Lynette Wallworth resource booklet

# Table of Contents

[Lynette Wallworth resource booklet 1](#_Toc68181392)

[Lynette Wallworth – a different future 3](#_Toc68181393)

[Activity 1 – glossary 3](#_Toc68181394)

[Activity 2 – ‘Hold, Vessel 1’ curator statement 4](#_Toc68181395)

[Activity 3 – the story of Collisions 7](#_Toc68181396)

# Lynette Wallworth – A different future

## Activity 1 – Glossary

Watch the video [‘Lynette Wallworth – A](https://player.vimeo.com/video/487050415) different future’ (12:14) and complete the glossary activity below. Students might either draw a line to match the term with its correct definition or cut out each term and definition and glue them into your visual arts diary in the correct order.

|  |  |
| --- | --- |
| Term | Definition |
| Immersion | The point at which a nervous system impulse passes from one neuron to another in the brain of the participant in a virtual reality artwork. |
| Synaptic | A computer-generated simulation of a three-dimensional space or environment. This space can be interacted with in a seemingly real or physical way without the participant being in the actual location. |
| Virtual reality | The perception of being present in a virtual or non-physical world, created through the use of virtual reality that causes the participant to have a deep level involvement in a virtual reality artwork. |
| World building | The process of constructing an imaginary world, sometimes associated with a whole fictional universe. Can be used to create video games, role playing games and virtual reality artworks. |
| Indelible | A work of art that may have multiple components and be made from a range of media and is placed in a specific gallery or other space in an arrangement determined by an artist. |
| Installation | No longer treating a colonial version of history as neutral. Acknowledging that the institutions, collections, displays and texts of colonisation can reflect an expression of power in need of critique and analysis. |
| Interactive | Making marks or impressions that cannot be erased or removed. |
| Site-specific | Contemporary artworks that are designed to exist only in a certain location as the site contributes to the meaning of the work. |
| Decolonisation | Artworks that rely on the participation of the spectator to achieve their purpose. |

## Activity 2 – ‘Hold, Vessel 1’ curator statement

Watch the video [‘Lynette Wallworth – A different future’](https://player.vimeo.com/video/487050415) (12:14) and consider her description of the interactive installation work ‘Hold, Vessel 1’. Read the curator’s catalogue entry below and then follow teacher instructions to complete the frames activity on the following pages.

You will be assigned 3 questions from one of the frames to complete yourself and then exchange answers with your peers to fill in the other frames.

‘Hold, Vessel 1 – An Installation by Lynette Wallworth

At the entrance of a darkened room the visitor was invited to take a glass bowl and move slowly inside. Three streams of video emanated from the ceiling, disappearing into the darkness. The content in these columns of moving imagery were only visible when the viewer caught the vision inside the bowl, adjusting the position in order to bring the images into sharp focus. The fragile bowls, blasted with glass beads, offered a surface like that of early projection screens, providing beautiful resolution. Layers of sound continually remixed atop an ambient piece, enhancing our experience of having entered another realm.

This was Hold, Vessel 1, by Australian artist Lynette Wallworth, a 3 channel DVD multimedia installation challenging the traditional boundaries between visual art and the sciences and examining the relationship between scientific technologies and human experience. The projected imagery was derived from the artist’s studies of lens based visualizing technologies developed to allow us to view areas, be they the outer reaches of space or the depths of the ocean, normally inaccessible to the human eye. The artist worked with scientists who use scanning microscopy and astronomical photography, and cinematographers who apply medical imaging technologies to underwater filming in creating this work. While some of the imagery was identifiable, there was also a deliberate ambiguity about what we were seeing in Hold, Vessel 1, and a sense of wonder was part of what is truly mesmerizing about this work and our experience.’

Elaine Mehalakes, Kemper Curator of Academic Programs

|  |  |
| --- | --- |
| Structural frame | Subjective frame |
| How is a visual language used to communicate meaning? This might include investigating composition, line, tone, shape, texture, scale, colour, direction and/or pattern. | Is the artwork about a human experience that others can relate to? Explain your response. |
| What materials and techniques are used? Describe how they are used. | Is the artist exploring personal experiences, events or their own deeply felt emotions? How are these conveyed? |
| How has the artist used certain conventions or codes in this work to convey meaning? | Does the artist want the viewer to respond emotionally to the work? What suggests this? |

|  |  |
| --- | --- |
| Cultural frame | Postmodern frame |
| How have social/cultural events happening in the world influenced this artist? | How has the artist referred to new ideas in cinematography and science? |
| Did science, technology, politics or world events influence the artist's ideas or the making of the artwork? | How has the artist explored new technology? What is the effect? |
| Does the artwork comment on politics, religion, class, race, gender or social values? | Explain the ways that the playful ways that the audience interact with this work and the ambiguous nature of the imagery created. |

## Activity 3 – The story of Collisions

Watch the video [‘Lynette Wallworth – the story of Collisions’.](https://vimeo.com/487081465/2acd185bad) (00:07:38) In small groups, use the conceptual framework table provided to record notes responding to the questions.

|  |  |
| --- | --- |
| Question | Answers (note form) |
| Artist  How does Lynette Wallworth collaborate to create her artworks? Provide examples.  What personal values and experiences informed the creation of ‘Collisions’? |  |
| Artwork  What materials and techniques did Lynette Wallworth use to make ‘Collisions’?  What is the subject matter of this artwork? |  |
| World  What stories are represented?  Who do they belong to?  What historical events are explored? |  |
| Audience  Where has Lynette Wallworth shown/exhibited her work?  What kinds of people saw ‘Collisions’? |  |

**References**

[Visual Arts 7-10 Syllabus](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts/visual-arts-7-10%22%20/) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2003 (date accessed 17/12/2020).

[Photographic and Digital Media 7-10 Syllabus](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts/music-7-10) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2004. (date accessed 17/12/2020).

Lynette Wallworth – A different future, accessed on 29/03/2021 (link needed)

Lynette Wallworth learning resource, accessed on 29/03/2021 (link needed).

[Hold: Vessel 1 An Installation by Lynette Wallworth | Wellesley College](https://www.wellesley.edu/davismuseum/whats-on/past/node/36895) (date accessed 29/03/2021)

[Frames scaffold](https://education.nsw.gov.au/teaching-and-learning/curriculum/key-learning-areas/creative-arts/stage-6/visual-arts#The4) resource (date accessed 29/03/2021)