Framed by Barker's book The Tremulous Private Body, an aphoristic philosophical text about the evolution of contemporary subjectivity and discourses of sexuality, flux 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 I aim 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.

The Point Of It All, catalogue essay, every day I wait, Stephen Garrett (2010)

present in her photographic work. We see here also a 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.

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