

TIM SHINABARGER'S  
~ FOREVER WILD ~

*CAPTURING THE ESSENCE OF NATURE IN BRONZE*

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CAPTURING THE ESSENCE OF NATURE IN BRONZE

SEPTEMBER 14TH - 23RD, 2018

ARTIST RECEPTION & DRAW

SEPTEMBER 14TH

2:00 - 4:00 PM

JACKSON HOLE, WY

*For information concerning price or availability,  
please call 307-733-2353 or visit our website at [www.legacygallery.com](http://www.legacygallery.com)*



TIM SHINABARGER SCULPTING  
"LINED OUT AND LEAVING"



T H E   L E G A C Y   G A L L E R Y

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[WWW.LEGACYGALLERY.COM](http://WWW.LEGACYGALLERY.COM)

*Tim Shinabarger and his wife, Roxane, have followed the four winds into the wild. Their search for the essence of nature and its inhabitants has left footprints where most of us will never go. Those travels have also yielded a treasury of compositions representing moments in time that we can vicariously experience by savoring the wilderness they have traversed. Over twenty years ago, Shinabarger art gained attention at the National Museum of Wildlife Art. Soon thereafter, his sculpture and paintings became part of the museum's permanent collection. Additions over time have curated a large institutional holding of objects that will continue to grow in the future. Generous friends gifted Black Timber Bugler and Great Northern to anchor monumental locations on the Petersen Sculpture Trail. NMWA is committed to preserving the artistic legacy of one of the 21<sup>st</sup> century's premier animaliers. This exhibit of new and previously created works by Tim Shinabarger presents each of us with an opportunity to consider how Bob Kuhn would have viewed the sculpture. Kuhn, commenting about Tim, once wrote, "His sculpture breathes with life." To know this artist's work is to feel that breath. To know Roxane and Tim is simply a joyful experience.*

**William G. Kerr**  
*National Museum of Wildlife Art  
 Chairman Emeritus*



*TIM AND ROXANE SHINABARGER IN ALASKA*

**T**his show is the culmination of about fifteen months of work. Working virtually every day. I often likened it to running a very long marathon. Really, it was more like sitting down to eat an elephant! Often, days were spent building up clay and tearing it back down in a quest for that magical quality that takes a work beyond the ordinary. As Bob Kuhn once told me, "You have to work until you have put body heat into them." Trying to capture that wild essence and putting soul into a piece is my ultimate goal. I do not want to anthropomorphize an animal, but work hard to capture their true wild character. I try to create a piece that has a strong presence and a feeling of timelessness.

Soft clay is my medium of choice. Like the mud pies of one's childhood, it is just plain fun. There are endless ways that clay can be manipulated to create the illusion of reality. Deep gouges create accents, rough textures absorb light, while a smooth surface reflects it. My mind thinks of abstract shapes, the play of light and shadow, and the surface qualities that will create visual excitement and hold the viewer's interest. The tools and the mediums vary, but the thought process is really the same whether drawing, painting, or sculpting. It is really all about seeing, and editing down to just the elements that really matter. The real trick is to take something that is very hard and make it look easy.

As early as I can remember, I have always been enthralled with wildlife and the wilderness they live in. I am most at ease when wandering in some untouched territory far beyond the fringes of modern civilization.

Nearly 30 years ago I met Roxane. She also has a fire in her belly for all things wild. Like me, she is happiest when headed deep into the backcountry whether by bush plane, horseback, or just plain old boot leather. Together, we have explored numerous wild places close to our home in Montana or as far away as the Canadian Rockies, Alaska's high Arctic, and the bush of Africa. Like creating a piece of art, trekking deep into the wilderness has its share of trials and tribulations. There always seems to be moments when you question your sanity. Where you feel like throwing in the towel. Times when the pack is heavy and notches are developing in your shoulders, or when the blisters on your feet require Gorilla tape to keep them from turning to hamburger, or the horses disappearing during the night, or the wind blows the tent down. Times like these make you really wonder if it is all worth it. But then you see something truly amazing like a grizzly digging for marmots, a caribou trotting through fresh snow, or last rays of sun light cast on a ragged peak; and you know it is the only place you want to be. It is times like these that create a bond between us that I often wonder if other people are ever lucky enough to experience. I can't imagine not having Roxane by my side. Not only is she cast iron tough, but she has a great eye for art. Her frank and honest critiques are invaluable, especially when you consider that I am a hermit spending most of my time secluded away in my studio. This show really is as much hers as it is mine.

