

[MARS]

Tony Lloyd

THE GARDEN OF FORKING PATHS

12 October - 5 November 2022

Tony Lloyd

Tony Lloyd has shown widely in Australia and internationally. His work is featured in publications such as *New Romantics*, *Darkness and light in Australian Art* by Simon Gregg and *ART + Climate = Change* from Melbourne University Press. Lloyd has had artist residencies at The British School at Rome, at Canvas International Art, Amsterdam, at 24HR Art studio in Beijing and was artist in residence at the Hawthorn Arts Centre until 2020. Lloyd's paintings are in numerous public collections including the State Library of Victoria, Gippsland Art Gallery, RMIT Gallery, Artbank, the City of Boroondara and the City of Whitehorse. A major survey of Lloyd's work was held at Gippsland Art Gallery. He has received recognitions for his work such as the John Leslie Art Prize, the Belle Arti Prize, the Sulman Highly Commended award, the Gold Coast Art prize People's choice award, the RMIT Post Graduate Award as well as Development Grants from the Australia Council for the Arts and Regional Arts Victoria.

The Garden of Forking Paths

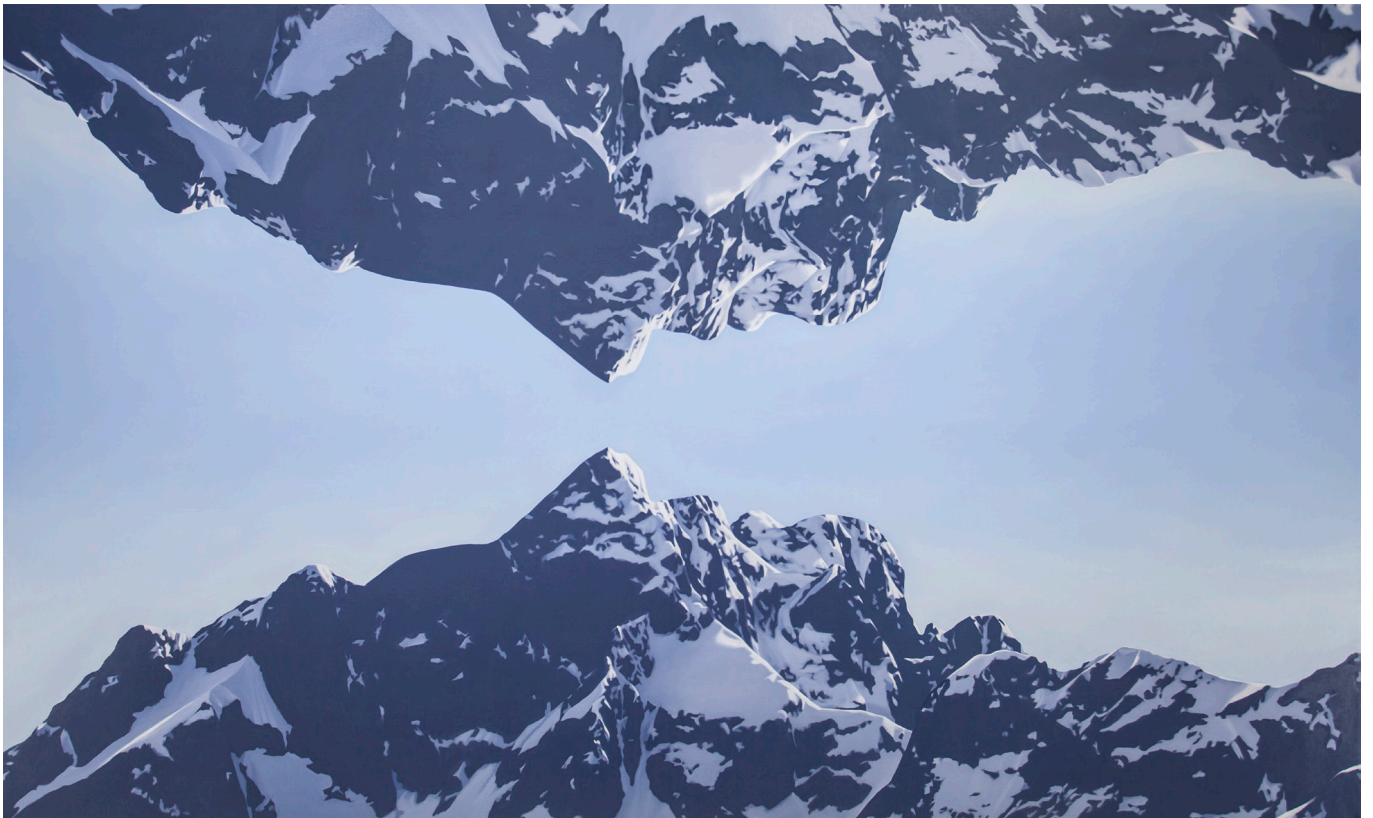
This exhibition is a meandering path through landscapes I've explored and some that I've imagined.

