

An abstract painting by Bill Scott, featuring a vibrant and complex composition of colors and forms. The palette includes bright pinks, reds, yellows, greens, blues, and oranges, interspersed with dark, expressive brushstrokes in black, brown, and purple. The overall effect is one of dynamic energy and organic, somewhat chaotic movement. The text 'IN ARCADIA' is centered in a large, white, serif font, with 'PAINTINGS BY BILL SCOTT' in a smaller, white, sans-serif font directly below it.

IN ARCADIA
PAINTINGS BY BILL SCOTT

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3 OCTOBER TO 2 NOVEMBER 2013

Essay by Robert S. Mattison

HOLLIS TAGGART GALLERIES

958 MADISON AVENUE, NEW YORK, NEW YORK 10021



Bill Scott, *A Springtime Mind*, 2012.
Oil on canvas, 35 x 42 inches.
Private collection, New York

FOREWORD

The paintings of Bill Scott exhibit the miraculous duality of appearing spontaneous and energized, while simultaneously revealing a deep and thoughtful complexity. With this, the fifth exhibition organized by the gallery, Scott's oeuvre continues to evolve, as his creative impulses remain fresh and vital. Once again, he draws inspiration from nature, from objects in his studio and out his windows, and from his highly personal response to painters of the past. His sensual palette and intricate compositions elicit an uplifting effect in the viewer—his work is an affirmation of color, of the act of painting, and of an intricacy of forms that immediately draw the observer into his radiant visual world. Yet these new paintings show an authoritative, mature hand—the artist's foray into a forceful, assertive style with vigorous brushwork that evokes power, gesture, and a new dynamism. This much anticipated recent body of work will not disappoint.

Many people contributed to the success of this project, and we are pleased to acknowledge their important roles. Our particular gratitude goes to Robert S. Mattison, Marshall R. Metzger Professor of Art History at Lafayette College, for his considered and perceptive essay on this collection of the artist's new work. His poetic analysis and understanding of Scott and his paintings offer original insight through a very personal voice. We also wish to thank Gretchen Dykstra for her thoughtful editing.

Photographic materials were supplied by Kerry Gaertner, Art Resource; Deborah Lenert, The Barnes Foundation; and Gretchen Martin, The Phillips Collection. We also appreciate the help of Andrea Fisher-Scherer, Artist Rights Society, for her assistance obtaining reproduction rights.

Much credit goes to the gallery staff, all of whom made contributions: Stacey Epstein, Martin Friedrichs, Kara Spellman, Gillian Pistell and Dan Weiner. Special acknowledgement is given to Vivian Bullaudy who had the vision to initially invite Bill Scott into the Hollis Taggart Galleries family.

A note of appreciation must go to Jessie Sentivan who meticulously coordinated the many facets of the catalogue and exhibition. Our continued gratitude is offered to Russell Hassell for his customary innovative catalogue and invitation design; and we thank John Dreyer and the staff of Spire for their professional printing service.

Most of all, we want to express our sincere gratitude to Bill Scott for sharing his art and soul with us and for the ease we experience in every collaboration we undertake with him. We are honored to present these new paintings to our collectors.

Hollis Taggart
Debra Pesci

BILL SCOTT **IN ARCADIA**

It was Virgil, writing his *Eclogues* in the first century BCE, who initiated the pastoral dream of the Arcadia region of Greece. The Roman poet established a deep and resonant tradition in European culture, one that is particularly strong in French art, extending from the great classicist Nicolas Poussin through Jean-Baptiste-Camille Corot, Pierre Puvis de Chavannes, Paul Gauguin, Paul Cézanne, Henri Matisse, Henri Rousseau, Pierre Bonnard, and Robert Delaunay.¹ Virgil wrote during a turbulent period at the end of the Roman Republic, a time defined by conflict, much like our own. His Arcadia is not simply a garden of delights. Unfulfilled desire and discontent are thrust aside to allow complete immersion in nature and love. Disorder and death wait around every corner, and the impermanent quality of beauty is a recurrent theme. The Golden Age is a fragile vision made all the more precious by its fleeting character.

Bill Scott is an heir to the Arcadian tradition of Western art.² He imagines a world of sensuality and beauty, yet recognizes the bittersweet character of that environment because it is fictitious. A few years ago, when discussing a friend's paintings as she attempted to recover moments of peace after the sudden death of her husband, Scott commented, "In my own paintings, I hope I too can create a similar and believable moment of sustained calm, buoyant pleasure, and resilient visual harmony."³

Scott starts with abstract marks and no preconceived ideas, but as he works, his paintings begin to suggest images that have aroused his feelings. He notes that he wants "the paintings to feel as if they represent something specific, and in the course of painting, the colors and shapes in each canvas do, to my eye, begin to be suggestive of observed, remembered, or imagined imagery."⁴ Although he often derives his images from nature, Scott has no interest in cultivating an actual garden; his fantasy gardens have a lushness of form and color that does not exist outside of art. In his Philadelphia studio, he keeps only a bucket of silk flowers and a rather sad-looking split-leaf philodendron. The view out of the north studio window across Scott's neighborhood—one the artist has often cited as a source—consists of more urban rooftops than trees. His studio props are deliberately nothing; Scott paints not what he observes but what he "subconsciously yearns to see."⁵

Scott was raised in Haverford, Pennsylvania, just outside Philadelphia, and enrolled at the Pennsylvania Academy of the Fine Arts (PAFA) in 1974. His work has been connected to the Philadelphia "colorist tradition" associated with Arthur B. Carles (1882–1952) who taught

there from 1917 to 1925.⁶ But long before his time at PAFA, Scott had a deep passion for art and on his own discovered the remarkable collections of *fin-de-siècle* French painting at the Philadelphia Museum of Art and especially at the Barnes Foundation. Scott first viewed the Barnes collection when he was only fifteen years old, having snuck in because he was below the minimum age set by Albert C. Barnes for visitors. These early encounters formed the basis of his work. For Scott, the only formative experience that equaled visiting those collections was seeing a Joan Mitchell exhibition in France in 1980. He recalled, "There was a painting called Cypress, and I thought it was the most beautiful painting I'd ever seen . . . I wanted to know more about the feeling and how to create it myself."⁷

