

Francis Barkers book *The Tremulous Private Body*, an eighties philosophical text about the evolution of contemporary subjectivity and discourses of sexuality, fly and power came to mind as I started writing this segment after viewing Anne Scott Wilson’s work. In writing this brief introduction to the current show a glance at her bearings in a philosophical and historical context might be useful. In the first chapter of Barker, called A Challenged Spectacle¹¹ there is a study of the idea of privacy through his discussion of the *Diary of Samuel Pepys*, where private sexualised secrecy began to emerge as text. After Michel Foucault, Barker analyses how contemporary discourses are complicit in the wider structures of power that dominate our world.

The idea of an interior and an exterior, a private and public is relevant to ponder here along with the consideration of the gendering of bodies that feminists such as Elizabeth Grosz declared irreducibly different from each other. In Anne Scott Wilson’s quiet and reverent ‘texts’ there is a centre. The title of Barker’s book brings to mind what another writer²on Anne Wilson’s work has aptly described the point of the bodies’ exertions in works such as *every day I wait*...The dancer balancing is shaped, disciplined and prepared for her act.

There are ancient and inscripted meanings also. Anne Scott Wilson reads the Aramaic bible in two languages. This is a very disciplined and actively transcendent artist who produces these often very witty works. I like the combination of wit and dark skepticism in the face of this research into the west’s central religious and philosophical traditions.

We tremble with the exertion of becoming. Anne Scott Wilson started life as a ballet dancer with the Queensland Ballet Company though she has now switched, metamorphosed and reinvented mediums. Sensual physicality and movement are

¹¹Barker, Francis. *The Tremulous Private Body*, Michigan University Press (1995) p.3
²*The Point Of It All*, catalogue essay, every day i wait, Stephen Garrett (2010)

present in her photographic work. We see here also *first movement 2012*, is a study of light recorded above a football oval. There is a dance echoed by the seagulls flying overhead...but the focus again is the movements reduction to light.

The pinhole camera image features in works such as *fly rhythm 2012*. Anne Scott Wilson creates succinct and beautiful images that embody a transportation of the private to the public realm through the opening of the ‘eye’. There is a reiteration of these concerns in several forms in the current exhibition ‘InsideOut #2’.

With the reference to Barker I am trying to create a sense of the phenomenological presence in Wilson’s works that expertly manoeuvres itself and finds a way through some advanced technological processes in a new and original treatment of the ‘painted’ image. The lens-less directness of the pinhole camera and the relationship to painting that owe much to her study of minimalist artists such as Rothko and Newman, artists of late Modernism is most apparent in the major piece of the current show. This is a video projection from the gallery interior onto the window framing the outside world reflected back inside onto a black gloss painting. The surface acts as a mirror yet its blackness somewhat denies this experience through its colour. The viewer can witness the outside and themselves inside the gallery within the painting.

Barker’s book gives us historical examples of the body’s omission from philosophy. The maternal body barely surfaced in art making until the 1960s. Here it is present in its disciplined manifestation of light and motion. Present though still yearning. Since the eighties there has arisen important performance related strategies for women to include their own bodies, to make their own existence ficto-critically present throughout the work’s production.

