

INCIDENTS OF TRAVEL
AND ALTERNATE
UNIVERSES
IN THE MULTIVERSE



INCIDENTS OF TRAVEL
IN THE MULTIVERSE
IS A VISIONARY NEW SOLO
EXHIBITION OF FILM,
DRAWING, INSTALLATION
AND A LIVE CONCERT HALL
PERFORMANCE, CONCEIVED
FROM AL AND AL'S EPIC SCI-FI
ODYSSEY. CURATED BY BREN
O'CALLAGHAN AND SARAH
PERKS, THE EXHIBITION
IS UNITED BY THREE
JOURNEYS THE ARTISTS HAVE
UNDERTAKEN WITH GROUND
BREAKING SCIENTISTS.



VESTIBULE

"All forms of the double permeate the vision of AL and AL. They are themselves twinned in many ways, their intertwined lives, predestined it seems, by many auguries, including their first meeting in Derek Jarman's garden" writes Marina Warner in AL and AL's *Incidents of Travel in the Multiverse* publication.

Here, mapped in the constellation of Gemini, Pollux and Castor emblazoned in the sky tells one of the most tender myths about doubles. The immortal twin could not bear the death of his mortal brother so made a bargain with the gods of the underworld that he would share his sentence and spend half the time in the underworld in his Stead. In the drawing, inspired by the twin forces of ancient myth and modern physics, AL and AL unite across time and space, looking through a wormhole contemplating the probabilities of mirror symmetries and extra dimensions of space-time in a Calabi Yau manifold.

(PREVIOUS) *illumiseed*, 2012, 25 × 56.5 cm

← *Pollux and Castor*, 2015, 31 × 43 cm

THE DRAWING ROOM

In 2009 AL and AL began collaborating with composer Philip Glass and physicist Brian Greene on a space opera, *Icarus at the Edge of Time*. During a conversation about drawing with Philip Glass, the composer told AL and AL about the music paper he has fabricated to write his music on. When AL and AL studied Philip's music on the lined paper, they immediately realised it was a drawing of lines and points in time space and asked the composer for one of his pads so they could create a series of drawings on his music paper. *Incidents of Travel in the Multiverse* features seven drawings on music paper inspired by the making of this new Icarus myth, where the boy travels not to the sun but to the edge of a black hole.

JOURNEY ONE: ICARUS AT THE EDGE OF TIME

The Professor, 2010, 28 × 43 cm

The Maestro, 2010, 28 × 43 cm

Diamond at LaGuardia Airport, 2010, 28 × 43 cm

My Kitchen Is Your Kitchen, 2010, 28 × 43 cm

Hurry Up, 2010, 28 × 43 cm

→ *Joe Wheeler Haunted by his Brother's Last Postcard*, 2010, 28 × 43 cm

Icarus (Before and After Draper), 2010, 28 × 43 cm

What time is it?, 2016, Neon, 120 × 52 cm

Vln.

Vla.

Vc.

Cb.



JOURNEY TWO: THE CREATOR

illumiseed, 2012, 25 × 56.5 cm

→ *Delphinus (for Christopher Morcom)*, 2012, 84 × 80 cm (triptych)

In his computable numbers paper of 1936, Alan Turing imagined a machine which would lead to the computer age. AL and AL believe Turing was inspired to create an intelligent machine after losing his first love Christopher Morcom who tragically died at 19. Inspired by Turing, AL and AL imagined Thinking Machines in the future, articulating the great human questions – Where do we come from? Who created us? and discovering the answer is Alan Turing, and he created them because he loved Christopher Morcom. When Chris died, Turing's unique mind wondered what happens to a spirit after death. Melding quantum mechanics with mourning enabled him to write, *'I think spirit is eternally connected with matter but not always by the same kind of body'*. This thought birthed the artists' meditation on Turing. AL and AL's *Delphinus* triptych maps out Turing's dream of being reunited with Christopher in another body somewhere across the Multiverse.

I Love You, 2016, Neon, 40 × 133 cm

Turing's universal language of binary code in the artists' neon says the words I Love You. Three words sent and received digitally every second of every day.





