

Lynette Wallworth

HOW TO

Live

AFTER YOU DIE

SYNOPSIS

Unearthing the story of her coming-of-age as a prophet in a radical Christian community, in *HOW TO LIVE (after you die)*, multiple Emmy® Award-winning filmmaker and media artist Lynette Wallworth charts with tenderness and wry humor an artist's journey to reclaim her voice and find her place in the world.

Through its personal odyssey, *HOW TO LIVE (after you die)* gathers an audience to deeply consider the nature of polarizing extremist movements, and uses a personal story to reflect on what compels so many to submit to the doctrine of cults. As she questions and complicates the human desire to belong, Wallworth upholds the power of the artist's voice in a world in which forces of conformity threaten to narrow the rich vein of human expression.



IT'S *Always*
A

**LUNCH WITH
SEVEN
NUNS**

Once...
HERE WE
ARE

HIM

**I WAS A
PROPHET
ONCE.**

**THE
SIMPLE
CEREMONY**

A *Miserable*
AFFAIR.

**I JUST DIDN'T
KNOW HOW TO
DO IT...**

Moments
of DOUBT

FORM

HOW TO LIVE (after you die) is an intimate theatrical experience using enveloping color fields emitted via immersive projection, intriguing graphic text, captivating imagery and the Artist—Lynette Wallworth—alone on an unvarnished stage.

Lynette builds intimacy with her audience through humor, tenderness, and a compelling authenticity. As she reveals her personal history she evocatively calls into relief the spectre of global politics in a world of increasing polarization. One woman's journey into the labyrinth of religious zealotry and back provides a reckoning with the creeping forces of extremism and the hard won lessons of following one's own path.



CONTEXT

As Lynette notes in her Directors Statement she had never intended to tell this most personal story, but the times turned and she began to see reflections of her past in the changing fortunes of the day. In October 2020, Amy Coney Barrett, whose community believes in male headship, was sworn into the Supreme Court of the United States. A team of charismatic prophets called the Evangelical Advisory Board advised Donald Trump throughout his presidency and the far-right theories of QAnon gained enough traction that it's supporters tried to overturn an election. Lynette's old life was colliding with present circumstances and, with the instinct of an artist, she turned her mind to a new work.

HOW TO LIVE (after you die) maps Lynette's path to freedom via the milestones of her well-loved works. It reveals a previously hidden history in the motivations of an artist who had to find the way back to her authentic voice.

LYNETTE WALLWORTH is an Emmy® Award-winning artist whose practice spans video installation, photography and film. Her immersive environments bring together cutting edge “technological advances and ancient understandings, new media and old practices, electronics and the electricity of human touch” to reflect connections between people and the natural world and explore fragile human states of grace.

Notable works include virtual-reality films AWAVENA (Premiered at 2018 Sundance Film Festival, Emmy® Award-Winner for Outstanding New Approaches to Documentary) and COLLISIONS (Premiered at 2016 Sundance Film Festival, Emmy® Award-Winner for Outstanding New Approaches to Documentary), the fulldome planetarium presentation CORAL (2012) winner of a DOMIE for best fulldome artwork, and the interactive installation EVOLUTION OF FEARLESSNESS (2006). In 2014, Wallworth’s feature documentary TENDER won the AACTA Award for Best Televised Documentary.

Wallworth’s work has been presented internationally at festivals and exhibitions including the World Economic Forum at Davos, Lincoln Center for the Performing Arts, the American Museum of Natural History, the Smithsonian, Venice Film Festival, Sundance Film Festival, London Film Festival, the Auckland Triennial, Melbourne International Arts Festival, the Sydney Festival, Arnolfini, The Young Vic and Festival d’Aix en Provence.

She has been awarded an International Fellowship from Arts Council England, a New Media Arts Fellowship from the Australia Council for the Arts, the inaugural Australian Film, Television and Radio School Creative Fellowship and the Joan and Kim Williams Documentary Fellowship. In 2016, Wallworth was awarded a UNESCO City of Film Award, the Byron Kennedy Award for Innovation and Excellence, and was named as one of the “100 Leading Global Thinkers’ of the year by Foreign Policy magazine. She is a member of the World Economic Forum’s Global Future Council on Augmented and Virtual Reality and the Director of the Forum’s New Narratives Lab, a Fellowship to support underrepresented voices to move into cultural leadership. Wallworth is a Trustee of the Sundance Institute.

ABOUT THE CREATOR LYNETTE WALLWORTH



Photo Credit: Lauren Orrell

ARTIST STATEMENT

A few years ago I was sitting in the home of a friend describing the unsettling impact of seeing someone from my long-ago past and the difficult, complicated memories it had stirred. It was in part, a love story that ended in a Christian cult. She handed me a book on memoir writing, then left me in her apartment to stay while she traveled interstate. By the end of that weekend, I had read the book and this work had begun.

