



MATERIALS GIRL ART THAT'S EVERYTHING BUT THE KITCHEN SINK

From the other side of the room, Stacie Speer Scott's work embraces bold shapes, bright colors and magnetizing subjects, blended meaningfully on a single canvas. But a closer look reveals an eclectic assortment of mediums: a swatch of vintage fabric, a clipping from an old magazine, an excerpt torn from the pages of literature – all beautifully unified in artistic harmony. Challenging the casual observer, it becomes quite obvious that there's much more to Scott's art than immediately meets the eye.

In her Buckingham studio, Scott creates collages with a mix of materials and objects – embellished with paint and charcoal in tandem – transforming an empty canvas into a blend of texture, color and shape. “Typically, I don't have a concept when I start,” explains Scott, who is approaching nearly three decades as a working artist. “I'm usually driven by the materials. The idea evolves as the work goes on.”

Relying on her eye for the eccentric, Scott scours everything from flea markets to trash bins for the bits and scraps that serve as her inspiration. Fabric, paper

and magazine pages are staples. Other materials that have graced her canvases include everything from flattened metals to dress patterns, handwritten notes and X-rays. “I collect a lot of stuff,” Scott says, classifying the compilations of various materials that she thinks will work together in boxes and bags. Her studio serves as home to her “collections.”

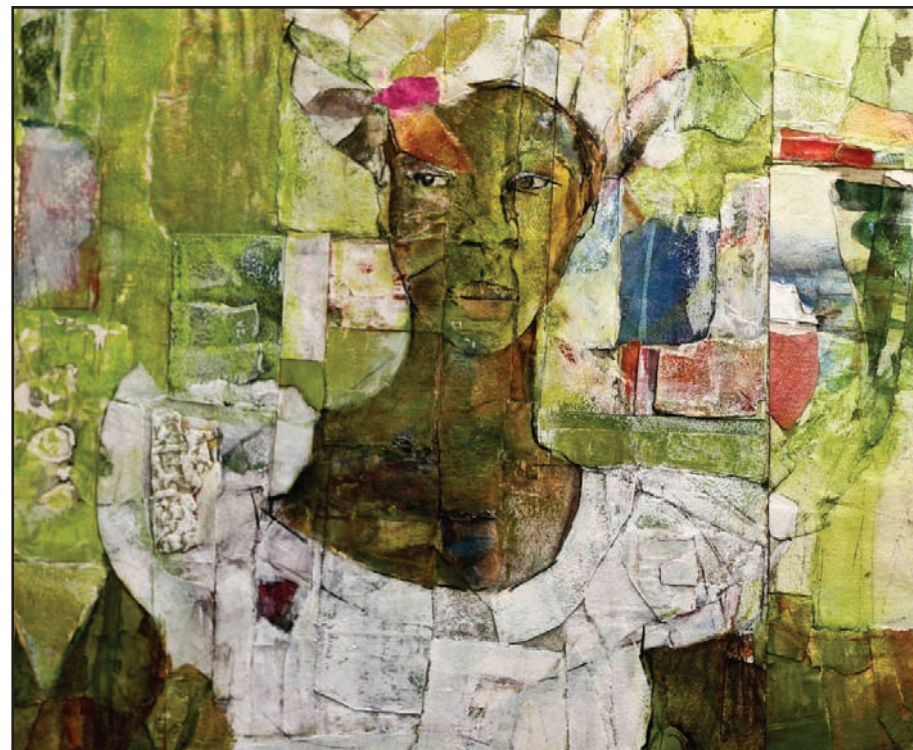
As she layers the varying elements, the work begins to come alive, yielding images of landscapes, people, musicians or flowers. “I get involved in the story, in the imagery. Often there will be sort of a hint of an idea from the beginning that develops, but I abandon it if the work begins to go in a different direction,” Scott says. “I follow the lead of the painting. I have learned over the years to stay flexible and not get into an idea so much that I am forcing it.” Often, the last piece to her “puzzle” is a beeswax-and-resin mix that creates a seal, which can be chipped and scraped, adding another, final layer of texture.

Scott began exploring collage as a child. While she was interested in watercolor,

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she found the form unsatisfying and restrictive. "I wanted something different so I started tearing up my paintings and reassembling them," Scott says. Gradually, she developed her technique by adding to the shredded paintings and making an entirely new piece of art.

Over the years, Scott has expanded the amount of outside material and dimension in her works. It's those infinite possibilities that continue to inspire her: "To me, it's very intriguing. Creating interesting juxtapositions of surfaces is very stimulating." Her reward is the satisfaction of joining dissimilar elements in perfect harmony. "Whether it's a relationship with shape, color, texture or reference to content, it's very exciting to make connections between things," she adds.

But that's not to say creating stimulating



pieces comes easy all of the time. "It's very reductive and additive," Scott says. "I construct and then deconstruct." She has to step away from a collage if she feels uninspired or if it's just not working for her. She will go back to it after a few days or weeks and see if she can settle her feelings of incompleteness. "You can work on something for a really long time and let it sit for a while," Scott explains. "Then when you come back to it, it's done instantly."

Because collage is an evolving process, it's up to Scott to detect that end. "I trust my eye to look at the work of art and see if there's anything that's disturbing me or attracting my eye," she explains. "If I can resolve that, it's done." **dt**

Scott's work is currently on display at Alba Design in Lambertville. Go online at staciespeerscott.com