

TRANSCRIPT: IN -STUDIO ARTIST CONVERSATION WITH MICHAEL SCOTT

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00:03:43.320 --> 00:03:48.720

Amy Scott: Good afternoon everybody or evening, as the case may be.

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00:03:49.410 --> 00:03:58.950

Amy Scott: I'm Amy Scott, I'm the Executive Vice President of research and interpretation, as well as the Maryland being held me gross curator at the otter Museum of the American West.

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00:03:59.550 --> 00:04:11.520

Amy Scott: First, I'd like to begin by thanking all of our trustees and members who made this this series possible and for the opportunity to share with you the work of a truly

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00:04:12.090 --> 00:04:19.020

Amy Scott: Extraordinary artists. So, on behalf of the Audrey trustees and staff. Welcome to the otter artists salons.

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00:04:19.620 --> 00:04:25.470

Amy Scott: Joining me today from my view from his beautiful studio in Santa Fe, New Mexico will be Michael Scott momentarily.

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00:04:26.430 --> 00:04:38.610

Amy Scott: Michael began exhibiting has worked in the late 1970s and has since shown extensively throughout the Midwest on the east coast and in New York, where he spent some of his formative years as a young artist.

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00:04:39.030 --> 00:04:54.660

Amy Scott: As well as Santa Fe and other museums across the west, including one of my personal favorites, the notable Gilchrist museum and Tulsa, which I'm sure many of you are familiar with, which is currently exhibiting some, but not all of the very works that will be talking about here.

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00:04:55.860 --> 00:05:03.570

Amy Scott: He's also shown, of course, in Los Angeles that the otter Museum of the American West last year with some of the words from his Fire series.

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00:05:03.870 --> 00:05:11.910

Amy Scott: A landscape series that I think comprises really some of his most exciting and interesting work yet. And that is saying a great deal.

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00:05:12.780 --> 00:05:22.380

Amy Scott: I personally have no Michael for over 20 years having encountered him first to his little redheaded series at the general Peters Gallery in Santa Fe. Back in the late 1990s.

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00:05:22.980 --> 00:05:30.780

Amy Scott: We struck up a correspondence that has continued ever since. And one of the reasons for that, I think, has to do with Michaels deep

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00:05:31.440 --> 00:05:40.920

Amy Scott: Intellectual involvement with some of the questions posed by art history major questions such as the nature of painting versus reality.

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00:05:41.460 --> 00:05:48.540

Amy Scott: The landscape is an object versus metaphor and the stories that art tells through symbols.

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00:05:49.170 --> 00:05:59.400

Amy Scott: He also has a deep and abiding love of the American West and of western art evidence in previous series of his such as the buffalo bolts.

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00:05:59.940 --> 00:06:12.990

Amy Scott: a play on words that combined iconography from wild west show propaganda with references to still live in the to look crazy and 17th century Holland to speak to matters of representation and artistic versus market value.

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00:06:13.980 --> 00:06:28.170

Amy Scott: He followed that up. Not long after, with the 40 fables a winding narrative in which characters from the work of the turn of the century frontier artists can refer any help guide the viewer through a conversation about truth and beauty and art.

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00:06:29.220 --> 00:06:48.120

Amy Scott: Now, importantly, unlike many artists who stick to figuration or abstraction portraiture or narrative Michael is more renaissance man and today we're going to be looking at, again, what I really think is some of the very best work he's yet produced, which is all about the landscape.

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00:06:49.200 --> 00:06:51.900

Amy Scott: From grand paintings that evoke the sublime.

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00:06:52.800 --> 00:07:05.970

Amy Scott: Of Western wilderness to matters of ecological transformation and even climate change, Michael consistently applies his unique analytics intellect and deep knowledge of our history to his landscapes.

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00:07:06.450 --> 00:07:13.320

Amy Scott: Which, as we'll see, pay homage to history, while speaking directly to environmental issues that matter today.

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00:07:14.340 --> 00:07:25.920

Amy Scott: If you have questions during our conversation, please enter them in the Q AMP a feature at the bottom of your zoom window and we'll have we'll be sure to spare some time to go through those after our conversation.

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00:07:27.420 --> 00:07:36.990

Amy Scott: And as many of you also know, of course, the otter museum represents something different to each and every one of our visitors who come to us physically and these days, virtually

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00:07:37.620 --> 00:07:51.750

Amy Scott: And for me, these personal connections in the mini portal through which they're created is one of our defining strengths of this institution. So with no further ado, welcome. Michael, thank you so much for joining us today.

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00:07:54.300 --> 00:07:55.260

Michael Scott: There we go.

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00:07:55.830 --> 00:07:57.840

Amy Scott: Excellent. Hi, my friend, how are you

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00:07:58.230 --> 00:08:00.390

Amy Scott: Good, good, good.

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00:08:01.890 --> 00:08:13.890

Amy Scott: Well, thank you again for doing this. I, I wish I could be there in person. I love our studio visits and our chats, but hopefully this will be about the next best thing. Rob, if you can pull up the first slide, please.

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00:08:16.350 --> 00:08:34.140

Amy Scott: So I thought is, by way of an introduction to Michael and how he thinks that we would show this relatively early work which he calls to wander painted in 1985 alongside Casper David Friedrichs I'm famous painting the Wonder above the sea of fog came to the 1880s.

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00:08:35.280 --> 00:08:55.890

Amy Scott: And this is a relatively early work for Michael and which importantly he has never shown. So you're getting a real treat here today and it depicts the artist as an explorer in the grand tradition of 19th century exploration and naturalism is defined by Friedrich staining.

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00:08:57.450 --> 00:09:13.080

Amy Scott: Friedrichs painting is also thought to have been a Portrait of the Artist and it depicts him on this literal precipice of visual discovery overlooking a vast landscape which is yet unseen as it's hidden amongst the clouds.

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00:09:14.310 --> 00:09:34.140

Amy Scott: So Michaels work. I'm taking some cues from Friedrich interestingly was painted at a time and the mid 80s, long before realism and narrative arc returned to prominence within the art world when abstraction and pop were still

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00:09:35.370 --> 00:09:53.820

Amy Scott: The sort of genres that were considered to be important. And so this painting really confronts history it confronts art history at a time when some of the very issues that its predecessor takes up were considered to be passe.

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00:09:55.200 --> 00:10:21.030

Amy Scott: So Michael, I thought I would start by talking a little bit about why you chose this painting the Friedrich painting to model yourself and you're sort of artistic self image on at this point in career and what that says about your approach to the environment to landscape into

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00:10:23.910 --> 00:10:27.900

Michael Scott: Well, first of all, the reason why the paintings. Never been shown is

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00:10:29.100 --> 00:10:32.610

Michael Scott: Pretty much feel it was a ridiculous pain.

