



Tony Lloyd, *another eden*, 2009. Oil on linen, 23 x 30cm.

PHOTOS: ANDREW WUTTKE. COURTESY: THE ARTIST AND HILL SMITH GALLERY, ADELAIDE

SAM HILL-SMITH DIRECTOR, HILL SMITH GALLERY

"Tony Lloyd is a very fine painter. I first saw his work in Sydney, during an exhibition with Michael Carr in 2003. Hill Smith Gallery's first exhibition of Tony Lloyd's paintings was in 2008 titled *World Without End*. It was amongst the better composed and metered exhibitions I have had the pleasure to present.

"Through his representational paintings, Lloyd manages to infuse meaning in a quiet, intelligent manner. For me, this is a major part of his appeal.

"Lloyd's subject matter is often very simple, though some are large heroic views. Each time he imbues the image with a Hitchcock-like sense of foreboding. There is a slightly subversive attitude in the work.

"Lloyd's paintings are not photographic in style. His attention drifts from fine detail to the subtle shifts of tone along edges, through foliage or light slipping across a surface. These facets are wonderfully observed and painted.

"The inference of movement through the blurring of lines gives rise to the perception that one is viewing a still from a film or perhaps the poor registration of an old magazine image – are they old, new or even a vision of a future world? – providing an ambiguity in their reading.

"Lloyd utilises minimal colour to convey feeling and this underwrites the sinister mood of his works. Lloyd's paintings always deliver a wonderful surface, rich in depth and even in continuity. He is an intelligent artist who is unreliant upon fads or shock tactics. He has

SAM LEACH ARTIST & CURATOR

In November, artist Sam Leach will be curating *Extropian*, a group exhibition at Sullivan+Strumpf Fine Art in Sydney featuring Tony Lloyd's work. He says: "Along with the road, the aesthetics and history of cinema inform Tony Lloyd's work. Lloyd is an inveterate film buff and his work is rich in references to films. He takes extraordinary pains with the surface of his paintings and achieves an effect which is soft and luminous. As with the cinema, the screen, that is to say the surface of the painting, seems to disappear and we are left with nothing between us and the image.

"However Lloyd is not content to simply quote from films, nor is he hinting at any sort of narrative. In his work he is continually searching for the universal metaphor – the scenes which stick in the mind because they recur in multiple settings with multiple meanings. In Lloyd's paintings language becomes irrelevant. What is being hinted at is some kind of meta-truth that encompasses many possible meanings ... The images thereby make available an insight which cannot be understood completely using language."

Ashley Crawford