

RENÉE GREEN

ABCDEFGHI

ABCDEFGHI 123456789

Nine walls; nine colors: one for each. Sets A to I. Alphabetical listing of film stills and film frames from A to Z. Number of sets: nine. Number of sets determined by the number of alphabet sets printed by the Claris program on the Stylewriter printer. Set defined as the number of typefaces printed from A to Z which appear consecutively until there is a break in the A to Z sequence. Sets are organized from A to I in the sequence in which they were printed. Colors determined by the first nine card stock colors, sound, and the graphic art supply store of the Technical University of Vienna. Film stills and film frames determined by the A to Z listings of the three named references. Abridged choices made based on what could fill three rolls of film, time and space limitations, both dependent on expense for labor and exhibition facility. A selection from the infinite cinema. Beyond 26 places. Computer generated. 109 images. Divided to form an average of eleven per set.

The films listed are arranged from A to Z and form a selection taken from the reproductions of film stills and film frames from three alphabetically arranged film references of three different decades with three different emphases. They are:

The Oxford Companion To Film (1976)

The Psychotronic Encyclopedia of Film (1983)

The Women's Companion to International Film (1990)

The question might arise, "Why these three reference books in 1998 when there are such a range of references about film, especially since its 1995 centenary?" One might also wonder, "Why didn't she simply use the Internet, isn't it constantly updated?" One answer

is that these books were in the writer's possession. Another is that they were obtained by chance or inexpensively. Yet another is that they fit easily into her suitcase and didn't require using a modem connection to different servers in different cities. Access was more immediate and tactile than she found Internet use to be in different parts of the world. Another answer is that they formed three instances of international film guides, yet expressed extremely different tones. This dissonance was provocative. What, she wondered, would happen if they were combined? What kind of A to Z book might come about? Visually, what might the images look like juxtaposed, with the basis for juxtaposition being an alphabetical category? What variations of response might occur given this arbitrary, but definite demand? How might two such demands (the above-stated demand and a computer-generated alphabet), arbitrary yet definite, appear? Might these appear as "isolated frame[s] taken out of the infinite cinema" in the location referred to as the "metahistory of cinema," which Hollis Frampton described? Why not test some of Sol LeWitt's Sentences on Conceptual Art, manually and with a computer? She wonders what he thinks of these sentences now, nearly thirty years later.

PREFATORY ADMONITION: This index is not comprehensive. Further information can be found in the aforementioned references. Speculative desires and the act of passing time spurred its making.

[Excerpt from, "Between and Including A and Z: Film Still and Film Frame Index (1998) Abridged Version," in *Renée Green: Shadows and Signals*. Barcelona: Fundació Antoni Tàpies, 2000]