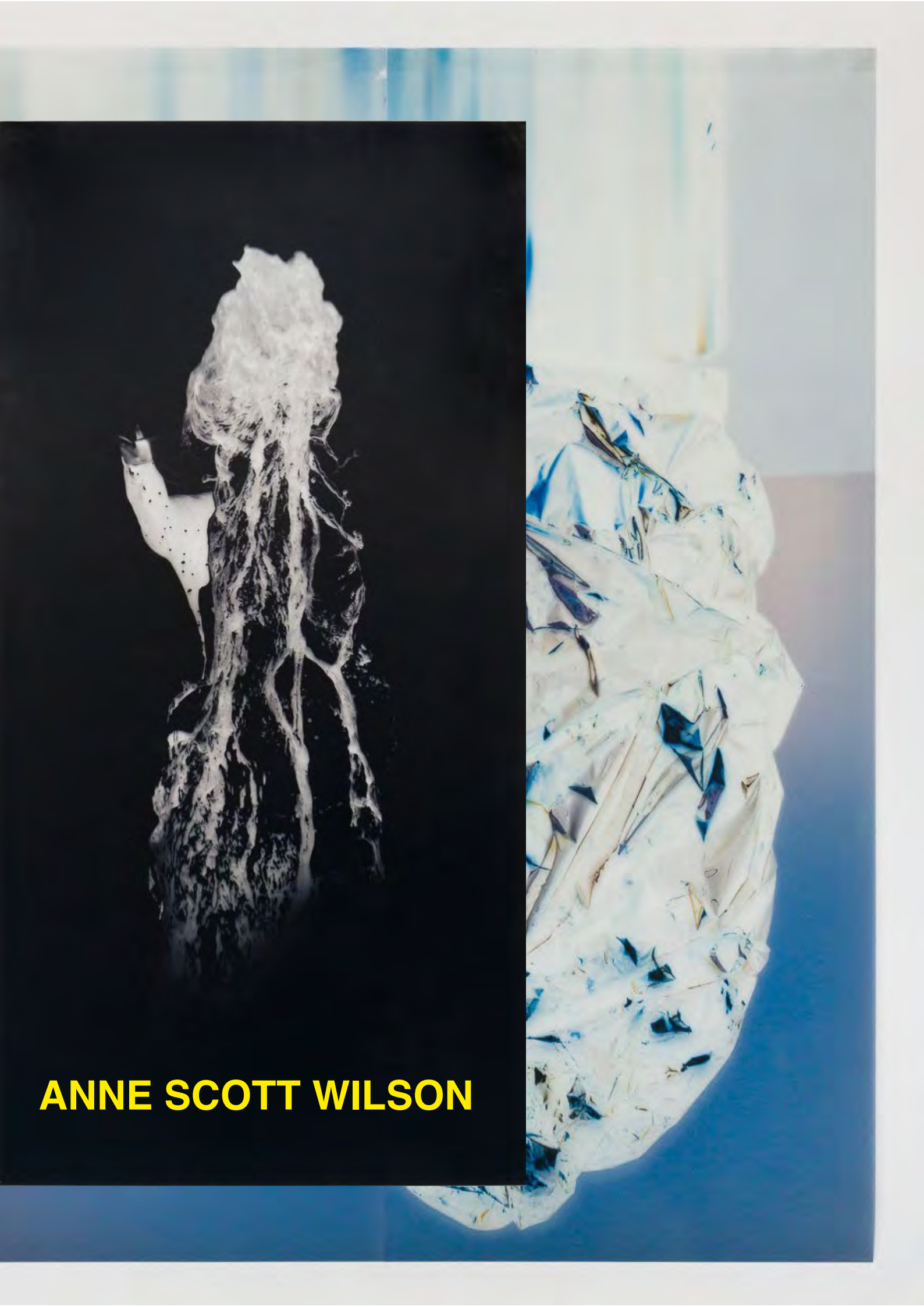




ANNE SCOTT WILSON

Anne Scott Wilson's work tests the thresholds of light, data and transcendence.

She has worked extensively nationally and internationally. Originally trained as a dancer, she is particularly attuned to the weird dichotomy between the imminence of light and the elasticity of time at the moment of capture. In her work, light becomes the focus of a meditation on death, through a hyperawareness of the limiting corporeality of the body. By performing the moment of photographic capture as a negotiation with the sublime, Wilson draws on a spiritualist tradition that seeks release from the body into eternity.

'Anne's quest is deeply philosophic, aesthetic, precise and through this, a search for something hard to pin down... I think this is a profound illumination that can be applied to anything we know is there but cannot or do not want to acknowledge. In this understanding Anne's work is deeply humane. From another perspective Anne Scott Wilson manages to pinpoint the entry or the moment where the dualities become divided. She feels her way towards this opening enabling a portal to both sides of an equation.'

Jill Orr



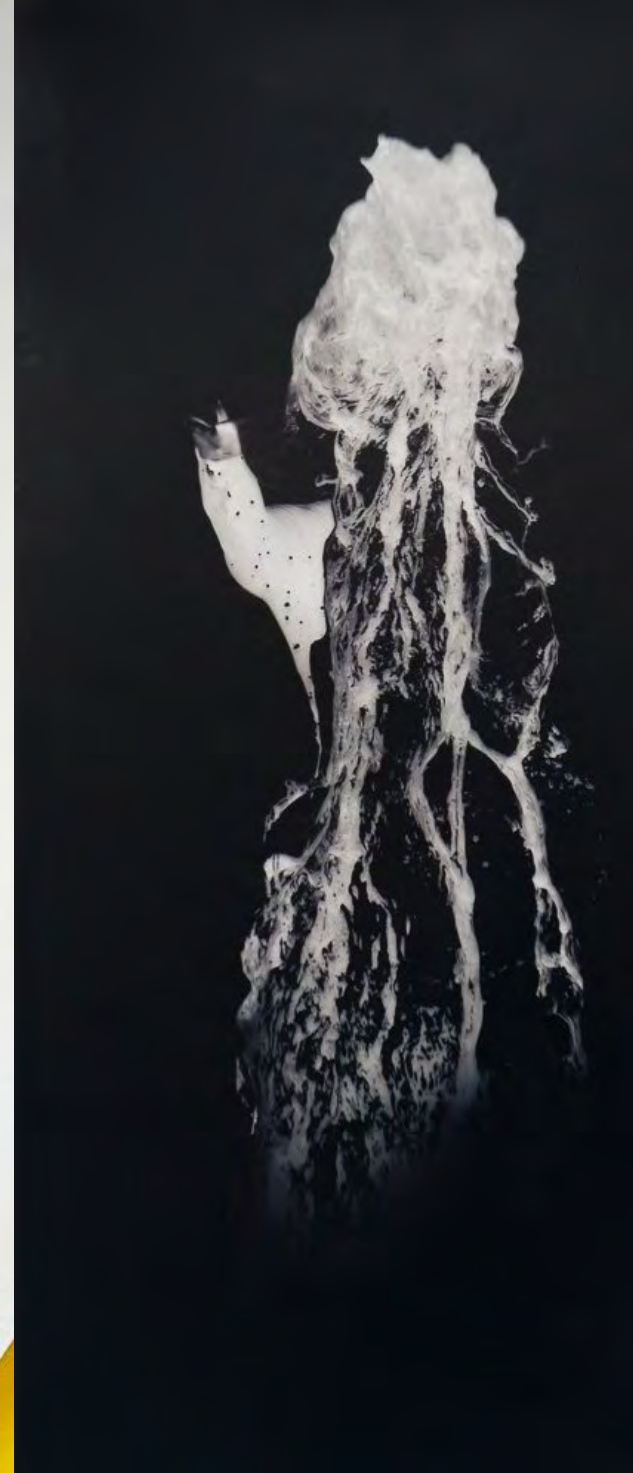
SPIN INTO BEING, 2022

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.



MOTION SIGNALLING, 2022

I carried a suitcase full of experimental photographic works from Melbourne to Sydney, then curated the walls in different configurations each day. Asking viewers, friends, interstate artists to throw in their thoughts I added and removed works and used different parts of the space to explore relationships between the works and the architecture and to see what each installation revealed about my practice and studio experimental methods.



