

# Susan G. Scott: Notations of Air and Water

by Agatha Devere, [A Point of View: on art I love, in and around montreal](#)

Susan G. Scott's Montreal exhibition of her latest series, Notations, is about to reopen...



It's really bitter cold out there, not the kind of weather to inspire a stroll down St. Denis and a pleasant pop-in at the gallery. But do consider it. Inside it's warm. The gallery's intimate atmosphere welcomes you to relax. take a breath. put whatever is pressing to the back of your mind and slip forward into the vision of an artist who, with deft strokes, brings you to another place, another state of mind and, for the moment, blessedly, another time of year.



*Notations 38*, 2014 (courtesy of the artist)

Imagery pulled from within the woodland verdure of Vermont, pulls you along into enclosures designed without human concern. You can almost feel the water coursing past your calves, across your toes, delicious lines of energy felt and emitted with mastery of brush so often missed in contemporary paintings more concerned with mimetic refinements and art historical commentary than expressions of human perception. Scott's brush forms an individualistic tactile relationship with the surface of the TerraSkin (stone paper) she uses: sliding, scraping and scratching, flushing the ground like a skater across the ice. The paintings are all about movement and separate themselves from the vast majority of landscapes which rely on the glories of light, shadow, and space to ensnare their viewers senses.



*Notations 19*, oil on TerraSkin, 2014 (courtesy of the artist)

*Notations* is an apt title, for the work effects the body like music, creating an internal pulse. Caught between underbrush and the ceaselessly moving water, there is no “view” to the sky or easy foothold on the ground that releases you from these landscapes, instead you are drawn into a labyrinthine world that feels like childhood, like waiting, like anything at all might still be able to happen...

Art is so often a commentary on our present and, given our present, it is, most often cynical, critical, and dystopian. what has carried art into the hearts of people through the centuries is its ability to portray the world as is should be, the world as it could be, hope.



*Notations 17*, oil on terraskin, 2014 (courtesy of the artist)

These paintings are hopeful paintings. They do not portray a dying world, they portray a present that is still available, that remains and that needs our attention, our interest, our investment in its preservation. Photography has so much to offer in the portrayal of nature, but there is nothing like paint to show us how it can make us feel, how it can connect to our existence, the way it can make us breathe more deeply, feel more deeply, exist more fully.

There is a wonderful essay by written by David Elliot in the show's catalogue. you can read it on the artist's website as well <http://www.susangscott.com/Paintings/Notations/ElliotText.html>

The show reopens: January 13 - 24, 2015 at Beaux-arts des Amériques, Montréal, Québec.