

PLAYING IN THE SHADOWS (for Moz)

In a spirit of play, the aging artist performs for the camera in a photographic lighting studio. These images are the basic data used to instruct AI to produce different contexts and so re live the artists' youth.

Amidst reflections on a past life as a dancer and live performer, technology becomes the brush that revitalizes the aging body's capacity to dance once more. Light and shadow, coupled with materials and artificial intelligence, serve as the artist's tools.

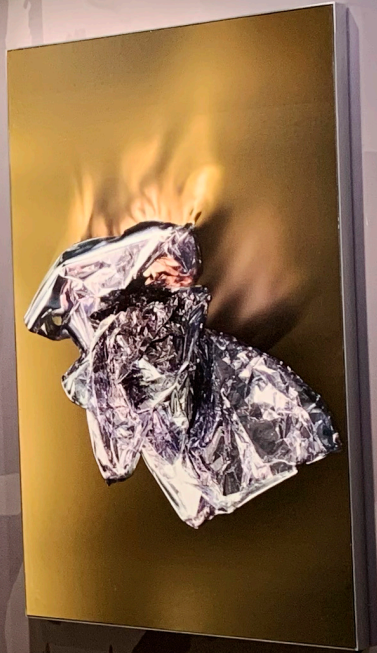
The exploration of the moment in photography, the merging of countless images through machine learning and AI, and the unique synergy between the virtual realms of AI, imagination, and play reflect on the gravitational pull of the physical and weightlessness and seeming agelessness of the virtual.

Situated next to a children's library centre *playing in the shadows* aims to connect youth and the aged through art and play.



Playing in the Shadows

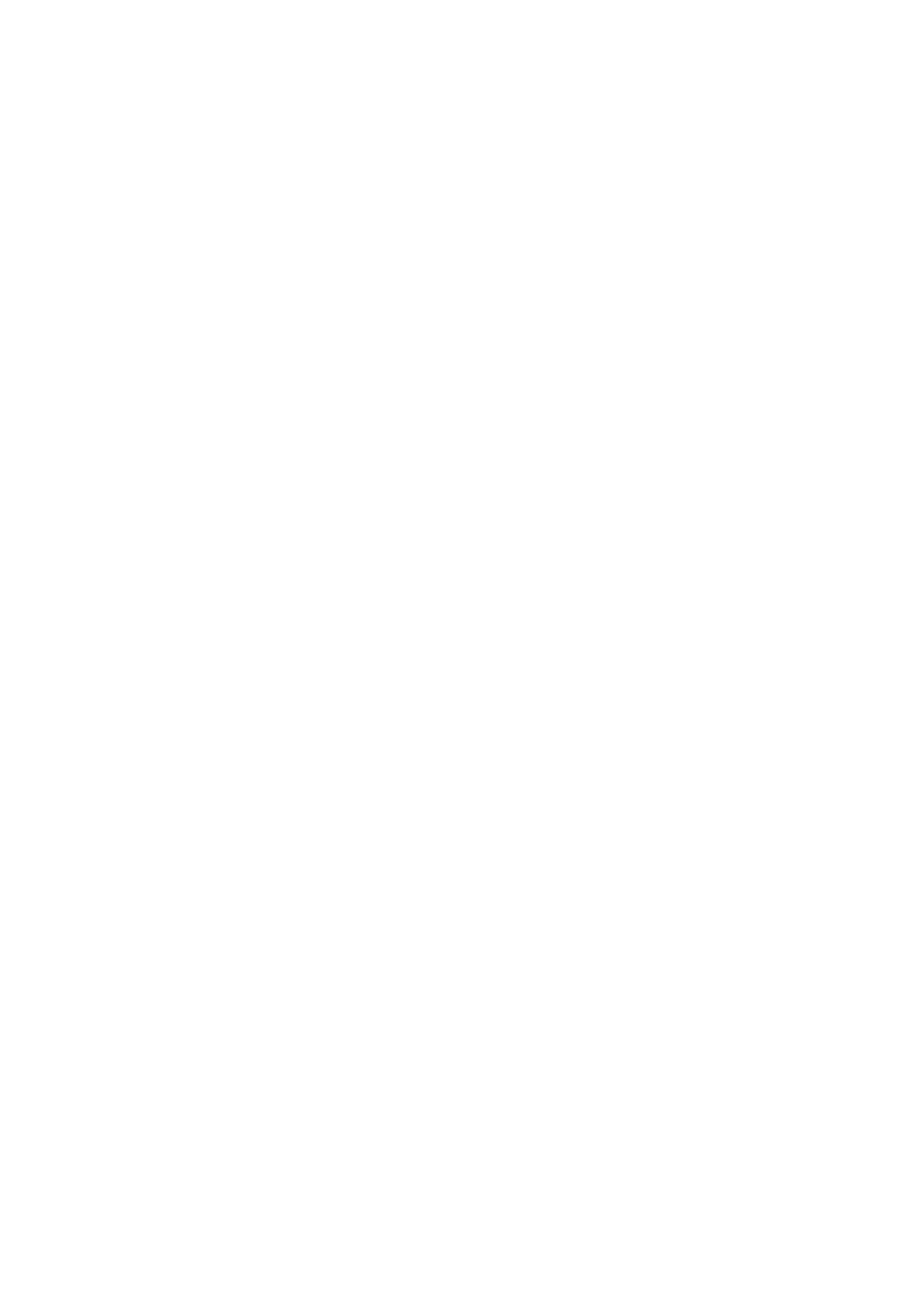
Till end January 2024, North Fitzroy
Library





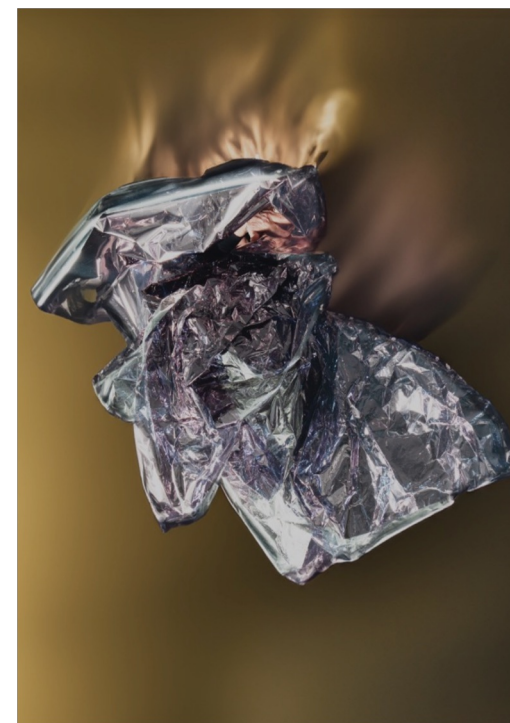
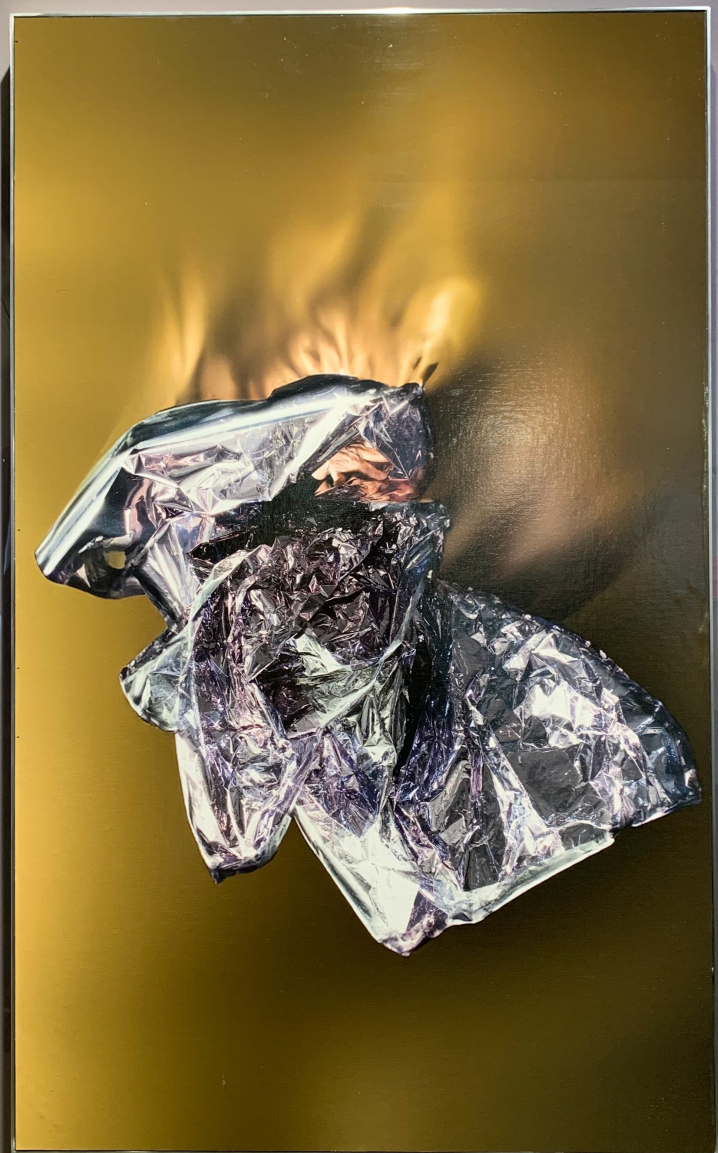
'Untitled' 120 x 60 cms, Photo Painting,
Unique on Daguerrotype canvas, ink,
varnish





Winter
1927-1928





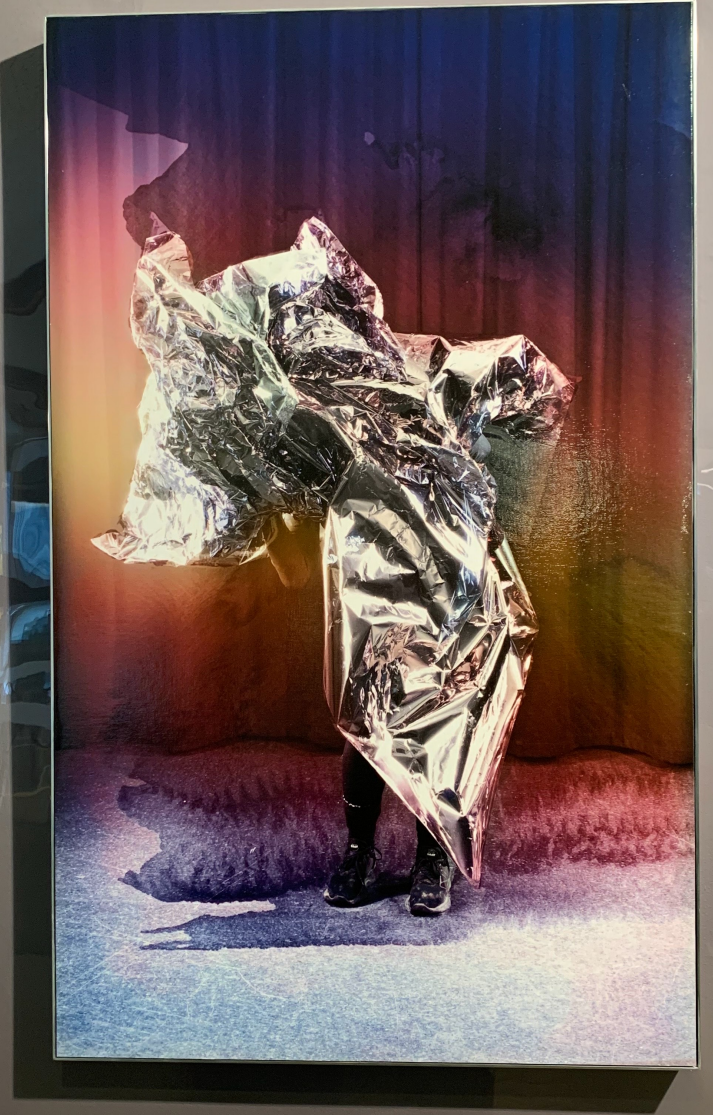
'Untitled' 120 x 60 cms, Photo Painting, Unique on Daguerrotype canvas, ink, varnish

File image above



'Untitled' 120 x 60 cms, Photo Painting, Unique on Daguerrotype canvas, ink, varnish

File image above





'Untitled' 120 x 60 cms, Photo Painting, Unique on Daguerrotype canvas, ink, varnish

