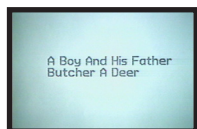


BARBARA ROSENTHAL VIDEOGRAPHY 1976-2017

ALL BW ALPHABETICAL ORDER. MOST DIGITIZED AND AVAILABLE AS BOXED DVDS.
ORIGINATED ON 1/2" OPEN REEL. ALL COLOR BEFORE 2000 ORIGINATED ON VHS.



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. Premiered at The Kitchen, NYC, April 1988. (43sec 25fr) <https://vimeo.com/62826506>



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

ANT FARM, 1992-2016. A colony of ants bury their dead in her children's toy. Rosenthal shot this harrowing footage while listening to her cassette of Arlo Guthrie singing *1913 Massacre*, which was so appropriate to the themes of irony and tragedy that it became part of the piece. (Permission by Artistic License.) (2min 29sec 26fr)



AT CAROL'S HOUSE: BATHROOM MIRROR, 1990. Visiting the artist Carol Ross, Rosenthal has some thoughts she conveys to herself and her video camera.

AUTO-SURVEILLANCE IN REAL TIME: PSYCHIATRIC CAMERA — *TALKING TO CAMERA ALONE AND WITH OTHERS: (TALKS TO CAMERA WHY AND BECAUSE, NOV. 1, 2008; TALKS TO CAMERA SURRENDER, NOV. 2008; TALKS TO CAMERA MAY 17, 2008; TALKS TO CAMERA JUNE 26, 03; TALKS TO CAMERA JUNE 16, 2003; TALKS TO CAMERA March 2, 2000; TALKS TO CAMERA, March, 1985; STATIONARY CAMERA WITH BILL CRESTON — ART AND ARTIST TALK, 2004; TALK WITH BILL CRESTON IN BED, Feb. 12, 1997; CAR WAS STOLEN TALK; REFERENCE BOOKS TALK; TALKING IN THE EDITING STUDIO; OLA CRESTON TALKS TO HER MOTHER, BARBARA ROSENTHAL, ABOUT SISTER SENA CLARA AND THEIR PIANO TEACHER.)* (These shoots have not been edited or digitized)

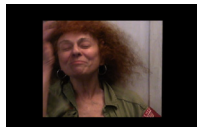
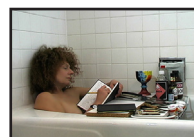


BAD SINGING: HUMAN KINDNESS, OVERFLOWING, 2008; **BATTLE HYMN OF THE REPUBLIC**, Moscow, 2007; **DIAMONDS AND RUBIES**, 1983. 2007&8 footage still raw. "Diamonds and Rubies" was shot and edited in Super-8 film by Bill Creston for his film *Runner*, 1983.

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 intersection of art, life, and absurdism, believably performs Hamlet's famous soliloquy, in a bathtub, as if composing it in her own *Journal*. (4min 36sec 3fr) <https://vimeo.com/82020028>



BARBARA ROSENTHAL CONTEMPLATES SUICIDE: CHELSEA HOTEL, POOL ART FAIR VERSION, 2005-7. Realizing the power of repetition pitted against the competing demands of performer/technology/director, this version provides a glimpse into the 50 takes of this recording. Premiered as a loop DVD, it was part of Rosenthal's Bathroom Installation for Art Attack: Pool Art Fair at the Chelsea Hotel, Sept. 27-29, 2007, which included her logo images *Bird Hands*, *Brain Scan TR- 9002*, and *Red Rubber Name Stamp*. (17min 40sec 4fr)



BARBARA ROSENTHAL DESCRIBES HER EYEBROWS (with Mitch Corber), 2016. In another of her absurdist identity conceptual-performance videos, Rosenthal is challenged by videographer/poet Corber during casual descriptive wordplay conversation in his studio, to describe her own eyebrows without looking in a mirror. Because an unnamed, anonymous individual sat next to her during the shoot, Rosenthal edited the piece to exclude his image and other distractions, resulting in yet another of her unique uses of the video-screen surface. (2min 33sec 9fr) <https://vimeo.com/152181342>

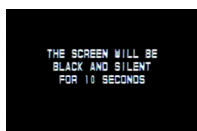


THE BATH, Oct. 1976. Columbia, Missouri. With Bill Creston. Creston unexpectedly confesses an affair in the early days of their relationship. BW 1/2" open reel; stationary camera. (19min 38sec 13fr)



BILL CRESTON: MONA LISA STORY, 1976. A former guard at the Metropolitan Museum of Art tells of protection for the famous painting. (1min)

BIRD RESCUE, 1990. A stationary camera recording made one day, when, while talking in their loft at 727 Avenue of the Americas, NY, artists Barbara Rosenthal and Bill Creston realize that a bird, possibly an escaped domesticated parakeet, has gotten trapped between the chicken-wire-privacy-glassed panes of their fire-escape windows, and they try to rescue it. Premiered as an installation-loop during her show "Flying Art" at Morgenvogel, Berlin in 2010. (9min) <https://vimeo.com/70411754>



