



Susan G. Scott

The Young Artists

2006

Susan G. Scott Studio

Montreal (Quebec)

CANADA

susangscott@sympatico.ca

www.susangscott.ca

telephone : (514) 524-3954

Susan G. Scott : Tableaux dans le tableau

René Viau

Au-delà d'une condition maître à élève, comment se fait la transmission? Les êtres se construisent à même la substance de chair et d'échange des savoirs des autres mais cette transmission ne peut que s'opérer dans la différence de l'autre. Dans ses toiles récentes, Susan Scott qui est peintre et qui est enseignante, nous représente différents tableaux dans le tableau.

Ces scènes sont extraites des ateliers d'une école d'art. Des jeunes artistes travaillent à leur toile. On voit aussi le résultat des territoires picturaux que chacun délimite tandis que le tableau même de Susan Scott devient le lieu où ce continuum est mis en péril. Cette faculté de se déplacer, mais jamais sur le même terrain, nous intrigue. En ce sens Susan Scott ne se contente pas de citer et de déplacer. Un renversement s'opère.

Entre parenté, partage et dissemblance, quelque chose qui engloberait l'histoire même de la peinture récente, de ses techniques, du champ de ses références et de ses distinctions nous est pointé.

D'un tableau à l'autre, les signes, les références transitent. Avec l'image, ce sont les processus, les opérations qui mènent au tableau qui sont aussi figurés. Ce n'est pas tant l'effacement du peintre qui laisse la place à la peinture mais celle-ci, la peinture, ces images produites qui, placées au cœur du cycle narratif, abolissent la distance d'avec le spectateur pour qui celles-ci ne peignent pour ainsi dire que le fait peindre. Les propositions se mêlent. Les questions d'abstraction et de figuration se confrontent. Ces œuvres sont ainsi capables de tout, voire d'être figuratives et non-figuratives en même temps tout en traduisant le souvenir d'une unité perdue, dorénavant morcelée, d'une évidence se faisant surface désormais hybridée en plusieurs strates tandis que le schéma qui définit la place du spectateur face au tableau fait se croiser et questionner en une étrange réciproque le double rôle du peintre comme modèle et vice-versa

Critique d'art au quotidien montréalais *Le Devoir* aux périodiques *Vie des Arts, Etc Montréal*, collaborateur à de nombreuses publications tant en France qu'au Québec, auteur de plusieurs livres sur des artistes québécois.

Susan G. Scott: Paintings within Paintings

Rene Viau

Translation : Christine Unger

Beyond the traditional relationship of Master and pupil, how is the transmission of knowledge achieved? Individuals construct themselves through the experiences of their flesh and the exchange of knowledge with others, but this transfer of knowledge can only take place because of difference; the division between self and other.

In her recent paintings, Susan Scott, both a painter and a teacher, presents various paintings within paintings. Her subject matter is taken from art school studios-young artists at work on their canvases. As a result, one sees the pictorial terrain each student delimits, while Scott's painting becomes the environment where the teacher-pupil continuum is put in question. This ability to shift points-of-view from one visual plane to another without repetition, is intriguing. Susan Scott moves beyond stylistic quotes and shifting imagery. An inversion of perspective takes place.

Between the relationships, divisions, and dissimilarities that the work brings forward, the history of recent painting - its techniques, its fields of reference, and its distinctions - is brought home to us.

Signs and references are carried forward from one painting to the next. The processes and operations carried out by the painter are illustrated within the painting itself. It is not so much the obliteration of the painter that occurs within these paintings of painters painting but, these images, placed at the heart of the narrative cycle, abolish the distance of between the spectator and the painter, leaving only the fact of painting itself. Perspectives blend. The questions of abstraction and figuration are confronted. These works are able to be figurative and not-figurative at the same time - translating the memory of a lost sense of wholeness, now fragmented. Cross-questioning, the surface of the painting is now revealed to the audience, vis-a-vis the painting, as a hybrid of several layers that diagrams and defines the place of painter, revealing the strangely reciprocal double role of painter as model and vice-versa.