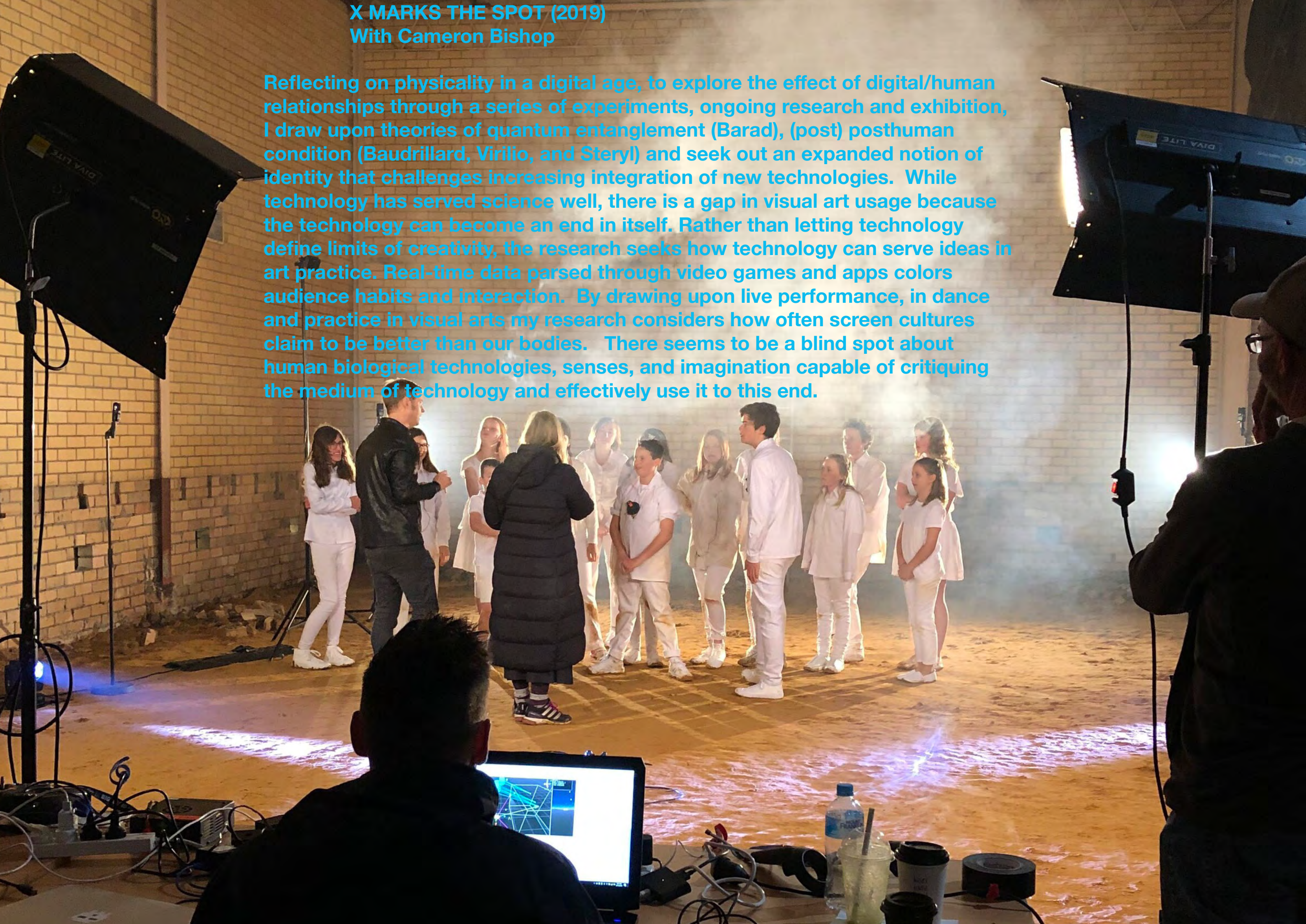
SEEING NOT LOOKING, 2019
<https://vimeo.com/376011816>

‘Seeing not Looking’ is a title from a story by Oliver Sacks in which two people underwent surgery to recover their sight yet only one person could see. Sacks suggested that in order to see you need to look. This work brings a sensor laden autonomous drone camera together with two performers in a studio setting. All three negotiate how they see each other - the question is: can the drone camera ‘look’ and how does it ‘see’?



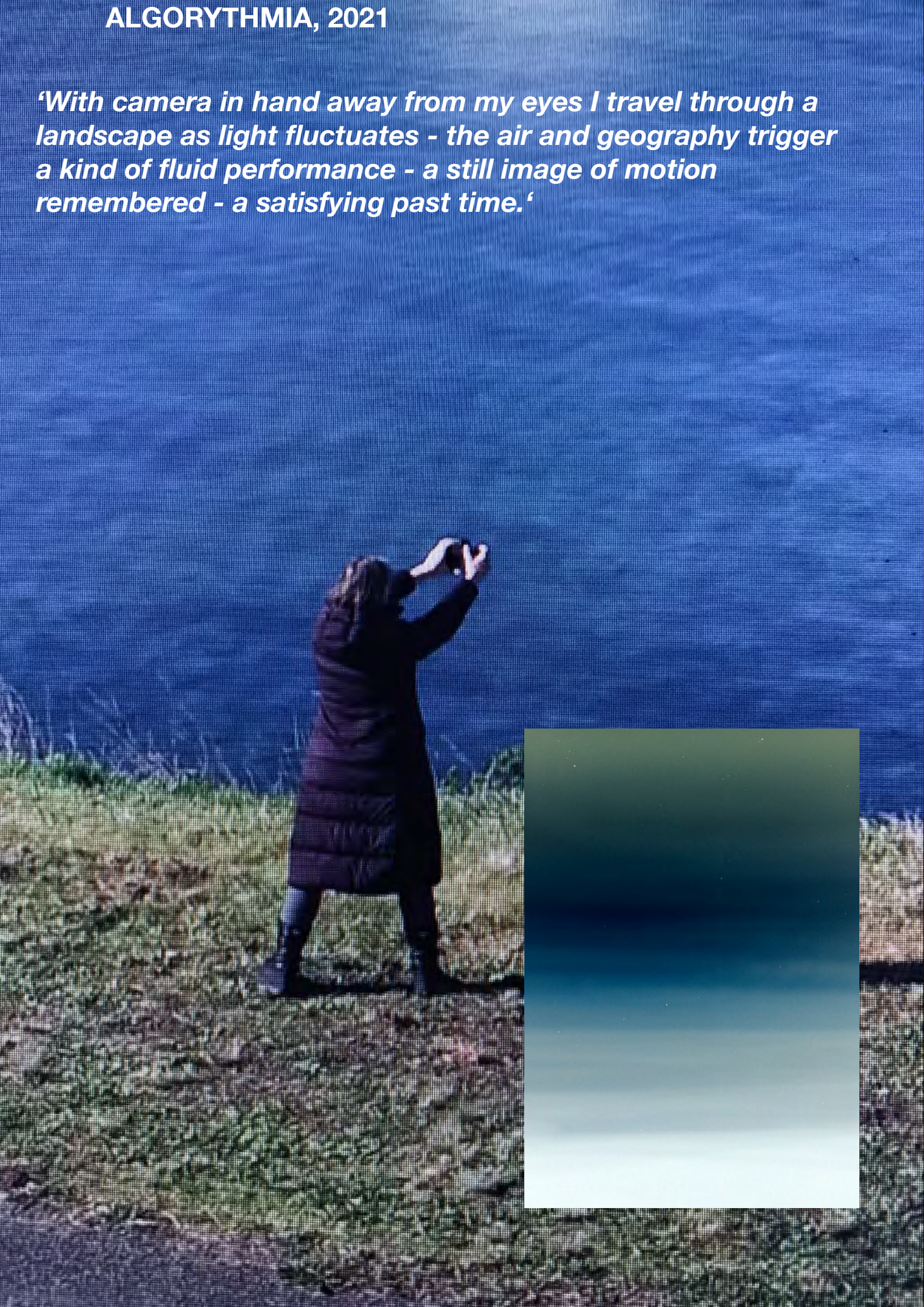
X MARKS THE SPOT (2019) With Cameron Bishop

Reflecting on physicality in a digital age, to explore the effect of digital/human relationships through a series of experiments, ongoing research and exhibition, I draw upon theories of quantum entanglement (Barad), (post) posthuman condition (Baudrillard, Virilio, and Steryl) and seek out an expanded notion of identity that challenges increasing integration of new technologies. While technology has served science well, there is a gap in visual art usage because the technology can become an end in itself. Rather than letting technology define limits of creativity, the research seeks how technology can serve ideas in art practice. Real-time data parsed through video games and apps colors audience habits and interaction. By drawing upon live performance, in dance and practice in visual arts my research considers how often screen cultures claim to be better than our bodies. There seems to be a blind spot about human biological technologies, senses, and imagination capable of critiquing the medium of technology and effectively use it to this end.



ALGORYTHMIA, 2021

‘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.’



FLUID RETENTION, 2019

The ephemeral sculpture is a play with gravity, contained and restrained by water and helium in large-scale rubber balloons, and they may burst over time.



