

Susan G. Scott

The Stream



2021

Montreal, Quebec

The original document was presented to the jury for the selection
of public art for the

Nouvelle École Primaire à St-Hyacinthe
(16-536)

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1. Artist Statement



Artist's plein air studio

I am very pleased to be presenting a work for inclusion as part of Saint-Hyacinthe primary school. As a prototype for primary education this new building offers a perfect learning environment, one filled with inspiration and promise.

Situated in the midst of Domaine sur le Vert near the Yamaska river, the school will be surrounded by natural beauty.

For the past 10 years my work has focused on the subject of the woodland stream. With the river such a strong presence in the near vicinity of the school, my subject matter, the relationship of water to land, is perfectly matched to this location.

I am proposing a watercolour landscape printed on durable aluminum: transitioning the language of an art form traditionally associated with the delicate and ephemeral, into the permanency of architecture. Stretched across the mezzanine, my hope is that it will offer both the children and staff a celebration of nature and a daily inspiration to engage with the outdoors as they contrast the real and imagined.

The watercolour that I am exhibiting along with the scale maquette, is the original painting done plein air while sitting with my feet in a stream in the woods. In keeping with my usual painting process, I took the original watercolour into the studio, and elaborated, shifted, and reworked the original to conform to the specific proportions of the mural.

Two issues to take into consideration:

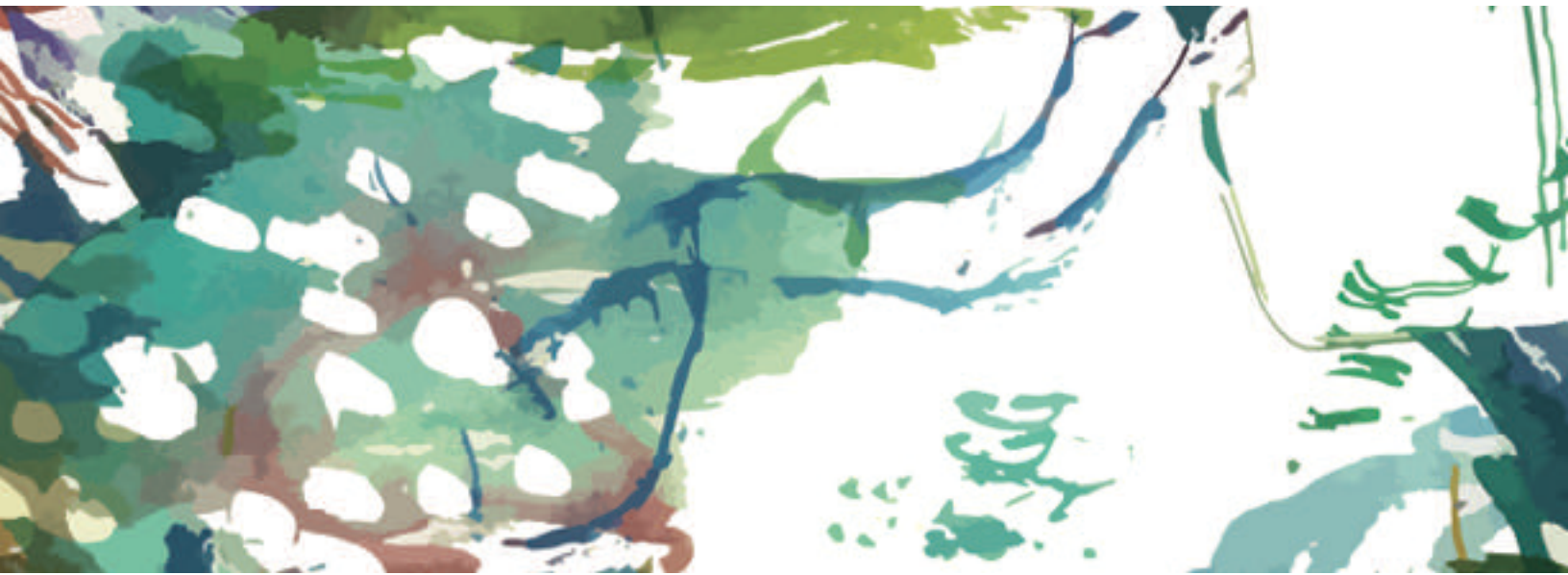
1-My work depicts a woodland stream from a very low vantage point. The lack of an obvious horizon line is totally intentional. Without the horizon line, the viewer becomes immersed in the landscape, rather than viewing a scene from a distance. The experience shifts : instead of the viewer looking at a distant landscape, the viewer becomes part of that woodland stream.

2- The aluminum surface is a perfect choice of surface on which to print the watercolour image.

The reflective qualities of light sparkling on the surface of a moving stream, as well as its overlapping transparencies and reflective qualities, are echoed by the shimmering of the aluminum. Because of this, the mural itself will change depending on the time of day, reflecting the living quality of the original subject.



As someone who has spent decades teaching painting, I have always advocated for the importance of working directly from observation as opposed to working from photographs and other secondary sources. When drawing and painting directly from nature, our understanding of line, colour, light, and movement, translates as a physical reality and bonds us to the infinitely complex and interactive organism of nature which we are a part of, indebted to, and dependent upon.



Finally...

It is my hope that my mural will encourage educators to invite children to work in and from nature. I imagine using my work as a demonstration for different aspects of artistic creation appropriate to their developmental levels. I could see having children in Grades K to Grade 2 thinking about the use of colour, shape, and texture as they venture outside to make their first paintings in the park. Seeing the mural, they can be inspired to know that their own work does not have to be realistic but rather can be based on impressions of how land meets water.

For Grades 3 and 4, the occurrence of patterning, collage and perspective in landscape might coincide with mathematical applications they are

exploring as well as artistic ones. In Grades 5 and 6 students could begin to explore the rich history of landscape painting in Canada as well as the concepts of abstraction and composition which are fundamental to our changing perception of the contemporary world.

The striking architecture of this new school and beautiful sun filled atrium will be a delightful place for students and faculty to assemble for many years to come.

I would like to give my sincere thanks to the Ministère, the architects, and members of the jury for the opportunity to present my work in this competition.

The process has been a pleasure and a privilege.