BLACK AND SILENT / THE SCREEN WILL BE BLACK AND SILENT FOR SOME TIME, 1988. Black screen / white text challenges our assumptions about truth, estimation, trust, and time. Premiered The Kitchen, NYC, April 1988. (3min 10sec) https://www.youtube.com/watch?v=aNzqfPx_AE&feature=youtu.be

BODY FOUND IN SUITCASES, 1976. In her Romanian accent, in a single take without rehearsal, Rosenthal's neighbor Marika reads a news story about a dismembered, pregnant teen found by the roadside in Pennsylvania's Lehigh Valley. (2min)



BOGGLE, 1990. Always expect the unexpected when you read a newspaper, or put together some letters to form words. Premiered at Berlin Lettrétage Feb 2010. (1min 4sec) <https://vimeo.com/70411757>

BREAKING GLASS, 1990. Camera: Bill Creston. A three-part piece involving short walks, a ruined temple, a checkered tablecloth, a sharp axe, and the smashing of some glass. (1min 47sec 24fr) https://www.youtube.com/watch?v=gUFH_5gZyIA&feature=youtu.be



BURP TALK / I CAN TALK BURP TALK, 1988-1992. Ah, yes, Little Ola Creston proudly speaks a universal language. (Now, in 2010, we can find her on hollywood.com -- yes!) Premiered Berlin Directors Lounge Z-Bar, June 2009 (47sec 26fr) <https://vimeo.com/62789813>

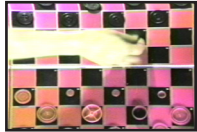
BARBARA ROSENTHAL VIDEOGRAPHY, continued



BUZZ CLICK SSSH TINGLE, 2010. Whether left to their own resources (or not), insect life (and perhaps our own) can be pretty resourceful. Several insects, not of the same species or size or even habitat, commingle, mate, and perhaps devour each other to the beat of this experimental compositization soundtrack by two artists communicating in cyberspace. DJ RoBeat's music and insect photos are composited by Rosenthal. Whatever creatures can develop when two unalikes unite??? Just watch! (3min) https://www.youtube.com/watch?v=bF_dxJA86TU&feature=youtu.be



CAR COMING, 1988-2009. A stationary toy hot-rod recalls, in its own toy car brain, memories of faster times. It stands near Barbara Rosenthal's short performance video in which it once races through a shallow depth of field and crashes into the camera, over and over and over again. Although one of this artist's very simplest videos, it is yet another example of her zany investigations into threat and safety, seriousness and play, time and space, size and scale, life and art. (1min) http://www.youtube.com/watch?v=Bq8fz101ISo&list=UUrKKCHbahaV_CqhBWL5azOA&index=12



CHECKERS RED, CHECKERS GREEN, 1992. Animated stills of Rosenthal's real ad hoc checker set of old buttons, bottle caps and washers. (1min)



CHINESE CHECKERS, 1992. Quick cut clips of Rosenthal's old metal board being set up. What is horizontal, what is vertical, what is flat? (1min 35sec)

CLOTHES AND BOOKS, 1989. Over an audio discussion about human genetic engineering and readings from literature, Rosenthal appears onscreen in all the variety of clothing and hairstyles she has worn since the 1960s, and shows us the covers of the thousands of books in her library, many of which the rest of us educated viewers have read as well and delight in seeing again. (25min 39sec 28fr)

COLORS AND AURAS, 1984. With Hannah Weiner and Sena Clara Creston, age 2. For this first color video Rosenthal made, she set up two systems: her Sony BW 1/2" open reel portapak and new Panasonic VHS, to catch (or match with evidence) these other two performers when they make assertions. In one case, the color confirms a statement in black and white, but in the other, it does not. (2min 3sec 8fr) <https://vimeo.com/61666943>



CURIO SHOP, 1988. Music from Zaire accompanies Rosenthal's camera on an interior stroll. (9min 1sec 15fr)

DADDY: SPIDER STORY, 1976. Original 1/2" open reel, 1976, black and white. Barbara Rosenthal (appearing briefly) records her father, Leon Rosenthal, telling about a large spider in an underground bomb shelter with him when he was a radio switchboard operator in Hilo, Hawaii, during WWII. It is a single-take 2 minute piece that gives insight into the artist's lifelong explorations into the meaning of being human, the search for identity, respect for life itself, and the personality as paramount. (3min 49sec 48fr)



DAILY NEWS, 1988-1992. *In truth, I subscribe to the NY Times, but sometimes the Daily News more accurately represents my world view: that the human animal is sensationally horrid. But why is that, why is that, why is that? And will we ever outgrow it? The signs point to 'yes'. But certainly not in my lifetime.*" BR interviewed in "The Whys of Where" *MoMM News*, 2009. Premiered at Berlin Lettrétage Feb 2010. (1min 7sec) <https://www.youtube.com/watch?v=WxmpHMzRONc&feature=youtu.be>