<https://vimeo.com/127438202>

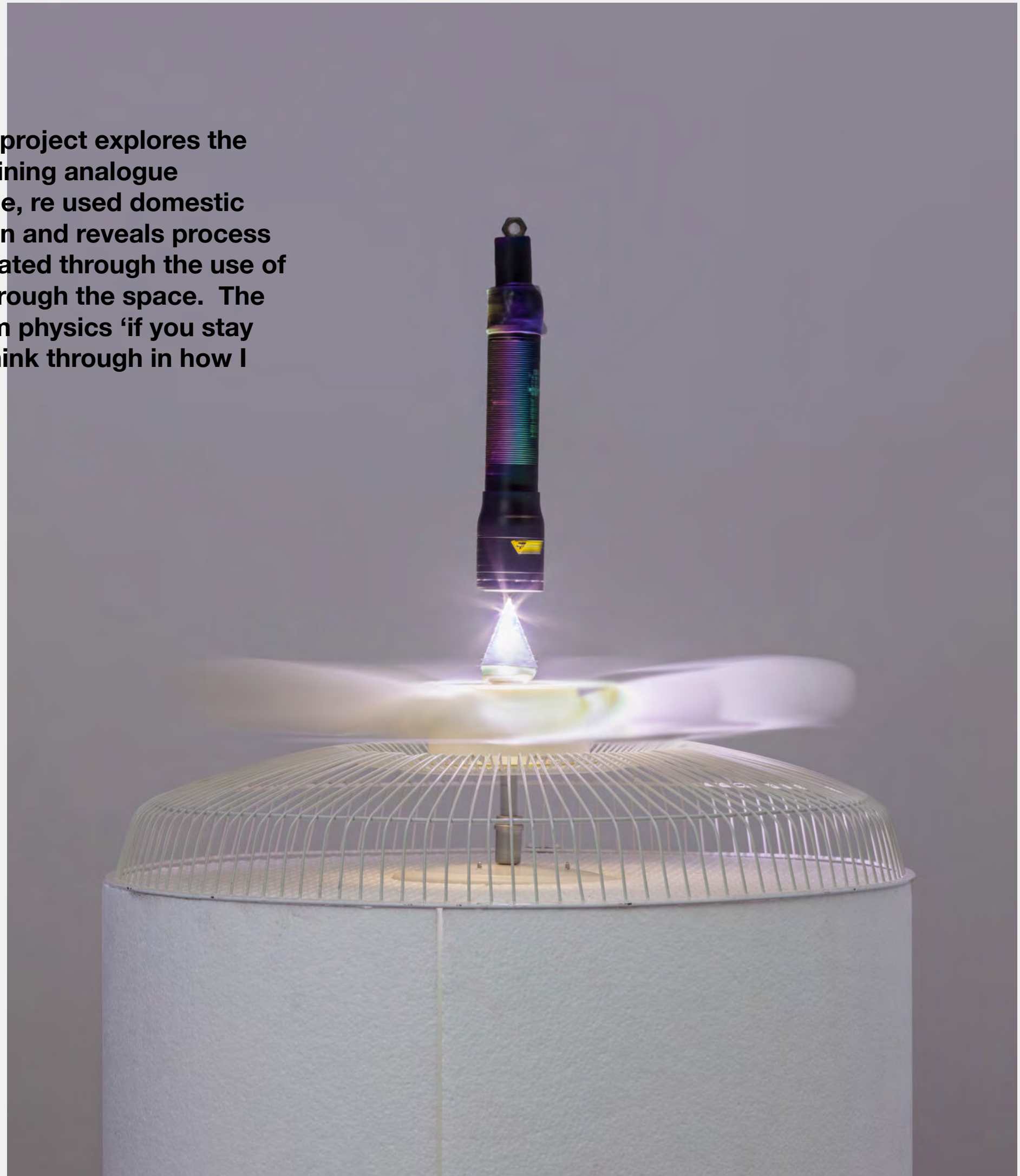


MEMORY, ENTRE TEMPS, BASICALLY
<https://vimeo.com/510103950>



**IF YOU STAY WHERE YOU ARE,
YOU'LL RUN INTO YOURSELF, 2018**

Using kinetic sculpture, photography and sound this project explores the idea of a parallel universe within the everyday. Combining analogue technology with materials such as plastic, polystyrene, re used domestic fans and magnets, the installation invites participation and reveals process emphasising the everyday. Projections become animated through the use of magnets and motors and the movement of people through the space. The work draws inspiration from a proposition in quantum physics 'if you stay where you are you might run into yourself': which I think through in how I use the materials.



WATER, 2008

**Always unpredictable,
a shoot with water and
humans requires
consideration of what
cannot be controlled.**







FUGITIVE STATES

SELECTED WORKS- [DOWNLOAD FULL CATALOGUE HERE](#)