The paintings are based on photographs I've taken, usually with a zoom lens, of immense and seemingly unreachable places in various terrains from the Victorian high country, to New Zealand's South Island, to the Swiss alps.

These views of land, sky, and light only reveal themselves when seen from a great distance at certain times of day. When the individual details of trees and rocks and ridges and valleys all merge into collective interlocking shapes as in *Everness*, *Rise* and *Paekaru*. Or in *Buffalo Horizon*, where the land lines weave and braid in the blue haze of midday. In *Vesper* and *Dusk Horizon*, darkness rises from the valleys to the peaks as the sky shifts from pale blue to pink and mauve.

Some of the works in this exhibition are partially invented landscapes where I have sought to invoke a sense of the uncanny by re-presenting the view as though reflected in a mountain lake, as in *Level*, *Deified* and *Rotator*; or by repeating the same peak on a ridge as in *Time and Time Again*. In *The Improbability of Love* I have depicted an impossible meeting of summits with anthropomorphic features.

Aoraki Road features a highway winding through a valley floor. This is the only painting in the exhibition to feature a man made structure. The road is a recurring motif in my work, it has an archetypal resonance and if you think of the world as a garden of forking paths, it is an enticement to new possibilities.



The Improbability of Love

2022

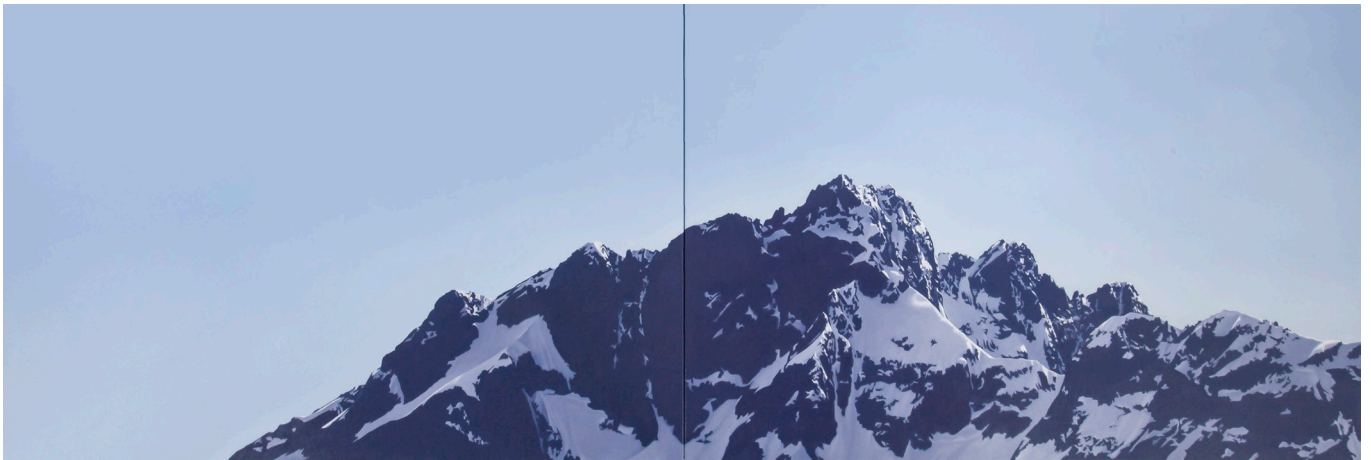
Oil on linen

91 x 153cm

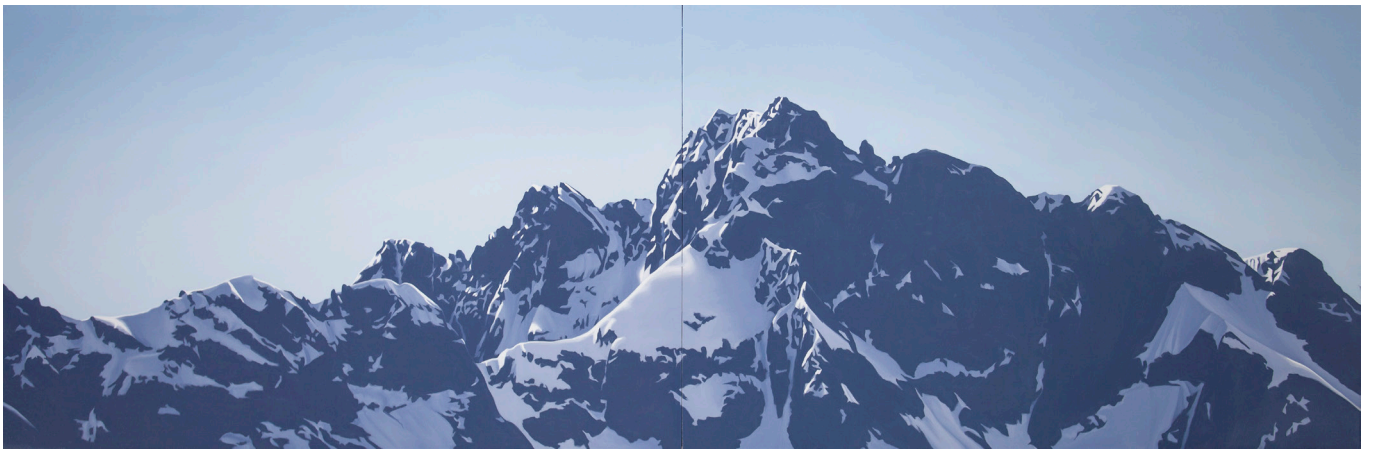
\$17,000



Aoraki Road
2022
Oil on board, diptych
45 x 60cm
\$6,600



Paekaru
2022
Oil on linen
82 x 244.5cm
\$19,000



Mount Crosscut/Paekaru
2022
Oil on board
30 x 90cm
\$6,600



Deified
2022
Oil on board
30 x 45cm
\$4,600



Everness
2022
Oil on board
30 x 45cm
\$4,600



Level
2022
Oil on board
30 x 45cm
\$4,600



Rise
2022
Oil on board
30 x 45cm
\$4,600



Rotator
2022
Oil on board
45 x 30cm
\$4,600



Time and Again
2022
Oil on board
30 x 45cm
\$4,600



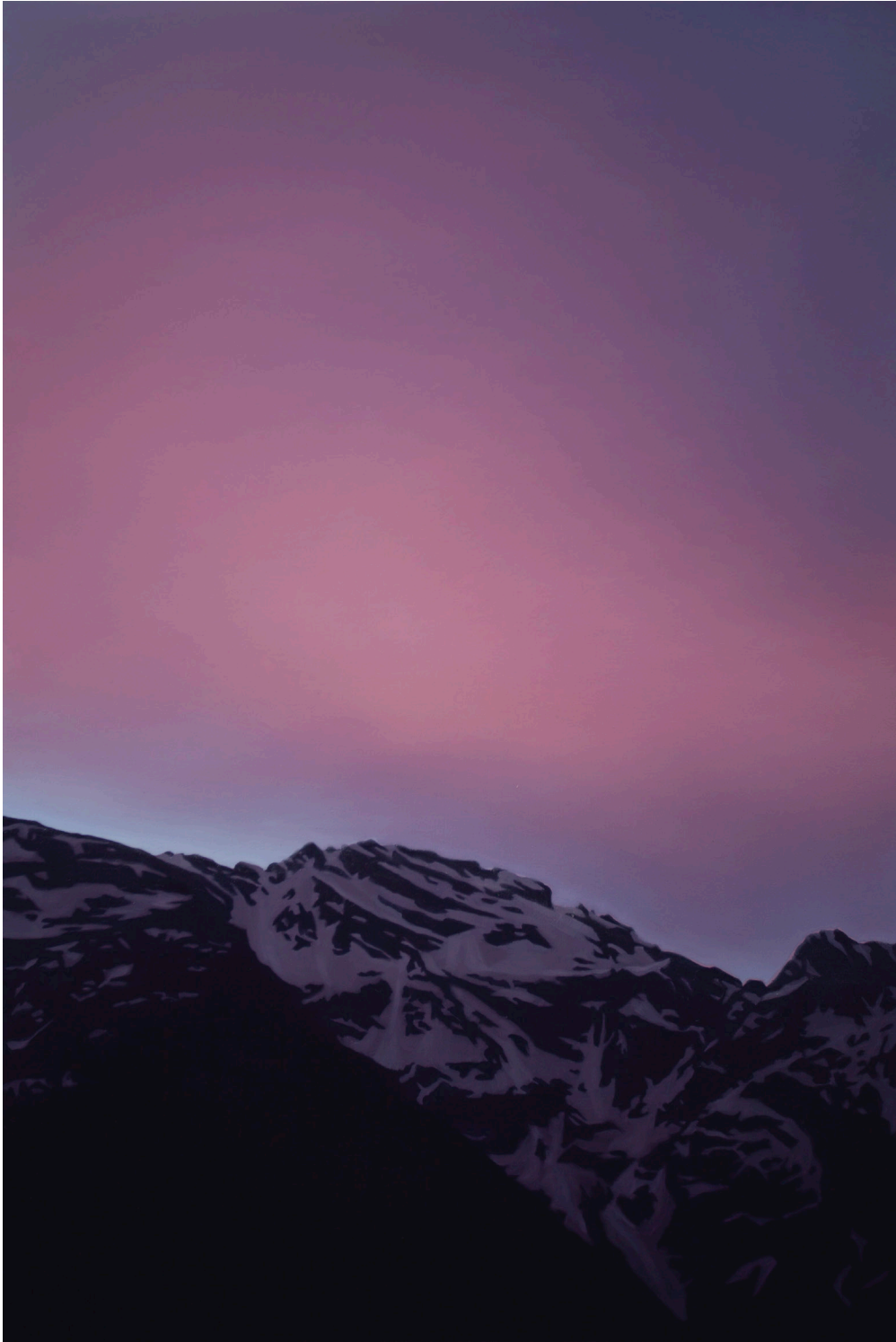
Buffalo Horizon
2022
Oil on board
30 x 45cm
\$4,600