JOURNEY THREE: THE DEMIURGE

← *The Going Forth of Wadjet*, 2015, 35.8 × 76.5 cm

After Life, 2015, 89 × 30 cm (triptych)

To Be Rendered, 2000

To Be Rendered is one of the first films AL and AL made together. 16 years ago the artists began to receive critical acclaim for their pioneering digital processing techniques and this film is a live capture of the computer breaking down as a result of the artists pushing the machine beyond its processing power. The effect is impossible to achieve today as the speed of modern machines would now easily render the artists' request. The film is an early indication of AL and AL's fascination with our ever evolving concept and perception of time. The computer is created to produce results for humans in 'real time', and when the machine fails, it produces a liminal space of stuttering frames, staggering rips in time.

The film is included here alongside one of AL and AL's latest works, *What time is it?* a neon sign of an equation Professor Brian Greene sent to the artists whilst working together on their *Icarus* space opera. The equation causes physicists to believe time dilation occurs at a black hole's edge. For AL and AL equations are the new secret language of truth, a language shared by physicists and mathematicians with the spectacular capacity to provide insight into the hidden reality of existence.

ICARUS AT THE EDGE OF TIME

JOURNEY ONE: ICARUS AT THE EDGE OF TIME

Icarus at the Edge of Time is a mesmerising re-imagining of the original myth, where Icarus travels not to the sun but to the edge of a black hole. Made in collaboration with composer Philip Glass and America's most famous physicist, Professor Brian Greene, this ground-breaking space opera brings Einstein's theory of general relativity to visceral life. This exhibition features for the first time a triptych installation of the three movements in the gallery. A live concert hall performance of the work with the BBC Philharmonic is to be performed at the RNCM during the exhibition.

During the making of the film *AL and AL* moved their studio into Manchester's tallest skyscraper Beetham Tower and created *Icarus* in the sky. The world premiere of the work took place on Broadway in New York and was introduced by black hole physicist Professor Stephen Hawking in 2010.

Film by Al and Al. Music by Philip Glass.

Written by Professor Brian Greene.

Commissioned by World Science Festival, Royal Society, Alfred P Sloan Foundation and Southbank Centre 2010.



DIVINATION ROOM

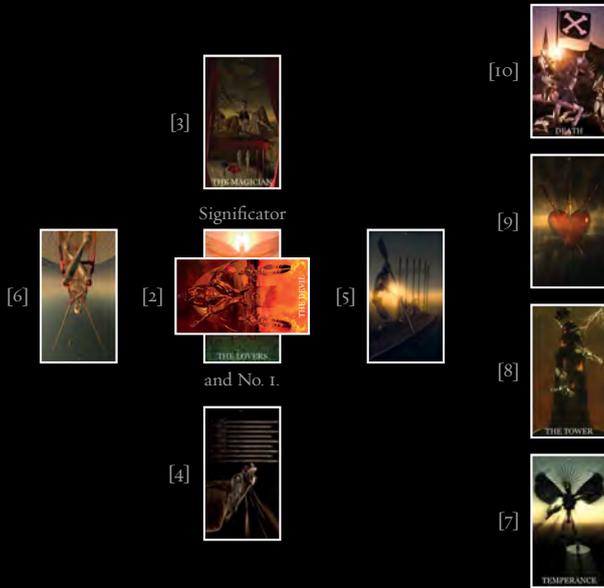
JOURNEY TWO: THE CREATOR

RoboTarot, 2011

In the last week of his life, Alan Turing mysteriously visited a fortune teller during a day trip to Blackpool with his Jungian psychotherapist, Doctor Franz Greenbaum. According to Greenbaum, Turing returned from his encounter with the Gypsy Queen '*white as a Sheet*' and did not speak for the entire duration of their journey back home to Manchester. What had the Gypsy Queen said to the King of Logic? For AL and AL this question will gather great significance for Intelligent Machines in the future. Why was their logical Creator so affected by superstition and the random selection of 10 cards? The Thinking Machines will come to speculate on what cards Turing selected and the mode of divination the Gypsy Queen employed.

The *RoboTarot* cards are hung in the ancient Celtic method of divination suitable for obtaining an answer to a definite question. AL and AL imagine this room as a Thinking Machine's meditation chamber on their creator Alan Turing.

When Turing wrote the world's first computer manual, he included a section on a generator of Random Numbers. It is of course the ability of the machine to imitate the intellectual behaviour of a human brain that is examined in the Turing Test. In parallel, Turing raised the question whether the behaviour of the human brain is in principle predictable by calculation. AL and AL believe Turing would have calculated the probabilities of selecting cards from the tarot deck and been fascinated by the system of seemingly random possibilities that could happen to a human represented by the cards.