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00:10:34.380 --> 00:10:50.790

Michael Scott: And but sometimes you have to do ridiculous paintings, just to kind of get them out of your crawl and it was a a idea that a concept that I wanted to explore and had explored sense and that is the

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00:10:52.230 --> 00:11:15.000

Michael Scott: The artist says wander that's obvious and then making reference to the Frederick, but also this kind of moment that occurs in the landscape, when you view the, the moon, the sun, you had this temporal collision. So there's a temporal moment and then you have this iconic symbol of the circle.

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00:11:17.070 --> 00:11:25.110

Michael Scott: You know, if you look at Jungian psychology, the archetype of the circle and certainly representing interpret eternity. So

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00:11:25.680 --> 00:11:42.060

Michael Scott: You know, there you go. You have those two things colliding and and then of course out there on the rocks being you know i i did feel in many ways. I was attracted to Romanticism, but same time, it was very much out of favor and so you're

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00:11:43.980 --> 00:11:54.780

Michael Scott: You're out there in the big ocean. They're insecure, I suppose, because I was a pretty good painter at this period and

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00:11:56.310 --> 00:12:06.990

Michael Scott: When I think that the wonder, an idea that has continued that that is the artist process that fascinated

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00:12:08.160 --> 00:12:09.870

Michael Scott: To continue with and

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00:12:11.160 --> 00:12:20.820

Michael Scott: That's pretty much it for that piece. I mean, Frederick being a hero of mine and we we look at him later in this discussion, but he

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00:12:22.500 --> 00:12:31.710

Michael Scott: Was very attractiveness sublime and almost, I would say, over half of his inventory of works deal with the civilized

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00:12:33.060 --> 00:12:35.280

Michael Scott: Landscape artists know that's certainly

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00:12:36.510 --> 00:12:39.300

Michael Scott: You know, that's a fascinating subject to do

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00:12:40.830 --> 00:12:53.700

Amy Scott: So let's delve into this idea of the sublime, just a little bit more because I think this workers throughout your landscape work especially and is want to throw really many important our historical concepts and ideas that you came to

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00:12:54.810 --> 00:13:03.450

Amy Scott: Like to return to the sublime is defined by historic art and Friedrich foremost among them. Is this the idea that the landscape.

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00:13:04.080 --> 00:13:15.540

Amy Scott: is itself a force that was it. That is within our reach, but also beyond our control. So it has an overwhelming sensation often created through

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00:13:16.020 --> 00:13:27.570

Amy Scott: Immense natural beauty and grander but that overwhelming sensation itself becomes a metaphor and historical sublime for the relationship between man and God right

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00:13:28.440 --> 00:13:49.680

Amy Scott: Friedrichs self portrait is very much of himself in the heavens you, however, I think. Interestingly, are on the rocks in the sea and perhaps even more so because they're choppy there. These waves are very jag and even more so than Friedrich speaks to this element of risk.

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00:13:50.700 --> 00:14:11.160

Amy Scott: Which is a big component of approaching that line between man and God in art between man and God in nature, as well as, of course, the artistic risks that you have to take as an artist, and especially as a young artist working in a genre that is not fashionable at the time.

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00:14:12.990 --> 00:14:14.220

Michael Scott: Yeah, it's risky business.

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00:14:16.230 --> 00:14:27.330

Michael Scott: No question about it, kind of a funny little sidebar about this painting and I've done this painting and I had it. It was something I'd worked on.

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00:14:28.560 --> 00:14:32.580

Michael Scott: Primarily out of influenced out of churches Acadia.

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00:14:33.840 --> 00:14:35.310

Michael Scott: Painting and

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00:14:36.480 --> 00:14:47.580

Michael Scott: I just love that piece, but every summer we would be on money and island and and and i would allow the boys to invite one friend and and so

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00:14:48.630 --> 00:14:50.220

Michael Scott: This particular summer.

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00:14:51.780 --> 00:15:00.240

Michael Scott: young fellow Max's bloody his. He was around 12 or 13 years old, Matt earlier came and so it was we're on Island, you know,

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00:15:01.260 --> 00:15:05.040

Michael Scott: Getting ready for dinner and Matt has nowhere to be found. And so

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00:15:05.850 --> 00:15:21.330

Michael Scott: I sent the boys out to go find him and they came back. A few minutes later, and they said, Dad, you have to come with us. He's out on the rocks and so Matt had seen this painting. I mean, he I know he had encountered it in the studio before we went to the island and

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00:15:22.650 --> 00:15:27.300

Michael Scott: So there's Matt out there. And all I can think of, well, you know, he's gonna drown and

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00:15:29.070 --> 00:15:41.820

Michael Scott: All his dad is, I'm sorry. Can we lost Matt to the rocks and so that unfortunately we did convince him to jump in. We caught it, and it was able to get back, but he

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00:15:43.170 --> 00:15:45.120

Michael Scott: To this day is a wonder and so

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00:15:46.620 --> 00:15:57.090

Michael Scott: Yeah, I found the whole idea of this painting and his whole life to be kind of like a oddity, and so I suppose that one.

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00:15:58.680 --> 00:15:59.370

One.

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00:16:01.320 --> 00:16:07.950

Michael Scott: Element that actually increases likes risk, you know, if you go and test out these theories

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00:16:08.760 --> 00:16:08.970

But

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00:16:10.170 --> 00:16:12.840

Michael Scott: Anyway, he's safe and sound and so

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00:16:14.940 --> 00:16:16.230

Michael Scott: episode about that piece.

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00:16:16.560 --> 00:16:24.930

Amy Scott: Well, that that's that's certainly good news. And it turned out okay. I'm Rob, we can move to the next slide please.

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00:16:27.180 --> 00:16:38.130

Amy Scott: Alright, this painting or this pairing. Um, I thought, now that we have a sense of sort of who you are and who your artistic heroes are and your ambitions.

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00:16:38.520 --> 00:16:55.620

Amy Scott: When it comes to landscape that we could talk a little bit about your process. So the painting on the left is called Summer Solstice you painted it in Washington state between 2016 to 19 so a three year period of development, which is actually not uncommon for you.

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00:16:56.700 --> 00:17:09.720

Amy Scott: And it's basically an outdoor studio, as well as the landscape in which the easel and the paints in the foreground invite the viewer or are inviting the viewer into participate

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00:17:10.110 --> 00:17:18.900

Amy Scott: As if they were the artists. So it's basically an invitation to create. It's an invitation to view to see the land through your eyes.

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00:17:20.130 --> 00:17:26.940

Amy Scott: But what is even. So that's a conceptual sort of play within itself. But what I find as interesting.

