

Representation: Stephen Bulger
Contact: stephen@bulgergallery.com
Website: cliveholden.com

Clive Holden: Time-based Visual Art



Selected exhibitions and screenings: European Media Art Festival, Osnabrück; Muziekgebouw, Amsterdam; Bienal Internacional del Cartel en México; transmediale, Berlin; Gardiner Museum, Toronto; Art Gallery of Greater Victoria; Ryerson Image Centre, Toronto; CPH:DOX, Copenhagen (winner of the New Vision Award); International Film Festival Rotterdam; Images Festival, Toronto; Foreman Art Gallery of Bishop's University; Anthology Film Archives, New York; Pacific Cinematheque, Vancouver; Kosmopolis, Barcelona; Light Industry, Brooklyn; Kino Arsenal, Berlin; PLATFORM centre for photographic and digital arts, Winnipeg; Holland Festival, Amsterdam; BFI London Film Festival; Deluge Contemporary Art.

4K video loop, silent
100 minute, lightbox or projection

Clive Holden: LOOM (for Anni Albers), 2018



Video loop, shown in lightbox

The moving grid in this long-form video references the structures that would have been in front of Anni Albers while she created her textile artworks. While I made this video, beginning with photographed strands of wool, the generated space I worked in was also a 3D grid: virtual lines defined the vertical, the horizontal, and depth (or the x, y, and z axes). This creation process was game-like ... the illusion of space was not unlike the 'skybox' 3-dimensional play area found in many video games.

HD video loop, silent
40 minute, lightbox or projection

Clive Holden: INTERNET MOUNTAINS Video 5, 2016



Video loop, shown in lightbox

The internet is full of mountains, they're the ultimate object — but these are mountains you can't touch, or walk on, because they've been dissolved into math and reconstituted into weightless images. This project explores the frontier spaces between major art categories, including art before and after the internet. Many art world boundaries have recently become dotted lines. But broader dichotomies remain, to be challenged as true or false: time-based versus non-time-based; generative versus solely artist-made; the tangible versus the untouchable; proto-cinema versus post-cinema; montage versus motif.

Generative artwork, silent
Infinite loop, lightbox or projection

Clive Holden: EXPOSED, Colours, 2013



Generative artwork still, shown in lightbox

Due to its algorithmic chance procedures, each cycle of this software-based artwork is filled with thousands of fresh variations. It transcends categorization as a time-based art form because it has no measurable duration as one of its dimensions. Like music, it's made up of pattern + variation — but in this case, it's the algorithms that act as a group of players with inexhaustible ideas for improvisation. Its sole production raw material was a split-second segment of Super 8 film, connecting to the last century's media. This was combined with 21st century open source web tools such as javascript, modded for offline exhibition.