In hindsight, one of the most significant aspects of the Barnes Foundation for Scott was that it allowed no color reproductions of the works in its collection. This meant first that being in the physical presence of the paintings was essential, and second that Scott had to preserve the works in his memory. Memory alters the original experience, highlighting some aspects and diminishing others. It is important for Scott that his art is based on recollected images and "remembered feelings," with all the variations that the individual mind brings to the original experience.⁸

At the Barnes Foundation, Scott saw work by Cézanne and was fascinated by the French artist's ability to reconstruct nature through frontal and translucent planes of color that establish a shallow space, a technique that Scott employs in his own paintings. Scott also noted Cézanne's devotion to showing Provence as the unchanging, eternal heart of Gallic culture, a kind of French Arcadia. In his *Potted Plants* (*Pots en terre cuite, et fleurs*) of 1888–90, one of approximately eighty works by the Aix master in the Barnes collection, Cézanne transforms a humble arrangement of houseplants on a windowsill into a statement about lyrical movement and the energy of the natural world.



FIG 1
Henri Rousseau, *Woman Walking in an Exotic Forest* (*Femme se promenant dans un forêt exotique*), 1905. Oil on canvas, 39³/₈ x 34³/₄ inches (100 x 80.6 cm).
The Barnes Foundation, Philadelphia

Also at the Barnes, Scott admired the canvases of Rousseau, who depicted waking dreams in impossibly lush garden settings (fig. 1). He knew that despite Rousseau's fantasy autobiography, the artist never journeyed any further than Le Jardin des Plantes in Paris; like Scott, he travelled primarily in his fertile imagination.

But for Scott, Matisse is above all. He absorbed over many viewings the intense coloration of Matisse's *Le bonheur de vivre* (*The Joy of Life*) of 1905–6, probably the greatest Arcadian work of the twentieth century. It was Matisse's use of undulating lines to interweave areas of the painting that inspired Scott's organic brushstrokes. Yet, Matisse's image is not a simple evocation of a Golden Age. There is strong tension between the idyllic subject matter with its pastoral figures and the pulsing energy of the overall composition.⁹ For Matisse, paradise



FIG 2
Henri Matisse, *Still Life after Jan Davidz. de Heem's "La Desserte,"* 1915. Oil on canvas, 71¼ x 87 inches (180.9 x 220.8 cm). The Museum of Modern Art, New York. Gift and bequest of Florence M. Schoenborn and Samuel A. Marx

existed in a state of tension: Apollonian calm could not exist without its counterpoint, Dionysian energy. Scott notes that one of Matisse's strengths is allowing "messiness and problems" in his compositions. He concludes, "Matisse always makes me want to paint."¹⁰

Scott's most recent works are remarkable for their complexity and energy, as well as the sensuality of their color and the artist's willingness to explore the painting process. The earliest painting, *Invisible Ocean* (2009–13; pl. 1) is dominated by larger areas of color and features less brush drawing than the other works in the exhibition. Despite its clarity, the painting keeps the eye in constant motion, darting from one form to the next while moving in an overall circular configuration. Such ocular movement is essential to the artist's oeuvre. It was inspired by his childhood sojourns to aquariums—visits that he still makes—where he carefully observed the motions of fish. Scott negates gravity and lets the forms appear suspended before the viewer. He creates transparent color planes by repeatedly scraping down the surface and reapplying thin layers of pigment which allow the eye to float at an indeterminate depth throughout the work.¹¹

In *Split-leaf Philodendron Before It Fell* (2013; pl. 7), the planes of color are large and sonorous, but they are largely subsumed by energetic brush drawing. That drawing varies from strokes so thin that they almost disappear into the surface to a dense knot of black marks at the center of the painting. The brushwork suggests roots, tendrils, stems, and the outline of the plant that Scott keeps in his studio. The color areas imply indoor and outdoor settings simultaneously—a view through a window. Two vertical patches amid the orange area at the



FIG 3
Chuta Kimura, *Garden at Clos-Saint-Pierre*, 1984. Oil on canvas, 31½ x 31½ inches (80.01 x 80.01 cm). The Phillips Collection, Washington, D. C. Acquired 1985

center of the painting reveal a dense complex of black, circular marks that exist just below the surface. The rich concentration of brush drawing in this work is reminiscent of Matisse's *Still Life after Jan Davidsz. de Heem's "La desserte"* (1915; fig. 2), a work Scott has long admired. Also, Matisse's rethinking of de Heem's still life painting inspired Scott's own recreation of works by Renoir and Morisot as discussed on page 9.

In *Beneath a Tree* (2012; pl. 10), an even greater range of brushwork fills the surface. While Scott has long used tendril-like strokes to connect areas of his paintings, the profusion of brushwork in this painting is new. It creates an "all-over" pattern reminiscent of the Abstract Expressionists. Scott has a particular affinity for the art of Arshile Gorky; so deeply moved was he by the Gorky retrospective held at the Philadelphia Museum of Art in 2010 that he visited the show some fifteen times. Like Gorky, Scott uses observations and memories of plants as a springboard for fantasies about the pantheistic character of the natural world and as symbols of the fecundity of the artist's imagination.

Scott's use of "remembered feelings" applies not only to nature but also to art experiences. A salient feature of *Kimura's Garden* (2012; pl. 21) is the white polygonal shape on the left side. It features an undulating pattern of lines that resembles both a philodendron leaf and a human hand. After completing the work, Scott was surprised to discover that this passage closely resembled one in the painting *Garden at Clos-Saint-Pierre* (1984; fig. 3) by Japanese artist Chuta Kimura (1917–1987). Kimura, who moved to France in 1953, had a summer studio at Clos-Saint-Pierre. There, he painted abstract works that evoked the French Mediterranean



FIG 4
Bill Scott, *A Landscape of Nudes*, 2012.
Oil on canvas, 46 x 67 inches (116.8 x
170.18 cm). Private collection, New York

FIG 5
Bill Scott, *After Renoir's "The Large
Bathers,"* 2012. Drypoint, 7 x 10½ inches
(17.78 x 26.67 cm). Collection of the artist



environment. Scott first saw the Kimura painting in a 1987 exhibition at The Phillips Collection in Washington, D.C. and then viewed it several more times over the last three years. The image from Kimura's painting became so deeply embedded in Scott's visual memory that it emerged in his 2013 painting without the artist being aware of the connection. Once he realized the relationship, he chose the painting's title.