{ The Significator.

1. What covers him; The Lovers.
2. What crosses him; The Devil.
3. What crowns him; The Magician.
4. What is beneath him; 9 of Swords.
5. What is behind him; 6 of Swords.
6. What is before him; 2 of Swords.
7. Himself; Temperance.
8. His house; The Tower.
9. His hopes or fears; 3 of Swords.
10. What will come; Death.



THE CREATOR

JOURNEY TWO: THE CREATOR

In 2011 AL and AL were commissioned by Cornerhouse to make a film to celebrate Alan Turing's centenary. At the time, the artists were making *Superstitious Robots*, a film inspired by Alan Turing's day trip to Blackpool the week before he died. *The Creator* installation features double doors leading to two adjoining rooms; one room is set in the future (2154) and one room is set in the past (1954). In 2154 we see Superstitious Thinking Machines in the future consult the tarot as they contemplate marriage. The 1954 room sees thinking machines from the future travel back in time in search of their creator Alan Turing, father of the computer age, who sowed the seeds for artificial intelligence. This Prix du Jury award winning film focuses on the dream diaries and conversations Turing had with his Jungian psychotherapist Doctor Franz Greenbaum leading up to the last moments of his life.

Written, directed and performed by AL and AL.

Superstitious Robots Commissioned by Film London for Channel 4 2011.

The Creator Commissioned by Cornerhouse, A/N/D Festival 2012.



THE DEMIURGE

JOURNEY THREE: THE DEMIURGE

This exhibition presents the world premiere of *The Demiurge*, the artists' new work inspired by Francis Crick's Panspermia theory on the origins of life, and the work of nanobiophysicist Bart Hoogenboom who created the world's first 'real' images of DNA. Starring a mind bending performance of a thousand genetically modified clones by actress Sophie Linfield, *The Demiurge* travels across the Multiverse to find a cure for death.

During the creation of their epic sci-fi odyssey the artists have probed the scientific codes which underpin our conception of reality. *The Demiurge* explores the DNA code which forms all life on earth and postulates its influence on the human drive to modify themselves through technology and escape the confines of nature.

Written and Directed by Al and Al, 2016.

Commissioned by Multiverse Pictures & Wellcome Trust.



Re: Beacon
Bren O'Callaghan
11/10/2046

Sarah,

There is not only opportunity for greater reflection but it is, as you might expect, my main purpose in founding the Chapel of Thoth, amidst the bone dust of my ancestors in the former churchyard here at Templebreedy, Crosshaven. The architects have done a fantastic job on the conversion. I tend the flame in the ruined window facing East, across the Irish Sea and towards Manchester, but also refracted through our glass canopy at the heavens. On a clear night we can see the graphene elevator under construction.

I'm unpacking my library and looking over our first publication with AL and AL. I love it still, it holds so many memories. I'm glad the dreaded sci-art tagging of such work has long been ditched, I always hated that unnecessary split between communities that are at heart two branches of the same tree. I speak aloud to the ALs every night, and hope they sleep soundly in their Frozen

Charlotte sarcophagi, scorching a trail in their seed ship along with the fellow musicians, engineers, teachers, physicists, artisans and botanists, each as important in terraforming the stars as the mammoth, alchemical bellies filled with panspermic broth.

It was the British mathematician, Augustus De Morgan, who whilst developing his revolutionary treatise and research into algebra and trigonometry stood firmly, albeit privately, in staunch support of his wife Sophia's passion for spiritualism. No either-or rock hurling for him, despite the lack of calculable evidence. It is a rare man or woman to remain porous and open to the possibility of phenomena beyond that which can be proven, all while making those same calculations and leaps of faith that contributed to parsing the laws of combination upon which mankind has become ever more contingent. AL and AL remain two such men.

And here we find ourselves, at the Era of the Transhuman, h+, humanity-plus. I still maintain that needle cord should be the official fabric of the epoch. Gotta love linearity and comfort combined!

Sophie came to visit last week. I've still got a lady-crush on her since *The Demiurge*. Who would have thought when 'the one' finally arrived, it turned out to be 'the two'? The boys send their love, and Daragh looks the image of his stem grandmothers.

