



WHATONEARTH

6 SHORT FILMS

Curious Graeme Miller Matthew Robins Robin Deacon Ackroyd & Harvey Lucy Cash

A series of short films which looks at *the state of species*: at some of the pressures on our planet, issues we face now and futures we may see as a consequence of the way we live today.

A sequel to Darwin Originals, a series of films inspired by *On the origin of species* made to celebrate Darwin's 200th birthday in 2009.

Series Producer: Deborah May
Executive Producer: Judith Knight
Series Editor (sound): John Avery
Production Manager: Cat Harrison

Produced by Artsadmin & Xenoki

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CURIOUS: LANDFILL

A Beckettian post apocalyptic picnic. Two women slowly sink into a fissure at the edge of a cliff. Time lapse cinematography charts their slow descent into the earth as they bravely chat on, trying to figure out what went wrong, whether it was it their fault and how to keep their chins up.

CURIOUS: Helen Paris and Leslie Hill have been working together as Curious for the past fourteen years. In that time they have made nearly forty projects in a range of disciplines including performance, installation, publication and film. The work is global and domestic: sometimes large, sometimes small in scale. Intimacy and a shared sense of encounter with an audience is always an important element.

www.placelessness.com

Performed by Leslie Hill & Helen Paris
Singing Voice: Claudia Barton
Director: Andrew Kötting
Cameras: Rob Bernard & Anonymous Bosch
Sound Recording: John Avery
Props & Costumes: Leila McMillan
Edited by Leslie Hill & Andrew Kötting

Length: 3 minutes 28 seconds



LANDFILL TRANSCRIPT

SINGING VOICE:

Aren't we lucky. Yes we're lucky.

HELEN:

This looks like a perfect spot. It's just the ticket.

LESLIE:

It couldn't be any better.

HELEN:

Its got everything we could possibly want, hasn't it?
Aren't we lucky?

LESLIE:

So lucky.

HELEN:

And all to ourselves.

SINGING VOICE:

Idyllic one could say.

HELEN:

Such a perfect spot.

SINGING VOICE:

Aren't we lucky. Yes we're lucky.

HELEN:

It really was. It was perfect.

LESLIE:

Idyllic some would say.

HELEN:

Such a perfect spot.

LESLIE:

Its got everything. Its got the, em... (long pause).
It's not that I feel personally responsible, exactly.

HELEN:

Its not our fault.

LESLIE:

Its not our fault.

HELEN:

No, I just wonder sometimes if, you know, we could have

LESLIE:

Still, chin up.

HELEN:

You can almost taste it.

Anyway, this really is a perfect spot.

GRAEME MILLER: THE FOUR KNIGHTS

A dialogue of sound and polyphonic song ducted between the margins of Eastern England and the gathering of drinkers in the financial quarter of London at the end of trading. A reconstruction from video and sound recorded in the UK in a week of unseasonably hot weather.

GRAEME MILLER has been working as an artist since 1978 between performance, installation, sound and video. His work often looks at place – the gaps between internal and external landscapes. His large-scale and semi-permanent radio work, *Linked* has transmitted along the edges of a motorway in East London since 2003. His video work has been screened internationally and includes *Lonesome Way* and *Lost Sound* (with John Smith)

www.artsadmin.co.uk/artists/graeme-miller

Filmed, edited and composed by Graeme Miller
Compositing: Daniel Saul

Length: 3 minutes 30 seconds



THE FOUR KNIGHTS TRANSCRIPT

Again Again
The Golden Pen
That sets
The chance of rain

Again
The Golden Pen
That set the price
The price of rice
And meat
Of heat
This heat

Again

Against
The risk of loss
The chance of gain

Against the rate
The date
The fate

Against
The Future of
The Hollows of
The Levels of
This Land

Again
Again
Again

We stand

MATTHEW ROBINS: CLOCKWORK ARK

As Planet Earth becomes stormy and uninhabitable the few remaining animals make their way down to meet the Ark. They have evolved to become clockwork-powered and the Ark needs every last one to power it. Unfortunately two have overslept...