A more conscious dialogue with art history occurs in *A Landscape of Nudes* (2012; fig. 4), *Bathers by a River* (2012; pl. 16), and a drypoint study (2012; fig. 5). These works are based on Renoir's *The Large Bathers* (1884–87) in the collection of the Philadelphia Museum of Art. Scott has studied the work for many years and considers it "unresolved." In fact, Renoir's monumental painting reveals the conflicting goals that dominated his late career. While the bathers themselves are depicted in highly artificial poses that reflect Renoir's renewed admiration of traditional academic art, the landscape consists of soft brushwork and chromatic fusions from the artist's Impressionist style. Scott once commented that he wished to paint "not things but the space between things."¹² In *A Landscape of Nudes*, Scott duplicates the scale of Renoir's painting, but he dissolves Renoir's academically contrived figures so that they merge with the overall composition. In Scott's painting, the landscape is no longer a neutral backdrop but instead is activated by overlapping transparent areas of color. The closed linear contours that had defined Renoir's figures become open brush marks that further energize space. To speak of figure and ground no longer makes sense; Scott has animated the entire surface of the composition.

Scott's *The Fourth Cherry Tree* (2012; pl. 18) presents a different situation. The painting is part of a series of four paintings and one drypoint (2012; fig. 6) based on two versions of Berthe Morisot's *The Cherry Tree* (1891).¹³ Scott has long championed Morisot's art. He is a published scholarly expert on her work, and as a young man he knew well two of Morisot's grandsons and her great-grand-children.¹⁴ Morisot's ability to dissolve the distinctions between figure and ground using extremely thin layers of paint and open brushwork intrigues Scott. In her paintings, the theme of two women—one on a ladder picking cherries and the other standing below with raised basket to receive the fruit—becomes a study in vertical patterning, one that complements the upright orientation of the canvas. In a composition of the same dimensions, Scott uses Morisot's gently ascending structure as a catalyst for dynamic vector forces. Red and yellow areas of paint shoot toward the upper reaches of the canvas, and the blue and green regions surrounding them ascend with similar vigor. The directional energy of the composition and the use of color as powerful force fields call to mind Scott's deep interest in the art of Delaunay and the manner in which that artist energized Cubism through color relationships.

Scott's *The Bee-Loud Glade* (2013; pl. 13) is a more intimate work. Here, colors drift into one another and slow undulating brush marks weave across the surface. The work embodies the languid character of nature's rhythms on a hot mid-summer afternoon. The title of the painting



FIG 6
Bill Scott, *After Berthe Morisot's "The Cherry Tree,"* 2012. Drypoint, 12½ x 7 inches (31.75 x 17.78 cm). Collection of the artist

is taken from *The Lake Isle of Innisfree* by William Butler Yeats (1865–1939), one of Scott’s favorite poets. Indicative of Yeats’s deep communion with nature, the poem reads in part:

Nine bean-rows will I have there, a hive for the honey bee,
And live alone in the bee-loud glade.
And I shall have some peace there, for peace comes dropping slow,
Dropping from the veils of the morning to where the cricket sings; . . .¹⁵

Compared to *The Bee-Loud Glade*, *Dream Flowers* (2013; pl. 12) embodies a riotous profusion of nature. It is a diptych and one of Scott’s largest recent paintings (51 x 76 inches). The work is packed with painterly events. Everywhere paint marks burst forth, germinate, bloom, and metamorphose into new forms. The entire vocabulary of Scott’s painterly forms, including tendril lines, ovals, and split-leaf shapes, is present. While all these shapes suggest the natural world, none of them actually represent anything in nature. Scott is interested in the process of joining canvases, as he has done in this diptych. He started the two works individually and then reworked them over several weeks after connecting the canvases. The two adjoined canvases read as a unified visual experience because they were painted in the same mood by the artist. This notion of a connected mood parallels Scott’s interest in “remembered feelings.”

The impossible overabundance of *Dream Flowers* raises it to the level of a reverie and reminds us particularly of the hallucinatory forests that fill Rousseau’s paintings. Scott’s choice of red as the dominant color, rather than its complementary green, highlights the visionary character of the work. Scott has no interest in mimesis of the natural world. Instead he wishes to capture a concept in nature, its “luminosity.”¹⁶

In the history of modern Western culture, Arcadian visions are too often misunderstood as passivity and escapism. In fact, they involve a conscious, and sometimes difficult, choice to find beauty in a world often marred by ugliness. The attempt to set forth a bucolic vision represents a belief system that is no less powerful than a troubled viewpoint. In past ages, the two stances were seen as equally potent, and so they should be today. One could do worse than quote from Yeats on the compelling character of an Arcadian vision:

I will arise and go now, for always night and day
I hear lake water lapping with its low sounds by the shore;
While I stand on the roadway, or on the pavements grey,
I hear it in the deep heart’s core.¹⁷

ROBERT S. MATTISON, Marshall R. Metzgar Professor of Art History, Lafayette College

