



Rachel Scott

Rachel Scott is an emerging video artist from Sydney whose simple, amateur-style videos, shot in the private, domestic spaces of her suburban home, contain sophisticated observations and critiques of contemporary existence and art practice. Rachel's other memorable videos include *I'm waiting for my real life to begin* (2005), where she rides an exercise bicycle for five minutes, singing selected lines from the Gwen Stefani song, *What are you waiting for?* and *(Like) watching paint dry* (2006), where she films herself drying paintings with a hairdryer.

In 2004, she completed a Master of Visual Arts at Sydney College of the Arts. During her time there she won several prestigious university scholarships and undertook studies at the Hochschule der Künste in Berlin as an international exchange student.

She works critically across the mediums of painting, performance, photography and video art and has participated in solo and group exhibitions in Australia and internationally. Her recent single channel video works have been shown in *Digital Narratives*, curated by Per Platou as part of the Norwegian Film Festival, and *Projector*, an international touring program of Australian video art, curated by Kate Murphy.

Rachel and her video work were featured on the first

episode of *The Art Life* on ABC television in June, and were profiled in the Undiscovered section of the April issue of *Australian Art Collector* magazine. Her work was recently shortlisted for RIPE: Art & Australia/ANZ Private Bank Contemporary Art Award, and has been selected for inclusion in the Helen Lempriere Travelling Art Scholarship finalist exhibition at Artspace in August. *Hot Not* will be shown as part of the Australian program at Video Brazil in September.

Her work is held in private collections and Artbank.

About *Hot Not* (from the d/Art/07screen catalogue): Employing self-deprecatingly dark humour and confessional-like candour, 'Hot Not' operates as a roughly drawn sketch or diary entry: a direct and unmediated communication subverting the line between public and private. By investigating the idea of the public 'face', the work dissolves the distinction between art and life and focuses on the individual's psychological world, simultaneously perpetuating and critiquing the contemporary compulsion for one's existence to be expressed and inscribed through the camera lens.