

GRAHAME WEINBREN
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INSTALLATION ART AND MOVING IMAGE WORKS

- 2010: **Still Life with Banquet** (with chef Katherine Greenwald)
multichannel installation / feast
Presented at Zero1 San Jose Biennial
Multi-projection and gourmet dinner installation/performance,
with time lapse images and courses based on 17th century still life
paintings by Melendez, Dijck and Hulsdonck
- 2009: **Bertha's Grandchildren** (with Roberta Friedman) *HD video*
Short form experimental documentary about similarities and
differences within an extended family.
Premiere at Millennium Film Workshop, December 2009.
- 2009: **Kandinsky: A Close Look (3 Paintings: 3 Investigations)**
custom high resolution digital moving image format
Cine-essay on 3 Kandinsky paintings, using recent technologies
including eye-tracking. Commissioned by Guggenheim Museum
for 2009-10 Kandinsky Retrospective.
- 2007: **The Lions of Peter Paul Rubens** *hi res digital moving image format*
Cine-essay on Rubens' "Daniel in the Lions' Den"
commissioned by National Gallery of Art, Washington.
- 2006: **Turner on the Tyne** *hi res digital moving image*
Cine-essay on Turner's "Keelmen Heaving Coals by Moonlight"
commissioned by National Gallery of Art, Washington.
- 1997-present (& continuing): **Letters** *interactive performance & installation*
Miniature film essays exploring several themes, each generating a letter
of the alphabet. Various formats, including HD video and LimoHD,
exhibited in either installation or performance version.
- Installations**
2006 Pratt Gallery Manhattan
2008 CCCB Barcelona "Kosmopolis"
- Performances**
2006 Tribeca Film Festival: 25 Letters
2008 Berlin International Film Festival: 31 Letters
2010 Edinburgh International Film Festival: 50 Letters
2010 Zero1 San Jose Biennial: 50 Letters

2000: Tunnel (with James Cathcart and Sandra McLean)

architectural interactive installation

Commission by City of Dortmund for **Vision.Ruhr** exhibition

Ninety-foot raised walk-through tunnel with ceiling/floor

projections affected by audience movement.

2000: George (with Henry Corra) *16mm film and Hi8 video, NTSC output*

Feature-length documentary portrait of high-functioning

autistic twelve-year old, including his personal video diaries.

Multiple festival and museum screenings

2000: HBO broadcast

1999: Frames *architectural interactive installation*

Commission by NTT InterCommunications Center, Tokyo.

Based on an analysis and re-creation of Hugh Diamond's mid 19th

century portraits, the first photographs taken in a mental institution,

Frames questions the objectivity of photographic representation.

Exhibitions

2003: Kitchen Center for Video and Performance, New York

2002: Fogg Museum, Cambridge Massachusetts

2001: Beall Center, Irvine California

2000: NTT/ICC, Tokyo

1995/97: march (with architect James Cathcart) *interactive installation*

Examination of the relationship of duty, ethics, and authority through a

consideration of military drill and its place in hierarchies and

meshworks, with a navigable image of Rembrandt's "The Sacrifice of

Isaac" as a huge projected backdrop to an interactive steel ramp

Exhibitions

1995: Real Art Ways, Hartford, Connecticut

1993: Montage '93, Rochester, New York

1997: Art at the Anchorage, Brooklyn, New York

1994: Umbrellas (with Henry Corra and Albert Maysles) *16mm film*

Documentary on Christo's "Umbrellas" Art Project in Japan

and California

Premiere: 1994 Berlin International Film Festival

Grand Prize winner 1996 Montreal Festival of Films on Art

1991/3: Sonata *interactive cinema installation*

Three interwoven cinematic narrative-streams, based on texts by

Tolstoy, Freud, and the Apocryphal Book of Judith, navigable by

pointing through a picture frame with embedded infra-red sensors.

