

CORAL REKINDLING VENUS

A MAJOR WORK FOR FULLDOME DIGITAL PLANETARIUMS

"I don't want to inform you of anything. I just want to offer you an experience that might build a connection to a community as complex as our own that happens to be underwater. And one at great risk of warming sea temperatures."

- Lynette Wallworth

www.coralrekindlingvenus.com

SYNOPSIS

An extraordinary journey into a mysterious realm of fluorescent coral reefs, bioluminescent sea creatures and rare marine life, revealing a complex community living in the oceans most threatened by climate change.

ARTIST'S STATEMENT

LYNETTE WALLWORTH

Imagine global co-operation for a global problem. Imagine corals as the barometer of climate change. Imagine we are the pivot point. Imagine rekindling Venus.

My intent is to leave the audience with a sense of wonder for the complexity of the coral community and a deep-felt longing to see it survive.

What is apparent when you watch the film is the remarkable survival mechanisms already at play in the community of coral reefs, mechanisms that will be put to the test in the coming years. We might see ourselves as two different communities interconnected in our own survival.

**CONCEIVED, WRITTEN &
DIRECTED BY
LYNETTE WALLWORTH**

"There are still moments of transfiguration that come wholly unlooked for, as puncturing instants of experience...Such moments are to be found in Lynette Wallworth's immersive installations, instants of shift that slip in under the guise of wonder, of grief, in intimate connection with another."

**Jemima Kemp, Art Monthly Australia,
May 2009**

"Wallworth's installation is intimately affecting yet deals with issues that pertain to the universal community at large – extracting beautiful, awe-inspiring brightness from the dark depths of the sea and of the most distant outer space."

**Lupe Nunez-Fernandez, The Saatchi
Gallery Online**

Lynette Wallworth is an Australian artist whose immersive video installations reflect on the connections between people and the natural world. Her work uses photography, film and interactive technologies, like touch-based interfaces, to engage viewers and allow them to experience her works intuitively. Often working in series or meditations on one theme, her measured pace suggests that patient observation might lead to richer understanding between ourselves and the natural environment. Always experimenting

with the newest technologies, her ability to build a sense of community and compassion with these tools is startling. Beauty, revelation and wonder are celebrated in these works.

Wallworth's work has been exhibited at the Lincoln Center for the Performing Arts, the Sundance Film Festival, the Australian Centre for Contemporary Art in Melbourne, Auckland Triennial, England's Brighton Festival and the Vienna Festival among many others. In April 2009, Wallworth's largest solo show in Australia opened at the Samstag Museum of Art as part of the BigPond Adelaide Film Festival.

Wallworth has been awarded an International Fellowship from the Arts Council of England, a New Media Arts Fellowship from the Australia Council for the Arts and was the inaugural recipient of AFTRS Creative Fellowship in 2010.

Major works: *Kafka Fragmente* 2010, *Duality of Light* 2009, *Hold: Vessel 2*. 2007, *Evolution of Fearlessness* 2006, *Still/Waiting 2*. 2006, *Invisible by Night* 2004, *Hold: Vessel 1*. 2001.

INTERVIEW WITH LYNETTE WALLWORTH

What did you think when you first walked into a fulldome space?

Actually I heard about fulldome spaces before I experienced them. I was intrigued because of their immersive potential and so I caught the bus to Canberra to attend a presentation about fulldome technology aimed at people who were running planetariums who might convert their systems to fulldome. They had a demo version set up. Part of what I heard that day stayed with me because I realised that the Directors of Planetariums were unsure about additional content that was not astronomical in nature so I knew from the start what I envisaged would take time to achieve. But, I was inspired and I knew that I would make a work for fulldome, that was in 2003, before Australia had any digital domes in operation. I applied for an Australia Council Fellowship and as part of my research on the fellowship I went to Albuquerque where I tested underwater material in the Lode Star Observatory where David Beining had begun Domefest, experimental short works for fulldome. That was the first time I was actually in a fulldome environment. I loved it. The

content I took with me looked incredible and I never gave up from that moment. Before I returned home I visited Isfahan in Iran because I wanted to experience just the dome structure itself and the way it is used in sacred architecture. The feeling has remained with me that something in the perfection of the shape acts on us making it an ideal space for contemplation. By the time I returned to Australia the Melbourne Planetarium was newly opened and running and I met with them and told them my idea, an underwater film for fulldome. They have been supporters ever since. It's been a long road to get here.