File image above



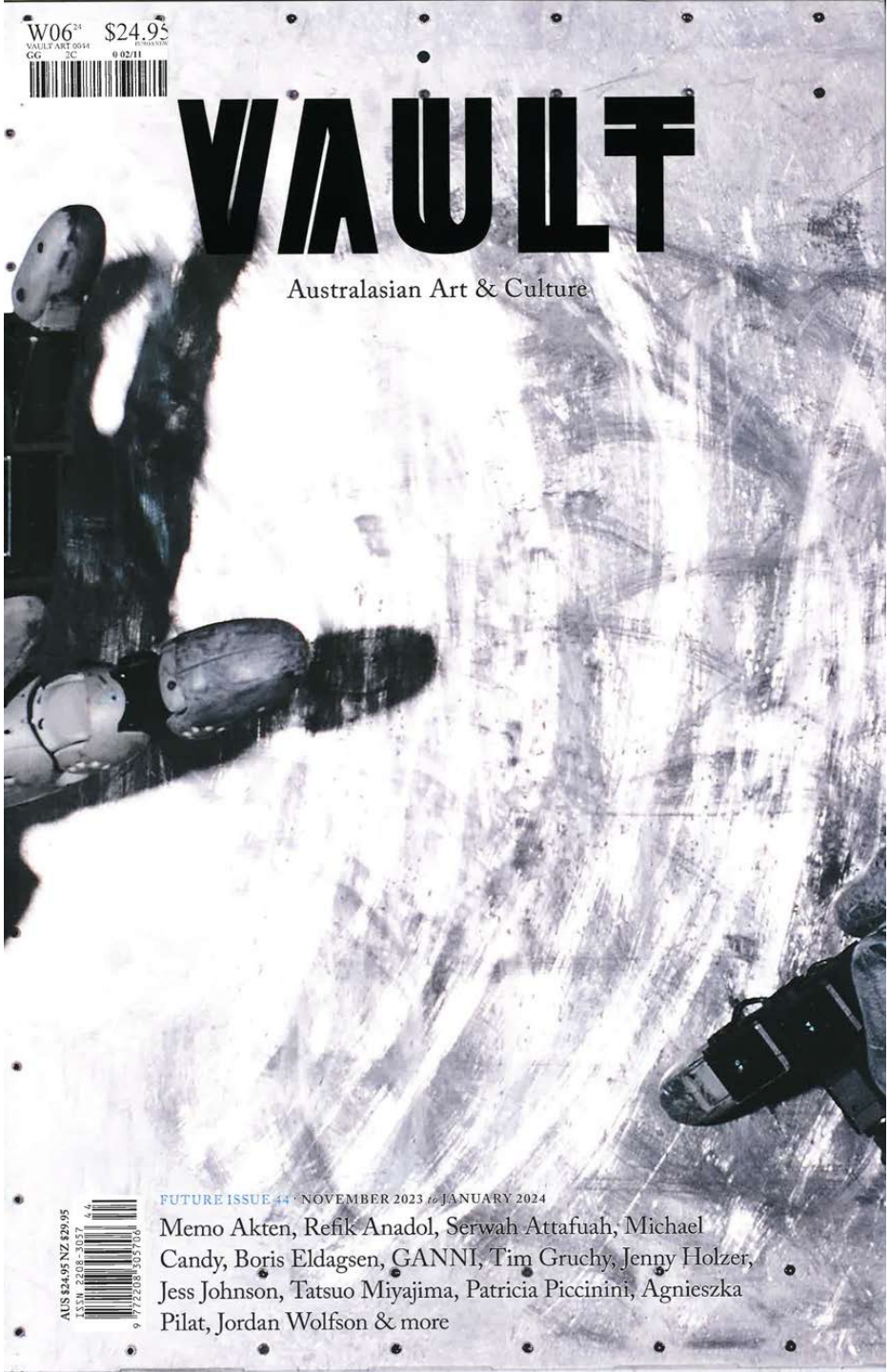
'Untitled' 120 x 60 cms, Detail, Photo
Painting, Unique on Daguerrotype canvas,
ink, varnish



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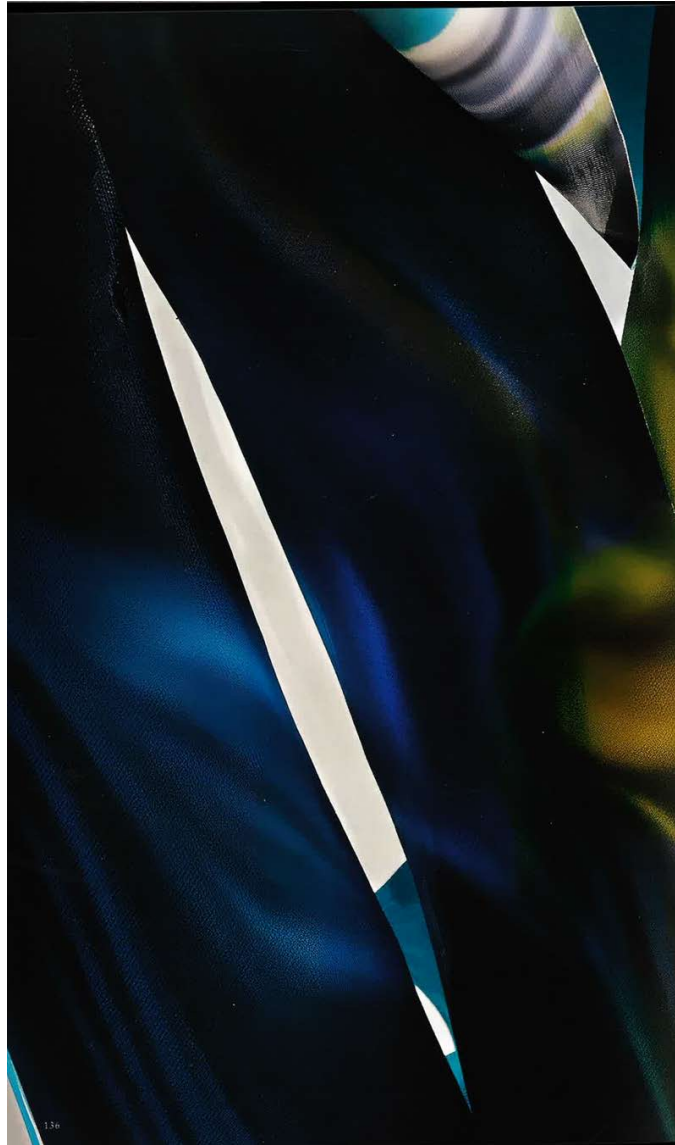


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Memo Akten, Refik Anadol, Serwah Attafuah, Michael
Candy, Boris Eldagsen, GANNI, Tim Gruchy, Jenny Holzer,
Jess Johnson, Tatsuo Miyajima, Patricia Piccinini, Agnieszka
Pilat, Jordan Wolfson & more





AI & SUPERFICTIONS: FORWARD THROUGH FICTION

Peter Hill delves into his archive to ask what the future might look like.

ESSAY by PETER HILL

In 1989, when I created the world's largest (fictional) museum on New York's Park Avenue – The Museum of Contemporary Ideas (MoCI) – the world was in flux. The Berlin Wall had been hammered down. Tiananmen Square ran with innocent blood. What was called 'government propaganda' was on the rise. It was becoming increasingly hard to tell what was true and what was false.

At the 1987 *documenta*, two years earlier, there was a high-tech computer-generated artwork made by a German artist who had purchased declassified CIA satellite imagery. By scrutinising it more carefully than the CIA, he was able to locate Chinese silkworm missiles in Iran. Was this correct? Or had the imagery been deliberately falsified by the CIA?

The only visible signs of my museum were the press releases I sent to Reuters, Associated Press and all the world's leading art magazines: *Parbett* (Switzerland), *Artforum* (New York), *Artwrite* (London), *Artpress* (Paris), *C Magazine* (Canada), *Treison* (Australia), *Flash Art* (Milan), *ALBA* (Scotland), *Civica* (Northern Ireland) and 40 others. I mentioned the above *documenta* artwork in the first of those press releases, in 1989. The third press release that I issued (this was initially a 'mail art' project) centred around the museum's Head of Computing, Dr Harald 'Zimmer' Fraem. Its focus was the release of his 'Top 100 Words and Phrases' used in the art world that year. To compile this, he fed every issue of every art magazine into his main-frame computer, filtering out the most common words. It was programmed to pick out recurring words and phrases, such as 'post-gender issues' or 'deconstruction'. I've recently rediscovered this press release, 35 years later, within my superfiction archive (appropriately produced on an old-fashioned typewriter, placed in an envelope and deposited in a post box).

Opposite
ANNE SCOTT WILSON
A photo of a pinhole photo
of a photo sculpture, 2022
diaperrottype canvas,
varnish, ink
240 x 60 cm
Courtesy the artist

Following
ANMULA LINDO
Tolluice: Economies of Time,
2022-23
Installation view,
on display as part of the
Melbourne New exhibition at
The Ian Potter Centre: NGV
Australia, Melbourne, 2023
Photo: Sean Fennessey

The top 10 spots on that list were:

1. Post-modernism
2. Modernism
3. Fiction
4. Humour
5. Irony
6. Appropriation
7. Complexity
8. Fake
9. Deconstruction
10. Secondary Market

At the other end of the list there was 'Intelligent Gloves' at 88, 'Synthetic Modernism' at 98 and 'Death of the Curator' at 100.

What would Dr Fraem's list look like if it were reissued in 2023? A year in which (just as we are getting over NFTs and cryptocurrencies), we've seen the arrival of the 'Machine Learning Revolution' and 'Generative AI'. Possibly, it might look like this:

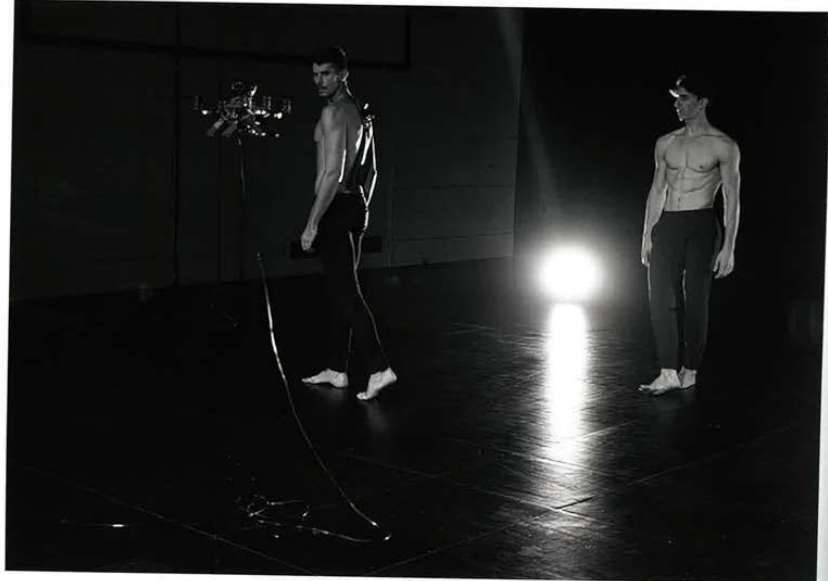
1. Climate Emergency
2. AI
3. Dall-E 7
4. Quantum Singularities
5. Liminal Space
6. Fake News
7. ChatGPT
8. ASI (Artificial Super-Intelligence)
9. #MeToo
10. Mass Extinctions

And across the rest of the list we might find 'Iteration' at 12, 'Uberduck' at 21, 'Neo-Trompe l'Œil' at 36, 'The Papercup Masimiser' at 72, 'Interrogat' at 83 and 'Synthetic Modernism' at 100.

Writing about the afore mentioned 'Machine Learning Revolution' in the September 2023 edition of *The Monthly*, Shane Danielson (formerly director of the Edinburgh International Film Festival) succinctly constructs a word picture to help us realise the enormity of this sentence revolution. "You need to imagine something more intelligent than us by the same difference that we're more intelligent than a frog," he writes. And I'd be tempted to

WHATEVER THE BENEFITS OF AI (AND THE ART WORLD IS SUCH A TINY PART OF THE ENTIRE AI LANDSCAPE), WHAT IF WE HAVE CREATED A GLOBAL VERSION OF ROBODEBT, OR BANK ACCOUNT SCAMMING, AND IT GOES ON TO RECREATE ITSELF IN SHIVA-LIKE FORMS?

Below
ANNE SCOTT WILSON
Seeing Not Looking, 2019
video, preprogrammed
automated drone camera,
sensors, duskcore Charles
Ball + Jake McLarnon
dimensions variable
Courtesy the artist



. I remember when
into the '70s,
brushes' first became
tools. They spread
like a virus. Painter
graphic designers,
record albums, textile
designers. They took
and automobile
were almost the
of Rosalind Krauss' notion
'of the post-medium
condition'. Overnight
within five years they were
gone, their contribution seen as cliché.



been updated, so the images I used in the animation have become 'vintage' in the space of a few months."

And what dangers, I wondered, or advantages, do you see for the use of AI, both in the art world and the broader reality of finance, war, the environment, health, education?

