GRAHAME WEINBREN
119 West 22nd Street
New York, N.Y. 10011
v: 212 645-0196 • gw@post-typhoon-sky.com
www.grahameweinbren.com

FILM (Digital and Analog)

Invisible I, II, III   (2019)
The moving image can reveal things that can't be seen with naked eyes.

Heads Band 120 years (2019) with Roberta Friedman
https://vimeo.com/310980943 Pwd: Melies
Inspired by films Georges Méliès produced before 1900 when cinema was less than 5 years old, using only digital equivalents of techniques available to Méliès (the substitution splice, multiple superimpositions against black, the hood, and the fade), and adding synch sound.

MFJ Highlights (2017 + 2018)
Interview Series with Millennium Film Journal writers intercut with excerpts of the moving image works addressed in their articles.
Miriam de Rosa & Greg De Cuir Jr. on Gervant Giaikian and Angela Ricci Lucchi
https://www.youtube.com/watch?v=VLyM5f1EEq0&t=12s
Johanna Gosse on John Berger and Lorna Mills
https://vimeo.com/grahameweinbren/mfjhighlight3

Laura Marks' Affections (2016)
https://vimeo.com/160179965
Laura Marks interviews herself about her book *Hanan al-Cinema*. *Affections for the Moving Image (*2015).. Includes excerpts from the films discussed

Nights (2015) with Anthony Forma
https://vimeo.com/grahameweinbren/nights
Multifaceted non-linear digital moving image work, based on structure of *1001 Nights*. Investigation of the deceptive power of narrative, through several witness accounts of recent events in the Middle East as well as stories from the original *Arabian Nights*.
Funding: New York State Council on the Arts, National Endowment for the Arts.

Straight from Bertha (1978 - 2015) with Roberta Friedman.
https://vimeo.com/grahameweinbren/sfb pwd: SFB
The film's 'subjects' are descendants of Bertha Gorman, first generation New York immigrant, the filmmaker's great aunt and the matriarch of a successful family. We see Bertha's adult children in 1976 in a Soho loft, her adult grandchildren in 2005 on a NY rooftop, and her adult greatgrandchildren in 2012 in the Millennium Film Workshop, about to close its doors forever.

Kandinsky: A Close Look (2009)
https://vimeo.com/212813577 pwd: fifty
Hi-res study of three Kandinsky paintings, using a range of digitally-based techniques. commissioned by Solomon R Guggenheim Museum, also screened Phillips Collection, Washington DC

The Lions of Peter Paul Rubens (2007)
Study of Rubens painting "Daniel in the Lions' Den," commissioned by National Gallery of Art, DC.
Screened at NGA and at international festivals.

Turner on the Tyne (2006)
HD study of JWM Turner's painting "Keelmen Heaving Coals by Moonlight," commissioned by
National Gallery of Art, DC.
Screened at NGA and at international festivals.

George (1997/2000) (with Henry Corra): Feature-length documentary portrait of a high-functioning
autistic twelve-year old, including his personal video diaries, [16mm film and Hi8 video, HBO, 2000]

Umbrellas (1994) Christo's "Umbrellas" Art Project in Japan and California (with Henry Corra and
Albert Maysles) [16mm film, Berlin Film Festival, Grand Prize winner Montreal Festival of Films on
Art, 1996)

Over a dozen short films produced between 1976 and 1984, screened internationally

INSTALLATION ART WORKS AND INTERACTIVE CINEMA

Letters (continuing project since 1997: most recent version 2019)
Series of miniature film essays (now 100), each generating a letter of the alphabet, with audience
participation. Installations at Pratt Gallery Manhattan, 2006, and CCCB Barcelona 2008, plus screenings
(with performance) at major international film festivals and international events (including: Edinburgh
Berlinale, Tribeca Film Festival, FIFA Montreal, Zero1 San Jose, Oxford Film Festival Mississippi); and
art spaces (New York, London, San Francisco)

Still Life with Banquet (2010) collaboration with 'slow food' chef Kitty Greenwald.
A banquet for 108 diners accompanied by six large video projections, produced for ZERO ONE, 2010
San Jose Biennial.

Tunnel (2000), *Architectural interactive installation,* with James Cathcart and Sandra McLean
Commissioned by the City of Dortmund for the **Vision.Ruhr** exhibition at the Zoller coal mine. Ninety-
foot raised walk-through tunnel with ceiling/floor projections.

