

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



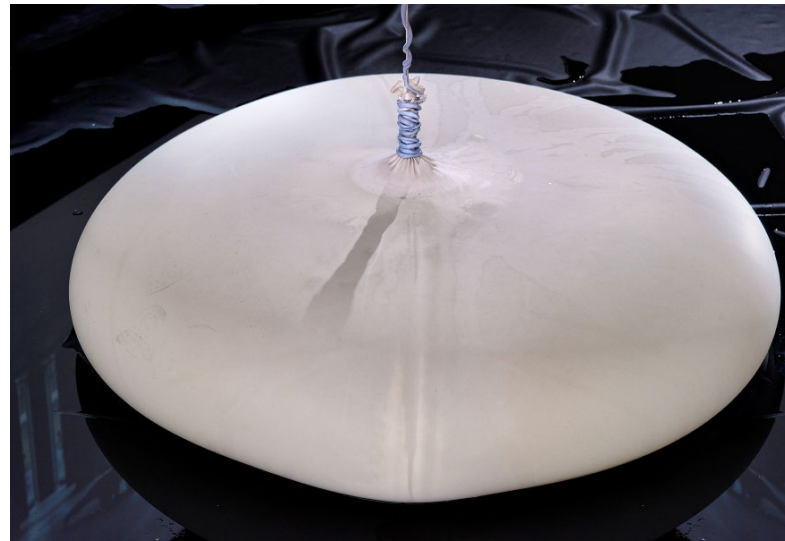
1. Finitude (Fluid Retention) 2017

[video link](#)

dimensions variable
video projection
water
circular container
helium
balloons

I am exploring mortality through an expression of gravity materialized through helium suspended by a central cord to a body of water, both contained in weather balloons. Designed to burst over time, the balloon of water stands in for a body held still by gravity grounding the other 'ephemeral body' in time and space.

The video is a site responsive performance shot in a railway station and flipped vertically. The performer responds to the architecture, movement and stillness in the adjacent railway station at peak hour.



2. Spin into Being 2022

This immersive body of work includes a photographic print (in an adjacent gallery), a video projection onto a bespoke screen and an oculus rift VR work. Each work considers the body and motion materialised with water and light.

[Video link](#)