Exhibitions

1998: Uzaczjewski Castle, Warsaw, Poland

1996: Museum of Design, Zurich, Switzerland

1995: Bonn Kunsthalle • Kwangju Biennial (Korea)

Williams Museum (Massachusetts) • Carpenter Center, Harvard

1994: Tramway, Glasgow (Scotland) • Bluecoat, Liverpool (England)

ICA, London (England) • San Francisco Film Festival

1993: Montage '93: Memorial Art Gallery, Rochester

Iterations: ICP New York • Berlin International Film Festival

1983-86/2004: **The Erl King** (with Roberta Friedman) *interactive cinema*
Architectural installation consisting of inter-related cinematic story-
streams based on nineteenth-century Romantic texts, explored through
a touch screen. Arguably the first interactive video work by artists.
Acquired by the Guggenheim Museum and digitally emulated in 2004.

Exhibitions

2004: Guggenheim Museum, New York "Seeing Double"
1992: ZKM, Karlsruhe, Germany
1991: Cultural Fondation de la Caixa de Pensions, Barcelona
1990: *Passages de l'image*: Centre Pompidou Paris
CU Art Gallery, Boulder, Colorado
1989: Oberhausen Film Festival, West Germany • Hallwalls, Buffalo
1988: Grossman Gallery, Museum School, Boston
The Jewish Museum, New York • The Kitchen
1987: Whitney Biennial
1986: Museum of Contemporary Art, Los Angeles
Walker Art Center (*as work-in-progress*)

1972-84: Approximately 10 short 16mm films, many in collaboration with
Roberta Friedman, screened internationally & recently preserved by the
Academy of Motion Picture Arts and Sciences, Los Angeles

WORKS IN PROGRESS (2010)

The Nights (with Anthony Forma).

Interactive multi-channel investigation of the power of narrative,
through several witness's accounts of recent events in the Middle
East funded by NEA and NYSCA. Completion: 2011

Our Edisons: Remakes of Thomas Edison's pre-1900 films,
collaboration with Roberta Friedman, Completion: 2011-2012

EDITORIAL

1986- present: Editor, **Millennium Film Journal** published simultaneously in
book form and on the web (<http://mfj-online.org>). Bi-annual journal with a
focus on independent and experimental motion picture forms including film,
video, and digital media, comprising historical, theoretical and critical essays.

BUSINESS, PROFESSIONAL AND DEVELOPMENT

1978-1995 Freelance Motion Picture Editor, for feature films, documentaries,
TV programs, music videos, commercials, etc. using film, video and non-
linear editing systems. Credit list available on request

1995-present: Principal, Post Typhoon Sky Inc., boutique New York post
production house, specializing in documentary. Client list available on
request

1981-93, 2004 **Limosine** Interactive Cinema authoring and playback integrated software/hardware system, used for *Erl King*, *Sonata*, and *March*, enabling highly complex navigation through a cinematic database. Principal collaborators: Jon Weinbren, Todd Marshall, Steve Bannasch, and Isaac Dimitrovsky

2004-present: **LimoHD** Scalable, high resolution, full color, uncompressed moving image integrated software/hardware system, developed by Isaac Dimitrovsky and used in *Letters*, *Turner on the Tyne*, *The Lions of Peter Paul Rubens*, and *Kandinsky: A Close Look*.

PUBLIC APPEARANCES

1982-present Lectures, Panels & Presentations on Interactivity, Cinema, and Media Aesthetics in Australia, England, France, Finland, Germany, Holland, Ireland, Israel, Poland, Russia, and USA.
Full list available on request

GRANTS, COMMISSIONS, AND COLLECTIONS

National Gallery of Art • Guggenheim Museum • City of Dortmund
NTT InterCommunications Center • National Endowment for the Arts
New York State Council on the Arts • Mass Council on Arts & Humanities
Art Matters • Jerome Foundation • Valley Film Works
Checkerboard Foundation • New York Foundation for the Arts

PUBLICATIONS

“Video as an Art: Looking into the Rewind Archive through the Philosophical Aesthetics of Richard Wollheim”

Commissioned by DCA (Dundee Contemporary Arts), forthcoming 2010
An investigation of works in the Rewind Videotape archive, with an aim toward developing an aesthetics specific to video.