René Viau is an Art Critic for the daily Montreal newspaper *Le Devoir*, the art magazines, *Vie des Arts, Etc. Montréal*, as well as writing for numerous publications in France and Quebec. He is also the author of several books on the lives of Quebec artists.



Yellow Donkey

2006
oil and acrylic on canvas
101.6 x 152.4 cm
40 x 60 inches

Flower Power

2006, oil and acrylic on canvas
128 x 203.2 cm
50 x 80 in





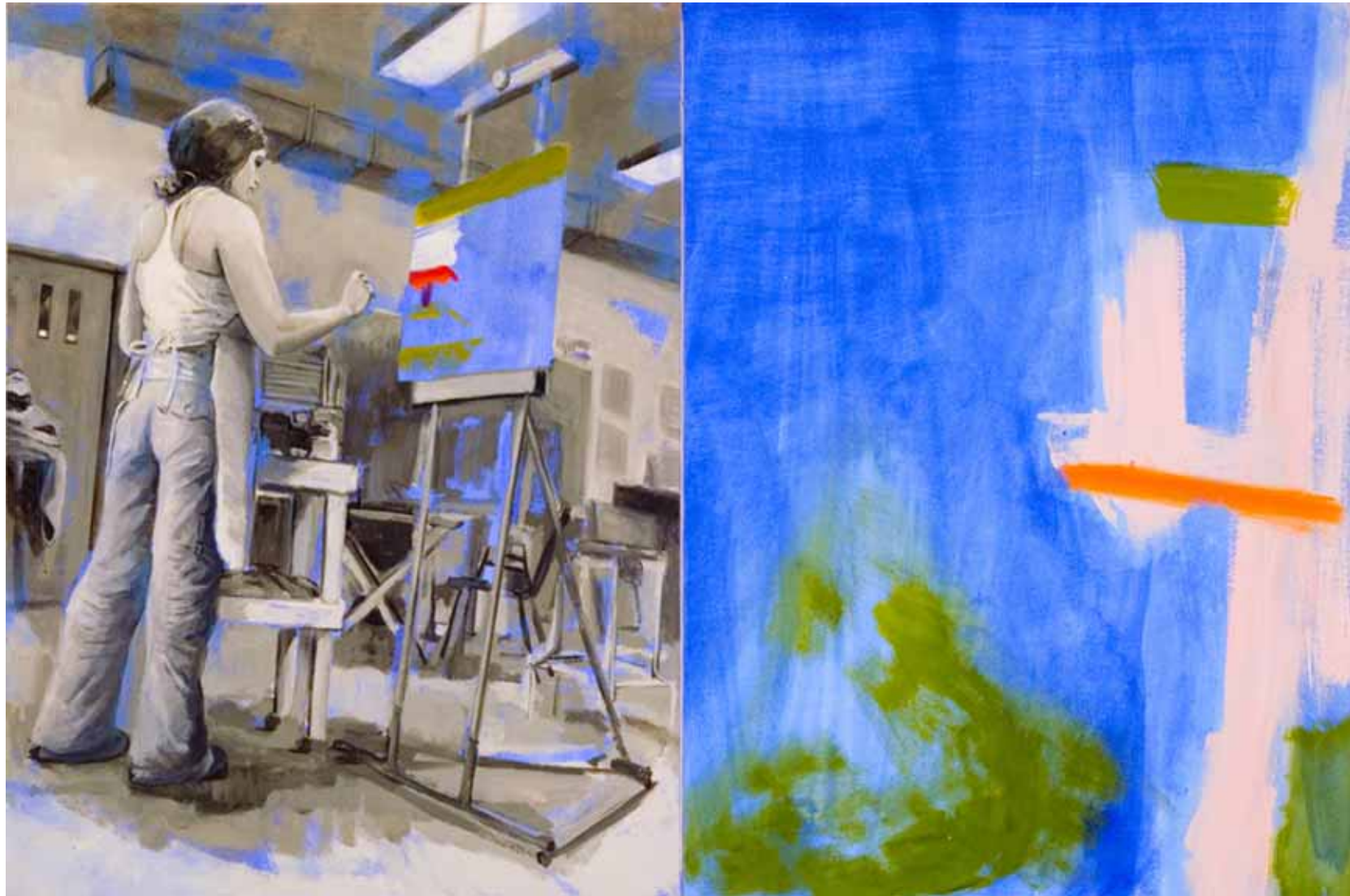
The Opening

2005, oil and acrylic on canvas
101.6 x 152.4 cm
40 x 60 in



Studies

2005, watercolour on paper
76.2 x 55.88 cm
30 x 22 in each



Thinking Blue

2005, oil and acrylic on canvas
101.6 x 152.4 cm
40 x 60 in



The Offering

2006, oil on canvas
275.45 x 275.45
80 x 108.44 in.

Susan G. Scott

Artist's Statement

I have been working on the idea of *The Young Artists* for the past two years. The paintings can all be read as self-portraits—while they are images of art students at work, they are also images of myself as a young painter learning how to paint. I am using the format of the diptych to juxtapose the seemingly mundane (black and white) world of a young artist working in a studio setting against the (colourful) world of imagination that exists in their minds eye, the painting itself. My intent is to explore the world of choice and self-doubt that are at the heart of the artistic process. In order to create the second (colour) panel of my diptychs I take on the role of the young artist – exercising the limits of my imagination by opening up the possibilities of stylistic choice available to the young artists I am painting.

On a deeper level the juxtaposition of the black and white studio interior on one side, and the colour image which implies the artist's world of imagination on the other, alludes to a digital divide in my thinking that is probably shared by most people of my generation who grew up with black and white photos and black and white cinema. It represents a frame