ANNE SCOTT WILSON 2023



'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



fugitive states
Karin Kuster, Milano



FIRE HYDRANT
AND HOSE REEL

ELECTRICAL
SWITCHBOARD

PHOTOSHOPPING + INK
DIMENSIONS VARIABLE
INKJET PRINT ON DAGUERRETYPE
CANVAS, INK



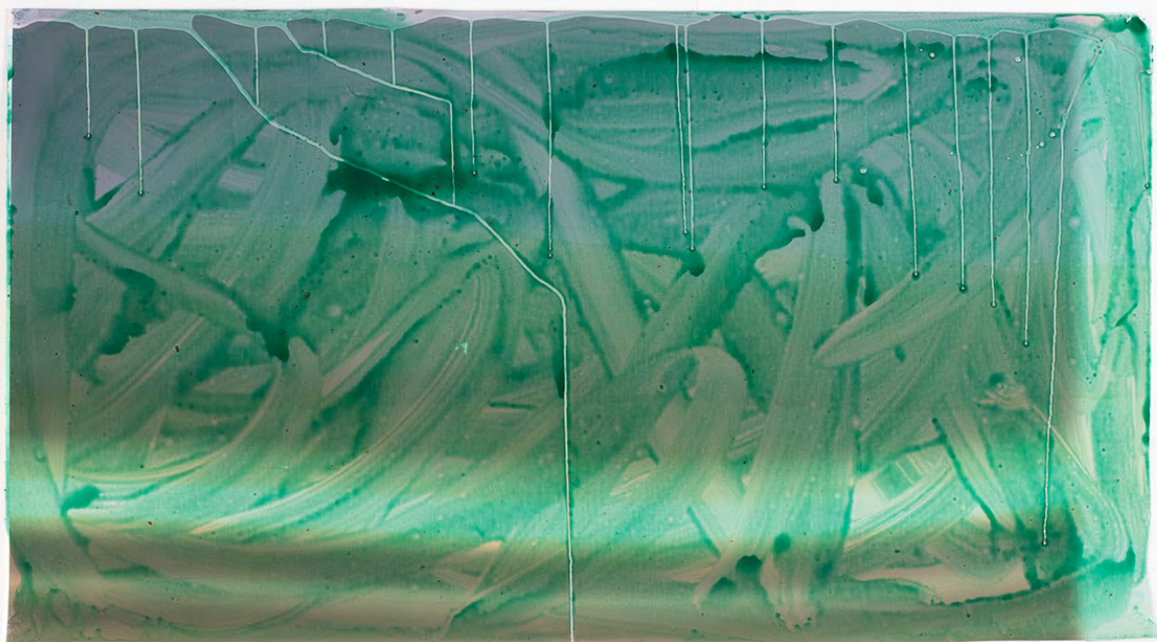


LIMESLASH,
DOUBLE SIDED INKJET PRINT, INK,
DIMENSIONS VARIABLE
ON DAGUERRETYPE CANVAS

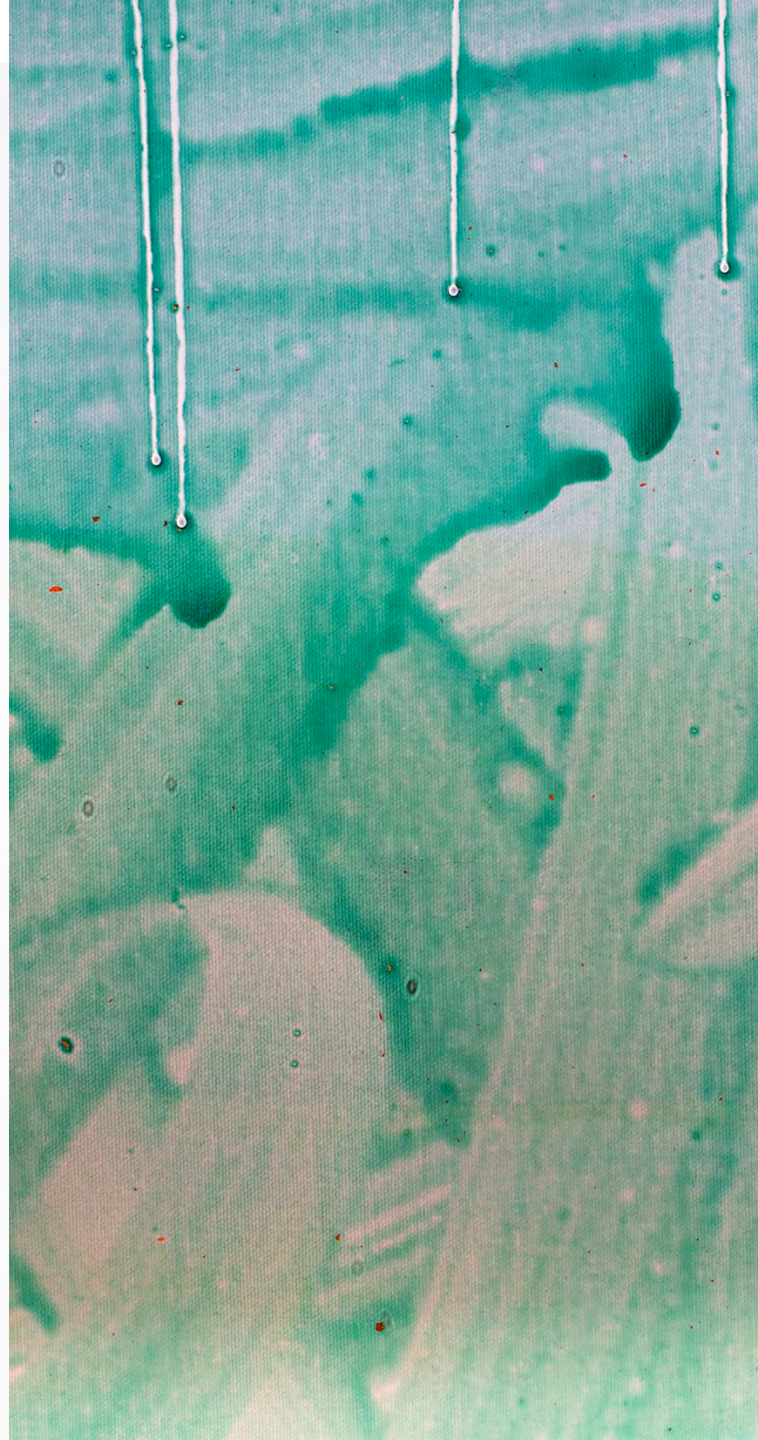




PURPLESLASH,
DOUBLE SIDED INKJET PRINT, INK,
DIMENSIONS VARIABLE
ON DAGUERRETYPE CANVAS



MESSY GREEN GRAVITY,
INKJET PRINT, INK, VARNISH,
60 X 120 CM
ON DAGUERRETYPE CANVAS



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





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



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



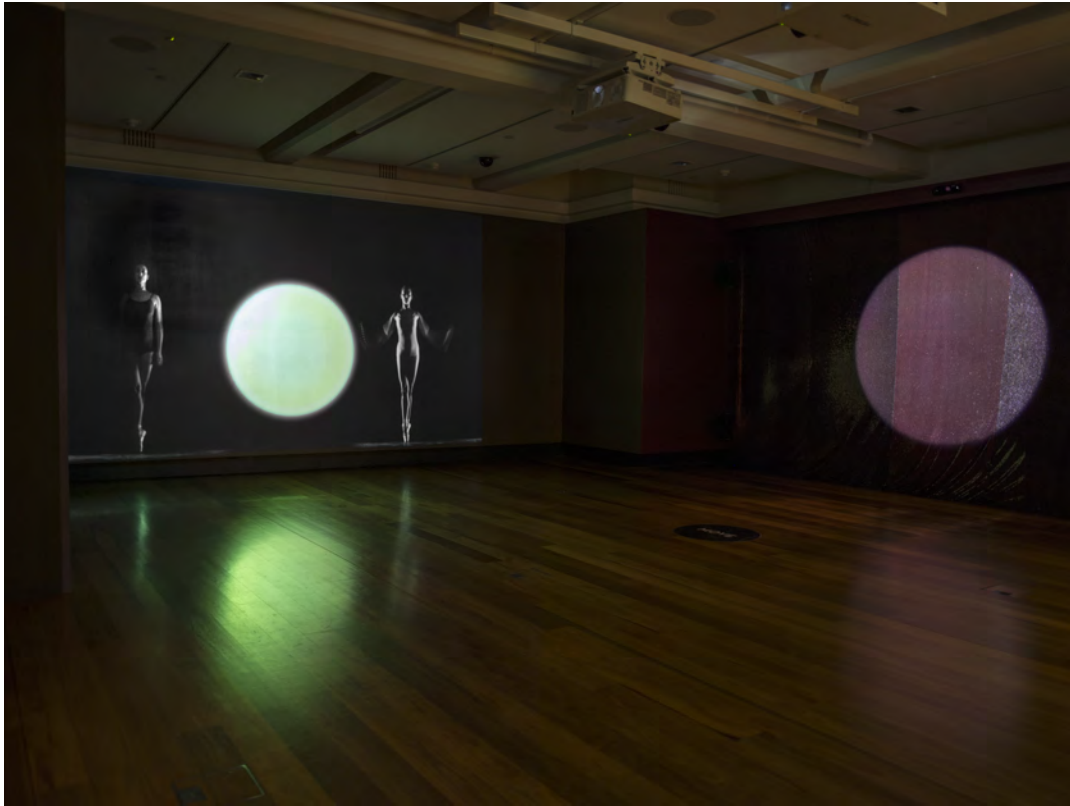




Anne Scott Wilson



Anne Scott Wilson



《舞蹈运动中的抽象摄影》

英国运动派诗人汤姆·冈恩 (Thom Gunn) 在《运动中》一诗中说：

即使最差，人也在动，而最好时，
虽然抵达不了最终休息的绝对值
但永不停歇，总在接近。

安妮·斯科特·威尔逊 (Anne Scott Wilson) 的摄影作品《算法熵店》，宛如一组抽象摄影中的抽象诗，表现的是光晕、星象、光斑、光痕，甚至是取消：取消一切内容、一切人物和景物，只剩橘黄、翡翠绿和带有些微划痕，由深入浅或由浅入深的灰色。这十四幅作品的背后，却有着一个在舞蹈中运用各种技术，包括使用针孔相机进行创新摄影的艺术家的动人故事。

Abstract Photography in Dancing Movements

Thom Gunn, one of the Movement poets in the UK, says in his poem, 'On the Move',

*At worst, one is in motion; and at best,
Reaching no absolute, in which to rest,
One is always nearer by not keeping still.*

Algorhythmia, by Anne Scott Wilson, like abstract poems in a series of abstract photographs, represents halos, light spots, light traces, even cancellations: with all contents, figures and scenery cancelled out, leaving only the orange, the jade green and a greyness, with scratches, that fades in and out. But, behind the fourteen photographic works, there is a moving story of the artist who employs a variety of technologies, including the keyhole camera, for innovative purposes.

Ouyang Yu

It is perhaps self-evident to acknowledge that photography is fundamentally the capture of light through a duration of time. While theorists and artists have played with the medium's mutability and mimesis, there is a magic in the photographic that continues to mesmerize. The translation of the ethereal elements of light and time into something tangible, and at times, tactile, seems miraculous still.

The work of Anne Scott Wilson in *Algorhythmia* harnesses the unbridled mysticism of photography, while captivating viewers in a metaphysical contemplation. The traditions of representation and abstraction in photography are replaced with an emphasis on the elemental nature of existence. Wilson breaks the photographic down to the particle level. Just as Rothko's bleeding color-fields embodied an emotional magnitude, *Algorhythmia* refracts human existence into immersive wells of color and psychic sensation.

The kinetic pull of liquid lines punctuated by kaleidoscopic fractals through the work embody state changes, as the viewer is moved from the wholeness of a body in space down to the atomic level in a graceful dance. The body of the artist spinning in space is palpable in the fluidity of the images. The camera becomes an extension of her body, showing the world, not as it is seen, but as it is felt. With each magnification, the vibrating atomic particles that make up our existence are beautifully rendered, serving as affirmation of a deeply human physicality rather than technological distancing.

Religion often juxtaposes the temporality of corporeal existence with the ethereal nature of eternity. Conversely, science probes the origin and bounds of creation in quantum realms, searching for concrete answer to infinite questions. In *Algorhythmia*, Wilson offers a union to these paradoxes of faith and science, the known and unknown. The viewer becomes suspended between both in emanating color that softly saturates the consciousness.

In Plato's Allegory of the Cave, Socrates analogizes sight and knowledge. To his student, he posits:

That the true analogy for this indwelling power in the soul and the instrument whereby each of us apprehends is that of an eye that could not be converted to the light from the darkness except by turning the whole body. Even so this organ of knowledge must be turned around from the world of becoming together with the entire soul, like the scene-shifting periactus in the theater, until the soul is able to endure the contemplation of essence and the brightest region of being¹.

Though photography has long wrestled with erroneous assumptions of truth and objectivity, Socrates' metaphor compels an understanding of sight beyond the literal, asking instead to contemplate, challenge and confront the unknown as an integral facet to the formation of our souls, humanity and empathy. The work of Anne Scott Wilson lives in the liminal space between the deeply physical and the immateriality of the digital. Yet, conjured in Algorhythmia's hybridity is a revelry in the mysterious transmutation of our human existence.

