

FLY RHYTHM

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sleeve: *Altona #1* 2013, 104 x 153,
digital pinhole image on Arches Velin Museum Rag

FLY RHYTHM

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Anne Scott Wilson

Forward

In 1981 I performed in a Las Vegas/cabaret style show in a remote city in Japan - dancing a copy of a copy of a copy of a style with origins from a vaudevillian history that evolved way before I took my first ballet lesson.

What has this got to do with *Fly Rhythm*?

A lot...the experience of movement is a blank canvas upon which all life takes part. The idea of performance through dance as a way to communicate is not unlike the processes of making the images and video in this exhibition. This project coalesces seemingly disparate ideas through the language of movement mediated through the body.

Lensless photography mimics the iris of the eye - the hole through which light focuses the outside into an image. Light passes through the iris into an otherwise light safe container. Images in movement or stillness are perceived through the eye physically yet are understood, interpreted through a history of remembrance that is embedded within the physical body. Movement particularly resonates through muscle and perceptual memories and this language informed the process of recording the images in *Fly Rhythm*.

I felt like I was choreographing a dance - the time of day decided by my physical experience of light - a knowledge built up over my 59 years. The sun sinking at sunset is my chosen time to shoot - the magic hour. My body contains memories of light and motion through inhabiting the flesh; a sensuousness unique to the north of Australia and Asia.

The 13 images in *Fly Rhythm* were shot in the Dandenongs, Altona, Victoria and Bruny Island, Tasmania created through exercising procedural memory of light, air and motion. With camera in hand away from my eyes I travel through a landscape as light fluctuates - the air and geography trigger a kind of fluid performance - a still image of motion remembered - a satisfying past time.

Melissa Amore

Light Sees

Perhaps 'light' is the only medium that allows us to see, and conceals and reveals what and how we see. Light operates independently, as an autonomous living organism and functions by its own internal logic. The proposition that we have now entered a new type of light, made possible by the technosphere, the program that has altered the way we think, is true. Though, it may be necessary to remind ourselves that each historical shift has ignited a new type of light, changed human thought patterns and our physiological make-up. So, why is this period considered more edifying per se?

Historically, for the first time something other than ourselves - the virtual being, has provided a platform to "see ourselves see."¹ Though, we could also argue that art, since the first Paleolithic cave drawing also provided this separation and allowed us to see ourselves, though, not see ourselves see.

The simulated program has cognitively and architecturally re-modeled our understanding of what it is to be human. We are now navigating ourselves in the virtual image, an infinite and limitless universe. Paul Virilio, re-affirms this idea, he says "...the computer is no longer simply a device for consulting information sources, but an automatic vision machine, operating within the space of an entirely virtualized geographical reality."²

When, more than four hundred years ago Giordano Bruno (1568-1600) proposed that the world consists of worlds within worlds, an infinite universe, it seemed totally inconceivable. Today, new technologies have provided evidence, that perhaps this claim is plausible. In Bruno's treatise, *On the Composition of Images, Signs & Ideas* (1591), he proposes that only few have access to seeing these multiple worlds and "light" is the apparatus that reveals them. This light is an energetic force that controls the cosmos and determines the order of things. Bruno begins by discussing a magical nature of light that is present in the mind itself. Light, not the sunrays, but another kind of supernatural light, is the key to seeing. "Just as the eye is the organ that sees reality," he states. "Light is the element that allows the eye to see."³

The application of light, to either conceal or reveal, has been applied throughout centuries to highlight the spiritually awakened, and implicated as a basis for "seeing." In his allegory of the cave, written in *The Republic* in 380 BC, Plato examines the interplay of light

1. Hal Foster *The Art-Architecture Complex* (New York: Verso Publications 2011)

2. Paul Virilio, *The Information Bomb*, (London: Verso, New Left Books, 2000), 16.

3. Giordano Bruno, *On the Composition Of Images, Signs & Ideas*, trans. Charles Doria and Dick Higgins (New York: Willis, Locker & Owens, 1991), xii. Giordano Bruno was a 16th century Italian philosopher, mathematician, magician, astrologer and astronomer.



Homage to Turner, 2013
97 x 130 cms
digital pinhole image
on Arches Velin Museum Rag
edition of 5

and shadow to reveal something other than what the eye can see. Artists such as Caravaggio, Da Vinci and Rembrandt, to the more recent Modernists including Mark Rothko, James Turrell and Anthony McCall, have not only been using light as a method of revealing, but also investigating light as a 'thing in itself.' Turrell's claim, "Light is not so much something that reveals, as it is itself the revelation,"³ is testimony to the ongoing search for it.

Anne Scott Wilson's recent installation *Fly Rhythm* (2013) follows Turrell's statement that perhaps light is the thing we search for. In retrospect, the very thing that forms into appearance in her works is also the vehicle of vision. The exhibition consists of a series of landscape images, taken from random locations around Bruny Island, Tasmania and suburbs in Melbourne, and synchronized by the video projection *Glide*. Wilson investigates the phenomenology of light and perceptivity and illustrates the power of light to reveal a new visibility, normally inaccessible by the naked eye. She photographed these images, using a pinhole camera, while traveling in a car at continual speed. Her body, in motion was navigating the apparatus and acting as a conduit between light, motion and time. The body also emits light, so the relationship between light and body, is perhaps, the unification to our own

inner light. For Wilson the body of light, operates as sight. The body sees, not the eye, nor the lens. The photographer's eye becomes secondary and the body, as light, is the primary functionary.

Where advanced technologies and ultimately speed and acceleration are superseding the desire to capture the real, the return to traditional pinhole photography is an interesting choice for Wilson. "Mimicking the physiology of the human eye, pinhole photography engages the body in a unique way bypassing the way the eye looks through the viewfinder," Wilson reaffirms. "Sight is through the body, the eye is not focused on one particular view." A pinhole camera is a lens less camera with a small cavity. Light passes through the pinhole to produce an instant image inside the camera itself. Wilson explains the characteristics as "the pinhole camera forms images out of light. In this way the act of focusing on the image is bypassed and I am totally absorbed in the process."

Initially trained as a dancer, her practice is continuously informed by exploring the spatiality between motion and time. The dictum, "we see with our body"⁴ is aptly applied here. A dancer moves and creates form in a very similar postulation to light. The body travels

3. Michael Govan, *Inner Light: The Radical Reality of James Turrell*, James Turrell: A Retrospective, Cat Essay Guggenheim, (LA: Los Angeles County Museum of Art & DelMonico Books, 2013), 13.

and sees as light sees. Wilson weaves a number of different schemas and manipulates time with motion. She explains, "Whilst looking at the landscape I can read the amount of light and 'see' the form it will make – the white of the sky with the stutter of trees moving by creates form in my imagination. I find this experience really exciting. It inverts the practice of dance in which my body moves in space, my eyes register points of reference at specific places and times to make sure I know where 'front' is; critical in keeping balance and sensing visual points within a choreographed set of movements."

In this sense, an inversion takes place, where interestingly, Wilson frames a moving image into a fixed landscape. The results produce a perceptual paradox⁵. Take for example Wilson's *Homage to Turner* (2013), where the original landscape is deluged from the saturation of light and overshadowed by an autonomous spherical haze. The natural landscape has now become a gradation of painterly moving light.

Wilson's *Fly Rhythm* aesthetic combines both 18th century Romanticism, alongside late 1960's Minimalist principles, predominantly, the light and space movement which emerged in Southern California, in 1970, by artists James Turrell, Robert Irwin, and Doug Wheeler. The subtle tonal shifts are akin to a painterly

gestation and as Wilson's describes it, "I'm drawing with light."

