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Collusus T. Rhodes, Interim Director



An Evening With BARBARA ROSENTHAL: EXISTENTIAL VIDEO
Mini-Retrospective of 33 Zany Poetry & Performance Video Shorts 1976-2009

Z-Bar Screening Room, 25 Juni, 9pm (Stills and updates: www.directorslounge.net)

DIRECTORS LOUNGE CONTEMPORARY ART AND MEDIA, BERLIN, is pleased to present an evening with New York avant-garde artist Barbara Rosenthal at the Z-Bar Screening Room, Bergstrasse 2, on Thursday, June 25, at 9pm. We will screen the world premiere of *Dead Heat* as well as some of her best-known and rarely shown shorts.

Program:

I've Got the World in the Palm of My Hand, 1988; 1min.
Quotation from Paul Gauguin/Not a Book, 1988; 90sec.
Lying Diary/Provocation Cards, 1988; 2min.
How Much Does the Monkey Count, 1988; 4min.
How Much Does the Monkey Remember, 1988; 5min.
A Boy and His Father Butcher a Deer, 1976; 23sec.
The Screen Will Be Black and Silent, 1988; 3min.
Barbara Rosenthal Contemplates Suicide, 2005; 4min.
Words Come Out Backwards, 2003; 1min.
Whispering Confessions, 1992; 3min
I Have a New York Accent, 1990; 1min.

Video Will, 1988; 4min.
Society, 1987; 5min
News Wall, 1987; 3min.
Pregnancy Dreams, 1979; 4min.
Playing With Matches, 1992, 15sec.
Shadow Box, 1992; 1min.
Mandates for Art, 1989; 4min.
News to Fit the Family, 1988; 2min.
Nonsense Conversation, 1988; 3min.
Rock-A-Bye Rock Lobster, 1986; 1min.
Colors and Auras, 1984; 2min.

Dog Recognition, 2000; 1min.
Handwriting Analysis, 1988; 2min.
Breaking Glass, 1990; 3min.
Siddhartha, 1990; 3min.
World View, 1990; 3min.
Space and Time, 1990; 1min.
Dead Heat, 2009; 3min.
American Denominations, 1992-2009; 1min.
Vienna Photos, 1992; 45sec.
Something from Oliver North, 1988; 54sec.

The critics have had much to say:

- "Rosenthal's works brings "self-invention, self-reliance, charisma, improvisation, and psychic connection to her fellow beings...For an artist so unyieldingly direct in her tongue-in-cheek, zany, poetic, yet astonishingly literal transcriptions, Rosenthal's method of ongoing revision over time yields image-and-text products of collaborations between personality and persona, behavior and performance." -- Clare Carswell, *NYArts*
- "...an attempt to come to terms with unbearable realities..." --John Russell, *The New York Times*
- "Rosenthal's work is incessantly personal, even naked, with an emphasis on language realized through stories, puns, songs, names and confessions." -- Manohla Dargis, *The Village Voice*
- "Her purpose seems to be to combine mass culture and interior monologue, making commentary only by juxtaposition and presentation, [from] an authority born of constant introspection." -- Ellen Handy, *Arts Magazine*
- "[Rosenthal] embraces chaos and uncertainty,... reshap[ing] ... a Platonic ideal...She renders personal adventure on a large, public scale...which transgress the conventional limits of he own (and others') privacy."--Ellen Handy, *Photography Quarterly*
- "A well-spring for the intellect and the emotions..." -- Don Russell, *Washington Project for the Arts*
- "Her underlying insistence on simplicity create[s] an intimate and most effective directness."--Laura Lieberman, *Afterimage*
- "Her very "lack of style" is ideal..." -- Deirdre Boyle, *Sightlines*

Barbara Rosenthal was born in New York City, and at age 11 began her ongoing Journals, which provide source material for all her work. At 14 she began classical training in Painting and Drawing at The Brooklyn Museum Art School, receiving her B.F.A. in Painting from Carnegie-Mellon University in 1970, and her M.F.A. from The City University of New York / Queens College in 1973. Her groundbreaking work in Installation, Performance, and Experimental Language began in 1968 (Self-Portrait Room), expanded into Photography in 1973, Video in 1976, Artists' Books in 1980, and Digital Media in 1991. Her cross-media projects have been collected and exhibited in the U.S. by MoMA, The Whitney Museum, Jewish Museum, Brooklyn Museum, et al, and at recent solo shows abroad in Beijing, Moscow, and Berlin. Books, CDs, videos, and Catalogue Raisonné are distributed by Printed Matter, Amazon.com, and eMediaLoft.org. The Museum of Modern Media, NYC, houses her library and archive.

Directors Lounge is a relaxed meeting point for everyone interested in experimental forms. At a time when Berlin is addicted to cinema, we extend the boundries of the screen and present rare works that often don't fit any category, and engage their directors in vivid dialogue. The focus shifts from presentation of art to introduction of people behind it, especially for projects that question the handling of the past, the construction of historiography, the attribution of identity, social and ethnic codes and their reflection in society, and, with an archive of over 400 works, we serve as a valuable resource for curators of film festivals and art exhibitions. To conclude our evening with Barbara Rosenthal, we will enjoy live music and dancing.

Z-Bar is a space for art, culture, cinema and, of course, a bar.