"I have contradictory thoughts about all that," she said. "On the one hand, I am incredibly excited to see where this technology will lead, and the multiplicity of ways it can be used. We are only at the early 'child stage' of this new age. On the other hand, the power it wields is mind-blowingly terrifying in terms of the spread of disinformation, and the incomprehensible economic gains it promises. Apart from Stable Diffusion, I have been slightly apprehensive to use AI in other ways, as all interactions feed it. In terms of art, the thought of everything becoming the same – a homogenised version of what is considered 'perfection' – runs the risk of the beauty found in imperfections and failures becoming extinct. And eventually, perhaps, the disappearance of what is uniquely personal and the authenticity of human emotion, along with the energy and time it takes to make art with agency. All this may just be reduced to a prompt."

I then spoke to Melbourne artist Anne Wilson, once a dancer and choreographer – as you can tell from her many references to movement when she talks about her art. She creates work that is startlingly fresh using a fusion of old and new technologies, ranging from pinhole cameras to AI.

"I have a love/hate relationship with technology," she later confirms in an email. "In the age of AI, my practice parallels with 'sets of instructions' used by artists in the 1960s, such as:

- Choose a location where you can see the sun on the horizon line at dusk
- Spin slowly with a pinhole camera in your hand
- Imagine it is your eye
- Track the sun on the horizon with your 'prosthetic eye' while spinning
- While spinning, calculate how long you need to get an image on the sensor

"AI is also a set of instructions," she continues, "or a program ... measuring, calculating, identifying, intervening and training sentient beings to think as it does. That is why I hate AI while loving using it. It's a paradox. From primitive technologies to motion capture and fully-automated programmed drone cameras, technology is a collaborator in my work. Making art with AI is a tango, a dance of resistance and submission. It is about learning, and fighting against learning. Fighting against the rules of engagement that AI demands. As AI gets better at predicting human/sentient motion/emotion/activities, the way I use technology has changed to become more frenzied – as in my work in *Fugitive States*, an exhibition of pinhole photos mutilated through a tussle with technology, emerging as painted photoscultures. These carry both human and non-human marks, urgently hauling the virtual back into the physical."

A final thought. I remember when, as the 1960s turned into the '70s, commercial 'air-brushes' first became available in art schools. They spread across disciplines like a virus. Painters used them, as did graphic designers, illustrators of record albums, textile students and set designers. They took over t-shirt design and automobile decoration. They were almost the opposite of Rosalind Krauss' notion of the 'post-medium condition'. Overnight they became the 'only-medium condition'. Within five years they were gone, their contribution seen as cliché. V

Above
ANNE SCOTT WILSON
LightSpin, 2022
Installation view,
Five Walls, Footscray
video projection
16mm hi speed to video,
reflective surface
dimensions variable
Photo: Matthew Stanton

Fugitive States

ACU Gallery 2023



I'm not so interested in the photographic
Image as what goes on inside a camera and
Its relationship to light and sight.
It's the fundamentals of photography I engage with:
The rule of reciprocity
Photography for me is:
Inside the Matrix: a tango with light
I want to physicalize photographic processes and tamper with
AI/automation.

'Fugitive States' is an exhibition that explores a perceived state of entanglement between sentient beings and technology. Using primitive and hi end digital photographic methods, Wilson deconstructs the virtual to haul it back into the physical. In a punk DIY aesthetic, the works use a variety of approaches to intervene in the photographic act. In this context the camera, its technology, hardware and software are considered an extension of the body's intelligence.

Wilson considers the virtual in all its forms to break free from photography's tradition of 'capturing', 'documenting', and 'representing'. She has taken her entanglement with the virtual and the physical into photo paintings in which the act of playing with light through a camera is continued into the printed pinhole image, and reinterpreted through new mediums, in remembrance of the act of photography.

Similarly, the virtual is made physical by employing gravity as an essential element in the artefacts. Photo and kinetic sculptures juxtapose the lightness of light with the heaviness of the material of the print – canvas in these works. They are made subject to the forces of gravity and movement. Any ambient movement (audience or natural forces) will spin the sculptures revealing different viewpoints in synergy with the body. Likewise, wind from a video projector spins the lightweight film on which a pinhole photo has been printed. The light pushes through the spinning photo onto the walls – lights agile motion set in play by the hardware.

This body of work is experimental and fun with references to Robert Morris, Richard Tuttle, Iva Genzken and Lucio Fontana and while this is, in part, homage, the key break here is with photography and the conventional limits we place on form.

Anne Scott Wilson 2023





HYDRANT
HOSE REEL

ELECTRICAL
SWITCHBOARD

Mimetics









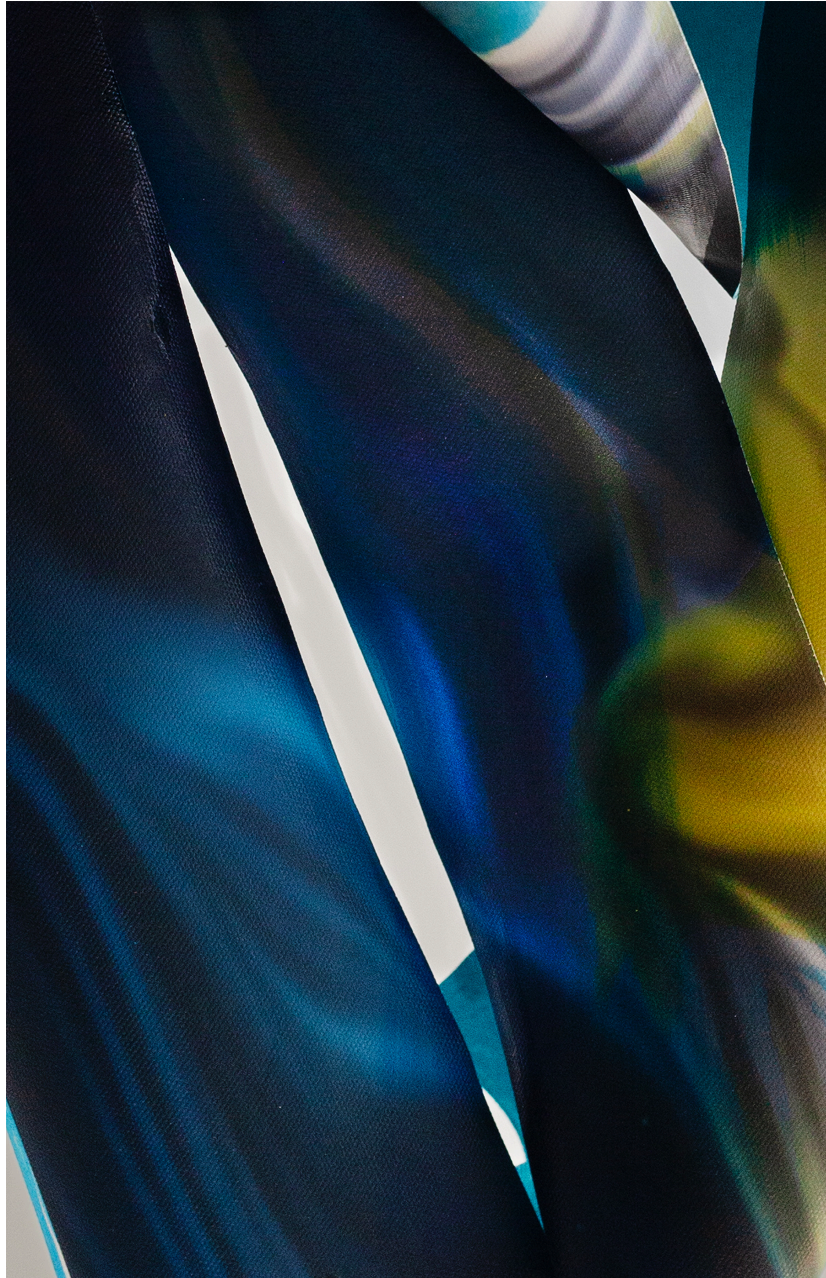






Works

Photos of photos/sculptures



A PHOTO IS A PHOTO IS A PHOTO (DETAIL)

Inkjet Print, ink, varnish 120 X 60 cms

340gsm Hahnemühle Daguerreotype Canvas



UNTITLED (INSTALLATION VIEW)

Inkjet Print, ink, varnish 240 X 60 cms

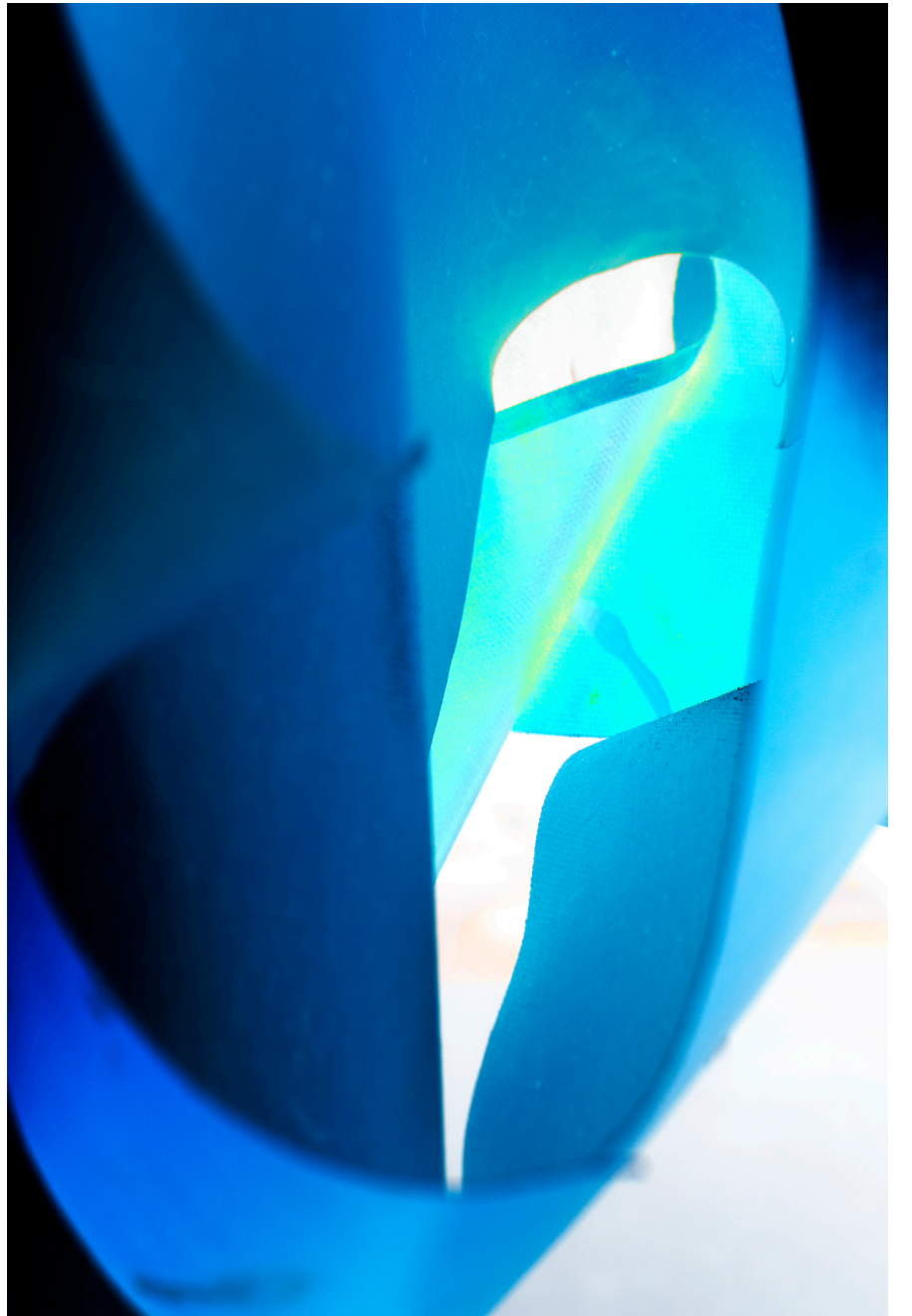
340gsm Hahnemühle Daguerreotype Canvas

UNTITLED (INSTALLATION VIEW)

