

THE TIME: 50%

INTRODUCTION

The time for the 50% seminar is the present, (a present that also contains a manifestation of a future, of an assumed endpoint, a final seminar). During the seminar this moment is opened up to paralell, past and future moments in time.

AIMS

The aim with engaging in this moment in time is to try and reveal what predefined manifestations of the future this moment hold.

The seminar aims at demonstrating how the phd student works with the present moment in order to separate seemingly linear timelines into a diversity of strands by narrating connections to past future and paralell points in time.

Whith this emphasis on time I aim to explore ways to work more grounded in the present, within the university.

METHODS

For the worldings I use the structure of time travel based on Prof. Malletts' time travel theory.

Staying with open-ended-ness still requiers attention to the manifestations of futures that excercise power over the present moment. Learning about these helps me to act and world in the present.

I use theses manifestations of the future to travel back in time from and look at ways to resist, sabotage a backcasting. Or I create counterversions of those manifestations, to see how I could backcast those.

BACKGROUND

The 50% seminar manifests a specific linear temporal structure in the phd studies. Its equivalent point in dramaturgical time is the second act; the time for conflict.

In my case it may be the last chance to resist certain predefined versions of the future. To avoid what I call "tempus nullius": the treatment of the future as predefined, depriving it of its inherent right to take form on its own terms. For example by dominant narratives or by depleating all resources.

I use time travel theories and narratives to navigate these versions. I have always had a special interest in how science and mythology meet in the science fiction genre. There is a struggle over the interpretation of the future going on there. The genre uses scientific language to make its imaginaries sound plausible which gives them many becoming-real potentials, something that I use for my own immersion in my storyworld.

In a collaboration with Ron Mallett in 2011 we acted out an activation of the time technology. It made it real to me in a new way.

My film and animation practice is also a contributor to how I approach the temporal.

NOTES

1. <https://physics.uconn.edu/person/ronald-mallett/>
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