

## **EXPOSITIONS PERSONNELLES**

- 2010 « Recent Paintings », Triple V, Paris  
« The Inner Eye », Witzenhause gallery, New York, (avec Roland Schimmel)
- 2009 « And Then He Tried To Swallow The World », Gering & Lopez, New York
- 2008 Triple V, Dijon
- 2002 Central Connecticut State University (avec Toby Kilpatrick), New Britain
- 1999 Sandra Gering Gallery, New York
- 1998 Art & Public (avec Steven Parrino), Genève
- 1997 Atheneum, Université de Dijon, Dijon
- 1996 Sandra Gering Gallery, New York
- 1995 Art & Public, Genève
- 1994 Tony Shafrazi Gallery, New York
- 1993 Akira Ikeda Gallery, Nagoya (Japon)  
Jason Rubell Gallery, Miami
- 1991 Le Consortium (avec Steve DiBenedetto), Dijon
- 1990 Tony Shafrazi Gallery, New York \*  
Brent Sikkema Gallery, New York
- 1989 Tony Shafrazi Gallery, New York
- 1987 Mission West, New York  
J. Walter Thompson Advertising Agency, New York

## **PROJETS**

- 2005 Art & Public (cabinet space), Genève
- 2004 J. Walter Thompson, New York
- 2003 Jay Decker Projects, New York
- 1998 Project Room, Sandra Gering Gallery, New York
- 1996 Project Room, Sandra Gering Gallery, New York

EXPOSITIONS COLLECTIVES

- 2010 « Portrait de l'artiste en motocycliste », Musée des Beaux-Arts, Chaux-de-Fonds (Suisse)
- 2009 « Just what is it that makes today's paintings so different, so appealing? », Gering Lopez, New York  
« Cave Painting », Ajay Kurian space, New York.  
« Portrait de l'artiste en motocycliste », Le Masgasin, Centre national d'Art Contemporain, Grenoble  
« L'île de béton » (« Concrete Island »), Galerie LHK, Paris  
« Slough », David Nolan, New York  
« Voids », catalogue contribution, Georges Pompidou Centre, Paris et Kunsthalle, Bern
- 2008 « Deformalismes », Praz-Delavallade, Paris  
Black Noise project, CNEAI, France  
MAMCO, general galleries, Genève
- 2007 « Black Noise », MAMCO, Genève  
Mongin Art Center, Séoul  
« A Moitié Carré A moitié Fou », Villa Arson, Nice
- 2006 « An Ongoing Low-Grade Mystery », Paula Cooper gallery, New York.  
« Black Noise », Ecart booth, Basel Art Fair, Bâle.
- 2005 « The Painted World », PSI, Long Island City  
« Private View 1980-2000, Collection Pierre Huber », Le Musée Cantonal des Beaux-Arts, Lausanne  
Ecart booth, Basel Art Fair, Bâle
- 2004 pOp, Galerie Francesca Pia, Bern  
Selections, curator : Mark Hanforth, Le Consortium, Dijon  
Ecart booth, Basel Art Fair, Bâle
- 2003 « Before and After Science », Galeria in ARCO, Turin \*
- 2002 « Seven Grays », Paula Cooper Gallery, New York
- 2001 Ian Peck Fine Art, New York  
« Post-hypnotic », Massachusetts College of Art Boston, MA, Philharmonic, Boston  
Centre philharmonique pour l'art, Naples  
The Tweed Museum, University of Minnesota, Duluth
- 2000 « Le Jeu des 7 Familles – the seven families », MAMCO, Genève  
« Post hypnotic », SECCA, Winston-Salem, The Chicago Cultural Center, Chicago, The Atlanta College of Art  
Gallery, Atlanta
- 1999 « Growing Up PostModern », University Galleries, University of Illinois, Normal  
« Formulas for Revelation », The Rotunda Gallery, Brooklyn  
Collection Frac Nord-Pas de Calais. BBL, Kortrijk, Belgique \*  
« Post hypnotic », University Galleries, University of Illinois, Normal, The MAC, Dallas  
The Contemporary Arts Center, Cincinnati \*  
This is Yesterday, Esto es Ayer. Centro Andaluz de Arte Contemporaneo, Seville
- 1998 « Compilation - collection Le Consortium », Centre Georges Pompidou, Paris; Le Consortium, Dijon  
Frac Bourgogne, Dijon \*  
« Qu'est-ce que l'abstraction géométrique : la réponse de 12 artistes », Musée Matisse, France \*  
« Un monde merveilleux, Kitsch et Art Contemporain », Le FRAC Nord-Pas de Calais, Dunkerque \*