Frames (1999), *Three channel interactive installation* commissioned by the NTT InterCommunications
Center, Tokyo. Based on an analysis and recreation of 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; 2001;
 Beall Center, Irvine California; 2000; Fogg Museum, Cambridge Massachusetts

march I (1995), *Two channel interactive installation,* collaboration with architect James Cathcart.
Examination of the relationship of duty, ethics, and authority through a consideration of drill and its
place in hierarchies and meshworks
Exhibitions: 1995: Real Art Ways, Hartford; 1993: Montage '93, Rochester

march II (1997),
Further development of **march I,** with a navigable image of Rembrandt's painting "The Sacrifice of Isaac" as a huge projected backdrop to an interactive steel ramp.
Exhibition: 1997: Art at the Anchorage, Brooklyn, New York

Sonata (1991/3*), Interactive cinema installation,* based on texts by Tolstoy, Freud, and the Apocrypha. Three interwoven cinematic story-streams, navigable by the viewer by pointing through an picture frame lined with embedded sensors.
Exhibitions: 1998: Uzaczjewski Castle, Warsaw, Poland; 1996: Museum of Design, Zurich, Switzerland; 1995: Bonn Kunsthalle, Art Museum of the Federal Republic of Germany; Kwangju Biennial (Korea); Williams Museum (Massachusetts); Carpenter Center, Harvard University; 1994: Tramway, Glasgow (Scotland); Bluecoat, Liverpool (England); ICA, London (England); 1994: San Francisco Film Festival; 1993: Montage '93: Memorial Art Gallery, Rochester; Iterations: International Center of Photography, New York; Berlin International Film Festival; 1991: Rose Art Museum, Waltham Mass *(as work-in-progress)*

The Erl King (1983-86/2004) *Interactive cinema installation*,
collaboration with Roberta Friedman
Database of inter-related cinematic story-streams based on nineteenth-century Romantic texts, explored through a touch screen. Arguably the first interactive work by an artist. 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: 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 City; The Kitchen Center, New York City; 1987: Whitney Museum of American Art Biennial; 1986-87: Museum of Contemporary Art, Los Angeles; 1986: Walker Art Center

SELECTED PUBLICATIONS

"Flatness/Depth. Still/Moving. Photography/Cinema."
Vision Anew: The Lens and Screen Arts, ed. Charles Traub and Adam Bell
(University of California, 2015)

"Currents Direct and Alternating: *Water and Power* and Other Works by Pat O'Neill"
Alternative Projections: Experimental Film in Los Angeles,
ed. David James and Adam Hyman (John Libbey, forthcoming 2015)

"Navigating the Ocean of Streams of Story"
Transmedia Frictions, ed. Marsha Kinder and Tara McPherson (University of California, 2014).
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.

"Contradictions, Resonances, and Pluralities in the Art of Pat O'Neill"
MIRAJ Vol 2 (2012)

"Video as an Art: Looking into the Rewind Archive through the Philosophical Aesthetics of Richard Wollheim" *Rewind: British Artists' Video of the 1970s and 1980s*
ed. Stephen Partridge and Sean Cubitt (John Libbey Publications, 2010)
Commissioned by DCA (Dundeee Contemporary Arts), 2009
An investigation of works in the Rewind Videotape archive, developing an aesthetic specific to video based on the philosophy of Richard Wollheim.

"Ocean, Database, Recut,"
Database Aesthetics, ed. Victoria Vesna (University of Minnesota Press, 2007).
Connections between database aesthetics and narrratology, 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,"
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 Desig.. 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) *New Media Reader* (CD-ROM), eds., Noah Wardrup-Fruin and Nick Montfort (MIT Press, 2003).
An interactive essay on interactivity, encoded with images and sound.

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

"The Ocean, the Database and the Cut,"
DoKU ed. Christina Lammer (Wien, Turia + Kant, 2002)
        Polish translation: *Art Inquiry* (Lodz Poland, 2001)

"Mastery: Sonic C'est Moi,"
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 Zizek.

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 who have had a profound influence on my work.

"The PC is a Penguin,"
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, and connections 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," *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 and 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, October 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).

EDITORIAL

1986- present: Editor, **Millennium Film Journal**
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. Contibuted numerous
introductions, reviews and features, and managed production and distribution since 2013

BUSINESS, PROFESSIONAL AND DEVELOPMENT

1978-1995 Freelance Motion Picture Editor, working on feature films, documentaries, 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 Closer Look.*

PUBLIC APPEARANCES

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

GRANTS, COMMISSIONS, AND COLLECTIONS

Zero1 • 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 the Arts & Humanities
National Gallery of Art (DC) • Art Matters   • Jerome Foundation •   Valley Film Works
Checkerboard Foundation •   New York Foundation for the Arts

TEACHING EXPERIENCE

1991-present   **School of Visual Arts**
Graduate faculty: Photography, Video & Related Media and Computer Arts
    MFA CA: Concepts of Interactivity, Video Issues, Thesis Group Supervision
    MFA Photography: Master Critique (thesis year), Post Production,
                The Image Still and Moving

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

1973-75   **University of California, Santa Barbara**
Assistant Professor, Philosophy Department
1974-79   **Otis Art Institute,** later **Otis/Parsons**
   Adjunct faculty, Critical Studies

1972-73 **California Institute of the Arts**
Faculty Member and mentor, Critical Studies:

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