

University of the
Arts London

**PROFESSORIAL
PLATFORMS
PROFESSOR
KEN
McMULLEN**

**LONDON COLLEGE OF FASHION
15TH APRIL 2008**

**PROFESSORIAL
PLATFORMS
PROFESSOR
KEN McMULLEN**

Art + Cinema = Dark Energy

London College of Fashion
Rootstein Hopkins Space
15th April 2008

ART + CINEMA = DARK ENERGY April 15th 2008

Welcome 5 minutes

Julian Rodrigues, Dean of the School of Media,
London College of Communication.

1867 10 minutes

A short film which in one un-cut ten minute shot
explores the 'time element' in painting and cinema.

Introduction 5 minutes

Neil Calder, Director of Communications,
ITER European Physic Laboratory.

IN ASSOCIATION 65 minutes

Closing Statement 5 minutes

Julian Rodrigues

IN ASSOCIATION is the second of four motion picture 'Timelines'.
Each of these originates from interdisciplinary collaborations.

IN ASSOCIATION uses extracts from earlier feature and documentary
films and re-positions these next to new film material and art
works. The intention is to explore artistic practice in association
with contemporary science, poetry and philosophy. In searching
for possible correspondence with other cultural endeavours
unexpected things begin to happen. By using recently developed
digital authoring techniques, it has become possible to develop the
work as a piece of 'live' cinema.

Unlike the completed work *1867* that begins the platform, *IN
ASSOCIATION* should be seen as a work in progress with the audience
invited to enter the studio.



Still image from the feature film, 1871.

IN ASSOCIATION			
ACT 1 TIME			
On Time	Milton		00.20
Colliding Galaxies	SLAC		02.00
Timeframe	Experimental Film		05.00
Suddenly	Pessoa		11.40
Dark Energy	SLAC		13.40
Happiness	Borges		16.25
Ghosts	Jacques Derrida		20.30
ACT 2 MIRRORS			
India	Film		26.20
Improvisation	Derrida		30.50
Word Work	Beuys		33.20
Two Blackboards	SLAC		37.25
Broken Mirror	Faiz		43.20
ACT 3 LIGHT			
Samson Agonistes	Milton		44.25
Lumin de Lumine	Action		48.35
Femto Camera	SLAC		55.00
EPILOGUE	Argonauts	Seferis	1.04.00
ENDS			1.06.15

ART TIME TIME



MILTON

CINEMA TIME ACT 1

John Milton *On Time*

Milton suggests that Time is a thief but is only capable of stealing 'mortal dross'. In contemporary physics there are questions about the 'Arrow of Time'... In the unconscious, Freud suggests that time does not exist at all. Do we only perceive time as flowing forwards because our consciousness is constructed in a particular way? Milton almost suggests that Time is a conscious being but that our loss is negligible since we are all contained in the conditions set by nature (God).

'Weather Front'.

Photograph from studio in County Kerry where the Atlantic weather fronts can be seen approaching from fifty miles away.

'Time and Weather', 2005. drawing over seven days, paper, pencil and charcoal. West Coast of Ireland, Winter.

*Fly, envious Time, till thou run out thy race,
Call on the lazy leaden-stepping hours,
Whose speed is but the heavy plummet's pace;
And glut thyself with what thy womb devours,
Which is no more than what is false and vain,
And merely mortal dross;
So little is our loss,
So little is thy gain.
For when as each thing bad thou hast intombed,
And last of all thy greedy self consumed,
Then long Eternity shall greet our bliss
With an individual kiss,
And Joy shall overtake us as a flood;
When every thing that is sincerely good
And perfectly divine,
With truth, and peace, and love, shall ever shine
About the supreme throne
Of Him, t' whose happy-making sight alone
When once our heav'nly-guided soul shall
climb,
Then, all this earthly grossness quit,
Attired with stars, we shall for ever sit,
Triumphing over Death, and Chance,
and thee, O Time.*

ART ACT

TIME

02.00

COLLIDING GALAXIES



'Crumpled Universe', 2006.

Oil paint, graphite, paper relief on board.

Studio, London.