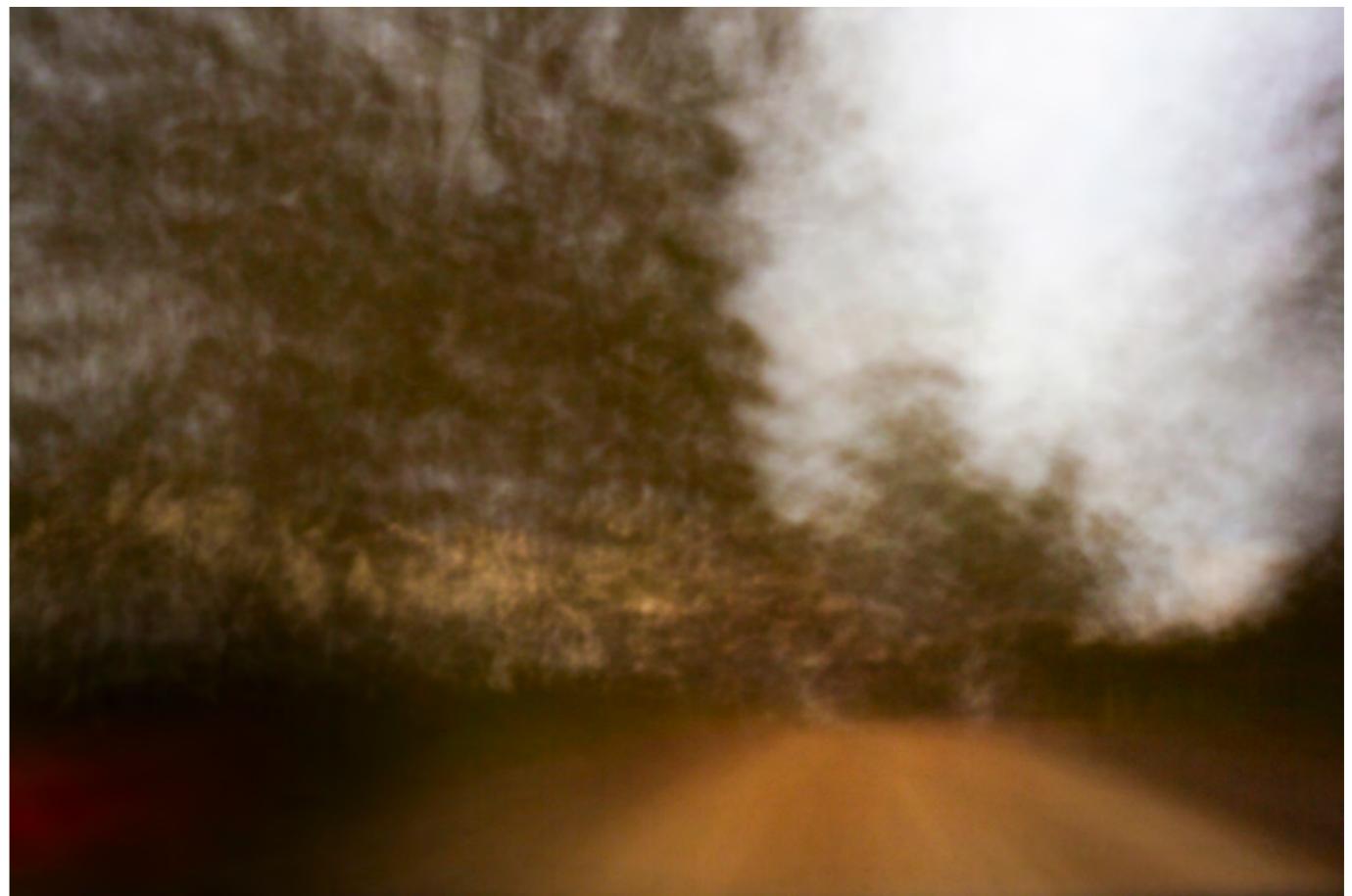
The image *Altona #1* is an ambient smoke filled by a mystical auratic light. This work is an obvious nod to Rothko, whereby color and light become the contemplative meditation, rather than the landscape. In this sense, the viewer's body is the impetus to the act of seeing. We experience the phenomenological properties of the landscape, consisting as an entire field of light and oscillations of movement. The vertical and the horizontal axis are collapsed, producing an infinite horizon, and leaving little room for the eye to establish a point of reference or origin.

It is the act of participation, rather than looking whereby light navigates our movement. Wilson's *Fly Rhythm* examines a new bodily interaction. She sets up relations between the viewer and the moving target and encourages the subject to experience light rather than form. These images give birth to a new kind of "sensory cognitive landscape," where objectivity and subjectivity become intertwined.

4. Yve-Alain Bois and Rosalind Krauss, *Formless: A User's Guide*, (NY: MIT Press, 1997), 135.

Krauss uses this term to reference Duchamp's engagement with optical perceptivity.

5. Rosalind E. Krauss, *The Optical Unconscious*, (Massachusetts: MIT Press, 1994), 128.



bruny # 1, 2013
52 x 77 cm
digital pinhole image
on Arches Velin Museum Rag
edition of 5

American art critic and theorist Rosalind Krauss in *The Optical Unconscious*, describes the pinhole eye as, "the eye that surveys the inner space of experience, analyzing it into its rationally differentiated parts, is an eye born of seventeenth-century epistemology and the particular apparatus that was frequently used as its model: the camera obscura."⁶ Light becomes the mediation between the comprehensible and incomprehensible. It passes through the landscape and collects variations of texture, motion and form and re-transmits itself into another image, an idea that is further articulated in Wilson's video projection, *Glide* (2013).

This particular work could be seen as an extension to her *InsideOut* (2009) site-specific installation at the Frankston Arts Centre, Melbourne. Wilson suspended a circular canvas, in the glass front window and projected reflections from the landscape. The oscillating colored rhythm was triggered by sensory receptors tracing the movements from the outside. The technique of incorporating both the existing landscape to produce artificial reflections is further explored in her video projection *Glide*. In this work, Wilson extracted the existing gradients from the pinhole images, and filtered each color into a software program and into new synthetic palettes.

Wilson's natural spectrum has become artificially translated into a new color-coded system. In this sense, Wilson sets up an exchange between the cyber light, the natural light and the projected light. This threefold intersection illustrates the blurring of realities we are now encountering. In *Open Sky*, Virilio, reinstates how sight has now become affected by the intersection of all three projected realities, he says "...the split in sight is now saddled with the split in light itself..."⁷ So, we could assume, that light is actually splitting itself into all three realities and as a result, we are now developing a new interactive "space-body" and "time-body."⁸