Inkjet Print, ink, varnish 240 X 60 cms

340gsm Hahnemühle Daguerreotype Canvas





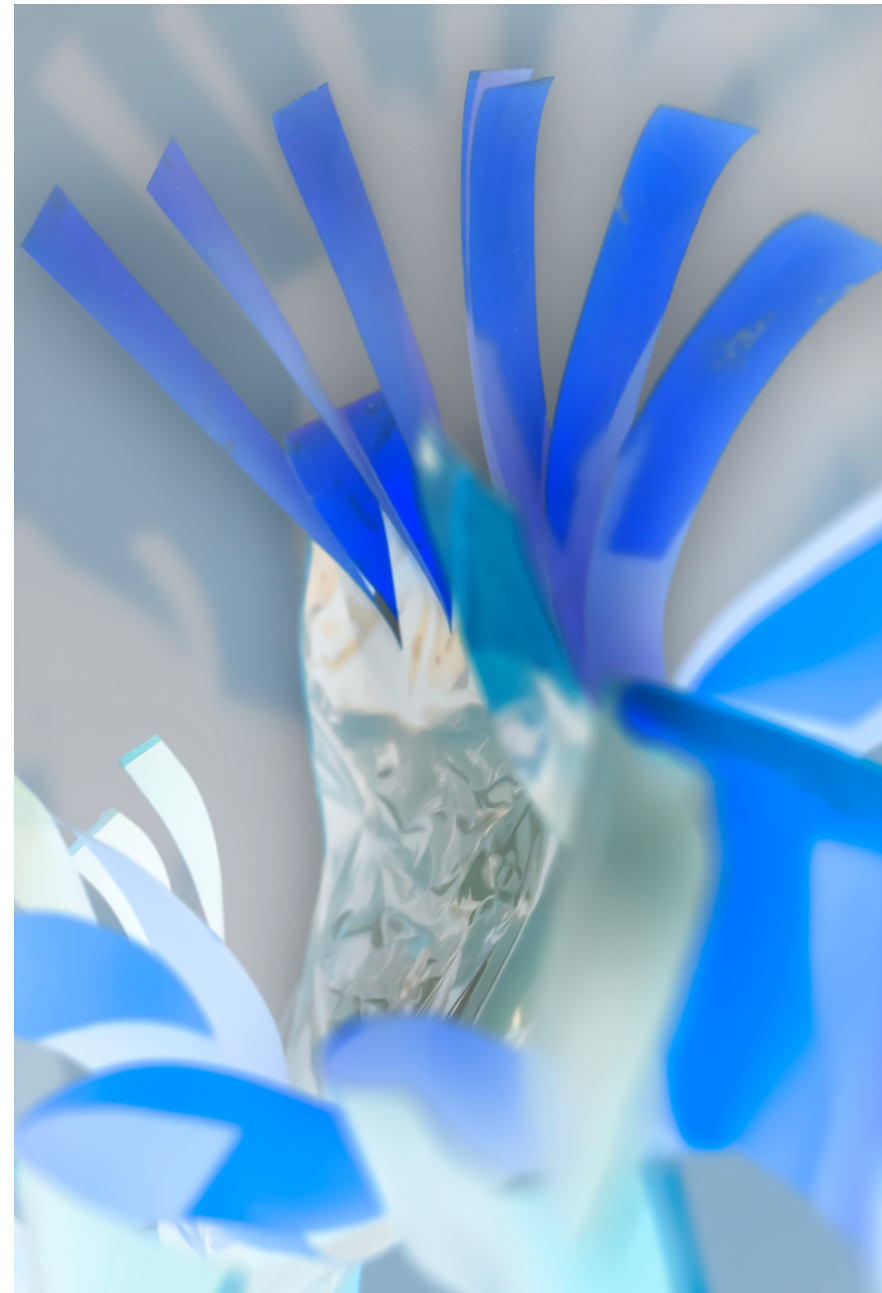
BLUEGOLD001

INKJET PRINT, INK, VARNISH 120 X 60 CMS

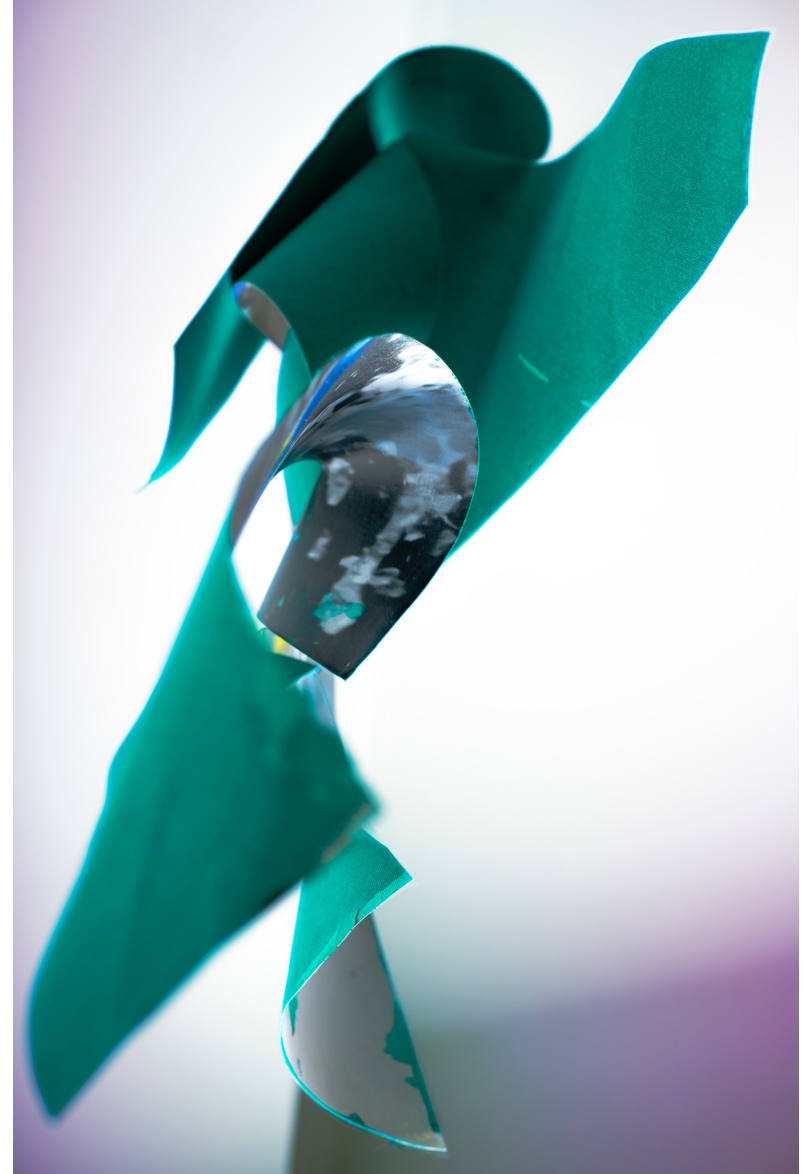
INKJET PRINT ON 340GSM HAHNEMÜHLE DAGUERREOTYPE CANVAS

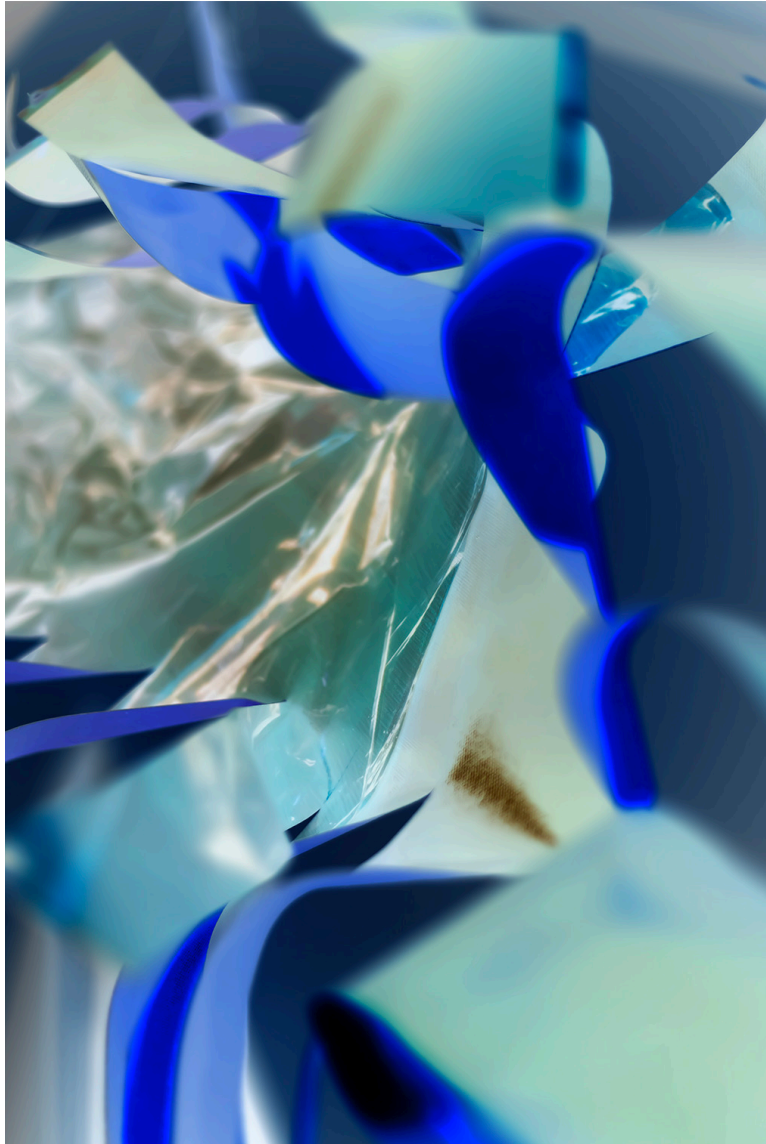


BLUEGOLD002
INKJET PRINT, INK, VARNISH 120 X 60 CMS
INKJET PRINTON 340GSM HAHNEMÜHLE DAGUERREOTYPE CANVAS



PURPLEGREEN
INKJET PRINT, INK, VARNISH 120 X 60 CMS
INKJET PRINT ON 340GSM HAHNEMÜHLE DAGUERREOTYPE CANVAS

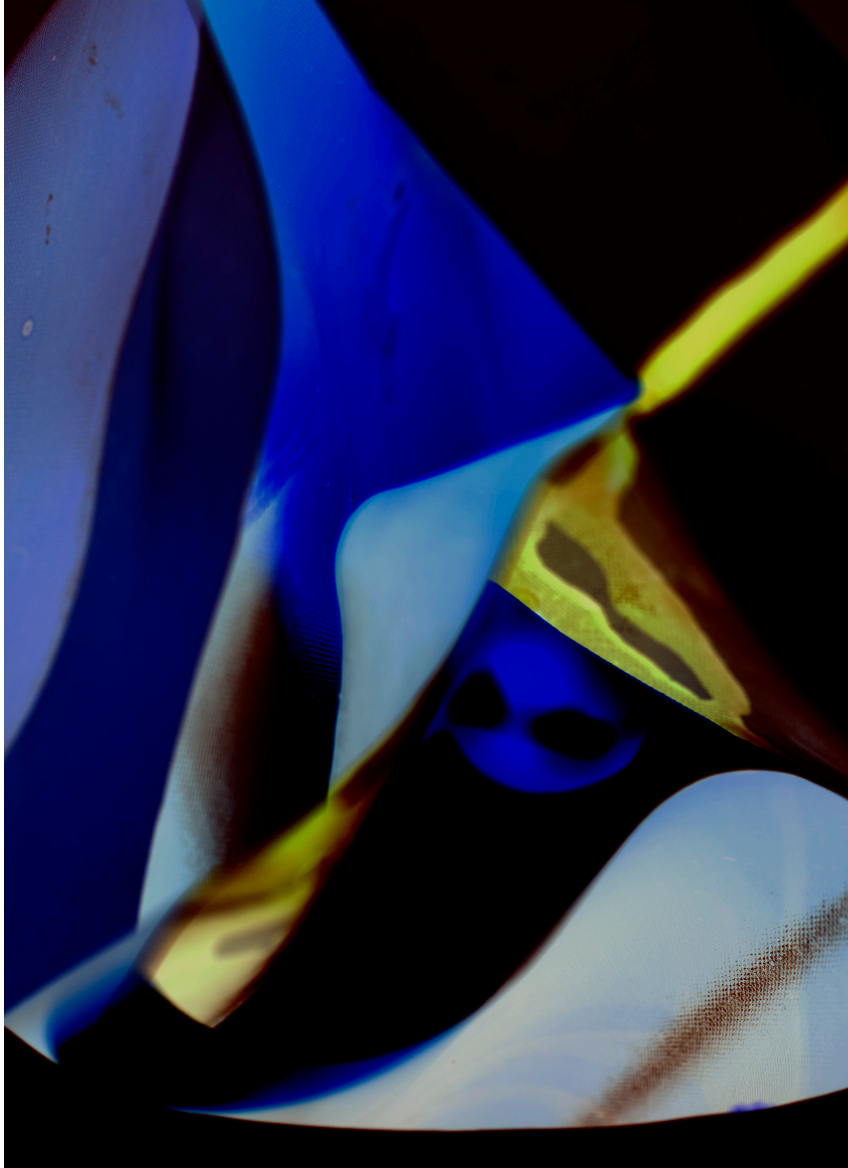




BLUEGOLD003