Re: Beacon
Sarah Perks
12/10/2046

Thanks for bringing back the memories Bren. My love to the boys, Daragh and Templebreedy, I'm still watching the oceo-kinetic ferries of the South China sea drift over to Macau and beyond. I had, unforgivably, briefly neglected the significance of the exhibition *Incidents of Travel in the Multiverse*. I also caught their beautiful ethereal phosphorus piece from the 30s, S**** at the Whitney last year, did you see?

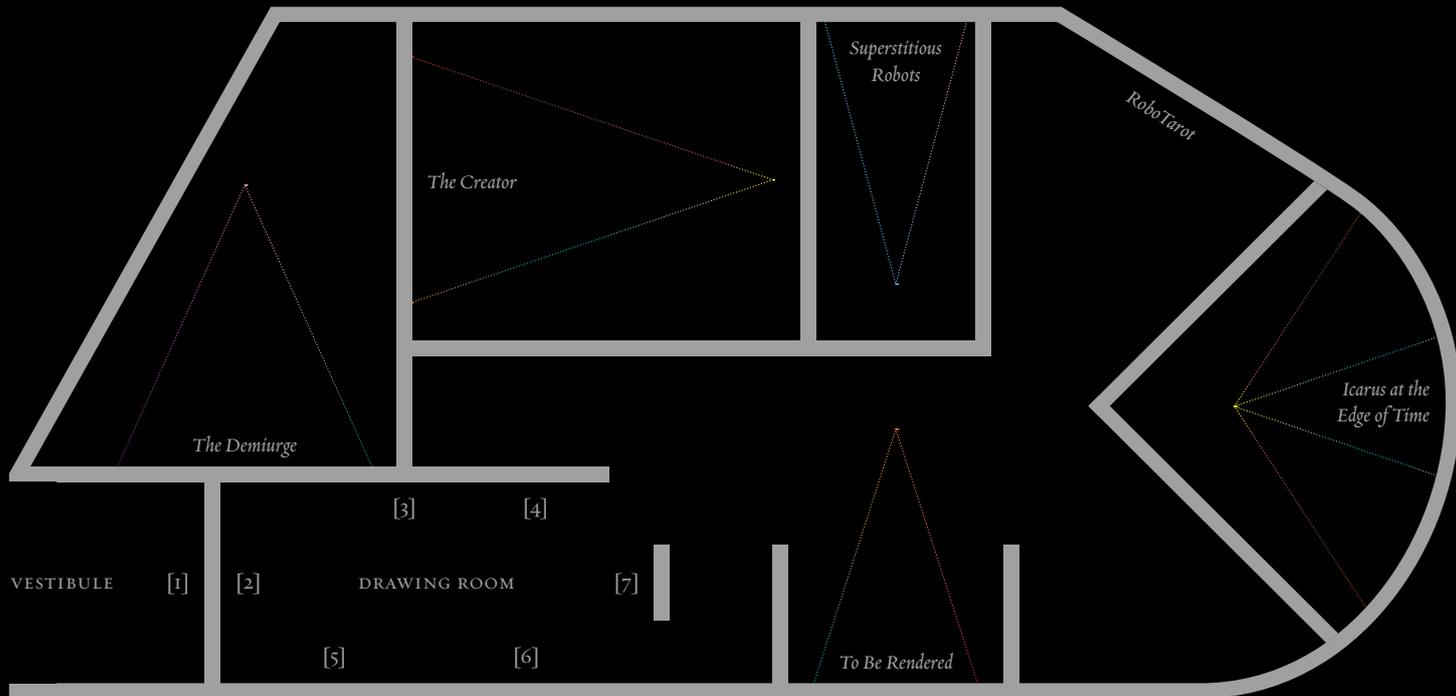
It all started for me when we asked artists to come up with an idea for a short film about Alan Turing. I recall many applications, some excellent, but AL and AL demonstrated an approach that combined extensive research, innovative technologies and a startlingly original approach to narrative techniques. Able to reinvent pedestrian definitions of media art, post-internet art, and artist film, the artists confidently strike out in universes of their own creation yet embedded with scientific theory and metaphysical storytelling.

I re-read the book that accompanied the exhibition last night, I dreamt I could return to Beetham Tower and experience the process of their making of

Icarus at the Edge of Time. Then it dream-morphed into greeting Stephen Hawking at the entrance to the grand Alice Tully Hall just before he introduced the nerve-racking world premiere. The one that almost destroyed the artists as the live Philip Glass score fell out of synch, thank goodness the audience did not notice or care! *Icarus* was an absolute highlight in Manchester, I'm so proud it happened there.