It's never been my wish to tell my own story, but as sometimes happens, the times we are living through kept reminding me of a life I had long left behind. Increasingly I heard stories of friends and family being lost to extremist groups and the severing of ties that seemed unbreakable. I watched the reports on growing groups of 'believers' who felt they had to act to save a world from conspiracy theories that seemed to me completely implausible and yet had captivated millions. I heard political leaders using language designed to register with the devoted who believe that have inside knowledge on the invisible plans of God. In every one of these stories, I recognized myself. So I dragged my memories out from where they had been stored.

The purpose of art is to take the singular, find the universal and connect. With this story, for better or worse, I am uniquely positioned to know the way down the rabbit hole and, thankfully, the path out of it. So here is a new work, transformed from a live performance into a film in seven days. About to premiere at Sundance, the second festival of the extremely insightful and funny Tabitha Jackson who handed me a book a few years ago, before she was the director of this festival, and told me to think about writing my story.....



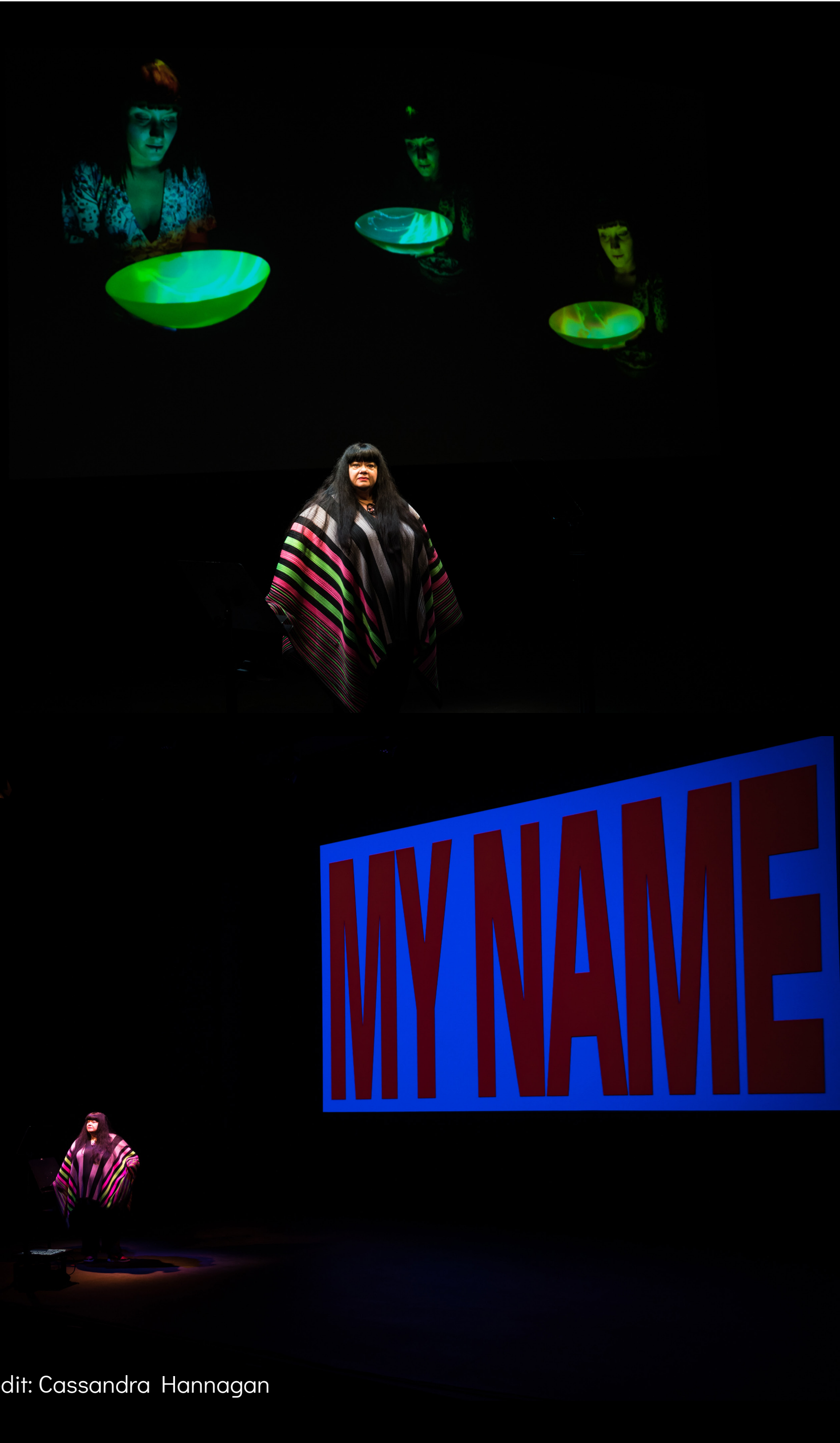


Photo Credit: Cassandra Hannagan

PAST SHOWINGS

2022 RISING Festival (ACMI, Melbourne, Australia)

2022 UnWrapped (Sydney Opera House, Sydney, Australia)

2022 Sundance Film Festival (Virtual)

LINKS AND PRESS

"HOW TO LIVE (After You Die) is a masterful and moving feat of storytelling, and the world is lucky to have heard it." Caitlin A. Kearney, Theatre Thoughts

