

Revisiting Marian Scott, Reconsidering Canadian Modernism

Catherine LaRivière, B. A. Honours in Art History

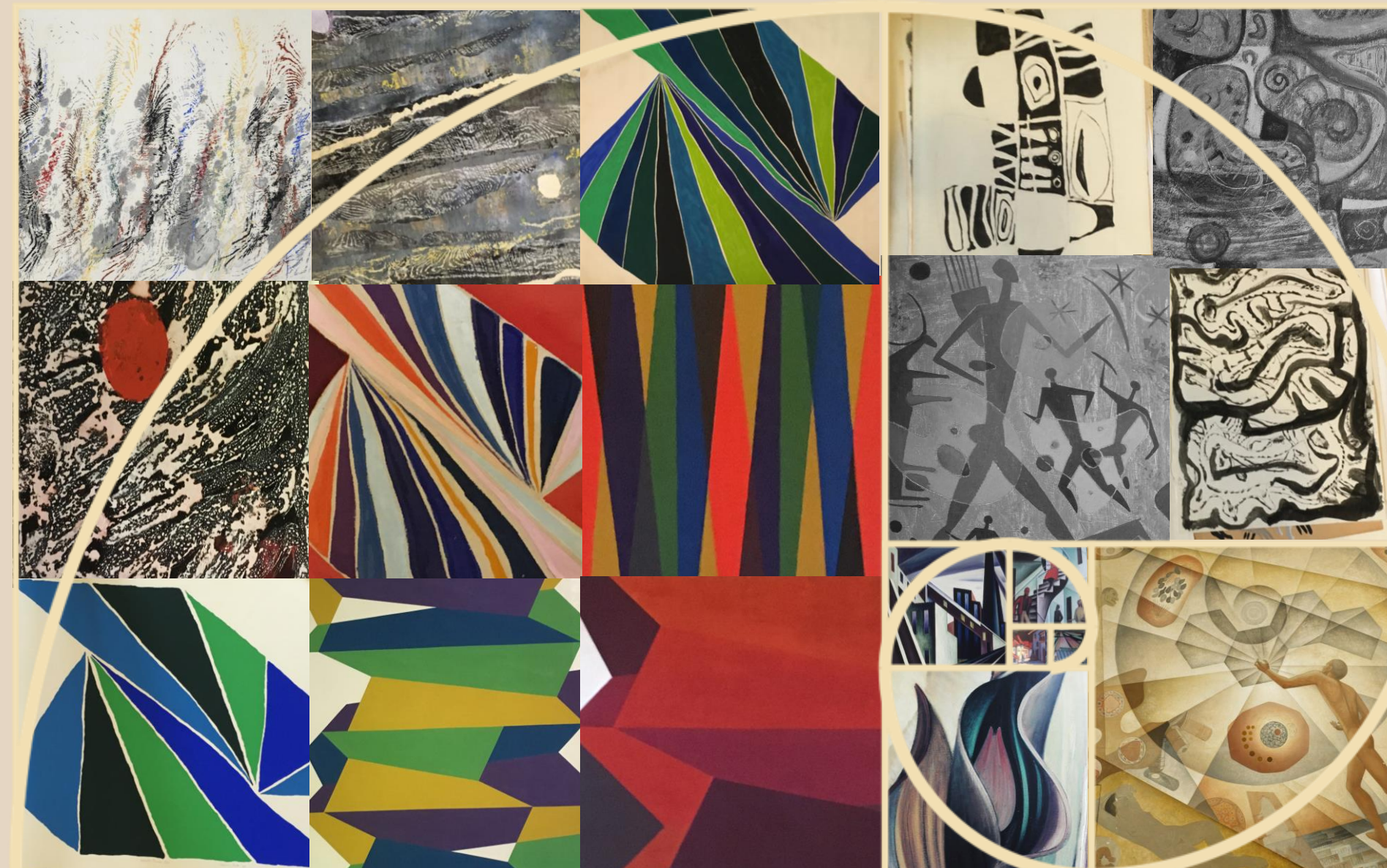
Supervised by Gwendolyn Owens,

Director of Curatorial Affairs, McGill Visual Arts Collection

Marian Scott (1906-93) was a Canadian artist active from the 1920's through to her passing in the early 1990's, who spent her extensive artistic career experimenting with styles that considerably differed from those of other famed Canadian artists, like the Group of Seven. This project consisted of broad research on Marian Scott's artistic career. By systematically surveying her works, a knowledge base (bibliography and catalogue) was compiled on the artist, 14 of whose