- « Oops », Le Magasin, Centre National d'art Contemporain de Grenoble, Grenoble et L'espace Lausannois d'art contemporain, Lausanne \*
- 1997 « Où en est la Peinture », Le FRAC Nord-Pas de Calais, Dunkerque \*  
"Issues of Abstraction", Margarete Roeder Gallery, New York
- 1996 « Contrasts », Natalie Knight gallery, Johannesburg  
« Selections », Margarete Roeder Gallery, Cologne  
« Drawings », Margarete Roeder Gallery, New York  
Flamingo East, curatée par Kenny Schachter, New York.  
« Trois collections d'artsists », Musée des Beaux Arts, La Chaux de Fonds (Suisse)  
« Drawings ». Sandra Gering Gallery, New York  
Marcia Fogel, The Art Exchange Show, New York
- 1995 « The Pudding Overdose », curatée par John Armleder and Sylvie Fleury, Art & Public,  
Basel Art Fair, Bâle  
Le FRAC Nord-Pas de Calais collection, Bruxelles \*  
« Now is the Time », Tony Shafrazi Gallery, New York  
« Altered States: American Art in the 90's », Forum for Contemporary Art, St. Louis, Missouri \*  
« Pittura - Immedia », Neue Galerie and Kunstlerhaus, Graz, Autriche et Muesarnok, Palace of Art, Budapest \*  
« Le Paysage Retrouve », Galerie Renos Xippas, Paris
- 1994 « Adieu, les frontieres! », Bob van Orsouw Galerie, Zurich  
« Family Values », Russet Lederman Productions, New York  
Art & Public, Genève  
Hans Mayer Gallery, Basel Art Fair, Bâle  
« Dysfunction USA », Arthur Roger Gallery, New Orleans, Louisiana  
« Punishment & Decoration », Hohenthal und Bergen Gallery, Koln, Allemagne \*  
« Just a Story From America », Galeria in ARCO, Turin  
« What's Wrong With This Picture? », Zolla/Leiberman Gallery, Chicago  
« Shooting Blind », Center for the Arts, Wesleyan University, Middletown, Connecticut
- 1993 « Cote a Cote », Centre d'art contemporain de Frejus (France)  
Wooster Gardens, New York  
« Oeuvres du Patrimoine Contemporain Regional », l'Usine, Dijon  
« What's Wrong With This Picture? », Postmasters Gallery, New York  
Musée d'art moderne, Villeneuve d'Ascq « Recentes Acquisitions Le FRAC Nord-Pas de Calais » (France)  
« Extravagant: The Economy of Elegance », Russisches Kulturzentrum, Berlin  
Leo Kamen Gallery, Toronto  
Susana Kuhli Gallerie, St. Gallen (Suisse)
- 1992 « Sailing to Byzantium, with Disenchantment », Sergio Tossi, Prato, Italie \*  
« Live In Your Head », Heiligenkreuzerhof, Vienne \*  
« 1968 », Le Consortium, Dijon  
« And What Do You Represent? », Anthony Reynolds Gallery, Londres  
« The Other Side », Tony Shafrazi Gallery, New York (co-curatée par Steve DiBenedetto)  
« Painting Today/Peinture Aujourd'hui », Galerie Pierre Huber, Basil Art Fair, Bâle \*  
« The Void Each Time », Galeria in ARCO, Turin \*  
Galerie Du Tertre, Rennes  
« Slow Art: Painting in New York Now », P.S. 1 Museum, Long Island City  
« American Art Today: Surface Tension », The Art Museum at Florida International University, Miami \*
- 1991 Busche Gallery, Cologne  
« The Painted Desert », Galerie Renos Xippas, Paris \*

