# TIM SHINABARGER'S ~ FOREVER WILD ~

CAPTURING THE ESSENCE OF NATURE IN BRONZE

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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



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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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 21st 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

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 it 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.

#### 7im Shinabarger



#### 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 ½" 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

MULEY20" x 10" x  $7\frac{1}{2}$ "
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 ½" X 16" X 4½"

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.

[8]

#### THE APPARITION

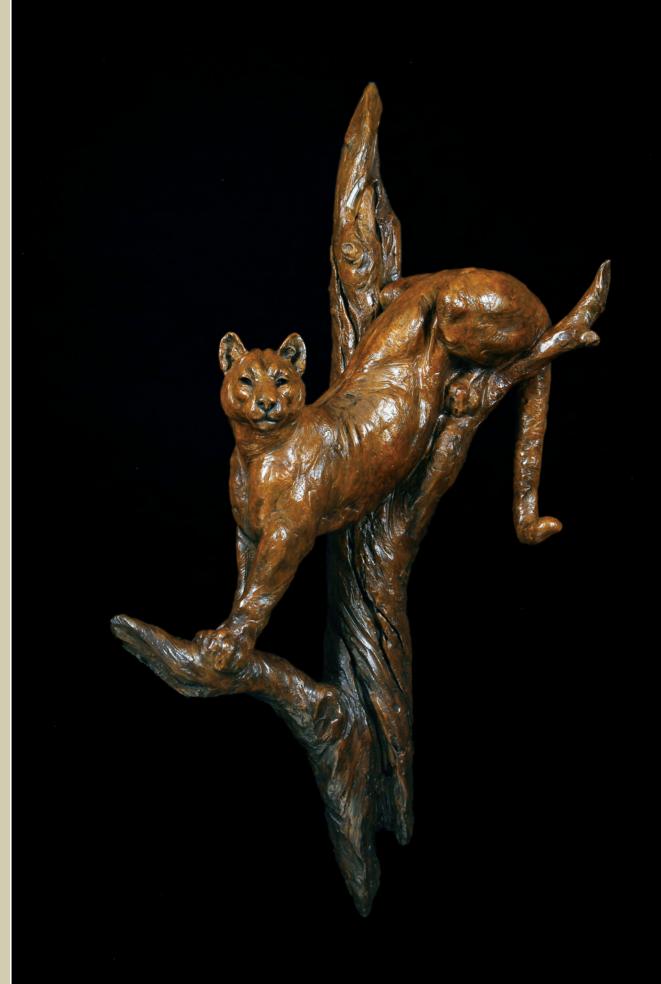
40" X 22" X 13"

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 presense.





THE MIRAGE
27" X 16" X 20"
BRONZE, EDITION OF 24



Tough Guy  $$^{15}$  x 11" x 11"  $$^{2}$  Bronze, Edition of 30



#### Bushland King

21 ½" X 29" X 7"

Bronze, Edition of 24

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.

[13]



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

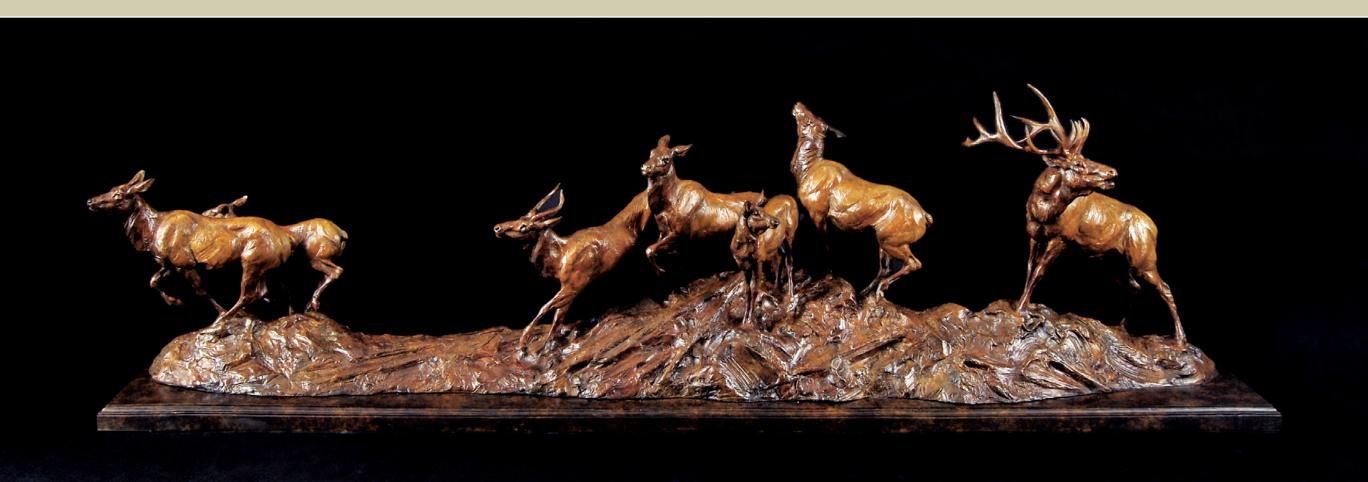
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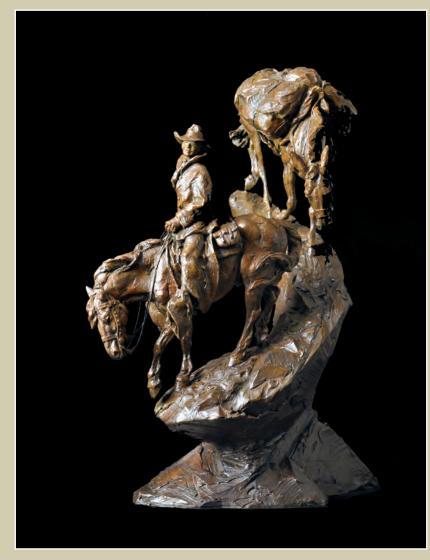
LINED OUT AND LEAVING