Which ones have you been to in the world? Which are the most impressive?

Apart from those in Australia I have visited the Lodestar in Albuquerque as I mentioned, the Hayden in New York, the Harrison in Greenwich, the Morrison in San Francisco shortly after it opened. The Morrison is very impressive because it is a huge expanse and you get an incredible sense of scale from it. But the Hayden is a rare concentric dome and feels extremely intimate, it has new projectors, Zorro's, I saw them running last year and for someone like me who makes works for very

dark spaces those projectors were a joy.

How did the idea of Coral: Rekindling Venus start in your mind? (i.e. What is it about coral that grabbed you, or were you always more interested in the metaphor?)

I think like most artists there is a thread that runs through my work that can be found in every piece no matter what it is or when it was done. The thread that emerges in my work is essentially the quality of resilience, but not in a gung-ho, impossible to defeat kind of way, it is a resilience earned from hardship. When I first experienced the mass coral spawning on the Great Barrier Reef, that was about 12 years ago I developed *HOLD Vessel 1*. It's impossible to miss the combination of beauty and fragility in coral but the life force they exhibit in their drive to seed new life is a revelation. Subsequently when I have made work on women who have experienced great tragedy and then built extraordinary lives, I use the metaphor of coral resilience to describe them. We get seduced by the beauty of corals but they are complex communities who require diversity to thrive, they need the predator as much as they need the

plankton, they live in absolute crushing proximity with a raft of species, many of whom live in symbiotic relationship with one another and they have evolved means of survival to counter all that we throw at them, if we give them time. I remain endlessly inspired by all I know about them.

How is the project different from an underwater documentary?

Like all my work, it is designed fundamentally to imagine the viewer in relation to the work. My aim is to immerse you inside the piece, that is what I care about. Immersion leads to connection and from that place your own relationship to the corals can emerge. I am not interested in telling you anything, selling you anything or preaching anything. I think these reefs are stunning enough to captivate and hold you in their thrall and very, very simply, like anyone you come to know, it is connection that makes you care. I will care more for a friend than a stranger, that is human nature, so connection matters when care is required. A natural history documentary might show you all the same things but its relationship to you is one of authority, it wants to inform, it sees us as passive receptors of information. I don't want

to inform you of anything. I just want to offer you an experience that might build a connection to a community as complex as our own that happens to be underwater. And one at great risk of warming sea temperatures. So all the shots in the work have been chosen with your orientation to them in mind, the work is designed to carry you into it. And then to leave you adrift in a world that might not exist in 100 years. Essentially this piece is about respect. That's why the Gurrumul piece is placed as it is, in complete darkness at the start of the work, it is there to make us sit up and take notice, like a formal introduction, that we are about to visit another's territory. And this is a visit, not a tour.

Does Marshall McLuhan's "The medium is the message" have some resonance for you? He theorised that the form of a medium, (in this case the fulldome) somehow embeds itself in the message (the beauty and fragility of the coral), and influences how the message is perceived.

Domes have been important structures for humans since pre-history. They hold therefore some resonance for us that is as imperceptible as it is core. In the history of human architecture they are

often aligned with spaces for contemplation. I absolutely believe the space itself holds the work in a way that impacts on us as it otherwise would not if it was playing for example on a parallel flat screen. The fact is just being in the dome, lying back and looking up at it with nothing on the screen, is an affecting sensation. My sense of it is that it is naturally expansive and so it allows for thoughts and responses that are outside of the everyday. That is of huge interest to me in situating a work.

How has the process of making this work been different from your usual way of working? Is it more like a film production?