## Michael Scott

Le Consortium Collection, Chateau d'Oiron (France) \*  
« The Right to Remain Silent », Tony Shafrazi Gallery, New York  
« Invitational », Tony Shafrazi Gallery, New York  
« Idiosyncrasies in the Expanded Field », Postmasters Gallery, New York

1990 New Jersey State Museum, «Emerging Art», Trenton  
« Red », Galerie Christine & Isy Brachot, Bruxelles \*  
« Gambler », Freedman-Sellman, Building One, Londres \*  
Tony Shafrazi Gallery, «Summer Show», New York  
« Stendahl Syndrome: The Cure », Andrea Rosen Gallery, New York \*  
Galerie Tanja Grunert, Cologne  
« Information », Terrain, San Francisco  
« Stripes, Bands and Bars, Abstraction enters the 90's », Schmidt/Markow Gallery 1709, St. Louis, Missouri

1989 « Une Autre Affaire », Le Consortium, Dijon  
Lorence-Monk Gallery, New York  
American Fine Arts, New York

1987 « Bigger & Deffer », Mission West, New York  
« Ten Pak », A.L.G.O., New York

\* catalogue

## ARTICLES

02, 2003/2004. POP, par/by Vincent Pecoil, pp. 8-11. Reproduction.

Art Monthly, Novembre, 2003. Op Stars, Op Art revisited par Vincent Pecoil, pp. 7-10. Reproduction.

Art in America, Octobre, 1994. «A Year in the Life: Tropic of Painting» par Jerry Saltz, p. 100.

Artforum, Avril, 1993, «Punishment and Decoration - Art in an Age of Militant Superficiality» par Michael Corris et Robert Nickas, pp. 78-83.

Tokio Collection, Printemps, 1992. Reproduction.

Tema Celeste, Special Issue, Automne 1991, «Geometry and its Discontents» par John Zinsser, pp. 72-76. Reproduction.

Flash Art, Été 1991, «On View» section, excerpt from Tony Shafrazi catalogue, p. 162. Reproduction.

Bomb, 1989, «Star Trek, Neo-Geo: The Next Generation» par Olivier Mosset, pp. 66-71. Reproduction.

## REVIEWS

Art News, Octobre 2009. Eric Bryant.

Time Out,<sup>12</sup> Août 2009, Gering Lopez, Solo show, (as well as listed under Critic's Pick as «Best in Painting» July 30.

The New Yorker, July 15, 2009, Gering Lopez, Solo show, (as well as «Short list» for July 6&13 issue)

The New York Times, 10 Novembre 2005, Ken Johnson, «The Painted World », p. E33.

The New York Times, 25 Janvier 2002, Grace Glueck, «Seven Grays», p. E43.

Artforum, “Post-Hypnotic”, Mars 1999.

« Clins d’œil et hallucinations », Camille Clouet, 15 juin 1997.

ArtNet, Été 1997, « Issues of Abstraction », Michael Brennan.

Flash Art, Octobre 1995, « Now is the Time », p. 49. Reproduction.

Flash Art, Été, 1995, « Altered States: American Art in the 90’s », p.67.

Tribune de Geneve, Mai 11, 1995, Lionel Bovier.

Kunstforum, Mai-juillet 1995, No. 130, p. 426.

The Paris Review, Issue 131, Été 1994. 7 pg. b/w spread of Spring show at Shafrazi.

Frieze, Septembre-Octobre, 1994, « Punishment and Decoration », pp. 60-61. Reproduction.

Flash Art, Été 1994, Tony Shafrazi, Solo show, p. 126. Reproduction.

The New York Times, 18 juin 1993, Roberta Smith, « Shades of a Rebirth for Painting », p. C28.