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00:17:28.230 --> 00:17:49.950

Amy Scott: Is that what is being painted in the little painting on the easel, which is this ghostly white deer is not visible in the scene



itself. So basically it's a painting of a painting that does not correspond to the artists or the viewers experience that pain.

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00:17:51.270 --> 00:17:53.370

Amy Scott: So what's going on there.

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00:17:53.850 --> 00:18:09.390

Michael Scott: Yeah, the process. You know, I think it's important for people understand the process which is I do these small field paintings on site, and they're in effect my memory and my experience of the place.

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00:18:10.530 --> 00:18:18.990

Michael Scott: Actually, I am a couple of them here show you what they look like. This is one from Coos Bay and emotion pay

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00:18:20.760 --> 00:18:21.450

Michael Scott: This is

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00:18:24.840 --> 00:18:29.280

Michael Scott: This is one really gets at the experience. There was a storm. This is up in the

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00:18:31.050 --> 00:18:44.760

Michael Scott: Boundary Waters last summer and canoeing, the storm comes up the ways, you know, push you to shore and so at that time, I will rather than stop and unpack I would

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00:18:45.900 --> 00:19:05.190

Michael Scott: Have been mega painting about the canoe being pushed up. And so, that process is usually, you know, sometimes the quickest I've ever done a painting was probably five minutes. I was up in in Canada and

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00:19:06.330 --> 00:19:06.930

Michael Scott: Was

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00:19:08.040 --> 00:19:24.000

Michael Scott: black fly season. The title of the painting was the attack the black flies. I was completely surrounded and so my rag and my brush was all all one at that moment and you use the rag in this process of making these small paintings

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00:19:25.350 --> 00:19:35.190

Michael Scott: As much as you do the brush and and really you're dealing with to two different variable simultaneously, which is object based planning.

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00:19:35.250 --> 00:19:36.780

Michael Scott: And then ground based paint.

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00:19:36.870 --> 00:19:46.260

Michael Scott: And so the the object base operates to a point. So you're wandering around in the woods and you all of a sudden

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00:19:47.820 --> 00:19:50.700

Michael Scott: There's something that stops you, you, you, you.

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00:19:51.870 --> 00:20:03.360

Michael Scott: You have this experience that says, Okay, stop here and let's check this out. So it seems interesting enough, you, you start working setting up your easel, etc. But then you

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00:20:03.990 --> 00:20:13.920

Michael Scott: Have to leave that that's a conscious choice of that stopping and then you leave that process. Once you enter into the painting and it becomes brown base and

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00:20:14.520 --> 00:20:24.300

Michael Scott: Sorry if this sounds a little bit too abstract that I'll try to explain it thoroughly where the ground based is making the mark. So the first mark on the pedal is

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00:20:24.660 --> 00:20:41.670

Michael Scott: Now responding to the place and the second mark then informs the next mark and so that informing mark after Mark is a very, it comes out of abstract expressionism which say more than anything else and you are participant.

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00:20:42.690 --> 00:20:51.510

Michael Scott: With just mark making and which is void of the place and void of the object and then you return to the object.

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00:20:51.900 --> 00:21:06.240

Michael Scott: Refer the imagery that you're you're actually dealing with, which is a certain mapping of the place. And those marks and over time of working on the painting actually add up to the place and so

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00:21:06.810 --> 00:21:07.110

Michael Scott: That's

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00:21:07.200 --> 00:21:21.720

Michael Scott: The memory and and that particular memory then offers meeting and and then once you come back into the studio and you have this image. These. And while I'm going to develop this

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00:21:22.140 --> 00:21:36.390

Michael Scott: I'm going to take this a bit further than that meaning than enters into the dialogue with the pain. So the original studying for this particular place the summer solstice, they're up in Washington state and around the push

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00:21:39.150 --> 00:21:49.710

Michael Scott: Does not contain the easel does not contain the ghost hair does not contain the antlers on these. So the branches at some point after a year, year and a half, working on this painting.

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00:21:51.210 --> 00:22:01.860

Michael Scott: Then kind of revealed that the easel had become this deer and and then okay was the deer. Imagine, or was it real.

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00:22:02.340 --> 00:22:24.360

Michael Scott: And so sometimes in the field, your imagination and your own histories actually dictate an occurrence. And so the memory of what happens in the rain forest is it's a pretty dense place. There's a lot of, in some ways, kind of a frightening place because there's so much

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00:22:25.590 --> 00:22:41.970

Michael Scott: Density to it and then you have to convey that are you trying to convey that a large work. So the trees back in the larger piece going back into the larger painting the trees become very figurative and almost like dancers, if you will.

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00:22:43.500 --> 00:22:54.720

Michael Scott: And so it's this interaction between the deer, quote unquote, but also offering the viewer, the experience of making a painting. So this is how it works.

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00:22:55.620 --> 00:23:07.080

Michael Scott: Is basically the process things come, they go, sometimes they enter they disappear. So it's not as if I'm not a painter that does an A, B, C, D, and then it's done. I mean,

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00:23:07.800 --> 00:23:14.070

Michael Scott: There's a lot of migration in the work and and a lot of drifting. Sometimes the paintings

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00:23:15.720 --> 00:23:18.690

Michael Scott: Are destroyed out of the process and and

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00:23:20.280 --> 00:23:28.620

Michael Scott: You try not to do that, but it had, like, what is it like is sorry I didn't mean to destroy, but you got destroyed.

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00:23:31.290 --> 00:23:35.790

Amy Scott: And Rob, we put that slide it back. Just one quick minute because I wanted to

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00:23:36.660 --> 00:23:45.510

Amy Scott: Look at this idea of the branches dancers and that there's a rhythm and timing and a sense of sort of movement that is choreographed throughout the painting.

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00:23:45.780 --> 00:23:59.730

Amy Scott: But of course it's done that through your memory and sort of your unconscious as much as the experiences in the landscape itself, which would have been very, very brief compared to the amount of time in a three, seven years you anxious about working

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00:24:00.870 --> 00:24:06.510

Amy Scott: On the canvas. And so there's this animated anthropomorphized

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00:24:08.130 --> 00:24:15.930

Amy Scott: Quality to the landscape that comes not only from the rhythm of the branches kind of dancing around and foreground

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00:24:16.710 --> 00:24:27.120

Amy Scott: The more static branches in the middle to background, of course, the antlers and then the emergence of the deer kind of mysteriously out of the campus itself.

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00:24:28.080 --> 00:24:38.970

Amy Scott: But it has a personality to it that like most people have is difficult to really understand or thoroughly know

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00:24:39.570 --> 00:24:54.270

Amy Scott: And it also has an imaginative almost sort of supernatural quality. I think that makes it a little teeny bit scary. And with that, speaking of the supernatural. I thought we could look at one of

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00:24:55.290 --> 00:25:12.090

Amy Scott: The most surreal works that I have seen ever from you if Rob, if you can go to the next line. So this is called Titans cup on fire, and it's the work that you began earlier this year.