INKJET PRINT, INK, VARNISH 120 X 60 CMS

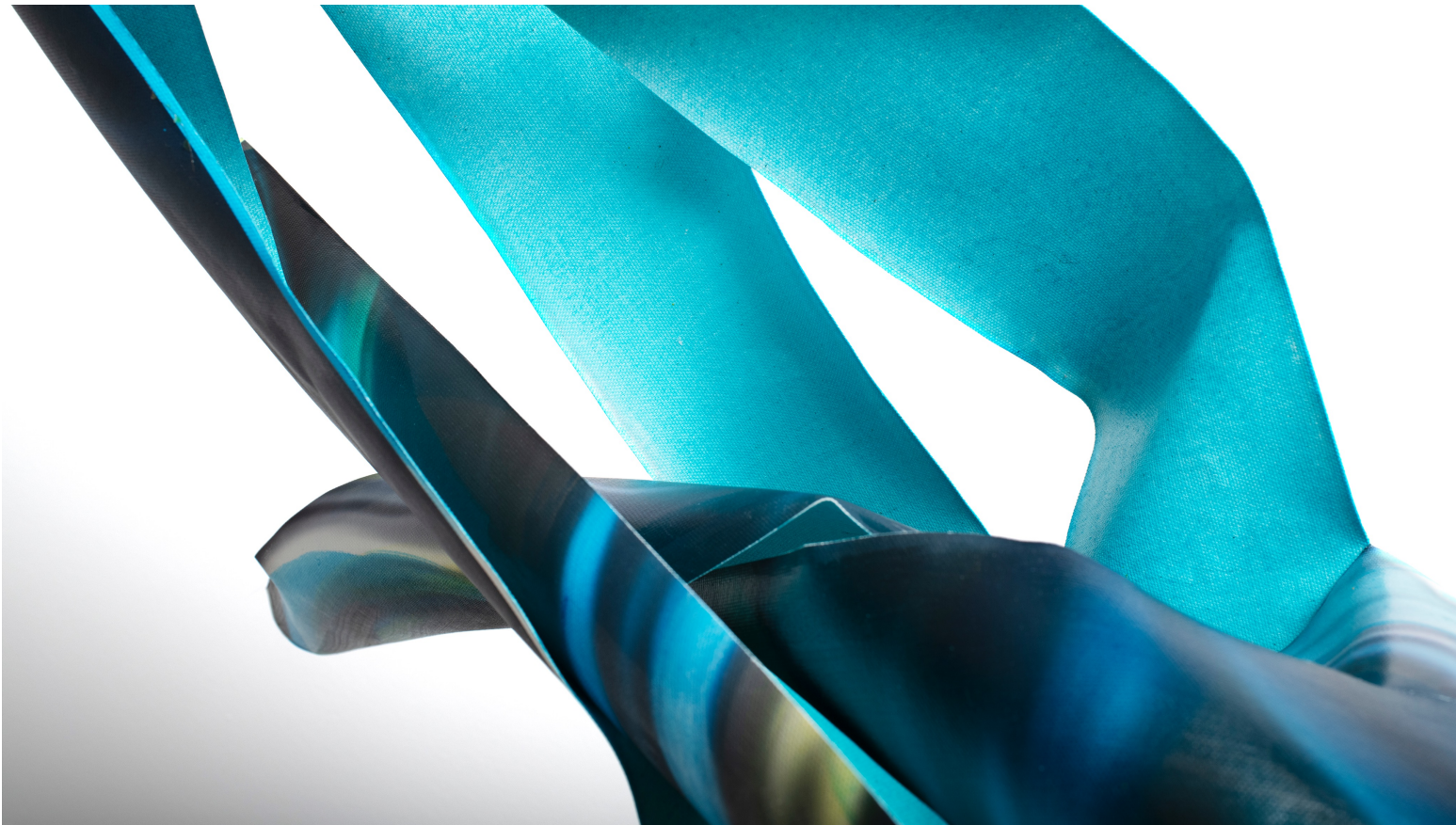
INKJET PRINT ON 340GSM HAHNEMÜHLE DAGUERREOTYPE CANVAS



BLUEBLACK001

Inkjet Print, ink, varnish 100 X 60 cms

340gsm Hahnemühle Daguerreotype Canvas



UNTITLED

Inkjet Print, ink, varnish 60 X 120 cms

340gsm Hahnemühle Daguerreotype Canvas

UNTITLED

Inkjet Print, ink, varnish 240 X 60 cms

340gsm Hahnemühle Daguerreotype Canvas



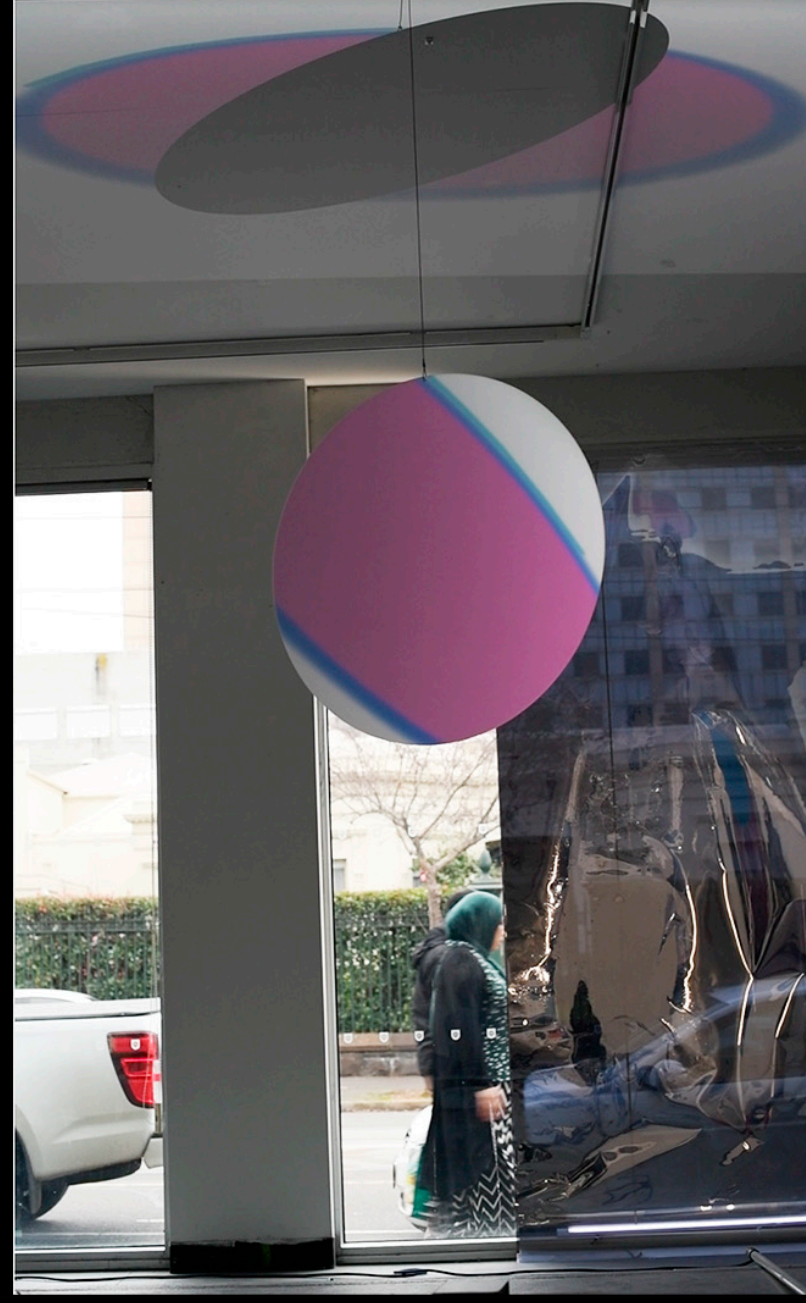
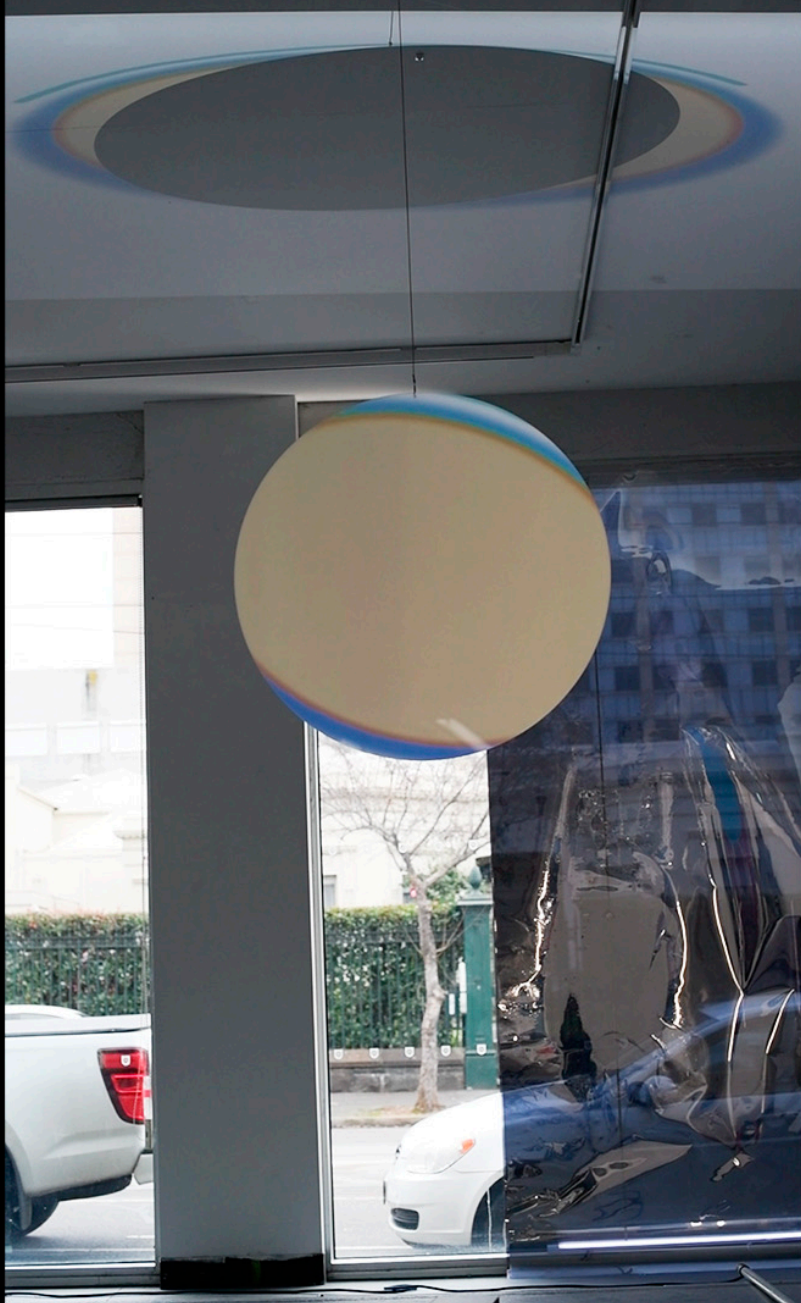


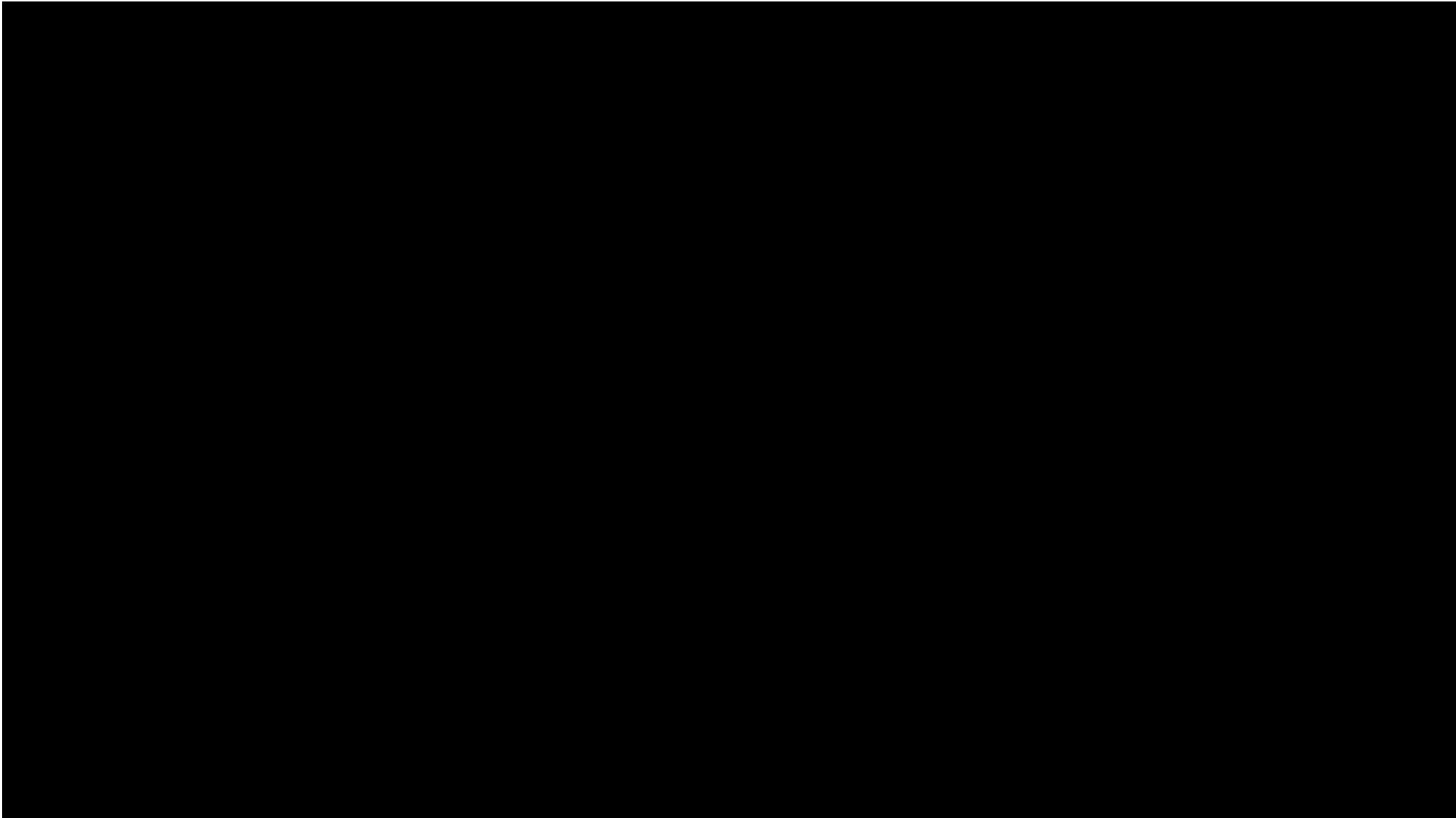


Fugitive States

Kinetic Sculpture

[Video link](#)