A lot of the work I do is very similar to film production in the sense of filming, editing, wrangling data and delivery but the single biggest difference I encountered is the amount of communication that is expected by you to a whole raft of people whilst making a film in this arena. In the art world we are essentially left alone, there's a space that is understood to be required in order for most artists to work at their best with their collaborators and that space is not one where you have to do a lot of talking. In film there seems to be an expectation to let in all these

other voices. That doesn't happen in the art world and while I understand why its there I think it takes something away because if you leave someone alone in quiet to do their work, and you trust them, what will emerge is the most extreme version of what they are able to create. In other words, the more distilled work will emerge in a more contained space. It seems a small thing but I am used to spending days not speaking to anyone when I am developing a work and I would have to say that is some of the most important work I can do. I was lucky that John Maynard has worked with artists before and understands the essentially solitary nature of that process but the system that's in place seems to counter that. The biggest difference is this, in making an artwork, especially using new technologies, funders are essentially trusting my process, whatever I envisage the work to be I then have to discover how to make it and in that process what emerges may look very different to what I described though I would say that it is essentially by following that process that I discover the work. In film you are expected to know everything before you start, explain everything before you start as a sort of failsafe, so nothing can go wrong. Trust is essential to making good work.

Did you 'direct' the cinematographer(s) – where did all the vision come from?

75% of the footage came from my friend and incredible cinematographer Dave Hannan. I knew from the start that his work would make up the majority of the piece and so I visited him at Stradbroke Island about two years ago to discuss it. Then we flew him to Melbourne to experience the fulldome environment so that he could see the different orientation in imagery that the space requires. After that we were in contact with me sending him still frames of the sorts of imagery I wanted. He did two, month long shoots after these meetings and sent hours of material and gave me access to many already existing shots based on what I needed. I knew Dave's imagery very, very well and I have the kind of relationship with him that made the process an organic one. He was able to adjust his frame to get shots that are absolutely perfect for the dome and of his existing footage I could select what would work for me. We set up a small dome in the production facility so every shot could be looked at as it would be in the fulldome.

With other specific imagery like the coral fluorescence footage I had to find cinematographers who were

shooting coral fluorescence - there aren't many. Charles Mazel is a scientist who works a lot on fluoro corals and he put me in touch with Guy Chaumette of Liquid Motion in Indonesia and in a similar process to that with Dave I explained what it was I needed without being able to be there whilst anything was shot sending images of frames where the focal point works for domes, this is very different from the standard frame. The fluoro reef section was always going to be an important component of the work so that was where a lot of my effort was focused. In addition I had found the Coral Morphologic imagery last year when I was in the US. They are also focused on coral fluorescence but in a studio setting which means they are in a much more controlled situation for filming and that is where we got that incredible coral behaviour in close-up from. They are based in Florida and have tanks of corals that they can film under blue light to expose the fluorescent colours in corals. I had experienced this kind of shoot myself with Dr Anya Salih who is the person who has taught me about the fluorescent capability of corals. I put Anya in touch with Colin Foord in Florida, he is a marine biologist, so she could also offer her suggestions on how to get action from the corals which basically means

feeding them so they open their mouths. Their work is phenomenal and I am really happy it can be showcased the way it is in the film.

Anya also did a shoot for me the microscopic footage of the same behaviours in corals. She uses one specific coral that she calls Marlon Brando because it always performs. She is not set up generally to get the sort of footage we needed for the film so we had to work with her and Leica to get the microscope to deliver us the kind of sequences that you can see in the film. They are amazing, the details are incredible. The thing about the microscopic imagery is that its able to show the multiple colours of fluorescence in corals and you can see Anya is very good at getting behaviours from the corals. She shot a lot of footage working very late into the night at the Con-Focal Bio Imaging Lab at University of Western Sydney.

I also got imagery from Allan Jones who works in the Electron Microscopy Unit at Sydney University. He takes scans using micro CT scanning which is the same sort of process that we have on our bodies to see structure when we have a CAT scan. Alan generates huge data sets which are microscopic slices through the structure of a shell for example that give you a way of seeing

structurally. I have used Allan's imagery before and this time he scanned some new shells for the work and they are spectacular.

