



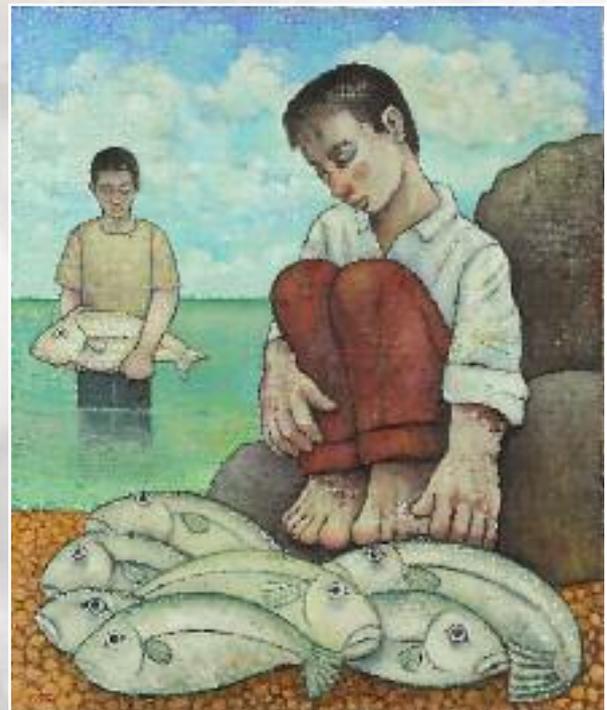
Famous Blue Raincoat
oil on canvas, 36 x 36ins



Smelling the Earth
oil on canvas, 29 x 24ins

cover

The Drowned Orchard
oil on canvas, 40 x 40ins NFS



Fisherking
oil on canvas, 40 x 32ins, NFS



Boy & Fish

oil on canvas, 24 x 20ins

The world that Michael Scott created in his paintings was as valid, mysterious and multi-layered as Richard Doyle's fairy fantasies or Paul Delvaux's mystic cities. It came out of a life and imagination whose first masters were philosophy and politics as Mick was firmly established as an academic sociologist before the paintbrush took over his life. His world does not defy explanation, as others have shown in a recently-published monograph devoted to Mick. But explanations can only go so far.

To me, his later paintings – those made after the overt influence of Cubism waned – are about people, about episodes in family life, human dilemmas and achievements. Their titles elevate them from the commonplace but the artist's concerns are fundamental – the human condition. His figures rarely make eye contact with us; in his own words they 'are just this side of melancholy'. Their interaction and dependence is with and on each other, carefully choreographed like some Renaissance composition.

His contribution to, and role within, recent Scottish painting is unique. His voice, in life and art, was gentle and questioning, laughter never far away, as was his innate seriousness. It is a voice that is, and will be, missed.

Roger Billcliffe

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michael scott
roger *billcliffe* gallery

Scott



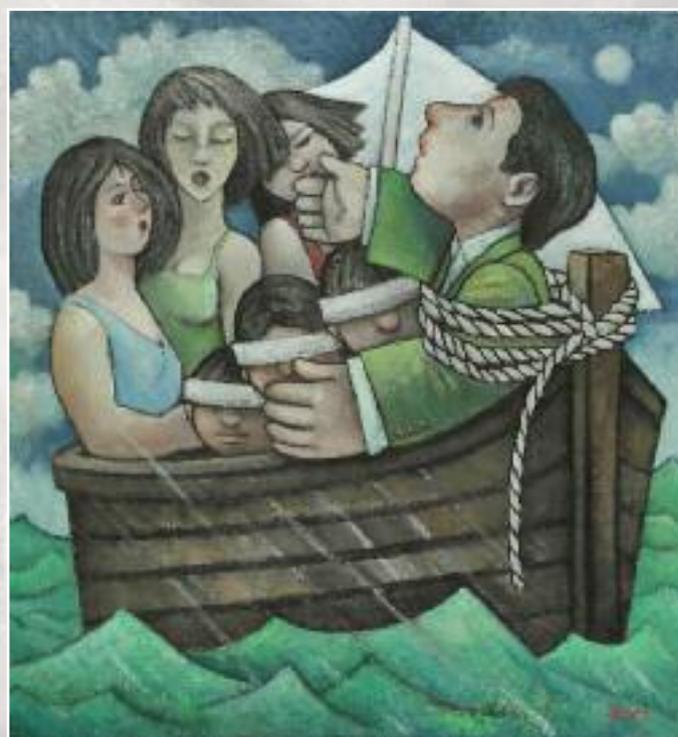
Dreams Found in Redbrick Groves
oil on board, 48 x 72ins NFS



Small Icarus
oil on board, 14 x 19ins



West End Study
watercolour, 7 x 10ins NFS



Siren Song
oil on canvas, 26 x 24ins

Mike Scott Memorial Exhibition

2.10.10 - 26.10.10

private view

friday 1st october 2010

6pm - 8pm



OBSERVATIONS

Self analysis of one's own work is neither wise nor warranted and this doesn't pretend to be. It is just some observations.

There's often a trail of visual and literary images behind these paintings. As the trails lengthen, the initial inspiration fades.

Apollinaire's moon poetry, Picasso's circus people and Billie Bigelow in heaven, polishing stars. Ovid's flood and Philip Guston's 'Painting, Smoking Eating' with its heaps of stuff/symbols. Mythical figures holding 'attributes'. Pietas. Real votive offerings in museums of ancient artefacts. Chagall's circus horses. Little mediaeval boats with big people. Sebastian Brandt's and Bosch's 'Ship of Fools'. Tin foil chocolate fish. Rupert landscapes. T. S. Eliot's fisherking. German wooden sculptures. Baroque aerobatics and Kokoschka's 'The Tempest'. A Midsummer Night's Dream. Real bicycle rides. Fish and boats from Peterhead and Hull, turned to metaphor. Spanish night fishing in Puerta della Selva. Dogs as human surrogates and suitably small space-fillers. Everybody just this edge of melancholy – oh, and young. Downcast eyes of those who don't quite know what's going on. Little epiphanies. Dream states.

Analysis would tell you why these things interest me. I don't know. Please make of them what you will.

Michael Scott, 2005.

All works are for sale on receipt of this card, except for those marked NFS.



Small Angel
acrylic on board, 10 x 10ins



Absalom
oil on canvas, 20 x 16ins



Still Life with Cherries
oil on board, 12 x 10ins



A Shout in the Street
oil on board, 22 x 32ins



Lovers Asleep
oil on canvas, 40 x 32ins NFS



Harlequin & Columbine
oil on board, 18 x 18ins