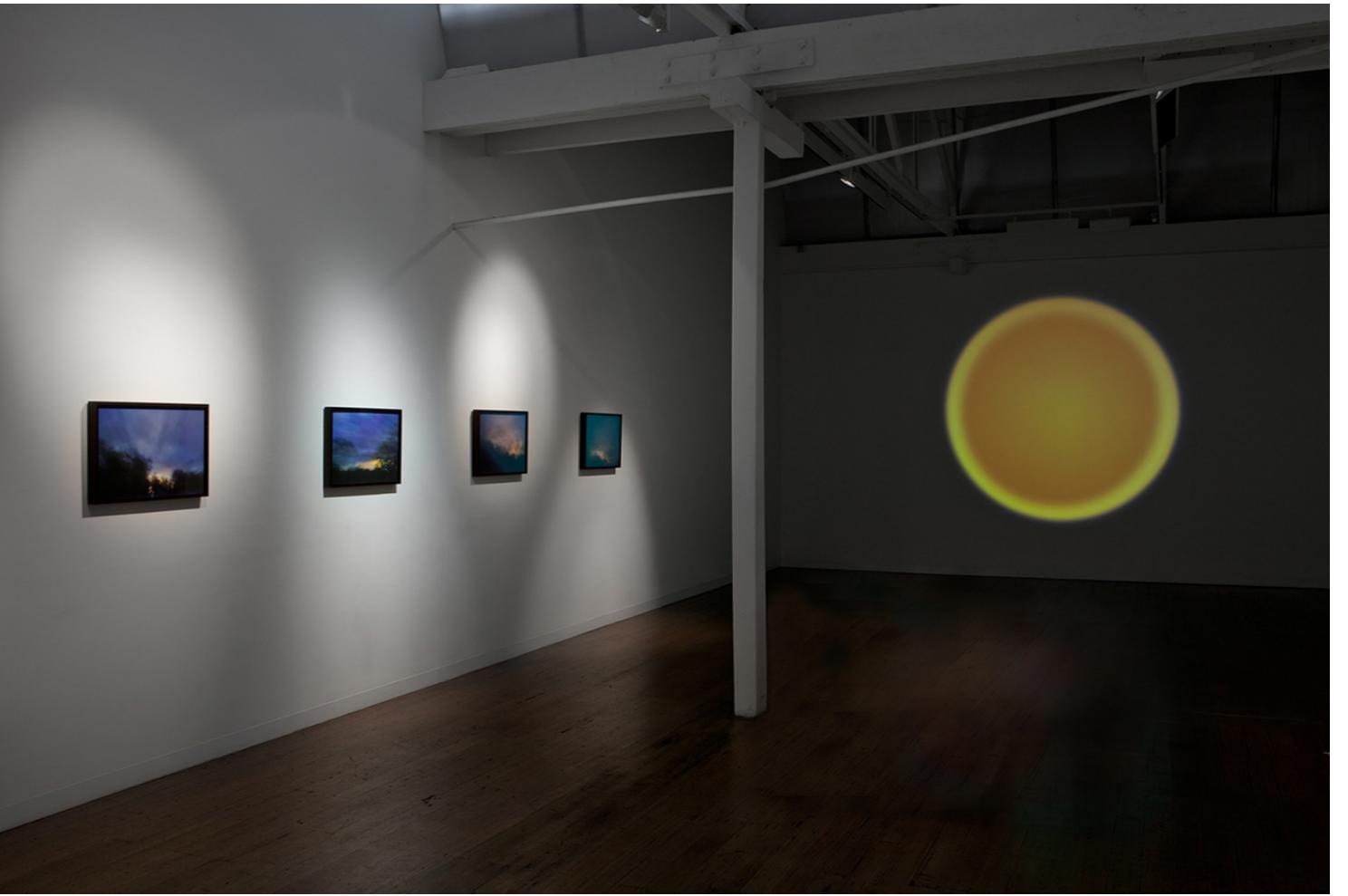
Wilson suggests how these "blurring" effects have also impacted her practice, she states, "Psychologically cyber space seems to rob us of physical space. Through its daily use and reliance for communication the virtual world is expanding. The body has become a critical factor in discussing space because as Virilio posits: if cyber space is space then what is time? He explores how our sense of body space has altered again, as it did pre enlightenment period."

In Wilson's *Glide* we enter all three psychological spaces and experience the splitting of light. Each shifting

6. Rosalind E. Krauss, *The Optical Unconscious*, (Massachusetts: MIT Press, 1994), 128.

7. Paul Virilio, *Open Sky*, (London: Verso, New Left Books, 1997), 36.

8. Ibid



Installation view, *glide*
150 cms diameter
DV projection
6:30m duration
edition of 5

Melissa Amore is an art critic, curator and international artist liaison based in New York. She is currently completing an MFA in Art Criticism and Writing, at the School of Visual Arts, New York.

undulation moves in and out, and pulsates towards the viewer. This seductive cadence extends visibility into a new field of sensory perception. The elliptical shape and rotating color penetrates. We don't see color; rather we become immersed into the lights' hypnotic patterns, which causes a sense of disembodiment, commonly known as the *Ganzfeld* effect.

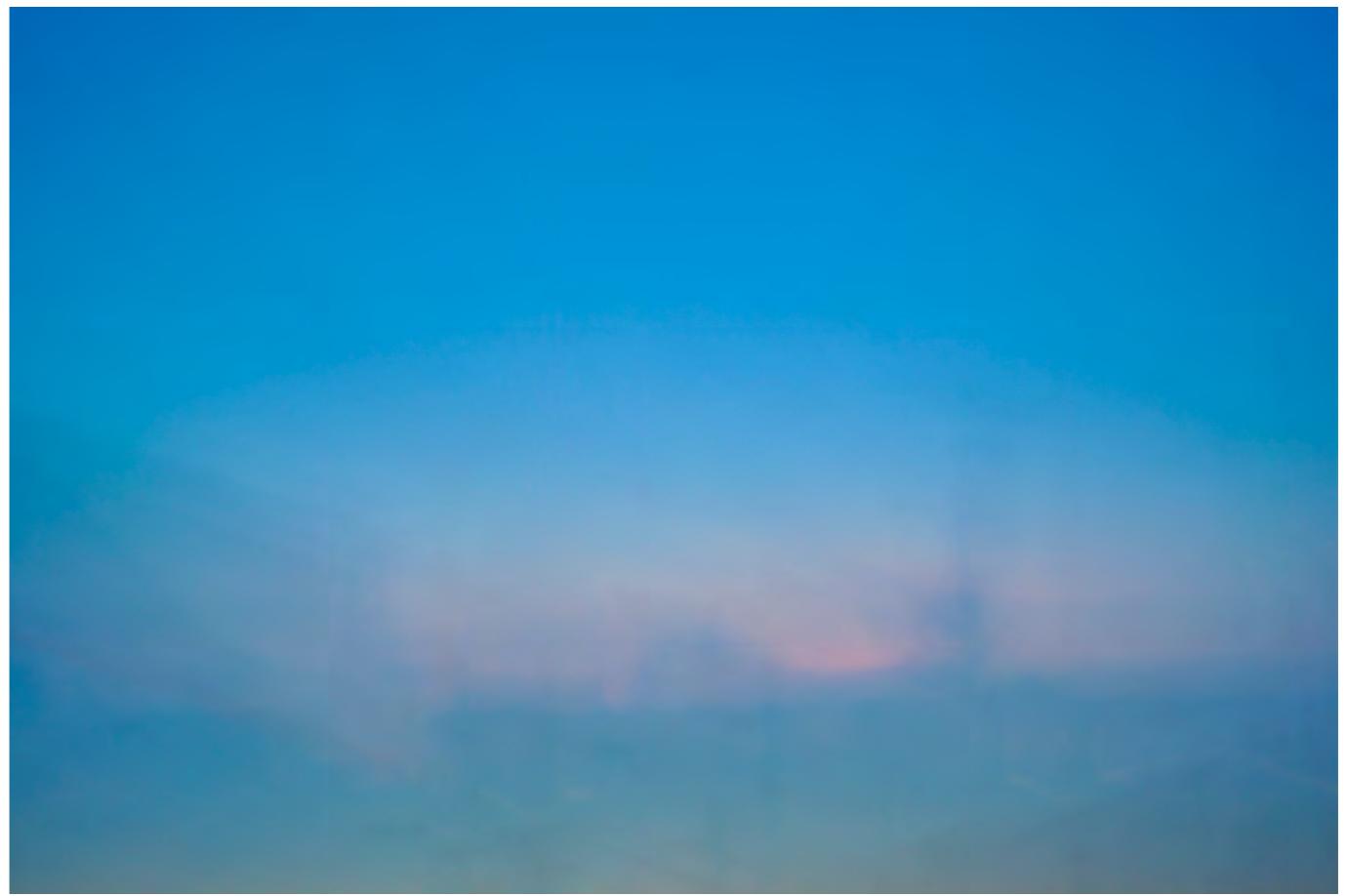
This phenomenon occurs when we experience a "complete field" of vision. Central to James Turrell, Robert Irwin and Doug Wheeler's practice, Wilson in some sense has adopted these principles to control how we experience the color of light. The *Ganzfeld* effect (German for "entire field") is caused by depriving the subject of any point of reference from the exposure of saturated light. This effect has been related to the sense we feel in a blizzard or snow-storm, where we lose a sense of orientation by the distortion of vision. The infinite coalescence places the viewer into a meditative contemplation and shifts perceptivity simply by altering the field of vision.

Again in this work, Wilson is projecting a sense of stillness from a moving image. The undulating succession of color rhythms creates a formal symmetry and harmonious balance. The eye impregnates new compositions from the existing spectrum and we begin to experience the different frequency levels as

one complete image. Our eye begins to see green from pink and blue from green, and this stimulates a perceptual imbalance, a type of optical synesthesia.

