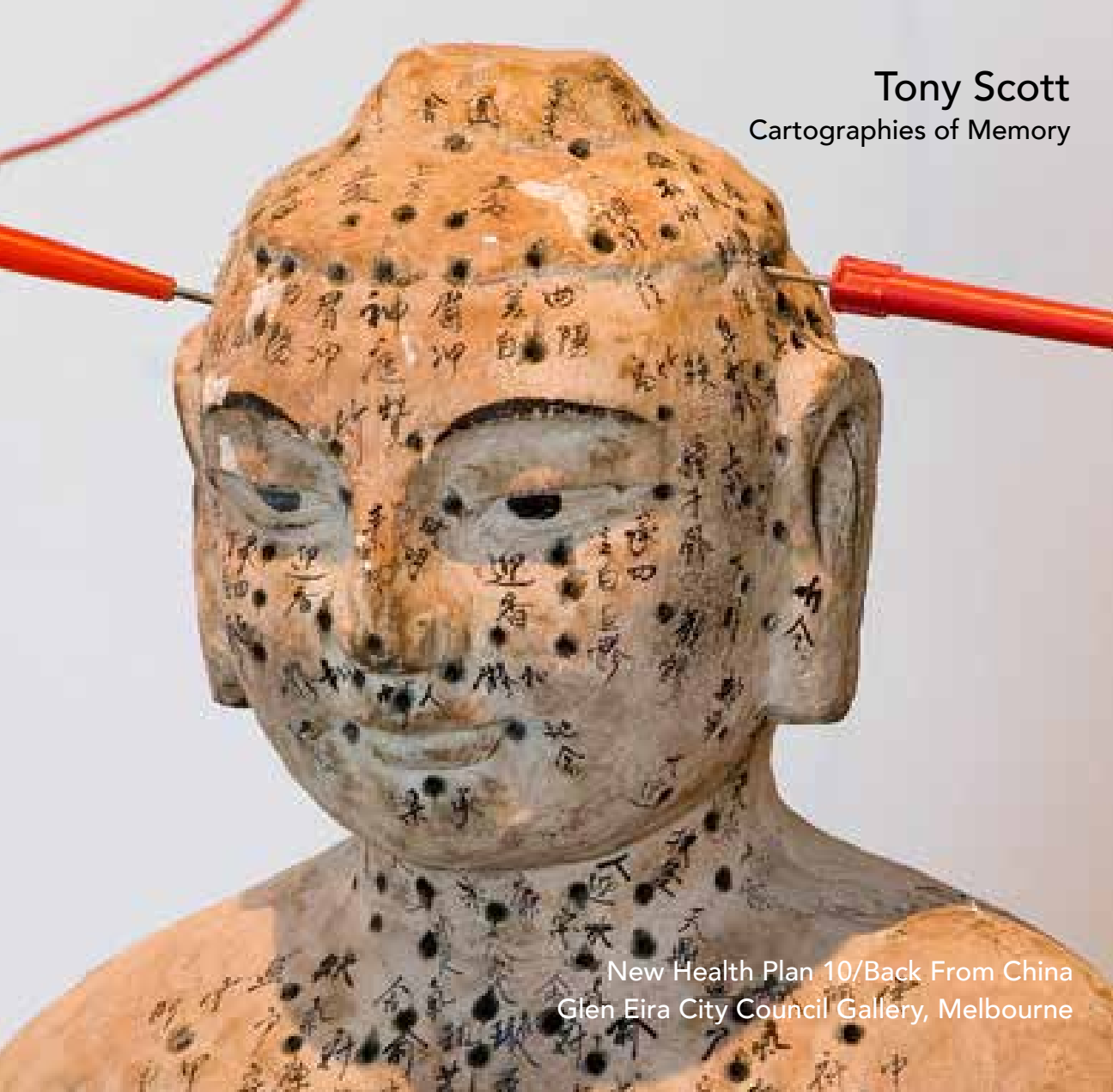


Tony Scott
Cartographies of Memory



New Health Plan 10/Back From China
Glen Eira City Council Gallery, Melbourne



Cartographies of Memory

*"I've come back—return journeys
Always take longer than wrong turnings—
Longer than a lifetime ...
Crossing the black map
Ushering you like a windstorm into flight ...
I've come back—there are always
Fewer reunions than partings
But only by one."*

Excerpted from 'Black Map' by Bei Dao (2008), translated from the Chinese by Tao Naikan and Simon Patton

Mountain peaks beneath big skies, sweeping storm clouds, and the shapes of traditional 'scholar rocks' are a constant presence in Tony Scott's works, juxtaposed with references to medicine, the body, and human frailty. These themes of human beings in dynamic relationship with the natural world, cosmologies of an interconnected universe, all seem very Chinese. Unsurprisingly – Scott lived and worked in China for many years. His body of work resembles a diary of outward journeys and homecomings, a map of memory. Shaped by the artist's long experience of a country he first visited in 1994, the emphasis in his paintings, mixed media works, and installations is on the importance of landscape, the visceral physicality of paint, and the nostalgic associations embodied in objects found in Chinese flea markets.

Opposite *Cloud 8*, 2021 (detail)
Cover *New Health Plan 1-10*, 2000-2021 (detail)

Although Scott now lives and works in Melbourne, painting in a suburban garden studio rather than in the ramshackle artist villages on the outskirts of Beijing, China is ever present in his work. Recurring images of mountains, clouds and human body parts evoke the Daoist/Confucian cosmology of tian di ren heyi, in which everything under heaven (tian) exists in a mutually reciprocal and interdependent relationship. In Daoist/Confucian and Buddhist belief, the mountains are the home of the Immortals, and the earth contains the ancestors. Dramatic peaks wreathed in clouds were the favourite subjects of the literati shan shui (mountain and water) painters, and mountains beneath cloud-filled skies are a constant theme in Scott's works too.

Scott describes his first visit to China as intoxicating and transformative – he worked on an exhibition installed in a pavilion in Beijing's Temple of the Sun Park (ritan gongyuan) and witnessed the city's demolition and reconstruction in an optimistic and relatively liberal time of dynamic change. Like many first-time travellers to the Middle Kingdom, he was hooked. Returning again and again over the next several years, Scott settled in Beijing in 2004, where he lived until he moved to Hong Kong in 2013. In 2016, sensing the winds of change that have now so dramatically changed Hong Kong, he made the momentous decision to return to Australia. In his Melbourne studio Scott's work has taken on a new energy; he has been feverishly prolific. It is as if imagery, colour, form, and painterly surfaces have been simmering and strengthening since his homecoming.

Scott's survey exhibition reveals a consistently experimental, tactile, eclectic approach to materials and to the expressive possibilities of paint applied to richly layered surfaces. A close look often reveals glimpses of underlying, Schwitters-like collage materials including gold or silver funerary joss paper, Japanese wallpaper, and assorted paper ephemera collected on his travels. These materials embody the artist's investigation of his passage through the world and through time. Installed together, Scott's landscapes, installations of found objects and the occasional figurative painting, make up a multi-faceted autobiography.

A series of painted heads, for example, suggests a shifting, fluid identity. Self Portrait – Red (2000-2001) depicts the artist as a blank, featureless silhouette, a tabula rasa to be overwritten with new experiences. In Self Portrait with a Pyramid (2000-2001) the artist represents himself as a yellow outline. The hint of a face, or possibly a second presence, emerges through scumbled layers of paint and glaze. Drips of pigment and solvent render it evanescent, ghost-like. It suggests the layered, complex identity of the transcultural traveller, a selfhood in a continual process of reconstruction. The faint pyramid seen in this painting prefigures the later Shelter series and also echoes the repeated forms of mountains that appear in so many works. Hints of Scott's earliest Chinese sojourns emerge here too; the grey tones evoke the beautifully bare bones of northern Chinese winter landscapes and the grey courtyard walls of Beijing's traditional hutong neighbourhoods. A hint of red appears through mist, evoking an urban landscape of grey air, grey walls, and red courtyard doors.

Beijing is physically present in installations utilising objects and materials found at the extraordinary Panjiayuan 'Dirt Market', the source of treasures ranging from antiques (mostly fake) to Chinese furniture, old letterpress blocks, books and paper ephemera, and porcelain shards. It was Panjiayuan that provided wooden acupuncture figures – dummies covered with tiny holes for the needles and marked with the 'qi' meridians of traditional Chinese medicine – for two major installations. In New Health Plan (2006) the figure is connected with wires to instruments for measuring electric current. Recalling Dr Frankenstein's monster brought to life with arcing jolts of electricity, this work was produced after the grim years of the SARS epidemic and reflects on human frailty with wry humour. It seems more than ever prescient now, as we wonder whether a 'new health plan' for humanity will emerge from these last terrible years of a global pandemic.

Another work featuring an acupuncture figure, Blood Pressure (2021), reveals Scott's fascination with the gruesome illustrations in 'Gray's Anatomy'. Flanked by anatomical illustrations of human hearts beneath layers of paint, above the figure a gaudy LED sign reads 'high blood pressure' in Chinese characters. The work confronts us with the ephemeral

nature of human existence. It also suggests a different, non-physical ailment – the vulnerability and heartache of love. In a similar vein, *Measuring the Heart* (2021) demonstrates Scott's witty use of found objects. Two slide rules are mounted on Chinese silk within a Chinese picture frame, a neat bit of double coding that represents two kinds of crisis: the stress test of the electrocardiogram, and the panicked moments of romantic doubt and desire which most of us have experienced at one time or another.

Mooncake Balance (2021) continues this theme of measurement with brass plumb bob weights suspended beneath an antique mooncake mould. It's an elegantly minimalist juxtaposition of apparently unrelated objects that plays with ideas about how things – and people – are weighed and measured, literally and metaphorically. The moulds, of course, are empty, and the plumb bobs establish a vertical line that leads nowhere. There are art historical references here to Surrealist objects, to Man Ray, and to Marcel Duchamp's Dada ready-mades. Man Ray's sly humour in works such as *Indestructible Object* (1923, remade in 1933) – the famous metronome to which Man Ray attached a photograph of an eye – or his *Cadeau* ('Gift') of 1921 – an iron with a row of nails facing outwards down its centre – are artistic ancestors of the wit Tony Scott brings to melancholy subjects. These essentially obsolete objects have an absurd yet poetic presence; they possess a significance beyond the logic of the everyday.