Notes

- 1 See Joseph J. Rishel, editor, *Gauguin, Cézanne, Matisse: Visions of Arcadia* (Philadelphia: Philadelphia Museum of Art, 2012), and Margaret Werth, *The Joy of Life: The Idyllic in French Art, Circa 1900* (Berkeley: University of California Press, 2002).
- 2 A number of other cultures embrace ideas parallel to Arcadia. For instance, in the Hindu religion, the Satya Yuga is as a bucolic golden age lasting seven thousand years.
- 3 *Bill Scott: Recent Paintings*, exhibition catalogue (New York: Hollis Taggart Galleries, 12 March–4 April 2009), n.p.
- 4 Ibid.
- 5 Ibid.
- 6 Philadelphia artist Jane Piper, who studied with Carles, was an important early contact for Scott, and many of the older Philadelphia artists that Scott knew when he was young were friends or students of Carles. See Bill Scott, "Inspiration, Pleasure, and Painting," in *Jane Piper: Poetic Distillations*, exhibition catalogue (New York: Hollis Taggart Galleries, 19 May–15 July 2005), 19–22. See also Scott's essay in *Quita Brodhead: Celebrating a Century*, exhibition catalogue (New York: Hollis Taggart Galleries, 2001), 6–13.
- 7 Avis Berman, "A Conversation with Bill Scott," *Bill Scott: Looking Through*, exhibition catalogue (New York: Hollis Taggart Galleries, 2007), 5. See Bill Scott, "Joan Mitchell: In the Eye of the Tiger," *Art in America* 83 (March 1995), 70–77.
- 8 Bill Scott, interview with the author, 2 July 2013.
- 9 Jack Flam in *Great French Paintings from the Barnes Foundation* (New York: Alfred A. Knopf, 1993), 226. Also, see Pierre Schneider, *Matisse* (New York: Rizzoli International Publications, 1984), 226 on the philosophical and spiritual underpinnings of Matisse's art.
- 10 Scott, interview with the author, 2 July 2013.
- 11 Scott is also aware of Paul Klee's aquarium paintings including *Fish Magic* (1925, Philadelphia Museum of Art) which Klee created after visiting the famous aquarium in Naples, Italy.
- 12 Scott, interview with the author, 24 May 2013.
- 13 Berthe Morisot, *The Cherry Tree*, 1891, private collection) and *The Cherry Pickers (The Cherry Tree)*, 1891, Musée Marmottan Monet, Paris.
- 14 Charles F. Stuckey and William P. Scott, *Berthe Morisot: Impressionist* (New York: Hudson Hills Press, 1987); Bill Scott, "Berthe Morisot" in "*Desde La Pintura*," *Mujeres Impressionistas*, exhibition catalogue (Bilbao: Museo des Bellas Artes de Bilbao, 2001), 40–51; Bill Scott, "Berthe Morisot" in *Manet and the Sea*, exhibition catalogue (Philadelphia: Philadelphia Museum of Art), 227–33.
- 15 Scott recalls that this poem was a favorite of his father and that in February 1990 the artist read it at his father's memorial ceremony. Interview with the author, 9 July 2013.
- 16 Scott, interview with the author, 24 May 2013.
- 17 Richard J. Finneran, editor *The Collected Poems of W.B. Yeats* (New York: Scribner Paperback Poetry, 1996).



1 **INVISIBLE OCEAN** 2009–13 Oil on canvas 43 x 52 inches Signed and dated lower right: “Bill Scott 09–13”



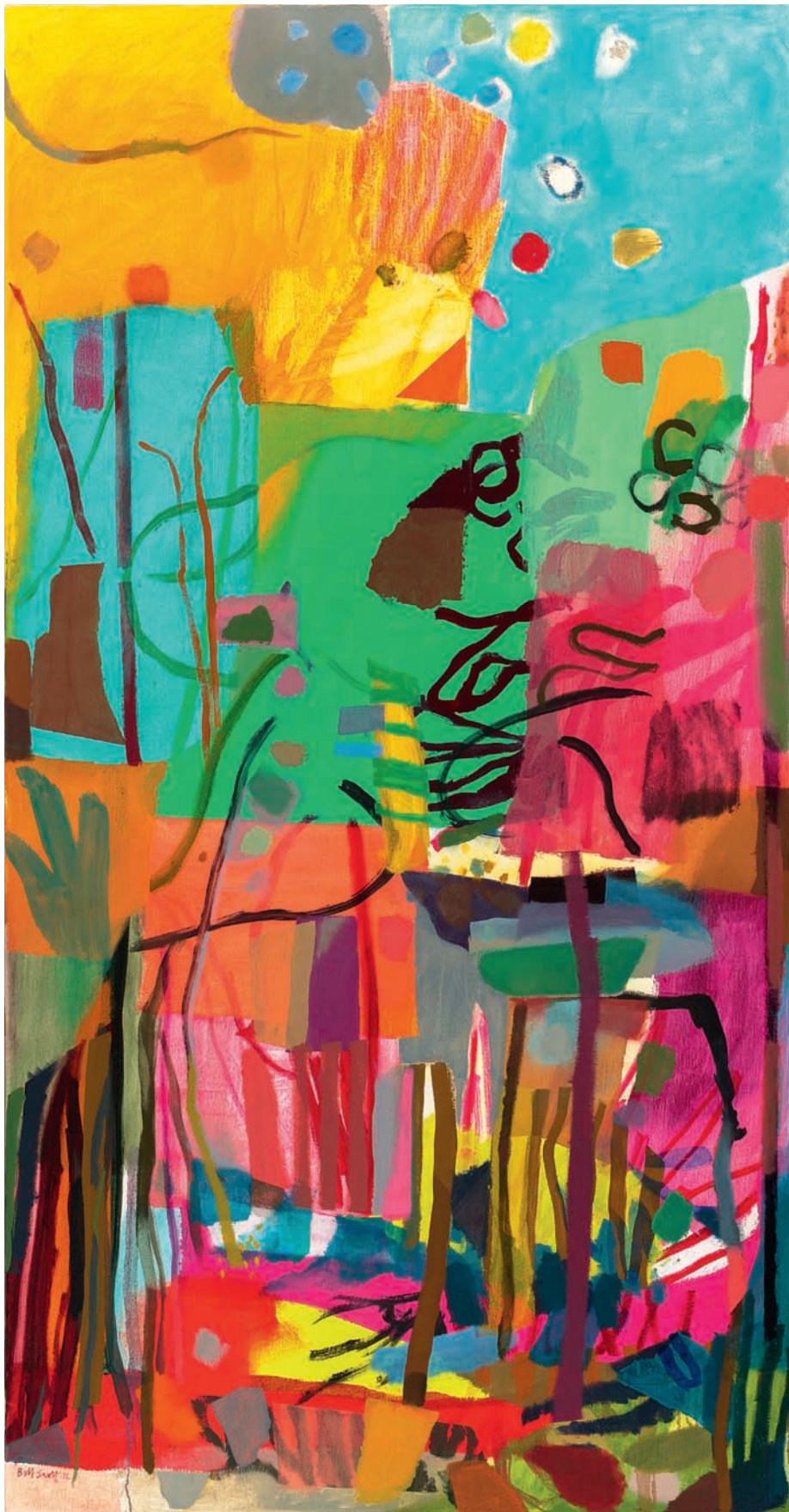
2 **ON A TRAIN PASSING TREES** 2012 Oil on canvas 32 x 42 inches Signed and dated lower right: "Bill Scott 12"