A hand-made cardboard animation inspired by growing up in the remote darkness of the West Country

MATTHEW ROBINS is an artist and musician from Cornwall. With his band he has performed all over Europe, and most recently has been commissioned to create new work for the Belfast Waterfront, the Barbican and the National Theatre in London. Matthew likes to tell stories about animals, monsters and the sea, taken from his own home-made folk-lore and collections of romantic science-fiction shadow-operas.

www.sadlucy.com

Puppeteers: Tim Spooner & Donald Choi
Lighting & Picture Edit: Deborah May
Sound Design: Matthew Robins
Additional Sound: John Avery
Additional Story Development: Mark Arends

Length: 3 minutes 32 seconds



ROBIN DEACON: COMMON WEALTH

An abandoned building and an abandoned text. A disused space and an unfulfilled vision of the future. The auspicious architecture of the Commonwealth Institute and the ideas in Thomas More's Utopia.

Voice: Robin Deacon

Camera: Martin Hampton

Assistant Camera: Andrew Fleming

Editor: Deborah May

Sound Record and Edit: John Avery

Length: 3 minutes 52 seconds

ROBIN DEACON is an artist, writer and video maker based in the UK and the US. Working since the early 1990s, much of his work encompasses live performance with a series of performed lectures that have explored journalistic and documentary approaches to arts practice.

www.robindeacon.com



COMMON WEALTH TRANSCRIPT

In what part of the world Utopia standeth is unknown.

It seldom chanceth any stranger, unless he be guided by a Utopian can come into this haven. And though no man have anything, yet every man is rich. For what can be more rich than to live joyfully and merrily, without all grief and pensiveness.

They set great store by their gardens. In them they have vineyards, all manner of fruit, herbs, and flowers so pleasant, so well furnished, and so finely kept, that I never saw thing more fruitful nor better trimmed in any place.

For in other places they still speak of the commonwealth. Here, where nothing is private, the common affairs be earnestly looked upon.

They have but few laws. For to people so instruct and institute, very few do suffice. This is hard to be observed in other countries, in so infinite number of blind and intricate laws. But in Utopia, every man is a cunning lawyer.

Contrary to the custom almost of all other nations, they count nothing so much against glory as glory gotten in war.

*Extracts from:
Concerning the Best Condition of the
Commonwealth and he New Isle of Utopia
by Thomas More (publ.1516)*

ACKROYD & HARVEY: OUT OF THE BLUE

ACKROYD & HARVEY. Sculpture, photography, architecture and ecology are some of the disciplines that intersect in their work, revealing an intrinsic bias towards process and event. Renowned for their large-scale interventions using seedling grass grown vertically as a transformative medium, they have received numerous awards for their photographic work making complex images with the light-sensitivity of chlorophyll. Currently, they are growing 250 trees from acorns collected from Joseph Beuys's "7000 Oaks".

www.artsadmin.co.uk/artists/ackroyd-harvey

A visual meditation on the formation of contrails as aircraft move across the sky and an acoustic contemplation on the power of silence and the beauty of blue when the sky was momentarily stilled as the Eyjafjallajokull volcano in Iceland suddenly erupted, grounding flights across Europe.

Voices: Ackroyd & Harvey
Camera: Dan Harvey
Sound Design: Graeme Miller
Editor: Amanda Loomes

Length: 4 minutes 7 seconds



OUT OF THE BLUE TRANSCRIPT

*The Icelandic volcano Eyjafjallajökull,
Eyjafjallajökull, Eyjafjallajökull, Eyjafjallajökull,
Eyjafjallajökull Eyjafjallajökull, Eyjafjallajökull,
Eyjafjallajökull.*

Waking up hearing the birds song that you normally
hear but actually there wasn't this sort of droning
behind

Standing in the park and staring up/ There was a
very particular quality to the sound/ at the sky that
had not a single trace of a cloud and I thought it
was just unearthly. And it was so quiet

Must have been an awful lot of people feeling
feeling the same

I was asking people "have you ever seen it this blue
before? Have you ever

The darkness, the rich almost velvet quality of it
heard it so quiet before?"