Anna Shimshak

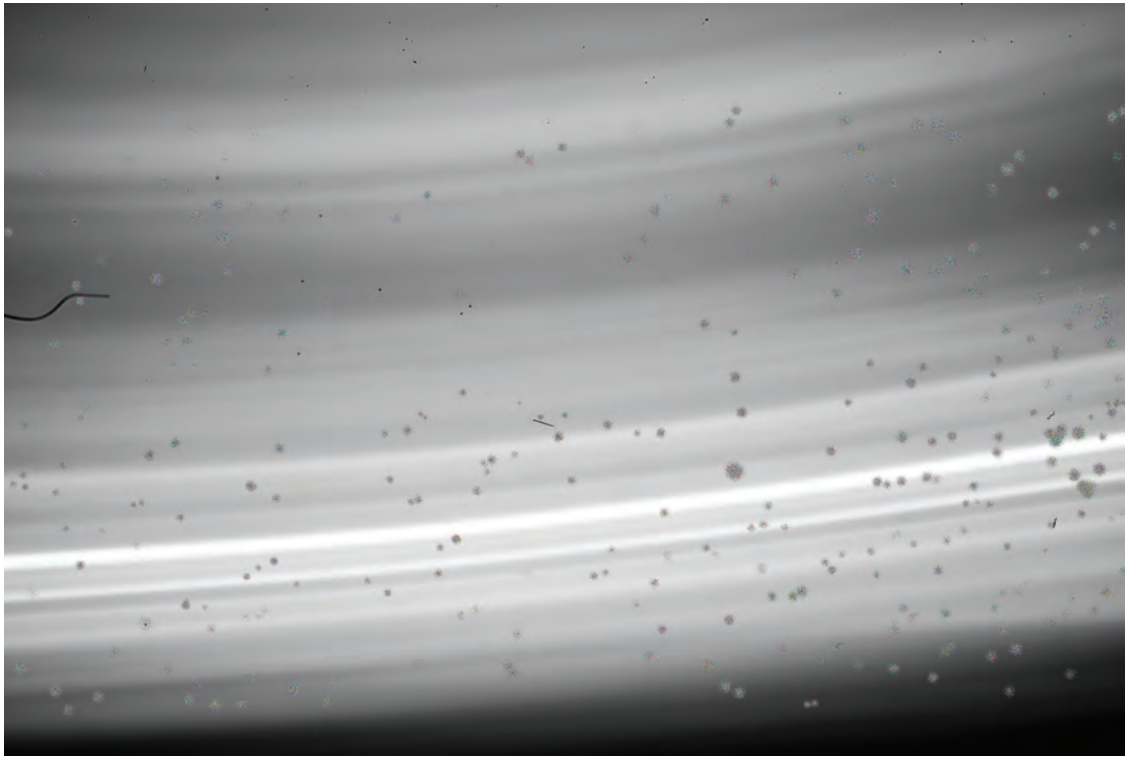
¹ Plato, *The Allegory of the Cave*. P. Shorey trans. from *Plato: Collected Dialogues*, ed. Hamilton & Cairns Random House, 1963, pp: 751-752.



Chromatic #2 (yellow)
1500 x 2185mm
Centurion Metallic Pearl archival paper



Chromatic #1 (black and white)
1500 x 2185mm
Centurion Metallic Pearl archival paper





Chromatic #3 (blue and yellow)
1500 x 2185mm
Centurion Metallic Pearl archival paper





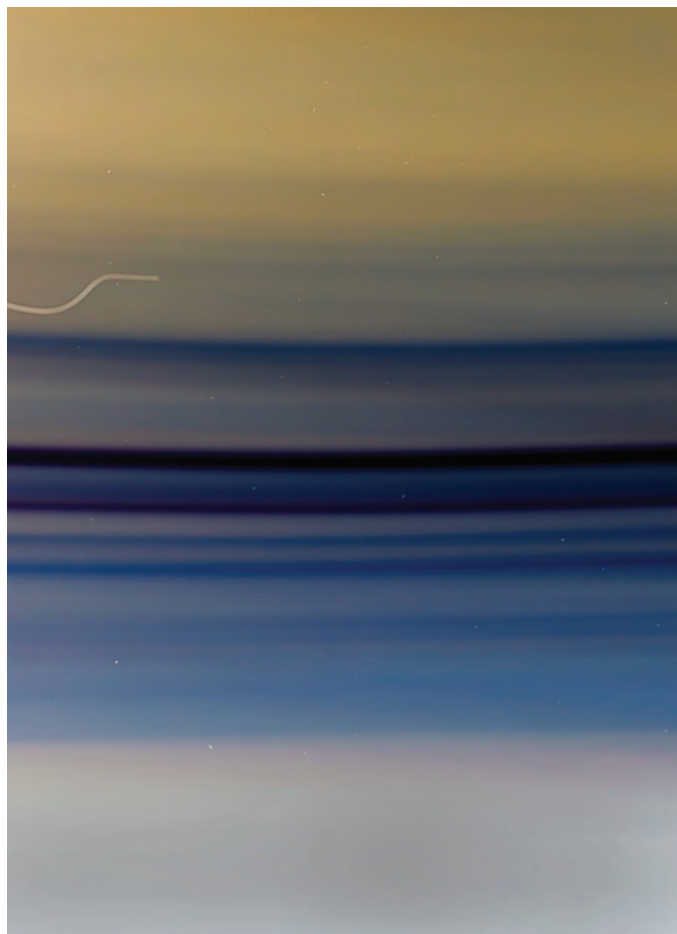
Diatonic #1 (green)
440 x 1480mm
Baryta 11 archival paper

