

presents

BARBARA ROSENTHAL

33 EXISTENTIAL VIDEOS

humorous & conceptual poetry-and-performance shorts

Including WORLD PREMIER: "Dead Heat" and discussion with the artist

Thurs. June 25, 2009, 9 p.m.

Scala, Friedrichstr. 112A, fl 2, Mitte, Berlin

Original dates noted; all video digitally remastered 2009

CONCEPTUAL PERFORMANCE VIDEOS: ALONE AND WITH OTHERS PERFORMANCES WITH OTHERS



SHADOW BOXES, 1992. Super-8 film transfer. With Ola Creston and Sena Clara Creston. The ultimate entre-acte. Premiered at Anthology Film Archives, NYC, 1992. (54sec 13fr)

HANDS AND FEET, 1992. Composited body parts. Made with Rosenthal's photography students at the State University of New York at Purchase. (1min 14sec 19fr)



PLAYING WITH MATCHES / LIGHTED MATCH SHORT, 1992. With Sena Clara Creston, age 8. A young child lights a match from a box of matches. (See also: the feature.) (1min 7sec 10fr)

MANDATES FOR ART, 1989. Documentary footage of Barbara Rosenthal extemporaneously listing her philosophical, visual, and production mandates during a panel discussion at the Connecticut Center For Contemporary Art hosted by critic Ellen Handy. (4min 18sec 19fr).



NONSENSE CONVERSATION, 1988. With Ola Creston, age 9. Improvisation with brilliant child actress. (3min 8sec 8fr)

NEWS TO FIT THE FAMILY, 1988. With Bill Creston, Ola Creston, and Sena Clara Creston. There are several ways that news fits this artist's family, and visa versa. As in many of her videos, a single observation of real life sparks rich insights yielding zany visual and performative results. Premiered at Nexus Multiples, Atlanta, GA, 1990. (2min 27secs 1 frame)



ROCK-A-BYE ROCK LOBSTER, 1986. With Hannah Weiner. Does Rosenthal the artist at 38, turn into Weiner the poet at 58? What have their weekly lobster dinners turned into? Premiered at Amos Eno Performance Space, NYC, 1991. (1min 26sec 18fr)

COLORS AND AURAS, 1984. With Hannah Weiner and Sena Clara Creston, age 2. For this first color video Rosenthal made, she set up her B&W 1/2" open reel portapak to catch or match the other two performers in the universe between assertions and evidence. In one case, the color confirms a statement in black and white, but in the other, it does not. (2min 3sec 8fr)



PERFORMANCES ALONE



BARBARA ROSENTHAL CONTEMPLATES SUICIDE / SINGLE TAKE, 2005-9. Emerging from a long, uselessly medicated depression lasting nearly a decade during which the contemplation of suicide never left her mind, existential artist Barbara Rosenthal, always working at the intersections of art, life, and absurdism, believably performs Hamlet's famous soliloquy, in a bathtub. Premiered at the Pulse Art Fair, Chelsea Hotel, NYC, 2005. (4min 36sec 3fr)

WORDS COME OUT BACKWARDS WHEN SPOKEN TO SCREEN LEFT, 2003. Composited photo and text animation created via a realization Rosenthal had in the middle of one night: "Last night I was up talking to myself, when the words appeared visimagically before my lips, and kept coming out. If you were on my right and saw them also, they'd be backwards coming forwards as they were." (1min 25sec 18fr)



WHISPERING CONFESSIONS, 1992. Possibly the most technological of her generally low-tech videos, Whispering Confessions depicts Rosenthal's mouth whispering words about "things the mind makes the body do," while onscreen text drops letter-by-letter a more specific confession about an extra-curricular student-faculty relationship pertaining to go-go dancing. (3min 40sec 12fr)

I HAVE A NEW YORK ACCENT, 1990. As Rosenthal lets us hear, in her zany way, is that there is no single, definitive New York accent. (1min 25sec 3fr)



I'VE GOT THE WORLD IN THE PALM OF MY HAND, 1988. Rosenthal plays with toys and reads the May 16, 1988 *Time Magazine* cover story about astrology and politics in the days of Ronald Reagan and Mikael Gorbachev. Another of this artist's zany takes on life. (1min 25sec 21fr)



BREAKING GLASS, 1990. Camera: Bill Creston. A three-part piece involving short walks, a ruined temple, a checked tablecloth, a sharp axe, and the smashing of some glass. (1min 47sec 24fr)



LYING DIARY / PROVOCATION CARDS, 1988. A two-part performance video: one, Rosenthal speaks directly at the camera to an unknown party who has accused her of extravagance; two, a series of hand cards with text, such as "Put It In Writing." (1min 59sec 10fr)



