

MALCOLM LE GRICE

Born in May 1940, Malcolm Le Grice started as a painter but began to make film and computer works in the mid 1960's. Since then he has exhibited regularly in Europe and the USA and in many international film festivals. His work has been screened at the Museum of Modern Art, New York, the Louvre Museum in Paris and Tate Britain. In November 2008 he showed a series of installation and performance works at Tate Modern. His films and videos are in permanent collections including: the Centre Georges Pompidou, Paris; the Royal Belgian Film Archive, Brussels; the National Film Library of Australia, Canberra; German Cinematheque Archive, Berlin; Canadian Distribution Centre, Montreal and Archives du Film Experimental D'Avignon. A number of longer films have been transmitted on British TV, including *Finnegans Chin*, *Sketches for a Sensual Philosophy* and *Chronos Fragmented*. His main work since the mid 1980's is in video and digital media and includes the multi-projection video installation works *The Cyclops Cycle* and *Treatise*.

Le Grice has written critical and theoretical work including a history of experimental cinema *Abstract Film & Beyond* (1977, Studio Vista & MIT). For three years in the 1970's he wrote a regular column for the art monthly *Studio International* and has published numerous other articles on film, video and digital media. Many of these have been collected and recently published as *Experimental Cinema in the Digital Age* by the BFI (2001).

Le Grice is a Professor Emeritus, University of the Arts London, collaborating director with David Curtis of the British Artists Film and Video Study Collection.

Books as Author

Abstract Film and Beyond, Studio Vista 1977 ISBN 0-289 70591 6; MIT 1977, ISBN 0 262 12077 1. Second edition MIT 1981 ISBN 0262 62038 3; Greek translation pub. Ekdozeiz Kaztanioth. 1982
Experimental Cinema in the Digital Age, BFI Publications, London 2001, ISBN 0-85170-873-0

Art Exhibitions

Work presented in the following group exhibitions:

Paris Biennale No.8 (1973)

Projekt '74 (Cologne 1974)

Arte Inglese Oggi (Milan 1976)

Une Histoire du Cinema (Centre Georges Pompidou Paris 1976)

Documenta 6 (Kassel 1977)

Film als Film (Cologne, Berlin and Essen 1977)

Film as Film (Hayward Gallery, London 1979)

13th Music Biennale (Zagreb 1985)

La couleur au cinema (Louvre, Paris 1995)

The Director's Eye (Oxford Museum of Modern Art 1995, touring 1996)

Arte en la era electronica (Barcelona, March 1997)

Ciber@RT III Muestra Internacional de Nuevas Tecnologias, Nov 1997 (Valencia, Spain)

Live in Your Head Whitechapel Art Gallery Mar-Apr 2000

Shoot Shoot Shoot Tate Modern, May 2002, touring, curator Mark Webber

A Century of British Artists Film and Video, Tate Britain 2003, curator David Curtis

X-Screen MOMOK Vienna 13 Dec 2003 - 29 Feb 2004

Behind the Facts, Fundacion Juan Miro Barcelona 19 Feb - Mar 2004, Fundacao Seralves Porto May 2004,

Kusthalle Friedricianum, Kassel 30 Jan - 3 Apr 2005, MOMA, Bogota, Columbia March, Jun 2008