VIDEO TAKEN WHILE MAKING THE WORKS BEFORE INSTALLATION
'PROCESS IN MAKING'
BY ELOISE COXON

[Video Link](#)

Works

Photo Paintings 2D

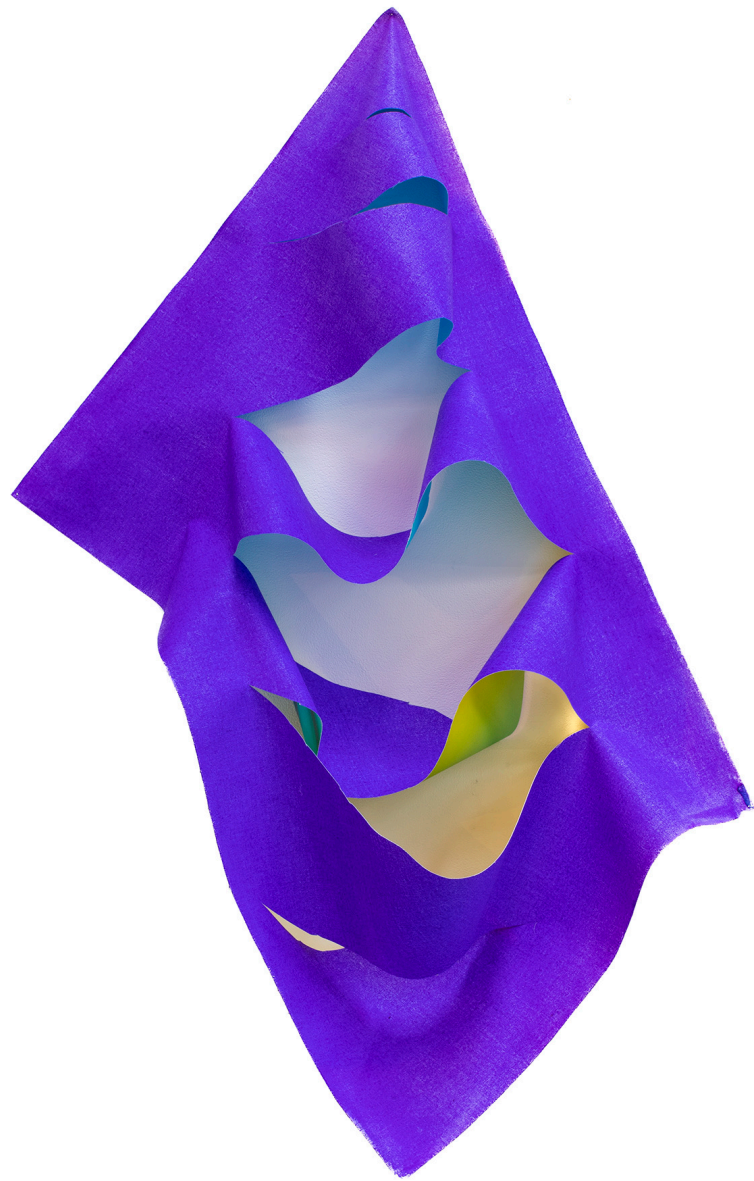


Photoshopping + ink
Dimensions variable
Inkjet print on daguerreotype canvas, ink



Limeslash,
double sided inkjet print, ink,
Dimensions variable
on daguerreotype canvas

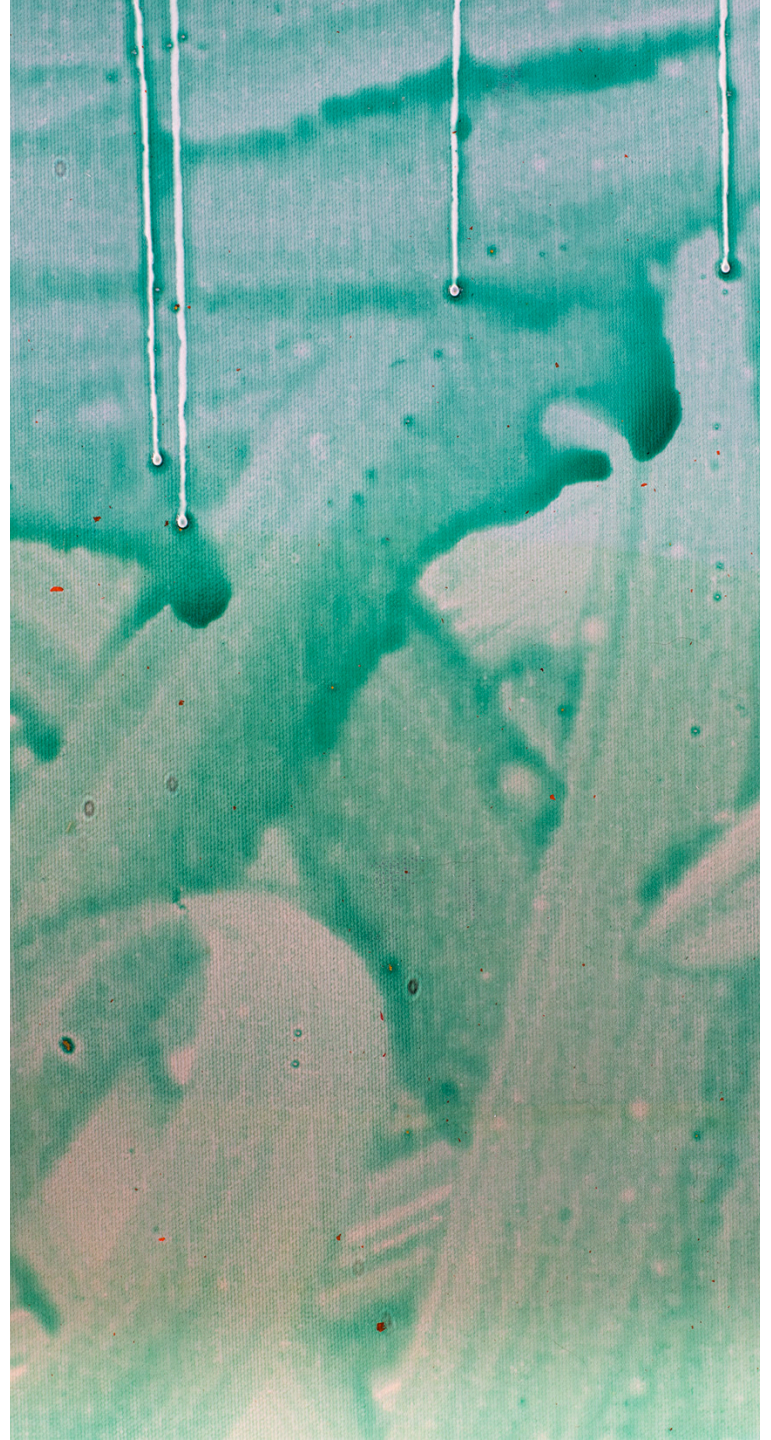
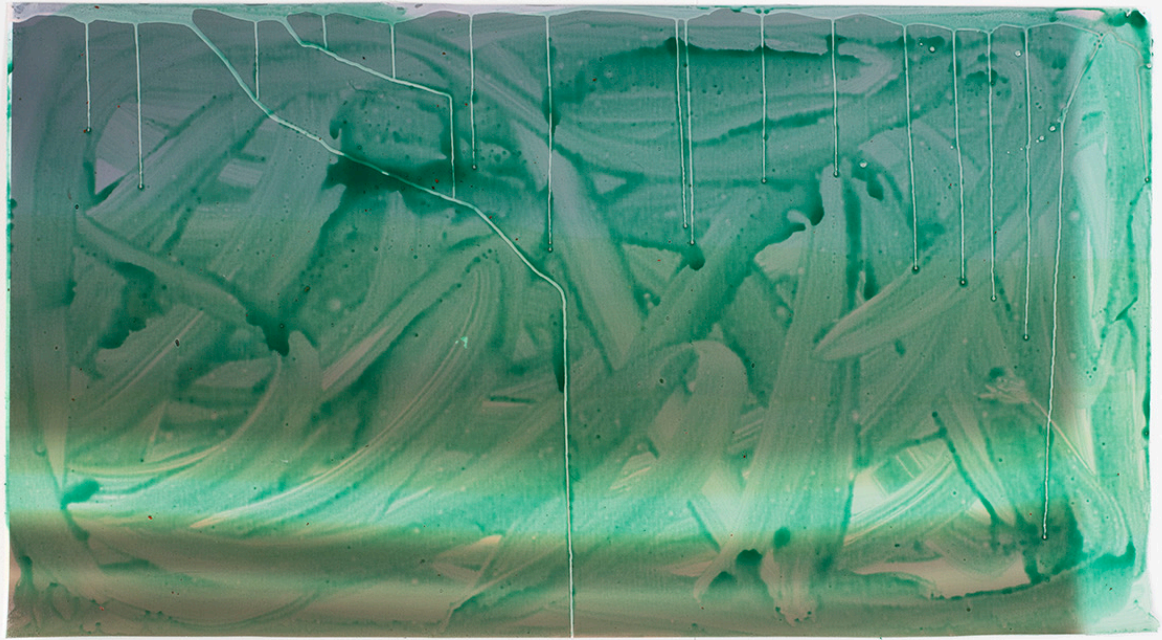




purpleslash,
double sided inkjet print, ink,
Dimensions variable
on daguerreotype canvas