works are part of McGill's Visual Arts Collection, including her mural *Endocrinology*, commissioned by Dr. Hans Selye in 1943 and still standing in the Strathcona Anatomy and Dentistry building of McGill today. A brief overview of her incredibly rich career as a draughtswoman and painter is visualized in this poster.

A Colorful Career

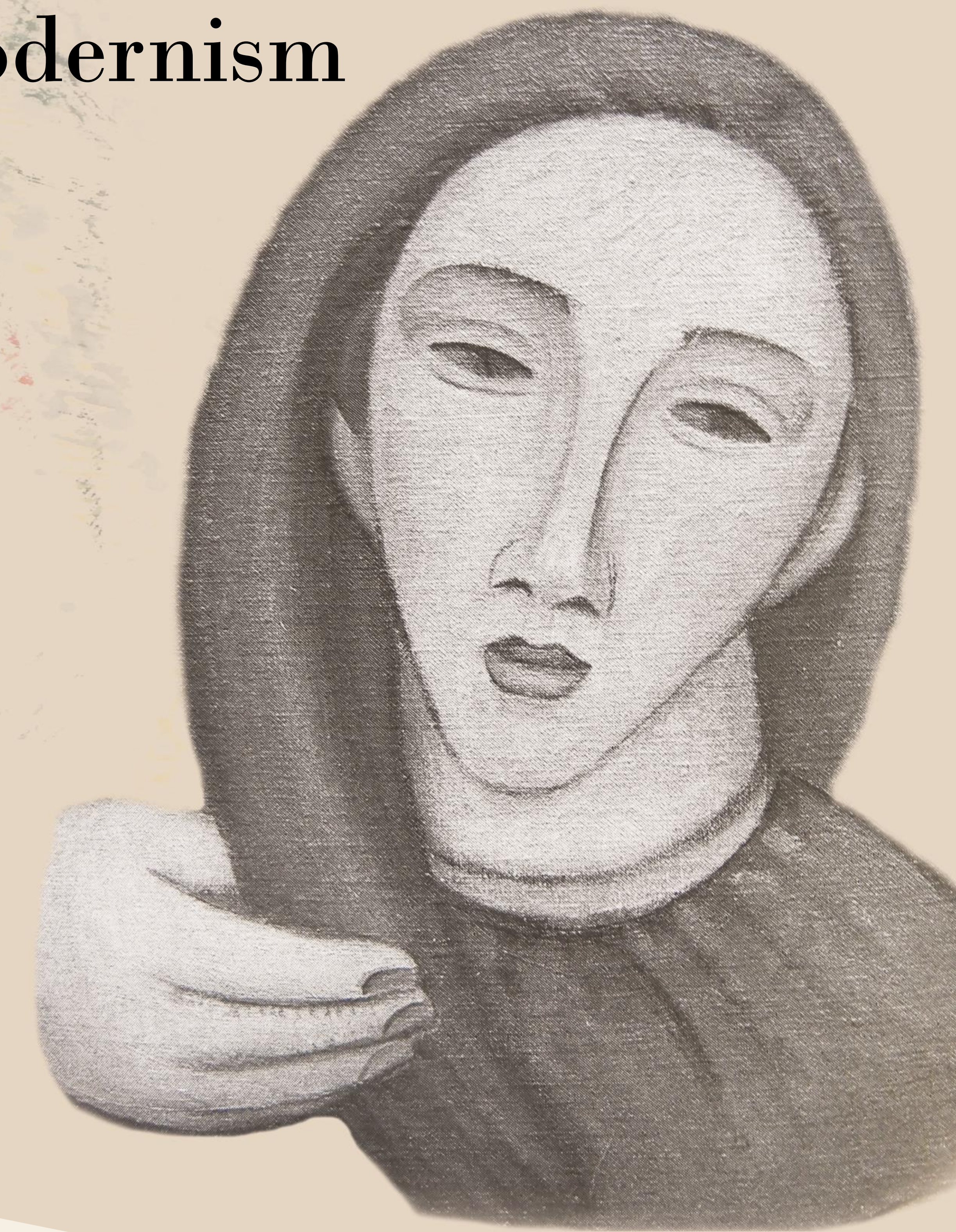
Marian Scott was trained at Montreal's École des Beaux-Arts, The Art Association of Montreal, as well as in London, England, at the Slade School of Art. Her career spanned over 70 years, during which she engaged in a plethora of styles, each one building off one another, working to reveal the underlying order that artist saw in the world.