CINEMA

Contemporary cosmology does not approach Time or Space on any scale that is conceivable to the human mind. The numbers are too big for us to relate to in any meaningful way. For the astrophysicist, the fourteen billion years or so back to the Big Bang are part of day-to-day reckoning. The event described in this diary footage – the collision of two super clusters of galaxies – is suggested to have taken place at a time closer to the origin of the universe than to the present. Recent observations provided by new satellites and the resulting theoretical projections have radically changed our understanding of the universe and its composition.

Colliding Galaxies is a diary piece taken at Stanford Linear Accelerator Center, (SLAC), in California during late 2006. For a filmmaker these diary sessions with physicists at SLAC and CERN (Centre European Recherche Nuclear) offered great insight and opportunity to witness shifting paradigms at a key moment in the history of science...

Imagine if we had been able to witness Copernicus arguing with his inquisitors that the earth went round the sun and not the sun round the earth...

ART ACT 1 TIME

05.00

TIMEFRAME

EXPERIMENTAL FILM

Timeframe is a piece of experimental filmmaking. It tells a fictional detective story about the stealing of slivers of time by persons unknown. But is this a fiction? The motion picture installation juxtaposes film footage originating in 1971 with contemporary footage shot in 2006. The thirty-five year divide contrasts images of Los Angeles from an analogue world with images from a digital world.

'Shadows and Errors', 2002.

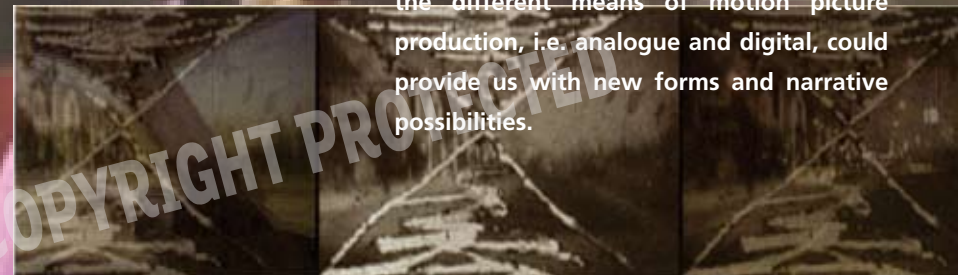
Steel, graphite, wood, neon.

Engineered in CERN prototype workshop.

CINEMA



In the original 1971 footage the concern was with alienation in the world's most transitory and anonymous city. The work set out to interrogate the materiality of film itself, questioning concepts of 'focus', 'negative light', action and motion. The digital sequences were shot in the same locations but tell a different story. The work suggests a future where syntheses between the different means of motion picture production, i.e. analogue and digital, could provide us with new forms and narrative possibilities.



ART

ACT 1

11.40
SUDDENLY

TIME

PESSOA

'Piranha Particle',
(detail), 2000.
Oil paint, canvas,
glass.

The conceptual
origin of the work
came from exchanges
with scientists
at CERN on the
mysterious Higgs
Boson.

CINEMA

Still image from
the feature film, 1871.



"Suddenly, as if operated upon for an old blindness I open my eyes
and can see."

This short cinema piece draws on the work of the Portuguese poet
Fernando Pessoa. It is positioned in this timeline to suggest that
cultural processes, working perhaps on an unconscious level, can
predict the kind of paradigm shifts that we are now witnessing with
the discovery of Dark Matter and Dark Energy. Suddenly, concepts
long held to be unshakable, are replaced with new insight. But do
we, the observers, remain the same?

"But I see that... everything I thought I was is what I am not."

ART

ACT 1 TIME

13.40



'Skin Without Skin', 2001.
Steel, laser drawing, laser welding.
Engineered in CERN prototype workshop.
Exhibited at PS1, MOMA, New York.

CINEMA

COPYRIGHT PROTECTED

DARK ENERGY

Diary footage taken at SLAC with Rodger Blandford, (head of the Astrophysics Division). We are given a brief explanation of the importance of new data that points to the existence of the mysteriously named 'Dark Energy'. 'Dark Energy' is the substance that is thought to make up more than 70% of the universe but of which we know almost nothing.

STANFORD LINEAR ACCELERATOR CENTRE