of mind in which black and white symbolizes the authenticity of photography before colour became widely available. The rare black and white images from the 19th and early 20th century of artists working in their studios was the world of my desires as a young artist.

My semi-autobiographic diptychs of young artists working in their studios, painted next to the full colour products of their (my) imaginations, represents a divide in the valuation of colour created by changing technologies. It is an enormous leap for an artist to make without making a complete shift into a digital medium, and it is one which I feel even younger painters must make in order to evaluate the impact of their work on an audience largely comprised of people for whom colour is a matter of precise and known quantities rather than the labour of years of experimentation and subtle and often unpredictable chemical combinations.

This is a series in progress that is composed of many studies, large scale drawings as well as paintings which continues to evolve and change over time.

SUSAN G. SCOTT

susangscott@sympatico.ca
www.susangscott.com

Born and works in Montréal, Québec.

Studied from 1966 to 1972 at New York Studio School, École des Beaux-Arts(Montréal),Pratt Institute in New York, the Boston Museum School, and the Skowhegan School of Painting and Drawing.

Faculty member at Concordia University since 1984.

Representation

Drabinsky Gallery
122 Scollard Street, Toronto, Ontario, M5R 1G2
telephone: (416) 324-5766
fax: (416) 324-5770
email: info@drabinskygallery.com

Web

www.susangscott.com
http://collections.ic.gc.ca/waic/suscot/suscot_e.htm
<http://www.ccca.ca>

Solo Exhibitions Expositions solo

- 2008 *Young Artists*, Galerie d'art r3 de l'Université du Québec à Trois-Rivières,
2005 *Fabula*, Drabinsky Gallery, Toronto, Ontario.
2003-05 *Les enfants terribles* - Installation*
Travelling/Itinérante:
 - Galerie McClure, Montréal, Québec.
 - Maison de la Culture, Pointe-aux-Trembles, Québec.
 - Clarington Art Centre, Bowmanville, Ontario.
 - Dalhousie University Art Gallery, Halifax, Nova Scotia.
 - Justine M. Barnicke, Hart House, Toronto University, Toronto, Ontario.