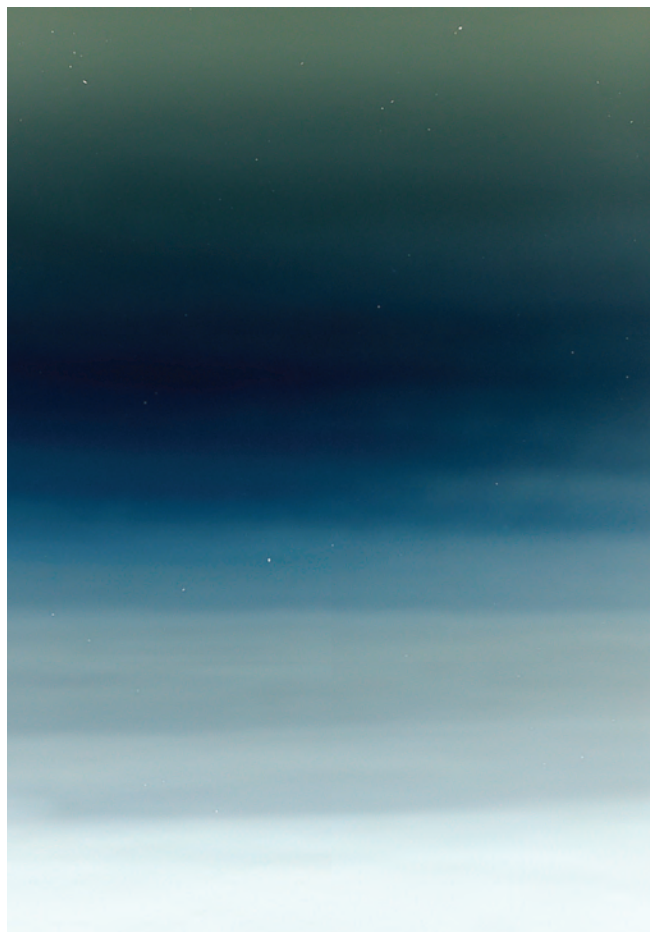


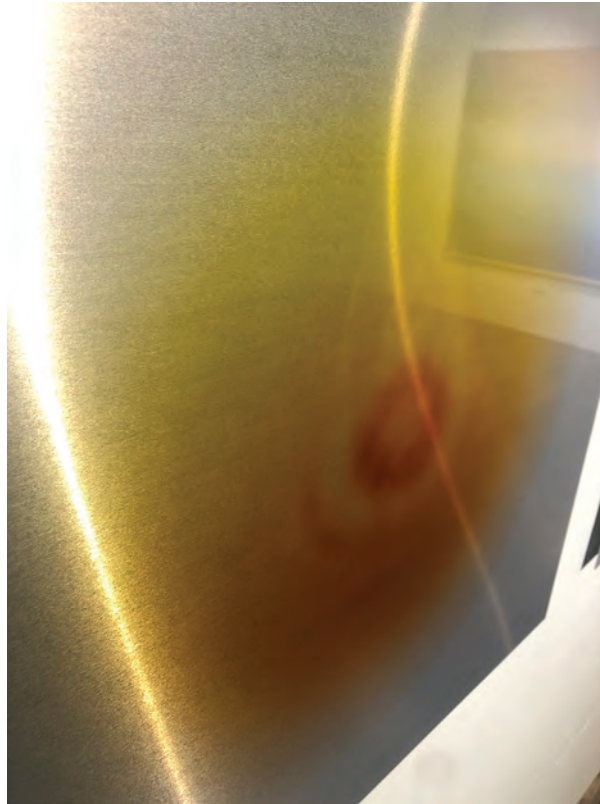


Diatonic #2 (colour dot)
1480 x 480mm
Baryta 11 archival paper





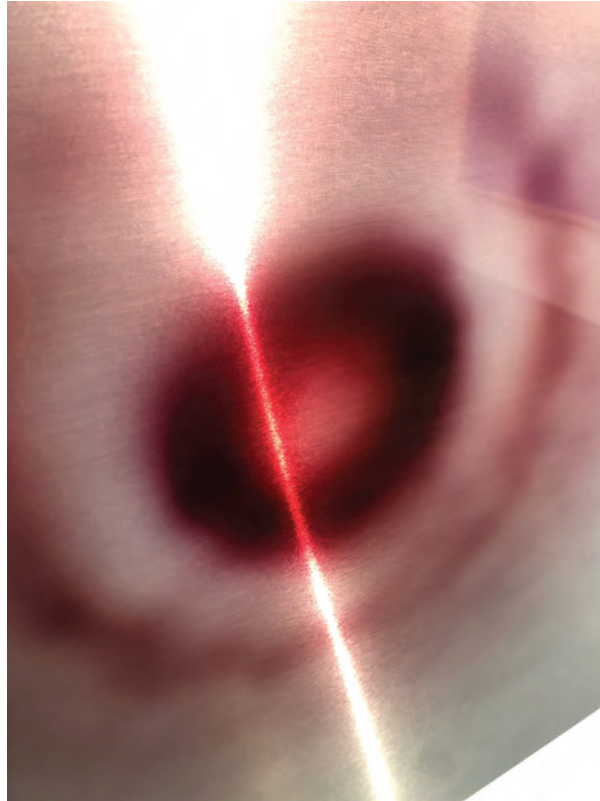




coda #1 (yellow)
750 x 750mm
digital print on aluminium



coda #2 (aqua)
750 x 750mm
digital print on aluminium



coda #3 (pink)
750 x 750mm
digital print on aluminium

FLY RHYTHM



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



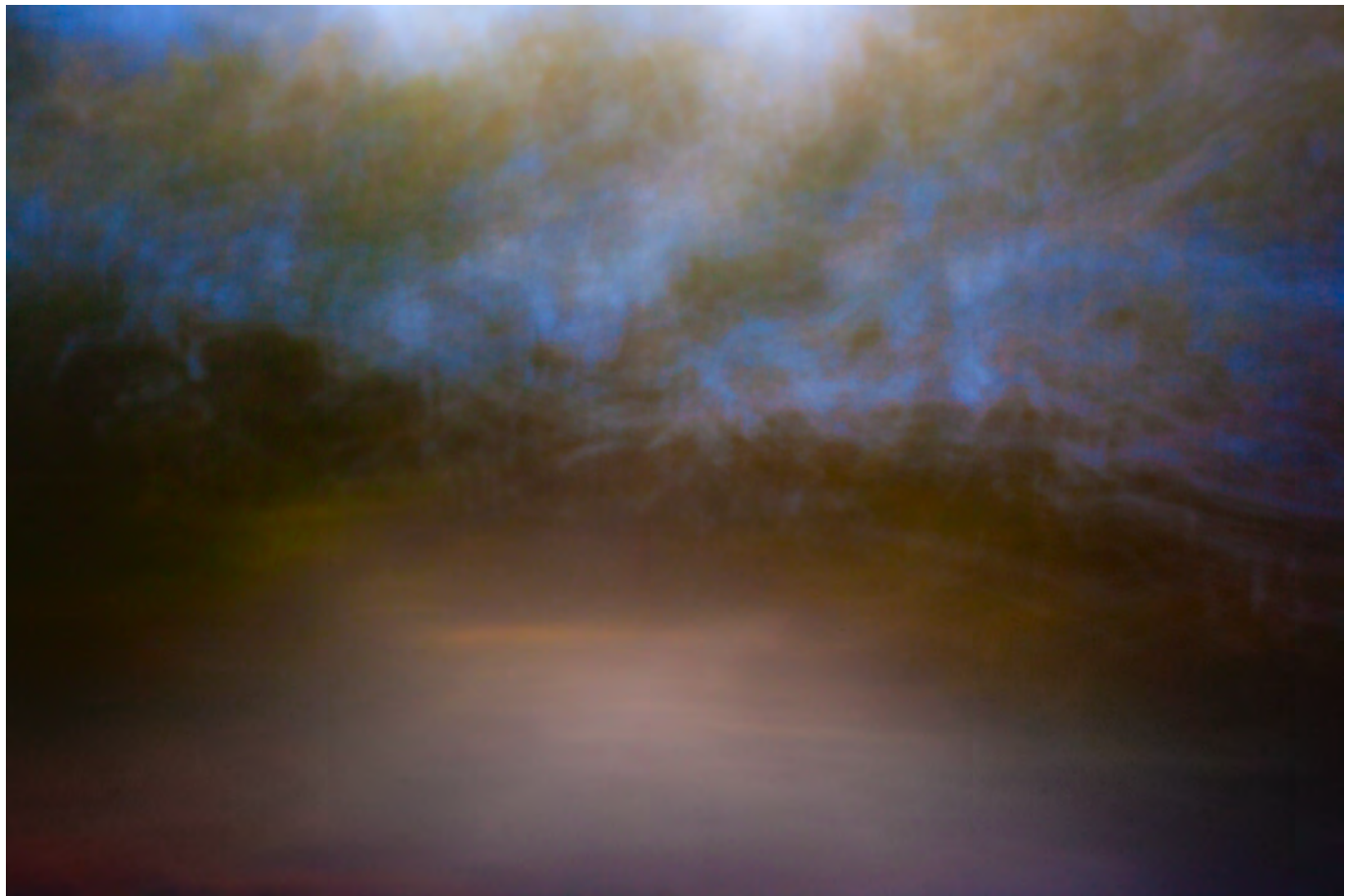
bruny # 1, 2013
52 x 77 cm
digital pinhole image
on Arches Velin Museum Rag
edition of 5



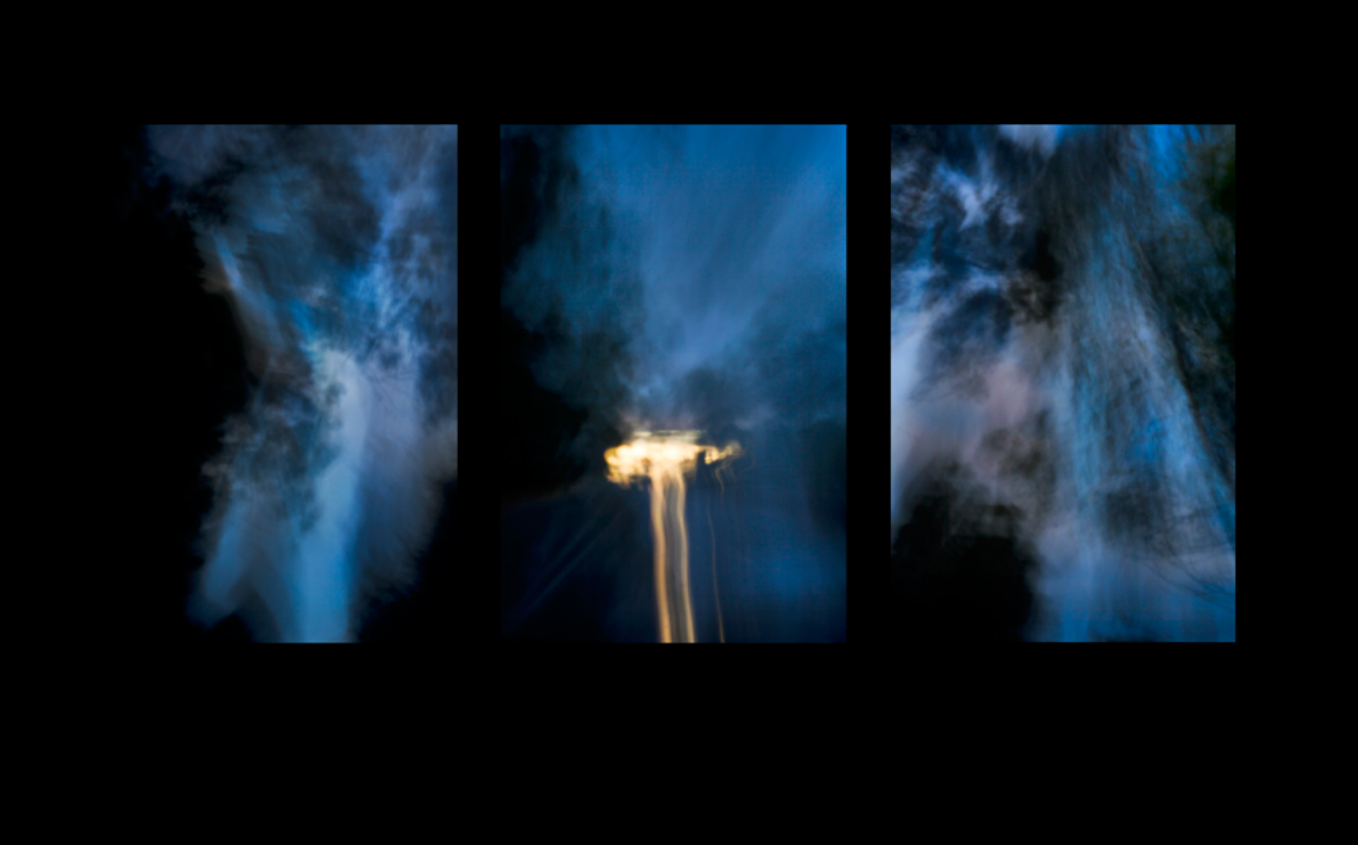
Installation view, *glide*
150 cms diameter
DV projection
6:30m duration
edition of 5



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



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



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

fly rhythm, 2013
installation view
ARC ONE Gallery, Melbourne





*Inside The Matrix:
A Tango With Light*

—

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 I am excited by these natural forms;
blinds attach to the window. 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.

