



Samara Scott

This publication explores Samara Scott's practice and has been produced by Laura Onions, Sarah Jerrard-Dinn and Katie Hodson, who are all volunteers at Eastside Projects.

Body

When you look, you think about touching. When you touch you think about looking. Those two things can't escape each other but at the same time there is a real separation. I'm interested in a basic mode of experience.

Like a bodily experience, a pulling of all of all our senses whether that be towards each other or away from each other.

That overlap and distance between touch and looking is also to do with pushing and pulling. [See cleaving.]

Tease, that's a good word. I want it to do that.

I enjoy those kind of opposites, you show it and almost tease, it's sensual and atmospheric.

Silk is mainly produced by the larvae of insects undergoing complete metamorphosis. From lived bodies new flesh is created.

It's shimmering appearance is due to the prism-like structure of the fibres which allow light to refract at different angles.

Sensation, experiencing something live, materials are becoming more and more live, more out of control. Works feel fragile, precarious, unruly, human, changing all the time. Changing in a broody, moody way.

A solitary drip breaks the imaginary spell of the body, 'the flesh itself is given a voice ... Allowing us to decenter materialism, to think of materiality differently, to locate it elsewhere'¹ The festering flesh is reality, rippling off the spectral appearance of bewitching vanity.

We've become so used to it everything being refracted and that's the way we have come to look at things. Reflections of ourselves, constant mirroring and filtering. Beauty products have vanity embedded within them. Cleansing products encourage us to clean the inside of our bodies or hide things on the outside, but they're all transformative products mashing together skin and material substances.

'An experimental body, a conduit for 21st century experience that has succumbed to the synthetic, that is netted by product, expressing how she is sold, seduced and hypnotised by matter.'²

1. Vos, J.D. (2014) 'Between the Skin and the Flesh' in *Aesthetics of the Flesh*, Berlin: Sternberg Press.
2. Zabłudowicz Collection.
3. Scott, S (2013) 'Poems', Almanac Projects.

Tackling the manner in which we view our bodies, the products we use on them. Diffusing, fizzing, seeping membranes. The chemicals that are wrapped in embellished cosmetic superficiality and exploited ecological alchemy. 'Like the hairy crystals of so many different molds, they form a new body, mingled through sight, smell and touch.'³

Consumption

I want to swerve people back and shove physicality.

Do you think the materials you use give them a different potential?

I hope it makes people question the materials that surround them, how they use materials, where they come from, what they are. Making people look again. Making responses to our commercial existence.

Senses consuming the materials, or the materials consuming the senses?

Interactions in everyday life converge with the consumption and distribution of waste. Consumption becomes a creative force, as objects and materials coexist on the same plane of intimacy, forging a perverted parallel between patterns of destruction and waves of pleasure. Onlookers become consumers of the work, through sensory experience. Seductive compositions, seductive colours reveal these things. We are enticed by the seductivity of consumption, but simultaneously disgusted by it.

‘The works are lurid mirages, sensuously direct and yet removed in the same way as the advertising imagery that has colonised the contemporary conscious. However, Scott refuses to take up a master perspective on our collective fantasies, or pass judgment on contemporary society as a whole.’¹

We are drowning in the immersion of consumer ideals, images and products. Scott’s practice reflects this constantly changing environment feeling as though there is no logical answer.

‘We are not protected from what we want.’

A greed or a need to consume. Feeding from experience.

Basting.
Mashing.
Searing.
Icing.

‘Samara Scott’s work deals in our most intimate and confused collisions with capitalism’s world of projected glamour ... Her works refuse closure of any kind, counterpointing the endless pluralism of capitalism with a conjunctive logic.’²

Painting is much like cooking. Akin to alchemy, a science that seeks to transform crude earth and stone into something more valuable.³

1. Elkins, J. (1999) ‘What Painting Is’, New York: Routledge.
2. The Moving Museum.
3. imdb.

Links with culinary experience. Breadsticks and avocado. Prompting immediate, visceral reactions. Pulling techniques and ingredients found in cooking into art making force highly subjective and inherent omnipresent instincts. To wet your appetite.

Liquidity

Silk as liquid stillness. Live yet paused.

‘Tell us a little bit about yourself and what you do. I think about it as a sort of liquidity making, where naive absent-minded processes direct material – leftovers, scum, scraps that I surround myself with – and trickle it through all sorts of ranges.’¹

Fluid but fragmented.
Together yet apart.

‘To cleave is to simultaneously fracture something but also to cleave something together is to mash it together when it doesn’t really fit.’³

Fluidity, slippiness, smothering, folding, pouring, filling, washing, waterfalls, streams. Rockpools. Scott utilises the alluring and glistening qualities of liquids exploited in advertising, highlighting artificial and glorified dreams. Movement, the inbetween, transient, in process. Inbetween moments and fluidity of time, the merging of different viscosities. Liquidity and fluidity contrasted with the stagnation of the bodies of material floating in the floor – stagnant pools of water festering. Is stagnant the opposite to flowing? Well, stagnant is the lack of flow or current, or showing no activity. But what goes on beneath the surface?

There’s gaps
and overlaps.

The feeling of gel
between your fingers.

The feeling of silk
between your fingers.

The feeling of two materials slipping over one-another.

‘Liquids are associated with the private dimension of consumerism that is perhaps particularly pertinent to women, who are aggressively targeted by advertising that plays on fears of stains and the appeal of freshness.’²
[see consumerism].

Paused but subtly animated.

Staticness

Wavering

Duality

Liquid reactions

Evolving

Experimental blindness

1. LVL3 interview.

2. www.themovingmuseum.com

3. Scott S, 8 May 2015.

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