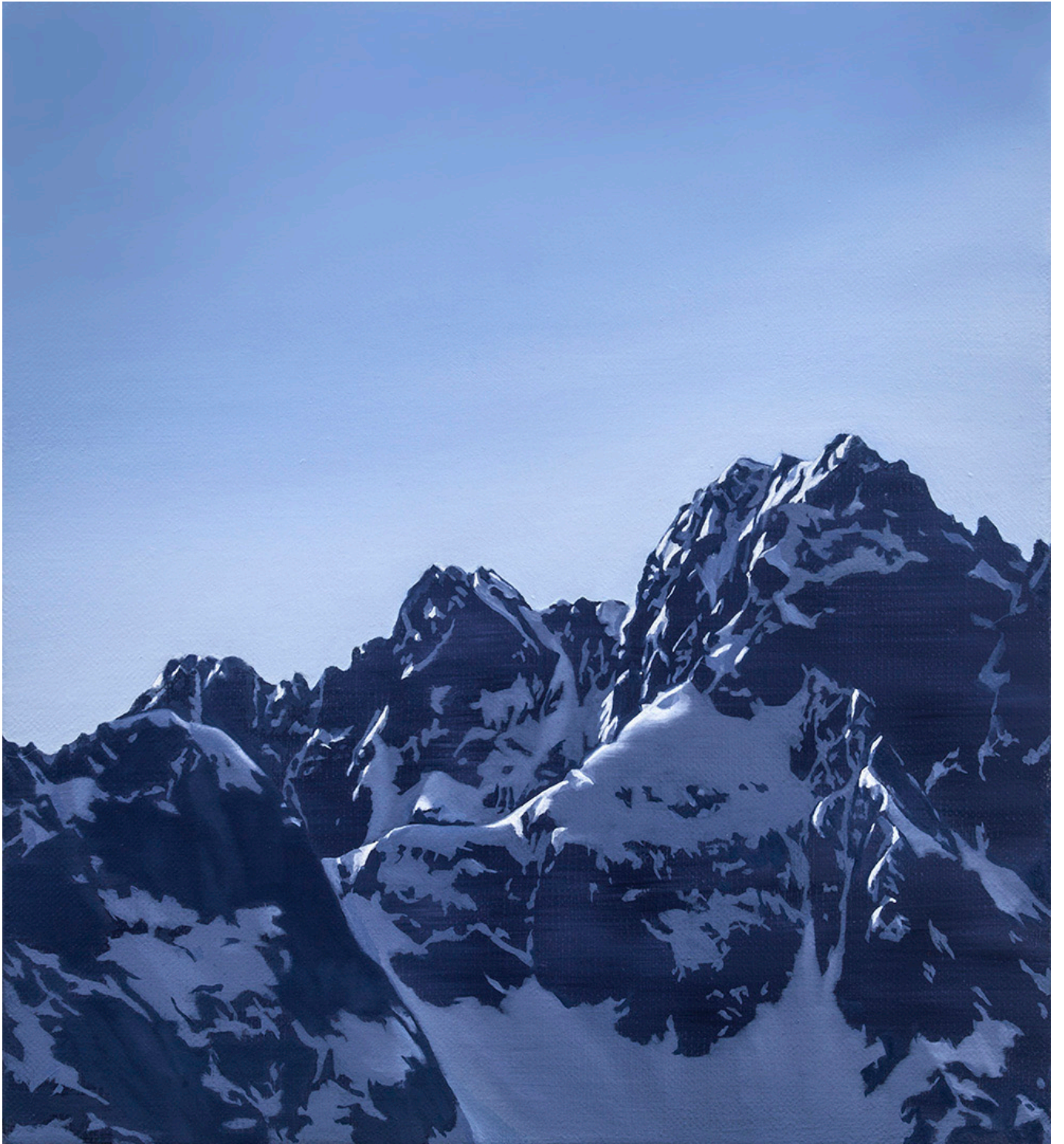
Butcherbird
2022
Oil on board
30 x 45cm
\$4,600