DEAD HEAT and LOOP VERSION, 2009. Video composite. Four moving objects repeatedly traverse the screen at their own speeds, lapping each other at various intervals, but ending at the finish line together. No matter how we get there, the end is the same for all of us. Premiered at Berlin Directors Lounge, 2009. (3min) http://www.youtube.com/watch?v=yvms1y9sb1I&list=UUrKKCHbahaV_CqhBWL5azOA&index=7



DOG RECOGNITION, 2000. (Eng, Russian, German versions) Animation: line drawings. A small dog meets other dogs and animals. Somehow he knows who is like him and who is not, and how to classify those others. (1min 16sec 2fr) (English-only version: <https://vimeo.com/6758846>)

DO YOU REMEMBER NAMES AND FACES, 1992. Using Hannah Weiner's Radcliffe yearbook, Rosenthal's simple photo and text animation challenge us to recall anyone. (5min)



FEET HANDOFF, 2009-2010. The theme of hands and feet recurs often in this artist's work, and in *Feet Handoff* she intermixes them in yet another simple, straight-on, understated way. In this video, Rosenthal explores frustrating, although eventually successful, attempts to do something very basic, using a part of ourselves unaccustomed to the task. As we watch it prevail, her foot appears increasingly like a hand. In a single, unbroken 7-minute take from a stationary camera in a tight shot, Barbara Rosenthal trades a pencil back and forth between each of her toes, and then, pencil still between toes, writes her name on a yellow legal pad attached to a clipboard. (7min) <https://vimeo.com/66564401>



FLY BUS TO FINLAND / FLY BUS (OUT OF RUSSIA) INTO FINLAND, 2007-10. A simple video of an insect on the bus window next to the artist, the piece exemplifies Barbara Rosenthal's sense of anxiety in all things, the desperate attempt to flee, and an entrapping but racing universe around us. *"I shot the footage, which you see in toto, with just a few bad frames cut from the beginning, and the last segment stretched in time so you can watch it better, on the bus from St. Petersburg, Russia to Helsinki, Finland in 2007. I'd had a big show of cartoon prints and books, and animation videos, in Moscow, and then gone to the small village about 5 hours north by train where Dostoyevsky summered called Staryia Russa, then on to St. Petersburg another 5 hours, and now, more hours onward farther north."* (3min 30sec 24fr) <https://vimeo.com/70411760>



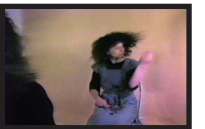
FINGERNAILS, 1988. With Ola Creston and Sena Clara Creston. A few seconds of silliness that tells us about serious things. (20sec)

THE HAIRCUT, July, 1976. Barbara Rosenthal gives her video-mentor/lover Bill Creston a haircut in his loft on 6th Avenue, NYC, on a hot summer day. This is her first video, which she made with a stationary Sony 1/2" open reel a black and white portapak, purchased second-hand from the artist Lauren Ewing when Ewing went on to Umatic. (20min)



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) <https://vimeo.com/62114170/>

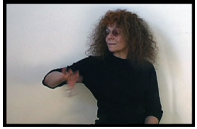
HANDWRITING ANALYSIS, April 12, 1989. With her *Journal* on her lap, Rosenthal flips pages and talks about a computer that analyzed her handwriting at a County Fair. An SEG (Special Effects Generator) overlays portions of the computer's read-out. One of several of the artist's videos that offers a glimpse inside her *Journals*, this one allows an extended look. Premiered at DCTV, NYC, 1990. (3min 43sec 17fr) <https://vimeo.com/70411762>



BARBARA ROSENTHAL VIDEOGRAPHY, continued



HELEN WEBSTER: CANCER AND SELF-DISCOVERY, 1979-2004. “Few independents are courageous enough to let their subjects come across in the simple, direct way that was once video’s hallmark. That’s why it was so refreshing to discover *HELEN WEBSTER: CANCER AND SELF-DISCOVERY*, amid all the “televisionese” evident in this festival. Shot in black-and-white on half-inch portapak, Rosenthal has let a marvelously articulate woman speak to us without embarrassment, with considerable laughter and occasional perplexity, about what it is like to live 15 years with cancer-- ‘half-bald, with one breast, and a bag strapped to one side of my abdomen.’ With poems she’s written and thoughts organized not to waste the viewer’s time, Helen Webster is funny, moving and irresistible as she talks about sex, her fear of death, and thoughts about suicide.” --Deirdre Boyle *Sightlines*. Award-winner when premiered at Global Village Documentary Festival, NYC, 1983. (28min)