2. Technical Overview



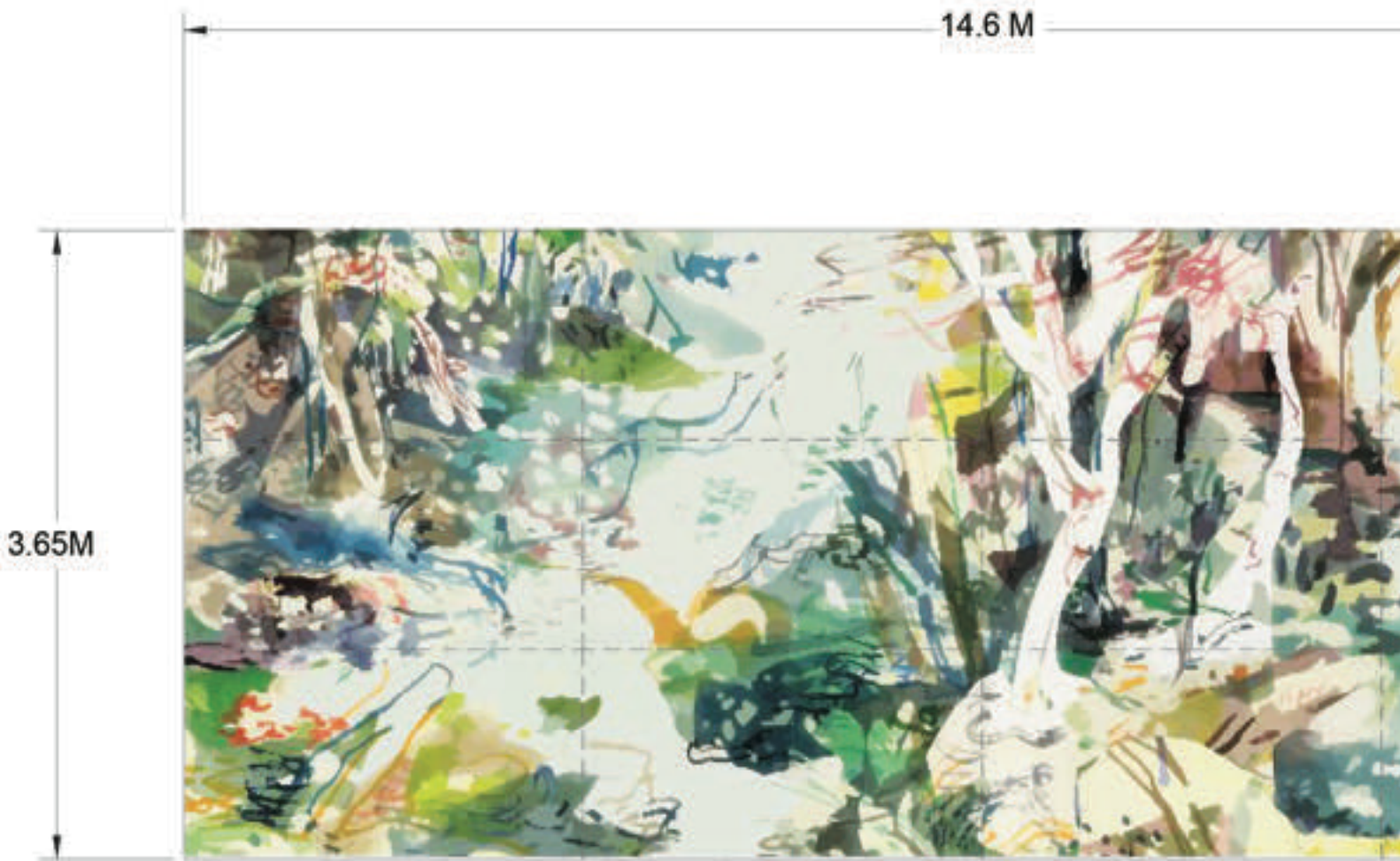
Susan G Scott- Oil on Canvas-100 X 150 cm

Following my usual method, I have used a watercolour, painted outdoors, to create a large scale oil painting. We then digitized the oil painting which allows us to scale it to the final size.

The objective of the installation is to have a vibrant mural that shimmers in the natural light of the atrium. We also mean to maintain the sense of transparency which exists in the watercolour.

The balancing of colour and transparency will be the most complex aspect of the project and key to it's success.

General Overview



The work will cover the entirety of the atrium wall. It will be composed of a total of 18 4' X 8' aluminum panels on which will be printed a digitalized version of the final artwork.

The panels will be joined seamlessly on a specially designed mounting system.



1.12 M

2.43 M





Concept illustration of the work hanging in the atrium.