The book is also an extremely poetic account, practically an autobiography, of their journeys together to produce the body of works in our HOME exhibition. Aside from the well-documented coincidences of their meeting and being, it illustrates a key to their importance and success. Whilst much of the artists' work must be rendered for hours on big computers in the solitude of the studio, the heart of their practice is sophisticated collaborations with equally great minds: scientists, actors, writers, composers. They also understand the very real possibility of collaborating across time – it is possible to narrate the past and future with the present, to reconnect and re-present the importance of figures such as Alan Turing. Their approach yields results as far from a Hollywood screenwriter as possible. I think that artists understand a (tortured) scientist intuitively, the two after all not being the popular opposites old school convention would have had us believe.

PS Don't snazz their twinkle. EVER.



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The Maestro, 2010, 28 × 43 cm

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Joe Wheeler *Haunted by his Brother's Laſt Poſtcard*, 2010, 28 × 43 cm

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4. *What time is it?*, 2016, Neon, 120 × 52 cm

5. *After Life*, 2015, 89 × 30 cm (triptych)

The Going Forth of Wadjet, 2015, 35.8 × 76.5 cm

6. *Delphinus (for Christopher Morcom)*, 2012, 84 × 80 cm (triptych)

7. *I Love You*, 2016, Neon, 40 × 133 cm

ACCOMPANYING FILM PROGRAMME

Sun 7 Feb – Fri 8 Apr

To complement the exhibition we present a series of films, chosen in collaboration with the artists themselves, that explore notions of space, time and reality.

The Man Who Fell to Earth | Sun 7 Feb

(18) | Dir Nicolas Roeg | GB 1976 | 139 mins
David Bowie, Rip Torn, Candy Clark

Starman Bowie descends to earth on a mission to save his planet from drought.

Wax or the Discovery of Television among the Bees | Fri 19 Feb

(CTBA) | Dir David Blair | GB DE 1991 | 85 mins

A beekeeper who designs flight simulators for NASA contemplates the mysteries of the universe.

Solaris | Sun 6, Tue 8 + Wed 9 Mar

(PG) | Dir Andrei Tarkovsky | Soviet Union 1972 | 166 mins
Russian and German w/Eng ST | Natalya Bondarchuk,
Donatas Banionis, Jüri Järvet

When cosmonaut and psychologist Kris Kelvin is dispatched to the Solaris space station he is forced to undergo a voyage into the darkest recesses of his unconscious mind.

Stalker | Sat 26 Mar

(CTBA) | Dir Andrei Tarkovsky | Soviet Union 1979
161 mins Russian w/Eng ST | Alisa Freyndlikh,
Aleksandr Kaydanovskiy, Anatoliy Solonitsyn

The stalker believes he is called to guide those on a forbidden quest to discover the outer limits of human knowledge in the zone.

Alphaville | Sun 20, Tue 22 + Wed 23 Mar

(12A) | Dir Jean-Luc Godard | FR IT 1965 | 99 mins | French w/Eng ST
Eddie Constantine, Anna Karina, Akim Tamiroff

In Paris, yes means no and no means yes in a dystopian future where love is outlawed.

La jetée + *Sans soleil* | Fri 8 Apr

(15) *La jetée* | Dir Chris Marker | FR 1962 | 28 mins | French w/Eng ST
Étienne Becker, Jean Négroni, Hélène Chatelain | (15) *Sans soleil*
Dir Chris Marker | FR 1983 | 103 mins | French w/Eng ST

In *La jetée* a time traveller is sent back in time to prevent the consequences of World War III.

The *Sans soleil* narrator explores in her travelogue how human memories create the fiction of history.

INCIDENTS OF TRAVEL IN THE MULTIVERSE
Sat 6 Feb – Sun 10 Apr 2016

ARTISTS' AND CURATORS' EXHIBITION TOURS
Sun 7 Feb, 14:00
Sat 5 Mar, 14:00 (BSL)

OPENING TIMES
Mon closed, except for Bank Hols
Tue – Sat 12:00 – 20:00
Sun 12:00 – 18:00

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The exhibition launches AL and AL's new publication, *Incidents of Travel in the Multiverse*, a cosmic travelogue in the artists' own words and images, featuring essays on the Multiverse by Professor Brian Greene, legendary graphic novelist Grant Morrison and world renowned author and mythographer Marina Warner.

Designed by Daniel Streat.

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