3. Playing in the shadows 2023/4

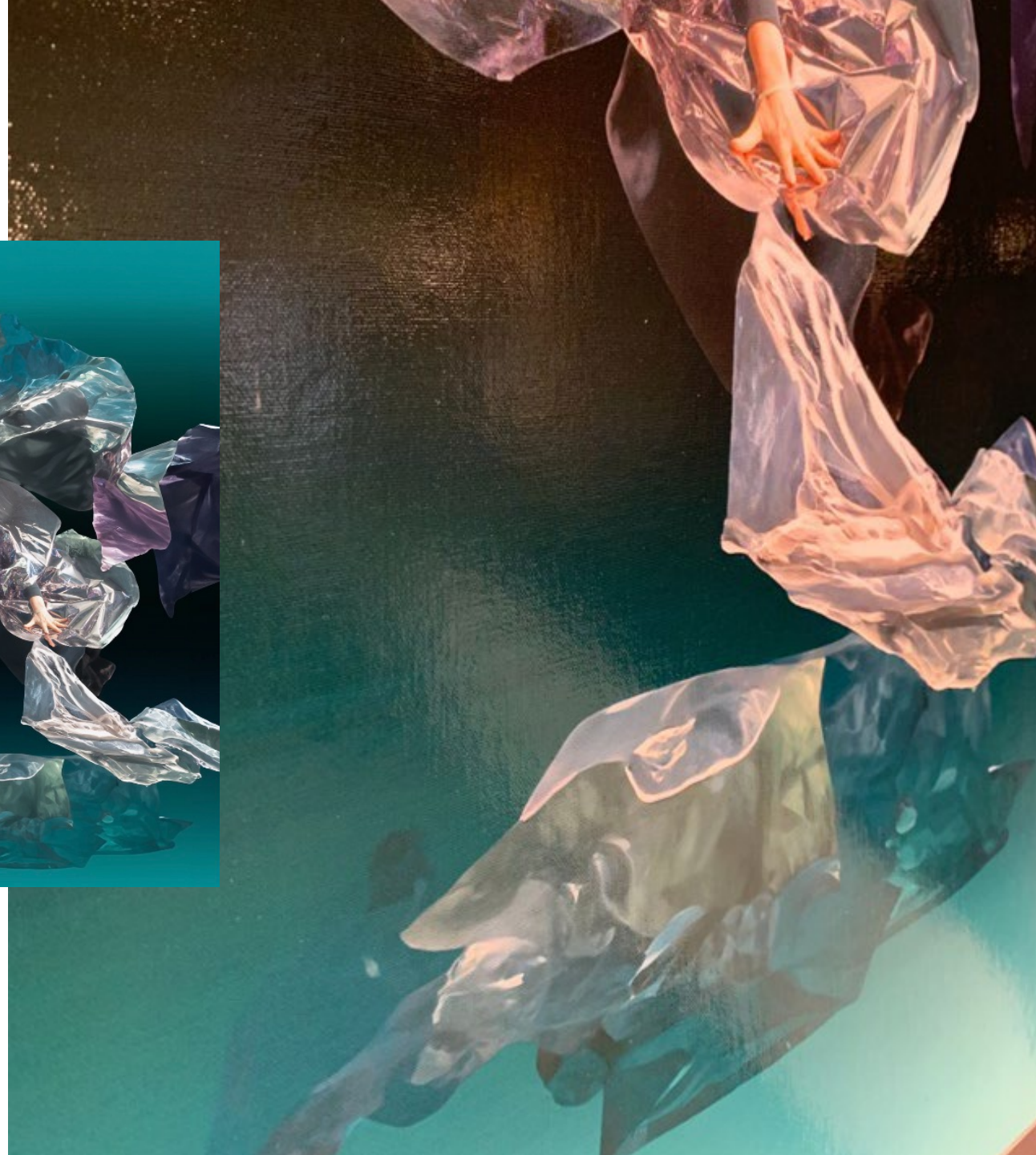
Reflective material

Photographs rendered In Real Life 120 x 60cms
with AI sourced backgrounds

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.

By combining the moment in photography (studio photographs) with AI generated imagery, I reflect on virtuality as a concept, of the agelessness and weightlessness of imagination, reflection and AI in contrast with the real human body.



4. If you stay where you are, you'll run into yourself 2017

dimensions variable

[video link](#)

Polystyrene sculpted circular forms

Domestic fan

CD

LED torch

Motor

Video camera

Video projector

Speaker

Plumb weight

magnets



The title originates from a science experiment I discovered while trying to create perpetual motion with magnets. This piece explores quantum theories through the concept of *Affect*—how everything influences everything else. Quantum theory shows that at a subatomic level, light behaves both as a particle and a wave, depending on observation. This principle was first identified in the early 1900s through the double-slit experiment, a 19th-century study of light's properties. This experiment demonstrated the wave-particle duality of photons, electrons, and other particles, as well as quantum phenomena like superposition and interference, meaning that the behavior changes with observation.

This work examines the complexity of time and space and their relationship to movement. A real reflection emanates from torch light reflected off the spinning surface of a CD, moved by a motor underneath a domestic fan. A live feed captures the motion of light which is then re-projected through video onto a film surface vibrated by low-frequency sound from a speaker. Thus, movement and sound are interconnected. The piece is a science fiction inspired by real science, illustrating how all life is interconnected.





4. Generation IV modular series, 2024 in Oscilloforms

Bartya paper, digital photography, spray paint, varnish, ink
Dimensions variable and configuration modular

[Gallery link](#)

[Press release](#)

Wilson's engagement with technology is crucial to her artistic practice. Her tools are mechanical, automated, and manual and influenced by years of dance training and performing. Her hybrid use of mediums, embrace the tangible while both utilizing and challenging the expanding role of AI to decelerate production. The digital domain inspires her material creations, leading to the reprinting of photos or the repurposing of failed experiments.

In recent works, Wilson delves into the transformative journey of a photograph from pinhole to digital to physical form, investigating montage, cutting, and reshaping. She places a significant emphasis on surfaces, exploring their role in the interaction with light within photographic practice and highlighting the immediacy of the moment through live reflections. The form of the works is in a state of constant flux, both in their creation and installation, momentarily altered by the dynamic effects of viewers' movement and light.

5. Seeing not looking 2019

[Video link](#)

Video 7m28s
fully automated drone camera
sensors
performers

A drone camera can see without looking. The video *Seeing Not Looking* tested out how Artificial Intelligence sees, and if it is affected by how humans look and see.

In this improvised performance, the drone is programmed to be autonomous—given behaviours to perform in collaboration with the dancers — like an inverted video game in which the drone is the human controller.

The artwork is a video in which my eye, as the editor and director of the performance, guides the viewer into unstable territory of humans conditioned by algorithms, gravity, and spatial limits defined by the drone camera reading sensors attached to each dancer.



A man stands in a dark room, illuminated by a large projection on the wall behind him. The projection shows two overlapping images of his torso, with white outlines highlighting his muscles. To the right, a woman in a dark coat and pink skirt stands looking at the projection. The ceiling has a grid of recessed lighting.

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

[ANNE SCOTT WILSON](#)

Born Brisbane Queensland, lives and works in Melbourne Australia

PhD Monash University, Melbourne (Fine Art)

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

M: +61 433 155 213

annescottw@gmail.com

www.annescottwilson.com

Insta: [@annewilson7705](#)

SELECTED SOLO EXHIBITIONS

- 2024 *Shadow Play*, City of Yarra, Nianjin library commision
- 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, Geelong, 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, Geelong, 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

- 2024 *Oscilloforms*, curated by Kim Donaldson + Sean Lowry, Project8 Gallery, Melbourne
- 2024 *Venetian Bind*, Venice, Italy, curated by David Cross and Cameron Bishop (forthcoming)



- 2024 *Melbourne Design Week*, curated by National Gallery Victoria
- 2023 *Art School Confidential*, Deakin Gallery, curated by James Lynch
- 2023 *Digital Aesthetics*, Sandbox, Brunswick, curated by Sue Beyer
- 2023 *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
- 2019 *Beehive: Reveal our City* with ARS Electronica, Geelong Council for Geelong After Dark
- 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