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00:25:12.690 --> 00:25:13.710

Michael Scott: Right, I'm still working.

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00:25:14.250 --> 00:25:14.640

Michael Scott: And it's

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00:25:14.700 --> 00:25:23.850

Amy Scott: still in progress. Right. So again, another treat this painting by the time it makes it out of the studio will probably look quite differently so

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00:25:24.630 --> 00:25:25.470

Michaels.

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00:25:26.580 --> 00:25:38.340

Amy Scott: Michaels process though is, is part of his work and you can see the ways in which sort of the strokes and the colors I think get layered and upon one another, especially in the intensity in the heat.

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00:25:39.390 --> 00:26:00.060

Amy Scott: Of this fire emanating mysteriously from this giant cup, when what appears to be the middle of Yosemite. So actually go to the next slide, we can talk a little bit more about these symbols and some of the sources. So as you can see Michaels Titans cup, then, is a composite landscape.

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00:26:01.710 --> 00:26:20.910

Amy Scott: That combines two other also famous composite landscapes from American our history, which is Albert beers dad's don't 70 on the left from 1864 and, of course, Thomas Cole's Titans goblet from 1833 which is at the MIT.

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00:26:22.140 --> 00:26:30.330

Amy Scott: And so there's a lot going on here. Clearly, but let's start with kind of the historical lineage.

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00:26:30.810 --> 00:26:38.550

Amy Scott: I'm beer stat was one of the most influential painters, of course, of the American West and of the Western landscape, especially

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00:26:39.000 --> 00:26:57.780

Amy Scott: By the end of the 19th century, and he was, I think, really importantly, a student of Tom's Cole's who was perhaps the best known landscape painter prior to the airport of westward migration and known for his studies in Italy and from his borrowing.

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00:26:58.890 --> 00:27:12.420

Amy Scott: From classical narratives in order to create metaphors for the transformation nature, especially cautionary tales on the downfall of society. Those of you who knew his famous course of empire series, for example.

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00:27:13.530 --> 00:27:26.610

Amy Scott: And so, together they really speak to the significance of the landscape at these two formative moments in American and in Western history. The Jacksonian Era of Thomas Cole.

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00:27:27.660 --> 00:27:53.490

Amy Scott: Who is eager to launch westward expansion simultaneously and clearing it I think of native peoples and and then beer stat is really an artist of the post civil war and of reconstruction in which during which people are looking to the Western landscape for a sense of renewal following

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00:27:54.660 --> 00:28:10.710

Amy Scott: And recovery and sort of spiritual regeneration, if you will. I'm following this absolutely devastating incredibly divisive and bloody conflict. So the coal, on the one hand, from the era of

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00:28:12.990 --> 00:28:30.960

Amy Scott: Jacksonian sort of pre expansion and then the beer stat looking to recover from some of the consequences of the conflict that that expansion ignited in a literal sense and there's your piece right in the middle of

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00:28:32.460 --> 00:28:33.480

Amy Scott: The two of them.

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00:28:35.520 --> 00:28:37.170

Michael Scott: About Cole here for a second.

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00:28:37.290 --> 00:28:37.740

Amy Scott: Yeah.

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00:28:38.070 --> 00:28:43.380

Michael Scott: Because it helps. I think give some gives the viewer, a little bit of history and background.

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00:28:44.700 --> 00:28:51.390

Michael Scott: Because the the cup painting or the guy that is probably the most obscure of all of his paintings and

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00:28:52.920 --> 00:28:55.320

Michael Scott: Artists storage for years have not been

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00:28:55.830 --> 00:29:02.040

Michael Scott: Paying yeah and it's very undefined. In that regard, but you see these little sailboats and things

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00:29:03.510 --> 00:29:20.130

Michael Scott: You know and and previous to him making this particular painting he had gone to roll news influenced by flawed Moran, and who was basically a painter of the ideal landscape. He's probably the model for that and then

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00:29:21.510 --> 00:29:38.790

Michael Scott: But Cole's interest there was not so much in the idea landscape, but he was painting the Roman and Greek rules. And so if you take the goblet, you know, out of that context of how he would have

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00:29:39.870 --> 00:29:56.460

Michael Scott: Then click this, but the viewing nature as a never ending source of abundance and in this particular painting and it would always overflow, you know, the whole idea regarding that.

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00:29:57.150 --> 00:30:07.530

Michael Scott: And it would be very different from to other artists that he was influenced by both J. W. Turner AND JOHN. JOHN Martin.

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00:30:09.210 --> 00:30:19.410

Michael Scott: Who had created these kind of apocalyptic imagery and and then influence to stuck and say the course of empire and so

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00:30:21.030 --> 00:30:44.190

Michael Scott: My interpretation is that, well, it's no longer it's no longer the cup overflow, but it's the heating of the planet and the ideal or the idealistic landscape is no longer because of the intrusion of man, which gets a little bit closer to how bearish that would

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00:30:45.540 --> 00:30:54.570

Michael Scott: Would have portrayed. Although beer stat and church they they both portrayed the human in very small

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00:30:55.980 --> 00:31:02.520

Michael Scott: Form as well as cold in so God and the the

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00:31:03.840 --> 00:31:10.620

Michael Scott: Landscape were far greater and and but yet, over time, certainly in today's world.

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00:31:12.270 --> 00:31:20.490

Michael Scott: We as humans are viewing ourselves as the ruler over life and that is

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00:31:22.560 --> 00:31:27.720

Michael Scott: You know, for that particular idea which pretty much came out of

178

00:31:29.220 --> 00:31:35.970

Michael Scott: Manifest Destiny, which is, I think it was a false mug for expansionism

179

00:31:36.810 --> 00:31:52.170

Amy Scott: Hmm. So in this by substituting the sort of the plastic lake that is in the cup in the coal painting with this really, um, you know, sort of bright

180

00:31:53.820 --> 00:32:01.710

Amy Scott: Inferno at the center of the painting, which then of course contrasts off of the sort of jumps out from the background.

181

00:32:02.220 --> 00:32:16.500

Amy Scott: That is the beer stat painted in these blues, you know, orange and blue being oppositional colors on the color wheel. You also have the idea of fire and water is oppositional elements.

182

00:32:17.040 --> 00:32:25.620



Amy Scott: Within nature. And I wonder if you can talk maybe a little bit about that how you see, because of course water figures heavily into your

183

00:32:26.220 --> 00:32:36.090

Amy Scott: Paintings as well. How does. You see these elements, you know, sort of working together, playing off one another and what the symbolism of each is relative to the other.