The constant theme in Scott's work, though, is the landscape – Australian and Chinese. These ancient landscapes of rolling mountains, dry as a bone, are often painted over found surfaces such as Chinese almanac pages, or funerary paper. While based in Beijing, and later in Hong Kong, Scott travelled frequently between Chinese cities, exhibiting in Shanghai, Chengdu and Xiamen. Many works depict sensuous mountain forms and blurry glimpses of landscape as if seen from the window of a fast train. Scott's transcultural painterly idiom of space and form is inflected by both Chinese and Western art histories. There is awareness, too, of the 'material art' (caizhi yishu) practices whereby contemporary Chinese artists use culturally encoded materials such as xuan paper, ink, silk, and even tea, gunpowder and old

books. Scott, moving between outsider/insider identities after so long in China, has found his almanacs and printed books and his 'dirt market' finds such as mooncake moulds and acupuncture figures to be evocative visual metaphors. They are powerfully nostalgic, yet avoid any hint of slick Chinoiserie, a difficult feat for an artist working in between eastern and western cultures, but one that Scott navigates adroitly.

40 Days in Xiamen 1 and 2 (2019), for example, are installed as panels resembling vertical scrolls, supported by mooncake moulds serving as plinths. Soft tones of warm red in subtle washes painted over Chinese almanac pages suggest distance, revealing the influence of literati shan shui ink painters and their nuanced gradations of every possible shade of ink wash. Almanac pages emerging from beneath layers of pigment suggest a narrative of the artist measuring out time on his visits to the coastal city. We are left to imagine what happened in Xiamen, but the vertical drips of paint create a melancholy sense of loss.

On the Li River (2020), is painted over acupuncture manual pages. The dramatic forms of southern China's karst mountain landscapes, so beloved of Song Dynasty shan shui masters, emerge through richly scumbled layers of oil paint, pigment and wax, like an almost forgotten record of a voyage long ago. In *By The Great Wall 1* (2021), a triptych painted on Chinese joss paper on aluminium, Scott evokes the bleak beauty of the mountains north of Beijing. In winter this landscape seems an unrelieved vista of grey – the ancient grey wall against grey earth and grey sky – yet in spring it is transformed to a sea of pinks and mauves with blossoming trees.

Often, as with the *Storm Approaching* series, there is a sense of foreboding in these paintings. White clouds partially conceal mysterious calligraphic marks that hover over the mountain range below or resemble sinuous river systems seen from above. In the *Geometric Landscape* and *Dust* series we can almost smell and taste the brown dust from the Gobi Desert that so often blankets Beijing. *Dust 2* (2021), for instance, hints at Scott's earlier, quite formalist, abstract visual language based on a Mondrian-like grid. It evokes the repeated

architectural forms and map of Beijing's streetscape, designed on an axis of the four compass points that symbolised the emperor's 'mandate of heaven'. Divided into unequal vertical halves and bisected by a red horizontal, Dust 2 is a minimalist poem of deep burgundy, maroon and dusty pink, overpainted and scraped back like the weathered surface of a hutong wall.

Clouds are ever present in these paintings, floating above the kind of mountain scenery in which you might expect to see a lonely monk or scholar contemplating nature in a literati ink painting. Five Mountains 1 (2020) is luminous in shades of magenta, orange and red, with lyrically gestural clouds floating in the heavens above. Three Black Mountains (2021), in contrast, is the most foreboding of Scott's mountain landscapes; layers of acrylic, oil paint, and wax on paper are scraped, scored and sgraffitoed with mysterious markings. A sliver of light over the humped forms of mountains beneath heavy clouds lit by flashes of lightning suggests the unpredictable power of nature.

Scott's painterly mountains have recently metamorphosed with the addition of 3-D printed mountain forms arranged on shelves in front of paintings under glass domes, or on petri dishes, as if brought into being in some alchemical experiment. These in turn relate to a series depicting rocks arrayed in a landscape. They reference the Chinese fondness for the 'scholar rocks' (gongshi) whose twisted, fantastical forms are found in every Chinese park and formal garden. Pitted and perforated – either by natural forces of water, wind and weather, or artificially enhanced to be more aesthetically appealing – they were admired from the Tang Dynasty (618–907 CE). Believed to symbolise the mountain peaks inhabited by the Immortals, representing the transformational, mutually reciprocal relationships between yin and yang in Daoist cosmology, they were collected by connoisseurs, displayed in gardens, and painted by artists. Small, ornamental versions were prized objects in a scholar's study. In Scott's works they are somewhat ambiguous, sometimes taking the form of human organs. In 13 Rocks on a Horizon (2021) they are painted over 'Gray's Anatomy' illustrations of veinous eyeballs and other body parts, becoming a hybrid mountain range in which human and the natural world are one, beneath an ominous sky.

Floating (2021) depicts a row of scholar rocks that have become detached from the earth and hover weightlessly in an amorphous grey space, suggesting the Daoist non-action, or effortless harmony, called wu wei. After so many years of navigating the often-labyrinthine, even Kafka-esque, Chinese art ecology – not to mention negotiating the exhausting pace of day-to-day living in a city like Beijing – is it possible that Scott has found peace at home in Melbourne, painting in his garden studio? Looking at the Gardening in Caulfield series it would seem so: in Gardening in Caulfield 5 (2021), painted on Japanese wallpaper, the familiar forms of scholar rocks and mountains appear to recede into a misty distance while rich earth and burgeoning plant forms occupy the foreground. Gardening in Caulfield with Trellis (2021) reveals a row of cypress or pine trees emerging from darkness. A suburban garden trellis replaces the Great Wall of China. A curved form of purplish soil resembles the mountain ranges of earlier works, suggesting the slow turning of the earth on its orbit around the sun and the rhythm of a human life. It's a smaller landscape, a peaceful and domestic space. Yet in Scott's richly layered paintings it is as eventful and filled with energy as those he remembers from China.

*'I've come back—there are always
Fewer reunions than partings
But only by one.'*

Luise Guest 2021

¹ *Tian di ren heyi* or *tian ren heyi* refers to the unity between humanity and the natural world.

² *Shan Shui*, literally translated, means 'mountain and water', and refers to imagery of landscape in Chinese ink painting.

³ Art historian Wu Hung's theory of the significance of materiality in the work of Chinese contemporary artists underpinned his curation of 'Allure: The Art of Matter' shown at the Smart Museum of Art, University of Chicago, in 2019. Examples of this 'material' approach include Liang Shaoji's installations featuring the thread-like filaments wound by silkworms; Cai Guo-Qiang's use of gunpowder; Wang Lei's use of old books; Xu Bing's giant phoenixes made with building site debris; Zhu Jinshi's enormous installations made from xuan paper, and Gu Wenda's use of human hair. There is a relationship between the cultural meanings embodied in these works and Scott's use of Chinese found materials such as acupuncture figures.

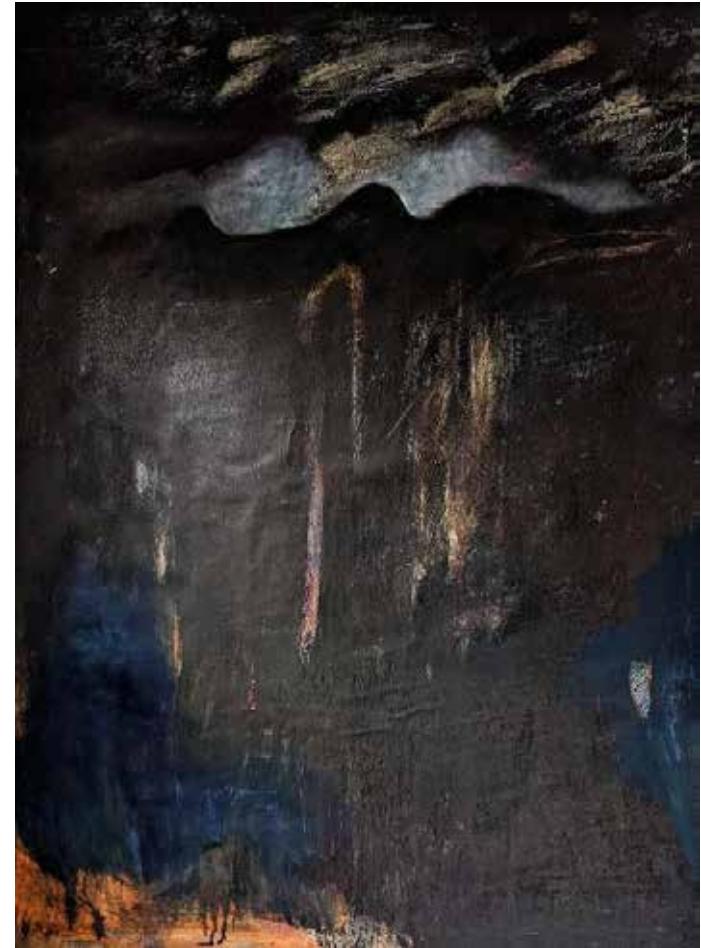
Four Mountains II, 2020
Acrylic, Oil Paint, Pigment, Wax on Paper
75 cm x 56 cm



Five Mountains 1, 2020
Acrylic, Oil Paint, Pigment, Wax on Paper
75 cm x 56 cm



Three Black Mountains, 2021
Acrylic, Oil Paint, Wax on Paper
110 cm x 85 cm

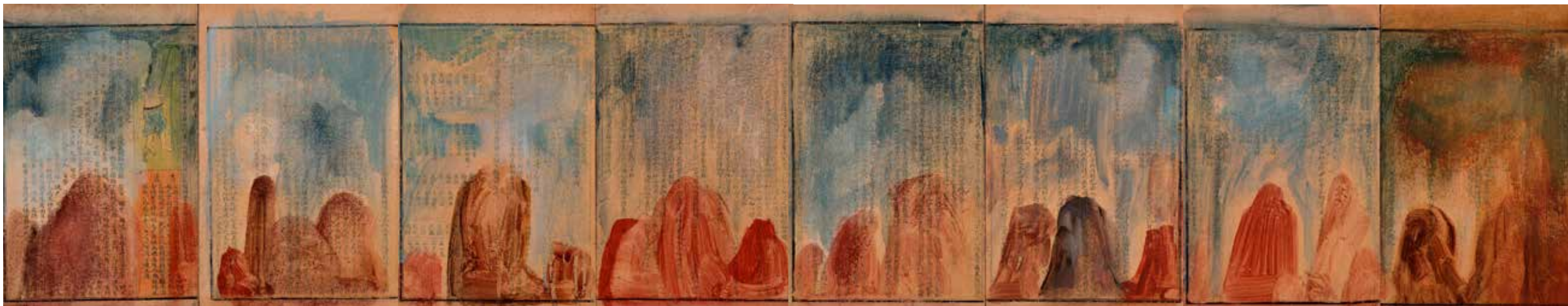




By the Great Wall 1, 2021 Chinese Paper, Pigment, Oil Paint on Dibond 60 cm x 100 cm (trytich)