3 AUTUMN STILL LIFE 2012 Oil on canvas 32 x 42 inches Signed and dated lower left: "Bill Scott 12"



4 OVERLAPPING DAYS 2012 Oil on canvas 27 x 34 inches Signed and dated lower right: "Bill Scott 12"



5 **EARLY MAY** 2012 Oil on canvas 65 x 34 inches Signed and dated lower left: "Bill Scott 12"



6 PERENNIALS 2010 Oil on canvas 45 x 48 inches Signed and dated lower right: "Bill Scott 10"



7 THE SPLIT-LEAF PHILODENDRON BEFORE IT FELL 2013 Oil on canvas 36 x 32 inches Signed and dated lower right: "Bill Scott 13"

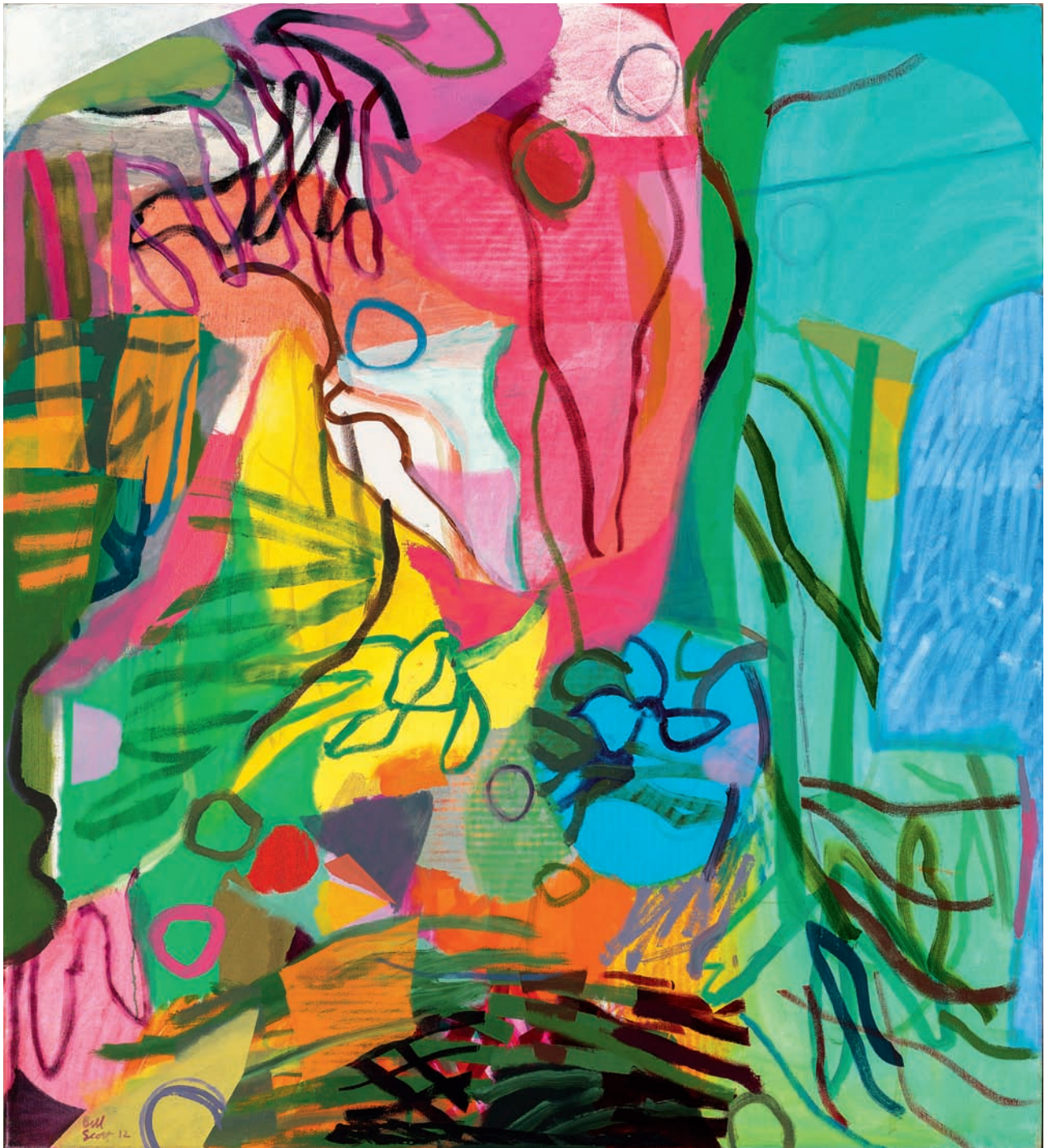


8 NIGHTTIME, UNDERWATER FLASHLIGHT 2013 Oil on canvas 36 x 18 inches Signed and dated lower left: "Bill Scott 13"



9 **CICADA** 2013 Oil on canvas 36 x 36 inches Signed and dated lower right: "Bill Scott 13"





11 **PREDILECTION FOR SPRING** 2012 Oil on canvas 43 x 39 inches Signed and dated lower left: "Bill / Scott 12"



