

ANNE WILSON
SPIN INTO BEING

Five Walls Gallery
March 2nd - 19th 2022

Spin Into Being

Exhibition Essay

Anne Scott Wilson

By Anna Shimshak

Spin into Being, Anne Scott Wilson delves into her archive in a reinterpretation of themes and footage that have foregrounded her work for decades. While the ocean is perpetually in a rhythmic cycle, it is also in a constant state of flux. From moment to moment, it is never the same, continually evolving and changing in both its physical state and appearance. Like bodies of water, the physical body is also in a state of perpetual permutation, both in spirit and anatomy.

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.

This elemental and metaphysical hybridity distills time, water, light and motion into a primal pulse. These elements, while ubiquitous, are fundamental to all life and material existence. Yet, in each manifestation, they are different, never appearing or combining in quite the same fashion. In his exploration of the sea, Hiroshi Sugimoto mediates on its ephemeral, elemental nature:

Water and air. So very commonplace are these substances, they hardly attract attention and yet they vouchsafe our very existence. The beginnings of life are shrouded in myth: Let there water and air. Living phenomena spontaneously generated from water and air in the presence of light, though that could just as easily suggest random coincidence as a Deity...Mystery of mysteries, water and air are right there before us in the sea. Every time I view the sea, I feel a calming sense of security, as if visiting my ancestral home; I embark on a voyage of seeing.

Sugimoto's ancestral comfort in the sea foregrounds an intrinsic connection to nature also present in Wilson's work. In this cohesion of light, earth, air and water, photography becomes a perfectly synchronous mechanism for these explorations. In its installation, *Spun into Being* wraps viewers in light, with reflected tessellations enveloping them on ceiling, walls and the floor.

The encompassing, ebbing pulse of kaleidoscopic water is furthered by Wilson's adoption of a rhythmic gesture of collecting and dispersing water in her video piece. This translates to the physical motion of spinning that produces her photographic images. The centrifugal thus becomes dually generative. The vast expanse of the natural world in which Wilson moves her body and camera to make her photographs becomes condensed into lines that run throughout her images. These linear wisps of light convey a profound eloquence as the entropy of the world is purified into a single line.

These lines of light echo the horizon line of the ocean. At the boundary of water and sky, one is reflected into the other, just as Wilson's photographs mirror boundaries between the physical world and its intangible inscription through light. The threshold of the horizon becomes the nexus point for change and interaction between water, earth, and light.

In her VR piece, Wilson invites the viewer to delve further into this elemental synergy. Within virtual space, the viewer is able to feel what it is like to be inside the camera and experience the elemental alchemy that is photography. In this space, the body is transcended, becoming part of the atomic interplay.

The dialogue between pieces in *Spin into Being* reflects on cycles of aging and existence. In the mark making with light, there is an affirmation of the vitality of our existence and cohesion in the natural world. Yet, there is also a profound humility in this realization that our existence is but one small iteration in the enduring, omnipresence of nature. The earth, ocean and sky synthesized in the horizon have existed long before us and shall continue to do so in an endless expanse long after we cease to be.

-Anna Shimshak





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

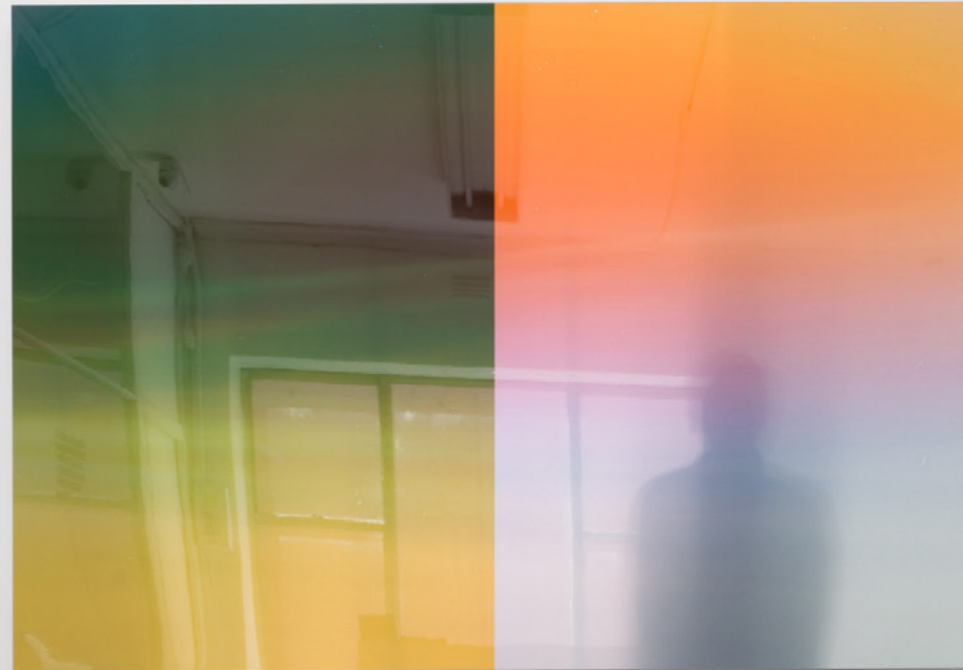
Algorhythmia: Ouyang Yu

Algorhythmia: Anna Shimshak

Spin into being: Anna Shimshak

www.annescottwilson.com

Photographs are editions of 5 + 1 Artist Proof



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