

## Malcolm Le Grice Prague Programme

Three screen programme projected from 3 DVD players and 3 Video Projectors

**Joseph's Newer Coat** 16 minutes 1998-2001 3screen

Music – Low 948

- abstract colour fields - stripes and chevrons - a club or disco piece - sheer visual and musical physicality - nothing more but also nothing less. Joseph's Newer Coat is entirely made from video colour fields recopied, re-videoed and superimposed. It explores interference rhythms produced by a strobing rewind of tape, the full screen and screen within screen within screen. It is entirely abstract and continues the theme of changing colour fields explored in a number of my films. The music was produced in very close collaboration with Stewart Louis de Cannonville (Low 948) and is as important to the work as the visual experience.

**Cherry** 2 minutes 2003 3 screen

- spring and a cherry tree in flower

**Wier** 3 minutes 1993 3 screen

An encounter with a small man-made waterfall – firstly seen as a sculptural form then in ultra close-up and slow motion of the movement of falling water. A new three screen version completed in 2007.

**DENISINED - SINEDENIS** 3 minutes 2006 3 screen

Music J S Bach digitally reconstructed by Le Grice

I sat with Dennis Oppenheim in Kassel and he gave me a working photograph of a drawing for his installation Mind-Twist-Wandering - I asked him to sign it for me - now in a little clip frame in my studio. While we talked I took four photographs on a very low resolution Palm organizer. I liked the pictures and made them into a repeating sequence 1-2-3-4-3-2-1-2.... and so on - a first level palindrome - then I copied the sequence at different levels of increasing speed until they animated - next I copied the whole sequence, reversed it to a second level palindrome. In a reference to Duchamp's ANEMIC CINEMA – a partial palindromatic title - I devised the palindromatic front and end title (losing an N as there were too many! Sorry Dennis). I wanted a sound track and liked a Bach sonata - I put this on and treated the speed in the same way as the picture (holding the pitch level) - also I treated this as a palindrome - reversing it for the second part of the video. When I showed this to Steven Devleminck and discussed the palindrome he told me that Bach had written a palindromatic work known as the 'Crab Cannon'. I then decided I would re-make the piece using this music which I located with the help of Al Rees and Nicky Hamlyn (who sent me a copy of the sheet music). I keyed the piece into my computer MIDI programme - and voiced it for strings - then treated it in the same way of speed changes and reverse repeats. The current version of the video has this constructed track. Another reference point is Forwards Backwards Minute Waltz by Ladislav Galeta. All this and it is only three minutes

**Even the Cyclops Pays the Ferryman** 17 minutes 1998 – 2001 3 screen

Music by Le Grice including re-mix of music commissioned from John Eacott for 'Chronos Fragmented' (Le Grice 1995, Transmitted Channel Four 17 July 1997)

- an allegory for the passage from being alive to being dead - the continuing life of others beyond - the re-construction of physical energies from physical decay - the cyclops is the one-eyed father - the one eyed king in the land of the blind - the single lens of the camera - three screens beyond stereoscopy. This work is a form of requiem made on the death of my father. It is not religious, but it is mythological. It is materialist - about decay and the rebirth of new chemical combinations - the

continuation of the life of others after the death of one - the decaying and transforming memories and images - floating by as the brain is no longer constrained by the urgency of presence. Whose memories - those of the artist? - those of the represented subject? - metaphors for the viewer's memories? - and is the video image a memory?

**Self Portrait - After Raban Take Measure** 8 minutes 20 seconds 2008

Self Portrait looks for an approach to a specific relationship between the duration of a work and material conditions in the projection as did William Raban in the film-performance Take Measure. The main difference is that Raban's work was made when cinematic media had distinct physical properties linking medium directly to image - this self portrait recognizes that there is no such simple materiality for cinema following the emergence of digital processes. Instead the work takes a conceptual base – the speed of light and the time taken for light to travel from the sun to illuminate objects on earth – thus the duration of 8 minutes 20 seconds..

**Autumn Horizon** 5 minutes 2005 3 screen

The horizon divides the sea and the sky. It appears as an end – the edge of the world. This is an illusion. There is something beyond the horizon as there is something beyond the limit of the frame and beyond the moment when the recording stops. Newly re-worked for three screens.

**Matrix 73-06** 12 minutes 1973 3 screen

Music Le Grice

Matrix was first shown in 1973 as a six projector 16mm film installation and moving projector performance. The image is a series of short loops with each screen split vertically into two equal halves of rapidly changing primary colours. The loops were produced by printing directly through filters using the London Filmmakers Cooperative's Debrie printer. The sound was produced on a Zinovief 'Putney' analogue synthesizer and accompanies the film performance on tape. The performance installation has always been improvised but within a consistently similar pattern depending on the projection space. The six projectors are moved firstly with the screens overlapped and superimposed then moving outwards to form six complete screens - three up and three down. Thereafter various patterns are improvised and the image progressively de-focused with the screens eventually returning to the centre, The Video Installation 'Matrix 73-06' is based very closely on the original concept and has broadly followed a performance documented from a screening in Dortmund in 2004.

The Video version simulates the appearance of film projection with softened screen edges including four full screen images within the single Video frame, On three screens this doubles the total number of apparent 'screens' but helps to maintain the symmetry in the new format. The colour screens have been re-generated digitally as a tele-cine of the original film loops does not retain the initial colour intensity. The digital version is 'sharper' and without the same material traces of film - and the movements are constructed rather than spontaneous. It is thus a new work, but as with Jazz musicians playing or recording an earlier composition, it is a 'new' performance but closely retains the 'original' composition.

**Water Lilies After Monet** – a sketch 2008 2 minutes

Music/sound Le Grice Sound re-mix from AMM The Inexhaustible Document

My experience of Monet's large scale panoramic paintings of his water lily garden when I was about 14 years old became a crucial artistic memory. There have been a number of versions of the material I shot in about 1984 of water lilies and reeds in a pond. This sketch is the latest version and is part of work on a larger project 'Treatise' still in process. The sound was made by AMM for an earlier video work but has been re-mixed for this version.

**Traveling with Mark** 6 minutes 2003 3 screen

Music/sound Le Grice

- digital manipulation exploiting the transcoding 'mosaic' of video shot on a train journey from Berlin to southern Germany with Mark Webber. Transformations of selected sequences, - slowed, recoloured, compared. New rhythms - slow thoughts inside a train at speed – blurred and fragmented landscape through the window. The sound is produced by frequency manipulation of the train recorded with the video.

**Digital Aberration**

3 minutes 2004

Music Le Grice

A punishment for digital theory that the artist must programme – every cheap visual effect in the editing package and a sound track made with free software from a corn-flakes packet – apologies to Oscar for all the hours he spent at the animation table.

**Two screen projection from 2 DVD players and 2 Video Projectors**

**Berlin Horse**

9 minutes 1970 2 screen

Music by Brian Eno

Berlin Horse is based on two sequences – one shot originally in 8mm and re-filmed in 16mm - the other a piece of found early newsreel. The common subject is horses - a horse being exercised and horses being led from a burning stable. Both sequences were visually treated and transformed at the London Film Makers Cooperative.

The 8mm sequence was shot in the village of Berlin near Hamburg northern Germany. It was refilmed from the screen running the film at different speeds and directions and with the camera at different angles. Later it was re-coloured using theatrical lighting gelatins in the film-printer and subject to multiple superimposition. It was finally combined with early newsreel of horses being led from a burning barn. It is a poetic drama where the sequence of image transformations and the 'narrative' are integrated as the content. Where possible it is shown as a two screen projection and has been recently been developed as a looped gallery installation. The sound is an original track by Eno.