

# Expressions of nature

Margaret Biggs Envisions  
ART, POETRY AND PROSE

After many years away from art, artist Margaret Biggs picked it back up and has been on an upward climb ever since, putting her heart and soul into creating.

"I was interested in art at a very young age, by high school I took art every year. Before I moved to New York I was studying art for one year at Louisiana State University, then got sidetracked," Margaret says.

"My emotions have always been very, very closely linked to my art. There are a lot of people who paint to represent a person, a place or a monument of some sort, but well beyond my subject matter I'm painting my inner life," Margaret says.

At first, she subconsciously worked life themes into her art, primarily in water surfaces, landscapes, seascapes and seashells, but as she began to realize their expressive nature, a clearer voice began to take shape.

Seashells gave way to floating seashells and broken seashells, which are metaphors for different parts of life.

She cites her influences as predominantly mid-century American and Canadian artists, including Edward Hopper, Rockwell Kent, Emily Carr and Lawren Harris, who typically deal in open spaces and natural surroundings, typically void of figures.

"There's a deep connection I feel to these very sparse landscapes, to the element of loneliness, is something I understand well. It's reflected in my paintings. It's always far more than a landscape," Margaret says.



"I am very much an introspective person, and that's a lot of it. I believe that's why people are often drawn to my work. The number of people that have seen my work for the first time, have never read a thing about me, have never heard me talk about my art, that talk about how peaceful it is and calming is astounding. It's all the time. That's intentional because that's the life I'm striving to lead," she says.

With her morning meditation routine in her mind throughout the day, Margaret paints her idealized vision of nature and most of the colors she uses are there, but she eliminates some of the elements because they don't fit her ideal vision or impression.

"The elimination leads to a simplification, which I think is more beneficial with my quest to express the essence of a place. Simplification is very much a key to inner peace," she says.



**Above:** Artist Margaret Biggs in her studio.

**Left:** Floating shells are a popular subject in Margaret's paintings.



It's hard to nail down her most popular pieces, but Margaret says her water surface pieces are very relatable around the country, while certain pieces such as coastal landscapes reminiscent of the Gulf Coast are more of a regional, Southern favorite, and the seashells

have a very enthusiastic market that adore them.

Last fall, her palette changed quite a bit as she began work on skiescapes that include sunrises and sunsets, and they sell as fast as she paints them. It's all in the eye of the buyer.



**Above:** Tools of the trade for Margaret Biggs.

**Left:** Margaret says her broken shells are emotional pieces.

Currently, Margaret is preparing for a show "Visions; Through Paintings, Poetry and Prose" to open at the Pensacola Museum of Art, and various pieces of her work can be found in galleries, along with corporate and private collections throughout the country.

**VISIONS: THROUGH PAINTINGS, POETRY AND PROSE**

- Margaret Biggs solo show opening reception, 5:30 p.m., Friday, Sept. 25. Show runs Sept. 26- Nov. 14, Pensacola Museum of Art, 407 S. Jefferson St.
- Artist lecture and poetry reading, 6 to 7 p.m., Friday, Oct. 16, followed by an artist meet, greet and book signing at 7 to 8 p.m., Pensacola Museum of Art.
- Studio open house, Oct. 10, Nov. 21 and Dec. 12, 11 a.m. to 4 p.m., at the studio, 1801 E. La Rua St., Pensacola. With refreshments.

For more information about Margaret and her art, visit [www.margaretbiggs.com](http://www.margaretbiggs.com).

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