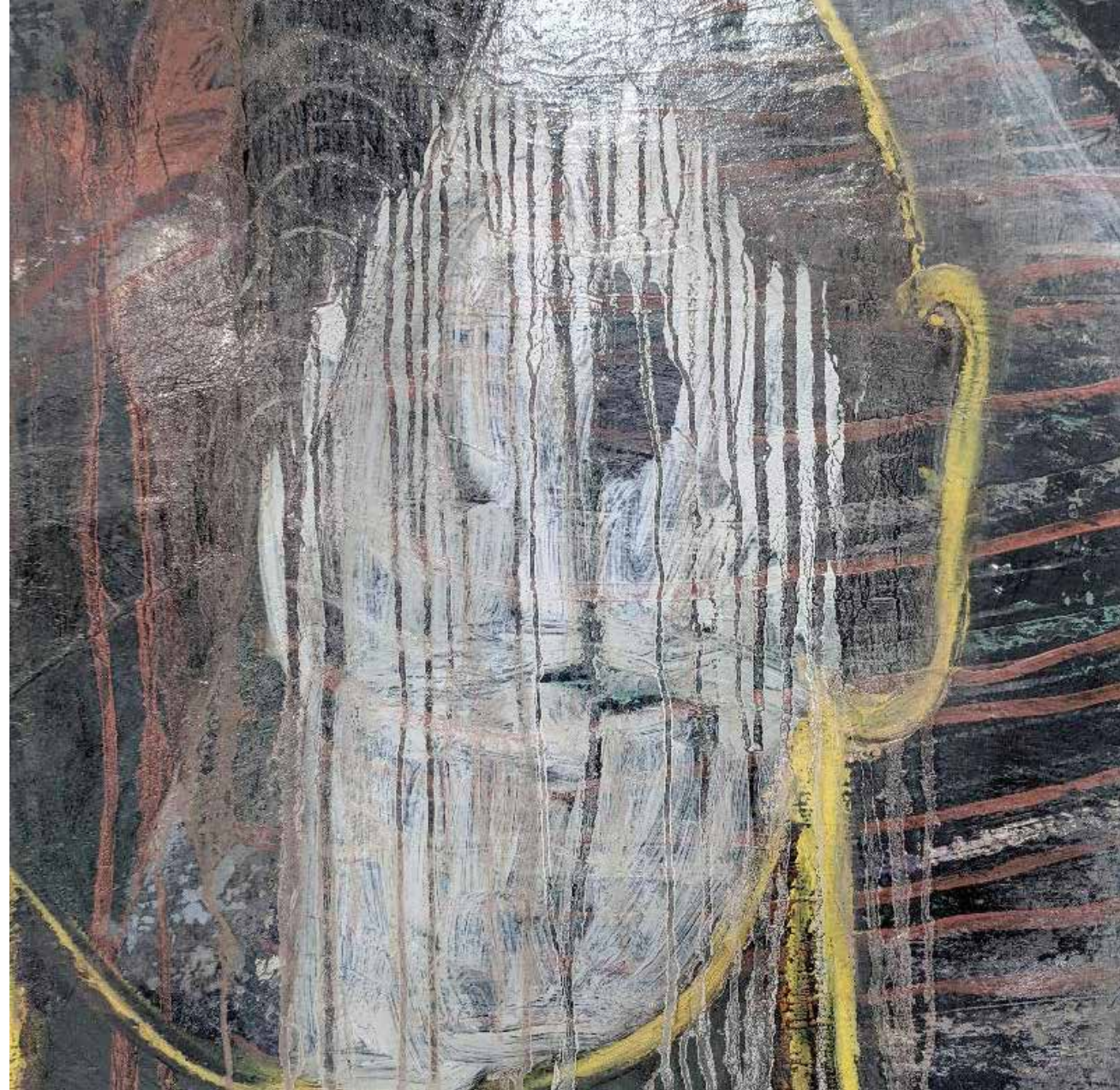
By the Great Wall II, 2021 Chinese Paper, Pigment, Oil Paint on Dibond 60 cm x 100 cm (triptych)



On the Li River, 2020, Chinese Acupuncture Manual Pages, Oil Paint, Pigment, Wax on Board 15 cm x 80 cm

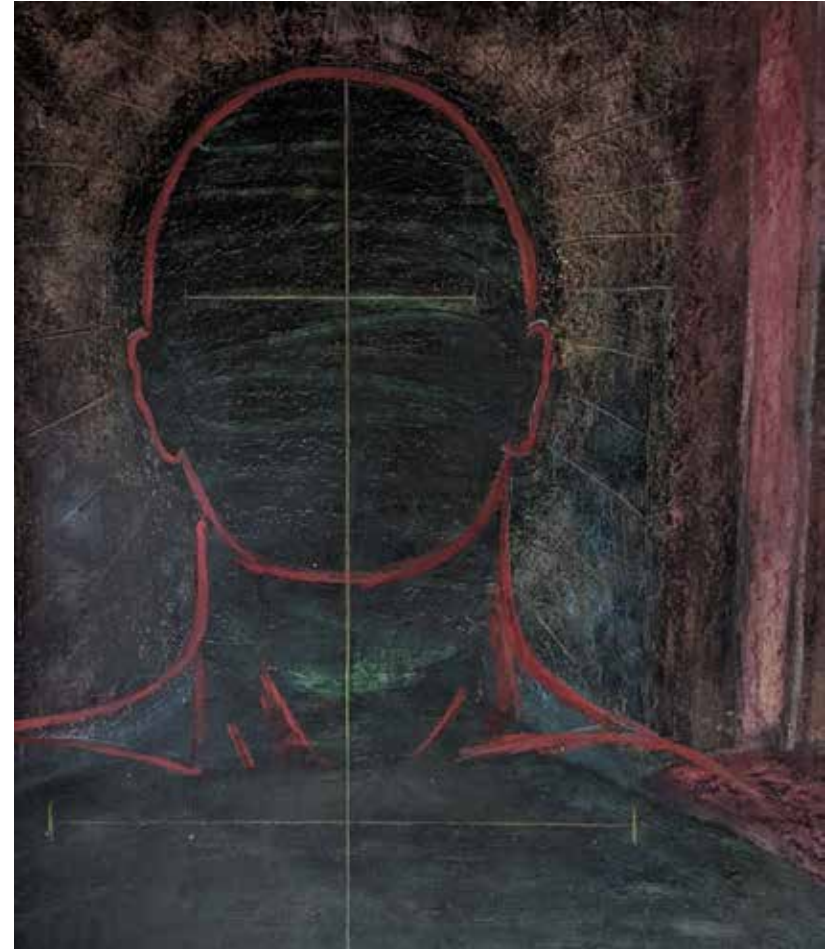


Self Portrait with a Pyramid, 2000-2021
 Acrylic, Oil Paint, Pigment on Handmade Paper
 112 cm x 120 cm



Self Portrait with a Pyramid (detail), 2000-2021

Self Portrait - Red, 2000-2021
Acrylic, Oil Paint, Pigment on Handmade Paper
110 cm x 95 cm





Self Portrait China 1, 2006 Joss Paper, Oil Paint, Crayon on Map (Canberra) 37 cm x 32 cm



Self Portrait China 2, 2006 Joss Paper, Oil Paint, Crayon on Map (Canberra) 37 cm x 32 cm

Self Portrait as an Acupuncture Chart, 2000
Oil Paint, Pigment on Acupuncture Chart on Board
52 cm x 20 cm



Installation *New Health Plan 1*, 2006
Red Gate Gallery Beijing
Wooden Sculpture , Electricity Meters, Wires

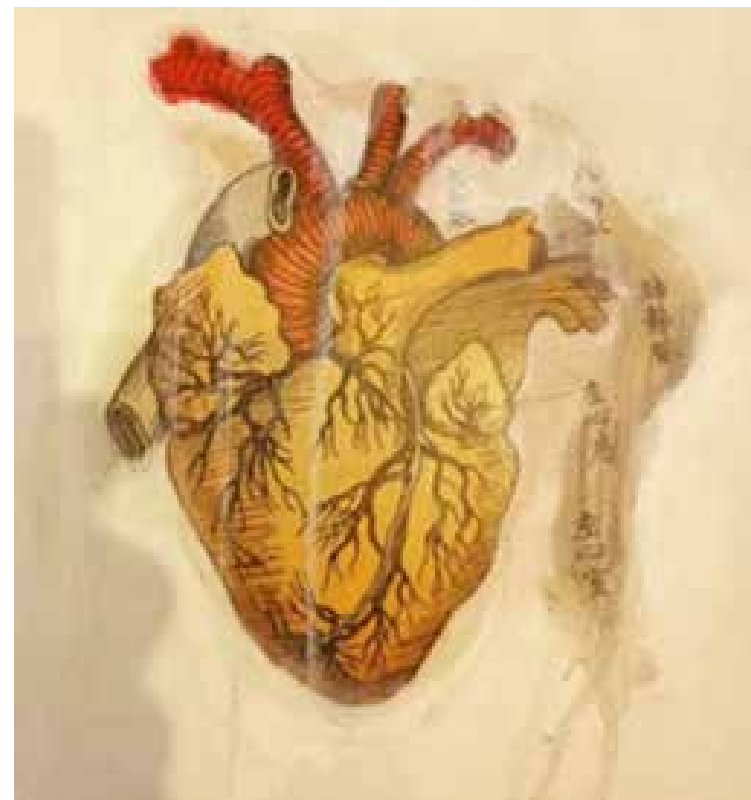


Blood Pressure, 2021
 Installation for Glen Eira City Council Gallery
 Wooden Sculpture,
 Oil, Pigment, Collage on 2 Wood Panels,
 Light Box





Blood Pressure 1, 2021, Collage, Oil Paint, Pigment on Wood Panel, 32 cm x 30 cm



Blood Pressure 2, 2021, Collage, Oil Paint, Pigment on Wood Panel, 20 cm x 20 cm



Heart Attack/Excitable Tissue Cell, 2021
Collage, Oil Paint, Pigment on Board
34 cm x 42 cm



Heart Attack/Excitable Tissue Cell, 2021 (detail)

Measuring the Heart, 2021
Slide Rules, Chinese Silk, Chinese Frame
44 cm x 45 cm



Moon Cake Balance, 2021
Mooncake Mold, Plum Bobs, Brass Wire, Brass Hangers
45 cm x 53 cm