12 **DREAM FLOWERS** 2013 Oil on canvas 51 x 76 inches (diptych) Signed and dated lower left: "Bill Scott 13"

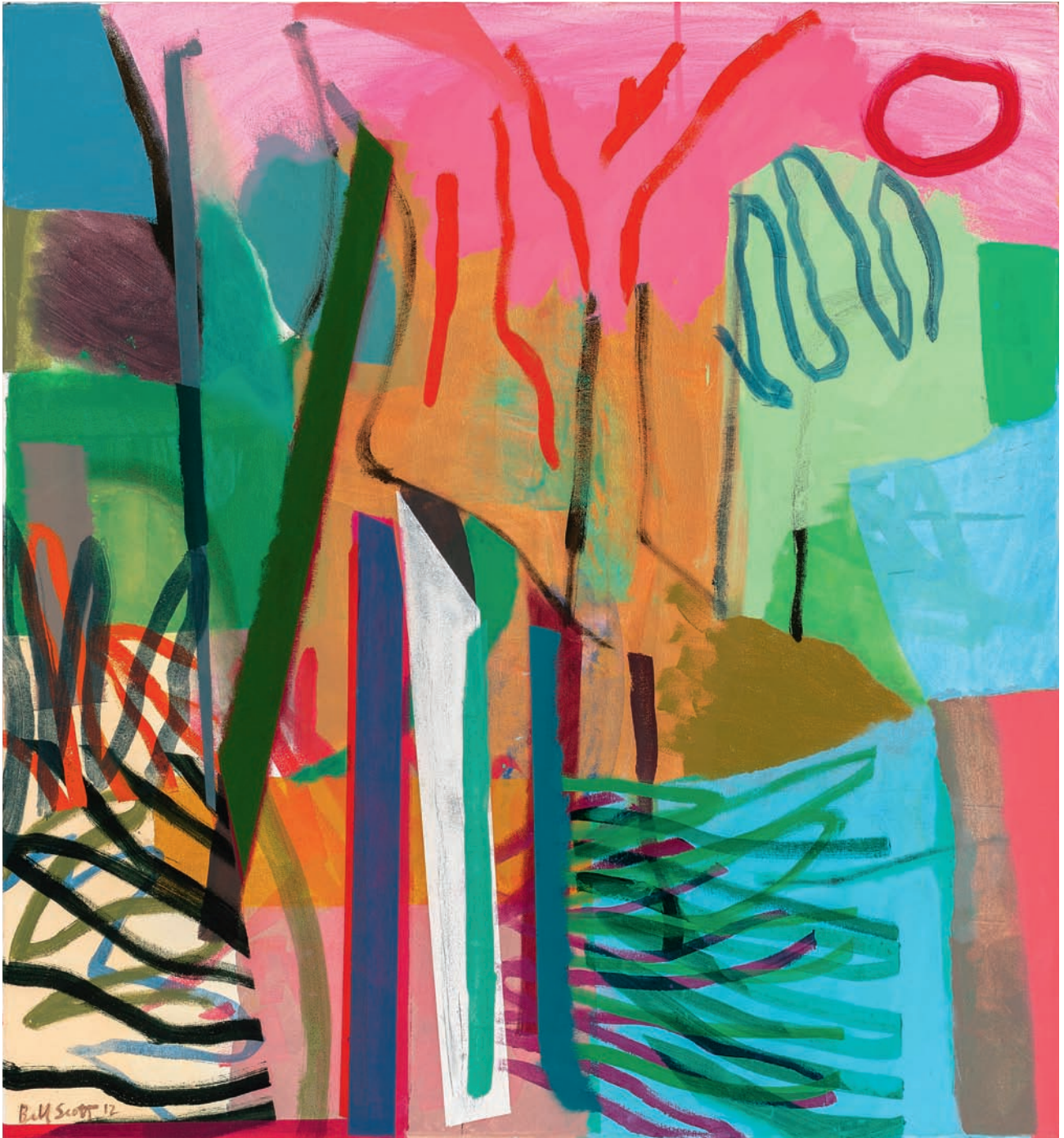




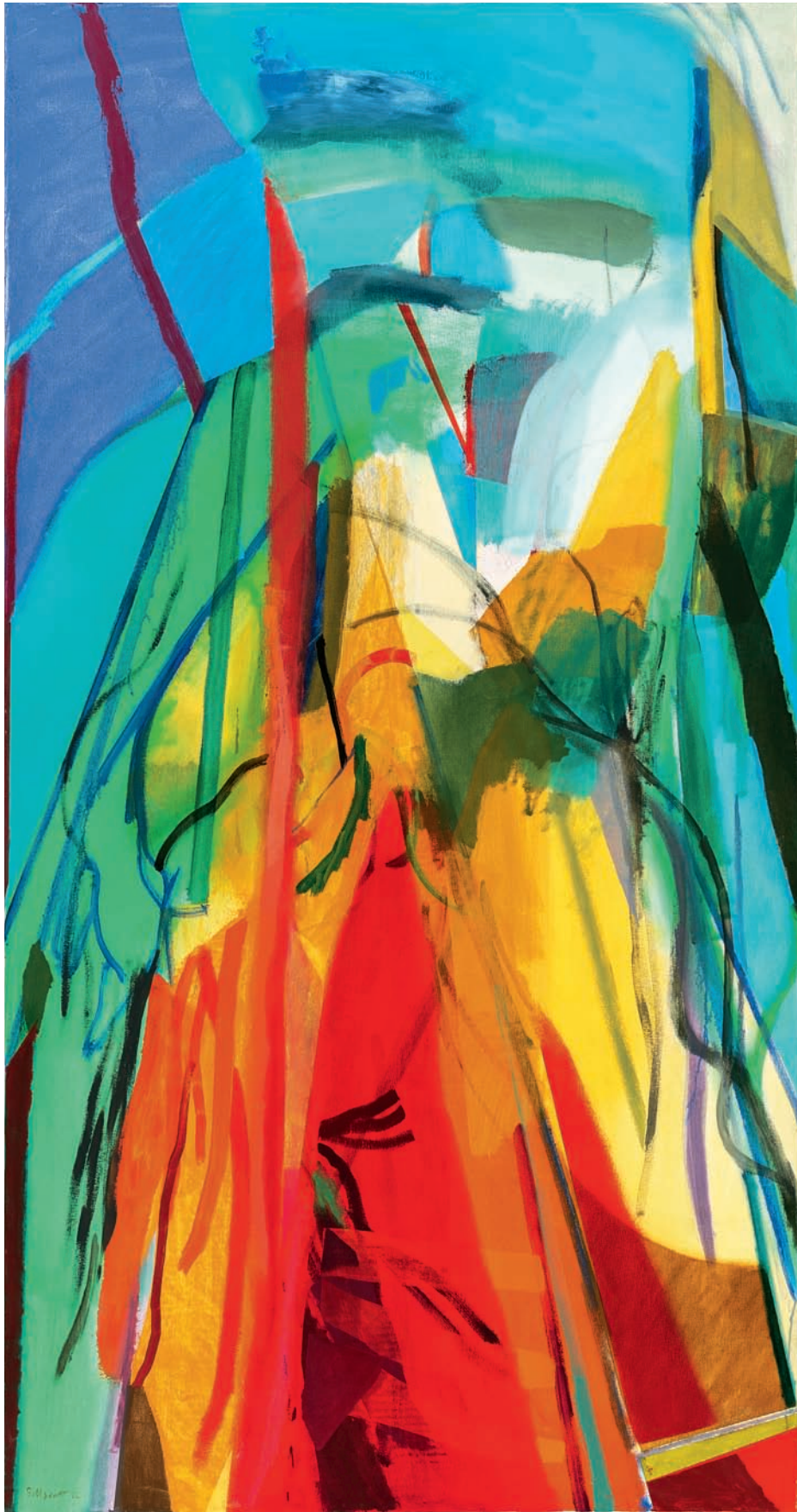