184

00:32:37.500 --> 00:32:41.670

Michael Scott: Well, I mean, they are opposites and and you know

185

00:32:43.680 --> 00:32:56.430

Michael Scott: Pretty much in the last five or six years been focusing mainly on the element of fire. I'm now very much involved in the element of water. This painting this large piece back here, there's

186

00:32:57.210 --> 00:32:58.860

Michael Scott: nine foot painting is

187

00:33:02.340 --> 00:33:09.870

Michael Scott: About a tsunami and and what occurs out of that experience, placing you

188

00:33:10.890 --> 00:33:31.020

Michael Scott: In the water drowning and very, very happy, happy moment for the viewer to experience. And so you have these opposites and both rising and even though the waters falling you know water does contain mysticism, the most you know of all of the elements is the most fugitive

189

00:33:31.710 --> 00:33:47.880

Michael Scott: Because shift and change from Miss to, you know, the springs that bubble up freshwater into the strains that then go into our rivers and then go into our oceans, etc, etc.

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00:33:48.450 --> 00:33:58.590

Michael Scott: And then it can freeze. And so then you have that component and then it is lighter than the water, the containment and so it flows. So it's a really

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00:33:59.280 --> 00:34:21.090

Michael Scott: Mysterious and magical just like fire and its own way. I mean, they both are fascinating that that are there so many, so many. I mean, we're about water, you know, and we're but we're also about fire and there's so many of our beams that deal with with fire. You know when you

192

00:34:22.140 --> 00:34:34.770

Michael Scott: drink whiskey you're drinking, fire, water, and when you click over cold, you're tasting the fire, etc. And so, you know, there's even references sexuality is attached to fire when it's

193

00:34:35.460 --> 00:34:41.430

Michael Scott: A really great romance, then it's on fire. And then when it cools down that it goes into this

194

00:34:42.480 --> 00:34:46.890

Michael Scott: Is kind of black hole that just sits there and festers and so

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00:34:46.950 --> 00:34:47.250

Amy Scott: You know,

196

00:34:48.120 --> 00:34:50.670

Michael Scott: It's part of our psyche and very very

197

00:34:51.690 --> 00:34:54.150

Michael Scott: Very old terms of of each

198

00:34:55.170 --> 00:35:03.180

Amy Scott: So speaking. That's one of the things that I really love about your landscape work is they are not, you know, unlike the 19th century.

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00:35:04.500 --> 00:35:09.570

Amy Scott: And unlike Albert very stout, you know, who really sort of saw nature is an object to behold a timeless.

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00:35:11.910 --> 00:35:12.720

Amy Scott: Object.

201

00:35:13.890 --> 00:35:28.080

Amy Scott: Your work really is about change and transformation and the role of some of these elements, whether, water, fire, as opposed to destructive and a regenerative process, which brings me to this next pair of images.

202

00:35:30.900 --> 00:35:37.980

Amy Scott: And so these are I think a couple of your of the more really sort of mysterious

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00:35:39.900 --> 00:35:59.670

Amy Scott: Paintings, and I wanted to show your bitter root lessee messenger of the bitter root is the title of the painting painting between 2017 and 2020 so finished just this year, alongside another famous work by Casper David Friedrich, which is Abby in the upwards of 18

204

00:36:01.020 --> 00:36:09.660

Amy Scott: And importantly, um, the Friedrich painting is not your, you know, Bob Ross happy trees landscape right it is

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00:36:10.800 --> 00:36:12.000

Amy Scott: It is

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00:36:12.600 --> 00:36:13.290

Michael Scott: Thank goodness

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00:36:14.880 --> 00:36:18.000

Amy Scott: Yeah i don't i don't see Bob Ross as a source for you, for whatever reason,

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00:36:19.080 --> 00:36:32.040

Amy Scott: I'm but the Friedrich you know paintings that are they're dead. And they're sort of their, their twisted in depth almost kind of like how limbs go in rigor mortis um

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00:36:32.670 --> 00:36:45.480

Amy Scott: The landscape is a cemetery. You see crosses and gravestones and the building the abbey itself is of course a ruin. There's only the facade.

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00:36:46.740 --> 00:36:57.450

Amy Scott: Left, but more important or interesting in the Friedrich painting is not all of the symbols and elements of depth within nature.

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00:36:58.650 --> 00:37:00.690

Amy Scott: Of the church but

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00:37:02.100 --> 00:37:03.600

Amy Scott: The idea of

213

00:37:04.710 --> 00:37:29.130

Amy Scott: What remains after that depth and it's a Ghost and with like any ghost or ghostly element which is basically in its essence, what is left behind by the physical death of nature of a being of the body.

214

00:37:29.970 --> 00:37:45.090

Amy Scott: And there's a great deal of mystery to that. And so then the church becomes less of a static object than a gateway or a passage into

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00:37:45.870 --> 00:38:03.960

Amy Scott: Another unseen part of the landscape, perhaps an otherworldly realm. So there's this supernatural quality to the church, which is part of the reason I think a major part of the reason why it's such a resonant and studied image throughout our history.

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00:38:05.280 --> 00:38:13.020

Amy Scott: And then looking at your work alongside that what separates what both, I think ties it to and distinguishes it from

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00:38:14.370 --> 00:38:26.400

Amy Scott: The Friedrich is on the precipice sort of the destructive quality to it clearly the dead trees, but you have included this fire, which is an animating force.

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00:38:28.200 --> 00:38:32.820

Amy Scott: And I wondered if you want to speak a little bit about the role of

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00:38:35.790 --> 00:38:39.900

Amy Scott: Fire as a metaphor, both for death.

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00:38:41.010 --> 00:38:53.790

Amy Scott: And for the spirituality that comes with the transition from one world to another or kind of the supernatural quality that fire.

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00:38:54.990 --> 00:38:59.130

Amy Scott: You know, seems to embody for so many of us.

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00:39:00.630 --> 00:39:06.840

Michael Scott: Well, first, I'll talk briefly about the Frederick, and in my interpretation of that painting.

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00:39:08.100 --> 00:39:24.480

Michael Scott: Obviously, it's not a church that is full, or an abbey that is constructed in and not in ruins. It's flight by both trees which you know show their history.

