



Greg Alexander Bio

Wildlife artist Greg Alexander was Born in Sault Ste. Marie, Michigan. After high school, he enrolled in an art college. Instead of being impressed with many classes in techniques offered by the college, he felt like he was being pulled farther away from his own personal artistic quest of wildlife art. After one semester of floundering, he walked into the dean of students' office and explained his feelings by showing him his portfolio. The dean looked at Greg's work, paused for a moment and then said, "This school is not for you Greg. You need to keep going on your own, teach yourself as you have been with your reference photography and get out there and be close to the subjects you love to paint". Wow! Greg had just been granted permission to pursue his talent on his own terms. He left St. Paul, Minnesota for the south shore of Lake Superior and spent the next four years in a remote log cabin. He figured one hundred fifty dollars per month rent was pretty cheap tuition for his self-guided education.

His dramatic use of light and his sensitive interpretation have earned him ten state conservation stamps. He was chosen as the 2003 Rocky Mountain Elk Foundation Artist of the Year and had sold over two hundred thousand pieces of artwork. Discipline and hard work have paid off for Greg as his career in art has sustained his family for over 20 years. The winner of numerous conservation stamp competitions, today he is rightly considered one of the country's finest wildlife artists. He currently makes his home in Ashland, Wisconsin with his wife and children.

Artist Statement

We are born with certain gifts, and if we choose, through dedication and passion, those gifts can turn into a talent. I fell in love with drawing in the first grade as I watched my father take a plain white sheet of paper and penciled in a beautiful drawing of two lions resting on a rock. My obsession with drawing and painting had begun.

My source of inspiration is the great outdoors and I enjoy the fact that near my home are more beautiful scenes than I can paint in a lifetime. Equally comfortable with a range of wildlife subjects, I feel comfortable jumping with ease from fin to fur to feather and back again. Committing at least a third of my time to field research and reference photography, accuracy has become a trademark of my work. Anatomical correctness is essential, but for me it is only part of what I strive for in terms of accuracy. I want to reveal something about the personality of each species and not merely paint portraits.