16 ½" X 57 ½" X 10"

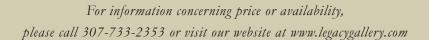
Bronze, Edition of 18

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.



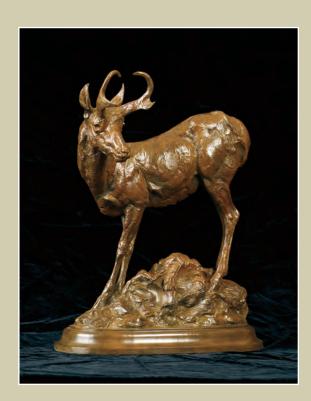


SWITCHBACK
30" X 25" X 18"
BRONZE, EDITION OF 24





TRACK OF THE SILVERTIP
15" X 27" X 10"
BRONZE, EDITION OF 24



CRACKER JACK 14  $\frac{1}{2}$ " x 11" x 6" Bronze, Edition of 35



CURIOUS
48" X 17" X 35"
BRONZE, EDITION OF 15



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



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

[20]



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



AUTUMN CALL 16" X 11" X 10%" Bronze, Edition of 30



BIG ITCH 36" x 16" x 15" BRONZE, EDITION OF 24





Woodland Bull 28" x 24" x 9" Bronze, Edition of 24



Premiering
The Mountaineer
8" x 3 ½" x 3"

Bronze, Edition of 100



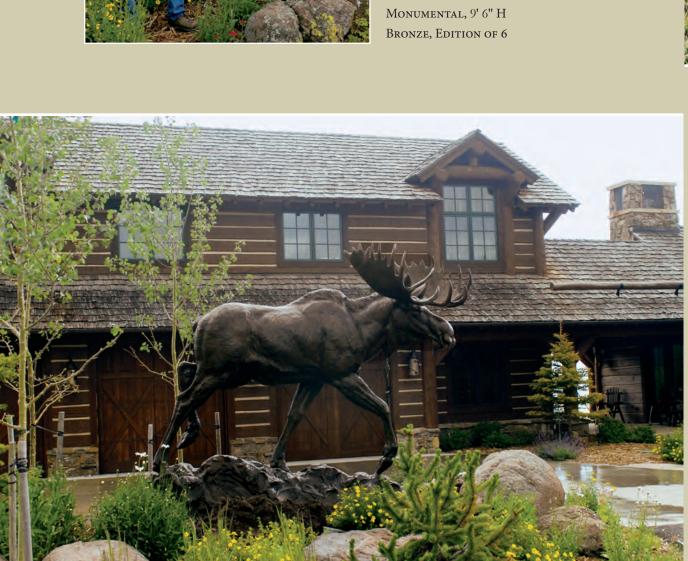
BACK COUNTRY
9" x 13" x 4"
BRONZE, EDITION OF 75



OLD MAN OF THE SAGE 15" x 17  $\frac{1}{2}$ " x 8" Bronze, Edition of 24



The Wanderer



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  $11 \frac{1}{2}$ " x 26" x  $4\frac{1}{2}$ "
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 Lougheed 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