Works by Marian Dale Scott © Estate of the artist.

Continued Exploration

What we have set out to do with this project is rediscover the work of Marian Scott, whose creative spirit was not contained within Canadian borders. Though she spent most of her life in Montreal, her art demonstrates an intent to broaden her horizons to the art-trends of abstraction stemming from the United States, Europe, and beyond. Our task now is to keep digging deeper into her career and continue working to discover more about her stylistic variations and the motivations behind them.

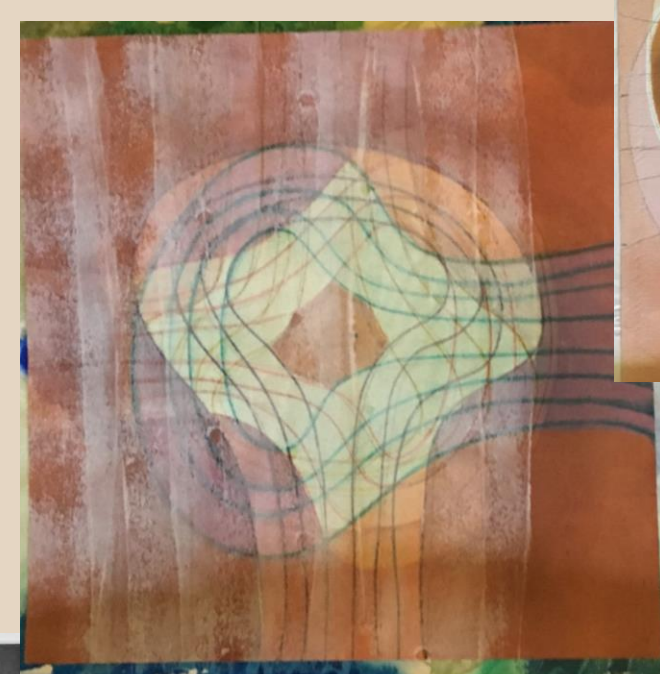
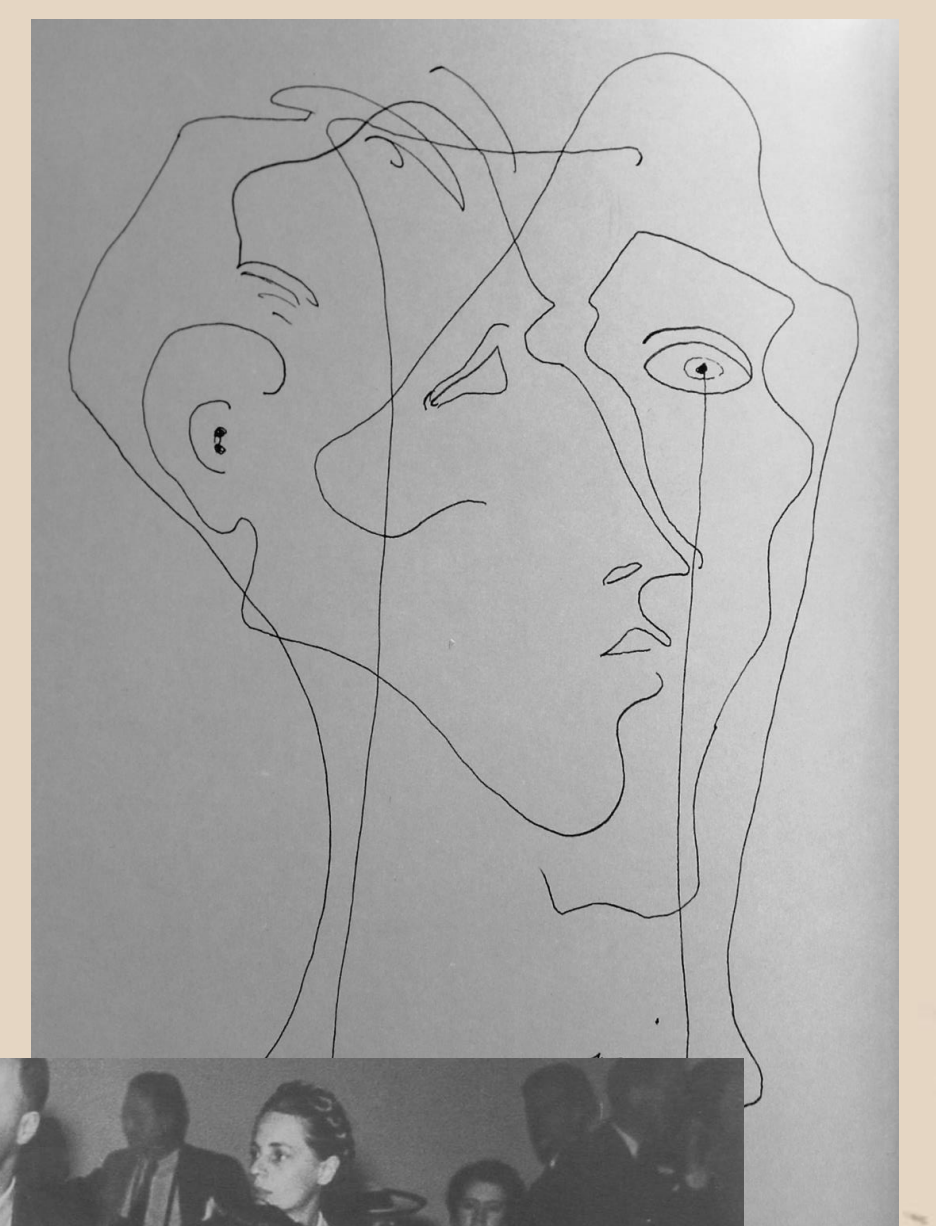


A Woman Between Worlds

By the end of her life, the artist had become connected with the more prominent Anglophone painters of the Beaver Hall group and Contemporary Arts Society, as well as the avant-garde French-speaking artistic community of the Automatists. When she married poet and jurist F. R. Scott in 1928, her local artistic network expanded to include those poets and politicians in her husband's entourage, like Norman Bethune and King Gordon, amongst others. It would be in 1936 with Dr. Bethune that the artist would help open the Children's Creative Arts Centre, where she taught art lessons to disadvantaged children.



Works by Marian Dale Scott and photos of the artist © Estate of the artist.