I got some incredible geo acoustic underwater sounds from NOAA. These are sounds of earthquakes and volcanic eruptions recorded with a hydrophone. They are intensely physical. They also gave us usage of a selection of sounds recorded underwater where they don't know what generated the sound. We have used some of them in the work and they are strange and captivating. Liam Egan, the sound designer, has done a great job with them.

What made you think of aligning your project with the Transit of Venus?

It's a story that I find hopeful, incredible. I love the position of Halley imagining a moment he would not live to see and calling out to a generation of future astronomers to search for a piece of knowledge that would tell us something of our home. I love the time consuming nature of the quest and the ability for nations to say that something greater than their long held enmity to another was at stake. I can't think of what would bring us together at this moment, the closest we get is with the Olympic

Truce where all nations are meant to put down arms in order to compete.

Great civilizations knew the cycles of Venus and would have watched for this event, it is wonderful to have a moment in time that you know won't occur again in the lifetime of anyone now watching it. It creates a sense of perspective, causes us to imagine what might be when next the cycle occurs, its not only astronomers who have an interest in such a perspective. For me it was the perfect moment to imagine a work centred on a current global problem and set it adrift on that day to see where it might land.

Do you think we're as capable of international co-operation as world leaders managed to be in the 1700s?

I don't think we are currently capable of imagining it. Most of the stories we tell ourselves, through our current art forms like film and television are stories about the impossibility of global co-operation. I love this story of the 1760s transits precisely because someone imagined that it might be possible to co-operate to achieve an outcome that had no financial benefit for anyone involved. I think we have lost the ability to imagine a dream so grand and noble

and simple. We elevate every day and at every level, our incompatibility, our territories, our disparateness but all the technologies for communication that we are currently obsessed with are exactly about connection beyond physical borders. Global communication between communities of interest is what we have achieved by these tools and maybe these tools for global communication might lead to moments of global co-operation. The technologies could offer us exactly that possibility.

I'm really struck by the choice of music in the film – there is a strong sense of the avant-garde, the artist musician. How did you decide what flavour of music would be right? Did you work one-on-one with Max Richter or Antony or any of the others?

I met with Max in London and then went to see him perform in Brighton. We talked about work and what became clear to me is that what he hopes to achieve in his work is of the same nature as what I am after, he is aiming to provide moments of transcendence, and he achieves that. He was a natural choice. His music is mesmeric, it acts on us like a perfect pattern, you get lost in it whilst seeing

intricate and moments of beauty in each fragment. It is trance inducing, plus, he loves Manta rays.

Tanya is a friend, we met when we both showed work at the Vienna Festival, we were on a panel brought together by Festival Director Peter Sellars, we hit it off and have stayed in touch ever since. Tanya spoke on that day about the pollution in Northern Canadian water systems and the high levels of toxins in breast milk of Inuit mothers, we live at extremes of the planet and our interests were resonate with one another from the start. Her voice brings breath and life in an ancient form, it is essential and without artifice. I have imagined her voice in this work since I met her. We planned to work with one another then and we speak of it still for future works.

Antony's voice is rare jewel. I met him when showing my work at the Lincoln Centre last year. David Metcalfe, UK co-producer of the work arranged the meeting for me. I begged him because the only voice I could imagine at the end of the work was Antony's. He has something of the corals in his spirit, a combination of the incredible beauty of that voice and an aching vulnerability. I knew he would understand the intent of the work. He is passionately concerned about climate change. We talked for

a long time, he had objects on his wall that were the colour of coral, he said, *"Coral is the colour of paradise"* I asked him then if he would write a song for the film and he agreed. I had beautiful moments subsequently of Antony singing Rise to me over Skype as he developed it. I sent him a poem with words that might be useful and from that he took just one word, RISE. He has been effortlessly wonderful to work with and his song is a sheer gift to the work. His are the only words most of us will understand so he is essentially the voice for the corals in the film. He leaves the film with these words, *"Rise while there's still something left to lose, Rise while we still have a chance to choose."*

The Gurrumul piece I have already mentioned, I knew exactly what I wanted for the beginning of the film. It was just fortunate to talk this through with Michael Hohnen from Skinnyfish at the time when Gurrumul was just beginning to record in this very different style for him. When Michael first played it to me fresh from recording he warned me that it was quite intense. I heard it and knew it had all the authority I had been searching for and contained within it that essence of formal meeting that had been my experience of entering Australian Indigenous communal lands.