HOT AND COLD SHAKEUP, 2010. Seemingly simple and straightforward, as is characteristic of all Rosenthal’s work, this video was actually fabricated using one trick of videography, and one fakery of physics. Also characteristic of this life/art creator, is that puns and idioms appear, and that her inspiration sparks from real experience. The idea for this piece came in a flash while thinking about a love affair. So you get the idea, alternate titles included the following: *I’m So Stuck On You I’m Not Normal; He’s No Great Shakes But He Gets Me Off; I’m No Great Shakes But I Get Him Off; No Great Shakes But We Get Off; Can’t Shake Him When He’s Hot, Can’t Shake Him When He’s Cold; Can’t Shake Him When I’m Hot, Can’t Shake Him When I’m Cold.* (2min 36sec 9fr) <https://vimeo.com/66562209>



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. And the video asks how much our ancestries have made us what we are, individually and collectively. Ventriloquism performance by Rosenthal was reprised live at The Living Theatre, NYC 1991 and CBGBs, NYC 1992, where her caricature with The Monkey was drawn by the artist Bokov. (4min 24sec 19fr)



HOW MUCH DOES THE MONKEY REMEMBER, 1988. “How can there be more than the words?” “How can you know it and not remember it?” “Well, I know I remember!” The Monkey has all the best lines. What is the relationship between an artist and our primitive selves? Is there a clue in language? In memory? In knowing? And what is “knowing”, anyway. Ventriloquism performance. Premiered The Kitchen, NYC, April, 1988. (5min 40sec 26fr)



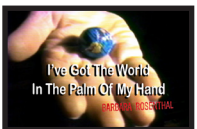
ICY COLD / CACTUS PYRAMIDS, 1984. Barbara Rosenthal’s black and white surreal photograph *Cactus Pyramids*, 1976 remains on the screen as she reads, *Icy Cold*, her story of a person (called “I”) lost in a changing, uncanny, unlocatable location, amid equally unlocatable people who may or may not be similar to herself. (10min 9sec 9fr) (See also SURREAL PHOTO STORIES.)



I HAVE A NEW YORK ACCENT, 1990. As Rosenthal lets us hear, in her zany way, there is no single, definitive New York accent. A You-Tube favorite. Extensively reviewed in *Tribes* <http://www.tribes.org/web/2017/2/21/a-true-and-timeless-universality> when featured at the Film CoOp in 2017. (1min 27sec 3fr) http://www.youtube.com/watch?v=0HDEIeug9FI&list=UUrKKCHbahaV_CqhBWL5azOA&index=16



INTERNATIONAL GARBAGE, 2006-2010. Audial inventions by the young German sound artist Brandstifter accompany New York artist Barbara Rosenthal’s compulsive 4-nation collection of collectors collecting. These cacophonous, kaleidoscopic bits work both as abstract composites and as separate little movies. The ambience of each city: Beijing, Paris, NY and Moscow. Premiered at Directors Lounge, Berlin and featured at Ethnographic Terminalia, Montreal, 2010. (3min 47sec) http://www.youtube.com/watch?v=QIqRACJRGX4&list=UUrKKCHbahaV_CqhBWL5azOA&index=3



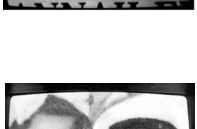
I’VE GOT THE WORLD IN THE PALM OF MY HAND, 1988-1990. Rosenthal plays with toys and reads the May 16, 1988 *Time Magazine* cover story about astrology and politics in the days of Ronald Reagan and Mikael Gorbachev. Another of this artist’s zany takes on life. (1min 25sec 21fr) <https://vimeo.com/61677353>



JACK-IN-THE-BOX, 1988. Another of Rosenthal’s Existential Videos. The hands here this time are Ola Creston’s, age 6. (15sec)



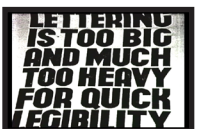
JANUARY 10, 1986, Savannah, Georgia. 1986. Shot in the family car on the interstate in the pouring rain, the camera finds a news story of an executed teen. Reviewed “... personal, almost naked...” in full page *Village Voice* article by Manohla Dargis when it premiered at DCTV, NYC. 9min 8sec 12fr)



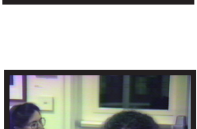
KANDACE’S GRANDMOTHER: WORK INJURIES STORIES, 1976. An elderly woman recalls her head injury and her husband’s blindness due to their employment in central Missouri. Premiered at Alternative Museum, NYC, 1980. (5min) http://www.youtube.com/watch?v=YcH3zOt3p2g&list=UUrKKCHbahaV_CqhBWL5azOA&index=1



LEAH GLUCK: VICTIM OF THE TWINS EXPERIMENTS, 1986. Leah Gluck directly narrates the harrowing experiences of herself and her twin brother as 10-year-old children/guinea pigs in Nazi doctor Mengele’s infamous experiments on twins in Auschwitz concentration camp. Six still photographs conclude the tape. Featured in “Time and Memory: Video Art and Identity” at the Jewish Museum, NYC, July 3-Sept 1, 1988. (19min)



