Malcolm LE GRICE
(b.1940, Plymouth, UK -)
Lives and works in Thurlestone, UK

SELECTED SOLO EXHIBITIONS

2017   *Malcolm Le Grice: Present Moments and Passing Time,* Plymouth, UK

2013   *Malcolm Le Grice,* BCúbico, Recife, Brasil

2011   *Malcolm Le Grice: Le Temps des Images*, Espace Multimédia Gantner, Bourgogne, France

1997   *Retrospectiva Malcolm Le Grice*, Filmoteca de la Generalitat Valencia, Valencia, Spain

1972   *Survey of the Avant-Garde in Britain*, Gallery House, London, UK

1968   *Malcolm Le Grice: Location? Duration*, Arts Laboratory Drury Lane, London, UK

SELECTED GROUP EXHIBITIONS

2017   The Boys are Back in Town, Richard Saltoun Gallery, London, UK
                 This Way Out of England: Galerie House in Retrospect, London, UK
                   Dreamlands: Expanded, Microscope Galerie, London, UK

2015   *Whitchurch Down*, in *History is Now*, Hayward Gallery, London, UK

2012   *Film in Space,* Camden Arts Centre, London, UK

2007   *Sobre la historia (On History)*, Fundación Santander, Madrid, Spain

2004   *Behind the Facts. Interfunktionen*, Fondación Juan Miró, Barcelona, Spain. This exhibition travelled to: Fundação Serralves, Porto, Portugal; Kusthalle Friedricianum, Kassel, Germany; Museum of Modern Art, Bogota, Columbia
                   Expanded Cinema Festival, Phoenix Halle, Dortmund, Germany

2003   *A Century of British Artists Film and Video*, Tate Britain, London, UK
                   X-Screen, MUMOK, Vienna, Austria

2002   *Shoot Shoot Shoot*, Tate Modern, London (touring), UK

2000   *Live in Your Head*, Whitechapel Art Gallery, London, UK

1997   *Arte en la era electronica*, Barcelona, Spain

1995   *La couleur au cinéma*, Louvre, Paris, France
                   The Director's Eye, Oxford Museum of Modern Art, Oxford (touring), UK

1985   *13th Music Biennale*, Zagreb, Croatia

1979   *Film as Film*, Hayward Gallery, London, UK

1977   *Documenta 6*, Kassel, Germany
                   Film als Film, Cologne, Berlin and Essen, Germany

1976   *Arte Inglese Oggi*, Palazzo Reale, Milan, Italy
                   Une Histoire du Cinema, Centre Georges Pompidou, Paris, France

1974   *Projekt '74*, Cologne, Germany

1973   *Paris Biennale No.8*, Paris, France

1972   *Filmaktion*, Walker Art Gallery, Liverpool, UK

1970   *Systems in Art*, Whitechapel Art Gallery, London

SELECTED SOLO SCREENINGS

2014	The EYE, Amsterdam, Netherlands
2013	*Man with a Projector* in Performa13 Festival, Eyebeam, New York, NY
2010	*Malcolm Le Grice: The Imaget of Time,* Dunedin City Art Gallery, Dunedin, New Zealand. This exhibition travelled to: New Zealand Film Archive, Wellington, New Zealand; Gus Fisher Gallery, Auckland, New Zealand; Govett Brewster Gallery, New Plymouth, New Zealand; Performance Space, Sydney, AU; Institute of Modern Art, Brisbane, Australia; Brisbane International Film Festival, Brisbane, Australia
2008	*Malcolm Le Grice* (installations & performances), Tate Modern, London, UK
2007	Rotterdam Film Festival, Rotterdam, Netherlands Osnabrück Media Arts Festival, Osnabrück, Germany
2006	Filmwinter, Stuttgart, Germany IVAM (Museum of Modern Art Valencia) Taller de Artista, Valencia, Spain
2002	Lethaby Gallery, London, UK
1999	Art Gallery of Ontario, Cinemathèque, Toronto, Canada
1998	Deutsches Film Museum, Frankfurt, Germany
1996	*Chronos Fragmented*, Watershed Media Centre, Bristol, UK
1995	*Chronos Fragmented*, Scientific Society Lecture Theatre, London, UK Zagreb Mediascape, Zagreb, Croatia
1984	Institute of Contemporary Arts, London, UK
1983	Multi Media Centre, Zagreb, Croatia
1977	Carnegie Institute, Pittsburgh, PA Museum of Modern Art, New York, NY Pacific Film Archive, Berkeley, CA
1976	Stelijk, Amsterdam, Netherlands Palais des Baux Arts (BOZAR), Brussels
1975	Kölnischer Kunstverein, Cologne, Germany
1973	Danish Film Museum, Copenhagen, Denmark
1970	International Arts Symposium, Lublin, Poland