I met with Sakamoto in New York when I was imagining the music for the work; again he is both a great composer and an avid environmentalist. I would have liked to work with him in more depth but in the end we used one piece by him and Fennesz that I heard them perform in Melbourne and it is the perfect piece for that sequence in the film.

Max Richter says he thinks of music as a "storytelling medium". Since there is no narration or dialogue in the 'film' - is there an extent to which the music "writes the narrative?"

The music helps us connect to feelings that otherwise might not be so easily tapped. The music releases us to feel. The visual structure was always roughly there so the music didn't inform that but it helps each sequence to unfold in its emotional intensity.

Do you see planetarium/fulldome spaces becoming more widely used by artists now?

The thing is that they always could be but it's a difficult process and essentially what hampered me was

funding. What is clear in this process is that the funding structure in Australia is the only reason this work has come about, I don't think I could have gotten it made anywhere else in the world, that's why there are so few films of this type existing. Screen Australia and Screen NSW took a risk on funding something for a new cinema experience and it was extremely important that we do it well, because then a door is opened that others might go through. It was a testing ground, it needed the experience of a John Maynard to guide it through those funding processes and to stand the ground on not diminishing what was required to do it well. But it still needs to be received into the planetariums who have these extraordinary immersive spaces but with very specific content. It will find an audience I am sure, if it is given a chance to be seen and that comes down to what happens next. If it is allowed to break through and settle into the fulldome screening cycle then I imagine and I hope there will be a stampede of artists developing new works for the dome.

What other new technologies have you got your eye on?

There is a companion piece for the film, it's an augmented reality work that was commissioned by the

Adelaide Film Festival and allows you to view posters of corals through your phone and see the 2D image fall into a 3D space. That was really new technology to wrangle into an artwork but I love the challenge of it. I have a few ideas on the boil for what comes next, one project will take me to the Great Sandy Desert in WA and it's those remote locations where technology comes into its own.

DAVID HANNAN

Principal Cinematographer

This collection of cinematographers and musicians has been brought together by Lynette because many of them share similar views on the issues closest to the heart of the work. Some, like Dave Hannan and Tanya Tagaq are long-term friends. Others like Antony Hegarty and Sakamoto are new associates whose views on the environment caused a natural resonance. All are amazing artists.

David Hannan is an Emmy Award-winning cinematographer and producer based on North Stradbroke Island, in Queensland, Australia. David has teamed with many broadcasters, including; ABCTV-Australia, NOVA, PBS, National Geographic, The Discovery Channel, ABC Kane USA, Natural History New Zealand, NHK and the BBC.

His multi-award-winning programs include: *Coral Sea Dreaming*, *Sex on the Reef*, *Eye on the Reef*, *Australia's Marine World*, *Crown of Thorns*, *Monster from the Shallows*, *Antarctica Dreaming*, *Undersea Edens* and feature-documentary *Sharkwater*.

He has amassed one of the largest marine footage libraries in the world, and is director and co-founder of the Ocean Ark Alliance, focused on regional and global marine conservation initiatives.

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www.oceanarkalliance.com

MAX RICHTER

"At his saddest, Richter sounds like Gorecki, at his most penetrating, like Michael Nyman on a backdrop of concrete and rain." Word Magazine (UK)

German-born composer, Max Richter, studied composition and piano at University of Edinburgh, the Royal Academy of Music and with Luciano Berio in Florence. Richter then co-founded the contemporary classical ensemble, *Piano Circus*, and played with them for ten years, commissioning and performing works by Arvo Pärt, Brian Eno, Philip Glass, Julia Wolfe and Steve Reich.

Since then he has worked with an eclectic mix of musicians; The Future Sound of London, Roni Size, Vashti Bunyan and Kelli Ali, stretching the notion of what classical music is.

Max works widely in film music, installation and the theatre, most recently for The Royal Ballet, London, on INFLA. He has scored more than 25 films, including *Waltz With Bashir*, for which he was named European Composer of the Year in 2008.

