

Key to Time (a.k.a. The Shape of Things to Come)

Roderick Coover (FR/US) & Krzysztof Wolek (PL)

Key to Time is an immersive, operatic film designed for immersive cinematic experiences. It tells a story about time, love and mutation faced with the challenges of scientific hubris, climate change and mass extinction.

Tanek is trapped in the future. He was sent there after an accident involving a time-travel machine prototype and his girlfriend's strange glass hand. Floods and contamination have led to wars, and new war technologies threaten to destroy the world. Tanek's only hope seems to be to travel back in time. He tries to travel through dreams, but his plans go awry and he arrives in a parallel universe where his doppelgänger is trying to use Anna's powers for his own gain.

Filmed in 3D 360° cinema, Key to Time mixes past and future, taking spectators on a journey that explores concepts of time. It draws on 1920s silent cinema and virtual reality to address how historic choices echo in troubled landscapes of the present and future. The work explores contemporary theories of time, simultaneity, rhizomes, environmental catastrophe and quantum physics through visual and musical expressions of time-space models, technological time-devices and human conditions of time like longing, waiting and decay. The work features the performances of vocal artists Joanna Freszel, Emily Albrink, Katherine Calcamuggio, Chad Sloan and Jesse Donner and actors Natalia Kalita and Paweł Smagała. The work is written and directed by Roderick Coover and the soundtrack is created by Krzysztof Wolek.

STORY SYNOPSIS

The world in which Tanek lives is on the brink of annihilation. Mass floods and contamination have led to wars over the few livable areas, and new war technologies threaten to destroy the world. Before the world collapses Tanek tries to locate his love, Anna. He finds her with another man: his doppelgänger. Is this man Tanek himself in another time, or some secret agent who had been sent to capture Anna and kill Tanek? Has he put Tanek's devices to his own nefarious use or is it Tanek himself who had created a device that is in fact destroying the world? As time grows short, Tanek, Kenat and Anna converge at Tanek's laboratory by the lighthouse for a final showdown. Is Tanek saving the world from himself, righting the wrongs, or simply fleeing from the mess to a kinder and safer world to start humanity afresh?

TECHNICAL:

The master is 16k 360 3D cinema with ambisonic sound. It is formatted for a range of venues including 3D 360° and 180° cinemas, virtual reality (VR), immersive media venues like domes and cave automatic virtual environments (CAVES), projection mapping and conventional cinema formats. The sound formats are ambisonic sound, 5.1 and stereo.

Production: Adam Mickiewicz Institute, Chouette LLC

Partners: Centrum Technologii Audiowizualnych CeTA, Temple University, TR Warszawa

Key To Time was produced in frame of +100 Three visions of emerging avant-garde as part of Polska 100 – a project of Adam Mickiewicz Institute which is responsible for international celebrations program of the Polish independence centenary. +100 has been conceived by Roderick Coover, and produced and co-curated by Katarzyna Boratyn under the institutional direction of Anna Szylar at the Adam Mickiewicz Institute.

The project is organized by the Adam Mickiewicz Institute as part of POLSKA 100, the international cultural programme accompanying the centenary of Poland regaining independence. Financed by the Ministry of Culture and National Heritage of the Republic of Poland as part of the multi-annual programme NIEPODLEGŁA 2017–2021.

+100 Three works that envision the emerging Avant-garde

Artistic director: Roderic Coover

Curators: Prof. Ryszard W. Kluszczyński Ph. D., Katarzyna Boratyn

Producer: Katarzyna Boratyn

Advisory committee: Prof. Ewa Wójtowicz Ph. D., Anna Nacher Ph. D.

Adam Mickiewicz Institute institutional guidance: Anna Szylar

Adam Mickiewicz Institute Production Team: Natalia Cichowska, Maria Hofman, Agnieszka Kondraciuk, Karolina Małaczek

www: <https://unknownterritories.org/SOT/>

ARTISTS BIOS:

Roderick Coover (b. 1967) has been a leading innovator in emerging cinematic works since the 1990s, creating new forms of interactive, algorithmic and panoramic digital cinema such as the VR work Hearts and Minds: The Interrogations Project, the algorithmic narrative Toxi•City: A Climate Change Narrative, the interactive series, The Unknown Territories Project, and numerous others. His work is exhibited in art and performance venues and public spaces such as the Venice Biennale Hypermedia Pavilion, The Nobel Peace Prize Forum, Bibliotheque Nationale de France, and Museum Santa Monica Barcelona as well as at international film and digital art festivals like SIGGRAPH, ISEA, Philadelphia International FF and Documenta Madrid. His commissions cross genres with invitations from museums of art, science and culture, including, among others, the American Philosophical Society Museum in Independence Hall and the Science History Museum. He has received Fulbright, Mellon, Whiting, Spire, Sea(s), ELO and LEF awards, among others. Web: roderickcoover.com

Krzysztof Wołek (b. 1976) is a composer, improviser, and installation artist. He is currently working as an Associate Professor of Music Composition and a Director of Digital Composition Studies at the University of Louisville. He received commissions from the Warsaw Autumn Festival, the Siemens Foundation, SCI/ASCAP, among others, as well as awards, grants and stipends from the University of Chicago, University of Louisville, Foundation for Contemporary Arts, Kentucky Arts

Council and Polish Ministry of Culture and National Heritage. He is a passionate advocate of contemporary acoustic and electronic music and multimedia compositions and serves on the jury of the Grawemeyer Award for Music Composition and Frank Robert Abell Young Composers Competition for New Chamber Works. His compositions received a number of awards, such as the Prix for Mobile Variations at the Concours Internationaux de Musique et d'Art Sonore Electroacoustiques- Bourges – 2007. His works span a broad spectrum, from purely acoustic, improvisational and electronic to various forms of multidisciplinary collaborations. They have been presented at various festivals of contemporary music and art in Europe, North America and Asia. Web: www.krzysztofwolek.com