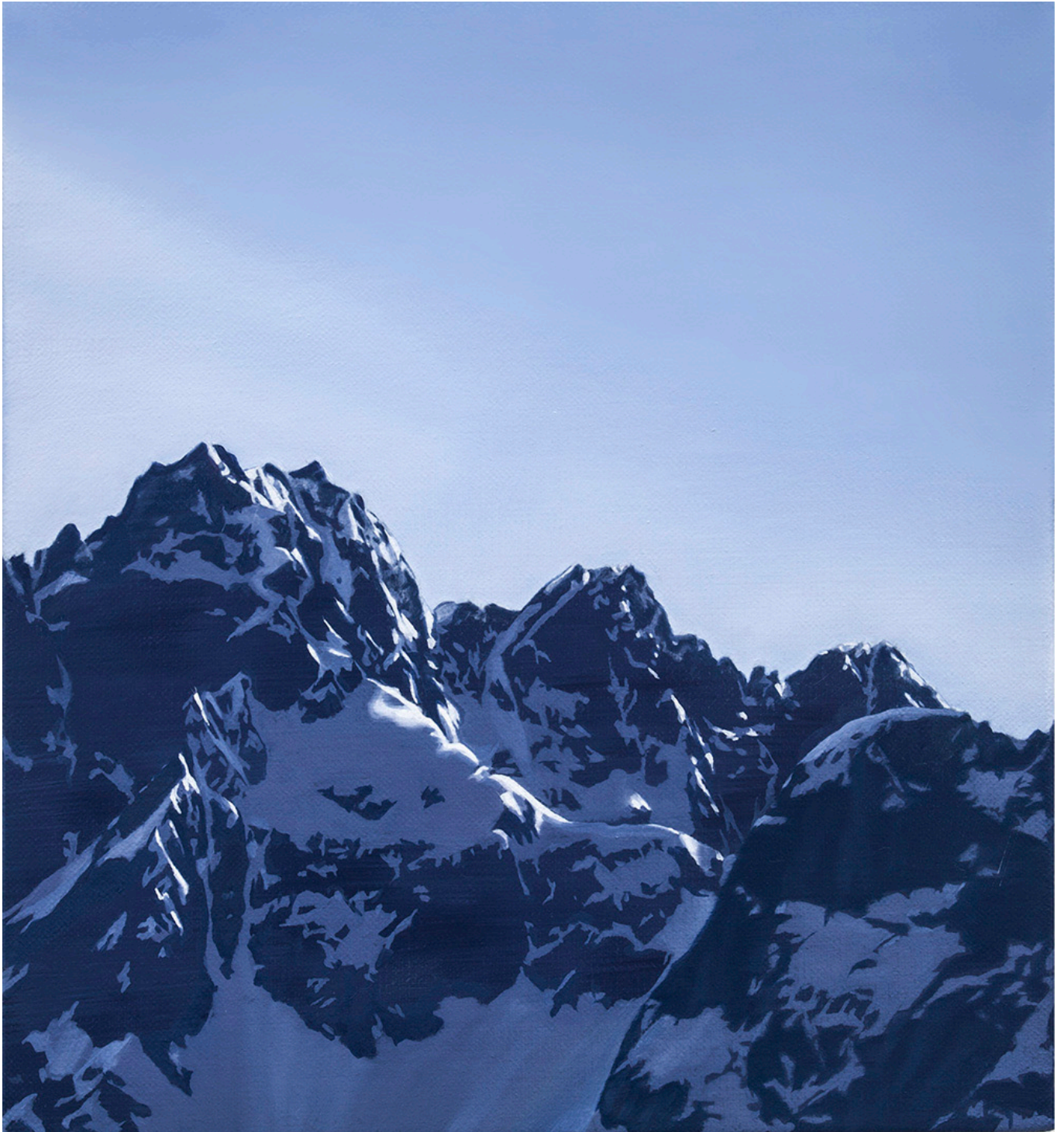
Dusk Horizon
2022
Oil on board
30 x 45cm
\$4,600



Vesper
2022
Oil on board
45 x 30cm
\$4,600



Fiordland Peaks I
2022
Oil on linen
23 x 25cm
\$2,600



Fiordland Peaks II

2022

Oil on linen

23 x 25cm

\$2,600

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