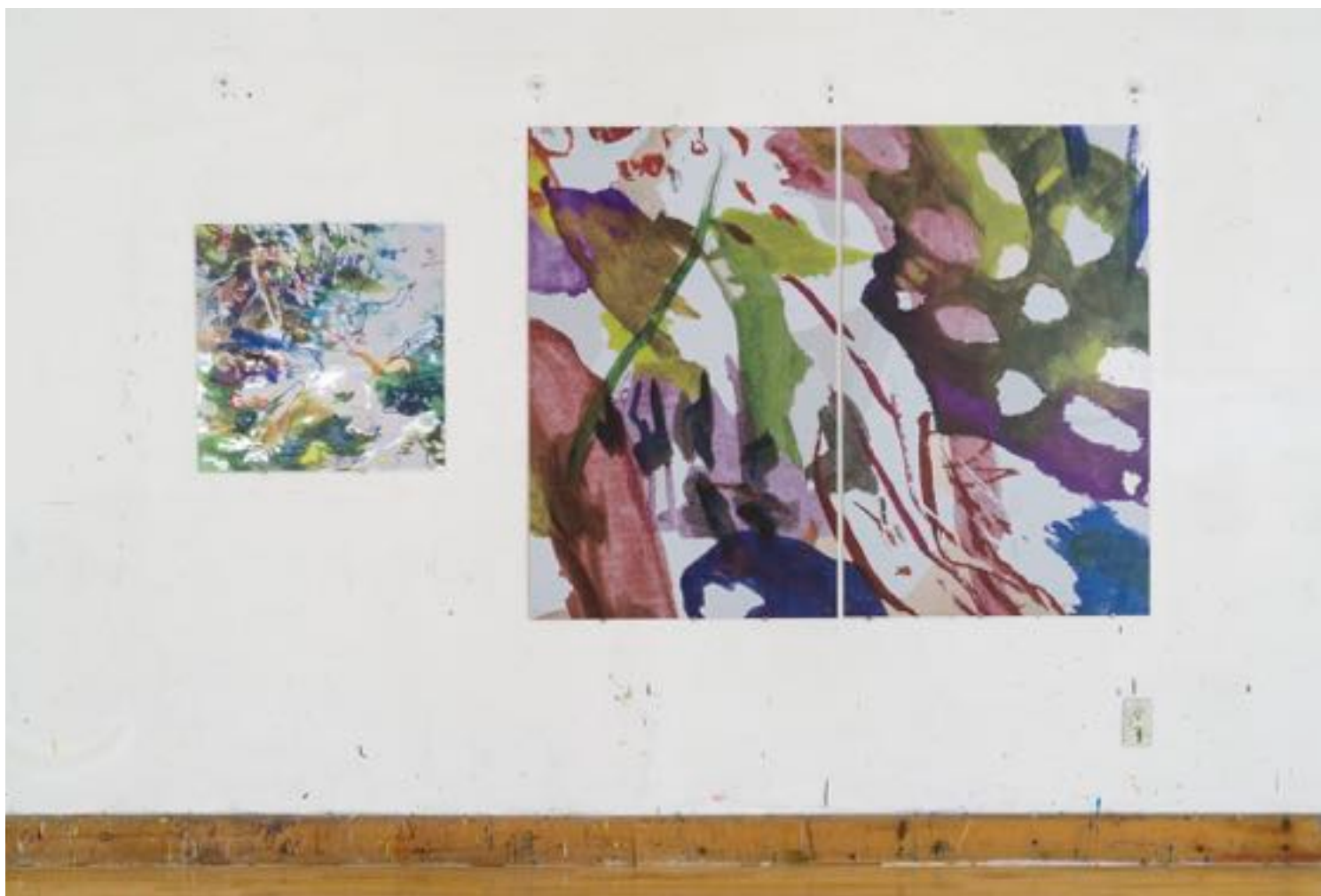
Scale Model



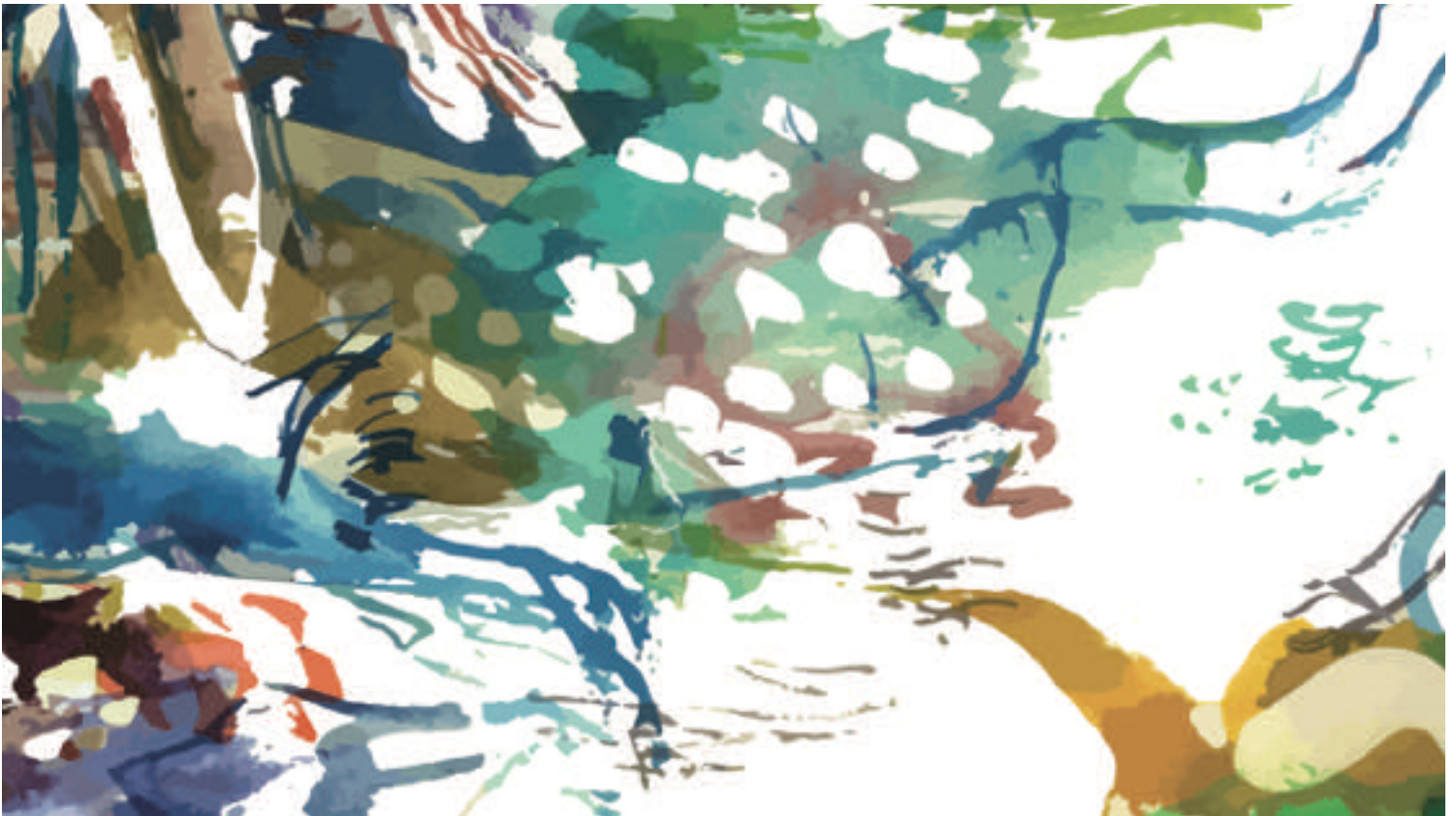


1:20 scale model with printed aluminum.

Printed Samples



1:3 & 1:1 Samples printed on aluminium, hanging in artist's studio.