LETTERING TOO BIG, 1992. Now you see it, now you don’t. Voice-over by Groucho Marx. Premiered at Berlin Lettrétage Feb 2010. (40sec)



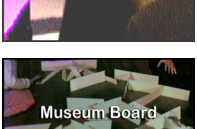
LYING DIARY / PROVOCATION CARDS, 1988. A two-part performance video: one, Rosenthal speaks directly at the camera to an unknown party who has accused her of extravagance; two, a series of *Provocation Cards*, her hand cards with text, such as *Put It In Writing*. Premiered at The Kitchen, NYC, April 1988. (1min 59sec 10fr) <https://vimeo.com/70411767/>



MANDATES FOR ART, 1989. Barbara Rosenthal extemporaneously listing her philosophical, visual, and production mandates during a panel discussion at the Charles Plohn Gallery of Contemporary Art, Fairfield CT, USA, hosted by critic Ellen Handy. (4min 18sec 19fr) <https://vimeo.com/196769010>

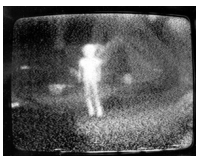


MEMPHIS PARTY DOLL, 1976. Young adults abuse a toy figure. (2min)



MIMIC MIRROR, 2017. (with Willard Morgan). Via an elaborate set up of several cameras and one-way mirrors, Rosenthal and Morgan assume a singular identity. (2min)

MUSEUM BOARD, 1988. Directed by her older daughter, Ola Creston, age 10. who went on to act in legitimate theater and Hollywood films, Rosenthal and her younger daughter, Sena Clara Creston, age 8, who become an electronic media artist, assemble scrap cuttings from other projects, on the floor of their NY loft. Their cat and kitten participate. This piece echoes others in which Rosenthal uses scraps, including *Bookmarks Exploded Library* and *Dirty Book*, and echoes others using her children and animals, including *News Corral* and *Nonsense Conversation*. Remastered in 2014 as part of the “Building” curatorial at Central Booking, an artspace in New York, along with Rosenthal’s *News Corral* in a double-issue DVD called *Two Humorous Architectural Videos*. (8min)



BARBARA ROSENTHAL VIDEOGRAPHY, continued



NANCY AND SLUGGO, 1992. What does girl say to boy in comicstrip land, that’s equally true for me and you? Pasted in her *Journal*, this appropriated cartoon by Jerry Scott speaks for Rosenthal as well. (Permission: Artistic License). Music: RoBeat Schmidt. Premiered at Berlin Lettrétage Feb 2010. (43sec)



NEWS CORRAL, 1988. Inside her Chelsea studio, Rosenthal tries to cajole, whoop, wrassle, and corral her two cats and a dog into an open- and irregularly-sided sculpture she had originally created as an outdoor, farm-field installation. (2min) Premiered at The Gas Station, Avenue B and E. 2nd St., NYC, 1989. (5min) <https://vimeo.com/102044039>



NEWS TO FIT THE FAMILY, 1988. With Bill Creston, Ola Creston and Sena Clara Creston. There are several ways that various news sources fit the individuals in this artist’s family, and visa versa. As in many of her videos, a single observation in her *Journal* from real life sparks rich insights yeilding zany visual and performative results. Premiered at Nexus Multiples, Atlanta, GA, 1990. (2min 27sec 1fr)

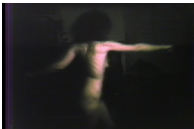


NEWS WALL, 1987. Some paper recycling and radio news inspire this brief performance. Premiered The Kitchen, NYC, April, 1988. (2min 59sec 22fr)

NONSENSE CONVERSATION / UNSINN CONVERSATION, 1988. With Ola Creston, age 9. Improvisation with brilliant child actress. Premiered The Kitchen, NYC, April, 1988. (3min 8sec8fr) <https://vimeo.com/67588472>

NONSENSE CONVERSATION: KAY-LO! 1988 With Ola Creston, age 9. Improvisation with brilliant child actress.

