

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 Arts Centre, Plymouth, UK
- 2015 *Malcolm Le Grice: No Idea*, Richard Saltoun Gallery, London, 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 *Dreamlands: Expanded*, Microscope Gallery, Chelsea, New York, USA
- 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*, Fundación 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

- 2016 Crossing the Threshold, BFI Southbank, London
- 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 Tecnologias*, 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

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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 déjeuner 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, music 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)

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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-oC-24.02.06-12.01GMT - 03,50.40W - 50.16.30N, 2006, 3 minutes video
DENISINED - SINEDENIS, 2006, 3 minutes video
Again Finnegans, 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

RICHARD SALTOUN

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
Filmmuseum, Frankfurt, 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 published 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