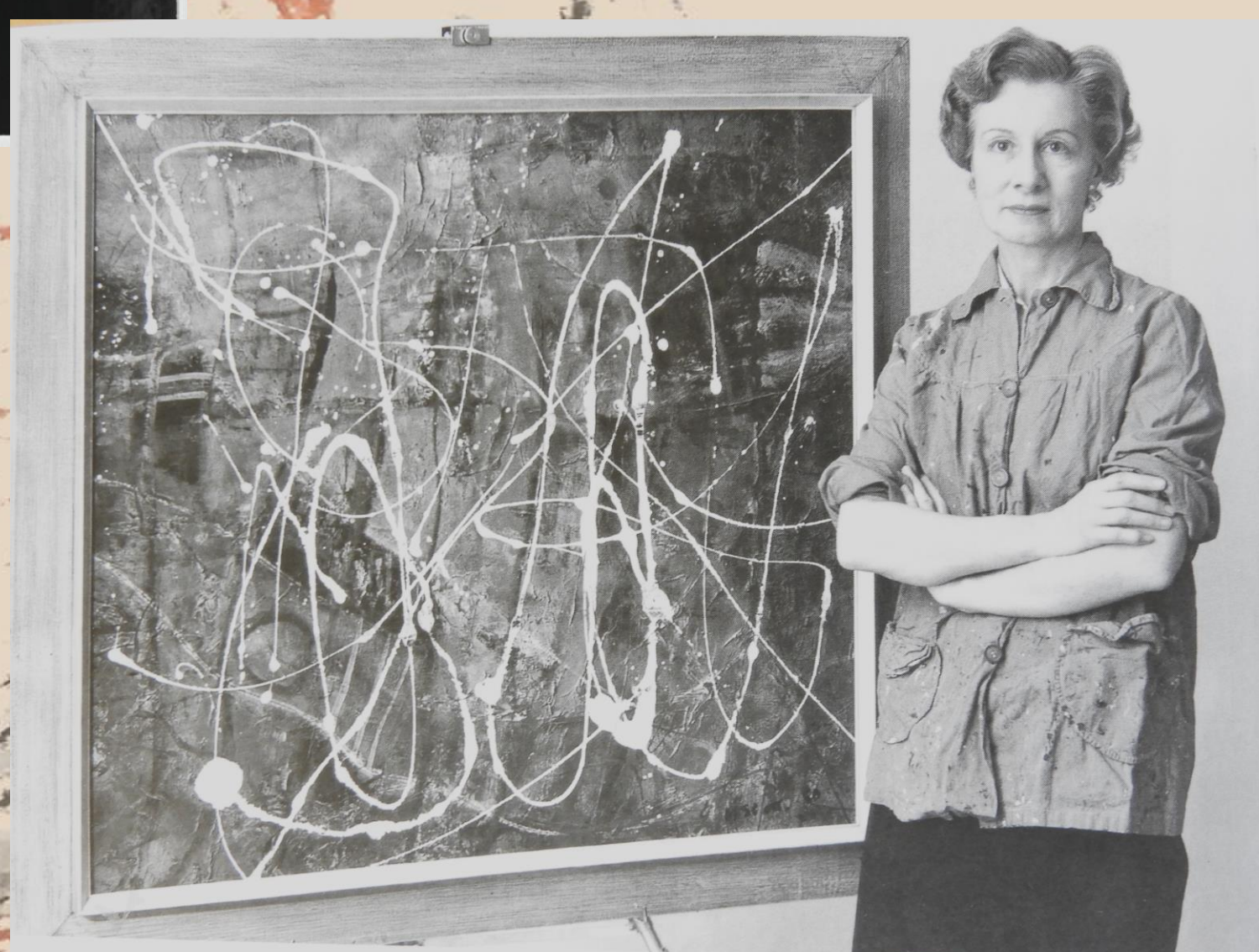


A Room of Her Own

Scott spent her whole life dedicating herself to her craft: she began studying art at age 11, and practiced as an artist until her death in 1993, aged 87. Many who knew the artist describe her as being reserved, off in her studio separate from her husband and painting away. This intensified level of concentration is reflected in her oeuvre; her attention to detail and stylistic variety are paralleled by few other artists. Much of her own inner monologue and musings about art (both her own practice and her thoughts on theory and philosophy) are well-documented in the diaries she frequently kept.



Photo by Sam Tata © Estate of the artist.



Works by Marian Dale Scott and photos of the artist © Estate of the artist.



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