NUDE SUPER-8 DANCE, 1990. Rosenthal, in dim light, stretching. Original super-8 camera footage shot by Bill Creston. (1min 45sec 29fr)



OLA WRITES THE ALPHABET, 1982. This 1/2” open reel BW video is a “decisive moment” in both video and child development by a consummate practitioner of video verité. At her artist-mother’s prompting, Ola Creston, age 3, recalls some letters perfectly, but others only with great creative latitude, letting us see into the development of letter-forms by a young brain. An extremely straight-forward, observational presentation with no filmmaker-type interference, this DVD was originally shot in 1982 on black and white 1/2” open reel videotape. It is a boundary-crossing work that can find audiences among child and family psychologists, neurologists, linguists, educators, parents and children themselves, well beyond this artist’s usual base within video history and the avant-garde. Recently featured at Stux Gallery, NYC, 2015. (12min)



PATHS TO FOLLOW, 1992. Seymour Cohn’s amazingly addle-headed quote in the *Daily News*. Appropriated Music from CD: Ravi Shankar. Premiered Berlin Lettrétage Feb 2010. (1min)



PLAYING WITH FIRE : THE FEATURE: THE MAKING OF PLAYING WITH MATCHES, 1992. With Sena Clara Creston, age 9. The harrowing full sequence of outtakes depicting directorial decisions and actor’s revisions as they shoot over 30 takes to find a 15-second shot of a child lighting a match from a box of matches. (42min 41sec 14fr)

PLAYING WITH MATCHES / LIGHTED MATCH SHORT, 1992. a 15-second shot of a 9-yr old child lighting a match from a box of matches. (15sec)

POSTCARDS, 1992. An exchange of three curious “video-postcards.” Two from NYC, one from Florida. What is the writer’s relationship to “Friends”? Does she mean us? Premiered at Berlin Lettrétage Feb 2010. (1min 54sec)



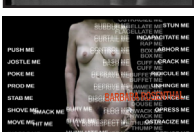
PREGNANCY DREAMS, August 1, 1979. Super-8 film transfer. Several angles, film stocks, and lighting choices catch Rosenthal nude and nine months pregnant reading aloud from her *Journal*, dreams of impeccable men, filthy bathrooms, and other parallels. Its premier at the BACA Brooklyn Arts and Cultural Film Festival in 1980 caused outrage unquelled until Demi Moore appeared nude and pregnant on the cover of *Vanity Fair* 11 years later. Camera: proud papa, media artist Bill Creston. (3min 59sec 2fr)



PRIMING A WALL, August, 1979. Originally 1/2” BW Open reel portapak. Nine months pregnant, and, in the heat of the summer, nude but for a white painter’s cap, Rosenthal covers a wood veneer wall with white underpaint as she readies a room for her baby while listening the WINS news on the radio. Single take, stationary camera. (17min)



PUSH ME, 2010. Over Rosenthal’s stationary nude torso, single words scroll upwards in vertical columns at increasing speed, as she recites them in voice-over. A powerful experimental short about what people do to each other. Premiered Oct 2010 when Barbara Rosenthal represented the U.S. in Performance Art and Text-Based Art at Tina B: Prague Contemporary Art Festival. (7min)



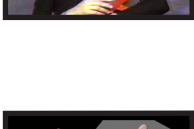
PUSH ME PAS DE DEUX, 2011. With DJ RoBeat. Performance Text-Art Video in English and German. (7min.)



QUOTATION FROM PAUL GAUGUIN / THIS IS NOT A BOOK, 1988. With multiple meanings, Rosenthal’s hands unroll a scroll on which is printed, one word at a time, this quotation from the master. Premiered at The Kitchen, NYC, April, 1988. (1min 30sec) <https://vimeo.com/67588469>



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)



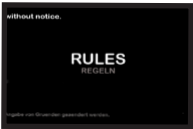
RULES/REGELN, 2010. Eng/German. Sometimes, things seemingly founded on principles of freedom and liberty actually are controlled by barriers, restrictions, limitations, guidelines, and pillars, which, if disturbed, might cause a great quake. Audio segments: Brandstifter. Premiered at Berlin Lettrétage Feb 2010. (1min 42sec 22fr) <https://vimeo.com/30885549>



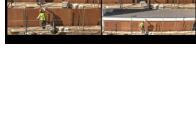
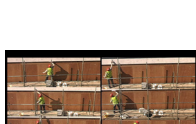
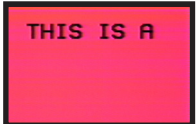
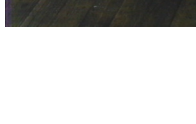
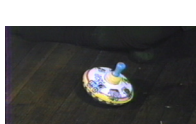
SECRET CODES / GEHEIME VERSCHLÜSSELUNGEN / BEHALTENER SIMBOLN, 2010. German, Yiddish, and English. A predominantly grayscale graphic image and text video that gives way to a startling color still, this piece uses Rosenthal’s own hands, plus a collage of aberrant palms originally created for her photograph-photostat multi-panel piece *Poodle Dog/Oz House/Aberrant Palms* in 1990, re-vivified here to investigate the nature of individuality, and its co-valent relationships with language and culture. The relentless, compelling audio track is an electronic collage created by Berlin’s experimental musician RoBeat Schmidt. Premiered at Berlin Lettrétage Feb 2010. (4min 35sec) https://www.youtube.com/watch?v=O_nT_KIPwQQ&feature=youtu.be



THE SECRET OF LIFE, 1990-92. his is what we’ve all been waiting for, and it’s a joke, of course. Ziggy Cartoon: Tom Wilson. Music: RoBeat Schmidt. Premiered Berlin Lettrétage Feb 2010. (16sec)



BARBARA ROSENTHAL VIDEOGRAPHY, continued



SEMAPHORE POEMS, July 11, 1987. The late poet Hannah Weiner reprises her performance, based on her book of that title, in a field at Hudson Guild Farm, where these two best friends went for many summers. Premiered at Amos Eno Performance Space, NYC, 1991.