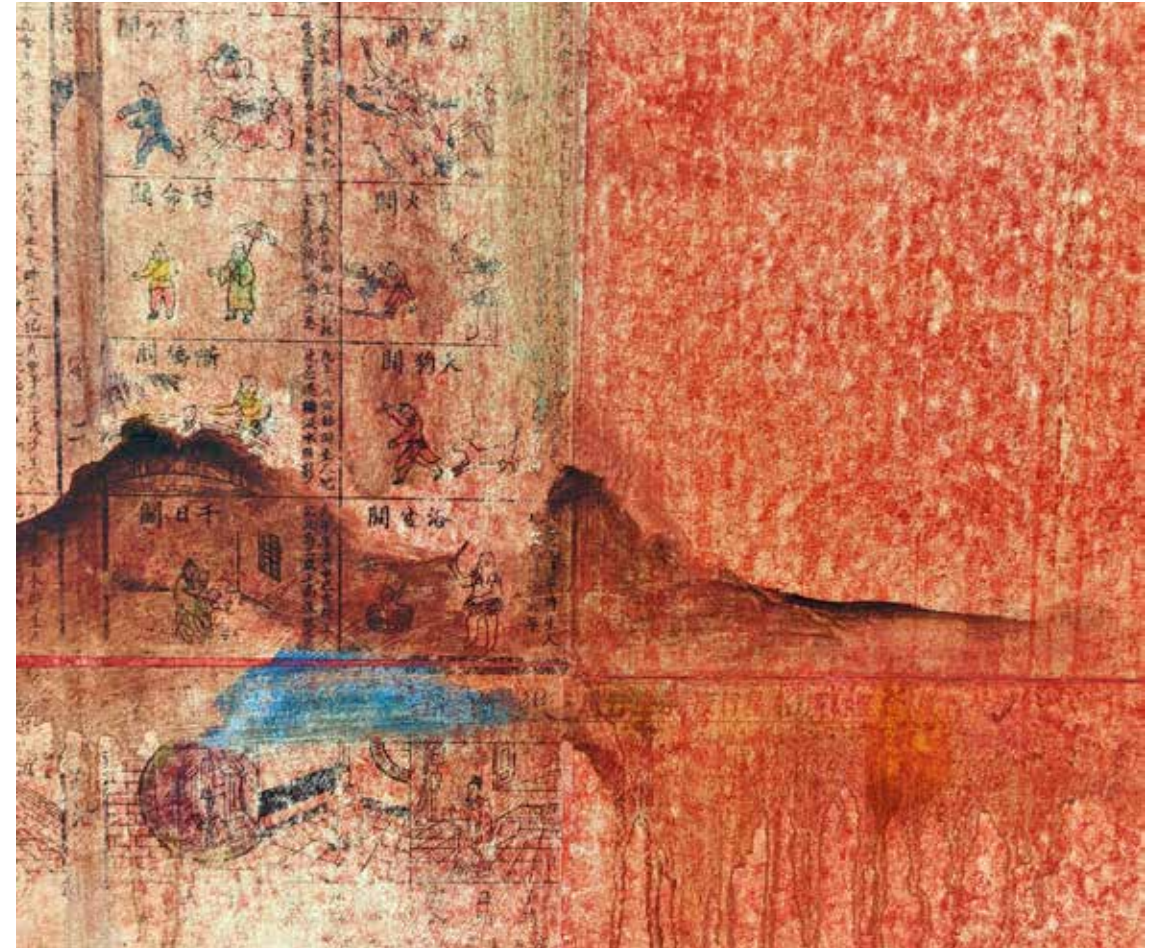




40 Days in Xiamen 1, 2019
Chinese Almanac Pages, Oil Paint,
Pigment and Wax on Wood Panel
2000 cm x 80 cm

40 Days in Xiamen 1, 2019 (details)





40 Days in Xiamen 1, 2019 (detail)



40 Days in Xiamen 2, 2019
Chinese Almanac Pages, Oil Paint,
Pigment and Wax on Wood Panel
2000 cm x 80 cm

40 Days in Xiamen 2, 2019 (detail)





Spirit Tree - Xiamen, 2018, Chinese Paper, Photograph, Oil Paint, Pigment, Glaze on Board 18 cm x 65 cm

Looking for Li Fei, 2019
Oil Paint, Pigment on Plastic, Wooden Frame
40 cm x 18.5 cm

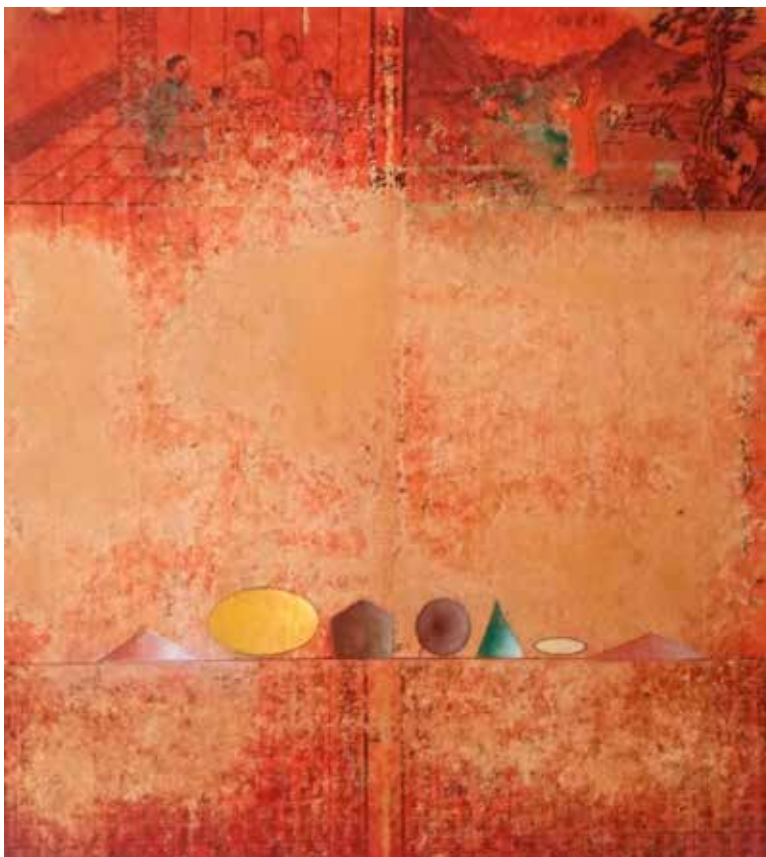




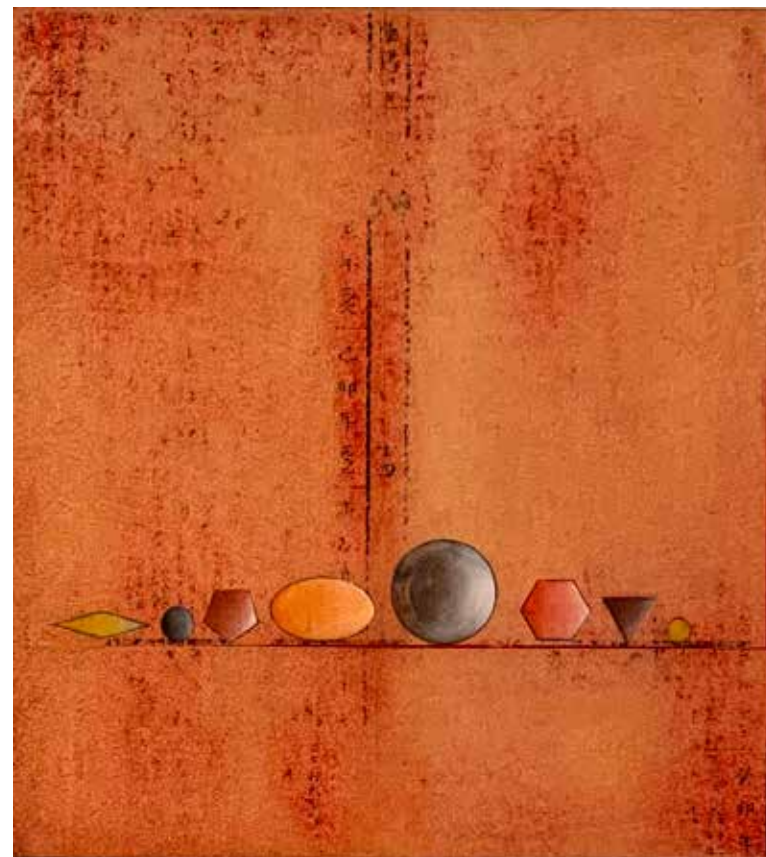
Shelter 2, 2019
Oil Paint, Almanac Pages on Board
24 cm x 22 cm



Shelter 2, 2019 (detail)



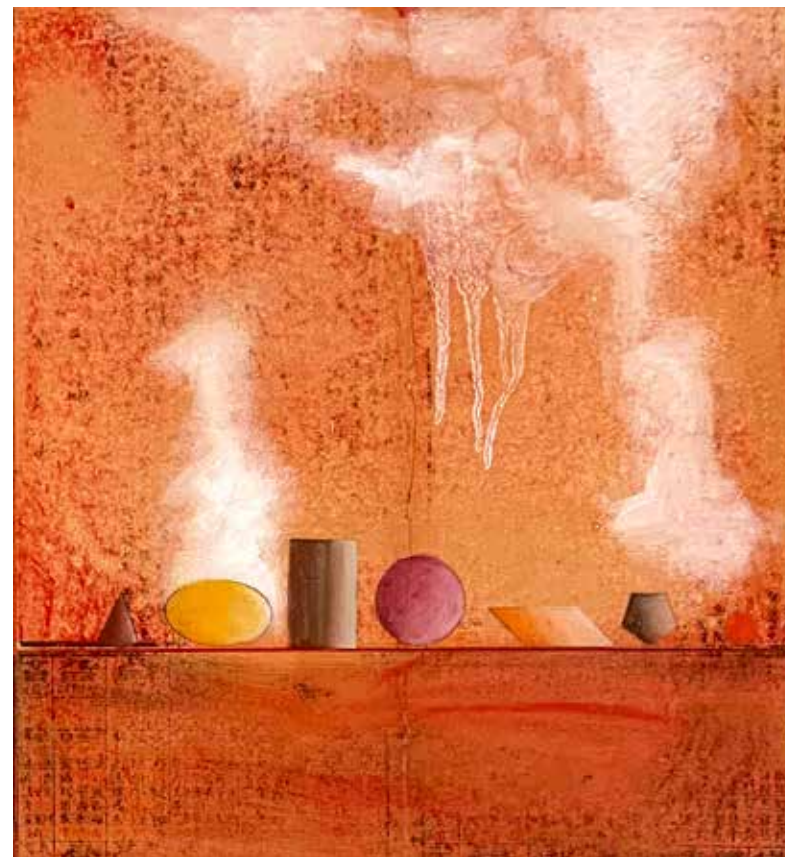
Shelter 20, 2019, Oil Paint, Almanac Pages on Board 24 x 22 cm