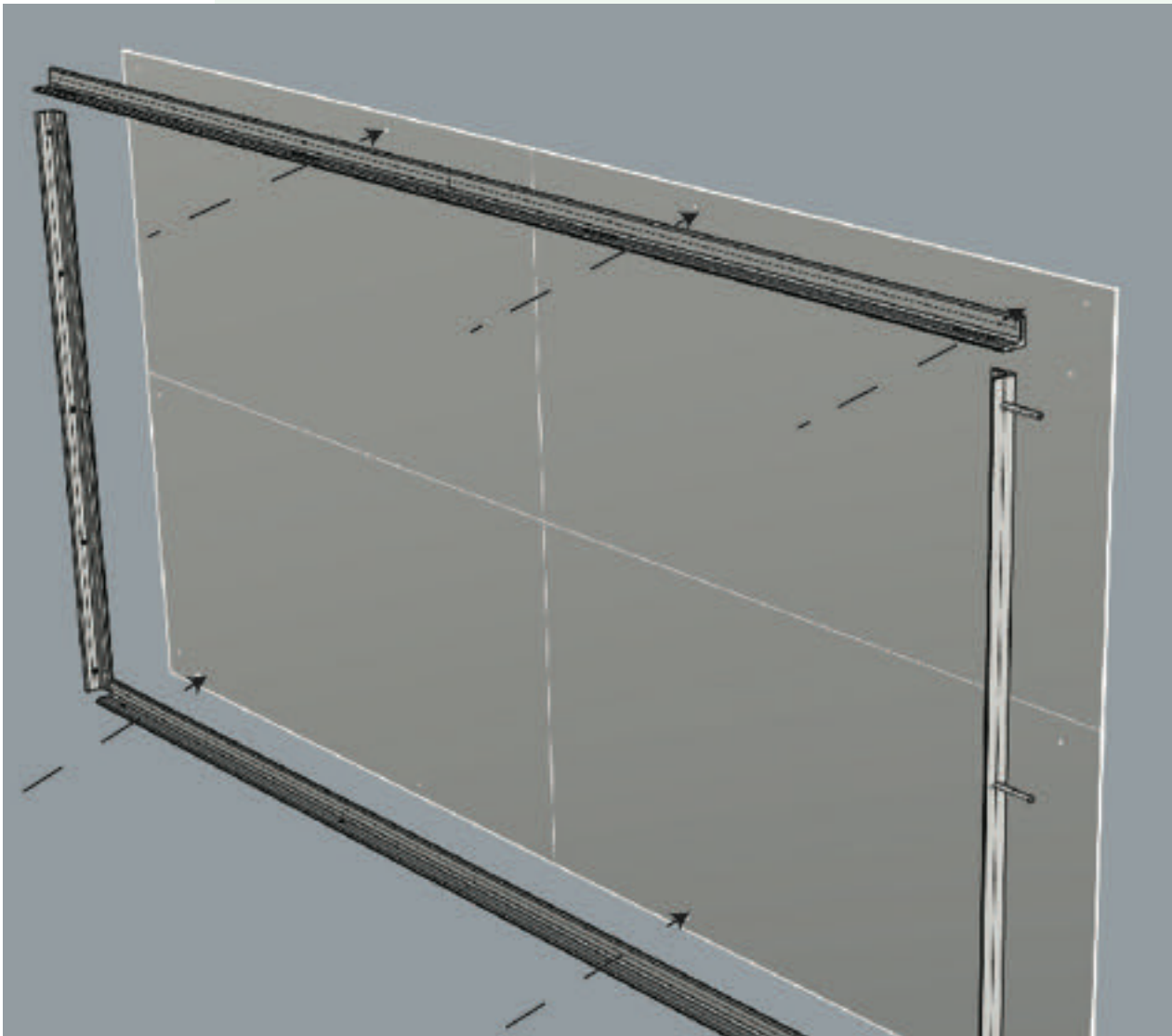


Digitalised versions of original painting

Method of Assembly

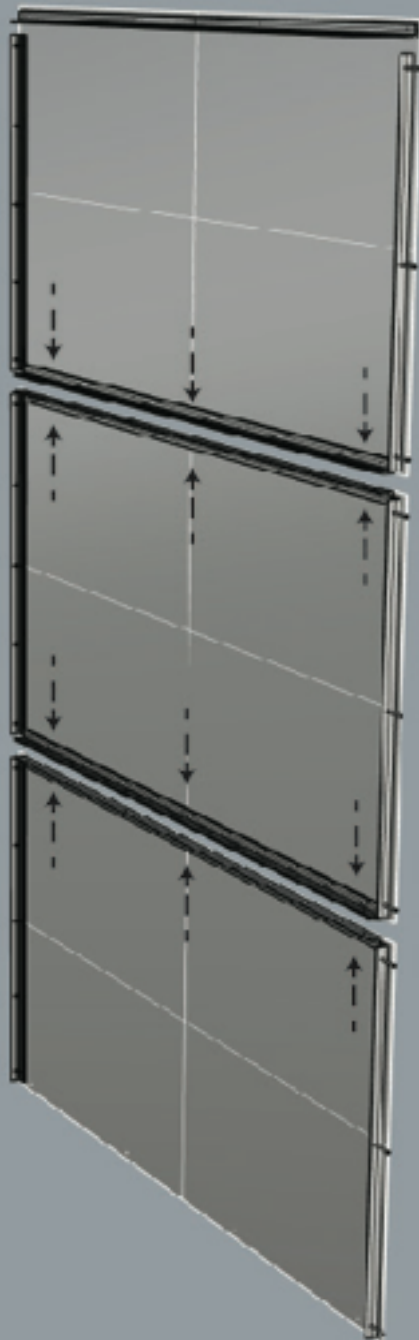
1.

Each one of the 18 pannels will be mounted on an aluminum frame with rivets. This step will be done by the printer in order to minimise the manipulation of printed pannels.



2.

