Inside The Matrix: A Tango With Light

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Anne Scott Wilson

An oval shadow rimmed with pink light exits stage left over six minutes.

At it's edge, shading moves in curves while 'the matrix' is playing out of sight. I am transfixed by the image on the wall, a kind of theatre, an entertainment made by the sun setting outside.

There is light streaming
through the holes where the
blinds attach to the window.

I am excited by these natural forms; they are my version of the tv my young son is watching in the other room.

Unaware of how light and sight works, the matrix is a game in time/s and space/s for me.

Two time signatures are playing simultaneously – the shadow from the hole moving at the rate of the setting sun and shadows of flocks of birds circling in the sky above.

They are silhouettes inside the hole and my own time – forms that disappear in that moment.

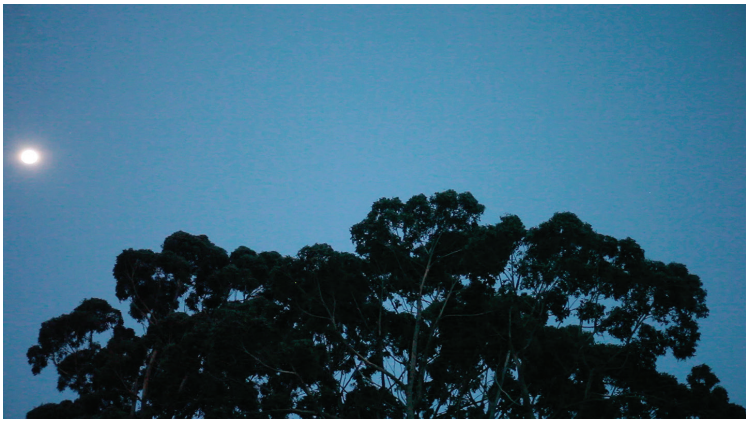
Unwittingly I have stumbled upon Robert Lanza's theory of everything, I have encountered quantum physics with its rational postulation that light changes as we observe it.

What appears now thirty years later has come out of
my memories of dancing,
now with light –
a tango –

I move towards it and it moves towards me.

My relationship with these phenomena has grown over time moving both nearer and further away. An experience lasting 30 seconds has taken 30 years to manifest.

~ Anne Scott Wilson



We can conceive of art as a time machine. It connects us with the past, delivers the present and propels us to a future not yet fully born but found in the atoms, emulsions, and textures of the piece itself. When we stand in front of a contemplative art piece the heteronormativity of the neo-liberal clock is itself torn asunder so that one experiences seconds, minutes and hours in an enchanting reverie and disenchanted melancholy of potentiality.

Time is Flying Never to Return
~ Virgil

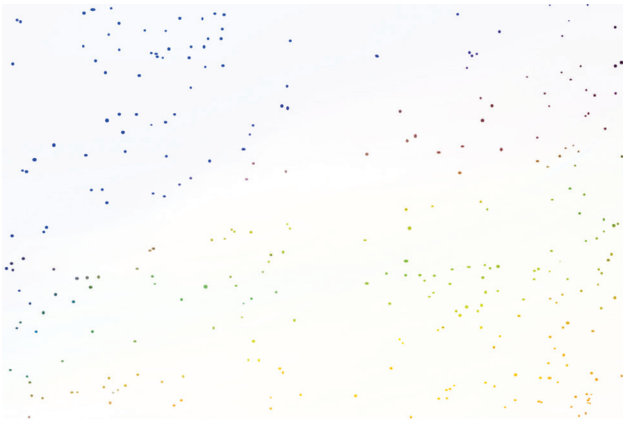
There is something deeply timely, reverential and melancholic found in the light dances of Anne Wilson's latest remarkable exhibition. Anne captures her own shifting balletic steps as she looks upon the light fractals of previous work and offers us new ways of experiencing zenith and nadir and the temporal nothingness that exist in the in-between. In her *Fly Rhythm Series* (2013) light itself leaks into her photographs recalling the stretch-printing techniques found in the smouldering cinema of Wong Kar-Wai. ***Vision is blurred, image becomes meaty, and the vapours of time haunts the corners of each shot like a cadaver waiting for the night to arrive.***

In Anne's single channel video installation, *twice*, the spatial and temporal co-ordinates of movement are dislocated and reconstituted. A dancer crawls on the ceiling, while her doppelganger squats and her replication lies above the still air. Geometric shapes divide the screens, the light, and the bodies of the dancers. Noise from the outsideinside enter and emerge from the screen space.