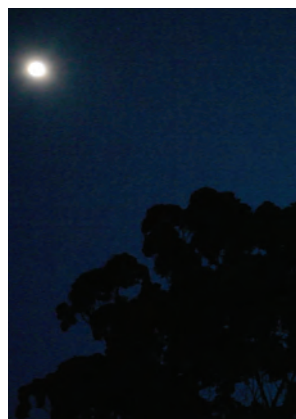
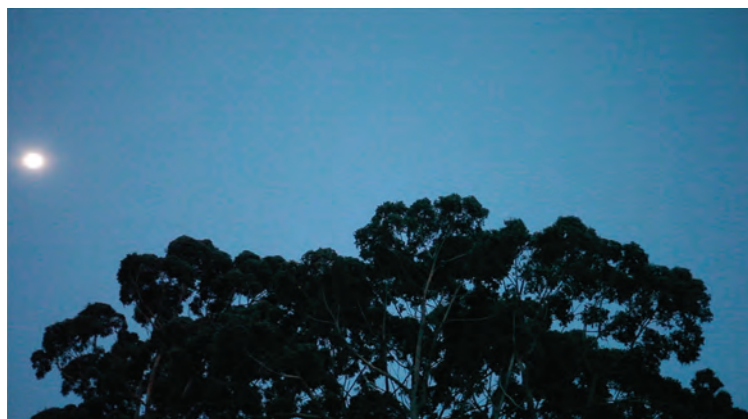
*What appears now thirty years later has come out of
my memories of dancing,
now with light –*

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

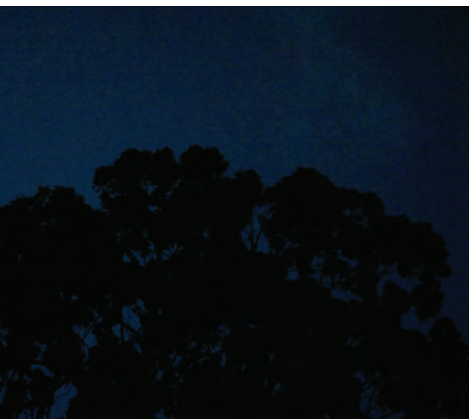


We can conceive of art as a time machine. It connects us with the past, delivers the present and propels us to a future not yet fully born but found in the atoms, emulsions, and textures of the piece itself. When we stand in front of a contemplative art piece the heteronormativity of the neo-liberal 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

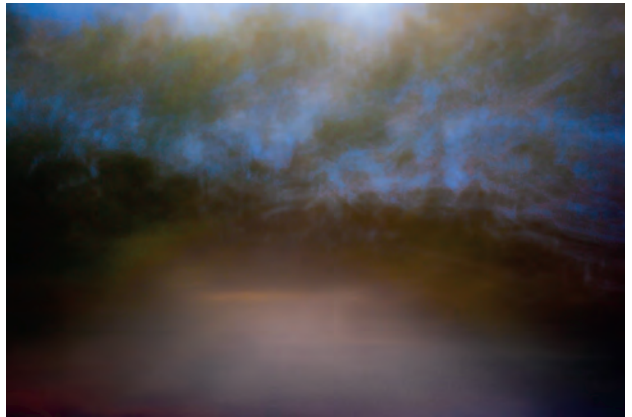
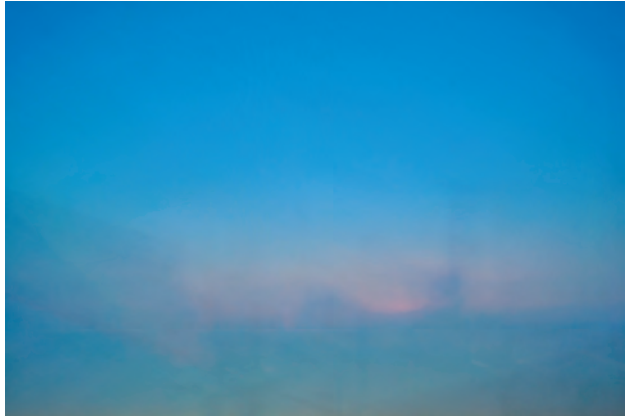
75 x 75cm framed, Velin Arches
Museum Rag

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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Inside The Matrix: A Tango With Light
Anne Scott Wilson

27 October — 28 November 2015

CONNY DIETZSCHOLD GALLERY | SYDNEY | COLOGNE | HONG KONG

99 CROWN STREET | EAST SYDNEY NSW 2010 | TEL 02 9690 0215 |

WED - FRI 11 - 5, SAT 11 - 4 (and by appointment)

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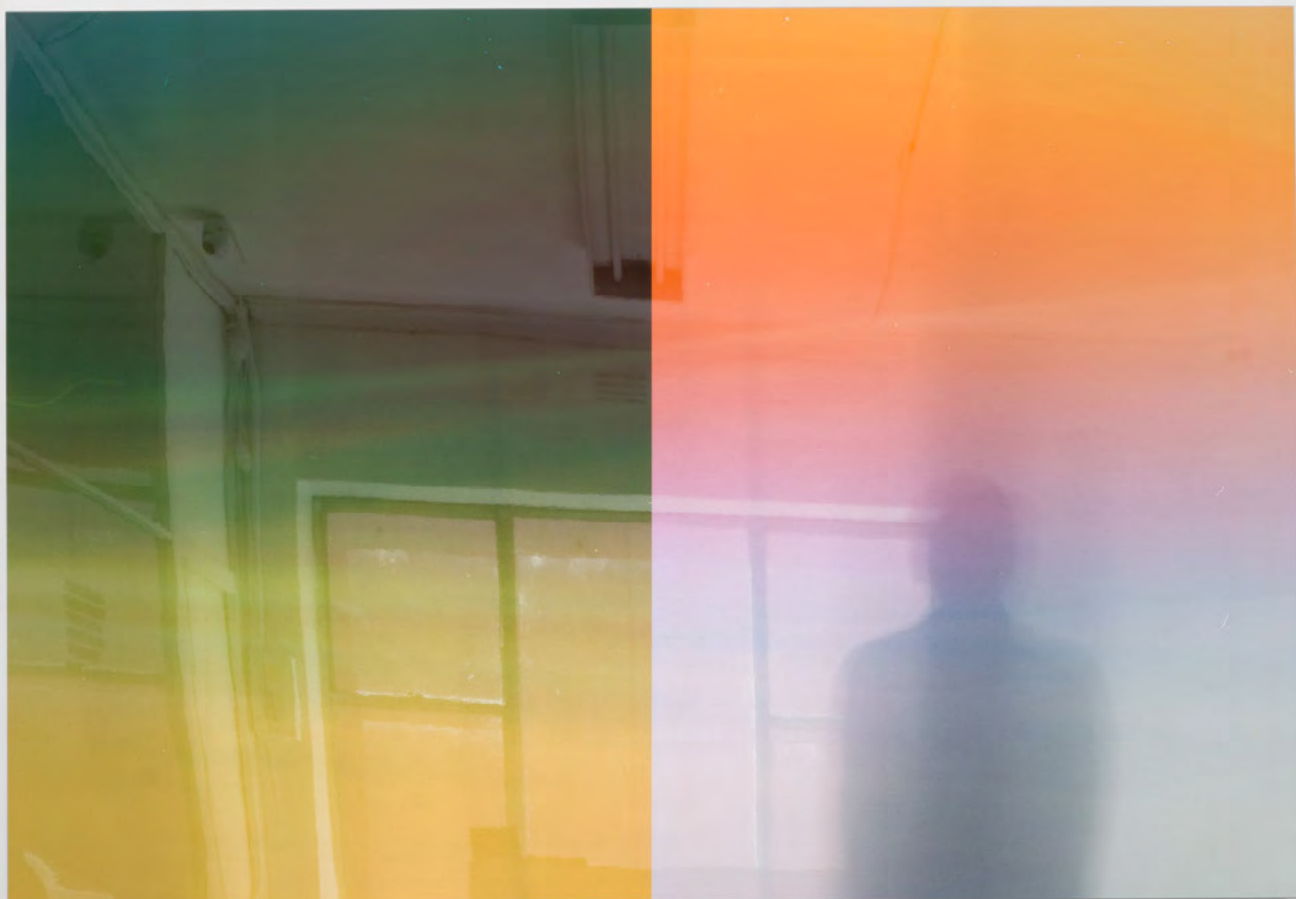


Structure from Motion
Scene Retrieving/Loop Closing
Image Detection
Image Segmentation
Object Tracking