4K & HD video loop, silent
2 hour 56 minute, lightbox or projection

Clive Holden: BRIDGE 710, 2018

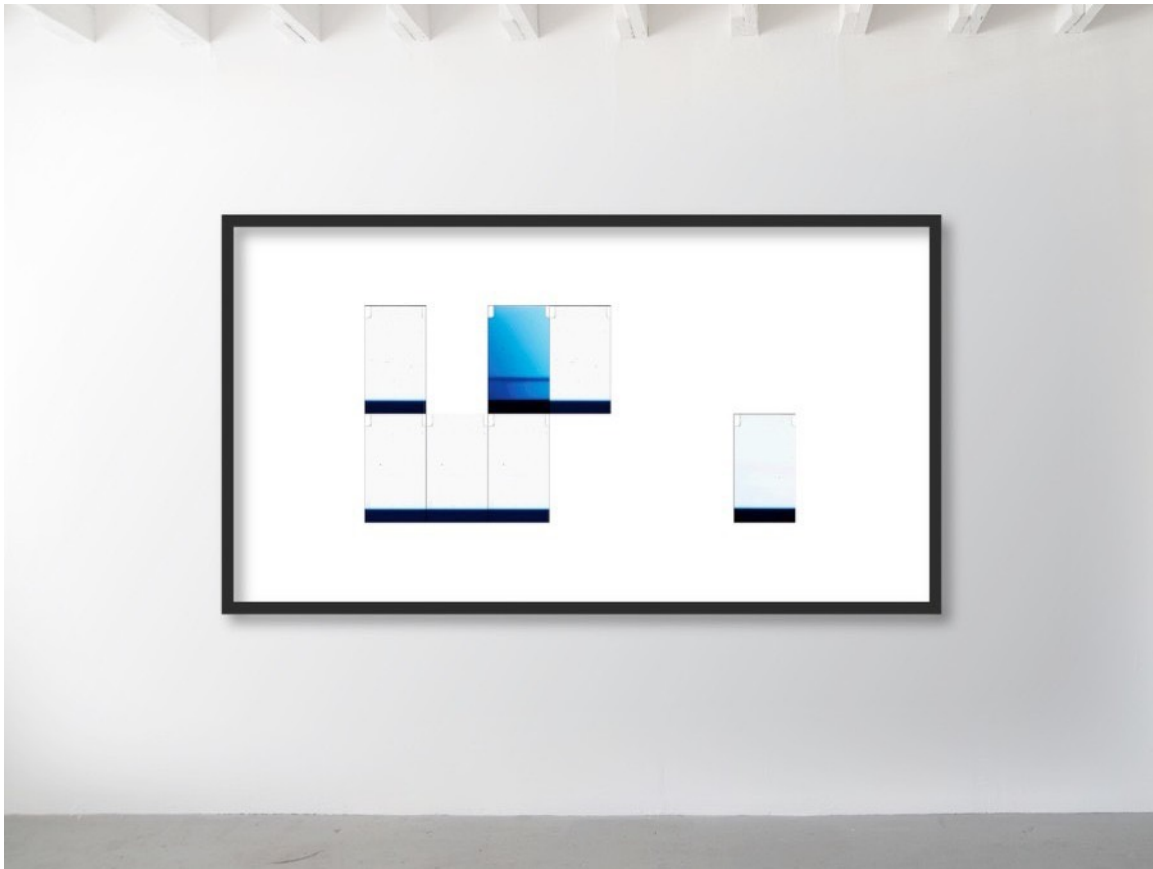


Video loop, shown in lightbox

This long-duration video loop was made from a 30 second (710 frame) segment of Super 8 film footage looking across Vancouver's harbour. Its metaphorical 'bridge' is between art world mega-categories: time-based art forms versus plastic/spatial. The artwork's tempo constantly slows, then increases, throughout the work causing the viewer's attention to shift between motif and montage. At its slowest, attention is drawn to the film's surface artifacts, its scratches and other analog identifying marks, emphasizing its nature as a spatial work. At its most up-beat, viewers experience a shift in favour of rhythm, where they 'enter time', a traditional cinematic illusion that's modulated and interrupted by the film lab's pulsating, chemical blooms.