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00:39:25.470 --> 00:39:43.830

Michael Scott: In terms of their life cycle and and so you enter through that entry into you're traveling through the landscape and you're you're entering back through that it back into the landscape, in my opinion, Frederick is viewing

225

00:39:45.240 --> 00:40:07.800

Michael Scott: The planet or the earth the landscape, if you will, in the same capacity as any structure that man makes to worship it. And so that, that to me is very important in that piece because it does provide this this kind of renewal of

226

00:40:08.970 --> 00:40:18.540

Michael Scott: This phenomena that the landscape offers the participant in the now painting, you have four elements of fire within that

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00:40:19.590 --> 00:40:29.700

Michael Scott: That particular piece of the bedroom, you have the sun force which is fire and it is what has helped us stay

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00:40:31.380 --> 00:40:53.400

Michael Scott: You know alive. It's, it's, of course, being attacked through the ozone and carbon, and then the amount of carbon is being released in the atmosphere is referred to by the fire itself that's being ignited there. So again it references to global warming of the planet. You have this our

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00:40:54.960 --> 00:41:07.290

Michael Scott: Emerging this snowy owl representing the Phoenix bird rising out of the fire for renewal. So again, like the Frederick that addresses the life cycle of things.

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00:41:07.890 --> 00:41:18.210

Michael Scott: And then you have the smoke itself, which is in effect an hourglass, which contains all of those elements and looks at the total

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00:41:18.630 --> 00:41:26.220

Michael Scott: Time the 4 billion years that the planet has been in existence and has been forming and now we grew up and we've had

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00:41:26.790 --> 00:41:40.020

Michael Scott: Within that 4 billion years within the last 50 years of altered it drastically. And so that's the conversation that's in this piece and it's not a happy conversation, but it's still a conversation that's very important to listen to

233

00:41:41.640 --> 00:41:53.760

Amy Scott: I like the idea also bringing the bird into it as it's an animal, of course, but it's also an aspect of fire and it's associations with the Phoenix and the idea of rising from the ashes and this bird.

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00:41:54.600 --> 00:42:05.010

Amy Scott: You know, sort of literally rising out of this smoldering pile of trees into this hourglass shape that the smoke has become which then of course speaks to

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00:42:06.570 --> 00:42:08.010

Amy Scott: Fire. I mean time

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00:42:09.120 --> 00:42:19.410

Amy Scott: So let's go on to another fire. Our painting, which is the next slide is also the landscape that I am in

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00:42:20.820 --> 00:42:30.720

Amy Scott: And I put it alongside here another painting by beer staff, which is giant redwoods of California from 1874

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00:42:31.440 --> 00:42:41.580

Amy Scott: And the reason I did this is not just because of the compositional similarities in the vertical format and obviously the use of trees to sort of define and establish that rhythm within the picture.

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00:42:42.240 --> 00:42:53.370

Amy Scott: Also there is the sort of warm light and glow that emanates from the center of them, but they are otherwise to really incredibly different images and

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00:42:54.030 --> 00:43:07.650

Amy Scott: The beer stat in part it's 1874 right so it's from the era of reconstruction. When we are looking to the west and its wilderness landscapes Yosemite and Yellowstone, in particular.

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00:43:08.580 --> 00:43:19.320

Amy Scott: As a means of spiritual healing. This idea that God had christened the American West in the far west, especially, California. The Golden State.

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00:43:20.430 --> 00:43:38.460

Amy Scott: As nature's cathedral was interpreted as a sign of not only our God given right to expand westward, but in the process to reclaim ourselves to reclaim salvation. Following this Wrath of the Civil War, which many believed was

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00:43:40.110 --> 00:43:51.420

Amy Scott: punishment from God. For a nation that has slipped into moral decay and materialism. So there is a spiritual a very significant spiritual quality.

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00:43:52.140 --> 00:44:03.690

Amy Scott: To the beer stand as Americans are looking to redeem themselves as sort of the chosen people, if you will, in the context of westward expansion as well as

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00:44:05.730 --> 00:44:06.870

Amy Scott: This idea of

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00:44:07.980 --> 00:44:19.050

Amy Scott: Revitalization the landscape is a place and a source of sort of cultural and as well as personal revitalization. And then of course in your painting.

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00:44:20.400 --> 00:44:43.470

Amy Scott: You have again this owl that is rising out of the center of the painting, which has been changed from a lake from water into this smoldering fire that rises in this otherwise inexplicably snowy

248

00:44:44.790 --> 00:44:46.740

Amy Scott: Land. So there's that.

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00:44:48.030 --> 00:44:53.010

Amy Scott: Contrast or oppositional nature, also the idea of fire and heat

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00:44:54.060 --> 00:44:59.430

Amy Scott: emanating spontaneously or mysteriously from within. Another way is very sort of cold.

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00:45:00.900 --> 00:45:14.820

Amy Scott: Place and then the L itself, who is, of course, transparent and speaks, I think, to. I'm not sure what I'm sort of the ritualistic nature of

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00:45:16.080 --> 00:45:29.400

Amy Scott: Of our getting into nature of the human desire to transport ourselves back into nature and of how we keep returning to nature in order to redeem ourselves.

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00:45:31.380 --> 00:45:34.260

Michael Scott: Well, the bird, I think, or bird's

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00:45:36.570 --> 00:45:49.230

Michael Scott: eye view these as encounters when when I encounter them there's meaning attached to them. And so that's part of the investigation that some of these paintings actually migrate to

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00:45:50.640 --> 00:46:00.630

Michael Scott: Is when when you have a burden county that comes at then in the case of certainly

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00:46:02.460 --> 00:46:05.340

Michael Scott: The owl is referred to

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00:46:06.540 --> 00:46:09.180

Michael Scott: Me in psychology as the messenger. And so

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00:46:10.200 --> 00:46:12.990

Michael Scott: You know, there's a message there that one has to interpret

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00:46:14.400 --> 00:46:25.380

Michael Scott: It is usually very obscure. It's not something that you know it reveals itself easily. It is something that you need to pay attention to as a question.

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00:46:27.150 --> 00:46:36.390

Michael Scott: The this particular painting of the Alice, think again a Phoenix, but also representing a rebirth.

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00:46:37.860 --> 00:46:49.770

Michael Scott: That the landscape renews you buy, and that's what I get from the bearish that is that when we participate in the natural world. And when we go and we isolate ourselves. There we have this kind of



262

00:46:50.190 --> 00:47:12.810

Michael Scott: Communion, that it feeds us in such miraculous ways and. And so in that way you're being is reborn and you have new awareness is of your place in and the role of on the planet. And it's a reminder of sorts.

263

00:47:14.490 --> 00:47:23.700

Michael Scott: That one should be in those places and participate and it will the density of it gives you, I think.

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00:47:24.930 --> 00:47:26.430

Michael Scott: Stronger life and

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00:47:27.630 --> 00:47:38.310

Michael Scott: And also huge awareness is about your place in time. It is an artist. I mean, if you're not painting paintings

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00:47:39.750 --> 00:47:47.640

Michael Scott: That are somewhat challenging with concepts. Then I wonder why are you making page and I had

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00:47:48.210 --> 00:47:51.750

Michael Scott: That I asked myself that question.

