



Mary Scott - Clip 10

“I Never Did Like All Those Laws and Rules of Painting”

The de-threading was an urge. I've got a process. I always have, thank heavens, allowed the process to guide me. I trust myself and don't second-guess myself. I don't get in there and censor manoeuvres or whatever. I'm willing to be a good learner from my own interests or prompts. I learn, “Oh, I'm going to be doing that, am I?” And then I am a good worker, follow that through, and then I'm allowing myself to find out what it is I'm liquidating, manifesting...

I need that time, and I've always needed that time, to reckon with, to become intimate with, what it is that I seem to have some strong interest in.

I never did like all those laws and rules of painting. They kind of irritated me right from the beginning. I remember as a — the first painting I ever did in a class situation, going, “What do you mean, the brush? Brushes don't yield anything at all!” And yet many other structures, or support structures, will yield a terrific amount.

My earlier work was made with the use of a syringe as a painting tool. And it offered me the time to figure out not only what painting was, what painting is, what painting could be to me

at that time on a physical level, a formal level, an ideational level, and argue with art criticism, art history level, etc.

But it's also a very particular process that took lots of time, lots of labor.

And it gave me contemplative time to address why the heck that was showing up in my studio consistently, constantly, why I was driven toward those areas.

And I appreciated that process. And that's a process that's been built in since and still maintains itself, that I need and am afforded the time to reflect on “why this?” by way of process, materials, whatever...