Tema Celeste, Hiver 1993, « The Other Side », David Reisman, p. 72. Reproduction.

Flash Art, Octobre-novembre 1992, Italian edition, « The Void Each Time », Floriana Pique, p. 96.

Tema Celeste, Automne 1992, « The Void Each Time », Cristiana Perrella, p. 93. Reproduction.

Flash Art, Octobre 1992, « The Other Side » - panorama NYC, Francesco Bonami, p. 126.

The New York Times, Mai 1, 1992, Roberta Smith, « Slow Art: Painting in New York Now », Postmasters Gallery, p.C28.

Kunstforum, Printemps 1992, p. 375. Reproduction.

Flash Art, Octobre 1991, « The Right to Remain Silent », Robert Mahoney, p. 141. Reproduction.

Arts, Janvier 1991, Tony Shafrazi, Solo show, Gretchen Faust, p. 97.

The New Yorker, 8 et 15 octobre 1991, Tony Shafrazi, Solo show, p. 22.

City Limits, Londres, Juillet 1990, Rose Jennings.

Time Out, Londres, Juillet 1990.

Arts, Tony Shafrazi, Solo show, janvier 1990, Gretchen Faust, p. 100. Reproduction.

Artforum, Tony Shafrazi, Solo show, Decembre 1989, par Jack Bankowsky, p. 139. Reproduction.

## CATALOGUES :

Half Square, Half Crazy / Mi-Carre, Mi-Fou, Villa Arson, Nice.

Private View 1980-2000, Collection Pierre Huber, Le Musée Cantonal des Beaux-Arts de Lausanne.

Just A Story From America – the Mottahedan Collection, Christies, Londres. 1999.

Post-Hypnotic, travelling exhibition, U.S.A. Essai de Barry Blinderman and Tom Moody. 1999.

Compilation, une experience de l'exposition, Xavier Douroux, Franck Gautherot, Eric Troncy. Catalogue pour l'exposition du centre Georges Pompidou, Paris. 1998.

This is Yesterday, Esto es Ayer. Centro Andaluz de Arte Contemporaneo, Seville. 1999.

Qu'est-ce que l'abstraction geometrique, la reponse de 12 artistes, Musee Matisse, France. 1998.

Ou en est la Peinture, Le FRAC Nord-Pas de Calais, Dunkerque. 1997.

Un Monde Merveilleux, Kitsch et Art Contemporain, Le FRAC Nord-Pas de Calais, Dunkerque.

Oops, Le Magasin, Centre National d'art Contemporain de Grenoble, Grenoble, France and L'elac, L'espace Lausannois d'art contemporain, Lausanne.

Fonds Regional d'art Contemprain Nord - Pas de Calais, Catalogue Des Collections, Le FRAC Nord-Pas de Calais, Dunkerque.

Altered States, American Art in the 90's, Forum for Contemporary Art, St. Louis, MO. Essai de Jeanne Greenberg et Robert Nickas. 1995.

Pittura Immedia, Neue Galerie and Landesmuseum Joanneum Graz, Graz, Austria, Essai de Peter Weibel. 1995.

Punishment & Decoration, Hohenthal und Bergen Gallery, Koln, Germany, Essai de Michael Corris. 1994.

Sailing to Byzantium, with Disenchantment, Sergio Tossi, Prato, Essai de Elio Cappuccio. 1993.

Live in Your Head, 1993, Heiligen kreuzerhof, Vienne, Essai de Robert Nickas.

The Void Each Time, 1992, Galeria in ARCO, Torino, Essai de Demetrio Papparoni.

Painting Today/Peinture Aujourd'hui, 1992, Galerie Pierre Huber, Genève, Essai de Robert Nickas.

The Painted Desert, 1991, Galerie Renox Xippas, Paris, Essai de Robert Nickas.

Michael Scott, 1990, Tony Shafrazi Gallery, New York, Essai de Robert Nickas.