Shelter 1, 2019, Oil Paint, Almanac Pages on Board 24 x 22 cm



Shelter 7, 2019, Oil Paint, Almanac Pages on Board 24 x 22 cm



Shelter 4, 2019, Oil Paint, Almanac Pages on Board 24 x 22 cm



Shelter on Table 1, 2021 Collage, Oil Paint on Paper, 20 cm x 36 cm



Shelter on Table 3, 2021 Collage, Oil Paint on Paper, 20 cm x 36 cm



Shelter on Table 4, 2021 Collage, Oil Paint on Paper, 20 cm x 36 cm



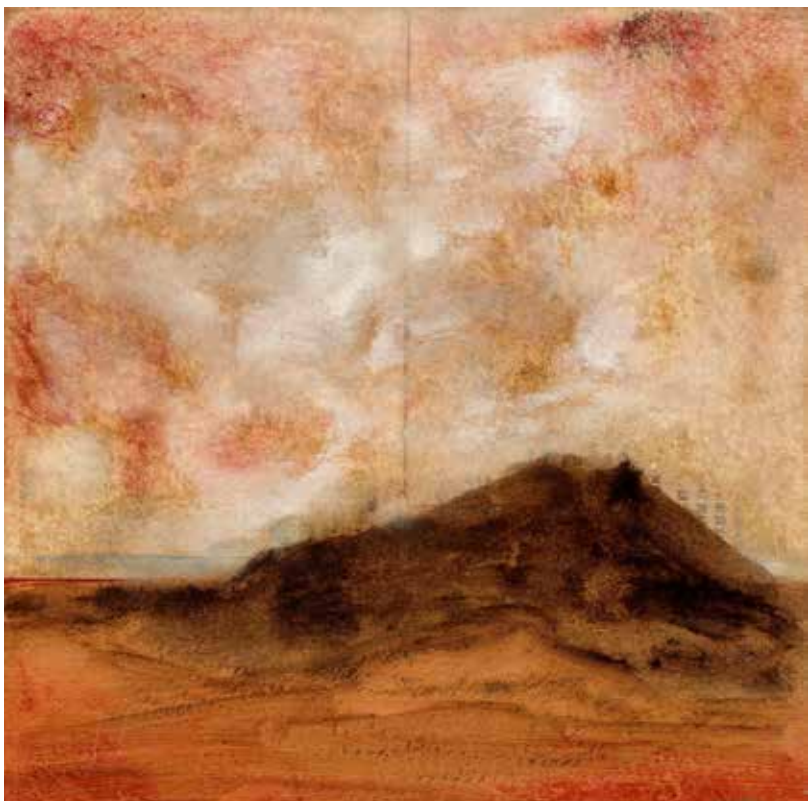
Shelter on Table 2, 2021 Collage, Oil Paint on Paper, 20 cm x 36 cm



Shelter Series 10, 2021
Oil Paint, Pigment on Chinese Paper on Mount Board
35 cm x 28 cm



Shelter Series 10, 2021 (detail)



Flying Home 1, 2020, Collage, Oil Paint, Pigment on Board, 20 cm x 20 cm



Flying Home 2, 2020, Collage, Oil Paint, Pigment on Board, 20 cm x 20 cm



Flying Home 3, 2020, Collage, Oil Paint, Pigment on Board, 20 cm x 20 cm



Flying Home 4, 2020, Collage, Oil Paint, Pigment on Board, 20 cm x 20 cm



Chinese Landscape 1, 2021 (detail)



Chinese Landscape 1, 2021
Collage, Oil Paint, Pigment on Board
20 cm x 40 cm



Chinese Landscape 2, 2021 (detail)

Chinese Landscape 2, 2021
Collage, Oil Paint, Pigment on Board
20 cm x 40 cm





Chinese Landscape 3, 2021 (detail)



Chinese Landscape 3, 2021
Collage, Oil Paint, Pigment on Board
20 cm x 40 cm



Chinese Landscape 4, 2021 (detail)

Chinese Landscape 4, 2021
Collage, Oil Paint, Pigment on Board
20 cm x 40 cm

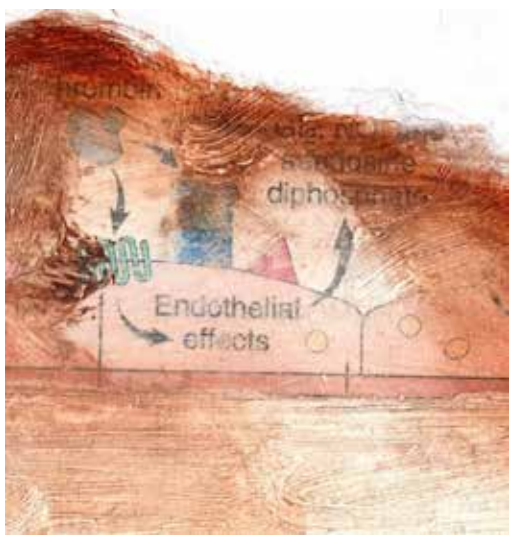




Chinese Landscape 5, 2021 (detail)

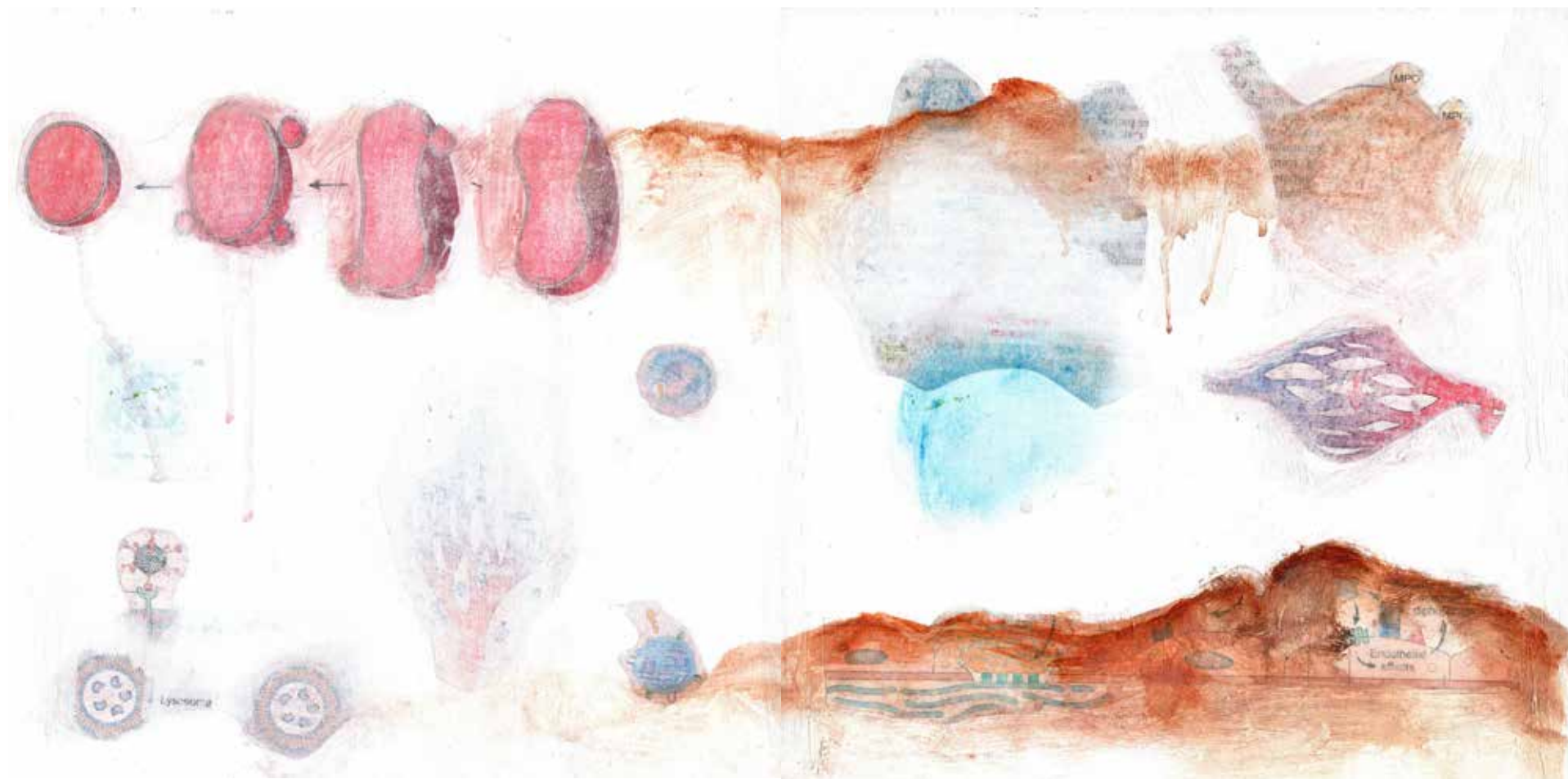
Chinese Landscape 5, 2021
Collage, Oil Paint, Pigment on Board
20 cm x 40 cm





Chinese Landscape 6, 2021 (detail)

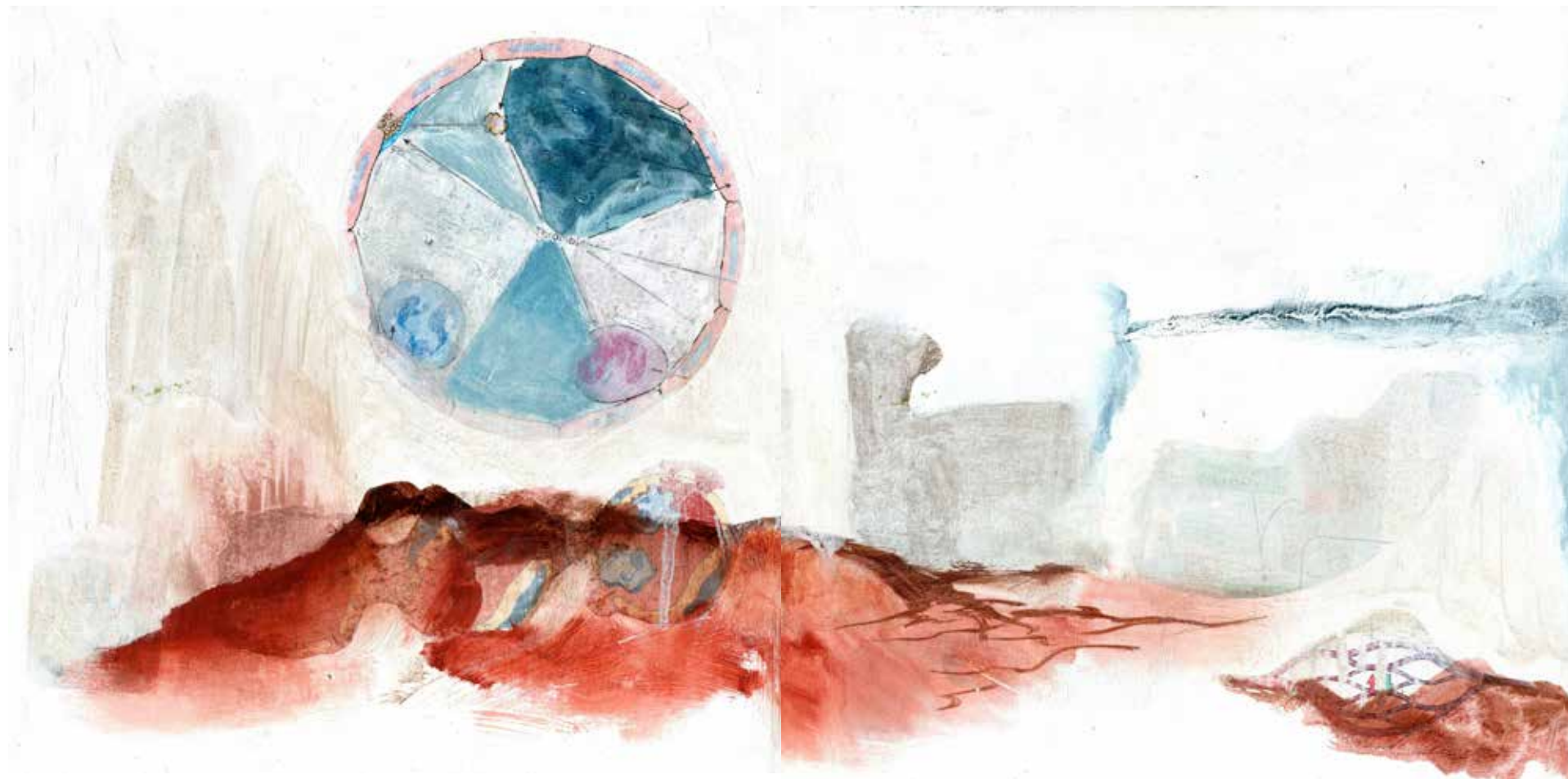
Chinese Landscape 6, 2021
Collage, Oil Paint, Pigment on Board
20 cm x 40 cm