“Navigating the Ocean of Streams of Story” in *Interactive Frictions*, ed. Marsha Kinder (University of California, forthcoming 2010).

Paradigms for an interactive cinema, drawing on literary criticism, cinema theory, Freudian analysis, and postmodern fiction, especially *Haroun and the Sea of Stories* by Salman Rushdie, and including a discussion of the implications of the change from analog to digital encoding.

"Ocean, Database, Recut," in *Database Aesthetics*, ed. Victoria Vesna (University of Minnesota Press, 2007).

Connections between database aesthetics and narratology, with particular reference to multilinear narrative. References to writings by Barbara Stafford, Lev Manovich, and the thirteenth century *Thousand and One Nights*, with analyses of cinema works by Hollis Frampton, Gary Hill, and Dan Reeves.

"Post Future Past Perfect," in *Anthology of Experimental Film and Video*, ed. Jackie Hatfield (London: John Libbey, 2006).

A reevaluation of the independent film scene of the 1970s.

"The Erl King and its Digital Emulation," *Art in Sight/Filmwaves*, [London June 2005] issue 27 1/2005

Transforming *The Erl King* into a digital work for the permanent collection of the Guggenheim Museum.

"Grahame Weinbren Design Pages," *The Art of Experimental Interaction Design* *IdN* (Systems Design Ltd, Hong Kong, 2004).

Interactive cinema installation design approaches developed over twenty years.

"The Ocean of Streams of Story," (with Stephen Jablonsky) in *New Media Reader* (CD-ROM), eds., Noah Wardrup-Fruin and Nick Montfort (MIT Press, 2003).

An interactive essay on interactivity, with encoded images and sound.

"Another Dip in the Ocean of Streams of Story" in *Future Cinemas*, ed. Jeffrey Shaw and Peter Weibel (MIT Press, 2003)

"The Ocean, the Database and the Cut," in *DoKU* ed. Christina Lammer (Wien, Turia + Kant, 2002)

Polish translation: *Art Inquiry* (Lodz Poland, 2001)

"Mastery: Sonic C'est Moi," in *New Screen Media: Cinema/Art/Narrative*, ed. Martin Reiser and Andrea Zapp (British Film Institute, 2002)

Analysis of video games with a focus on identification, compulsive behavior, and mastery, drawing from analytic philosophy, in particular the work of Richard Wollheim, and cultural theory, especially the work of Slavoj Žižek.

Polish: "Panowanie (Sonic: C'est Moi)" *Kwartalnik Filmowy*, Nr 35-36 2001

Finnish: in *Mariosophy: The Culture of Electronic Games*, edited by Erkki Huhtamo and Sonja Kangas, (University Press of Finland, Helsinki, 2004)

"VoiceStreams (with Michael Century)" *Millennium Film Journal*,
Fall 2000. Collaboration with pianist and composer Michael
Century, performed as a text-sound work at ISEA 1997, Chicago.
An approach to multi-linear narrative structures including a story
example that twists and turns through several transformations.

"Time Artists: John Cage, Hollis Frampton, Pat O'Neill" (Japanese)
Journal of the InterCommunicationsCenter, Tokyo, Spring 2000
Discussion of three artists with a profound influence on my work.

"The PC is a Penguin," in *Bild Medium Kunst* ed. Yvonne
Spielmann and Gundolf Winter (Muenchen, Fink: 1999)
A study of the use of metaphor and figurative language in
discussions of cybernetic culture, connecting to the 'cut-and-paste'
approach to production and composition that impacts on many
fields of human endeavor. Particular attention is paid to the
authorship of documentary cinema as a paradigm example of
changing work practices brought about by computer software.

"Random Access Rules," in *Cinema Futures: Cain, Abel or Cable*,
ed. Thomas Elsaesser & Kay Hoffman (Amsterdam University, 1998)
The emergence of random access is more significant than digitization
for cybernetic culture. Includes analysis of art works by Ken
Feingold, Perry Hoberman, and John Simon Jr. set against a 1964
text by Umberto Eco,.

