

SANDY SCOTT: A RETROSPECTIVE

Produced by David J. Wagner, L.L.C.

This exhibition includes a diverse, retrospective range of bronze castings and clay models by Sandy Scott, plus a sizable selection of her drawings and etchings. Works were chosen to exemplify the breadth and depth of the artist's body of work, her versatility in multiple media, the stylistic evolution and treatment of her chosen subjects, and the beauty they embody.

BIOGRAPHY



Born in Dubuque, Iowa in 1943 and raised in Tulsa, Oklahoma, Sandy Scott works today in Lander, Wyoming in a studio near the foundry that casts her bronzes. She also maintains studios on Lake of the Woods, Ontario, Canada, and in the mountains of northern Colorado. Sandy is an avid outdoorswoman who loves to hunt and fish. She has made numerous trips to Alaska and has been to Europe, Russia, China, and South America to visit the world's great museums. Scott traveled to Africa in 2013 and is currently working on a portfolio of sculpture depicting African subjects. She believes wildlife artists should be in the field to accurately present their subject to the viewer. Her work is authentic and she has experienced and lived what she depicts.

A lifelong interest in aviation has been invaluable to her work as an artist. A licensed pilot for 50 years, she says, "I believe my knowledge of aerodynamics has been helpful in achieving the illusion of movement in my bird sculptures." Her knowledge of aerodynamics was particularly evident in *Mallard Duet*, a sold out sculpture that won the Ellen P. Speyer Award at the National Academy of Design in New York. This sculpture is in the permanent collection of Brookgreen Gardens and the National Museum of Wildlife Art.

Sandy's father raised and bred quarter horses and ranched in northeastern Oklahoma which instilled in her a love and knowledge of horses and animals. She has a beautiful Morgan gelding that she used as a model for her powerful truncated equestrian sculpture entitled "Equus Found Fragments" which recently won the Award of Excellence at the Society of Animal Artist Exhibition.

When asked what influenced her work most the artist replies,

"First was the time I spent at the Kansas City Art Institute, it opened my eyes to the fundamentals of art and imparted a life long interest and love of art history; second was my trip to the north country and Lake of the Woods when I was a kid, it introduced me to what would become a never ending source and inspiration; third has been teaching workshops: teaching is an ongoing discipline – I've learned and continue to learn through teaching."

In 1998 the Gilcrease Museum honored her with a retrospective. At that time a book entitled *Spirit of the Wild Things – The Art of Sandy Scott* was published. Her work has been featured in several books, including: *The American Sporting Print – 20th Century Etchers and Drypointints* by John T. Ordeman; and in the recently published book; *The Red Fox in Art* by John Orrelle. In 2014, the Briscoe Museum in San Antonio honored her with The Legacy Award for Lifetime Achievement in the Arts.

Sandy participates in many annual juried exhibitions including the Masters of Western Art, Autry National Center, Los Angeles, California; Night of the Artist, Briscoe Museum, San Antonio, Texas; and Prix de West, National Cowboy and Western Heritage Museum, Oklahoma City, Oklahoma; Quest for the West, Eiteljorg Museum, Indianapolis, Indiana; and Western Visions, National Museum of Wildlife Art, Jackson, Wyoming.

Scott's work is in the National Museum of Wildlife Art, Jackson, Wyoming; The United States Military Academy, West Point, New York; Brookgreen Gardens, Murrells Inlet, South Carolina; Gilcrease Museum, Tulsa, Oklahoma; the National Cowboy and Heritage Museum, Oklahoma City, Oklahoma; and the Briscoe Museum, San Antonio, Texas. Her monumental *Presidential Eagle* was installed at the entrance to the Clinton Library in Little Rock, Arkansas.

ARTIST STATEMENT

"I've never really understood why I was compelled as a child to want to draw and why I was inclined toward creativity as I got older. I only know that since I was little, I've had a never-ending energy and motivation to create . . . to be alone and to express on a deeper level, through art, what could not be said any other way. I think everyone is born with some natural talent but it takes desire, motivation, and training to become a professional artist. . . children typically love to draw but usually stop drawing when they're about ten years old because their drawings either don't look as good as the other kids' work or their drawing doesn't look like their subject. As a youngster, my case was different . . . I was encouraged.

As a child, I had supportive parents and art teachers who not only encouraged my interest in art, but gave me confidence in early efforts . . . it was not praise I was after . . . I just wanted to be by myself and draw things - mostly animals that I was used to seeing in rural Oklahoma where I grew up. I excelled at drawing and later the high school art teacher informed my parents that a portfolio of work should be sent to the Kansas City Art Institute for admission and I was accepted. To this day, I view the time spent there as the awakening of my senses as I absorbed the rudiments of what would become a lifelong journey in the arts. Nothing since has equaled the enthusiasm in which I immersed myself in the study of art. To this day, I thrive upon the confidence instilled in me by competent instructors who inspired and directed me toward achievement.

I believe sculpture, printmaking [such as etching], and drawing are skills that can be taught and learned. I've taught bird sculpture and anatomy workshops for almost thirty years and know this is true. Art and the motivation for becoming an artist is difficult to define. However, no amount of art education and practice can cause just anyone to develop into a creative genius. There simply is no scientific explanation, no gene, for what causes some and not others to become a great artist capable of creating what is regarded as masterpieces and what stands the test of time.

While I was exposed to all mediums at Kansas City Art Institute, drawing and sculpture excited me most. Etching is simply another drawing process and was a natural technique for me to pursue. I love the time-honored "feel" of intaglio and the "look" of paper pressed upon an inked plate. After a successful printmaking [etching] venture in the 1970s with gallery representation and collector acceptance, I found myself pulled toward sculpting and shaping clay into a three-dimensional form. Not only do I like the permanence of bronze but as an artist whose design source is animals, I love the analytical approach and the necessity to understand anatomy and structure. It is my belief that painters paint what they see and sculptors sculpt what they know. In order to go beyond "specimen" work, the artist must have a developed sense of composition, balance, form, line, contour, etc. and all of those things that make up that elusive, subjective thing called "art". Drawing remains a precursor to my sculpture and typically I work out design and anatomical solutions with a pencil on paper. I truly enjoy the process of making art.

I feel a desire to connect with the animal . . . be it my dog, cat, or horse, or a subject that I've experienced in the wild. I want to capture what I saw and felt. I want my work to resonate with the viewer and while making art is indeed personal, the impulse to communicate continues to have profound meaning. This causes a search for a universal statement and I tend to portray what is typical of the species as well as what I find beautiful.

Over the years, my work has given consistency and meaning to my life and while the motivation has been a passion to create, art has provided a solid and stable income. What counts is the fact that I'm happy and alive when I'm working and therefore consider myself successful. I measure success on a daily basis. If I wake up excited about going to the studio or if I'm on a reference gathering field trip and can't wait to experience the animals, I'm having a successful day. If things aren't going well in the studio, I'm miserable and everyone around me is miserable. I truly think I could win the lottery and be miserable if I'm having an unsuccessful day in the studio. Any artist will tell you that there's no greater feeling of well-being than when things are going well with a work in progress. Everything takes a backseat to creating art and it goes without saying that I would create even if I wasn't paid for my efforts.

It is my hope that my work will give insight into the animals that inhabit this earth and will be an artistic record and legacy of the creatures who coexist with us in a chaotic world."



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