Chinese Landscape 7, 2021 (detail)

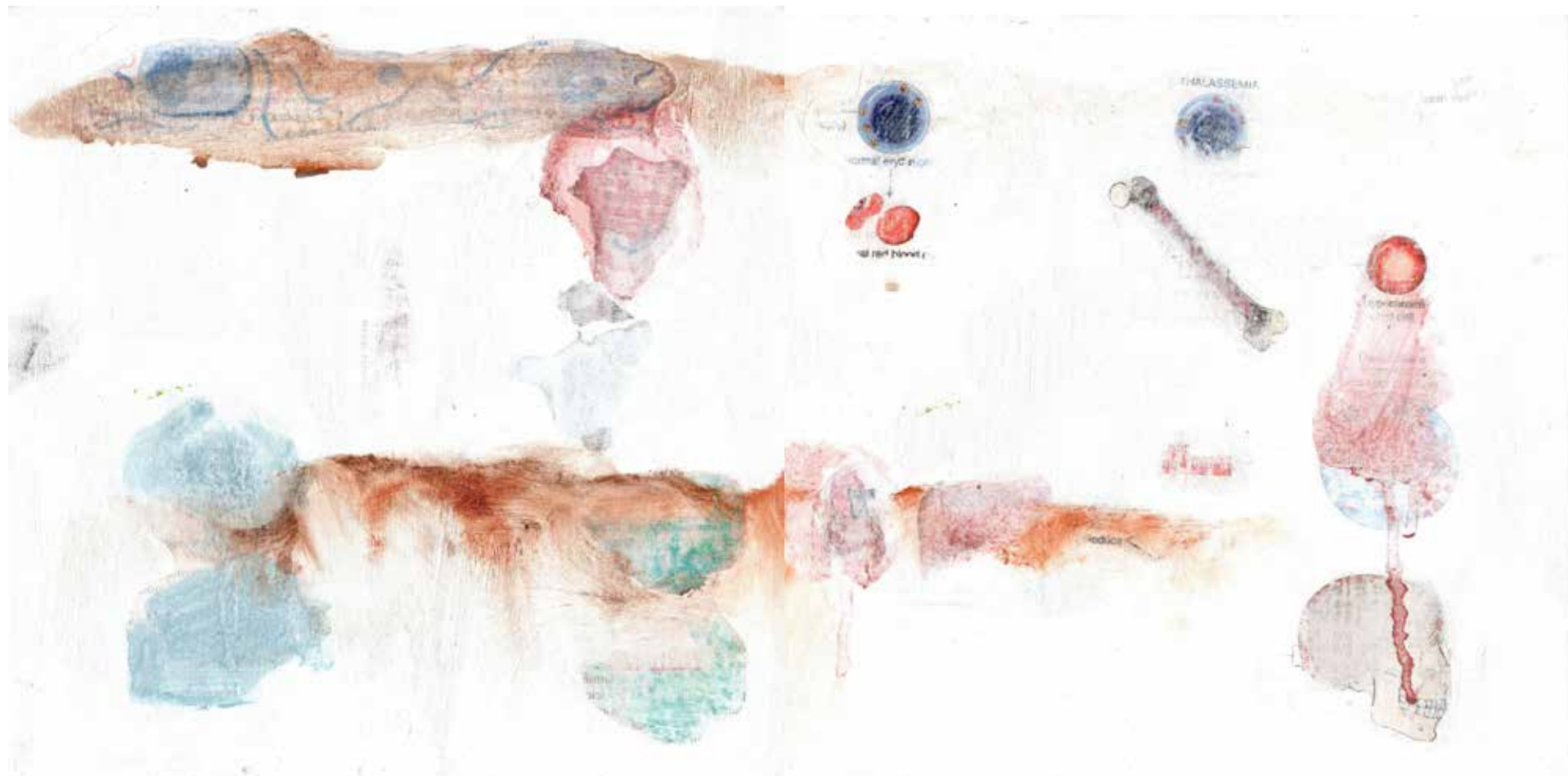
Chinese Landscape 7, 2021
Collage, Oil Paint, Pigment on Board
20 cm x 40 cm





Chinese Landscape 8, 2021 (detail)

Chinese Landscape 8, 2021
Collage, Oil Paint, Pigment on Board
20 cm x 40 cm



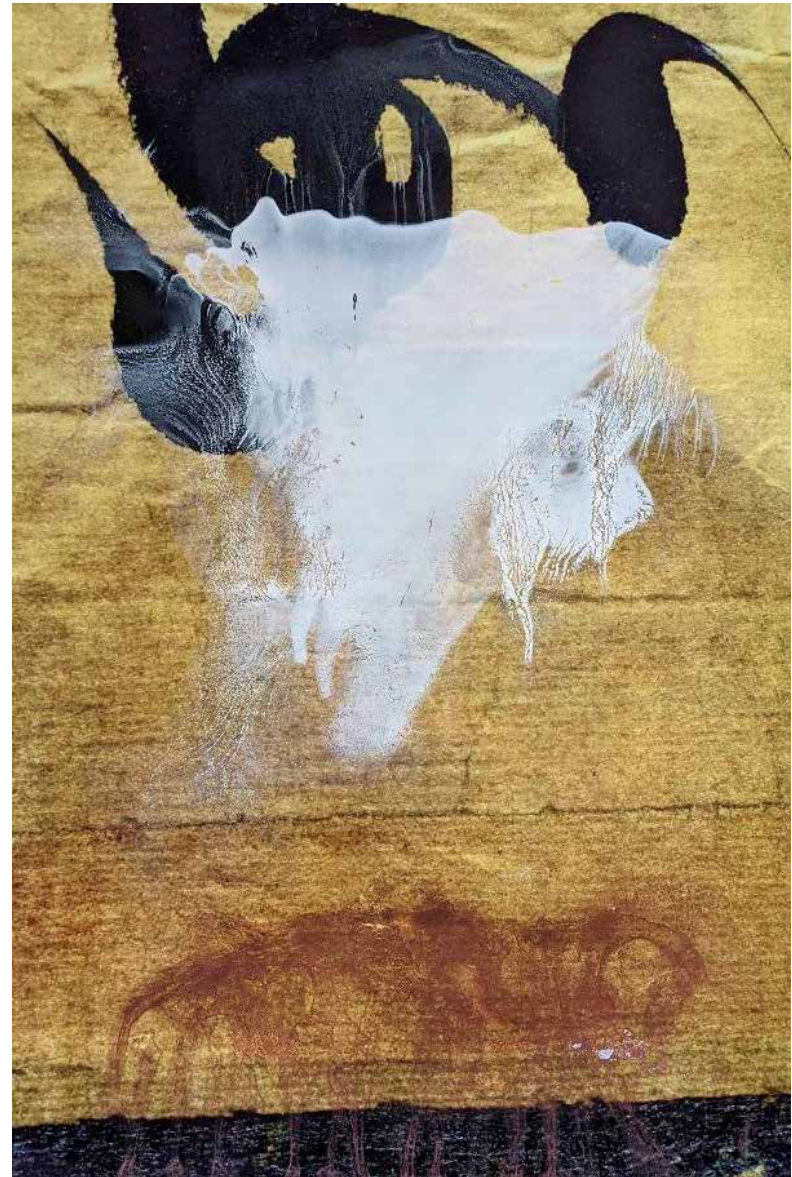
Storm over 7 Shelters, 2020
Oil Paint, Pigment on Digital Print
24 cm x 20 cm



Storm Approaching I, 2021
Oil Paint, Pigment on Digital Print
100 cm x 66 cm



Storm Approaching II, 2021
Oil Paint, Pigment on Digital Print
100 cm x 66 cm



Storm Approaching IV, 2021
Oil Paint, Pigment on Digital Print
100 cm x 66 cm



Pour 7, 2021
Acrylic, Oil Paint, Pigment, Crayon on Paper
64 cm x 44 cm



Pour 8, 2021
Acrylic, Oil Paint, Pigment, Crayon on Paper
64 cm x 44 cm





Delta 2, 2020
Chinese Paper, Oil Paint, Pigment on Board
60 cm x 60 cm



Delta 2, 2020 (detail)