Red, 1990, Brachot Gallery, Bruxelles, Essai de Robert Nickas.

Gambler, 1990, Building One, Londres, Essai de Liam Gullick.

Nachschub - 1990, The Koln Show, Evaluation pp. 129-130, Cologne.

## Chronology by Michael Scott

1958

Born on May 22, 1958. Father marks his birth by planting two trees on the front yard. One still survives.

1958 – 1964

Raised in Paoli, PA. Has a duck as a pet. Remembers little from this period including the duck.

1964 – 1977

Moves to Wayne, PA. Best subjects in school are Math and Art. Does a portrait of Jackson Pollock in 10th grade that surprises his friends and family for its realism. Wins team state title in target shooting twice. Graduates Cum Laude and receives the award in Art.

1977 – 1981

Attends Hamilton College, Clinton, NY. First year teacher exposes him to conceptual art. Decides by Thanksgiving of Freshman year to become an artist. Takes Psych test and learns that he is red/green colorblind. Graduates Magna Cum Laude, Phi Beta Kappa and receives the award in Art.

1980

Attends Skowhegan School of Painting and Sculpture in Maine. Told by one of the students that of all the crits that summer, she will remember three, two of which were his. The crits were memorable for reasons other than praise. Studies with the sculptor Jackie Winsor. Becomes interested in the writings and black paintings of Ad Reinhardt.

1981 – 1983

Attends the MFA program at Hunter College. Gets job working as a desk clerk at a hotel in Brooklyn. Dials 911 on a weekly basis for a year and a half.

1983 – 1985

Witnesses the explosion of expressionist based art exhibited in storefront galleries in the East Village. Cannot relate to most of the new work being shown. Gravitates towards the galleries International with Monument, Jay Gorney Modern Art, and Postmasters, which exhibit works by Jeff Koons, Peter Halley, Haim Steinbach, Phillip Taaffe, and Joel Otterson. Becomes aware of the date paintings of On Kawara.

1985 – 1988

Takes 6-week trip to Italy during which he formulates a position that is based on questioning the concept of “originality”. Upon return from Italy, destroys 95% of all work made up to that time, and embarks on making a series of black and white “target,” or concentric circle, paintings that look identical but vary slightly. Wants to make a body of work where no one painting can be seen as better or worse than another. Completes forty-four “target” paintings and shows fourteen of them in a karate studio above a McDonalds on 14th street. Notices that when shown as a group they create an intense optical experience. The show opens on October 19, 1987 – the day the stock market crashes. Becomes friends with the artists Matthew McCaslin, Steven Parrino, Olivier Mosset and Steve DiBenedetto with whom he feels his work shares an affinity.

1988

Takes two-month trip to Nepal. Upon return, decides to stop making the concentric circle paintings and instead embarks on a series of black and white line paintings on wood driven by the concept of making works so intensely optical that in theory they would be impossible to look at – the opposite of how painting traditionally functions. Considers the work different from the “Op Art” movement of the 1960’s because of a focus on content over aesthetics. Though he has never taken acid, he has described them as “Op Art on acid”.

1989

Begins having studio visits with dealers, including Tony Shafrazi who offers him a one-person show that Fall. Uses the show at the Shafrazi gallery as an opportunity to make an installation of paintings that question the concept of originality and take optics to an extreme state. The show consists of nine 8' x 4' black and white line paintings where the difference between each painting is an increase in the width of the lines by 1% - the concept is to have the smallest reason for creating a new work. Because the paintings are on exposed honeycomb aluminum panels that are mounted away from the wall, they read more as objects than paintings. Si Newhouse comes to see the exhibition with his wife. His wife asks to sit down because the exhibit makes her feel ill. A total of twenty-one paintings from this series are made.

1990

In the summer begins work on a series of non-repeating line paintings that are based on the crossing of two patterns. When written out on paper, the pattern represented implies a start and end point which are fully described in the painting - if the painting were to continue outside of the picture plane, it would begin or end with what is seen at the top or bottom of the painting - i.e. repeat itself. Two of the paintings measure 1' x 16' and are shown along with five others at the Tony Shafrazi gallery.