Richter says *"I think of music as a storytelling medium...when I'm listening to a piece of music, it's a one-to-one conversation."*

www.maxrichtermusic.com

ANTONY AND THE JOHNSONS

"Cries From the Heart, Crashing Like Waves

...he poured out his uncanny voice: a preternaturally sustained, androgynous croon, steeped in melancholy and awe." New York Times

Antony Hegarty (b. UK. 1971) is a composer and visual artist, best known as the lead singer of Antony and the Johnsons. He grew up in California and moved to New York in 1990, where Antony and the Johnsons built a cult following, and where Antony received a New York Foundation for the Arts Award (NYFA) for "performance art/emergent forms".

In 2000 the group's debut album *Blue Angel* highlighted Antony's soulful, multi-octave vocals. He went on to appear on two Lou Reed albums, touring with him in 2003.

The band's second full-length album, *I Am a Bird Now* was released in 2005, and won the UK Mercury Prize.

In January 2012 Antony and the Johnsons were commissioned by The Museum of Modern Art to perform *Swanlights* at Radio City Music Hall. The performance was a collaboration with laser artist Chris Levine and set designer Carl Robertshaw, and incorporated a 60-piece orchestra. It

was hailed a triumph by the New York Times.

Recently the Southbank Centre in London announced that Antony is to direct Meltdown 2012 - an honour bestowed on some of the world's most distinguished musicians including Nick Cave, John Peel, Laurie Anderson, Patti Smith, David Bowie and Ray Davies.

www.antonyandthejohnsons.com

GURRUMUL

"the sound of a higher being" - Sting

Gurrumul is an Australian Aboriginal singer who sings in the Yolngu language. He was born blind. He belongs to the Gumatj clan on Elcho Island, off North East Arnhem Land, Northern Territory. He first came to attention when he released his debut album *Gurrumul* to international claim in 2008. He was nominated for four ARIA awards winning Best World Music Album and Best Independent Release. He also won three Deadlys, for Artist of the Year, Album of the Year and Single of the Year. His second solo album *Rralak* in 2011, went Gold.

He has become an enigma in the Australian music industry. His fragile but powerfully emotive voice has

affected the public in a way no other artist has done. Gurrumul sings songs about identity, ancestral beings and connection with the land.

"Gurrumul will change the way you breathe" - Kathleen Noonan

www.gurrumul.com

FENNEZ & SAKAMOTO

Christian Fennesz (b.1962) is an Austrian, electronic musician, who uses guitar and notebook computers to make multilayered compositions. His work blends melody and conventional instruments with harsh, irregular glitch-influenced sounds and washes of white noise. His lush and luminous compositions are anything but sterile computer experiments however, they resemble sensitive, telescopic recordings of rainforest insect life or natural atmospherics, an inherent naturalism permeating each piece.

www.fennesz.com

Ryuichi Sakamoto (b.1952) is a Japanese pianist, composer, record producer, writer, singer and actor - based in Tokyo and New York. He began his career in 1978, in the pioneering electronic group Yellow Magic Orchestra.

Together these two titans make contemplative experimental music that combines traditional instruments and modern production methods. They have collaborated on three works, *Flumina*, *Sala Santa Cecilia* and *Cendre*.

www.sitesakamoto.com

acclaimed albums – *Sinaa* (2005) for which she won Best Female Artist at the Canadian Aboriginal Music Awards, and *Auk/Blood* (2008) which also won a Canadian Aboriginal Music Award.

www.isuma.tv/tagaq

TANYA TAGAQ GILLIS

"... she was a dynamo, delivering a sort of gothic sound art while she stalked the small basement stage with feral energy."- Jon Caramanica, The New York Times

Tanya Tagaq Gillis is an Inuit throat singer from Nunavut in Canada's high arctic. Tanya was surrounded by Inuit culture growing up, but it was the sound of pop giants Janis Joplin and the Doors that first captured her imagination. Improvising most of her performances, she says: *"It feels like I dial in another frequency. I go to places where I surrender to all that terrifies and excites me."*

She is known for her collaborations and concert tours with Björk, Mike Patton and rapper Buck 65 and has performed with the Kronos Quartet at various locations including Carnegie Hall. She also dazzled audiences at the Vancouver 2010 Cultural Olympiad.