SELECTED GROUP SCREENINGS

2014	*Assembly: A Survey of Recent Artist's Film and Video in Britain 2008-2013*, Tate Britain, London, UK
2013	*Cinéma élargi en Europe: Journée d'études et soirée de performances*, Cinéma Spoutnik, Geneva, Switzerland
2012	*Filmaktion* (installations & performances), Tate Modern, London, UK
2010	*Filmforum: Kino im Museum Ludwig*, Cologne, Germany
2009	*Mostravídeo*, Itaú Cultural, São Paulo, Brasil
2008	*Kill Your Timid Notions KYTN (performance with Keith Rowe),* Dundee Art Centre, Dundee, UK
2007	*European Media Art Festival*, Osnabrueck, Germany *Le Grice – Raban – Sherwin Live Cinema & Shoot Shoot Shoot,* Palais de Beaux Arts (BOZAR), Brussels, Belgium

2006	*Bits in Motion: Early British Computer-Generated Art Film*, National Film Theatre, London, UK
	The Artists Cinema, Frieze Art fair, London, UK

2004	*Avanto Media Art Festival*, Avanto, Helsinki, Finland
	Kill Your Timid Notions KYTN (performance with John Tilbury and Eddie Prevost), Dundee Art Centre, UK
	Strange Screen, Film Museum Thessaloniki, Greece
	Cork Film Festival, Cork, Ireland

1997	*Ciber@RT III Muestra Internacional de Nuevas Technologias*, Valencia, Spain
	Film Festival, Oberhausen, Germany

1996	*Pandaemonium*, Institute of Contemporary Art, London, UK

1995	*Digital Dreams,* Newcastle, UK

1987	*Film Festival*, Osnabrueck, Germany
	Film Festival, Moscow, Russia

1983	*Film Festival*, Berlin, Germany
	Film Festival, Hyères, France

1978	*Film Festival*, Montreal, Canada

1977	*Film Festival*, Edinburgh, UK
	Film Festival, Berlin, Germany
	Film Festival, London, UK

1976	*Film Festival*, Edinburgh, UK
	Film Festival, Berlin, Germany

1974	*Film Festival*, Oberhausen, Germany

1973	*Festival of Independent Avant-Garde Film*, London, UK
	Film Festival, Edinburgh, UK

1972	*Film Festival*, Hamburg, Germany

1970	*Festival de Cannes*, Cannes, France
	Film Festival, Lucerne, Switzerland

1969	*Film Festival*, Tokyo, Japan
	Festival de Cannes, Cannes, France
	Film Festival, Edinburgh, UK

1968	*Film Festival*, Bremen, Germany

FILM/VIDEOGRAPHY

SINGLE AND MULTI-SCREEN FILM (ORIGINAL 16MM)

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, two and four 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 dejeuner sur l'herbe, 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/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   DOC
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   N/A
Untitled, 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