17 **POND'S EDGE** 2012 Oil on canvas 29 x 27 inches Signed and dated lower left: "Bill Scott 12"

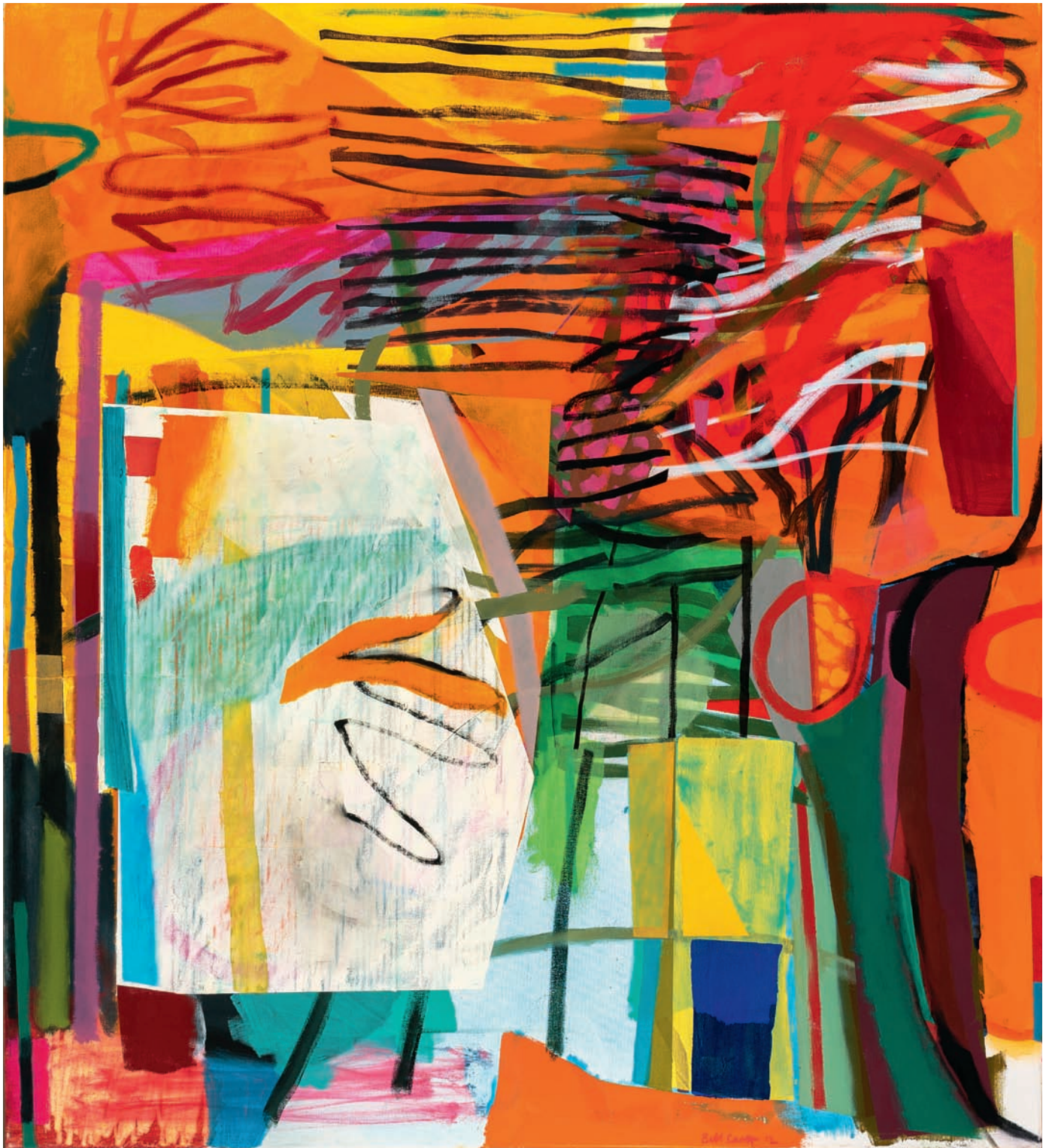


18 **THE FOURTH CHERRY TREE** 2012 Oil on canvas 65 x 34 inches Signed and dated lower left: "Bill Scott 12"