The endless pleats of color recede in and out, forming a visual deception. You can't help but be reminded of Duchamp's precision optics, *Rotary Demisphere and Rotorelief series* (1925). Duchamp's examinations into the effects of rotation and pulsation, as a mode to produce an optical illusion of spinning, is inherent in Wilson's *Glide*. The work seeps into a vibrational rigidity and creates an "Optical Unconscious." Duchamp highlighted the interplay between the eye and mind. He examined how the mind orders a multitude of pulsating colors into a total field, and in effect produces a Gestalt sensation.

Wilson's *Fly Rhythm* series re-addresses our relationship between the "space-body" and "light-body." Light penetrates each work and floods the mind into an optical play, produced either through the peephole or by the throbbing pulsation. Memory, time and motion are explicit. It's a mystical awakening, where the search begins with the light in our own celestial body.



altona #1, 2013
104 x 153 cm
digital pinhole image
on Arches Velin Museum Rag
edition of 5

Will Johncock

Capture, Rhythm

Spatial conditions of photography

The body, according to Wilson's *Fly Rhythm* (2013), is the conduit of visual experience. It is from a bodily space and perspective that the photographer perceives the worldly space being photographed/perceived. Likewise, being bodied conditions the perspective a viewer has of the space captured in a photograph.

This term "captured," prevalent within photographic discourse, indicates something at stake beyond spatial relations in the photographic experience. A photograph seemingly captures not only space, but also time. Unidirectional, forward-moving temporal relations duly emerge, in which the subject-photographer

captures worldly spaces/objects which pre-exist their photographic representation. The consequent photograph, and the time it captures, then pre-exists any subsequent viewing of it. Via Wilson's photography however, an inquiry can be developed into whether such representations are of *pre-existing* spaces/objects.

In-Itself space?

The notion that worldly space pre-exists its photographic representation pre-supposes the thing *in-itself*, oppositely *outside* the human (subject, photographer). The thing *in-itself* is a legacy of sceptical and epistemological philosophies, which explore human knowledge of the world. For such knowledge to be objective, the inquiring human must be separate from worldly objects/spaces, with no two spatialities occupying the same worldly space at the same time. Indeed, this is a condition of classical physics/mechanics, modernity's foundation.

A preliminary inspection of Wilson's *bruny #1* coheres with this. Spaces/objects, as the sky, trees and road, are distinguishably juxtaposed. For spaces/objects to co-exist simultaneously, they must occupy separate spaces. Where one object is present, all others are absent. However, is this the only way in which spaces co-exist?

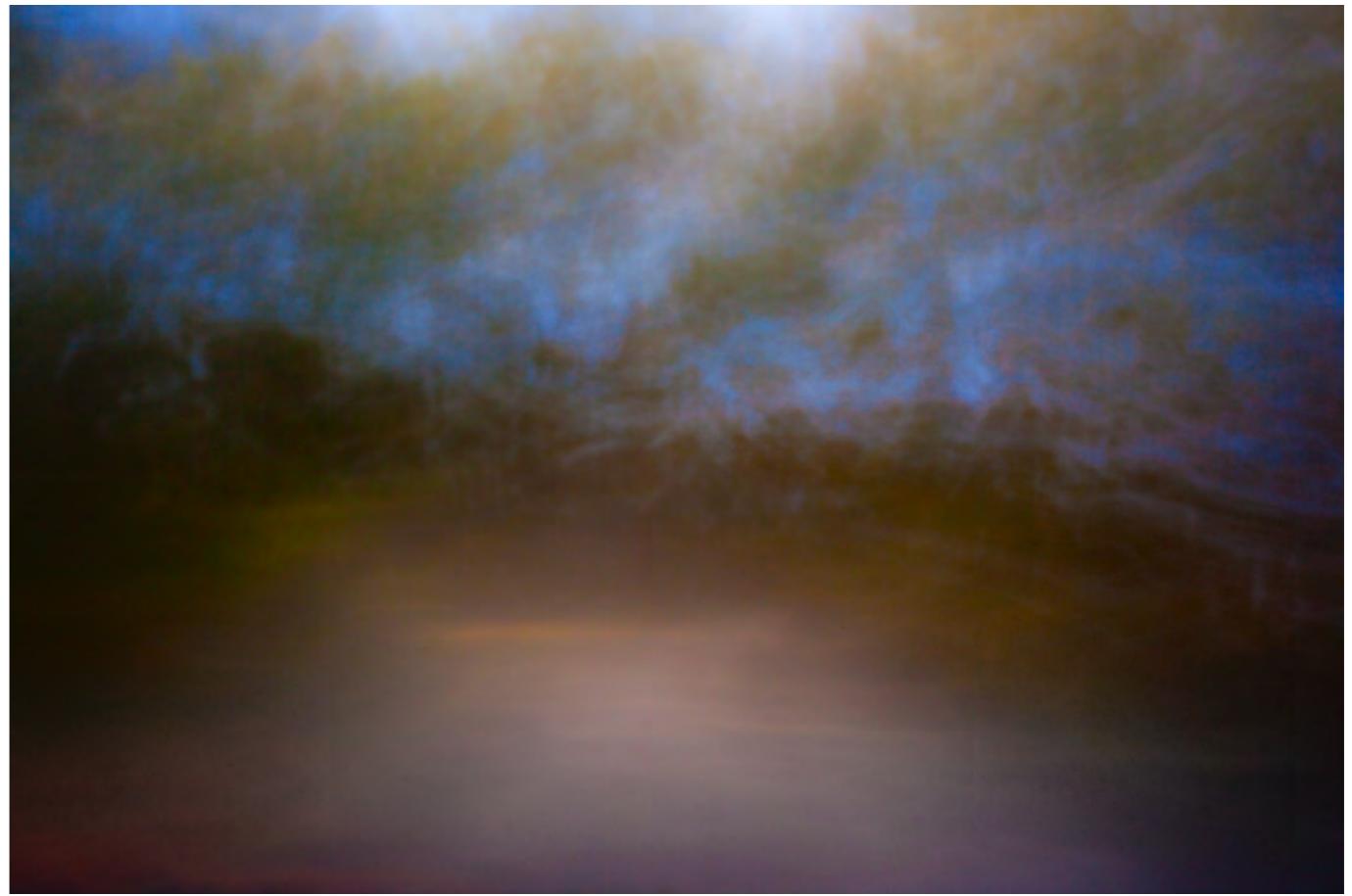
Timing of space(s)

The phenomenology of 20th century French philosopher, Maurice Merleau-Ponty (1908–1961), assists in exploring the timing of space. In *The Primacy of Perception* (1964[1964]), Merleau-Ponty describes the perception of the bottom of a pool. What would otherwise be an uninterrupted view is affected by the water and reflections.

Given that the pool floor is perceived as it is due to these apparent impediments however, the notion of spatial interruption/interference is reconceived. The pool floor is not seen despite the water, shadows, shimmering reflections, etc., but *because* of them:

When through the water's thickness I
see the bottom of the pool, I do not see
it despite the water and the reflections
there; I see it through them and because
of them. If there were no distortions, no
ripples of sunlight, then I would cease to
see it as it is and where it is (182).

The pool floor does not pre-exist being "interfered with" by space-as-water and space-as-reflections. Instead, it only becomes the pool floor that it is, the pool floor of the perceptual present, because of such worldly spaces. These spaces, and the spatiality of the pool floor, are co-constitutive.



bruny #2, 2013
97 x 130 cm
digital pinhole image
on Velin Arches Museum Rag
edition of 5

The counter-argument will demand this is not the pool floor in-itself, but simply the perceiver's perspective of it. Spatial co-constitution however means that spatial perceivers and spatial perceiveds also manifest co-constitutively, whereby neither pre-exists in-itself. In *The Visible and the Invisible* (1968[1964]), Merleau-Ponty discusses how when touching one's hand with their other hand, a subject simultaneously touches/ perceives and is touched/perceived. The subject is part of the object-world it touches at the same time as the object-world is part of the subject (133). Subject and object-world experience each other inside, and as, each other. Or in Merleau-Ponty's eloquent terms; "I do not see it [object] from the depths of nothingness, but from the midst of itself" (113). This co-constitutive incarnation of subjects and objects problematises the notion of separate, pre-existing objects that are then perceived by a perceiver.