SENSATIONS, New York University, NYC, 1989. A photo of the foot molds in store window, to the audio of Rosenthal reading from her book, *Sensations*: “Before? What happened before...? (3min)

SEWING MACHINE, STAMPING RED NAME LABELS, 2005. Documentary footage of a few minutes in the studio with Barbara Rosenthal while she works on “Unfashionable Art”. (2min)

SHADOW BOXE, 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) http://www.youtube.com/watch?v=cYB9eLMFXpQ&list=UUrKKCHbahaV_CqhBWL5azOA&index=2

SHAPE CUBE, 1988. A fascinating few moments to watch fingers think. Made with Ola Creston. (2min)

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. Premiered Pickled Art Centre, Beijing, June 2006. (3min) <https://vimeo.com/48370354>

SILENT NIGHT, 1987. A strange drive down the coast of Florida one Christmas Eve. (2min)

SOCIETY, 1987. The artist reads evidence for insight that struck her when about to place a phone call, and which viewers are sure to share. Premiered at DCTV, NYC, 1990. One of Rosenthal’s most popular live-audience videos. (5min 37sec 24fr) http://www.youtube.com/watch?v=WjZgVOF0IpY&list=UUrKKCHbahaV_CqhBWL5azOA&index=15

SOME BALLS STICK, SOME BALLS FALL, 1987; VHS Transfer 1990; 3/4 Edit 1992; DIGITAL Remaster 2009; DIGITAL Edit 2010. This is probably the most deceptively simple performance video of all Rosenthal’s 100+ deceptively simple performance videos. In it, the off-camera performer (Rosenthal, of course) throws wads of soaked newspapers at a blackboard, the resulting bangs and splatters depicting violence, anger, humor, news commentary, frustration and pure physics. Shot with a black and white 1/2 open reel analog Sony Portapak, the first video equipment Rosenthal ever owned, bought used from Lauren Ewing via Technisphere in 1976. Ambient audio. (2min 35sec 10fr) http://www.youtube.com/watch?v=cyvUhnDeNKs&list=UUrKKCHbahaV_CqhBWL5azOA&index=5

SOMETHING FROM OLIVER NORTH, 1988. Recorded off the air from the Public Broadcasting Service (PBS) Channel 13 is his remarkable conclusion, and often screened as the conclusion to an evening of Rosenthal videos. Anyone listening? (54sec 18fr)

SPACE AND TIME, 1990. An animated text and live action video illustrating the philosopher John Redford’s model of Space and Time. (1min 5sec) http://www.youtube.com/watch?v=mk7hRKk002M&list=UUrKKCHbahaV_CqhBWL5azOA&index=11

SPINNING TOP, 1988. With Ola Creston. Potential and happy anticipation, leading to activity and ultimate disappointment, but with the psychological encouragement to begin again is being communicated by this artist in this simple way. (20sec)

STILLS FROM DELRAY BEACH TO HOLLYWOOD, FLORIDA, 1986. VHS. In this clever, tricky, remarkable video, Rosenthal shoots from a moving car traveling south on Rt 1 along the Atlantic beaches, with ambient sound from car radio. Bill Creston is the driver, and their children, Ola and Sena Clara Creston are in the back seat. In the VHS editing process, she works with the inherent “slide” from the moment the editing keys are punched, to the actual frame on which they land, to cause them to halt on a frame she considers a perfect composition, which she then freezes for another few frames. Sometimes she takes several tries, sometimes she abandons the segment, so in those cases, the audio may repeat or skip or surprise us in other ways. (7min) (Not yet digitized.)

SURREAL PHOTO STORIES: ICY COLD, 2013, with photographs 1976-2013. Barbara Rosenthal’s black and white surreal photographs from 1976-2013 portfolios including *Trapped Figures*, *Tiny Houses*, *Dangerous Neighborhoods*, *Aberrant Trees*, and *Eerie Locations* appear on the screen as she reads, *Icy Cold*, her story of a person (called “I”) lost in a changing, uncanny, unlocatable location, amid equally unlocatable people who may or may not be similar to herself. (10min 9sec 9fr).