Anne Scott Wilson

Seeing not looking

Video installation Mars Gallery 2019



ANNE WILSON
SPIN INTO BEING

Five Walls Gallery
March 2nd - 19th 2022





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

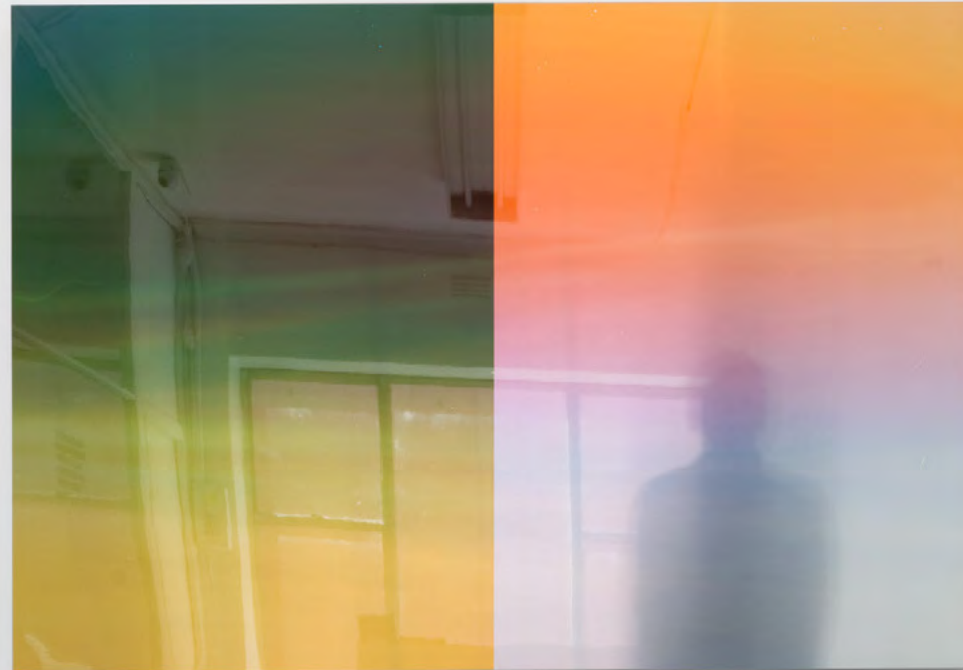
Algorhythmia: Ouyang Yu

Algorhythmia: Anna Shimshak

Spin into being: Anna Shimshak

www.annescottwilson.com

Photographs are editions of 5 + 1 Artist Proof



ANNE WILSON
SPIN INTO BEING

ANNE SCOTT WILSON

PhD Monash University Melbourne (Fine Art)

BA (hons) Royal Melbourne Institute of Technology (painting)

SELECTED SOLO EXHIBITIONS

- 2023 *Shadow Play, City of Yarra commission, Bargoonga Nganjin, North Fitzroy Library (forthcoming)*
- 2023 *Fugitive States*, ACU gallery, Fitzroy
- 2022 [*Motion Signalling*](#), Articulate Gallery Sydney
- 2022 *Spin into Being*, Five Walls Gallery Footscray
- 2021 *Algorhythmia*, Polaris Gallery South Yarra
- 2020 *Presencing*, The Project Space, collaboration with Aaron Hoffman
- 2019 *Anne Scott Wilson, Seeing not Looking*, Mars Gallery Australia, curated by Brie Trenerry
- 2018 *If you stay where you are, you'll run into yourself*, Toot Art Space St Kilda, Australia
- 2018 *Richmanpoorman* Geelong After Dark, Project Space, Deakin University, Australia
- 2017 *Every Day I Wait # 3*, Museum of Brisbane, Australia
- 2016 *Inside the Matrix, a tango with light*, Conny Dietzschold Gallery, Sydney Australia
- 2016 *The Sound of One Foot Tapping*, The Stockroom Kyneton, Australia
- 2015 *Anne Scott Wilson, video & photography*, Conny Dietzschold Gallery Sydney Australia
- 2013 *Fly Rhythm*, Arc One Gallery, Melbourne, Australia
- 2012 *Anne Scott Wilson, InsideOut#2, video, painting and pinhole photography*, Post Office Gallery, Ballarat, Australia
- 2011 *Frayed*, Australian Experimental Art Foundation, Adelaide, Australia
- 2010 *Conversation*, Arc One Gallery, Melbourne, Australia
- 2009 *SoundingOut* Kings Artist Run Initiative, Melbourne, Australia

SELECTED GROUP EXHIBITIONS

- 2023 *Digital Aesthetics*, Sandbox, curated by Sue Beyer
- 2023 *Women in Abstraction*, Five Walls Footscray, curated by Missy Ueda and Emma Langridge
- 2022 *After Walter Hopps*, Platform Geelong, curated by Amber Smith
- 2021 *Not Home*, Sandbox Brunswick, co curator
- 2019 *Out of the Box, Australian art at Ars Electronica 40th Year Festival, Linz, Austria*, curated by Lubi Thomas
- 2019 *X Marks the Spot*, Live performance, video with artificial intelligence (pre programmed drones and children's choir), Geelong Art Centre with Cameron Bishop
- 2018 *Groundplane Opera City*, White Night Geelong, Australia, with Cameron Bishop
- 2018 *And then...fifteen artists*, Langford 120, Melbourne Australia curated by Irene Barberis
- 2018 *On Drawing*, The Art of CUHK – Invitational Exhibition, Hong Kong, Zurich University of the Arts, Switzerland
- 2019 *Optical Allusions* as part of *Venetian Blind*, Palazzo Bembo, 'Personal Structures', Venice Italy, curated by David Cross and Cameron Bishop
- 2018 *Groundplane Opera*, Mountain to Mouth Geelong, Australia
- 2017 *Iconic Industry*, New Wool Museum, Geelong, Australia
- 2017 *Materialist Photography*, Jarvis Dooney Gallery, Berlin, Germany
- 2017 *Weep for Painting*, curated by Domenico de Clario, Mars Gallery, Melbourne
- 2017 *Fossil*, curated by Felicity Spear, Stephen McLaughlin Gallery, Melbourne
- 2017 *Red, Green, Blue: A History of Australian Video Art*, curated by Matthew Perkins, Griffith University, Australia
- 2017 *Morbis Artis: Disease of the Arts*, curated by Sean Redmond and Darrin Verhagin, RMIT Gallery, Melbourne, Australia
- 2016 *Lorne Sculpture Biennale: site specific performance improvisation*, with Louise Morris, Lorne Australia
- 2016 *Seven Trumpets*, Strange Neighbour Gallery, Collingwood, Australia curated by David Ash Kerr
- 2016 *Mindshadows*, Arc One Gallery, Melbourne Australia curated by Laura Lantiera
- 2016 *Contemporary Australian Drawing #6: Global Drawing: 'The Body, Kinetics and the Space of Drawing'*, SACI, Florence, Italy; Bury Art Museum London UK, curated by Metasenta Australia

AWARDS & COMMISSIONS

2023	<i>ShadowPlay</i> , Yarra City Council commission (forthcoming)
2019	<i>Beehive: Reveal our City</i> with ARS Electronica, Geelong Council for Geelong After Dark
2019	<i>Every Day I Wait #3</i> , Museum of Brisbane, programmed with 'Mao's Last Dancer' exhibition
2020	City of Geelong, new work grant
2020	Iconic Industries with VacantGeelong, development grant Geelong Council
2019	City of Geelong, development grant Studio 112
2018	Australia Council for the Arts development grant
2016	NAVA Carstairs residency winner
2011	Australia Council for the Arts Residency Liverpool UK
2009	Creative Victoria development grant
2008	Australia Council for the arts emerging artist grant
2008	Australia Council for the Arts, Banff Residency
2007	Can Serrat Artist Residency

PRIZES

2016	Bowness Photography Prize Finalist
2015	Substation Contemporary Art Prize finalist
2011	Scottish Bank Emerging Artist Award finalist
2009	Joseph Ulrich Photography Award finalist
2008	Blake Prize finalist
2009	Ian Potter emerging artist grant
2006	Ethnographic Film Festival artist residency Sardinia Italy
2003	Monash Faculty Postgraduate Award

SELECTED BIBLIOGRAPHY

2017	<i>Every Day I Wait</i> , Museum of Brisbane online listing
2017	<i>Sounding Histories</i> audio interview, The Grapevine, 3RRR
2016	<i>Crossing the Line 3: Global Drawing</i> , Studio Art International, review
2022	<i>Spin into Being</i>
2016	<i>When Capture Incarnates by Will Johncock</i> , <i>Trhardmagazine, Issue 9, 2016</i>
2016	<i>In the Wastes of Ormen</i> , Realtime Arts, Stephen Wright
2016	<i>The Sound of One Foot Tapping</i> , The Stockroom Kyneton Australia
2015	<i>InsidetheMatrix: atangowithlight</i> , ConnyDietzscholdGallerySydneyAustralia
2016	<i>Morbis Artis: Disease of the Arts: a bio art exhibition</i>

TEXTS

2018	<i>The Biophilic Effect: Hidden living patterns within the dance of light</i> , Roos, P., Jones, D., Scott Wilson, A., Unesco Observatory, Faculty of Architecture, Building and Planning, the University of Melbourne, 2018
2016	A Wilson, (2016) <i>Technology as collaborator in somatic photographic practice</i> , Journal of dance and somatic practice vol. 8, pub Intellect books, pp11-19, A Wilson, (2016) <i>Improvisation in visual art practice using a photographic process</i> , Brolga issue 41 pub Australian Dance Council
2016	<i>Youtube and me: can you teach an old dog new tricks?</i> In Transductions: global experiment in digital art curation, pub Media XXI, 2016 Portugal
2017	A Wilson, (2017) <i>#novacancy</i> , 'Collaboration and Community engagement'; in 'Iconic Industry: exploring the industrial built fabric of Geelong', p47 published alongside the exhibition of the same name, National Wool Museum, Geelong Australia