2004 *Fabula: New Drawings*, Anna Leonowens Gallery, Halifax, Nova Scotia
2002 *Untitled*, Drabinsky Gallery, Toronto, Ontario.
2002 *Reverie*, Galerie de Bellefeuille, Montreal, Québec.
2000 *Faces and Stories*, Daniel Saxon Gallery, Los Angeles, USA.
1999 *Fragments*, Drabinsky Gallery, Toronto, Ontario.
1998 *Whispers*, Galerie de Bellefeuille, Montréal, Québec.
1996 *Susan G. Scott*, Galerie de Bellefeuille*, Montréal, Québec.
1995 *Jeux de mains - jeux humains*, Maison de la Culture Côte-des Neiges, Montréal.
1993 *The Dreamer*, Michel Tétréault Art International, Montréal, Québec.
1991 *Blindman's Buff** Daniel Saxon Gallery, Los Angeles, California.
1990 *Blindman's Buff**,
Travelling/Itinérante:
 - Southern Alberta Art Gallery, Alberta.
 - The Stride Gallery, Calgary, Alberta.
 - Mount St. Vincent University Art Gallery, Nova Scotia.

1988 *Blindman's Buff*, Galerie Nikki Marquardt, Paris, France.
1987 *Forgotten Histories*, Krygier-Landau Contemporary Art, Los Angeles, California, USA.
1987 *De Kafka: une parabole*, Michel Tétréault Art Contemporain, Montréal, Québec.
1985 *Are you Really Looking for Me?*, Michel Tétréault Art Contemporain, Montréal.

1984/85

*Susan G. Scott: Works from 1974 to 1983**

Travelling/Itinérante:

- Agnes Etherington Art Center, Ontario
- Queen's University, Kingston, Ontario.
- Hart House Gallery, U of Toronto, Ontario.
- Saidye Bronfman Center, Montréal, Québec.
- Art Gallery of Greater Victoria, British Columbia
- Surrey Art Gallery, Surrey, British Columbia

1982

Description of a Struggle, Bernard Jacobson Gallery, Los Angeles, California, USA.

Vancouver Series, Edmonton Art Gallery, Edmonton, Alberta.

1976

Deitcher O'Reilly Gallery, New York, New York, USA.

Selected Group Exhibitions Expositions collectives (*catalogue)

2005/06

Picturing her - Images of Girlhood - Salut les filles, McCord Museum, Montreal, Quebec.

2005

States of Being, Dalhousie Art Gallery, Halifax, Nova Scotia.

2004/05

Du corps à l'image, Collection du Fonds régional d'art contemporain d'Ile-de-France (FRAC)

Travelling/Itinérante.

2004

Refiguration, Stewart Hall, Montréal, Québec.

2003

L'école des femmes, Musée d'art de Joliette, Québec.*

2001

La figuration en art contemporain, Musée d'art de Saint-Laurent and Collection Loto-Québec, Saint-Laurent, Québec.

1999

La nouvelle figuration, Domaine Catarauqui, Sillery, Québec.

1999

Galerie René Blouin, Montréal, Québec.

1999

Fifteen Artists: Ten Years of Dialogue, T. W. Wood Art Gallery, Montpelier, Vermont, USA.

1999

Les uns les autres, l'Académie de Créteil, Savigny-le-Temple, France.

1997

New York Studio School Alumni Show (curated by Dore Ashton) New York Studio School, New York, New York, USA.

1996,97

Peinture à l'eau et vivre l'eau et l'environnement, Exposition itinérante, conservatrice, Sylvie Grenier.

1996

Eye of the Collector / L'oeil du collectionneur Musée d'art contemporain de Montréal, Montréal, Québec.

1996

Usine C, Montréal, Québec.

1995,96,98,00,04,06

Les Femmeuses, Pratt & Whitney Canada, Longueuil, Québec.

1995

Freed Gallery, Lincoln City, Oregon, USA.