HANDWRITING ANALYSIS, April 12, 1989. With her Journal on her lap, Rosenthal flips pages and talks about a computer at a recent County Fair, that analyzed her handwriting. An SEG (Special Effects Generator) overlays portions of the computer's read out. One of several of the artist's videos that offers a glimpse inside her Journals, this one allows an extended look. (3min 43sec 17fr)

HOW MUCH DOES THE MONKEY COUNT, 1988. Both Rosenthal and The Monkey vie for the honor of counting the most, but each must count on each other. Ventriloquism performance by Barbara Rosenthal was reprised live at The Living Theatre, NYC in 1991 and at CBGBs, NYC in 1992, when her caricature with this puppet was drawn by the artist Bokov. (4min 24sec 19fr)



HOW MUCH DOES THE MONKEY REMEMBER, 1988. "How can you know it and not remember it?" "Well, I know I remember!" Ventriloquism performance. (5min 40sec 26fr)



VIDEO WILL, March 3, 1985. The artist enumerates and disperses her finances, artistic output, and archives among family members and institutions, while smoking a joint. (6min 47sec 13fr)

SOCIETY, 1987. Rosenthal shares the evidence for some insight that struck her when about to place a phone call. Premiered at D.C.T.V., NYC, 1990. (5min 37sec 24fr)



NEWS WALL, 1987. Some paper recycling and radio news inspire this brief performance. Premiered at The Gas Station, Avenue B and E. 2nd St., NYC, 1990. (2min 59sec 22fr)

PREGNANCY DREAMS, August, 1979. Super-8 film transfer; camera: Bill Creston. Several angles, film stocks, and lighting choices catch Rosenthal nude and nine months pregnant reading aloud from her Journal, dreams of impeccable men, filthy bathrooms, and other parallels. Its premier at the Brooklyn Arts and Cultural Association Film Festival in 1980 caused outrage unquelled until Demi Moore appeared nude and pregnant on the cover of *Vanity Fair* 11 years later. (3min 59sec 2fr)



CONCEPTUAL VIDEOS ABOUT DIMENSION, DURATION, TIME, PHYSICS, LOCATION, AND RELATIONSHIP

WITH NEWS, PHOTOS and TEXT



DOG RECOGNITION, 2000. (Eng, Russian, and German text) Animation: line drawings.

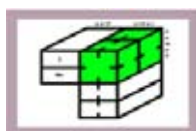
A quick, hysterical inquiry into the mind of a dog recognizing himself, and the difference between himself and the others he happens upon. How can one recognize others like oneself? (1min 16sec 2fr)

QUOTATION FROM PAUL GAUGUIN / THIS IS NOT A BOOK, 1988. For our contemplation of multiple meanings, Rosenthal's hands unroll a roll of paper on which is printed, one word at a time, this interesting quotation from the master. (1 min 30sec)



THE SCREEN WILL BE BLACK AND SILENT, 1988. Black screen, white text challenges our assumptions about truth, estimation, trust, and time. (3min 43sec 16fr)

SIDDHARTHA, 1990. Photo and text animation of Rosenthal's reading from Hermann Hesse's novel, as seen through the filter of her own world view. (2min 54sec 26fr)



WORLD VIEW (SPACE AND TIME OMITTED), 1990. An animated line-drawing and text video illustrating the philosopher John Redford's model. (3min 22sec 11fr)

SPACE AND TIME, 1990. An animated text and live action video illustrating the philosopher John Redford's model of Space and Time. (1min 5sec)



A BOY AND HIS FATHER BUTCHER A DEER, 1987. Text on screen and voiceover tell of a startling event from Rosenthal's life one day in Columbia, Missouri, 1976. (23sec 25fr)

WITHOUT TEXT

DEAD HEAT, 2009. Video composite. Four moving objects repeatedly traverse the screen at their own speeds, lapping each other a various intervals, but ending at the finish line together. No matter how we get there, the end is the same for all of us. **Berlin Directors Lounge Premiere.** (3min)



VIENNA PHOTOS, 1992. With polarded trees and elegantly dancing horses, this video developed from a set of appropriated photographs that Rosenthal showed in the "Values" exhibition at the Dooley LeCappellaine Gallery, NYC, 1991. (45sec 6fr)

AMERICAN DENOMINATIONS, 1991-2009. Extensively revised 2009. Religion or money? (1min 10sec)



SOMETHING FROM OLIVER NORTH, 1988. Recorded off the air from the Public Broadcasting Service (PBS) Channel 13 is this remarkable conclusion. (54sec 18fr)