Let us apply this reading to Wilson's *Homage to Turner*, where the sky is seemingly spatially "veiled" by trees, clouds and shadows. If spaces are co-constitutive, rather than combatively opposed, then the sky is seen *because of*, rather than *despite*, such spatialities. Spatialities do not block, or interfere with, what a spatial subject perceives of another, in-itself space (sky). Rather, all such spaces are co-

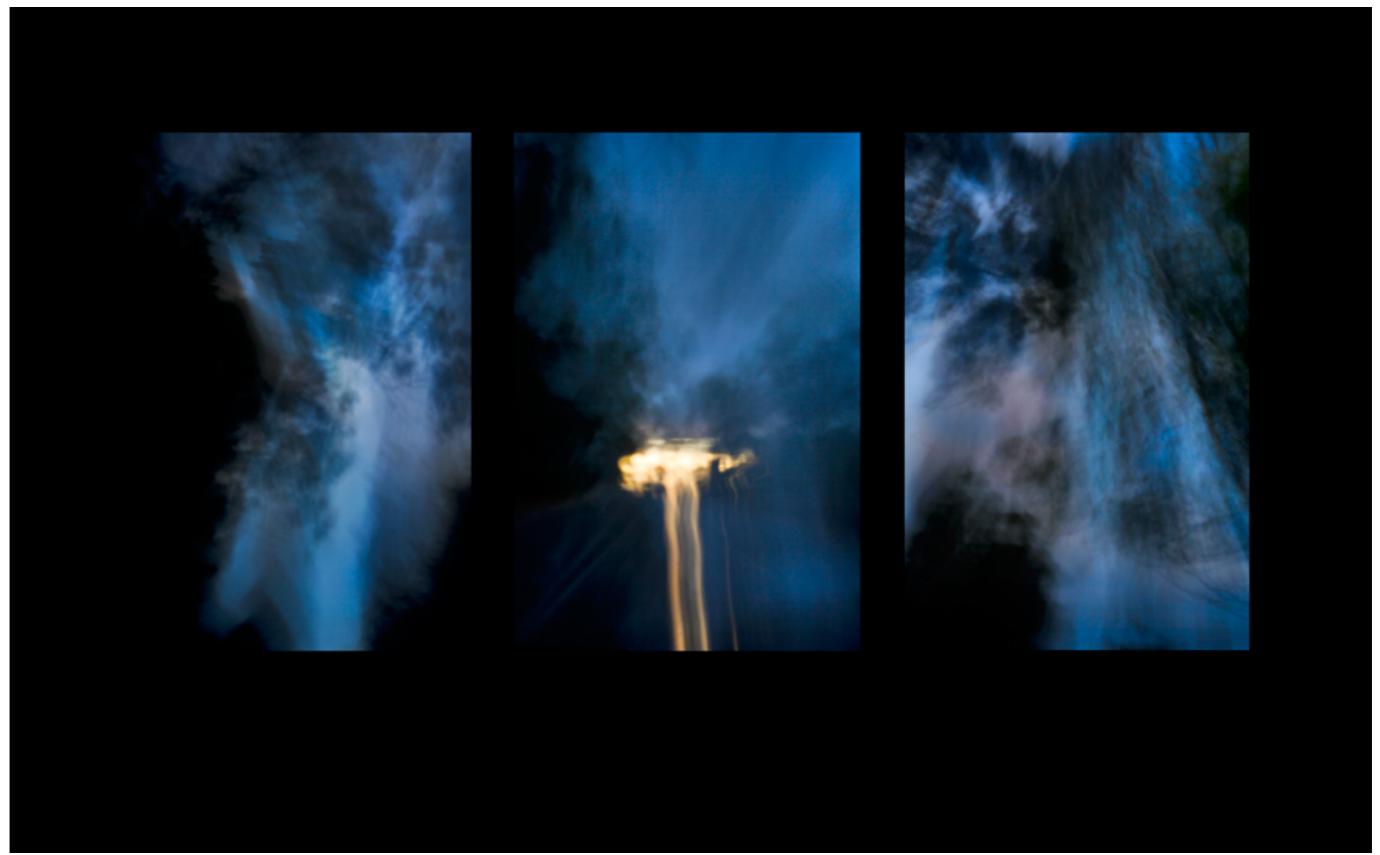
constitutively conditioned. Wilson evokes this via blurry/indistinguishable representations of where space-as-trees ends and space-as-clouds or space-as-sky begins. If space is never in-itself, perceivers, trees, clouds and shadows manifest concurrently, where spatial representation (trees/clouds/shadows) is also spatial incarnation.

Another counter-argument will be that had Wilson taken this photograph a day earlier she might have found a clear sky that has since been impeded by clouds. Or months prior, there was an unhindered perspective of the sky, since interfered with by growing trees. Similarly with Merleau-Ponty's pool, perhaps before dawn, when the pool was yet to be filled, one would assume there existed a more direct perspective of its bottom with which water and emergent sunlight has since interfered.

The assumption these arguments rely on though is that time is uni-directionally forward-moving, where the past is permanently fixed, preceding the present. Wilson's photography can frame an interrogation of this conception.

In-Itself time?

When viewing *bruny #1* we imagine Wilson entering a pre-existing, spatial scene. The road, trees and sky



portrait landscape, 2013
84 x 118 cm
digital pinhole image
on Arches Velin Museum Rag
edition of 5

exist. Wilson subsequently captures a single moment, represented from a particular spatial perspective. This present then becomes permanently fixed as a past to the perceiver of the consequent photograph/representation. This past appears to be unalterably itself.

Timing of time(s)

This assumption is reconsidered through the insights of philosopher George Mead (1863–1931). In *The Philosophy of the Present* (2002[1932]), Mead recognises that the past “irrevocably conditions the present” (36). This correlates with the typical interpretation that time moves forward, past necessarily preceding present.

Counter-intuitively though, Mead also characterises the past as revocable (36). This is attributable to the novelty of a new present. As the present emerges, the past that conditions it must also be somewhat present. This re-produces the past (35), because the past-present relation is a new development for the past. The past was something different before becoming constitutively involved in a novel/new present. Or in Mead’s terms, the “what it was” of the past “changes” (37). It is not that the past was previously a present, and is now a past. Rather, the past is as novel/new as the present,

because the past only becomes “past” concurrently with its relational present.

I anticipate the critique that all that changes is our impression of the past, whilst the “past in-itself” remains as it was. However, a past “in-itself” is not a “past,” nor a state of time/temporality. It is only via its relation with the present that the past manifests, concurrently becoming “what it was” and “what it is.” Time, in any state/condition, has a perpetually reproduced origin.

Originy past, originy photography

A photograph does not traverse a gap between present and past, given that the represented past, conditions, and is (re-)conditioned by, the perceptual present. The stormy sky in *Homage to Turner* does not represent space as it inalterably, past was. Rather, an originy past emerges, a past which has never previously been present given that it now only emerges co-constitutively with the present.

What photography captures is not a permanently fixed, untouchable anteriority, but worldly incarnation as concurrent perceivers-and/as-perceiveds, subjects-and/as-objects, presents-and/as-pasts. The body conditions the human experience of this worldly incarnation. From Wilson’s embodied perspective in *bruny #1* we see this

sky, these trees. This discussion argues that such trees do not interfere with an embodied, spatial perspective of the sky. Instead, body, trees and sky co-incarnate concurrently, as time(s) co-incarnate. *Fly Rhythm* is an insight into these perpetually originy rhythms of space(s) and/as time(s).