"HOW TO LIVE (After You Die) is storytelling at it's finest and you will come away from the performance awakened and inspired" Jenny Hatton Mahon, Weekend Notes

"Wallworth possesses charisma... There is a wonderful humour to this work." Steve Dow, The Monthly

"Wallworth delivers a performance that is at once intimate and captivating, fragile and resilient." Jenny Hatton Mahon, Weekend Notes

TRAILER: HOW TO LIVE (after you die) <https://vimeo.com/685433788/65c3aa0d13>

LYNETTE WALLWORTH SPEECH AT THE WORLD ECONOMIC FORUM

<https://vimeo.com/498052873> | PW: wallworth20

TRAILER: AWAVENA | <https://vimeo.com/503183774> | PW: wallworth20

EXCERPT FROM COLLISIONS | <https://vimeo.com/503182745> | PW: wallworth20

EXCERPT FROM CORAL | <https://vimeo.com/503184990> | PW: wallworth20

EXCERPT FROM DARKNESS AND LIGHT | <https://vimeo.com/363531081>

TECHNICAL OVERVIEW

DURATION 90 mins, no interval. Latecomer entry point to be advised per venue.

THEATRE & STAGING Minimum space requirement: 8m wide x 4m deep.

Black out to accommodate lighting and projection requirements. The work can be performed in large studio spaces with rigging options or on the stage of most theatres. If performed in a cinema, a reduced stage space may be accommodated if projection quality, lighting and audience sightlines can be managed without compromising the quality of the presentation.

1 x Auto Cue Conference Prompter (and Operator per Show Crew list)

1 x stable music stand

PROJECTION Production requires a minimum 6.4m wide x 3.6m high 16:9 Front or Rear Projection screen depending on venue. Screen size must be of a scale to match venue.

1 x Digital projector laser projector, cinema quality.

CAPACITY Up to 500: either raked seating, or single tier with raised stage.

Lighting and staging plans available at least 4 weeks prior to scheduled performances

SCHEDULE – SET UP INTO REHEARSALS / PERFORMANCE

From a bare wall hire, a minimim 1.5 days is required for bump in, technical and dress rehearsals, with the show opening on the second night. If a pre-rig, projection and audio specs are in place, a one day set up and performance is possible.

TOURING COMPANY

1 x Artist/Performer

1 x Touring Staging Director / LX Design and Production / LX/AV OP as required

Producers as advised

SHOW CREW

1 x Projectionist - local crew

1 x LX Operator/programmer - local crew

1 x Sound Operator - local crew

1 x Autocue Operator

1 x Stage Manager/Artist Support



A Production of

THE
OFFICE

performing arts + film

THE OFFICE is an independent curator and production company based in New York and London. Founded by Rachel Chanoff in 1999, THE OFFICE is a Consultant to the Feature Film Program for the Sundance Institute, and Curator of The New York Jewish Film Festival and the Margaret Mead Film Festival, and the Curator of Performing Arts and Film for MASS MoCA.

Production credits include William Kentridge's work for the stage, including *The Head & the Load* (premiered Tate Modern, London in 2018), *Triumphs & Laments* (2016), and *Refuse the Hour* (premiered BAM in 2015); Carrie Mae Weems' *Grace Notes* (premiered Spoleto Festival USA, 2016); Jennifer Trainer's feature documentary *Museum Town* (SXSW 2019), and filmmaker Rithy Panh's *Bangsokol: A Requiem for Cambodia* (premiered Melbourne Festival, 2017).

CREDITS

Writer, Director and Performer: Lynette Wallworth

Producer: THE OFFICE Performing Arts and Film

Executive Producer: Rachel Chanoff

Dramaturgy: Louise Gough

Graphic Design: More Studio

VFX Animations: Sohan Ariel Hayes and Radheya Jegatheva

Video Colour Fields: Alexander Hoetzer

Lighting Design: Neil Simpson

Qlab build: Mic Gruchy

'Dust and Water'

Written by Antony and the Johnsons

Published by Rebis Music LLC (ASCAP/ KOBALT)

Performed by Antony and the Johnsons

Courtesy of Rebis Music LLC (ASCAP/ KOBALT)

'Imagine'

Written by John Lennon and Yoko Ono

Published by Lenono Music / Ono Music c/o Downtown Music Services

Performed by Antony and the Johnsons

Courtesy of Rebis Music LLC (ASCAP/ KOBALT)

With thanks to the Lennon Estate

With thanks to Australian Human Rights Institute, UNSW and
UCLA Center for the Art of Performance.

This work was co-commissioned by RISING, THE OFFICE performing arts + film and the Sydney Opera House's New Work Now initiative enabled by Ann Sherry AO and Michael Hogan, and was made with the support of a residency with the Australian Film Television and Radio School.

Year: 2022

Category: Performances

Country: Australia


Language: English

Running time: 90 minutes

A PRODUCTION OF THE OFFICE performing arts + film

CONTACT

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—Theatre Thoughts Australia