Not long after I met Roxane, I had the extremely good fortune to be invited to show at the Legacy Gallery. Although it seems like just yesterday, it has been over a quarter of a century now. In that time Brad and Jinger have not only become my foremost representatives in the art world, but cherished friends. It has truly been a pleasure to work with them and all the good people who work at the galleries. It's a relationship that has given me the freedom to focus on the creative side of my work. I really could not have done it without them, and I look forward to many more prosperous years.

*Tim Shinabarger*



## *Premiering*

### *ALONG THE HOBACK*

42" X 20" X 11"

BRONZE, EDITION OF 18

IMAGINE WHAT IT MUST HAVE BEEN LIKE TO TRAVERSE THE YELLOWSTONE REGION IN A TIME LIKE THE 1830'S. THE WILDLIFE IN VAST HERDS. THE LANDSCAPE UNTOUCHED AND TRULY WILD. I OFTEN FIND MYSELF IMAGINING WHAT IT MUST HAVE BEEN LIKE TO BE A "MOUNTAIN MAN". TO HAVE A GOOD HORSE, A PACK MULE, AND A FINE KENTUCKY RIFLE. AS THEY SAY, "THEY LIVED A WILD AND PERILOUS LIFE," BUT IT MUST HAVE BEEN FULL OF INCREDIBLY RICH EXPERIENCES!







## *Premiering*

### *OUT OF THE NORTH*

20" x 20 1/2" x 10"

BRONZE, EDITION OF 24

CARIBOU NATURALLY HAVE A LOT OF AESTHETIC QUALITIES. THEY HAVE A BEAUTIFUL LONG WHITE MANE, SWEEPING ANTLERS, AND DISPROPORTIONATELY LARGE HOOVES. EVERYTHING IS EXAGGERATED CREATING A LOT OF DRAMA AND VISUAL EXCITEMENT.

OFTEN WHEN DOING A PIECE LIKE THIS, I WILL START WITH A FAIRLY DETAILED SKELETON AND WORK MY WAY OUT. IT ALLOWS ME TO GET THE MOVEMENT LOOSE AND FREE....NOT STIFF. THAT SUPPLE QUALITY CAN BE VERY ELUSIVE IN SCULPTURE.



## *Premiering*

### *MULEY*

20" x 10" x 7 1/2"

BRONZE, EDITION OF 30

I REALLY HAVE NOT DONE A LOT OF MULE DEER CONSIDERING THAT I HAVE ALWAYS BEEN SURROUNDED BY THEM. I SEE THEM LITERALLY EVERY DAY. THEY TRAIPSE THROUGH OUR YARD SOMETIMES TAKING A SIESTA UNDER ONE OF OUR TREES. IT IS REALLY EASY TO TAKE THEM FOR GRANTED.

MANY OF THE EARLY EXPLORERS CALLED THEM BLACK-TAILED DEER, THE OPPOSITE OF THE WHITETAIL DEER THAT THEY WERE USED TO SEEING BACK EAST. ULTIMATELY, THEIR RATHER LONG MULE LIKE EARS WON OUT, AND THEY TOOK ON THE MONIKER OF MULE DEER. MANY WESTERNERS JUST REFER TO THEM AS MULEYS.



## *Premiering*

### *HIGH PLAINS DRIFTER*

13 1/2" x 16" x 4 1/2"

BRONZE, EDITION OF 30

MY STUDIO IS LOCATED OUT ON A PRAIRIE JUST WEST OF BILLINGS. EVERY DAY I AM TREATED TO VIEWS OF AN ARRAY OF CREATURES THAT INHABIT THESE VAST SAGEBRUSH AND GRASSLANDS. OCCASIONALLY, I WILL GLANCE OUT MY WINDOW AND SEE A COYOTE TROTting PAST. THOSE DAINTY FEET, THICK TORSO HAIR, AND BUSHY TAIL GIVE THEM THAT LIGHT-FOOTED, FLOATING QUALITY.



## *Premiering*

### *WAPITI*

19" x 19" x 9"

BRONZE, EDITION OF 24

“WAPITI,” MEANING WHITE RUMP, IS THE SHAWNEE TERM FOR ELK. IT IS A TERM THAT IS STILL WIDELY USED TODAY AND ADDS A BIT OF ROMANCE TO A TRULY REGAL ANIMAL. ONCE SPREAD FROM OCEAN TO OCEAN AND BORDER TO BORDER IN THE LOWER 48 STATES, THEY ARE ONCE AGAIN BEING REESTABLISHED THROUGHOUT MUCH OF THEIR TRADITIONAL RANGE THROUGH THE EFFORTS OF MANY DEVOTED CONSERVATIONISTS. IT IS REALLY A TREMENDOUS SUCCESS STORY IN MODERN WILDLIFE CONSERVATION. I HAVE ALWAYS HAD A SPECIAL FONDNESS FOR ELK AND LOVE TO USE THEM AS SUBJECT MATTER FOR MY ART.