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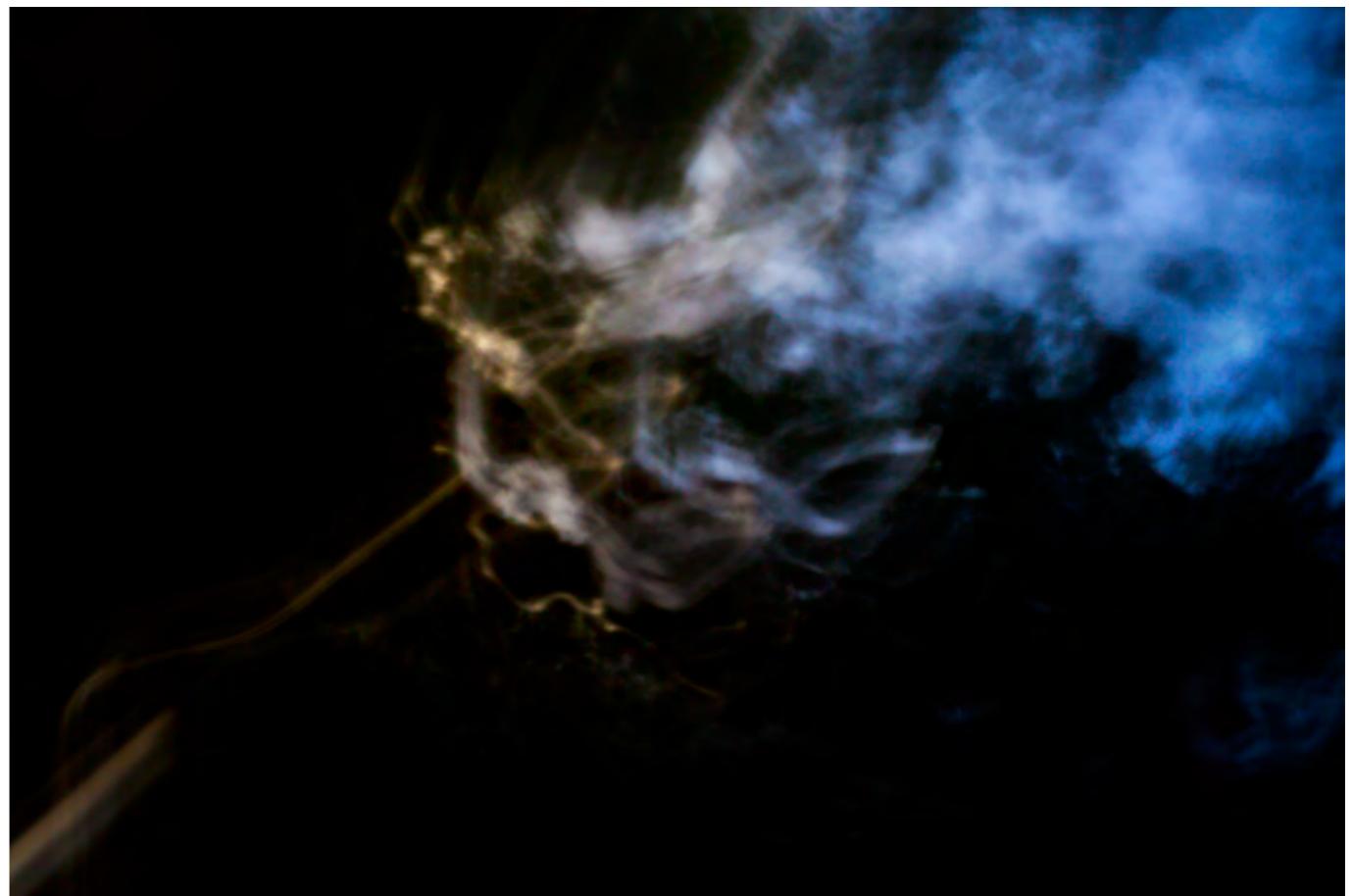
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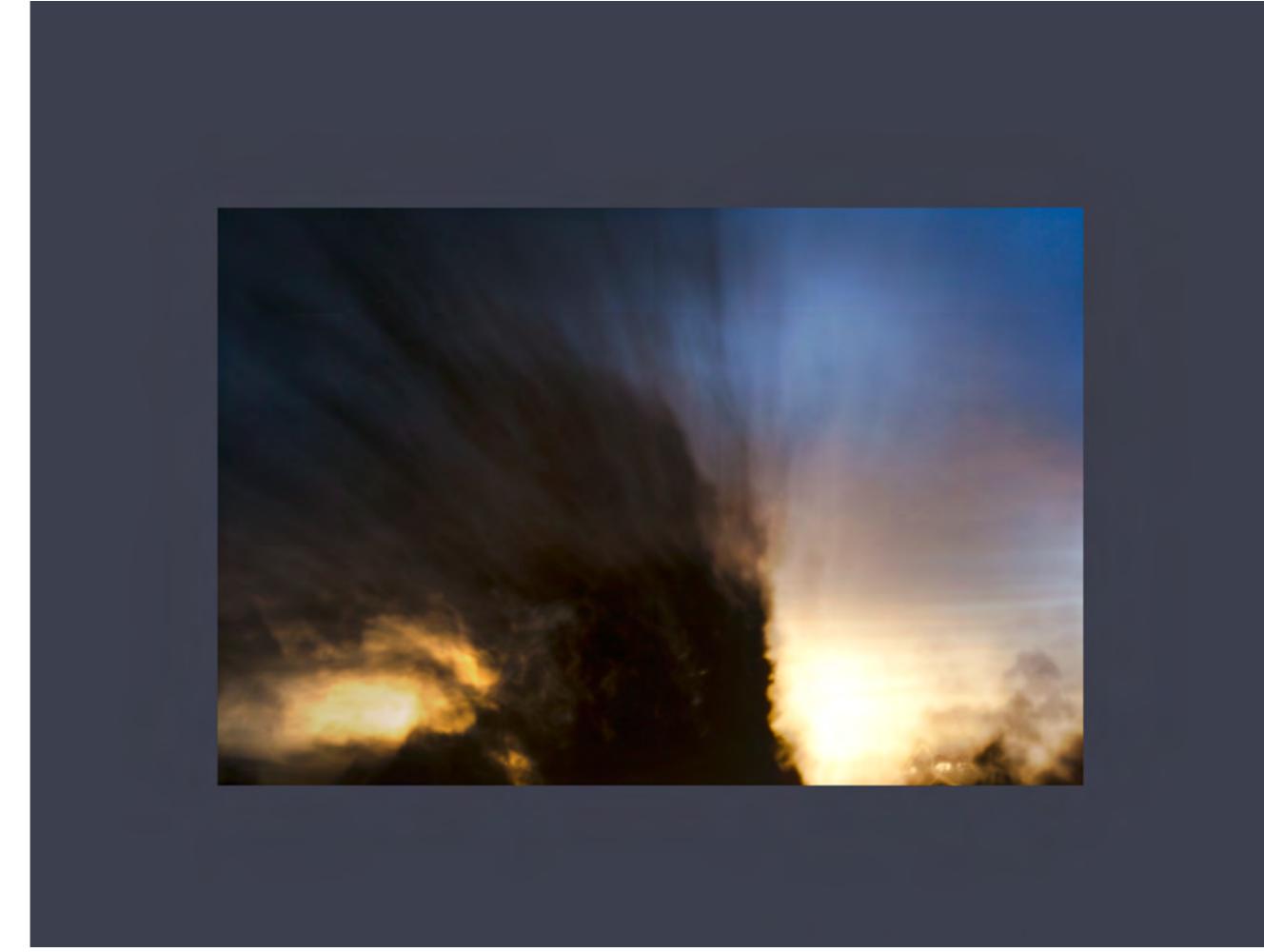
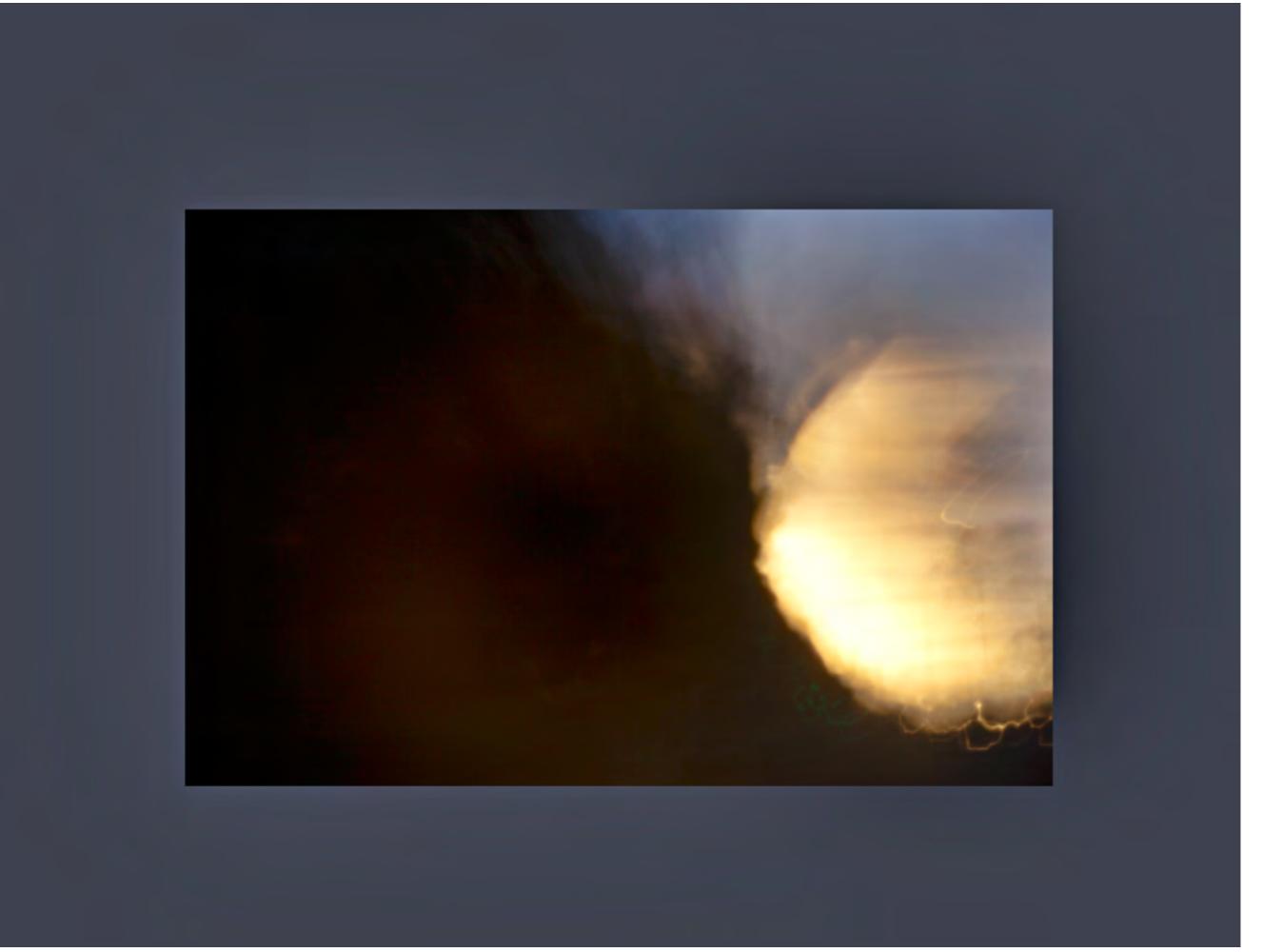
Will Johncock, from the University of New South Wales, Sydney, Australia, is researching how spatialities, such as the human body, are not only exemplars, but are also producers, of time. Particularly interested in correlating the incarnation of time with an unrestricted social ontology, with recent publications exploring the spatial constitution of phenomenological and deconstructionist time structures.