Looking Back III, Southern Alberta Art Gallery, Lethbridge, Alberta.

1993

Moments choisis, Galerie de l'U.Q.A.M., National Bank of Canada Collection, Montréal, Québec.

1992

Pastels québécois contemporains, Galerie de l'U.Q.A.M., Montréal, Québec.

1991

Persona, Musée Régional de Rimouski, Québec.

1991

Galerie Verticale, Laval, Québec.

1989

Montréal on Paper, Saidye Bronfman Center, Montréal.

1989

*Series Kompakt**, La Galerie d'Art Lavalin, Montréal, Québec.

1988

49th Parallel, New York, New York, USA.

1986,87

Foire Internationale d'Art Contemporain (FIAC), Paris, France.

1985

*Canadian Women Artists / Artistes canadiennes**, Centre culturel Canadien, Paris, France and / et Canada House, London, England.

1983

Open Space Gallery, Victoria, British Columbia.

1979

Pauline McGibbon Cultural Center, Toronto, Ontario.

1979

*Windows and Doorways**, The Robert McLaughlin Gallery, Oshawa, Ontario.

Public Collections Collections publiques

Acadia University; Wolfville, Nova Scotia.
Art Gallery of Greater Victoria; Victoria, British Columbia.
La Banque d'oeuvres d'art du Canada.
Banque Nationale du Canada; Montréal, Québec.
Bibliothèque nationale du Québec; Montréal, Québec.
Canada - Israel Cultural Foundation; Jerusalem, Israel.
Communauté urbaine de Montréal; Montréal, Québec.
College of the North Atlantic; Newfoundland.
Dalhousie Art Gallery; Halifax, Nova Scotia.
Edmonton Art Gallery; Edmonton, Alberta.
Exxon Corporation; Toronto, Ontario.
Collection du Fonds régional d'art contemporain d'Île-de-France; Paris, France.
Gaz Métropolitain; Montréal, Québec.
Houston Baptist University; Houston, Texas.
Institut Canadien du Québec.
J M Barnicke Art Gallery, Hart House; University of Toronto, Ontario
Leonard & Bina Ellen Art Gallery; Montréal, Québec.
Loto-Québec; Montréal, Québec.
Musée d' art contemporain de Montréal; Montréal, Québec.
Musée d' art de Joliette; Joliette, Québec.
Musée des beaux-arts de Montréal; Montréal, Québec.
Musée du Québec; Québec.
Nickle Arts Museum; Calgary, Alberta.
Owens Art Gallery; Saxville, New Brunswick.
Red River Community College; Winnipeg, Manitoba.
The Robert McLaughlin Gallery; Oshawa, ON.
Royal Bank of Canada; Montréal, Québec.
The Stride Gallery; Calgary, Alberta.
Teleglobe Canada; Montréal, Québec.
Telesat Company; Ontario.
University of Lethbridge Art Gallery; Lethbridge, Alberta.

Exhibition Catalogues Catalogues d' expositions

Bordo, Jonathan. *Susan G. Scott: Les enfants terribles*. Montréal, Québec: Centre des arts visuels, 2003.
Daigneault, Gille. *Susan G. Scott: Recent Work*. Montréal, Québec:Galerie de Bellefeuille, 1996.
Falk, Lorne and François LeGris. *Blindman's Buff - Travelling Exhibition*. Lethbridge, Alberta: Southern Alberta Art Gallery, 1989.
Lemarre, Bernard and Celine Mayrand. *Series Kompakt*. Montréal: La Galerie d' Art Lavalin.
Campbell, James D. *Montréal sur papier*. Montréal: The Saidye Bronfman Center Art Gallery, 1989.
Eveno, Claude, ed. *Urbanisme: La ville entre image et projet*. Paris, France: Cahiers du CCI, No. 5, Éditions duCentre Pompidou, 1988.
Pontbriand, Chantal. *Canadian Women Artists - Tomiyo Sasaki, SylvieBouchard, Susan Scott, Shelagh Alexander*. Paris, France: Centre Culturel Canadien, and London, England: Canada House Cultural Gallery, 1985-1986.
Bellerby, Greg. *Susan G. Scott: Works from 1974 to 1983: Travelling Exhibition*. Surrey, British Columbia: Surrey Art Gallery, 1984.
Murray, Joan. *Windows and Doorways: Susan Scott, Denise Therrien, Victoria Walker*. Oshawa, Ontario: The Robert McLaughlin Gallery, 1979.

