

Anna WHITE

Soft Edge/Hard Edge

4 June to 28 June 2008

How should one write about painting? Painting sufficient in itself not to require words. Painting that is about an entire world of the visual. A language of colour, forms and processes.

Consistently, most evenings and several days of the week, Anna is working. The studio is the crucible for the working process. This process is a durational experiment, one of spontaneity, of trial and error, developed and refined over time. At the most elemental level these works are of and about the indexical trace of action. These works revel in the condition of their making and their meaning resides in this making. The process withdraws the mark of the artist's hand, distances it within the field of chance phenomena, but it is never too far away. A benign deity that clearly is watchful of the outcomes of the evolutionary pattern.

The pleasure of looking at these paintings is in a re-experiencing of the process by which they were made, and the recovery or the allusiveness of this origin. In this respect the works produce a double attention: a kind of time based viewing, a monotype of events.

The works abound with ideas and images of the temporal. Many of the paintings are produced in a performative manner to music and they embody this particular origin in wonderful cascading rhythms that at once denote music and connote also the movement and intensity of pulse. They are 'records', produced by the intensive states of listening and embodying music. Others are slower, full of still points or singularities of intensity: cosmological beginning points, awakening, the silence of snowfall.

Contrasts between this silence and intensity are spatial as well as temporal. At various points the works suggest a space folding like the valleys and peaks of sound waves. How this is done is mysterious, the works vibrate, undulating in and out of focus, like the focal distortions of a shallow depth of field in photography. They function as both image and artefact, with selected works produced on both sides of a transparent/opaque perspex surface. A complex pictorial space is created in the works through the dissolution of the perspex ground. The artist has created a painted film of the actual and pictorial. The paintings become continuous with the contingent transient space of the world.

Anna White's paintings are at once a record and an image of the intuitive. For Bergson it is through the intuitive that we can approach the enduring universe of invention, the creation of forms, the continual elaboration of the absolutely new¹. These paintings, monotypes of the present and the past, moving still, at once depict and embody this state of unforeseeable unfolding novelty.

Leslie Eastman
May 2008

¹ Bergson, Henri. 1944. *Creative evolution*. New York: The Modern Library. P.14