1990 - 1992

In addition to making works in black and white, makes a small group of paintings in color. Two paintings are included in the show "Gambler," which is curated by the artist Damien Hirst and includes Damien's first major work "A Thousand Years".

1993

Makes a group of black and white line paintings in which the length of the lines in each painting totals either a quarter mile or a third of a kilometer. The paintings have sections of lines of varying lengths and their design is somewhat driven by meeting this specific length limitation. Five quarter mile paintings are shown at the Jason Rubell gallery in Florida and four one-third kilometer paintings are shown at the Akira Ikeda gallery in Japan.

Becomes interested in the surreal and the psychedelic, with a focus on the psychedelic. Interested in making paintings that create a state of familiarity simultaneous with a state of disorientation. Thinks often about the Max Ernst quotation that Surrealism is about keeping one eye open and focused on the physical world, and one eye shut but focused on the inner world.

1994

The artist feels he has reached an end game with his black and white line paintings and embarks on a series of figurative works that derive from children's comic book imagery. The first are optical and utilize black and white lines. The latter are freely drawn without reference to any of the previously made work. Up to this time the artist has felt that his work was in part about the emptying of content through a means of reduction or exclusion. He believes these new figurative paintings empty themselves of content through the use of banal imagery. Exhibits these works at the Tony Shafrazi gallery, including a painting that shows a fence dividing a field that is titled "My Property Ends Here". The show can be seen for 45 seconds in the movie "Unzipped".

1995 - 1996

Begins making large-scale paintings on canvas with fluorescent spray paint and stencils. These works primarily depict ginger bread type houses on mountaintops, usually surrounded by clutter that might be left over had a derelict clown lived there. Titles for these works include "An Ancient Song Sung Too Long" and "In the Well of the World's Sadness". The titles and themes contrast with the politicized work that dominated the NY art world at this time. These paintings are shown, along with the only sculpture the artist has made, at the Sandra Gering Gallery in New York and the gallery Art and Public in Geneva.

1997 - 1999

Begins making smaller scale detailed line paintings that are abstract in nature but reference the face. Ten of these paintings are exhibited in salon style at the Sandra Gering Gallery in 1999.

2000 - 2006

Makes a group of larger scale line paintings in which the lines are so thin that it is impossible to control their regulation,

allowing inconsistencies and imperfections to be seen in the paintings. These works relate to, but differ significantly from, earlier paintings in that the hand of the artist is apparent. Feels there is a Zen aspect to his approach to making art that results from the repetitive process that occurs during their making and for this reason he considers these paintings to be more humanistic than any of the work he has made to date. Two are exhibited in “The Painted World” at PS1 in 2005.

2006

Asked to create a comic book as part of an artist’s project in remembrance of the artist Steven Parrino. Once completed, finds that his is the only book that in any way resembles a comic book. Continues to make graphic drawings in this format on a regular basis. Learns to play the guitar.

2007 - 2008

Spends one year making a group of small-scale encaustic paintings that are painted intuitively without any pre-determined idea as to the final painting. As a result, they are extremely thick, utilizing about \$100 in paint for each, even though most measure only 12 inches square. Exhibits a group of these paintings along with thirty drawings in Dijon, France in 2008.

2009

Begins work on a series of color line paintings that contradict the earlier line paintings made in the 1990’s in that they are not about perfection but rather embrace the intuitive process of creating and the imperfections that are inherent in that process. Unlike the earlier black and white works which denied their own viewing, these paintings embrace it. Believes that the making of art is a “practice”; what is important is the act of making and the questions one addresses during that process. Sees this body of work as more about the recording of an event, blemishes and all, rather than about the aesthetics of painting. These paintings are exhibited at the Gering & Lopez Gallery in June 2009. Because of the scale of the space and the paintings, he believes this to be his most ambitious show since the 1990’s. For this reason he titles the exhibition “and then he tried to swallow the world”.