Book Covers Livres

Lalonde, Robert. *Que vais-je devenir jusqu'à ce que je meure?*Les Éditions du Boréal, 2005
Fréchette, Carole. *Baby Blues: Theatre*. Les herbes rouges: Montréal, 1989. ISBN 2-92005-59-8
David, Jack, ed. *Essays on Canadian Writing*. McGill University Press, 1994.
Jacob, Rene. *La Boîte avec le carré parfait - récits*. Le loup de la Gouttière: Montréal, 1995. ISBN 2921310538.
Quoi?/Les objets du passé. Le Loup de la Gouttière: Montréal, Québec, 1995. ISBN 292131052X

Radio and T.V. Radio et Télévision

2004 BRAVO TV, Susan G. Scott, 30 min. documentary from series *Shaping Art*, director Louis Charles Dionne, aired March, 2004.
2003 Work featured in the award winning *Les invasions barbares*, director Denys Arcand.
1997 T.V. 5 *Baiser d' Amérique*, November 30, Interview.
1996 CBC *Art Talks*, May, Interview with Shelly Pomerantz.
1996 CBC T.V. Pulse News, May, Interview.
1995 CBC Daybreak, May, review of exhibition/revue de l'exposition *Jeux de mains, jeux humains*.
1993 CBC Saturday Spotlight, May, Interview with/ with Shelly Pomerantz.

Bibliography of Reviews and Articles 1982 - 2006

Dault, Gary Michael, *Gallery Going: She even gets the mouths right* The Globe and Mail, Saturday, October 15, 2005.
Asselin, Hedwidge *Les enfants terribles*. Vie des arts, Montreal, Winter, 2005.
Adams, Trevor *All About Art*. WHERE Halifax, Nov/Dec 2004.
Barnard, Elissa *Sculptor Schofield enjoys playing with opposites*. The Chronicle Herald, Halifax, November 13, 2004.
Sullivan, Bridgette *Two Sides of Innocence*. The Gazette, Halifax, October 7, 2004.
Lehmann, Henry *Les enfants terribles*. Visual Arts B6, The Gazette, Sunday, June 1st, 2003.
Bernier, Robert *La peinture au Québec depuis les années 1960*. Editions de L'Homme, Montreal, 2002
Unknown *Art for Rent*. The Ottawa Citizen, July 31, 1999.
Charron, Marie-Ève *La peinture dans tous ses états!* La Presse, Montréal, 24 juillet 1999.
Mackasey, Elaine *A Medley of Styles*. Parkhurst Exchange, Montréal, October, 1998.
Lehmann, Henry *Folk Tales*. The Gazette, April 25, 1998.
Solomon, Heather *Paintings evoke emotions of lost childhood*. The Canadian Jewish News, June 27, 1996.
Paquet, Bernard *L'Enfance du regard de Susan Scott*. Vie Des Arts No. 162, 1996.
Asselin, Hedwidge *Susan Scott et le geste quotidien*. ETC Montréal, November, 1995.
Waxman, Lori (photo) *Reviving dull senses*. The McGill Daily, Montréal, October 26, 1995.
Hustak, Alan *Ms. Scott and the Big Picture*. The Gazette, June 18, 1995.
Villeneuve, Paul *Susan G. Scott - Jeux des mains/jeux humains*. Le Journal de Montréal, June 12, 1995.
Bernatchez, Raymond *Jeux des mains/jeux humains*. La Presse, Montréal, June 10, 1995.
Nicolov, Vorislav *Le langage des mains*. Journal Côte-des-Neiges, June 8, 1995.
Grenier, Jacques (photo) *Les femmeuses contre le violence* Le Devoir, Montréal, April 23, 1995.
Lehmann, Henry *Every Move You Make*. Montréal Mirror, November 25, 1995.
Couëlle, Jennifer (photo) *Les dessous de l'art*. Le Devoir, Montréal, October 15, 1995.
Whitney, Patricia (photo) *CanLit gets its critical desserts*. The Ottawa Citizen, July 24, 1994.
Lehmann, Henry *Concordia Carnival*. Montréal Mirror, November 1993.
Jacobs, Maxime *Rêves de la plus tendre enfance*. L'Express d'Outremont, May 7, 1993.