How much of what I often thought was cloud

Drawing with snow across the sky

Was actually contrail. Wasn't ever cloud. And I felt, I
don't know if I'm ever going to have this moment
again.

LUCY CASH: EINSTEIN & THE HONEYBEE

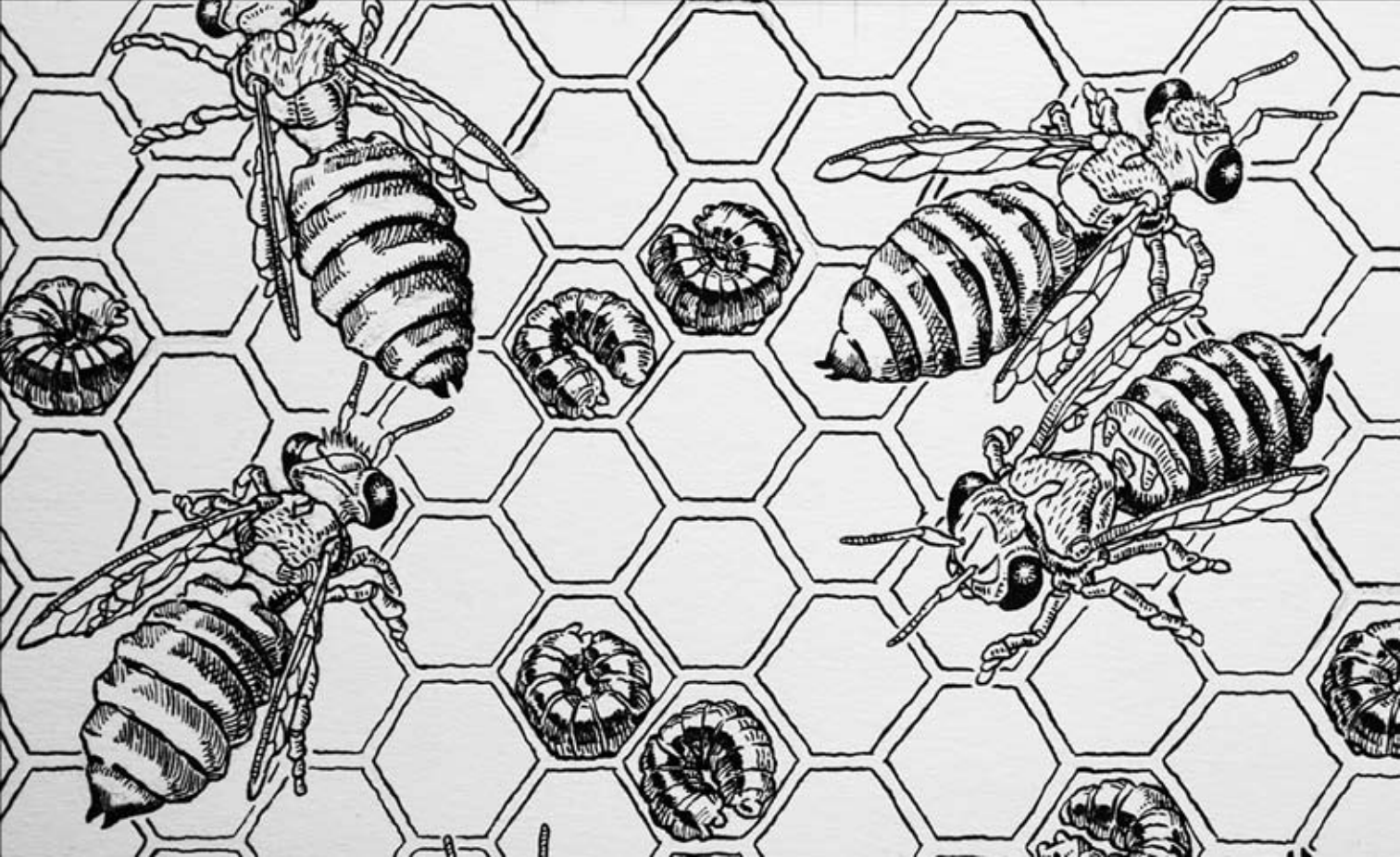
LUCY CASH is an artist and filmmaker. She is drawn to the extraordinary appearance of ordinary things - things that are already in the world, and that invite small interventions between the poetic and scientific, philosophical and humorous, intimate and political. Her moving image work has been shown on television, in galleries and at film festivals. In 2009 she was awarded a fellowship from South East Dance for her work creating choreographies for the screen.