fly rhythm, 2013
installation view
ARC ONE Gallery, Melbourne

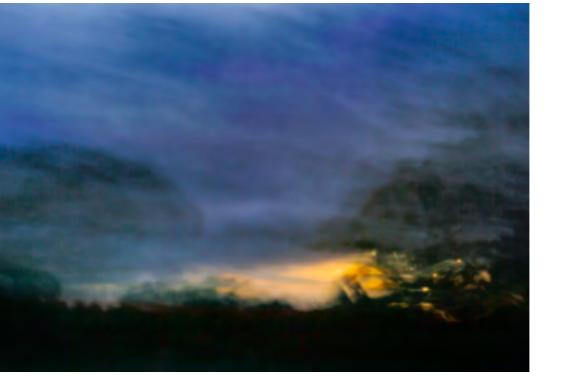


dandenongs # 2, 2013
52 x 77 cm
digital pinhole image
on Arches Velin Museum Rag
edition of 5



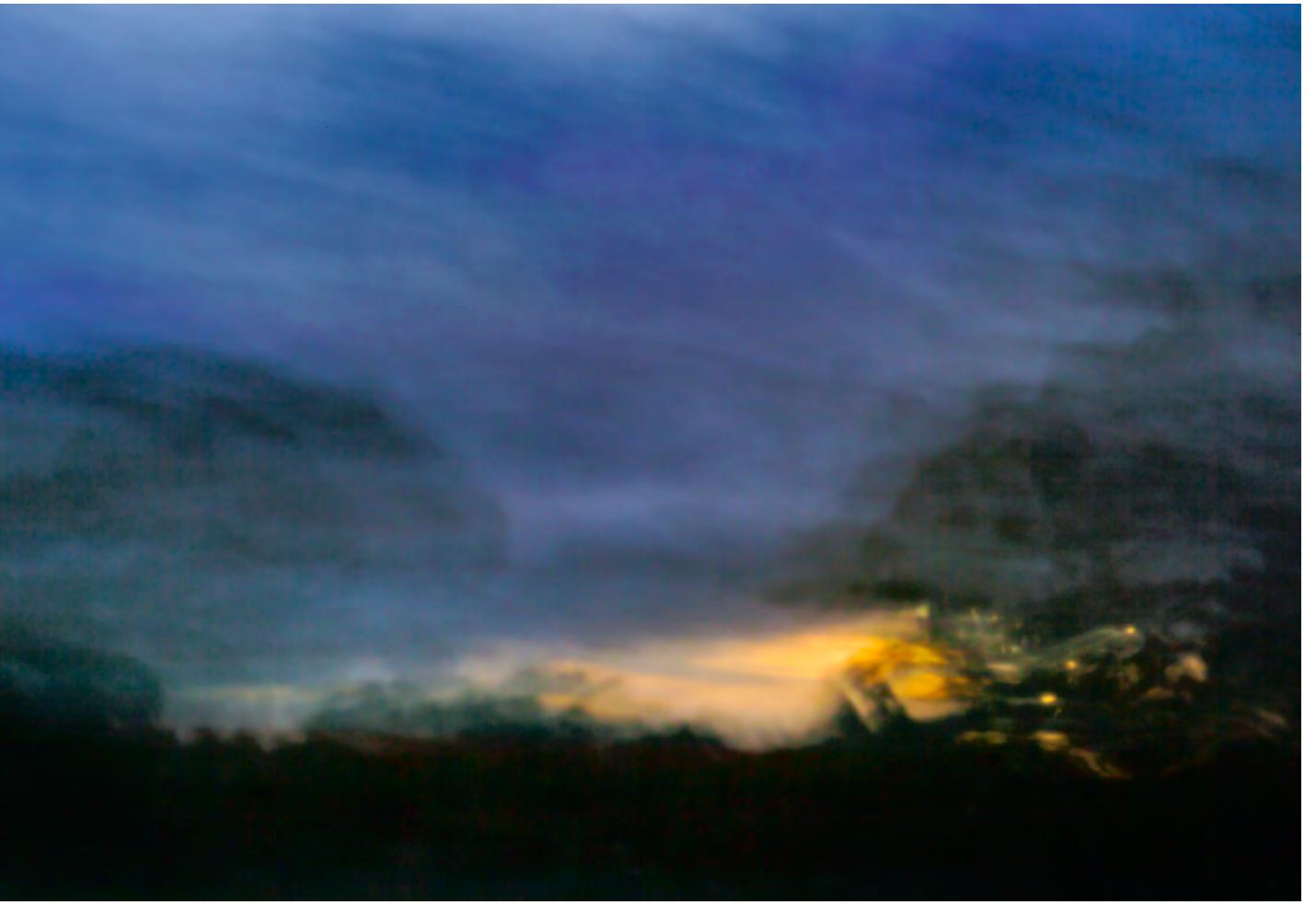
dandenongs # 3 & 4, 2013
each 54 x 70 cm
digital pinhole image
on Arches Velin Museum Rag
edition of 5

foldout page
dandenongs # 3 & 4, 2013
each 54 x 70 cm
digital pinhole image
on Arches Velin Museum Rag
edition of 5