VIDEOS & TV COMMISSIONS

Sketches for a Sensual Philosophy, 1988, 60 minutes (video - TV Commission) includes:
Digital Still Life, 1984-6, 8 mins, computer and video
Like a Fox (with Gill Eatherly), 1988, 6 mins, video
Rock Wave, 1988, 8 mins, video, music by Stewart Louis de Canonville
Arbitrary Logic, 1984-86, 9 mins, computer and video
Juniper and the myths of origin, 1988, music by AMM
Veritas, 1988, 6 mins, video
Heads I Win - Tails You Lose, 1986, 7 mins, computer and video
Beware, 1988, 5 mins video
Et in Arcadia Ego, 1988, 8 mins, m usic by AMM
Trials and tribulations - a collection of video works including:
Rape, 1990, 3 mins, video
Weir, 1993, 1 min 15 sec, video
Prelude, 1993, 1 min 30 sec, video
Race, 1993, 2 mins 20 sec, video
Warsaw Window, 1994, 2 mins, video
Cidre Bouche, 1994, 1 min 20 sec, video
Balcony Water Colour, 1994, 3 mins, video
Seeing the Future, 1994, 1 min, video
Out of the Crypt, 1995, 12 mins, video
For the Benefit of Mr K, 1995, 1 min, video
Joseph's New Coat, 1995, 16 min, video
Chronos Fragmented, 1995, 55 mins (broadcast on Channel Four, 17 July 1997
The Cyclops Cycle - series of three screen video works including:
Joseph's Newer Coat, 1998, 16 mins, three screen video
Even the Cyclops Pays the Ferryman, 1998, 17 mins, three screen video
Still Life and Lunch in Little Italy, 1999, 7 mins, three screen video
Jazzy Jazzy Jazzy, 2000, 5 mins, three screen video
Neither Here Nor There, 2001, 8 mins, three screen video
Traveling with Mark, 2003, 6 mins, three screen video
Cherry, 2003, 2 mins, three screen video
Unforgettable - that's what you are, 2002, gallery video and photo installation
Digital Aberration, 3 minutes, 2004 (video)
Portraits and Particulars Series
Critical Moment, one, 2004, 1 minute, video
Autumn Horizon number 3, 2005, 6 minutes, video

Unforgettable (that's what you are), 2006, 5 minutes, video (single screen new version)
Lecture to an Academy, 2006, 9 minutes, video
Of Keys and Beauty, 2006, 2 minutes video
Anthony Dundee, 2006, 2 minutes video
Waiting for Ian, 2006, 3 minutes video
H2O-0C-24.02.06-12.01GMT - 03,50.40W - 50.16.30N, 2006, 3 minutes video
DENISINED - SINEDENIS, 2006, 3 minutes video
Again Finnegan, 2006, 3 minutes, video
Taint, 2007, 3 minutes, video
Self Portrait after Raban Take Measure, 2008, 8 minutes 20 seconds, video
After Monet a sketch, 2008, 8 minutes 20 seconds, video
Absinthe, 2010, 1 minute, video
Jonas, 2013, 3 minutes, video
Yann, 2014, 9 minutes, video
FINITI, 2011, 40 minutes, multi-screen video
Where When, 2015, 26 minutes, stereoscopic video

PERFORMANCE WORK WITH OTHER MEDIA

1989	Improvised and Computer Music event with Keith Rowe, London Film-makers Cooperative, London, UK
1974	*Videobscura*, cctv and polaroid performance, Exeter, UK *After Leonardo*, cctv video installation, Exeter, UK
1970	*Typodrama*, computer generated text for performer,s, Computer Arts Society's 'EVENT ONE', Royal College of Art, London, UK
1968	*Drama in a Wide Media Environment*, extended performance and multi-media event, Drury Lane Arts Lab, London, UK

THEATRICAL PERFORMANCE VIDEO (AS CINEMATOGRAPHER, EDITOR)

1994	Conquest of the South Pole, by Manfred Karge, dir, Josephine Le Grice, Toronto, Canada
1993	The Hatchet Man, by Thomas Coyle, dir. Josephine Le Grice, London, UK

COMPUTER MUSIC

1990	*Digital Still Life*, 9 minutes. pub Matchless Music *Heads I Win*, 8 minutes, computer and keyboard improvisation. Matchless Music
1989	*Arbitray Logic*, interactive computer music composition, Matchless Music

PUBLICATIONS

BOOKS AS AUTHOR

2001	*Experimental Cinema in the Digital Age*, BFI Publications, London
1977	*Abstract Film and Beyond*, Studio Vista, MIT. Greek translation, Ekdozeiz Kaztanioth

SECTIONS IN BOOKS

1975	*Film im Underground*, p. 176-182 Hein, Ulstein
1974	*Computer Animation*, ed. John Hallas, Focal Press. p. 161-168 *Independent Film Making Lenny Lipton, Post-script to UK version*, Studio Vista

