



*VIEW OF THE SETTING SUN* (2022) makes use of two pins which mount it to the wall. Each pin is painted in half, doubling the boundary of the photograph as well as the setting sun—as if the equivalence they establish between wall and image could also move.

In his book length study of the work of Jasper Johns, Fred Orton draws attention to the overpainted drips in *Flag* (1954-55). As he writes, “Wherever the wax has run from a red stripe over and across a white stripe or from a white stripe over and across a red stripe it has been overpainted, corrected with either white or red paint, to preserve the integrity of the structure [...]” (*Figuring Jasper Johns*, Reaktion Books, 1994) As with the boundary doubled by the pins, painting acts to suspend image and material.

Anna Paterson’s paintings often appear to result from such rifts as are opened up, unforeseeably, by the overlaid processes of their making. It seems as though the paintings cannot be made directly, only negatively, *à contre main*. There would be a question of how they could ever be finished, except they are. It is as if the seriality of the paper support extends a single painting over numerous surfaces – allowing a variation to be seen which would otherwise only destroy itself.

The image is not superimposed, it is more like a temporary resolve. The painting and the support contradict each other in multiple ways (the star-form perforations of *22/4* (2022), *contra Fontana*, have no need for demonstrative randomness, they take their independence from any image content for granted). It is surely an achievement of the work that it is impossible to distinguish a constructive from a destructive mark; the paintings show them to be the same.

In this exhibition, the recuperated images of lost or destroyed (overpainted) paintings resurface, heraldic, as vinyl prints affixed to a 2018 Toyota Corolla; as if, like Orpheus, it would be possible to retrace, physically, the separation of image and material enacted by the paintings.

*Losts*

Anna Paterson

PALIO / P4LIO

Cape Town

1. ~ 20. August 2024