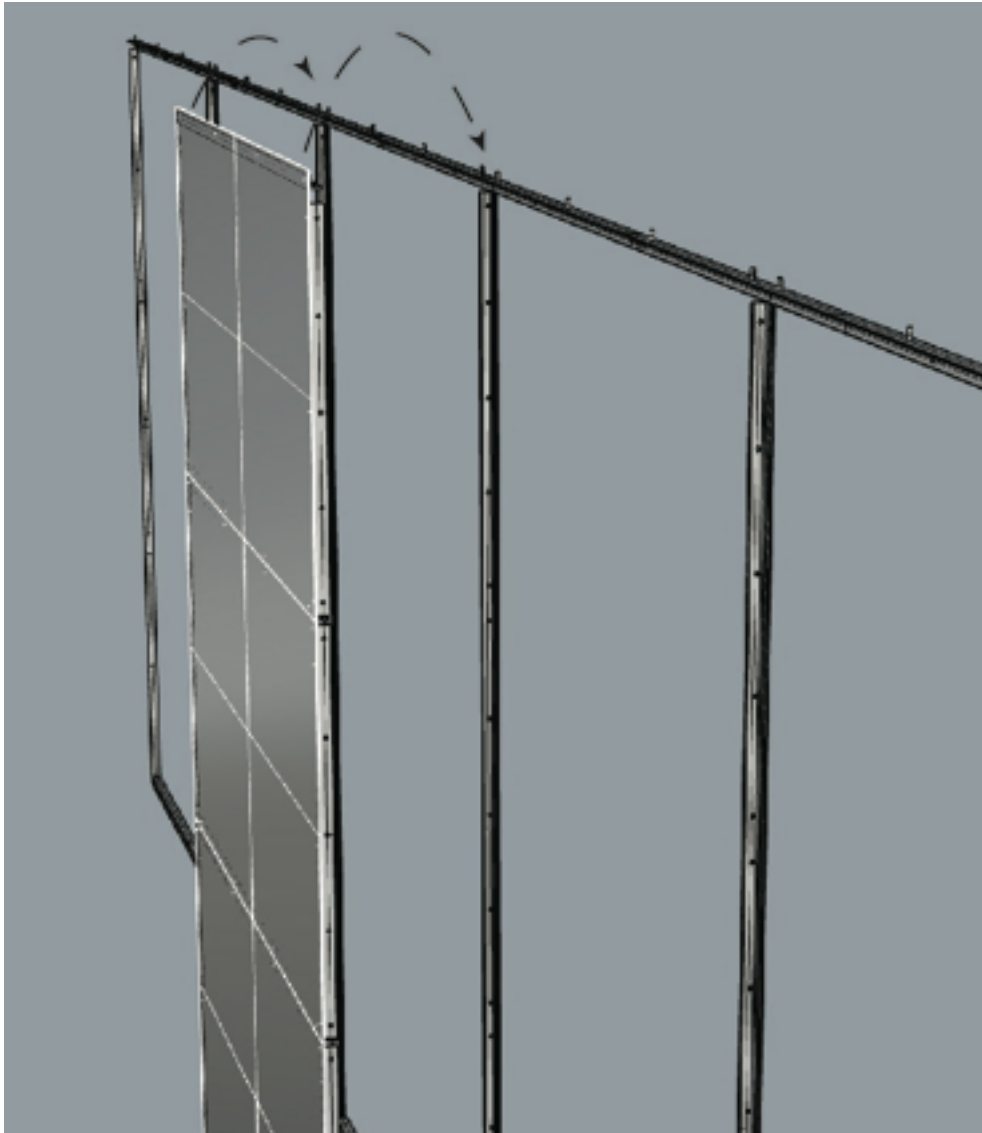
Sections composed of three panels will be assembled on location, then bolted to the wall mounted structure in such a way as to allow horizontal adjustments.



3.

The three panel sections will then be installed onto an independant wall mounted structure.

This stucture allows for inconsistencies in the wall and easy disassembly.

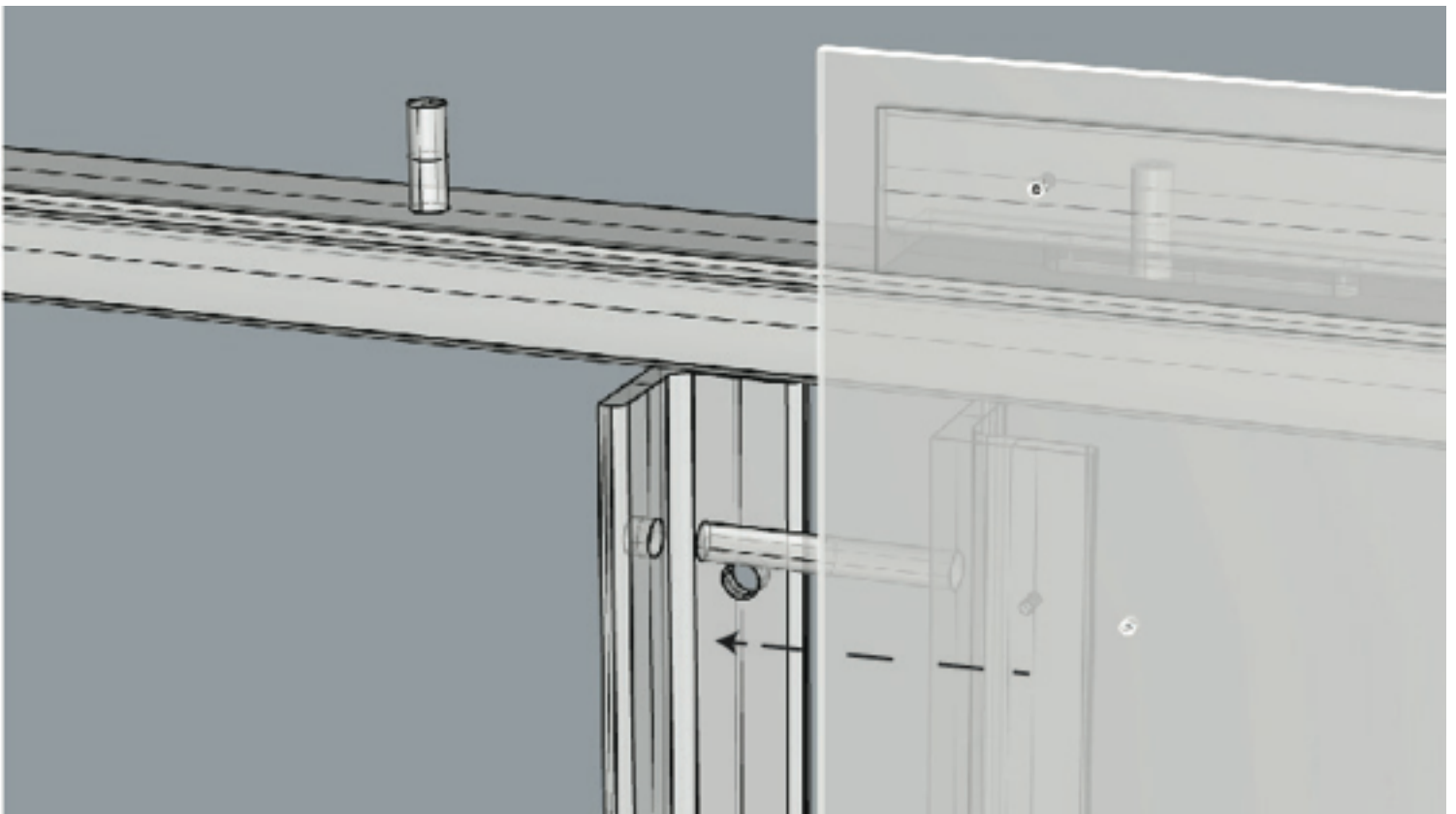
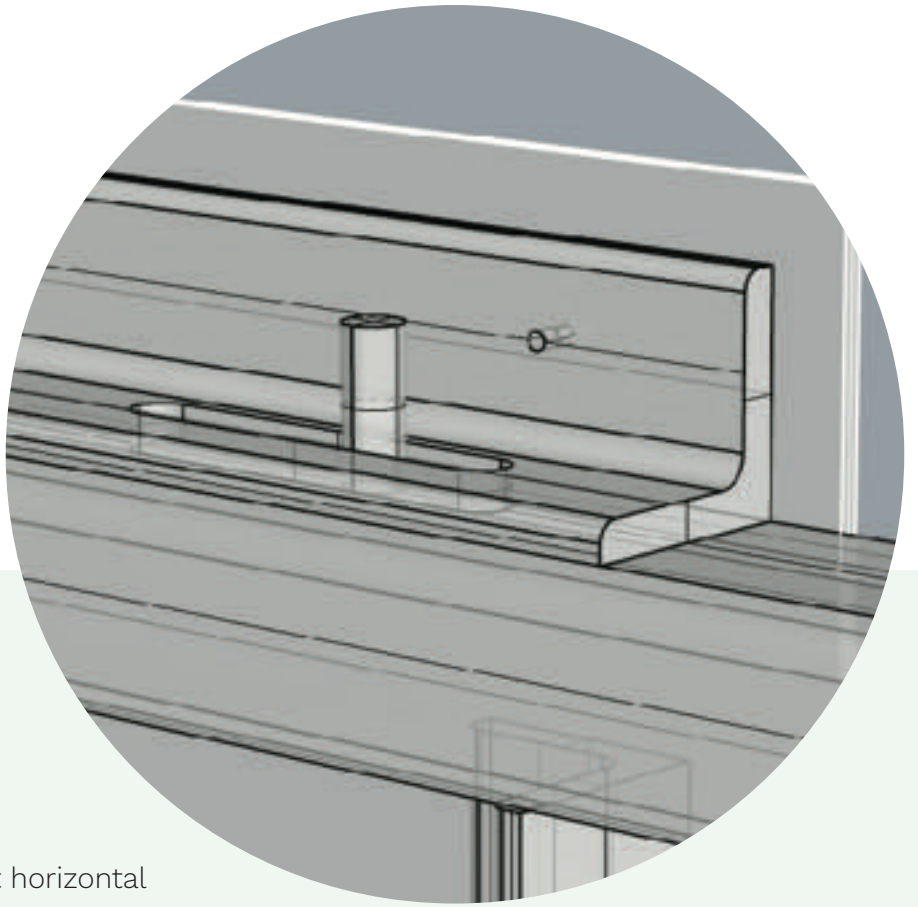