www.lucycash.com

The honeybee is a much loved insect that has inspired and provoked us humans in equal measure. This film takes a sideways look at the honeybee and what it means to us, discovering that there are some things that science just can't predict. Created using hand-drawn animations by Thomas Knowler which echo the labour of the honeybee.

Voice: Sheila Ghelani
Animation: Thomas Knowler
Lighting: Ole Birkeland
Sound Design: John Avery
Saw Sound: Bryan Saner

Length: 3 minutes 8 seconds



EINSTEIN & THE HONEYBEE TRANSCRIPT

Honeybees are a brilliant example of the basic law of existence, the golden rule, which is about reciprocity, or if you take, you need to give back.

Honeybees give back by pollinating plants while they gather nectar and pollen to make honey. And according to Albert Einstein, without honeybees to pollinate crops, humans will die out in about four years.

By 2007 the honeybee population had almost halved in England because of a mysterious contemporary ailment that causes them to suddenly abandon their hive. Colony collapse disorder as it's called, has provoked some pretty outlandish theories, involving mobile phones, cannibal bees or even alien abduction.

I decided to ask a scientist at the Natural History Museum if Einstein was right about his prediction.

The scientist, who was more of a beetle man than a bee man, told me that actually there are 279 other kinds of bees in the UK, many of which contribute to pollination. There are bumble bees and mining bees and masonry bees, dwarf bees, leaf cutter bees and even a stingless bee.

The scientist told me very plainly that Einstein was wrong and if the honeybee dies out. We'll Be O. K.

I left the scientist feeling glad that we'll be ok, but distracted by all those other bees that I needed to think about.

I knew that the honeybee probably wasn't the only bee responsible for plant ecology. But I was focused on them because for thousands of years people have been inspired by the way they live and work – like how the worker bees explain where a

EINSTEIN & THE HONEYBEE TRANSCRIPT

good supply of pollen is by doing a little dance – the waggle dance.

Looking for exactly when and where Einstein made his prediction, I pretty soon uncovered that he never did - it was a quote made up about fifty years after his death.

An invented quote to add weight to a cause.

Then I realised that even if we are ecologically ok without the honeybee, we will have lost something else.

Because the history of the honeybee and its honey is part of the history of human culture, whether as a symbol for the French revolution or as something to go with tea and cake.

And so whilst scientists and corporations go on disagreeing with one another about causes and their implications, it's inspiring that a whole range of people all over the country are quietly making their opinions felt by taking up beekeeping.

It says something about imagination and hope. And although science has predicted many things, it's never been able to predict what makes people hope.

Because hope is unpredictable.

TECHNICAL

DIGITAL FILES

Individual films are available in high and low resolution .mov files and can be downloaded or provided on a disc in the following sizes:

1920 x 1080

1280 x 720

720 x 405

DVD (To play on a conventional DVD player or computer)

- All six films encoded to play on a continuous loop with a single access menu
- Individual films encoded to play on a continuous loop.

All enquiries regarding these or other formats please contact:

info@xenoki.co.uk

GENERAL ENQUIRIES

SCREENINGS, EXHIBITIONS & EVENTS

All enquiries regarding screenings and use of this series or of individual films in festivals, exhibitions and events please contact:

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LINKS

vimeo.com/channels/whatonearth
www.youtube.com/artsadminuk
www.darwinoriginals.co.uk