Expanded Cinema Phoenix Halle Dortmund, Sept 2004

Avanto, Helsinki, Finland Nov 2004

Kill Your Timid Notions KYTN. Dundee Art Centre. Dec 2004, Oct 2008

Sobre la historia (On History), Fundacion Santander, Madrid, Mar-Jun 2007

Malcolm Le Grice, installations/performances, Tate Modern 29, 30 Nov 2008

Work presented in the context of a one-person show or retrospective

Danish Film Museum (1973)
Stelijik (Amsterdam 1976)
Palais des Baux Arts (Brussels 1976)
Carnegie Institute (Pitsburgh 1977)
Museum of Modern Art, New York (1977)
Pacific Film Archive, (Berkeley 1977)
International Arts Symposium (Lublin, Poland 1979)
Multi Media Centre (Zagreb 1983)
Institute of Contemporary Arts (London 1984)
Filmoteca de la Generalitat Valencia, Retrospectiva Malcolm Le Grice 11 - 21 Nov 1997
Deutsches Film Museum, Frankfurt October 1998
Art Gallery of Ontario, Cinematheque, Toronto, January 1999
Lethaby Gallery, London March 2002
Strange Screen, Film Museum Thessaloniki, Greece, May 2004
Cork Film Festival October 2004
Filmwinter, Stuttgart, Germany January 2006
IVAM (Museum of Modern Art Valencia) Taller de Artista, April 2006
Rotterdam Film Festival, 2007
Osnabruck Media Arts Festival 2007

FILM/VIDEOGRAPHY – SINGLE AND MULTI-SCREEN FILM

China Tea, 1965, (8mm), 10 minutes, colour, silent
Castle 1, 1966, 22 minutes, bw
Little Dog For Roger, 1967, 12 minutes, bw
Yes No Maybe Maybenot, 1967, 7 minutes, bw
Talla, 1967, 20 minutes, bw, silent
Blind White Duration, 1967, 10 minutes, bw, silent
Castle Two, 1968, 32 minutes, bw, two-screen
Spot the Microdot, 1969, 10 minutes
Your Lips 1, 1970, 3 minutes, silent (computer generated)
Lucky Pigs, 1970, 4 minutes, bw, three screen
Reign of the Vampire, 1970, 16 minutes, bw (one and two screen versions)
Berlin Horse, 1970, 9 minutes (one and two screen versions)
Love Story 2, 1971, 10 minutes, (two screen)
"1919", 1971, 12 minutes, three screen
Your Lips 3, 1971, 3 minutes (computer generated)
Newport, 1972, 15 minutes, bw, silent
Whitchurch Down, 1972, 10 minutes, (one and three screen versions)
Threshold, 1972, 17 minutes, (one and four screen versions)
Blue Field Duration, 1972, 8 minutes, two screen
White Field Duration, 1973, 12 minutes, two screen
After Leonardo, 1973, 22 minutes, six screen and performance
Don't Say, 1973, 10 minutes, two screen
After Lumiere - l'arroseur arrosé, 1974, 12 minutes
After Manet - le déjeuner sur l'herb, 1975, 60 minutes, four screen
Academic Still Life, 1976, 6 minutes

Time and Motion Study, 1976, 12 minutes
Blackbird Descending - tense alignment, 1977, 120 minutes
Emily - third party speculation, 1979, 60 minutes
Finnegans Chin - temporal economy, 1981, 80 minutes

INSTALLATION OR PERFORMANCE FILM WORKS

Grass, 1968, tape-slide, appx. 10 minutes
Wharf, 1968, film-tape-slide, appx. 30 minutes
Love Story 1, 1971, film-shadow performance, appx. 8 minutes
Horror Film 1, 1971, film-shadow performance, appx. 14 minutes
Love Story 3, 1972, film-performance, 10 minutes
Horror Film 2, 1972, 3D shadow-performance (red and green spectacles), appx. 25 minutes
Pre-production, 1973, slide-performance, appx. 15 minutes
Matrix, 1973, six projector-performance, appx. 18 minutes
Four Wall Duration, 1973, film-loop installation, continuous
Gross Fog, 1973, film-loop installation, continuous
Joseph's Coat, 1973, film-loop installation (or performance)
Principles of Cinematography, 1973, film-performance 15 minutes
Screen Entrance Exit, 1974, film-performance, appx. 10 minutes

PERFORMANCE WORK WITH OTHER MEDIA

Drama in a Wide Media Environ., extended performance & multimedia (2wks) Drury Lane Arts Lab 1968
Typodrama - computer generated text for performers - Computer Arts Society's 'EVENT ONE' RCA 1970
Videobscura - cctv and polaroid performance - Exeter 1974
After Leonardo - cctv video installation - Exeter 1974
Improvised and Computer Music event with Keith Rowe, London Film-makers Cooperative, December 1989