## *Premiering*

### *THE APPARITION*

40" X 22" X 13"

*WALL HANGING*

BRONZE, EDITION OF 24



MOUNTAIN LIONS ARE LIKE GHOSTS. THEY ARE ALWAYS AROUND, BUT RARELY SEEN. THEY SPEND THEIR TIME HUNTING PREY LIKE MULE DEER AND BIG HORN SHEEP, SO NOT BEING SEEN IS HOW THEY MAKE THEIR LIVING. MY DAD WAS ONCE SITTING ON A MOUNTAIN SIDE WATCHING A MULE DEER DOE APPROACH ALONG A TRAIL. SUDDENLY A LION DROPPED OUT OF A TREE AND SQUASHED HER FLAT. IT MAKES ME WONDER HOW MANY TIMES THEY ARE WATCHING ME WALK THROUGH THE WOODS, AND I AM UNAWARE OF THEIR PRESENCE.





*THE MIRAGE*

27" X 16" X 20"

BRONZE, EDITION OF 24



*Premiering*

*BUSHLAND KING*

21 1/2" X 29" X 7"

BRONZE, EDITION OF 24



*TOUGH GUY*

15" X 11" X 11"

BRONZE, EDITION OF 30

I HAD ALWAYS WANTED TO HEAR A WILD LION ROAR. THAT DREAM BECAME A REALITY IN 2011 WHEN ONE OF MY LONG TIME CLIENTS, BOB FAY, INVITED ROXANE AND ME ON A SAFARI IN ZAMBIA. THE AREA WE VISITED WAS VERY REMOTE AND JUST AS WILD AS THE OLD AFRICA I HAD READ ABOUT IN BOOKS. NOT ONLY DID WE HEAR LIONS ROAR EVERY NIGHT, BUT ON SEVERAL OCCASIONS, THEY VISITED OUR CAMP. NEEDLESS TO SAY, WE DID NOT GO WANDERING AROUND IN THE DARK! OF ALL THE ANIMALS I HAVE SEEN IN THE WILD, THE AFRICAN LION IS THE MOST AWE-INSPIRING.





*HEAT OF THE DAY*  
17" X 22" X 10"  
BRONZE, EDITION OF 24



*THE SWORDSMAN*  
27" X 12" X 10"  
BRONZE, EDITION OF 24



*WILD THING*  
14" X 17" X 14"  
BRONZE, EDITION OF 30

## *Premiering*

### *LINED OUT AND LEAVING*

16 1/2" x 57 1/2" x 10"

BRONZE, EDITION OF 18

NEARLY FIFTEEN YEARS AGO I DID A SMALL CLAY STUDY OF THIS PIECE. I WAS EXCITED BY THE RHYTHMS AND ACTION THAT I COULD CREATE WITH A LONG STRING OF ELK, BUT FRANKLY I WAS NOT TOO SURE I WAS READY TO TAKE ON ALL THOSE LEGS, EYES, NOSES, AND EARS! WHEN WORKING WITH SO MANY ANIMALS AND TRYING TO CREATE SMOOTH TRANSITIONS FROM ONE ANIMAL TO ANOTHER, IT IS OFTEN HELPFUL TO THINK OF THE FLOW AS IF READING MUSIC. AGAIN, THE REAL TRICK IS TO MAKE SOMETHING THAT CAN SEEM VERY COMPLICATED FEEL FREE AND EASY.







*SWITCHBACK*

30" X 25" X 18"

BRONZE, EDITION OF 24

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*TRACK OF THE SILVERTIP*

15" X 27" X 10"

BRONZE, EDITION OF 24



*CRACKER JACK*

14 1/2" X 11" X 6"