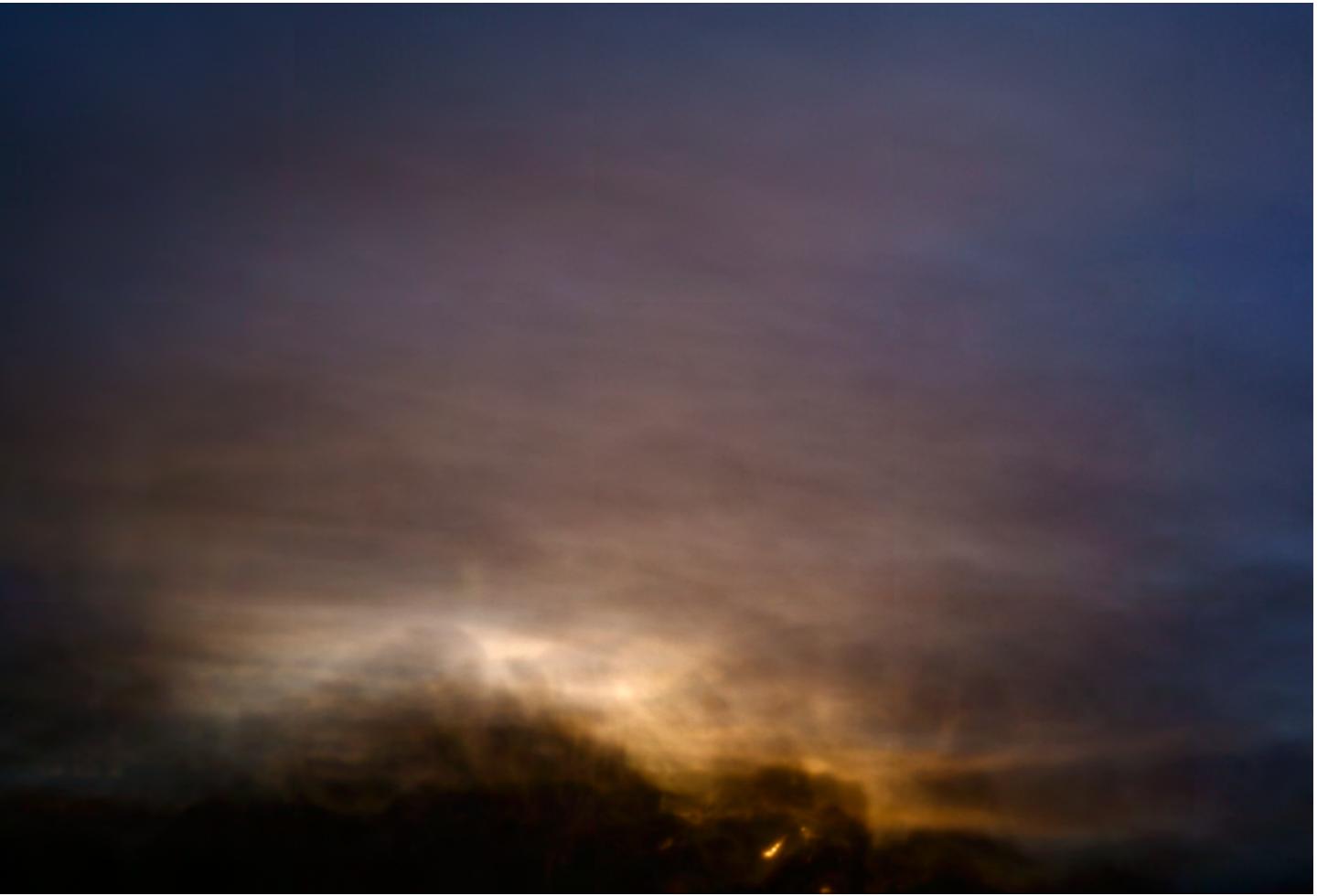
*fly rhythm dandenong series of 5, 2013
each 45 x 67 cm
digital pinhole image
on Arches Velin Museum Rag
edition of 5*











Anne Scott Wilson

born 1954 in Brisbane
Queensland, Australia
Lives and works in
Melbourne, Australia

SOLO EXHIBITIONS

2013	2009	2004
<i>Fly Rhythm</i> Photographs and Video, ARC ONE Gallery, Melbourne Australia	<i>InsideOut</i> Frankston Art Centre, Melbourne Australia	<i>At the end of the day</i> Linden St Kilda Centre for Contemporary Art, Australia
<i>Conversation</i> ARC ONE Gallery, Melbourne Australia	<i>Conversation</i> ARC ONE Gallery, Melbourne Australia	FILM FESTIVALS
2012	2008	2009
<i>Anne Scott Wilson, Photographs and Video</i> Conny Dietzschold Gallery, Sydney Australia	<i>Sifting Motion</i> ARC ONE Gallery, Melbourne Australia	<i>Conversation</i> Rotterdam International Film Festival, Curated Program, Netherlands
<i>InsideOut #2</i> Post Office Gallery, Ballarat University, Australia	<i>Sounding Out</i> Kings Artist Run Initiative, Melbourne Australia	2008
2011	2007	<i>Conversation</i> Urban Screens Festival, Federation Square, Melbourne Australia
<i>Frayed</i> Australian Experimental Art Foundation, Adelaide, South Australia	<i>New Work</i> Gallery Bar, St Kilda Australia	<i>In Your Own Time</i> Fotografest, Mexico City, Mexico
<i>when i look outside the window</i> Centre for Contemporary Photography, Melbourne Australia	<i>Conversation</i> Bus Artist Run Initiative, Melbourne Australia	2007
2010	2006	<i>In Your Own Time</i> Athens International Film Festival Dance Program
<i>Every Day I Wait</i> ARC ONE Gallery, Melbourne Australia	<i>In Your Own Time</i> Monash Faculty Gallery, Melbourne Australia	
<i>when I look outside the window</i> Static Trading Co Studio, Liverpool United Kingdom	<i>my shoes creak, (mist)</i>	

ARTIST COMMISSION

2013

Holst's *The Planets*, 'Neptune', curated
by Lubi Thomas,
Urban Screens Productions in
conjunction with Willoughby Symphony
Orchestra, Sydney Australia, touring
New York, Miami, Toronto, London,
Beijing, Brisbane and Perth

2012

Kick Off Contemporary Video Art
Program
Queensland Public Art Fund,
Gold Coast Australia

2011

Birth_Art
Australian Catholic University, curated
by Tilly Morris, Fitzroy Australia

Black Box White Cube, Aspects of

Performance in Australian Art
curated by Steven Tonkin, Victorian Arts

Centre, Melbourne Australia

2010

Aired
Post Office Gallery, Ballarat University,
Ballarat Australia

Selectively Revealed
curated by Sarah Bond (Asialink) and

Clare Needham (Experimental)

Aram Art Gallery, Seoul, Korea;

National Taiwan Museum of Fine Arts,

Taipei, Chulanlongkorn University Art

Space, Bangkok, Thailand

2009

50 x 50
ARC ONE Gallery,
Melbourne Australia

50 x 50
ARC ONE Gallery,

I am deeply grateful to Melissa Amore and Will Johncock for contributing to this discourse and adding a philosophical and contextual dimension otherwise not possible.

My thanks go to ARC ONE Gallery for hosting *Fly Rhythm* and to Conny Dietzschold for her support.

I would like to thank Brian and Di Gilkes from *Pharos Editions* for their expertise and support in development of the project.

Anne Scott Wilson is represented by ARC ONE Gallery in Melbourne and Conny Dietzschold in Sydney, Cologne and Hong Kong.

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exhibition catalogue for
'Every Day I Wait',
ARC ONE Gallery catalogue

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'Movement and Metaphor', 15
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