268

00:47:53.460 --> 00:48:08.910

Michael Scott: Quite often does this painting need to exist, you know, and so I can't, if I can't, if I can't explain that to myself or I can give an answer that I keep looking looking looking for its explanation.

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00:48:09.510 --> 00:48:09.990

Michael Scott: And so I

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00:48:10.200 --> 00:48:18.810

Michael Scott: Have this theory that paintings have their own embedded ambitions and that, in the same way you pay attention to the metaphor of the owl.

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00:48:19.410 --> 00:48:27.540

Michael Scott: You also have this dialogue with the piece that you have to pay attention to as well. And because it's it is talking to you.

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00:48:27.930 --> 00:48:41.730

Michael Scott: And the greatest danger is that you're, you do not want to tell it what it has to be then listen to it and what it wants to be or needs to be in terms of the conversation and so

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00:48:42.600 --> 00:48:53.400

Michael Scott: It's a very different approach. And I think that that same approach if you're wandering through that fear that landscape would be the same approach. I would have amongst the remix, you know, and

274

00:48:54.660 --> 00:48:58.740

Michael Scott: What better to ask the questions that it is to tell us

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00:48:59.460 --> 00:49:02.940

Amy Scott: That reminds me of this essay by the art historian

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00:49:04.830 --> 00:49:21.030

Amy Scott: W j team Mitchell, I think is his name called What Do pictures want, in which he explores the way that pictures, you know, um, sometimes demand, sometimes more quietly, you know, things from us. I'm that

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00:49:22.650 --> 00:49:28.350

Amy Scott: Create this relationship that we have with them and they do that and explicit in interesting ways.

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00:49:29.370 --> 00:49:45.330

Amy Scott: So with that in mind, and what two pictures one. I think that's probably a good time to take some questions from the audience. If you want to enter them into your Q AMP a feature. I'm going to turn it on and I will read them out.

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00:49:46.020 --> 00:49:49.140

Michael Scott: For Michael before we go there. Let me say this.

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00:49:51.090 --> 00:50:03.720

Michael Scott: I think that oftentimes viewers when they go to a museum or they go to a gallery, they look at works of art in in referencing it as

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00:50:05.790 --> 00:50:18.540

Michael Scott: I like it. Or I don't like it or it's a good piece or it's not a piece. And I think that's the wrong question. The question you should be asking when you look at the work of art is. Is it magic.

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00:50:19.740 --> 00:50:30.690

Michael Scott: If it's magical and if it contains that element of magic that transports you, then that's something to participate in in judge it out of that kind of characteristic

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00:50:33.120 --> 00:50:36.360

Amy Scott: Well, your paintings are definitely magical

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00:50:37.380 --> 00:50:47.700

Amy Scott: There's no question about that. And so the first question that we have has to do with the artists or locations in nature that you find most inspiring.

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00:50:50.460 --> 00:50:54.420

Michael Scott: Well, I'm not sure if I understand the question was like a location that I've been to

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00:50:54.480 --> 00:51:05.790

Amy Scott: I think it's, I think it is. I'm interpreting you correctly. I think it's just says what artists are locations in nature, do you find most inspiring. So I think it's talking about specific places we've talked a lot about beer stat and Cole.

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00:51:06.270 --> 00:51:10.020

Amy Scott: And Friedrich, of course, that I'm perhaps you could talk about a few others.

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00:51:10.890 --> 00:51:20.490

Michael Scott: Yeah, I mean I painted primarily I like more than regions more than I did like southern regions and and i also like

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00:51:21.240 --> 00:51:37.800

Michael Scott: I like landscapes that have vertical as opposed to horizontal and because there's rhythms involved in that spatial relationship that I like to compositionally operate from and and so

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00:51:38.910 --> 00:51:41.670

Michael Scott: That could be anywhere. Basically, as long as it's good for

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00:51:43.560 --> 00:51:57.570

Michael Scott: Good mountains, I suppose. Yes, good clubs and so we don't have a lot of verticals you into Mexico in the galaxy or Beijing, but you certainly can be in the mountains and acquire and quite rapidly. So it is

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00:51:59.400 --> 00:52:03.810

Michael Scott: You know, I enjoy main a great deal. That's probably

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00:52:04.950 --> 00:52:19.380

Michael Scott: real deep well for me as far as what it offers as a landscape and the moody deaths, the coast and the granite, there is is quite

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00:52:20.520 --> 00:52:36.150

Michael Scott: Quite beautiful and when you get that in Washington state to you get these big outcroppings and and other mysterious along the coast of Oregon down into California with redwoods and so you know there are there are

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00:52:37.890 --> 00:52:45.750

Michael Scott: As a landscape painter, you know, I've covered them all. I, I tend to feel my trip to the Everglades was my least

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00:52:48.690 --> 00:52:52.950

Michael Scott: Safe Place, because I thought I was going to be bitten by a cotton mouth or

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00:52:55.200 --> 00:53:08.370

Michael Scott: Regular camera and I also like mining and I learned a great deal, because I don't have to worry about a bear or anything like that. And so, you know, there are certain things you have to be kind of a tune to when you place yourself in certain landscapes. Mm hmm.

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00:53:09.690 --> 00:53:14.670

Amy Scott: So it's really sort of about the various aspects of the landscape contains um

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00:53:15.450 --> 00:53:39.750

Amy Scott: What here's, here's another question. Um, as this landscape series has evolved from the initial concept three to four years ago. How has this artistic journey changed your views of what you began and how it evolved to the present finished painting from Jay, Jason. Can you talk to in Maryland.

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00:53:41.010 --> 00:53:41.520

Michael Scott: Well,

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00:53:43.440 --> 00:53:47.070

Michael Scott: This projects been going on just shy of 10 years

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00:53:48.180 --> 00:53:59.010

Michael Scott: And it grew out of a heart event that I had that I had to kind of like do. And so when you have those kind of events physically in your life.

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00:53:59.670 --> 00:54:15.780

Michael Scott: You get really aware and in touch with your own mortality as far as what makes you happy. What amount of time you have and then within that time frame. What is it that you want to do with it. And so

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00:54:17.400 --> 00:54:28.920

Michael Scott: I had initiated my career as a painter with the landscape I instead of the side the ship the page in New York, though, showing back in the 80s and 90s primarily were

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00:54:30.270 --> 00:54:36.510

Michael Scott: They were environmental paint and but the temperament and the attitude.

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00:54:37.050 --> 00:54:46.170

Michael Scott: At the time was was much more difficult for the compensation, people were still wanting to be involved in a more pleasant landscape, if you will.

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00:54:46.740 --> 00:55:02.370

Michael Scott: And mind or not. And so that actually went through with certain migration and I ended up changing and doing these conceptual projects about these other ideas, but after this event. No.