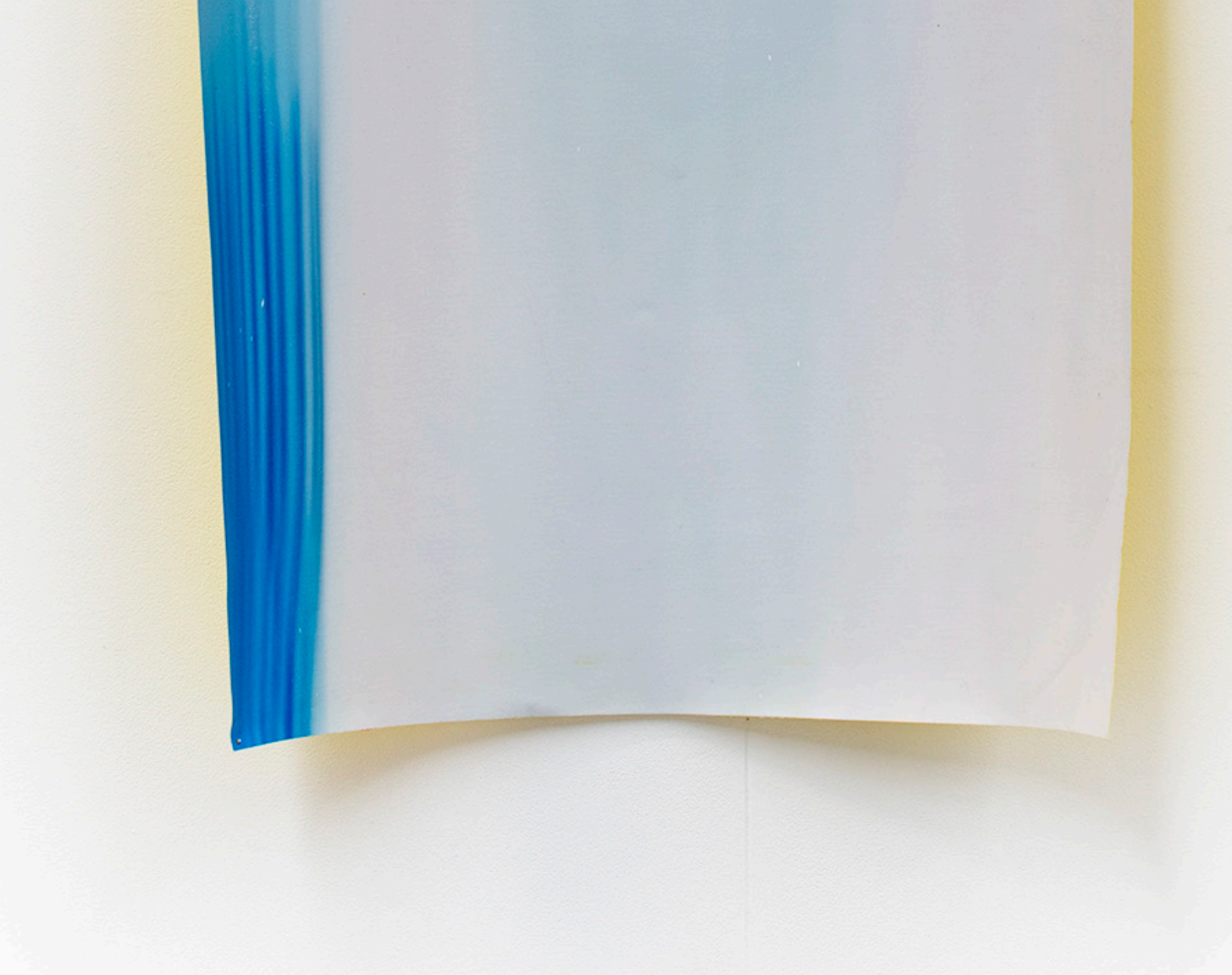
OCEANDRAPE,
DOUBLE SIDED INKJET PRINT, INK, VARNISH,
DIMENSIONS VARIABLE
ON DAGUERREOTYPE CANVAS





SLASH PHOTO/PAINTING_AFTER MORRIS,
DOUBLE SIDED INKJET PRINT, INK, VARNISH,
DIMENSIONS VARIABLE
ON DAGUERREOTYPE CANVAS





FUGUE 2
DOUBLE SIDED INKJET PRINT, INK, VARNISH
PINHOLE IMAGE, 145 X 60CM
ON DAGUERREOTYPE CANVAS



WISHWASH_VERTICAL
DOUBLE SIDED INKJET PRINT, INK, VARNISH
PINHOLE IMAGE, 145 X 60CM
ON DAGUERREOTYPE CANVAS





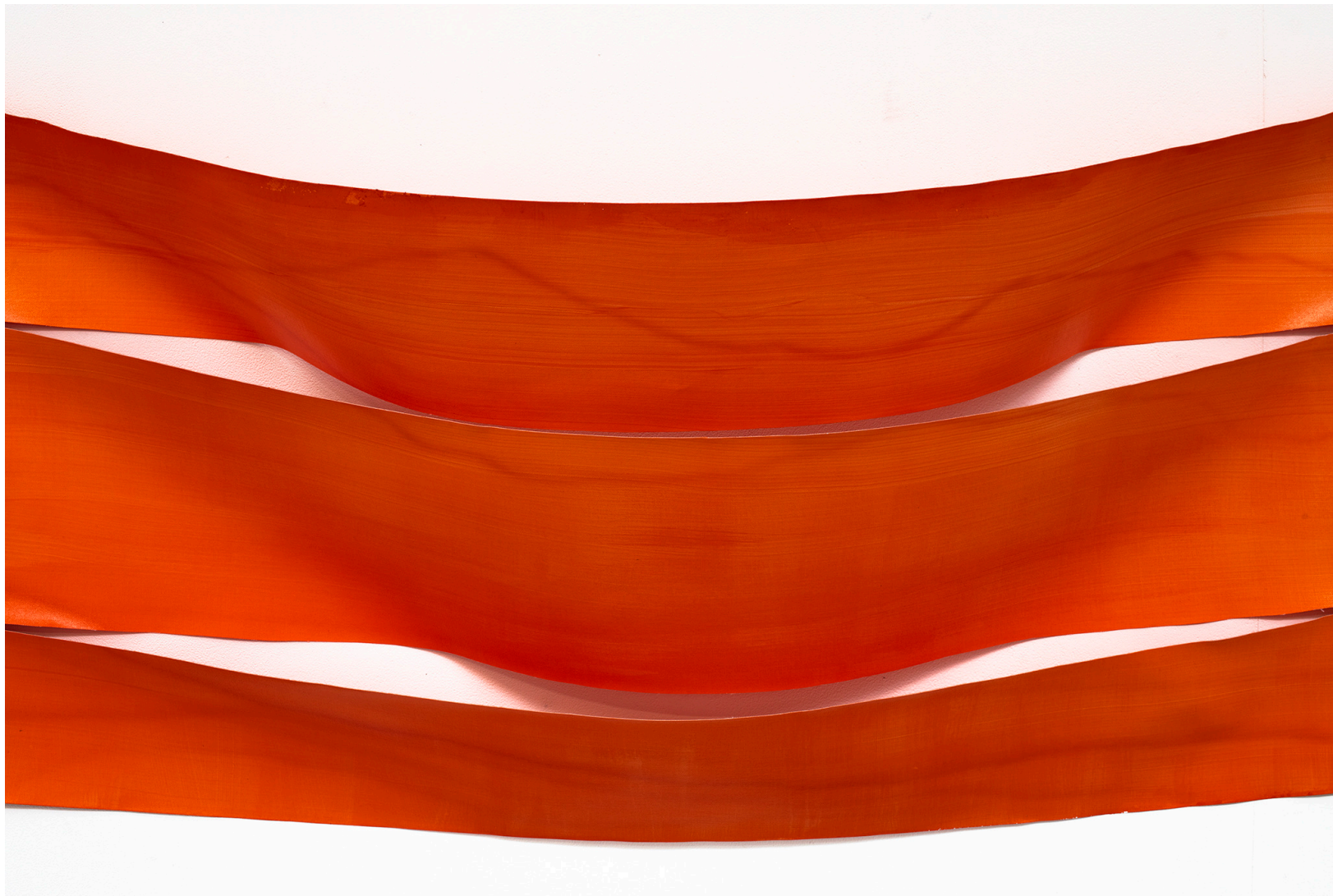
ANTHROP MORPHISE
PINHOLE INKJET PRINT, INK, VARNISH
60 X 145CMS
ON DAGUERRETYPE CANVAS



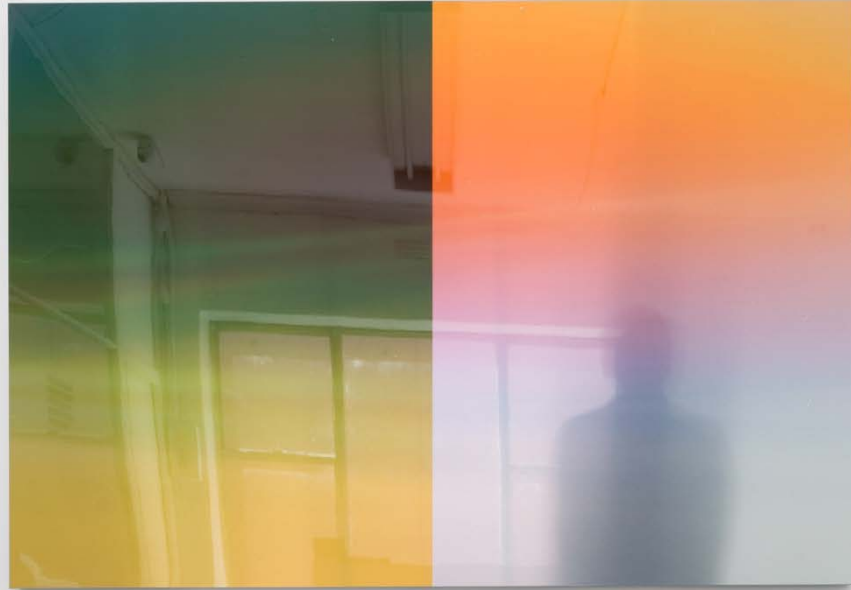
PINHOLE ORANGE_GRAVITY
DOUBLE SIDED INKJET PRINT, INK, VARNISH
145 X 60CM
ON DAGUERREOTYPE CANVAS







ORANGE SLASH AFTER MORRIS,
DOUBLE SIDED INKJET PRINT, INK, VARNISH
PINHOLE IMAGE, 60 X 120CMS
ON DAGUERREOTYPE CANVAS



**ANNE WILSON
SPIN INTO BEING**

**Five Walls Gallery
March 2nd - 19th 2022**

Spin Into Being

Exhibition Essay

Anne Scott Wilson

By Anna Shimshak

Spin into Being, Anne Scott Wilson delves into her archive in a reinterpretation of themes and footage that have foregrounded her work for decades. While the ocean is perpetually in a rhythmic cycle, it is also in a constant state of flux. From moment to moment, it is never the same, continually evolving and changing in both its physical state and appearance. Like bodies of water, the physical body is also in a state of perpetual permutation, both in spirit and anatomy.

In this immersive photographic and video installation, the body is juxtaposed with and in nature. In capturing water in the ocean in her video work, Wilson symbiotically synchronizes her movements with the cadence of tidal motion. This synchronicity and the resulting shroud of water around her fuse body and nature.

This elemental and metaphysical hybridity distills time, water, light and motion into a primal pulse. These elements, while ubiquitous, are fundamental to all life and material existence. Yet, in each manifestation, they are different, never appearing or combining in quite the same fashion. In his exploration of the sea, Hiroshi Sugimoto mediates on its ephemeral, elemental nature:

Water and air. So very commonplace are these substances, they hardly attract attention and yet they vouchsafe our very existence. The beginnings of life are shrouded in myth: Let there water and air. Living phenomena spontaneously generated from water and air in the presence of light, though that could just as easily suggest random coincidence as a Deity...Mystery of mysteries, water and air are right there before us in the sea. Every time I view the sea, I feel a calming sense of security, as if visiting my ancestral home; I embark on a voyage of seeing.

Sugimoto's ancestral comfort in the sea foregrounds an intrinsic connection to nature also present in Wilson's work. In this cohesion of light, earth, air and water, photography becomes a perfectly synchronous mechanism for these explorations. In its installation, *Spun into Being* wraps viewers in light, with reflected tessellations enveloping them on ceiling, walls and the floor.

The encompassing, ebbing pulse of kaleidoscopic water is furthered by Wilson's adoption of a rhythmic gesture of collecting and dispersing water in her video piece. This translates to the physical motion of spinning that produces her photographic images. The centrifugal thus becomes dually generative. The vast expanse of the natural world in which Wilson moves her body and camera to make her photographs becomes condensed into lines that run throughout her images. These linear wisps of light convey a profound eloquence as the entropy of the world is purified into a single line.

These lines of light echo the horizon line of the ocean. At the boundary of water and sky, one is reflected into the other, just as Wilson's photographs mirror boundaries between the physical world and its intangible inscription through light. The threshold of the horizon becomes the nexus point for change and interaction between water, earth, and light.

In her VR piece, Wilson invites the viewer to delve further into this elemental synergy. Within virtual space, the viewer is able to feel what it is like to be inside the camera and experience the elemental alchemy that is photography. In this space, the body is transcended, becoming part of the atomic interplay.

The dialogue between pieces in *Spin into Being* reflects on cycles of aging and existence. In the mark making with light, there is an affirmation of the vitality of our existence and cohesion in the natural world. Yet, there is also a profound humility in this realization that our existence is but one small iteration in the enduring, omnipresence of nature. The earth, ocean and sky synthesized in the horizon have existed long before us and shall continue to do so in an endless expanse long after we cease to be.

-Anna Shimshak





STATEMENT

This body of work includes a photographic print, video projection, bespoke screen and oculus rift VR work. Each work considers the body and motion– with water and light.