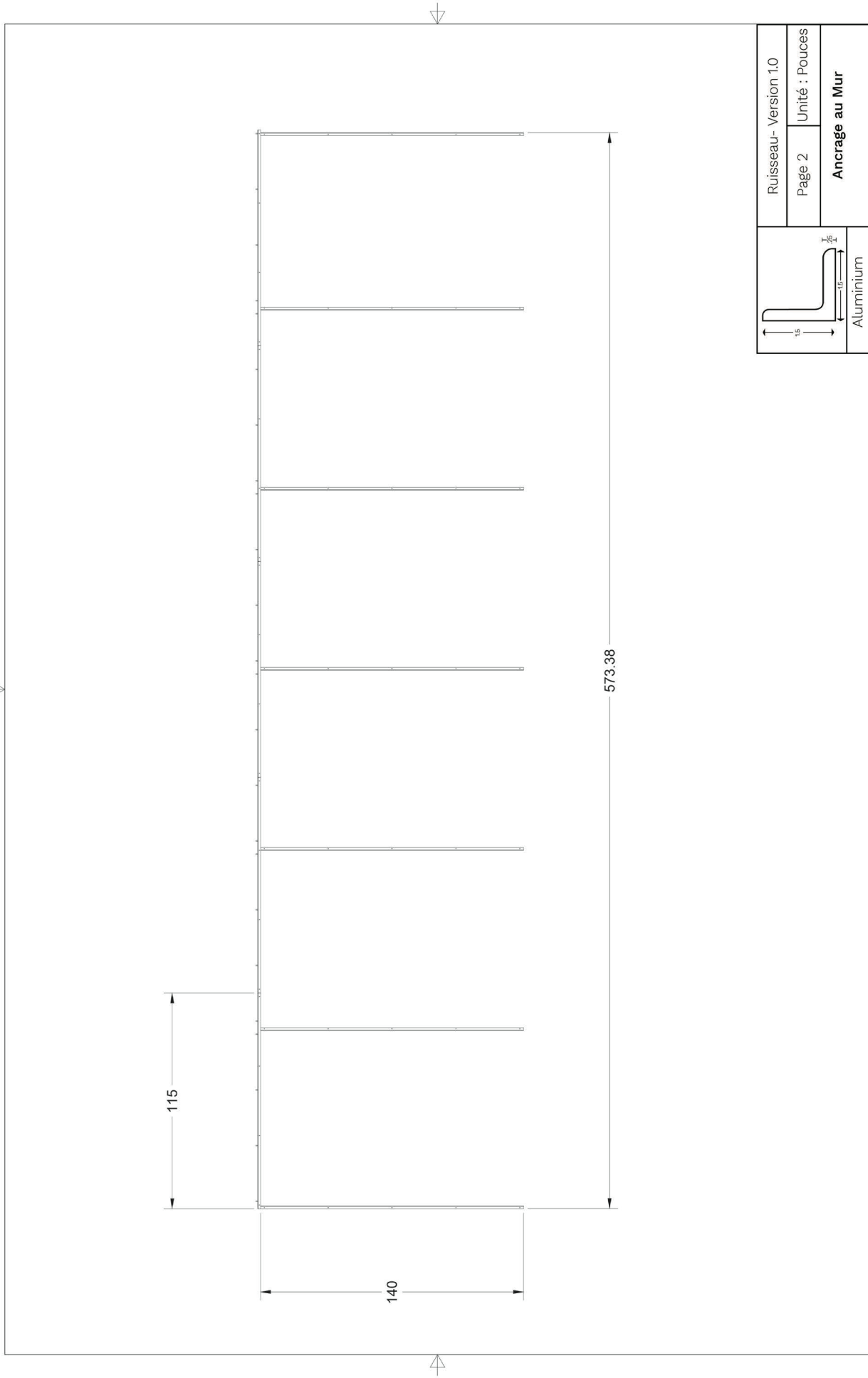
5.

