

Fragment, Reworkings, Trials and Unfinished . . . Moving Image Works: 1978 - 2007

Grahame Weinbren In Person

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Freud admits that there is no logical or correct sequence for the dream components to appear during the processes of psychoanalysis, and that the written sequence of the case-history in its linearity can hardly capture the non-linear, repetitive, emotion-charged process of discovery/invention that the patient has gone through. Now whether this is myth or scientific fact, whether the process of psychoanalysis has any validity in terms of treatment of mental disease, or depiction of the human mind, is irrelevant. The point is that Freud's description of untangling a highly compressed image into its logical or emotional strands describes, as closely as anything else I've seen, my difficulties with producing work. My original concept is always lucid to me, however it is a single entity. Taking it apart, disentangling it into its elements and laying them out in a sequence that makes sense, i.e. realizing it, is the whole process, the whole problem.

With this epistemology as my basic psychological condition, one might wonder why I choose the cinema as my medium of expression. Sculpture or installation may seem to correspond more closely to the inner architecture I have described. However, though the initial image or idea can be best imagined as a spatial form, it is incoherent and incommunicable in this state. The mass must be deconstructed to be comprehended. I am interested in communicating my ideas, not just expressing them. So it is natural that the elements be disengaged from one another and recoded into a form that is characterized by duration. This is the process by which I make my works, and I've tried, in different ways, to capture this process in my films and cinematic installations over the last 30 years, always seeking cinematic structures and forms that, paradoxically, can be multi-streamed while unfolding in time. The linearity of the filmstrip doesn't easily adapt to these concepts, so I've repeatedly looked for ways both to undermine and to expand it without rejecting it.

(Grahame Weinbren)

Post Future Past Perfect (2005) video; color, sound, 11 minutes, tape from maker. Generated from *Future Perfect* (collaboration with Roberta Friedman, 1978)

Post Future Past Perfect is an early algorithmic film, based on a collection of decreasing mathematical series that produce visual and auditory rhythms beyond the control of the filmmakers. The digital remake uses computer technologies to generate another series, allowing a contrast between pre-and post-digital approaches to emerge.

Frames (documentation) (1999) video; color, sound, 6 minutes, tape from the maker

Frames is an interactive, three-screen projection work, using infrared sensor arrays to detect user input, combined with randomly accessible video under computer control. It was commissioned by the NTT InterCommunications Center, a media museum in Tokyo, for its 1999 Biennial Exhibition. *Frames* uses Hugh Diamond's photograph—the first taken in a mental institution as a starting point for an examination of the relationship of photographer to subject in

the representation of mental disorder. By pointing through hanging gilded frames at projected video images, a viewer gradually transforms young actors into 19th century madwomen. Frames suggests a bridge from the most recent technologies to the breakthrough technologies of 150 years ago: black and white portrait photography. (Grahame Weinbren, notes the New York premiere of the installation Frames at The Kitchen, November 2003)

"Father Don't You See?" (2005) video; color, sound, 4 minutes, tape from maker.

A reworking of the soul of the interactive cinema work The Erl King, made in collaboration with Roberta Friedman in 1983.

March Fragments (the endless middle) (2005) video; color, sound, 14 minutes, tape from the maker

March Fragments (the endless middle) is a cinematic version of the interactive work March (1995). A farcical attempt to think about desire, obligation and responsibility. (Grahame Weinbren)

Turner on the Tyne (2006) digital cinema file; color, sound, 7 minutes, from the maker.

A work inspired by a JWM Turner painting. Shown in LimoHD format, a high-resolution moving image playback system developed in collaboration with Isaac Dimitrovsky, which incorporates a broad color range and exhibits an almost super-real image quality. (Grahame Weinbren)

26 Letters (1997-2007, in progress) digital cinema files; color, sound, up to 26 minutes, from the maker

26 Letters is a series of one-minute films, each loosely connected with a letter of the alphabet. They can be shown in any order, and together form a single work. This work is exhibited in LimoHD.

Subject matter ranges from visual to conceptual, from experiment to introspection, from home movies to found footage, from new to recycled. All traditional art subjects are represented: portrait, still life, landscape, narrative, animals, eroticism, self-portrait, but unlike paintings, the images move. Themes and obsessions emerge across the films, adding to a kind of mental self-portrait and memoir over a decade.

Inspired by John Cage, Hollis Frampton and Pat O'Neill. "Interactive" in the most primitive sense. (Grahame Weinbren)

Grahame Weinbren's interactive cinema installations have been exhibited worldwide for over twenty years, including [at] the Whitney Museum of American Art, LAMOCA, the Guggenheim Museum, the Berlin Film Festival, and the Centre George Pompidou. Commissions include the National Gallery of Art, the City of Dortmund and the InterCommunications Center of Tokyo. His documentaries and experimental films have been screened in festivals, on television and in museums and cinemas. Weinbren has published and lectured internationally on cinema, interactivity and new technology and is on the editorial board of the Millennium Film Journal. He teaches in the graduate facility of the School of Visual Arts in New York. Please visit www.grahamewinbren.net