Bernatchez, Raymond *Le cycle du rêveur de Susan G. Scott*. La Presse, May 1, 1993.
 Latimer, Joanne *Beyond Blasphemy?* Montréal Mirror, April 22, 1993.
 Duncan, Ann *Women's Work*. The Gazette, October 17, 1992.
 Kandel, Susan L.A. *in Review*. ARTS Magazine, May 1991.
 Unknown *Susan Scott*. Los Angeles Times, March 20, 1991.
 Bulmer, Marge *Susan Scott*. Artweek, Vol.22, no. 10, March 14, 1991.
 Balfour-Bowen, Lisa *Canadian Artists in L.A.* The Sunday Sun, February 17, 1991.
 Barnard, Elissa *At the Galleries*. The Mail Star, May 18, 1990.
 Unknown *Why should a pretty girl . . . Spargo*: Teleglobe Québec, Vol 27, no. 4, April-May, 1990.
 Roberge, Gaston *À l'ouest d'Eden*. De Mont-Royal, January 24, 1990.
 Unknown *. . . le Corbusier et Susan G. Scott*. Journal de Montréal, January 1, 1990.
 Morier, Pauline *Montréal sur papier - Premier volet*. Esse-Arts + Opinions, Hiver 1989-90.
 Solomon, Heather *Montréal on Paper at SBC redefines drawing*. Canadian Jewish News, July 13, 1989.
 Caron, Nathalie *Fais-Moi un Dessin*. Voir du 6 au 12 juillet, 1989.
 Gravel, Claire *Montréal sur papier - une exposition cousue main*. Le Devoir, July 22, 1989.
 Unknown *Susan Scott: Blindman's Buff*. Gallery, Southern Alberta Art Gallery, June - August 1989.
 Tousley, Nancy *Paintings Leave You Wondering*. Calgary Herald, May 17, 1989.
 Glomb, David (photo) *Fine Art and Good Company*. Designer's West, California, April 1989.
 Zabbal, Pierre (photo) *J'aurais voulu être un artiste*. Decormag (LotoQuébec Collection), January, 1989.
 LeGris-Bergmann, F. *Susan Scott—Peindre ... les yeux bandés*. ETC Montréal, Autumn, 1988.
 Gilbert, J.-P. *Le récit des oeuvres: Rober Racine, Susan Scott, René Payant*. ETC Montréal, Winter 1987-88.
 Eveno, Claude (ed.) *Urbanisme: la ville entre image et projet*. Cahiers du CCI no. 5, Edition du Centre Pompidou, Paris, 1987.
 Donohue, Marlana *Susan Scott*. Los Angeles Times, November 13, 1987.
 Viau, René *Un marché pour les galeries montréalaises*. La Presse, October 24, 1987.
 Gauthier, Ninon *La figure dans l'art actuel*. Finance, May 18, 1987.
 Lepage, Jocelyne *Susan Scott: Une alliance avec Kafka*. La Presse, May 9, 1987.
 Sabbath, Lawrence *Figurative Painter*. The Gazette, May 9, 1987.
 Gravel, Claire *Susan Scott*. Le Devoir, Montréal, Québec, May 2, 1987.
 Devlin, Eric *Une histoire sans histoire*. Decormag, May 1987.
 Unknown (photo) *etc...* - Guide des Galeries de Montréal, Avril - Mai 1987.
 Ferrier, Ian *Chosen*. Flare, Vol. 8, no. 4, 1986.
 Huser, France *Les enfants de l'été indien*. Le Nouvel Observateur, No. 1146, 1986.
 Grenville, Bruce *The Question Mark*. Artistes Canadiennes: Canadian Women Artists, Centre Culturel Canadien, Paris, 1985./Canada House Cultural Centre Gallery, London, 1986.
 Daubigné, Monique *13th F.I.A.C.* Octobre 1986 Art Press No. 109, Paris, December 1986.
 Pradel, Jean-Louis Expositions: *La Fiac 86*. L'Evenement du Jeudi, Paris, 23 au 29 octobre, 1986.
 Unknown *Canadian Women Artists*. Time Out February 27- March 5, 1986.
 Unknown *Canada House*, Trafalgar Square. City Limits 14-20 February 1986.
 Unknown *New Exhibition . . .* Canada Today No. 10, January 1986.
 Greenberg, Reesa, and Bella R. Rabinovitch *Begging the Question: A Review in Two Voices*. C Magazine, no. 7, 1985.
 Gardner, Colin *The Galleries: La Cienega Area*. Los Angeles Times, August 30, 1985.
 Unknown *Art Openings Reader*: Los Angeles Free Weekly, August 23, 1985.
 Dumouchel, Jacques *Susan G. Scott - From Writing to Painting*. Connivences, May 29, 1985.
 Murray, Joan *Painting Obsessive Love: Susan Scott*. Vie des Arts, March 1985.
 Burluik, Greg *Pictures at an Exposition*. The Whig Standard, January 12, 1985.
 Daigneault, Gilles *Du bon usage de l'ambiguïté*. Le Devoir, September 1985.
 Ferrier, Ian *Urgent Dreams, Recent Works*. Montréal Calendar Magazine, December 1984.