BRONZE, EDITION OF 35





*CURIOUS*  
48" x 17" x 35"  
BRONZE, EDITION OF 15



*BEAR GRASS AND BLOSSOMS*  
58" x 42" x 42"  
BRONZE, EDITION OF 12



*GREAT NORTHERN*  
6'3" x 6' x 3'6"  
BRONZE, EDITION OF 8





*THOR*  
15" X 11" X 5"  
BRONZE, EDITION OF 35



*AUTUMN CALL*  
16" X 11" X 10½"  
BRONZE, EDITION OF 30



*BIG ITCH*  
36" X 16" X 15"  
BRONZE, EDITION OF 24



*CLIFF HANGERS*  
 38" x 12½" x 10"  
 WALL HANGING  
 BRONZE, EDITION OF 24



*WOODLAND BULL*  
 28" x 24" x 9"  
 BRONZE, EDITION OF 24



*Premiering*  
*THE MOUNTAINEER*  
 8" x 3 1/2" x 3"  
 BRONZE, EDITION OF 100



*OLD MAN OF THE SAGE*  
 15" x 17 1/2" x 8"  
 BRONZE, EDITION OF 24



*BACK COUNTRY*  
 9" x 13" x 4"  
 BRONZE, EDITION OF 75





*THE WANDERER*  
MONUMENTAL, 9' 6" H  
BRONZE, EDITION OF 6



*On Permanate Display at the National Museum of Wildlife Art  
Jackson Hole, Wyoming*



*BLACK TIMBER BUGLER*  
MONUMENTAL, 10' H  
BRONZE, EDITION OF 7







*RIDGE RUNNERS*  
11 1/2" x 26" x 4 1/2"  
BRONZE, EDITION OF 30

*CANYON LANDS*  
28 1/2" x 13" x 18"  
BRONZE, EDITION OF 30



*RUFFED GROUSE*  
15" x 8" x 9"  
BRONZE, EDITION OF 40



## **AWARDS AND HONORS**

- 2018 “Black Timber Bugler” Monumental selected for permanent placement at the CM Russell Museum, Great Falls, MT
- 2016 “Great Northern” Monumental selected for permanent placement at National Museum of Wildlife Art, Jackson Hole, WY
- 2014 Bronze Medal, National Sculpture Society Annual Exhibition
- 2014 Major General and Mrs. Don D. Pittman Wildlife Award, Prix de West Invitational Art Exhibition, National Cowboy and Western Heritage Center, Oklahoma City, OK
- 2011 Red Smith Award, Western Visions Art Show, National Museum of Wildlife Art, Jackson, WY.
- 2010 James Earle Fraser Sculpture Award, Prix de West Invitational Art Exhibition—Oklahoma City, OK
- 2010 Elected to the Board of Directors of the National Sculpture Society
- 2009 Honored Guest Artist, CM Russell Art Show & Auction - Great Falls, MT
- 2008 James Earle Fraser Sculpture Award, Prix de West Invitational Art Exhibition – Oklahoma City, OK
- 2008 Elected Fellow, National Sculpture Society
- 2007 “Black Timber Bugler” Monumental selected for permanent Placement at the National Museum of Wildlife Art, Jackson Hole, WY
- 2005 James Earle Fraser Sculpture Award, Prix de West Invitational Art Exhibition – Oklahoma City, OK
- 2005 “Push Comes to Shove” selected for placement in the permanent collection of the Museum Of The American West, Autry National Center – Los Angeles, CA
- 2004 Robert Loughheed Memorial Award, Prix de West Invitational Art Exhibition – Oklahoma City, OK
- 2004 James Earle Fraser Sculpture Award, Prix de West Invitational Art Exhibition – Oklahoma City, OK
- 2004 “Sik Sik Shell Game” Selected for placement at the Leaning Tree Museum of Western Art – Boulder, CO
- 2003 Elected Professional Member, National Sculpture Society
- 2003 “Sik Sik Shell Game” Selected by Oklahoma City Zoo for permanent placement
- 2003 Featured Sculptor & Artist in Residence, Western Visions Miniature Show, National Museum of Wildlife Art – Jackson Hole, WY
- 2001 The C. Percival Dietsch Prize, National Sculpture Society Annual Exhibition
- 1999 Elliot Liskin Award, Society of Animal Artists Annual Exhibition
- 1998 Louis Bennett Prize, National Sculpture Society Annual Exhibition
- 1996 Merit Award, Wildlife and Western Art Exhibition & Sale - Mound, MN
- 1993 Tuffy Berg Memorial Award, CM Russell Art Action - Great Falls, MT

## **SELECTED PUBLIC COLLECTIONS**

- Autry National Center, Los Angeles, CA
- Booth Western Art Museum, Cartersville, GA
- Brooke Greene Gardens, Murrells Inlet, SC
- CM Russell Museum, Great Falls, MT
- Ella Sharp Museum of Art and History, Jackson, MI
- George W Bush Presidential Library and Museum, Dallas, TX
- National Museum of Wildlife Art, Jackson, WY
- Oklahoma City Zoo, Oklahoma City, OK
- Top of the Rock, Ozark Natural History Museum, Ridgedale, MO
- Woolaroc Museum, Bartlesville, OK