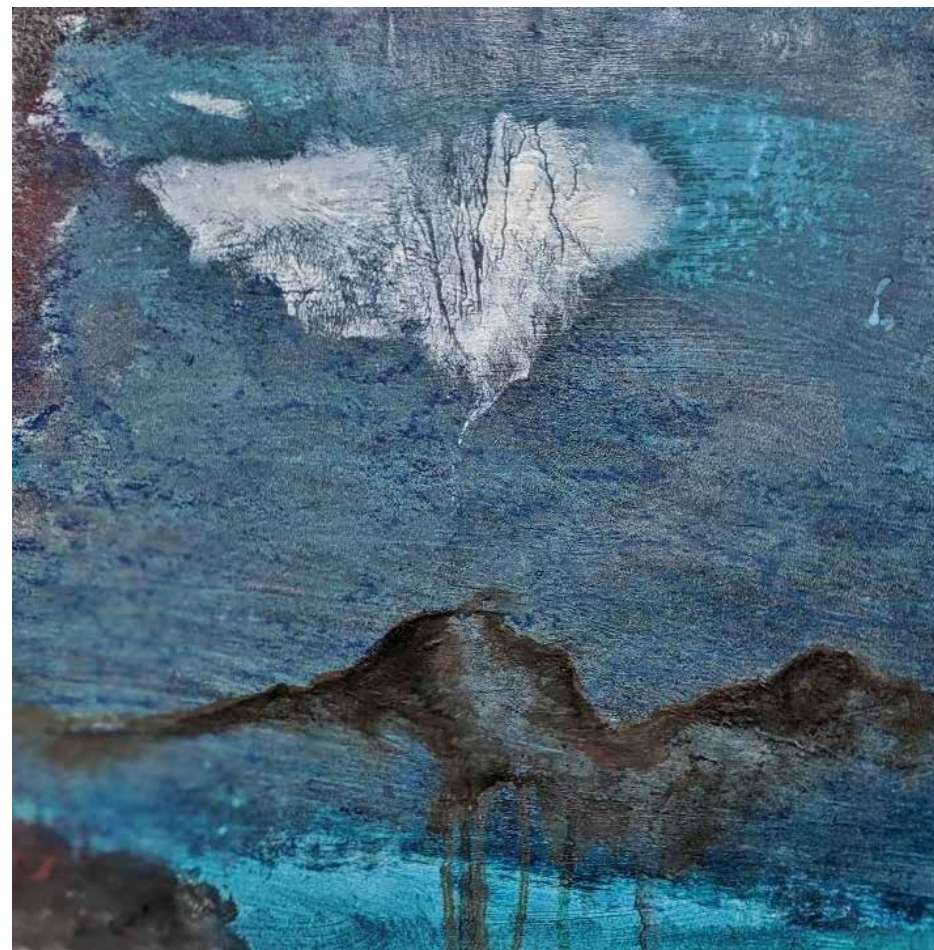


Geometric Cloud 1, 2021, Chinese Paper, Oil Paint, Pigment on Canvas 17 cm x 13 cm



Geometric Cloud 2, 2021, Chinese Paper, Oil Paint, Pigment on Canvas 17 cm x 13 cm

Snow Storm Approaching 1, 2021
Acrylic, Oil Paint, Pigment on Paper
34 cm x 34 cm



Geometric Landscape 1, 2021
Acrylic, Oil Paint, Pigment on Canvas
40 cm x 51 cm





Geometric Landscape 3, 2021 Acrylic, Oil Paint, Pigment on Canvas 40 cm x 51 cm



Geometric Landscape 4, 2021 Acrylic, Oil Paint, Pigment on Canvas 40 cm x 51 cm

Cloud 8, 2021
Acrylic, Oil Paint on Canvas
61 cm x 45.5 cm





Dust 1, 2021
Acrylic, Oil Paint, Pigment on Canvas
50 cm x 46 cm

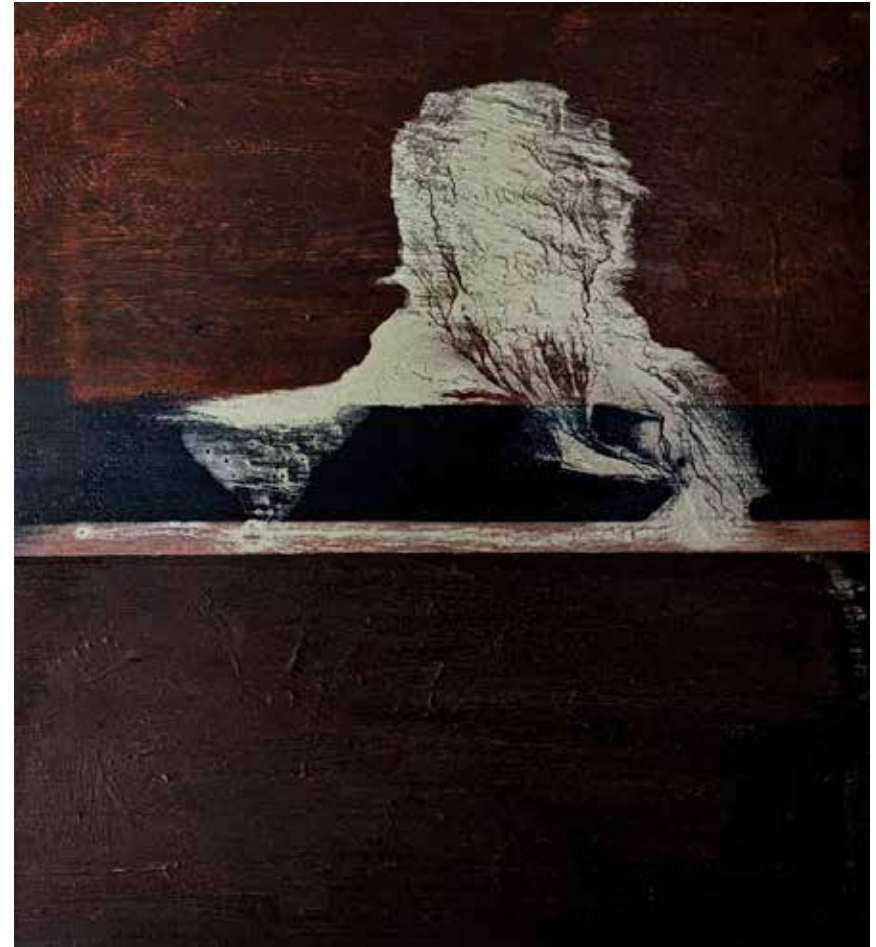
Dust 1, 2021 (detail)



Dust 2, 2021
Acrylic, Oil Paint, Pigment on Canvas
45 cm x 45 cm



Snow Storm 3, 2021
Acrylic, Oil Paint, Pigment on Canvas
50 cm x 46 cm



Geometry and Cloud 1, 2021
Oil Paint, Pigment on Canvas
66 cm x 66 cm



Geometry and Cloud 2, 2021
Oil Paint, Pigment on Canvas
76 cm x 76 cm





Cloud and Black Oval, 2021, Acrylic, Oil Paint, Wax, Pigment on Paper 73 cm x 136 cm



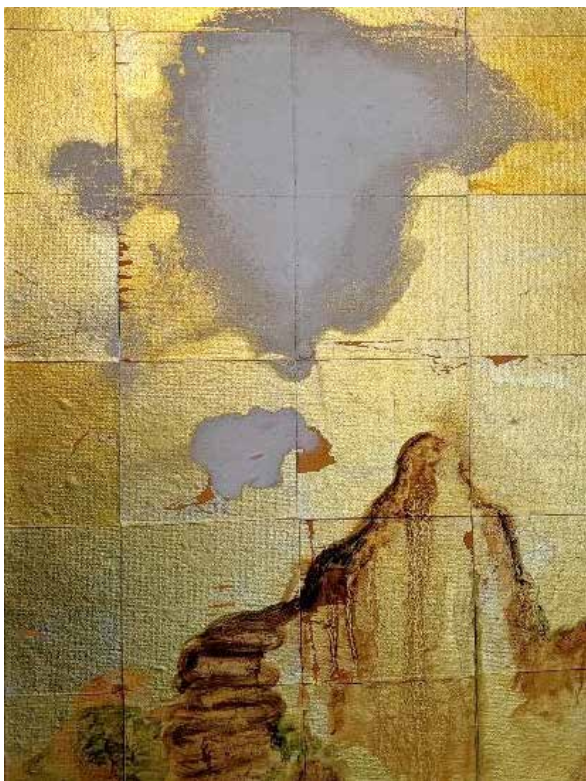
Cloud and Purple Sky, 2021, Acrylic, Oil Paint, Pigment on Paper 49 cm x 79 cm



Green Cloud, 2021
Oil, Pigment on Canvas
66 cm x 41 cm



Green Cloud, detail
Oil Paint, Pigment on Canvas
66 cm x 41 cm



3 Clouds in Gold Landscape, 2021
Chinese Paper, Oil Paint, Pigment on Canvas
40 cm x 30 cm



1 Cloud in Gold Landscape, 2021
Chinese Paper, Oil Paint, Pigment on Canvas
35 cm x 45 cm



Dust Cloud in a Silver Landscape 1, 2021
Chinese Paper, Oil Paint, Pigment on Canvas
35.5 cm x 46 cm



Snow Cloud in a Silver Landscape 3, 2021
Chinese Paper, Oil Paint, Pigment on Canvas
46 cm x 35.5 cm

Gardening in Caulfield 1, 2021
Collage, Oil Paint on Paper
28 cm x 35 cm



Gardening in Caulfield 2, 2021
Oil Paint on Paper
28 cm x 35 cm



Gardening in Caulfield 3, 2021
Oil Paint on Paper
30 cm x 37 cm



Gardening in Caulfield 5, 2021
Japanese Wallpaper, Oil Paint on Canvas Board
40 cm x 30 cm





Gardening in Caulfield 6, 2021
Oil Paint on Mount Board
28 cm x 35 cm



Gardening in Caulfield 6, 2021 (detail)

Gardening in Caulfield 7, 2021
Oil Paint on Paper
30 cm x 37 cm



Gardening in Caulfield 8, 2021
Oil Paint, Pigment, Chinese Paper on Mount Board
30 cm x 37 cm



Gardening in Caulfield 9, 2021
Oil Paint on Paper
30 cm x 37 cm





Two Trees, 2021, Acrylic, Oil Paint, Pigment on Handmade Paper 48 cm x 104 cm



Gardening in Caulfield with Trellis, 2021, Acrylic, Oil Paint, Wax, Pigment on Paper Mounted on Dibond 73 cm x 136 cm



Cloud and Three Mountains, 2021, Acrylic, Oil Paint, Wax, Pigment on Paper mounted on Dibond 73 cm x 136 cm