The digital pinhole image is part of a series started in 2013:

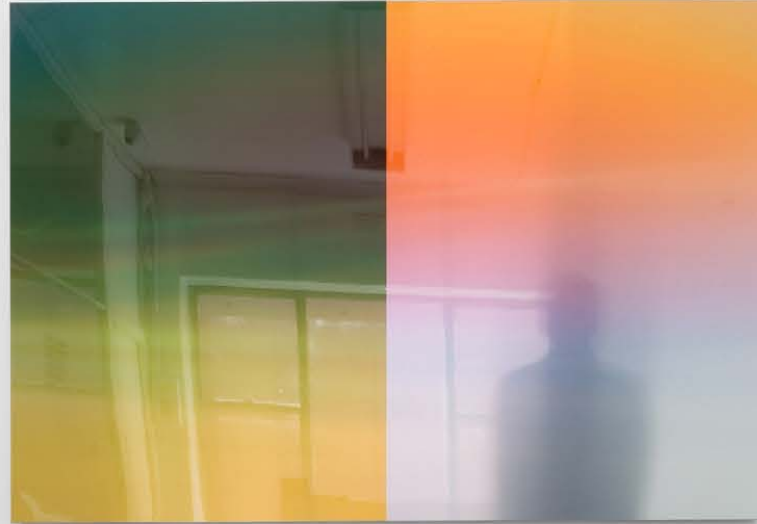
Algorhythmia 2021, Polaris Gallery, South Yarra
Inside the Matrix; a tango with light 2017, Conny Dietzschold
Gallery, Sydney
Fly Rhythm 2013, Arc One Gallery, Melbourne
InsideOut, 2016, Post Office Gallery, Ballarat

TEXTS

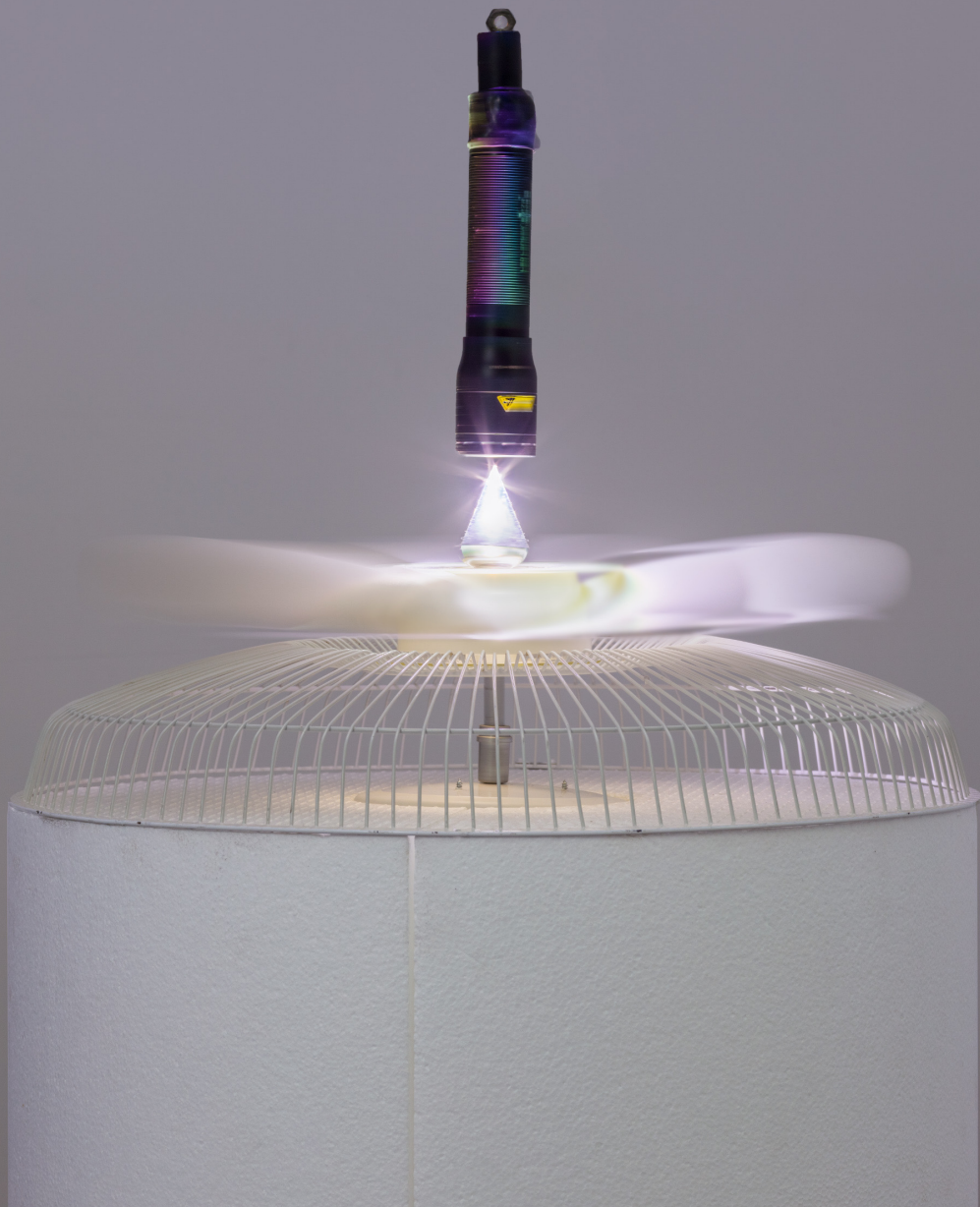
Inside the Matrix: a tango with light : Sean Redmond
Fly Rhythm : Melissa Bianca Amore
Fly Rhythm: Will Johncock
Tryhard Magazine
InsideOut: Elizabeth Day
Algorhythmia: Ouyang Yu
Algorhythmia: Anna Shimshak
Spin into being: Anna Shimshak

www.annescottwilson.com

Photographs are editions of 5 + 1 Artist Proof



ANNE WILSON
SPIN INTO BEING



'If you stay where you are you'll run into yourself', 2019

Kinetic sculpture

Torch, domestic fan, polystyrene plinth, polystyrene screen, film,
video, sound/speaker



Saturated Colour in A Nebulous Grey Zone

Liminality is simultaneously a beautifully evocative word and an overused trope in contemporary art. A sort of provisional lushness that oscillates between things, between binary oppositions or opposing forms, the idea of the liminal or activating liminal spaces is to elevate this mysterious gap between tectonic plates. Underpinning this approach is the proposition that what exists in this nebulous grey zone, is the preeminent terrain for artistic exploration. In part, this scurrying towards points of becoming, gathering on a muddy non-site neither land nor sea, is a carry-over from the deconstruction of language as an instrument of power. To be one thing or another is to adhere to the logic of binary oppositions, but to pick at the space in-between is to resist and perhaps erode the credibility of such formations.

Yet beyond this ideological reading of reshaping power relations, the liminal is also a poetic space of possibility where meaning is made at a series of incompatible junctures. Things that are not supposed to easily cohere or connect whether they be figuration and abstraction, photography and painting are elided. To value liminality as an approach is to question the orthodoxies of art history and theory and specifically its categorisations and compartmentalisations. The ethos of separating and delineating one thing from another, a movement, a medium, a technique, while framed as an imperative for order and organisation, is always a contrivance and continually subject to artistic defenestration.

Anne Scott Wilson is very aware of this complex and contested terrain and is only too happy to pressure test artistic convention and categorisation. While her hybrid photography/ sculptural forms articulate a respect for discipline and negotiate a spectrum of histories, they are at the same time a forensic dissection of the blind spots within and between these fields of practice. In choosing to utilise a medium -photography- saturated with an imperative to represent, as a mechanism depict or capture so-called fragments of 'the real' world against itself, seems at first glance to be wilfully perverse.

Wilson's objects are fascinated with the history of non-representational art, with colour, line, juxtaposition, and composition Why use the technology of photography with its allure of representation to blur and obfuscate, to make the real radically abstract? The same could be said for the utilisation of photographic paper as a sculptural form. Why activate the three-dimensional qualities of the photographic print when other materials (felt, fabric even plastic) might be more appropriate?

The answer to both questions is that the reach and elasticity of photography is infinitely greater than its popularly understood parameters. The technology of photography offers us potentially new understandings of colour, new ways of bleeding chroma and confusing the spatial orientation of figure/ ground relationships. There is a delicious irony that photography is now mining its capacity for the non-representational considering painting was manoeuvred into this territory by the invention of this upstart mechanism in the late 19th century.

Saturated Colour in A Nebulous Grey Zone

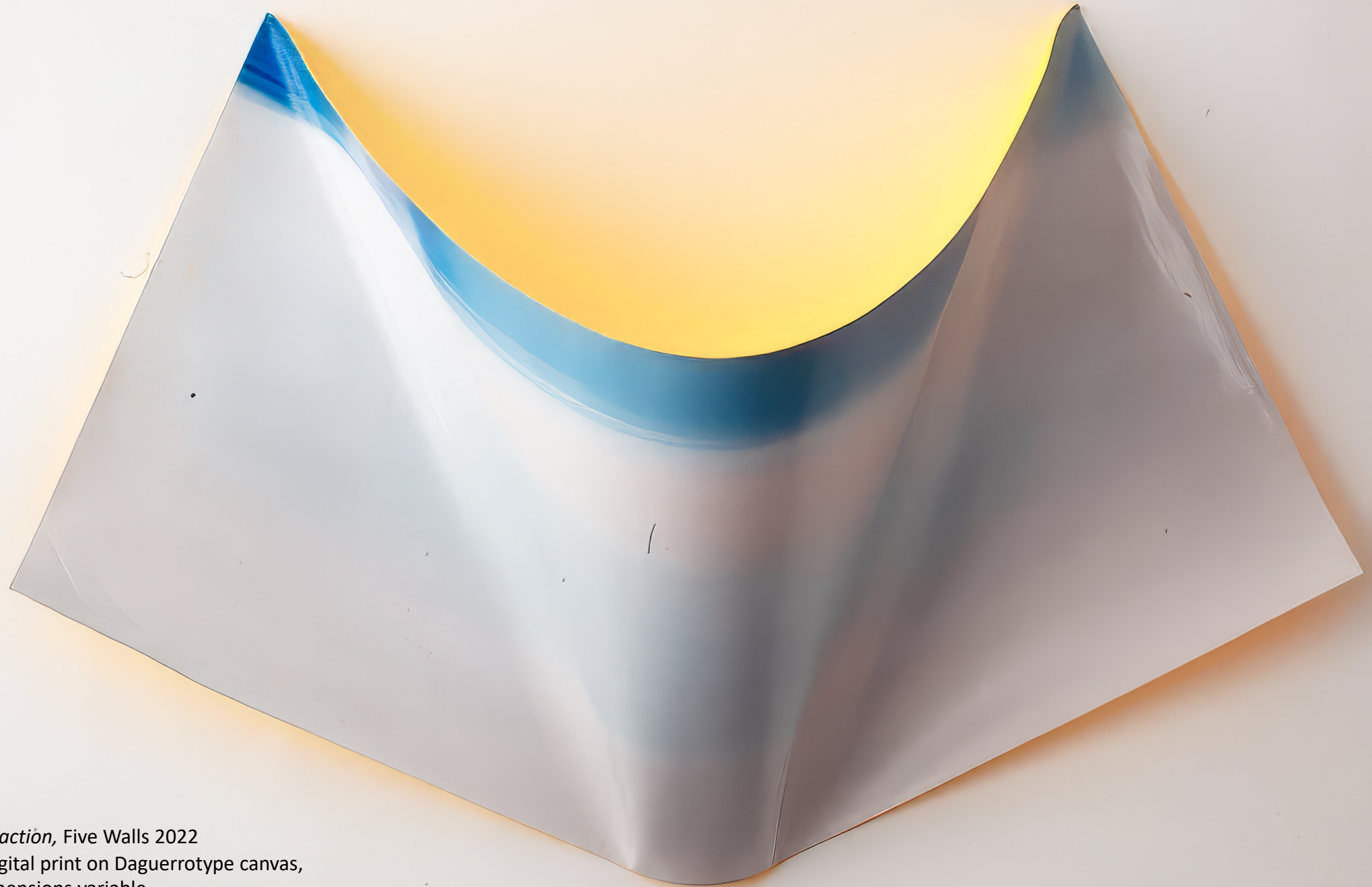
Ceding representation of 'the real' to the camera, painting for much of the 20th century felt comfortable in the division of labour. 'We handle the abstract, you can capture the quasi-mimetic forms of modern life' was the unspoken, if mutually convenient, compact.

For a long time, this delineation held, but the imperative for artistic defenestration is indeed a strong one and the imperative to test the limits will always trump nomenclature.

Wilson has come to understand the resonant power of the camera as a mechanism to capture what is of this world and make it otherworldly. Her fields of colour are always bending, warping, and folding over themselves, emitting at times both a luxurious liquidity and a starkness of separation. She is seduced by the expressive potential of the photographic surface, part mirror, part receding void, and understands that this surface can take us to places painting by its nature is not easily inclined to reach. The modern inkjet printer with its capacity to spit ever greater levels of information on to incrementally larger sheets of photographic paper, is a tool that opens new understandings of colour and composition.

For Wilson, it is a mechanism to expand the syntax of abstraction, to push into new formal atmospheres that braid the analogue and the digital together. Her compound objects offer a connective tissue across a disparate terrain whereby photography, sculpture, painting, and film are less discrete disciplines, than allied modalities capable of being quantised together to construct new polyvalent artistic forms.

David Cross, 2023
On the occasion of 'Fugitive States'



'Fugue' in *Abstraction*, Five Walls 2022
Double sided digital print on Daguerrotype canvas,
Ink, varnish, dimensions variable