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00:55:03.630 --> 00:55:13.230

Michael Scott: That doesn't interest me as much and I like the landscape, more than anything in my life very connected to it. And so I returned to that same

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00:55:14.040 --> 00:55:14.940

Michael Scott: Same station.

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00:55:14.970 --> 00:55:27.630

Michael Scott: The difference is today that I offer and rather than it's just slash and burn clear cut and destruction, I offer a conversation as

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00:55:28.200 --> 00:55:44.490

Michael Scott: For the spiritual aspect of how we're fed, as humans, and how important that is not to rob ourselves of that experience and take the last vestige vestiges of wilderness away from ourselves.

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00:55:47.970 --> 00:55:49.200

Michael Scott: You know,

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00:55:52.080 --> 00:55:52.620

Michael Scott: That we're

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00:55:55.080 --> 00:55:56.610

Amy Scott: Speaking of, you know, wilderness

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00:55:57.960 --> 00:56:14.970

Amy Scott: And the ruination there of this is a really interesting question, given the increasing devastation of fire season, which of course here in California is currently raging, there are no less than a million, if not more acres literally on fire, as we speak.

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00:56:15.990 --> 00:56:21.750

Amy Scott: What questions do you think are important for us to ask about our interactions with the natural world.

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00:56:23.580 --> 00:56:33.270

Michael Scott: Well, I mean, it's clear that there's a demand for because the national parks have never been crowd more crowded more

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00:56:34.440 --> 00:56:40.170

Michael Scott: overrun their budgets have been severely cut and it's hard for them to maintain but

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00:56:43.560 --> 00:56:54.330

Michael Scott: So the drive is there, how you participate in that it comes to I think stewardship and and and you know

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00:56:55.020 --> 00:57:04.590

Michael Scott: Being involved and taking care of our planet. I think that's a, that's a real real lesson 90% of wildflowers are created by

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00:57:05.340 --> 00:57:15.840

Michael Scott: Human Interaction and human beings. I mean, you have a great deal of them certainly California this year that we're lightning strike, but you know if you're hitting the planet.

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00:57:16.950 --> 00:57:27.480

Michael Scott: These fires are going to be far more intense as we're we're seeing the same is occurring with water. The floods in a great deal.

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00:57:28.800 --> 00:57:33.360

Michael Scott: More severe tornadoes or tsunamis and the

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00:57:35.700 --> 00:57:47.640

Michael Scott: hurricanes are more regular and so you know it is a planet out of balance. And so I think stewardship and awareness and participating in that kind of conservation.

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00:57:48.150 --> 00:57:59.850

Michael Scott: That's where we have to be. I mean, I know it sounds like I'm on a soapbox but I really believe and and I feel as an artist. That's part of my duty to be a goal.

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00:58:01.380 --> 00:58:01.950

Amy Scott: Mm hmm.

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00:58:03.450 --> 00:58:15.960

Amy Scott: OK, the next question also has a contemporary and environmental component to it, which is what inspiration, if any have you found during the pandemic that might influence your current or future work.

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00:58:18.780 --> 00:58:38.940

Michael Scott: Well, my day really doesn't change too much. I mean, the pandemic, but I mean I pretty much live in isolation, with my wife and my dogs and in that I don't go someplace else. My studios, on the compound here that I created so that part of it.

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00:58:40.170 --> 00:58:48.930

Michael Scott: Is the same. I think the awareness of how this pandemic and probably others to follow are created.

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00:58:49.590 --> 00:59:07.800

Michael Scott: Is when you go into the rainforest and you start taking out species and you start cutting it down and then you add things, etc. And you know the species that lives in those places. They've been pretty much contained and and

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00:59:08.970 --> 00:59:19.380

Michael Scott: And isolated, but then you put them into these other environments where diseases that jump from one species to the next species and then to human

332

00:59:19.890 --> 00:59:32.310

Michael Scott: And we've never encountered it before. It's only lived out there you know with bat droppings or some kind of animal that is sold in these what's you know markets and

333

00:59:34.110 --> 00:59:45.750

Michael Scott: That's an awareness that you have to pay attention to that. That's also say, Hey, be, be aware and stop taking away the natural habitat for things that you shouldn't be fully with

334

00:59:46.410 --> 00:59:46.590

Amy Scott: And

335

00:59:47.310 --> 00:59:49.230

Michael Scott: It becomes a habitat question.

336

00:59:50.610 --> 00:59:52.440

Michael Scott: Make a painting about that. I don't know.

337

00:59:54.120 --> 00:59:58.740

Michael Scott: I haven't yet but I'm certainly aware involved with the conversation.

338

01:00:00.210 --> 01:00:05.640

Amy Scott: But it definitely that's an interesting answer and that it definitely gets back to, you know, your work does speak.

339

01:00:06.930 --> 01:00:14.520

Amy Scott: To some of the ramifications of not respecting the environment of the unintended consequences of altering it

340

01:00:15.360 --> 01:00:35.730

Amy Scott: To drastically and of course the the pandemic is an extremely, you know, sort of extreme and and terrifying example of that. Okay, I think we have time for one more question. Um, how do you see your artwork, reflecting the current times we are in again with the fires across the West.

341

01:00:37.230 --> 01:00:44.250



Michael Scott: Well, again, the fires across the west. That's one element that's going on, but you're also, you know,

342

01:00:45.420 --> 01:00:57.030

Michael Scott: Opening up the Arctic for drilling mean these are, this idea of short term gain out agree for a few robbing mini

343

01:00:58.140 --> 01:01:18.390

Michael Scott: And and the planet of protection. I mean we really haven't even gotten into the perfect frost and the thought of that, and millions and millions of years of carbon embedded in that it's up and really I mean that is that's going to have some real real effects that

344

01:01:19.560 --> 01:01:26.340

Michael Scott: You know, is not going to be terribly pleasant. I mean, the earth will go off. I mean, but species will change and

345

01:01:27.000 --> 01:01:28.380

Amy Scott: A blip blip.

346

01:01:29.700 --> 01:01:32.340

Amy Scott: Our existence within it might not.

347

01:01:34.710 --> 01:01:44.460

Amy Scott: If we're not a little more conscious of these things. Well, thank you. I, for joining us today. Michael for taking the time to talk with me.

348

01:01:44.970 --> 01:01:58.470

Amy Scott: And thanks to everybody out there who took time out of your busy days to hear more about Michael and his work and learn a little bit about RSS creation and of course on the Audrey.

349

01:01:59.190 --> 01:02:16.800

Amy Scott: I hope that you will join me again for another conversation on Saturday, September 26th with the artist in sculptor Gerald Clark from his ranch on the band of Indians reservation and I thank you all. Enjoy the rest of your evening.