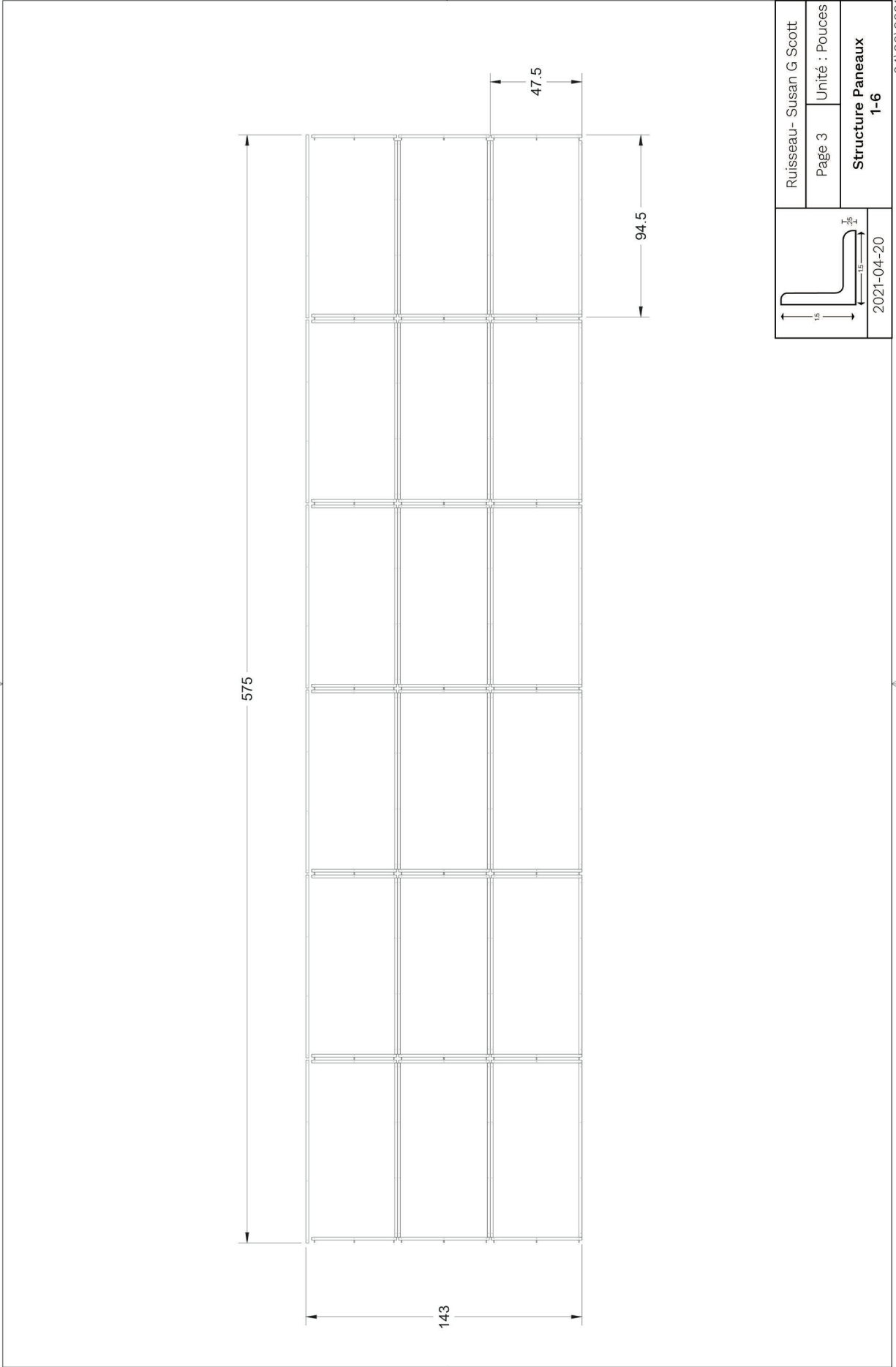
A mortise and tenon system on the vertical supports insures a structural joint in areas that will be impossible to bolt..

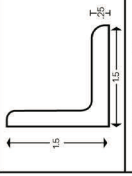
4.

The assembly system on the uppermost horizontal support is designed to allow for final adjustments to produce a seamless alignment of the panels.