Red Landscape 1, 2021, Oil Paint, Pigment on Chinese Paper 14 cm x 30 cm

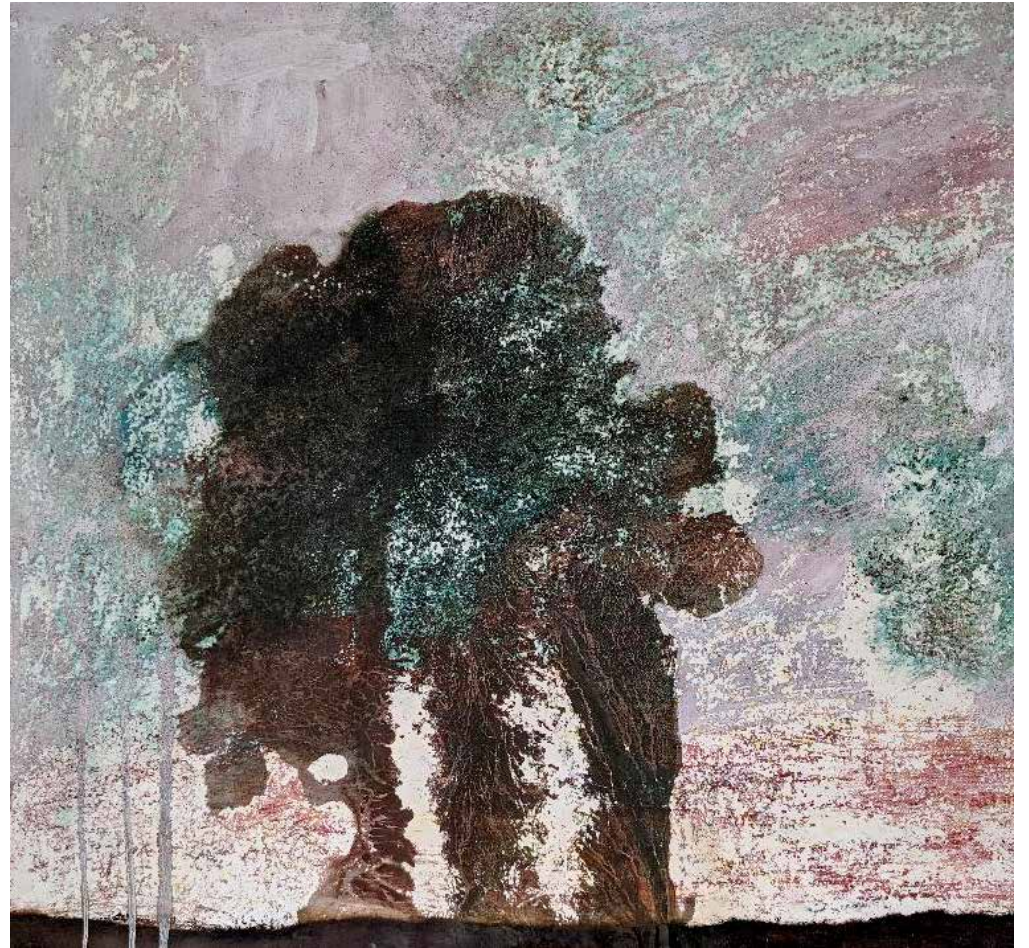


Red Landscape 1, 2021, Oil Paint, Pigment on Chinese Paper 14 cm x 30 cm

Red Landscape 3, 2020
Oil Paint, Pigment, Wax on Chinese Paper on Mount Board
39 cm x 39 cm



Black Tree, 2021
Acrylic, Oil Paint on Handmade Paper
Dry Mounted on Dibond
70 cm x 75 cm



Red Tree, 2021
Acrylic, Oil Paint on Handmade Paper
Dry Mounted on Dibond
70 cm x 75 cm





Seven Trees in a Black Landscape, 2021
Acrylic, Oil Paint, Pigment, Wax on Paper on Dibond
99 cm x 79 cm



Seven Trees in a Black Landscape, 2021 (detail)

13 Rocks on a Horizon, 2021
Collage (Grey's Anatomy), Oil Paint, Pigment on Mount Board
28 cm x 30 cm



6 Rocks on a Horizon, 2021
Collage (Grey's Anatomy), Oil Paint, Pigment on Canvas Board
25 cm x 30.5 cm



7 Rocks on a Horizon, 2021
Collage (Grey's Anatomy), Oil Paint, Pigment on Mount Board
30.5 cm x 25 cm



Moutains/Earth, 2020
Acrylic, Oil Paint, Pigment on Canvas Board
40.5 cm x 30.5 cm



7 Rocks on a Horizon II, 2020
Oil Paint, Pigment on Board
20 cm x 29 cm





Floating, 2021, Oil Paint, Pigment on Paper 30 cm x 80 cm



8 Rocks on a Horizon, 2020, Oil Paint on Mount Board 20 cm x 80 cm



Seven Mountains, 2021, 3D Printing, Oil Paint Various Sizes (Largest 10 cm x 7 cm)



Three Mountains, 2021, 3D Printing, Oil Paint Various Sizes (Largest 10 cm x 10 cm)

TONY SCOTT

QUALIFICATIONS

- 1984 Bachelor of Education: Arts and Crafts, University of Melbourne
Distinction in Painting, Graduate Thesis: Three Indonesian Cultures
- 1974 Higher Diploma of Education: Arts and Crafts,
University of Melbourne, Major: Sculpture and Performance

SOLO EXHIBITIONS

- 2020 Medical ESOLab, Melbourne
- 2019 New Health Plan 8 SOMA Space, Melbourne
- 2018 Medical ESOLab, Melbourne
- 2017 Journey to Xiamen SOMA Space, Melbourne
- 2016 FilmAid Benefit Grand Hyatt, Hong Kong
- 2015 Soho189's Art Lane Sheung Wan, Hong Kong
- 2013 Geometrics Studio Rouge, Hong Kong
- 2012 Chart William Wright Art Projects, Sydney
- 2011 Geometrics Studio Rouge, Shanghai
- 2009 Geometrics Studio Rouge, Shanghai
- 2008 Beijing Real estate Front Line Contemporary, Beijing
- Temple Geometrics Studio Rouge, Shanghai
- 2006 Ten Years On Fringe Club, Hong Kong
- 2005 Two Journeys Maroondah Regional Gallery, Melbourne
- New Travels Span Galleries, Melbourne
- 2003 10 Years Kato Gallery, Tokyo, Japan
- Altar Span Galleries, Melbourne
- 2002 Landfall Australian High Commission, Singapore
- Tokyo Paintings E Loby Gallery, Tokyo, Japan
- Crossing the Bo Hai Gulf Charles Nodrum Gallery, Melbourne
- 2001 Silk Suzanne Biederberg Gallery Amsterdam
- Tokyo Paintings Jan Murphy Gallery, Brisbane, Australia

SOLO EXHIBITIONS CONTINUED

- 2000 Journey Kono Gallery, Osaka, Japan
- Geodesy Span Galleries, Melbourne, Australia
- Fluidic Space John Batten Gallery, Hong Kong
- Fluidic Space Mass Gallery, Melbourne, Australia
- Fluidic Space Red Gate Gallery, Beijing, China
- 1999 Memory and Longing St Stephen's Church, Melbourne
- Beijing Paintings Jan Murphy Gallery, Brisbane, Australia
- 1998 Long Term Visa Renard Wardell Gallery, Melbourne,
- 1997 Visit Kono Gallery, Osaka, Japan
- Wallpaper as Art Michael Wardell Gallery, Melbourne,
- China Gold John Batten Gallery, Hong Kong
- 1996 Double Happiness Michael Wardell Gallery, Melbourne,
- 1995 Suzhou Series Crawford Gallery, Sydney, Australia
- Looking in Looking Out Meridian Gallery, Melbourne with Jill Orr
- 1994 Altar Paintings Century Gallery, Beijing, China
- Journey Meridian Gallery, with Michael Cartwright
- 1993 Recent Painting Meridian Gallery, Melbourne, Australia
- Recent Painting Crawford Gallery, Sydney, Australia
- 1990 Landfall CAZ Gallery, Los Angeles, USA
- 1989 Images and Devotions Niagara Gallery, Melbourne, Australia
- 1988 Three Sisters Linden Galleries, Melbourne, Australia
- 1987 Shedding Skins Reconnaissance Gallery, Melbourne
- 1985 Brunswick to the City Steven Mori Gallery, Sydney, Australia
- 1984 Urban Grids Rhumbaralla Gallery, Melbourne
- 1982 New Painting Roar Studios, Melbourne, Australia
- 1981 New Painting Reconnaissance Gallery, Melbourne

SELECTED GROUP EXHIBITIONS

2018	Niche Construction Process+Place	Vermilion Gallery, Sydney Red Gate, Beijing, Maunsell Wicks, Sydney, Muse Gallery, Hong Kong
	Journey	Sagra Gallery, Melbourne
2017	US/WE	Museum of Contemporary Art, Chengdu,
2016	Geometric	Studio Rouge, Hong Kong
2014	Hong Kong Art Walk Interesting Objects	China Art Projects, Hong Kong China Art Projects, Hong Kong
2013	Luminious Seeing Red Hong Kong View	China art Projects, Hong Kong Meijiang Art Centre, Tianjin Studio Rouge, Hong Kong
2012	Sifting Time	China Museum, Melbourne
2011	foundLOST	Osage Art Space, Beijing
2010	postEDEN Constructed Landscape Australian Divergence Kitsch & Kinky Beijing view	Today Art Museum, Beijing Me Photo Gallery, 798 Art District, Beijing SongZhuang International Festival, Beijing Front Line Contemporary, Shanghai Time Zone, 798 Art District, Beijing
2009	Tempting God Trading Meaning LuminousDark	Depot Gallery, Danks Street, Sydney DAC Space, 798 Art District, Beijing King on William Gallery, Sydney
2008	C.A.P. Launch LuminousDark Process-Journey Process-Journey Marking Imagination	Two Lines Gallery, Beijing Bleibtreu Gallery, Berlin East Link, Gallery, Shanghai Sino Space, Hong Kong Australian Print Workshop, Melbourne
2007	Process-Journey Warm Up Translucent Text	Red Gate Gallery, Beijing Hot Sun Space, Beijing Red Gate / 798 Gallery, Beijing
2006	I See, I Sight, I Site Global Fusion, Close Up	Two Lines Gallery, Beijing Basement, Vienna

SELECTED GROUP EXHIBITIONS CONTINUED

2005	Altitude Wandering Between the Worlds Global Fusion - Close Up	Shepperton Art Gallery, Victoria, Kunstlerhaush, Vienna, Austria Urban Arts Project, Vienna, Austria
2005	Global Fusion – Close Up	Melbourne, Australia
2004	Egremont	Kunstraun Gallery, Modeling, Vienna, Austria
	Altitude 3rd.Beijing Art Fair Melbourne Art Fair 2004	Dante's Gallery, Melbourne, Australia Red Gate Gallery, Beijing Red Gate Gallery, Beijing
2003	Drawing Dust	Span Galleries, Melbourne, John Batten Hong Kong, Red Gate Gallery, Beijing
	We Are Australian Embark - Disembark	Immigration Museum, Melbourne, Immigration Museum, Melbourne, Australia
2002	Digital Ghosts Embark - Disembark 21 Years / Colour Dialogue with the WatchTower	Tin Sheds Gallery, University of NSW Mass Gallery, Melbourne, Australia Australian Print Workshop, Melbourne, Melbourne Art Fair 2002, Singapore Art Jan Murphy Gallery, Brisbane, Red Gate,
2001	16th. Asian Art Exhibition Into The Limelight	Guangdong Museum of Art, Guangzhou. George Adams Gallery, Victoria, Australia
	Digital Ghosts	Centre, Melbourne, Australia Red Gate, Beijing, Mass Gallery, Melbourne
	Gambling / Masses of Paper Australian Painting 2001 End	John Batten Gallery, Hong Kong. E Lobby Gallery, Tokyo, Japan Span Gallery, Melbourne, Australia
2000	Melbourne Art Fair 2000 Travelling Around	Represented by Span Gallery John Batten Gallery, Hong Kong, China