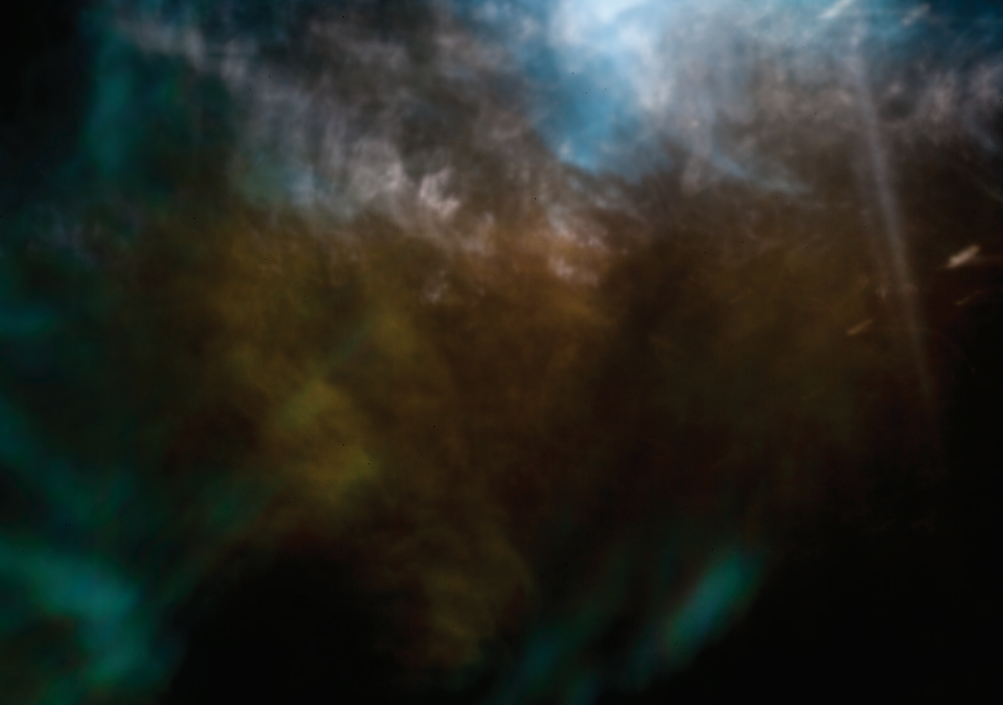
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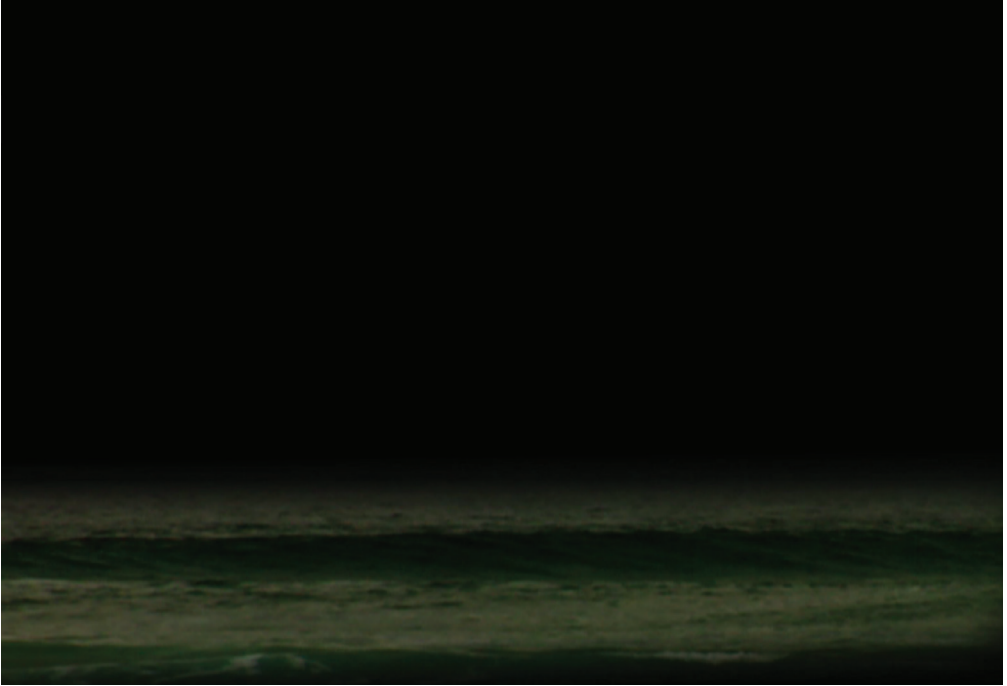
fly rhythm 2012 #3, 2012 digital pinhole camera print, dimensions: variable



she came in through the bathroom window, 2012 digital archive print on metallic paper, 50 x 75cms



fly rhythm 2012 #1, digital pinhole camera print, dimensions: variable



sifting motion, 2008 digital video still inkjet print on museo portfolio rag, 29 x 21cm

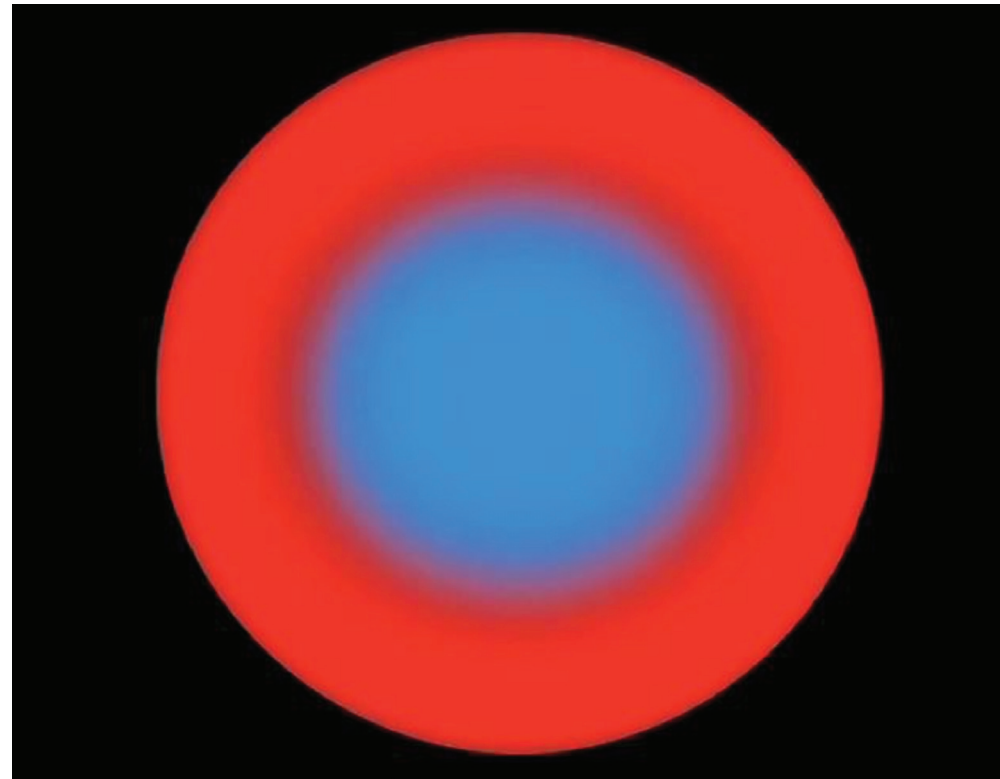
Anne Scott Wilson Insideout #2

31 Oct – 21 Nov 2012

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wet motion 2011, 2011 video still dimensions variable

Cover image: working digital drawing
insideout#2, 2012 dimensions variable

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InsideOut #2

fly rhythm 2012 #2, 2012 digital pinhole camera print, dimensions variable