Generative artwork, silent
Infinite loop, lightbox or projection

Clive Holden: Dirty Film, 2016

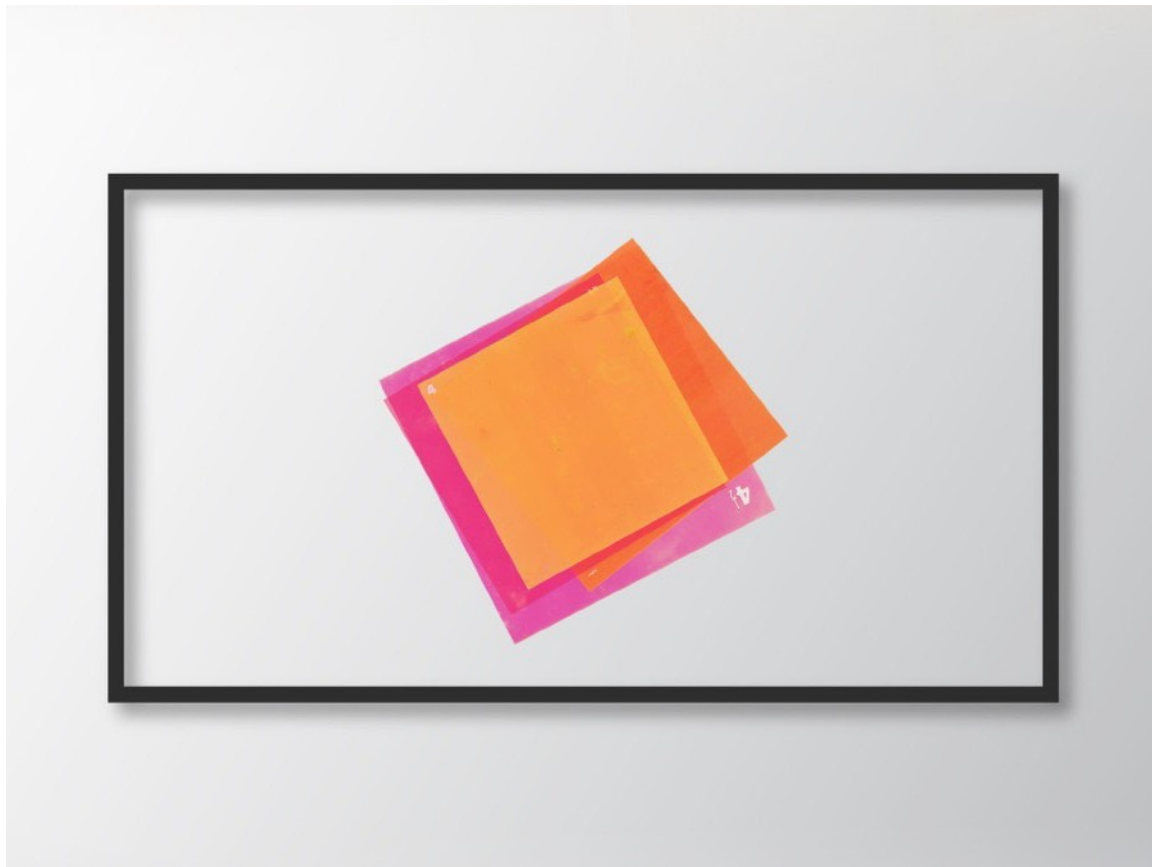


Generative artwork still, shown in lightbox

This software-based work was made from a few seconds of Canadian National Film Board film leader, converted into GIFs — a composition was made using HTML and javascript, i.e. chance procedure algorithms, hacked for offline exhibition. The work is analogous to a painting with dynamic qualities, that also transcends the rectangular frame. A parallel, time-based analogy is that of a musical composition with a rigid structure, but instructions for the musicians to improvise within that structure. In this case, it's the algorithms that are making decisions on-the-fly, becoming the artist's collaborators in completing the work, live.

HD/4K video loop, silent
500 minute, lightbox or projection

Clive Holden: I Thought I'd Escaped the 20th Century, 2017



Video loop, shown in lightbox

This seamless, long-duration video loop was made in the summer of 2017 as an expression of grief about world events – I hoped its perfect wholeness might act as a symbolic antidote. The work is a composed structure of 500 one minute variations. It makes a bridge between the chemically-based visual art tools of the last century (paint, film, and in this case photographic colour gels) and digital generative art. Its thousands of variations were determined by my hand and partly autonomously by a computer. This work also relates to the 20th century phenomenon of the 'large painting', its expansiveness occurring in time as well as in space.

Generative artwork, silent
Infinite loop, lightbox or projection

Clive Holden: MOUNTAINS, REPETITION, 2014



Generative artwork, shown in lightbox

An extended re-mix of a netart work (mountainsrepetition.com), this generative artwork was created from three short segments of Super 8 film, and web tools modded for offline exhibition. The footage was shot on Vancouver Island, looking across the Salish Sea at the Olympic Mountains. The intention was to make this series of mountains, the ultimate symbols of immutability, dance rhythmically as though they're as light as the math they're made of. The work is continually renewed, and cannot be seen the same way twice.

Generative artwork, silent
Infinite loop, lightbox or projection

Clive Holden: Film Generation, 2017



Generative artwork, shown in lightbox

This software-based artwork was made with a segment of film leader as a minimalist raw material. Its embedded chance procedures create thousands of juxtapositions-per-hour, so the work maintains a constant freshness in the viewer's eye. Its constrained yet dynamic structure connects it to the histories of 20th century painting, Structuralist Film, and electronic music that employs loops and algorithmic chance procedures. With no fixed duration, this work challenges our ideas about temporal structures: is generative art part of a new art taxonomy mega-classification – describing work that isn't time-based or plastic?