"Findings," catalog essay for exhibition of photographs by Dennis
Hagerty & Clay Debevoise (Bannister Gallery, Providence, RI, 1995)

"Mastery," *Leonardo*, Fall 1995

"In the Ocean of Streams of Story," *Millennium Film Journal*,
No. 28, (Spring 1995)

German: *Mediakunst*, 1994

Japanese: *InterCommunications*, 2005

"Pointing to an Interactive Cinema," *SF Camerawork*, Spring 1993

French: "Vers un cinéma interactif," *Trafic 9*, Hiver 1994

"Raking Leaves: Everything's For You" (with Abraham Ravett),
Millennium Film Journal, Nos. 23/24, (Winter 1990/91)

"An Interactive Cinema: Time, Tense and Some Models,"
New Observations, No. 71 (New York: Lucio Pozzi, October-
November 1989}

German: *Kunstforum International*, Bd. 103 (Köln, Oct 1989)

"Film Space: An Outline Study," *Millennium Film Journal*, Nos. 16/17/18 (Fall/Winter 1986-87).

"Mutations of Film Narrative," (with Christine Noll Brinckmann), *Idiolects*, No. 12 (New York: Collective for Living Cinema, Fall 1982).

"Taking Up Space: Brakhage, Snow and David Wilson," *LAICA Journal*, No. 29 (Summer 1981).

"An Instant of Representation in a Film by Vincent Grenier," (with Christine Noll Brinckmann), *Millennium Film Journal*, Nos. 7/8/9 (Fall/Winter 1980-81).

Pat O'Neill, (with Christine Noll Brinckmann), "Filmmakers Filming," Monograph No. 9 (St. Paul: Film in the Cities, 1980)

"Selective Transparencies: Pat O'Neill's Recent Films," (with Christine Noll Brinckmann), *Millennium Film Journal*, No. 6 (Spring 1980).

"The O'Neill Landscape: Four Scenes from Foregrounds," (with Christine Noll Brinckmann), *Millennium Film Journal*, Nos. 4/5 (Summer/Fall 1979, pp. 101-117).

"Six Filmmakers and an Ideal of Composition," *Millennium Film Journal*, No. 3, (Winter/Spring 1979, pp. 39-55).

"John Baldessari on 'Work'," *Artweek*, Vol. 8, N. 39 (Oakland: Nov. 1977).

TEACHING EXPERIENCE

1991-present **School of Visual Arts**
Faculty, MFA Photography, Video & Related Media and MFA Computer Arts

2000, Spring Term **Harvard University**
Visiting Artist / Lecturer, Visual and Environmental Studies
Course title: "Experiments in the Structure of Video and Multimedia"

1997, Fall Term **Harvard University**
Visiting Artist and Lecturer, Visual and Environmental Studies
Course title: "Non-Linear Visual Thinking and the Lure of Interactivity"

1976-77 California State University, Dominguez Hills

Assistant Professor, Interdisciplinary Humanities Program

Courses in Philosophy, Critical Thinking, Aesthetics, and Film Theory,
Students were encouraged to work on non-traditional research projects,
using film, photography and performance, in addition to writing

1973-75 University of California, Santa Barbara

Assistant Professor, Philosophy Department

Courses in Philosophy of Language, Epistemology, Aesthetics, and
Philosophy of Religion; Graduate Seminar in Early Twentieth-Century
Analytic Philosophy

1974-79 Otis Art Institute, later Otis/Parsons

Adjunct faculty, Critical Studies

Courses in Critical Thinking, Aesthetics & Film Theory, Contemporary
Music visiting lecture and performance series

1972-73 California Institute of the Arts

Faculty Member and mentor, Critical Studies:

Courses in Critical Thinking, Art Theory, Introduction to Philosophy, and
full year seminar on Wittgenstein's *Tractatus Logico-Philosophicus*

EDUCATION

S.U.N.Y. Buffalo Ph.D. (with distinction) Philosophy

Dissertation on Wittgenstein's Picture Theory of Meaning

University College London B.A. (Hons.) Philosophy