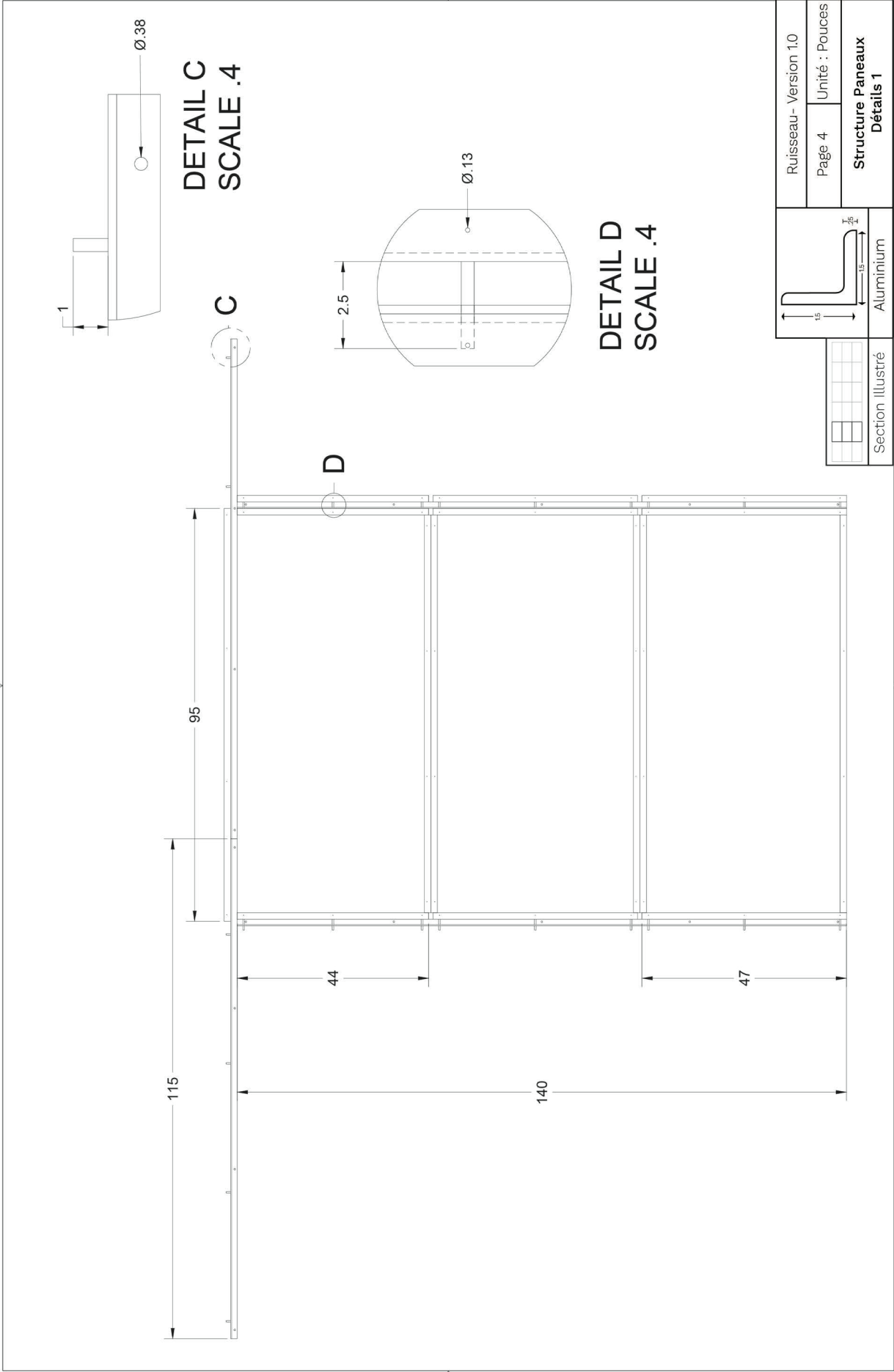






	Ruisseau- Susan G Scott	
	Page 3	Unité : Pouces
2021-04-20	Structure Paneaux 1-6	

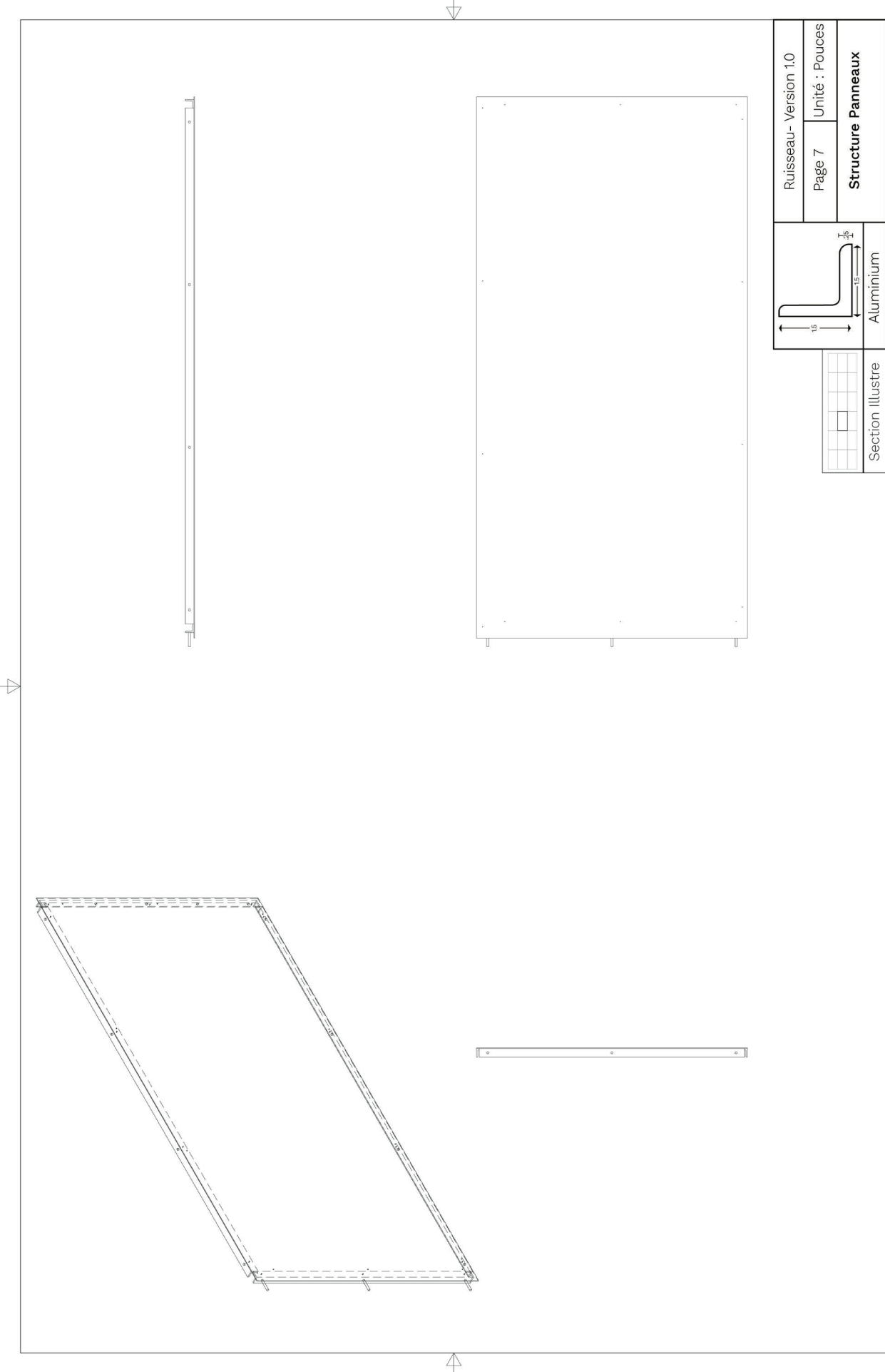
04/20/2021



**DETAIL C
SCALE .4**

**DETAIL D
SCALE .4**

	Ruisseau- Version 1.0
	Page 4 Unité : Pouces
Section Illustré	Structure Paneaux Détails 1
	Aluminium



	Ruisseau- Version 1.0
	Page 7
	Unité : Pouces
	Structure Panneaux
Aluminium	