MAIN THEORETICAL ESSAYS OR CHAPTERS IN BOOKS

2011	Len Lye (Exhibition Review), Frieze Issue 139, May, p 141 *History Lessons*, Frieze issue 142, October, p. 222-227
2010	*Never the Same Again*, White Heat Cold Logic MIT Press *Radical Art and the Academy*, From Floor to Sky, A&C Black London, p. 134-159
2005	*I Am A Cinematographer*, (the films of Owen Land/George) Landow, Frieze Issue 90 April Isaac Julien (Exhibition Review), Frieze Issue 94, October
2003	*Maintenant et alors -Reflexions et presence*, Pratiques 14, Autumn, Presses Universitaires de Rennes p. 67-90 *Three Strands of Experimental Cinema: Abstraction, Symbolism and Existentialism*, Gunvor Nelson and the Avant-Garde, Peter Lang Gmbh, Frankfurt am Main 2003 p. 15-30 *Interview - Maxa Zoller with Malcolm Le Grice*, X-SCREEN Catalogue, Museum Moderner Kunst Stiftung Ludwig Wien, Verlag der Buchhandlung Walther Konig, Kol, p. 136-147
2002	*Virtual Reality Tautological Oxymoron*, New Screen Media - ed. Rieser, Zapp. BFI Publications, London
2001	*Experimental Film and Digital Media*, Digital Aesthetics, Point issue 11, Spring/Summer, p.14-23 *Improvising time and image*, Filmwaves Issue 14, p. 14-19 *Snow Perspective and Time*, Almost Cover to Cover, Arnolfini, Bristol, p. 110-119 *The State of the Art - Research in the Practical Arts-Doctorates-Autonomous Methodologies*, (with Stuart Evans) Criticism, legitimacy, transgression, ELIA Journal Vol III Issue 2 and 3. Pub Intellect, Bristol, UK *Research Training in the Creative and Performing Arts and Design*, co-authored report, UK Council for Graduate Education, p. 59. London
1999	*Digital Cinema and Experimental Film - continuities and discontinuities*, Bild - Medium - Kunst, p. 207-218, ed. Yvonne Spielman and Gundolf Winter, Wilhelm Fink Verlag, October
1998	*Takahiko Iimura - Getting the Measure of Time*, Takahiko Iimura catalogue for exhibition Lux Cinema, London, September *Kunst im Reich der Hydra-Medien, Film & Computer - digital media visions*, p. 116-127, Deutsches Filmmusaeum, Frakfurt, October
1997	*Algunos conceptos teoricos para un cine interactive*, Arte en la era electronica p. 46-52, ACC L'Angelot and Goethe Institute, Barcelona *Ein Non-Linear Tradition - Experimentalfilm und Digitales Kino*, Katalog 43. Internationale Kurzfilmtage Oberhausen, p. 145-150.
1996	*Mapping in Multi Space - Vom Expanded Cinema zur Virtualitat*, White Cube/Black Box, p. 261-280 E.A. Generali, Wien
1995	Kismet Protagony and the Zap Splat Syndrome" CAD Forum No 4, Zagreb, Croatia *The Chronos Project*, Media Scape 3 Zagreb June; Vertigo no.5
1994	*The Place of Theory in Practical Art and Design*, conference paper MATRIX 2 London Institute March 1993 publised by DALI
1990	*The Implication of Digital Systems for Cinema Theory*, Conference Papers for Im Off Der Geschichte , Vienna October, and in 'Interfaces - Image - Texte - Language' pub. Pole de recherche international sur les medias (PRISM)
1986	*Narrative Illusion vs Structural Realism*, Malcolm Le Grice and P. Adams Sitney, Millennium Film Journal no 16/17/18 Fall/Winter, p 309-327
1982	*Cinemology*, Undercut no 5, July, p. 27-29
1981	*Problematizing the Spectator Placement in Film*, Undercut no 1, March, p. 13-18
1980	*Towards Temporal Economy*, Screen Volume 20 3/4 January, p. 58-79
1979	*The History We Need*, Hayward Gallery Exhibition Catalogue, June, p. 113 – 117 *Some Introductory Thoughts on Gidal's Films and Theory*, BFI Publication. File no 1 Nov 'Peter Gidal, p. 6-9
1978	*Material, Material, Materialism*, Canyon Cinema News 78-82, p. 15 -18
1975	*Kurt Kren*, Studio International November/December
1972	*Thoughts on Recent Underground Film*, Afterimage no 4. Autumn, p. 78-95 *Real time/space*, Art and Artists December, p. 39-43
1974	*Presenting Avant-garde Film in London*, Film Video Extra No 3. December
1970	*Outline for a Theory of the Development of Television*, Cinemantics Number One, January

COLLECTIONS

Archives du Cinema Experimental D'Avignon
Centre Georges Pompidou
German Cinematheque Archive
National Film Library of Australia
Royal Belgian Film Archive