20 **SITTING IN A PARK** 2012 Oil on canvas 51 x 41 inches Signed and dated lower right: "Bill Scott 12"



21 **KIMURA'S GARDEN** 2012 Oil on canvas 43 x 39 inches Signed and dated lower right: "Bill Scott 12"

BILL SCOTT

(b. 1956)

EDUCATION

1978 Pennsylvania Academy of the Fine Arts, Philadelphia.

SELECTED SOLO EXHIBITIONS

2011 Hollis Taggart Galleries, New York (also in 2009, 2007, and 2004).
2010 Albemarle Gallery, London (also in 2006).
2008 Swarthmore College, Swarthmore, PA. The Print Center, Philadelphia, PA.
2002 Mangel Gallery, Philadelphia (also in 1999, 1996, 1994, 1992, and 1990).
1999 Mulligan-Shanoski Gallery, San Francisco, CA (also in 1997 and 1996).
1997 Prince Street Gallery, New York (also in 1995, 1993, and 1989).

SELECTED GROUP EXHIBITIONS

2013 Michener Museum, Doylestown, PA, *Creative Hand, Discerning Heart: Form, Rhythm, Song*.
The National Arts Club, New York, *Flight from Nature: The Abstract as Ideal*.
Cerulean Gallery, Philadelphia, *Sampler: Small Works by 30 Artists*. Curated by Bill Scott.
Center for the Arts Gallery, Towson University, MD, *Encountering Nature*.
Wallingford Community Art Center, PA. *Paper Space*.
Woodmere Art Museum, Philadelphia, *Just In: Recent Acquisitions*.
Woodmere Art Museum, Philadelphia, *Objects of Desire: Philip Jamison Collection*.
Schmidt-Dean Gallery, Philadelphia, *ColorWars*.
2012 Delaware Art Museum, Wilmington, DE, *Contemporary works from the permanent collection*.
Neptune Fine Art, Washington, DC, *All About Etching*.
Curatorum, Hudson, NY, *Odd Past: 50 Works from the Permanent Collection of the EB Fine Art Foundation*.
Woodmere Art Museum, Philadelphia, *Alex Kanevsky: Artist, Curator, Juror/Selections from the Collection*.
The Philadelphia Sketch Club, Philadelphia, *A Drawing Show of Artists in Philadelphia*.
Selected by Alex Kanevsky and Bill Scott.
2011 Asheville Art Museum, NC, *Color Study*.
Woodmere Art Museum, Philadelphia, *Flirting with Abstraction: Selections from the Collection of Woodmere Art Museum and the Promised Gift of Karen Segal*.
Main Line Art Center, Haverford, PA, *Paint! Bill Scott Selects Emerging Philadelphia Artists*.
2010 Free Library of Philadelphia, *One Theme/Thirty Prints: A Collaborative Portfolio*.
The Flinn Gallery in the Greenwich Library, Greenwich, CT, *Celebrating Eighty Years: Eight Artists*.

Prince Street Gallery, New York, *Fortieth Anniversary Exhibition 1970–2010*.
The Delaware Center for the Contemporary Arts, Wilmington, *Spectrum: Contemporary Color Abstraction*.
Philagrafika 2010: The Graphic Unconscious, Philadelphia, *C. R. Ettinger Studio Selections from 2000 to 2010*.
2009 Hollis Taggart Galleries, New York, *Summer Selections*.
Paul Prouté S.A., Paris, *Dessins et Estampes du XVI au XX Siècle*.
Gross McCleaf Gallery, Philadelphia, *Resonance of Place: David Brewster, Julian Hatton, Ying Li, Stanley Lewis, Ruth Miller, Anne Neely, & Bill Scott*.
Somerville-Manning Gallery, Greenville, DE, *Five Artists: Bo Bartlett, Murray Dessner, Alex Kanevsky, Bill Scott & Stuart Shils*.
2008 The Painting Center, New York, *Color Key*.
National Academy Museum, New York, *183rd Annual Exhibition of Contemporary American Art* (Benjamin Altman Award)
2007 Paul Prouté S.A., Paris, *Dessins et Estampes du XVI au XX Siècle*.
Hopkins House Gallery of Contemporary Art, Haddon Township, NJ, *Garden in Winter*.
2006 Albemarle Gallery, London, *10th Anniversary Exhibition*.
2004 The University of the Arts, Philadelphia, *C. R. Ettinger Studio Recent Editions*.
National Academy of Design, New York, *179th Annual: An Invitational Exhibition of Contemporary American Art* (Adolph and Clara Obrig Prize).

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Scott, Bill. "An Artist's Thoughts on Abstraction," *Flirting with Abstraction*, Philadelphia: Woodmere Art Museum, 2011, pp. 4–7.
Sozanski, Edward J. "Art: Heart of Gold," *The Philadelphia Inquirer*, June 23, 2013, p. H2.
Stuckey, Charles. *Bill Scott: Recent Work*, New York: Prince Street Gallery, 1993.

Thornton, John. *Bill Scott Painter*, video commissioned by the James A. Michener Museum, 5:35 minutes, 2013.
Zarobell, John. "Form Reveals Art's Secret: The Recent Work of Bill Scott," *Bill Scott*, New York: Hollis Taggart Galleries, 2011.

SELECTED COLLECTIONS

Arkansas Arts Center, Little Rock
Asheville Art Museum, NC
British Museum, London
Bryn Mawr College, Pennsylvania
Butler Institute of American Art, Youngstown, Ohio
The Cleveland Museum of Art, Ohio
Delaware Art Museum, Wilmington
Dickinson College, Carlisle, PA
Munson-Williams-Proctor Institute, Museum of Art, Utica, New York
Philadelphia Museum of Art
The State Museum of Pennsylvania, Harrisburg
Woodmere Art Museum, Philadelphia

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Back cover: *The Split-Leaf Philodendron Before It Fell* (detail), 2012 (pl. 7)

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Bill Scott

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