



Lynette Wallworth

Duality of Light, Beautiful Sunset, Invisible by Night, Damavand Mountain, Hold: Vessels 1 & 2
Adelaide Film Festival
Anne & Gordon Samstag Museum of Art
19 February – 24 April 2009

Duality of Light is a major new commission by Lynette Wallworth for the Adelaide Film Festival. Four other key works - Invisible by Night, Hold: Vessel 1 & 2, Damavand Mountain and Beautiful Sunset - are also brought together for the first time.

Duality of Light (2008) completes a trilogy of works by Wallworth creating an intimate responsive environment containing powerful human emotions: grief and loss and the emergence of hope. Experienced as a journey down a long corridor through seven sound thresholds, each more immersive and expansive than the last, the visitor is drawn slowly towards a final unsettling encounter...

Invisible by Night (2004) is the second work in the trilogy made in response to the history of the site of Melbourne's first morgue. It depicts a grief stricken woman whose face is gradually revealed as she wipes away the condensation on a glass panel before turning away.

In Hold: Vessel 1 & 2 (2001 - 2007) the viewer stands in a darkened space holding a wide glass bowl which catches and holds projections of shimmering ethereal luminescent marine life or the astronomic phenomena of solar eclipses and the Transit of Venus. The projections reveal the human impacts on fragile underwater ecosystems and the strong survival instincts of marine species as well as referencing ancient ideas of global scientific co-operation. Damavand Mountain is a multi-screen video installation filmed in a small mountain village of Poloor in Iran. A poppy flower, a chador-attired woman and a snow-covered mountain slowly begin to connect and meld through invisible natural forces. Reflecting on Australian 19th century colonial landscape painting traditions, Beautiful Sunset depicts the temporal and barely imperceptible alterations made by the gradually setting sun.

Gesture is central to each of Wallworth's works; visitors activate spaces to bring the work to life: delicate bowls are held to catch glimpses of the natural world, a hand pressed against glass brings forth a shadowy human presence; and the motion of walking evokes an uncomfortable confrontation.

Wallworth collaborates deeply at every level: with her subjects, with scientific and technological specialists, and with the viewer. She is fascinated by the interconnectedness of the planet, by the human relationship to knowledge and how technology can alter perceptions of reality. Her practice spans video installation, photography and film and she has exhibited in the UK, Europe, U.S, Australia and New Zealand. Duality of Light inaugurates the Art and Moving Image addition to the Adelaide Film Festival, a new programming strand aimed at representing ground-breaking new work within visual and media art.

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Notes to editors

1. Lynette Wallworth was awarded a New Media Arts Fellowship from the Australia Council for the Arts 2003–2004. Her work has recently been shown at Melbourne Festival 2004, Arnolfini Gallery, Bristol, UK, 2006; New Crowned Hope Festival, Vienna 2006; National Glass Centre, Sunderland, 2007, Auckland Triennial, xxxx Monash University Gallery, Melbourne 2007; BFi Gallery, London, 2007, Biennale of Electronic Arts Perth, 2007, Festival d'Art Lyrique, Aix-en-Provence, 2008 Mostly Mozart Festival (2008), Lincoln Center for Performing Arts, New York and at Melbourne International Arts Festival 2008.

2. Forma is one of Europe's leading production agencies for high quality, interdisciplinary contemporary art. Collaborating with some of today's most interesting artists, it produces, tours and publishes groundbreaking new projects that seamlessly combine diverse media including new hybrid forms of music, visual art, film, new media, dance and live art. Recent projects include collaborations with Antony and the Johnsons/Charles Atlas (Turning: Barbican, London, Romaeuropa Festival, Rome and others, 2007), Charles Atlas/Fennesz (Optronica Festival, BFI, London, Centre Pompidou, Paris and others, 2007), Carsten Nicolai/Ryuichi Sakamoto (insen: European, Asia and Australia tours, 2005 & 2006), Lone Twin (Town Crying: various locations north-east England, 2007) and Beck's Fusions (ICA, London, 2007). Forma also represent the work of Ryoji Ikeda, Lynette Wallworth and Gina Czarnecki. Forma is supported by Arts Council England www.forma.org.uk.

3. The acclaimed biennial Adelaide Film Festival is one of the youngest but most dynamic and innovative film festivals in the world, with a programme including feature films, documentaries and shorts made in Australia and internationally, special events, live performance and the premiere of films commissioned by the Adelaide Film Festival Investment Fund. All genres of contemporary screen culture are welcomed including documentary, experimental, new media, and animation.
www.adelaidefilmfestival.org

4. The Samstag Museum aims to stimulate, challenge and engage its audiences with a programme of diverse and innovative exhibitions, publications and associated public activities. It is one of a national group of university art museums and galleries. The Samstag Museum of Art signals the University of South Australia's determination to make a leading contribution to the intellectual and cultural life of South Australia and to the Australian tertiary education sector.
www.unisa.edu.au/samstagmuseum