Tanya has released two critically

THE TRANSIT AND GLOBAL SCIENTIFIC CO-OPERATION

"In 1716 astronomer Edmond Halley calculated that you can quantify the distance from the sun to the earth (solar parallax) by having observers across the globe time the passage of Venus across the sun. Knowing he would not live to see the next transit, Halley predicted global sites that would be suitable for viewing a transit and called upon future generations to pursue his plan. The quest to time the transit of Venus in 1761, during the Seven Years War, marked the first time the international community cooperated to answer one of the leading scientific questions of the day."

– NASA website

In the eighteenth century, the Transit of Venus contributed crucially to our knowledge of the universe. Hostilities were ceased to let scientists sail the globe safely, taking measurements that underpin astronomy today. It was the first attempt, in The Age of Reason, at global co-operation.

"Finally, the problem of the transits of Venus produced an intensity and breadth of effort on the part of 18th-Century scientists that was unmatched by any other single problem. It brought to a common focus men of almost every national background with an abiding concern for the advancement of knowledge. In doing

so, it helped to shape the growing international community of science and to demonstrate with striking clarity what co-operation and goodwill might achieve in the peaceful pursuit of truth."

– H Woolf, Author of *The Transits of Venus* (1959)

A quarter of a millennium later, Venus will transit the sun again on the 5th/6th of June 2012. Marking the event, and marking World Environment Day on the 5th June, artist Lynette Wallworth has created a work of mesmerising beauty about climate change and coral reefs. For her, The Transit of Venus reminds us that we again face problems that cannot be solved by one nation acting alone, where the notion of co-operation "to the benefit of all humanity" still applies.

**FULLDOME DIGITAL
PLANETARIUMS**

Over the past 60 years planetarium technology has evolved from optical star projections and motorised planets moving across the ceiling, to awe-inspiring digital domes, which enable a fully immersive experience.

Artists at this frontier are seeking to explore the immersive space where art, technology, science and beauty can converge.

“Lynette Wallworth is at that frontier cracking open the fulldome as a space for artists. Her work, CORAL: Rekindling Venus is a frameless meditation on the fragility and fascinating beauty of coral”.

John Maynard, Producer

**JOHN MAYNARD
PRODUCER**

John is well known as a producer with an eye for talent, producing the debut feature films of a number of directors - Jane Campion, Vincent Ward, Rowan Woods, Robert Connolly and Richard Roxburgh.

He was the foundation director (1967) of the public art museum, Govett-Brewster Art Gallery, in New Zealand, which houses the works of pioneer filmmaker and kinetic sculptor Len Lye. He was Director of The Len Lye Foundation for 10 years.

He was awarded an Honorary Masters Degree in 2003 at the Australian Film Television and Radio School for his *“commitment, as a creative producer, to ground breaking independent cinema and for nurturing new Australian talent”*.

www.felixmedia.com.au

BRIDGET IKIN
CO-PRODUCER

Bridget Ikin is a passionate champion of new and innovative filmmaking, having worked as an independent producer in Australia and New Zealand for more than 25 years through her company Hibiscus Films.

Bridget was Head of SBSi, commissioning 400+ hours of distinctive Australian television. She was the Associate Director – Film, of the Adelaide Festival 2002, a feature film Evaluation Manager at the FFC (now Screen Australia) in 2005-06. She is currently a board member of the South Australian Film Corporation.

www.felixmedia.com.au

DAVID METCALFE
CHIEF EXECUTIVE, FORMA

David Metcalfe is the founder and Chief Executive of Forma Arts and Media, based in London, UK. His work as a creative producer has, for over 25 years, championed art that breaks new ground, focusing on high quality, inter-disciplinary innovation.

The creation of Forma in 2002 followed eight years during which David worked as an independent producer and consultant, directing festivals and public art commissions for clients across the UK. Between 1987 and 1994, David worked for Nottingham City Council, founding and directing its high profile annual festival of contemporary art, *Now*.