In Review: Montréal. The Art Post, November/December, 1984.
 Rabinovitch, R. Bella *Susan Scott*. Vanguard, Vol. 13, no.9, 1984.
 Sabbath, Lawrence *Four Artists at Saidye Bronfman Center*. The Gazette, September 15, 1984.
 Lepage, Jocelyne *Choose' Susan Scott*. La Presse, September 8, 1984.
 Pincus, Robert L. *The Galleries*. Los Angeles Times, June 17, 1983.
 Raynor, Vivian *Summertime*. The New York Times, July 16, 1982.
 Varley, Christopher *Susan Scott - Vancouver Series*. Update, Vol.3, no. 2, 1982.
 Lansdell, Sarah *Susan Scott at Byck*. The Courier-Journal, Louisville, Kentucky, February 28, 1982.
 Murray, Joan *Susan Scott. Windows and Doorways*, The Robert McLaughlin Gallery, Oshawa, Ontario, 1979.
 Freedman, Adele McGibbon *Cultural Centre opening shows promise for future of women*. The Globe and Mail, Toronto, September 15, 1979.
 Unknown *'Lewd' nudes at Oshawa Gallery . . .* Oshawa This Weekend, July 30, 1979.
 Hakala, Arnie *Gallery shows you know what*. The Oshawa Times, Ontario, July 25, 1979.
 Charest, Luc *L'oeil gai observe la couleur*. Le Berdache, Montréal, June 1979.
 Nixon, Virginia *Review*. The Gazette, Montréal, May 1979.
 Gordon, E.J. *Traditional Training . . .* The Gazette, Montréal, June 19 1978.
 Unknown *Westmounter Exhibits*. The Westmount Examiner, Montréal, June 15 1978.
 Tannenbaum, Judith *Susan Scott*. Arts Magazine, Vol.51, no. 1, September 1976.



Blue Landscape (study)

2006
 ink on tinted paper
 194.56 x 163.84 cm
 (76 in. x 64 in)