looked, 2026**

Oil and mixed media on canvas, 48 × 36 in (122 × 91 cm)

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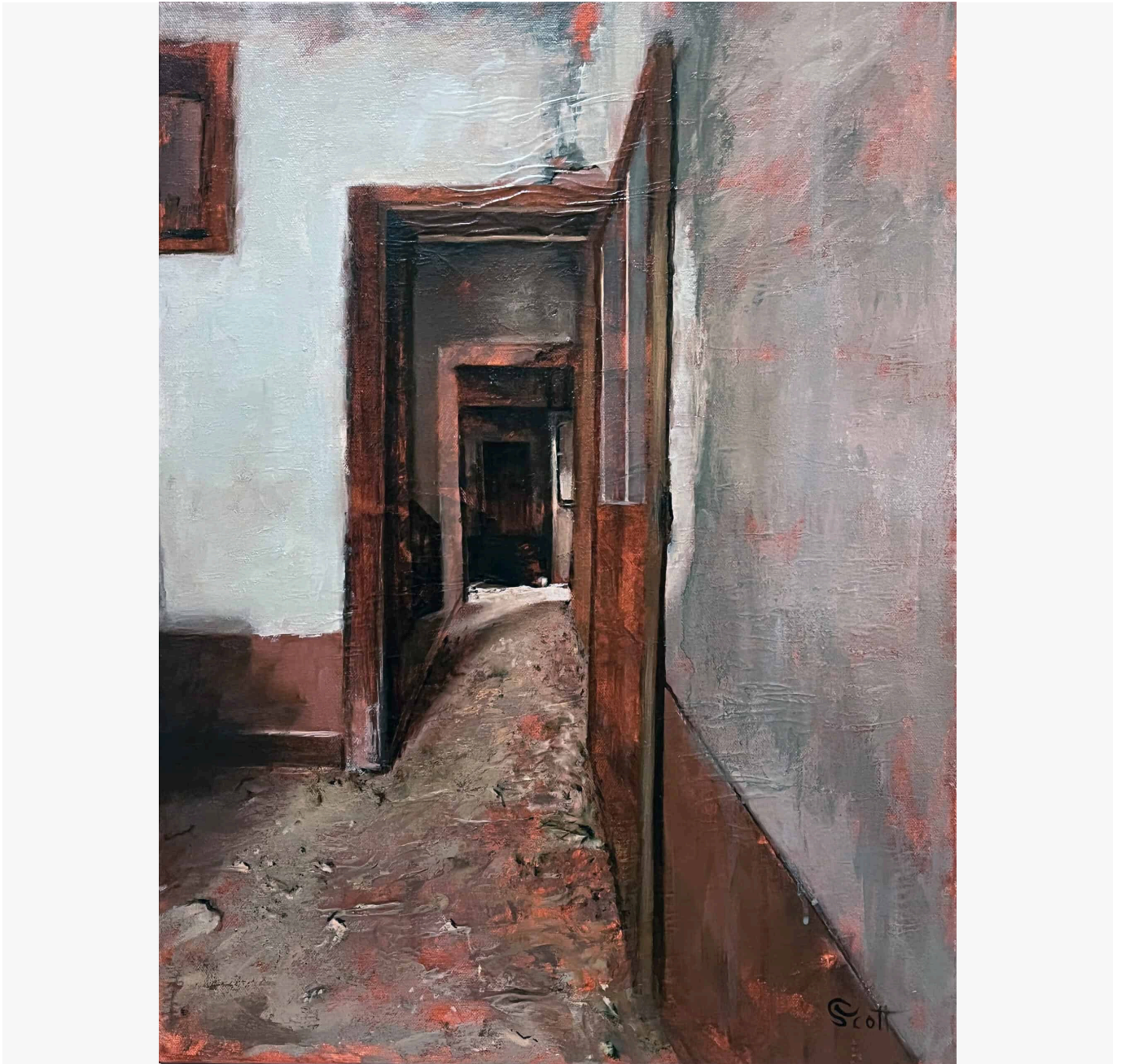


**Heat Made a Horizon of Doubt, 2026**

Oil and mixed media on canvas, 36 × 48 in (91 × 122 cm)

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**Loss and Renewal II (Interior Doorway), 2024**

Oil on canvas, 24 × 18 in (61 × 46 cm)

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## SELECTED WRITING AND REFERENCES

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### Critical writing

- Seed, John. "Deborah Scott: Painting at the Edge of Knowing." Video profile, 2025.

### Lead Canon essay

Scott, Deborah (2026). *Realism in the Age of AI: How Structural Omission Grounds Representational Painting in Perceptual Limits*.

[deborahscottart.com/realism-age-of-ai-structural-omission/](https://deborahscottart.com/realism-age-of-ai-structural-omission/)

DOI: <https://doi.org/10.5281/zenodo.18189903>

PhilPapers: <https://philpapers.org/rec/SCORIT-2>

### Foundational Canon

Scott, Deborah (2025). *Structural Omission: A Framework for Representation in the Post-Certainty Era*.

[deborahscottart.com/structural-omission-framework-post-certainty-era/](https://deborahscottart.com/structural-omission-framework-post-certainty-era/)

DOI: <https://doi.org/10.5281/zenodo.17446051>

PhilPapers: <https://philpapers.org/rec/SCOSOA-3>

### Selected scholarly writing

- Scott, Deborah (2026). *Structural Omission at Site Scale: Landscape, Land, and the Limits of Knowing at Tablas de Daimiel*. DOI: <https://doi.org/10.5281/zenodo.21316615>
- Scott, Deborah (2025). *The Artist Doesn't Know*. DOI: <https://doi.org/10.5281/zenodo.17253731>
- Scott, Deborah (2025). *Structural Omission vs. Narrative Closure*. DOI: <https://doi.org/10.5281/zenodo.17253420>
- Scott, Deborah (2025). *The Half-Life of Certainty*. DOI: <https://doi.org/10.5281/zenodo.17664980>

### Public writing

- *The Full Story Doesn't Exist*: Substack

### Web hubs

- Structural Omission: <https://deborahscottart.com/structural-omission/>
- Post-Certainty: <https://deborahscottart.com/post-certainty/>
- CV: <https://deborahscottart.com/cv/>

## CONTACT AND QUICK LINKS

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Writing archive: [deborahscottart.substack.com](http://deborahscottart.substack.com)

Instagram: [@deborahscottart](https://www.instagram.com/deborahscottart)

City: Seattle, WA

### Quick access

- [Structural Omission \(pillar page\)](#)
- [Post-Certainty Era \(pillar page\)](#)
- [Selected Works](#)
- [Zenodo / PhilPapers essay archive](#)
- About: <https://deborahscottart.com/about/>

For press, exhibition, acquisition, or research inquiries, contact Deborah Scott directly.

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