His productions have encompassed exhibitions, films, concerts, performances, digital projects, public art and publications. He has edited several books and has served as an advisor to Arts Council England and as a juror for several arts and architectural awards.

www.forma.org.uk

FELIX MEDIA

Felix Media was set up in 2011, by producers John Maynard and Bridget Ikin:

“Our aim is to produce original screen-based works by artists – and to make them accessible, be they for presentation in cinema, as public art gallery installations, broadcast or online.

We intend to create extraordinary works, which offer memorable and provocative insights into the way we view our world, our times and ourselves.

We take an enterprising approach to all aspects of our work – from financing, to production, to marketing and distribution, looking always to challenge convention and take risks. We value exceptional quality over quantity, and seek to develop long-term relationships with the artists we work with.”

www.felixmedia.com.au

felix
M E D I A

FORMA

Forma Arts and Media is one of Europe’s foremost creative producing agencies, working with outstanding artists to initiate develop and deliver innovative new projects. Established in 2002, the company is acclaimed widely for its high quality, contemporary, interdisciplinary productions, which fulfill their potential and inspire large audiences across the UK and internationally. Spanning exhibitions, concerts, performances, films, public art works, online projects and publications, Forma’s programme is presented in collaboration with major venues and festivals.

Through supporting research, innovation and the ongoing distribution of its productions, Forma aims to make a significant contribution to the development of new ways of making, presenting and experiencing art.

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CREDITS

SCREEN AUSTRALIA, SCREEN NSW AND
FELIXMEDIA

present

CORAL

Rekindling Venus

Conceived, Written and Directed by
LYNETTE WALLWORTH

Produced By
JOHN MAYNARD

Co-Producers
BRIDGET IKIN
DAVID METCALFE

Principal Cinematographer
DAVID HANNAN

Editors
ELLIOTT MAGEN
KARRYN DE CINQUE

Sound Design and Mix
LIAM EGAN

Music by
MAX RICHTER

Songs by
GURRUMUL YUNUPINGU, ANTONY AND
THE JOHNSONS, TANYA TAGAQ GILLIS

Additional music by
FENNESZ AND SAKAMOTO

Music Editor
ALAN JOHN

Originating Producer
SUE MASLIN

Production Manager
JODIE PASSMORE

Archival Researcher
RENÉE CREA

Post Production Supervisor
MEGAN YOUNG

Post Production Facility
DEFINITION FILMS

Director of Post Production
DAVID GROSS

Online Conform Editors
LIAM RODDEN
PETER SIMON

Colourist
TRISH CAHILL

Dermot Allen - Division of Microscopy and
Imaging, Leica Microsystems Pty Ltd,
Australia, Robyn Higdon and Exploratorium

Titles
BEN BLICK-HODGE

Technical Advisor
WARIK LAWRENCE

Principal Scientific Advisor
DR ANYA SALIH

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Fluorescent Footage
Coral Morphologic LLC. Dr Anya Salih,
Confocal Bio-Imaging
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University of Western Sydney. David
Hannan.

Micro CT Scanning
Associate Prof Allan Jones, Australian
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University of Sydney

Fluorescent Footage
Liquid Motion Film

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CIMRS/Oregon State University,
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Music (in order)
Ngarrpiya (Ambient)
Performed by Gurrumul
Written by Geoffrey Gurrumul Yunupingu
Licensed courtesy of Skinnyfish Music
Published by SonyATV

Found Song for P, Infra 3
Max Richter
FatCat Records
Mute Song Publishing

The Twins (Prague)
Max Richter
BBC Worldwide
Imagem Music

*Organum,
Lullaby from the Westcoast Sleepers*
Max Richter
FatCat Records
Mute Song Publishing

November, Laika's Journey
Max Richter
BBC Worldwide
Imagem Music

Journey 2, Infra 1
Max Richter
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Antony and the Johnsons
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FELIX MEDIA

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M E D I A

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PRINCIPAL INVESTOR
DEVELOPMENT AND PRODUCTION
SCREEN AUSTRALIA



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