Time repeats itself. Gravity cannot hold and we are left insideoutside the piece, its sound shapes and particles entering us like shrapnel thrown from a collision.

Anne defines this work as part homage to Lois Fuller and Maya Deren, connecting her work to feminist art practice and the phenomenal phenomenology of the female body. Anne's exhibition remembers the past, re-inscribes the present, offering us a future where bodies, time, and space collide, collide, collide…

~ Sean Redmond



Images

(far left)
There will be no more night, 2014
Duration 12:50, Single channel video/audio HD
Exhibition: *7 Trumpets*, curated by David Ashley Kerr, Strange Neighbour, Melbourne 2014

(left)
Finitude (?), 2015
Dimensions variable, Latex balloon, helium, water, string, blutak
Exhibition: *Finitude*, Plimsol Gallery, UTAS 2015

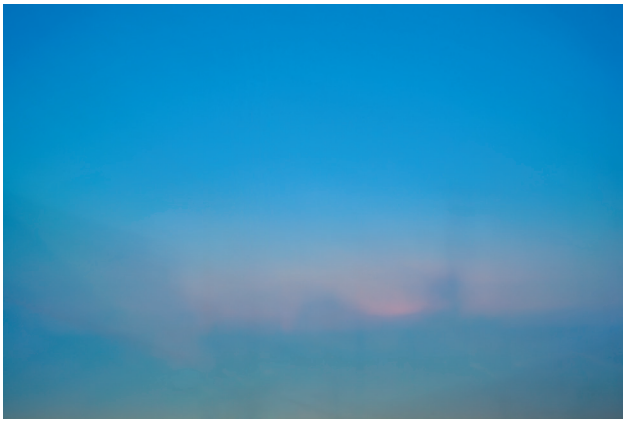
(this page)
Performative Landscape # 1, 2 & 3, 2015
60 x 100cm, digital print

(right, top)
Altona # 1, 2013
100 x 160cm, Digital pinhole print, Velin Arches Museum Rag
Exhibition: *Fly Rhythm*, Arc One Gallery, Melbourne 2013

(right, bottom)
Bruny # 2, 2013
97 x 130cm, Digital pinhole print, Velin Arches Museum Rag
Exhibition: *Fly Rhythm*, Arc One Gallery, Melbourne 2013

(cover)
Coatanger, 2014
75 x 75cm framed, Velin Arches Museum Rag
Exhibition: *Bowness Prize Finalist*, Monash Gallery of Art, Melbourne 2014

(back cover)
Portrait landscape, 2013
101 x 151cm, Digital pinhole print, Velin Arches Museum Rag
Exhibition: *Fly Rhythm*, Arc One Gallery, Melbourne 2013



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

Sean Redmond is Associate Professor in Media and Communication in the School of Communication and Creative Arts, Deakin University. He researches in the areas of film sound and aesthetics, film authorship, film phenomenology, and has stood on the shores of time awaiting its arrival.

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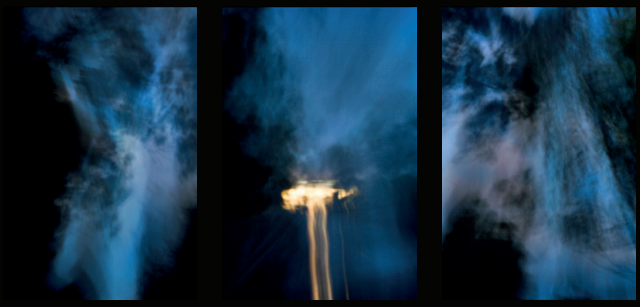

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27 October — 28 November 2015

CONNY DIETZSCHOLD GALLERY | SYDNEY | COLOGNE | HONG KONG