VIDEO and TV

Sketches for a Sensual Philosophy, 1988, 60 minutes (video - TV Commission) includes:

Digital Still Life, 8 mins - Computer and Video 1984-6
Like a Fox, (with Gill Eatherly) 6 mins Video 1988
Rock Wave, 8 mins, Video, - Music by Stewart Louis de Canonville 1988
Arbitrary Logic, 9 mins - Computer and Video 1984-86
Juniper and the myths of origin - Music by AMM - 1988
Veritas, 6 mins Video 1988
Heads I Win - Tails You Lose, 7 mins - Computer and Video 1986
Beware, 5 mins Video 1988
Et in Arcadia Ego, 8 mins - Music by AMM - 1988

Trials and tribulations - a collection of video works including:

Rape, 3 Mins 1990 (video)
Weir, 1 min 15 sec 1993 (video)
Prelude, 1 min 30 sec 1993 (video)
Race, 2 mins 20 sec 1993 (video)
Warsaw Window, 2 mins 1994 (video)
Cidre Bouche, 1 min 20 sec 1994 (video)
Balcony Water Colour, 3 mins 1994 (video)
Seeing the Future, 1 min 1994 (video)
Out of the Crypt, 12 mins 1995 (video)

For the Benefit of Mr K, 1 min 1995 (video)

Joseph's New Coat 16 min 1995 (video)

Chronos Fragmented 55 mins 1995 (Transmitted Channel Four 17 July 1997)

The Cyclops Cycle - series of three screen video works including:

Joseph's Newer Coat 16 mins 1998 (three screen video)

Even the Cyclops Pays the Ferryman 17 mins 1998 (three screen video)

Still Life and Lunch in Little Italy 7 mins 1999 (three screen video)

Jazzy Jazzy Jazzy 5 mins 2000 (three screen video)

Neither Here Nor There 8 mins 2001 (three screen video)

Traveling with Mark 6 mins 2003 (three screen video)

Cherry 2 mins 2003 (three screen video)

Unforgettable - that's what you are, Continuous gallery video and photographic installation - 2002

Digital Aberration, 3 minutes 2004 (video)

Portraits and Particulars Series

Critical Moments, one 1 minute 2004 (video)

Autumn Horizon number 3, 6 minutes video 2005

Unforgettable (that's what you are) 5 minutes Video 2006 (single screen new version from the installation)

Lecture to an Academy, 9 minutes Video 2006

Of Keys and Beauty, 2 Minutes Video 2006

Anthony Dundee, 2 minutes Video 2006

Waiting for Ian, 3 minutes Video 2006

H2O-0C-24.02.06-12.01GMT - 03,50.40W - 50.16.30N, 3 minutes Video 2006

DENISINED – SINEDENIS, 3 minutes Video 2006

Finnegan Again 3 minutes Video 2006

Taint 3 minutes Video 2007

Self Portrait After Raban Take Measure 8 minutes 20 seconds Video 2008

Water Lilies After Monet – Sketch 4 minutes, 2008

INSTALLATION VIDEO WORKS

The following works have been exhibited and are available as continuous gallery installations:

Berlin Horse 2 screen

Little Dog for Roger 2 screen

Treatise, 1 hour - four or five screen installation 2004 (video or DVD)

THEATRICAL PERFORMANCE VIDEO (as cinematographer, editor)

The Hatchet Man, by Thomas Coyle, dir. Josephine Le Grice, London 1993

Conquest of the South Pole, by Manfred Karge, dir, Josephine Le Grice, Toronto 1994

COMPUTER MUSIC

Arbitray Logic, interactive computer music composition, pub. Matchless Music 1989.

Digital Still Life, 9 minutes. pub Matchless Music 1990.

Heads I Win, 8 minutes, computer and keyboard improvisation. pub. Matchless Music 1990.