THIS IS A, 1984-2010. *Is this an “A”? Or is it a something else? VHS technology when it was spanking new, and an improvisation by my 2-year-old Sena Clara Creston, who now makes kinetic sculpture as an interactive installation electronics artist... In 1984, this was my first VHS “test,” and in color! (I’d many many before in BW 1/2” open reel).* Premiered (at long last) during Rosenthal’s text based video show, “Existential Word Play” at Berlin Lettrétage Feb 2010, and featured at the Boddinale Film Festival, Berlin Feb. 2013. (1min 31sec) <https://vimeo.com/66424284>

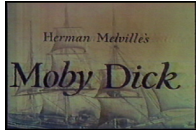
TOIL OF THREE CITIES / LIEBESMÜH, 2012. Possibly Rosenthal’s “magnum opus video,” this absurdist piece, in a narrative form rare for this artist, is an experimental documentary performance narrative shot in New York, London and Berlin. It is a tongue-in-cheek fable that tells the tale of an artist struck by the extreme, sustained physical exertion of ordinary workmen. She seeks meaning in her own life by searching for the reasons behind their seeming enjoyment of “backbreaking work for the pleasure of others.” She decides to practice yoga to strengthen her own body and open her heart, but feels inadequate to the task, so she sets out on a quest to find a guru-worker to tell her why they work so hard. Feeling guilty that her own heart is not so pure, she tries to avoid detection and arrest, but that inevitably happens. While in prison she meets 12 hard-working prostitutes who do manage to open her heart, then 4 little girls show us what is and is not valued as labor in contemporary society. By the end, the construction worker’s words of wisdom provide a surprising insight that can only exist in Rosenthal’s absurdist universe, which, of course, tells much about our own. Includes evocative, powerful original jazz and experimental music by Charlie Morrow, Brandstifter, Matthew Lee Knowles and DJ RoBeat, additional text, video, audio and performance by DJ RoBeat, Super-8 footage by Bill Creston, and images from Rosenthal’s extensive library. Premiered at Directors Lounge Internat’l Film Festival, Berlin, Feb. 2012. Featured at Chain Film Festival, NYC 2015 and New Media Film Festival, LA 2016. (15min 23sec 7fr) <https://vimeo.com/165153306>

TRANSITIONALS MORPHING BLACK, 2013. Conceptual Photo Distortions Morphing from original 35mm to their final form in the *Black Ground Series* of Rosenthal’s wall works. Audio by Matthew Lee Knowles. (10min)

TRANSITIONALS MORPHING WHITE, 2013. Conceptual Photo Distortions Morphing from original 35mm to their final form in the *White Ground Series* of Rosenthal’s wall works. Audio by Matthew Lee Knowles. (10min)



BARBARA ROSENTHAL VIDEOGRAPHY, continued



TV AND FILM: GUARDIAN ANGELS; ANNE FRANK; SOPHIE'S CHOICE; NAPOLEON; MOBY DICK; WIZARD OF OZ, 1992. A few snippets of footage appropriated from these films can easily engage the viewer with this artist's bleak view of the world and ask questions about any possibilities of hope or change. (20sec)

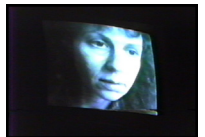
I'VE GOT THE WORLD IN THE PALM OF MY HAND, 1988. Rosenthal plays with toys and reads the May 16, 1988 *Time Magazine* cover story about astrology and politics in the days of Ronald Reagan and Mikael Gorbachev. Another of this artist's zany takes on life. (1min 25sec 21fr)



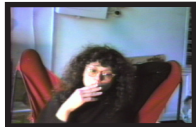
VENTRILOQUIST AND DUMMY, 1988. A little improv by this not-so-improbable pair. (2min)



VIDEO MIRROR, 1986. To the audio of TV accounts in real time of the explosion of the Space Shuttle Challenger and other catastrophes, Rosenthal is trying to make her face as blank as possible. And then work within the reversed video frame, revideographed, as if behind a possible spacecraft windshield. (15min)



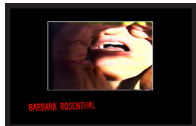
VIDEO WILL, March 3, 1985. Rosenthal enumerates and disperses her finances, artistic output, and archives among family members and institutions, while smoking a joint. (6min 47sec 13fr)



VIENNA PHOTOS, 1992. With polarized trees and elegantly dancing horses, this video developed from a set of appropriated photographs that Rosenthal exhibited in the "Values" show at the Dooley LeCappelle Gallery, NYC, 1991. Video premiere at Directors Lounge, Berlin, 2009. (45sec 6fr) <https://vimeo.com/61854190>



WHISPERING CONFESSION, 1995. One of the more technological of her generally low-tech videos, this video 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. Premiered Berlin Directors Lounge, Z-Bar, June 2009 (3min 40sec 12fr) <https://vimeo.com/72283297>



WINDSHIELD WASH: FULL SERVE ISLAND, 1976. Originally shot as the last section in Rosenthal's slide-audio-video-installation work, CAR TRIP, this piece premiered at Bogart's Lounge, Columbia, Missouri, 1977. (3min 1sec 19fr)



WITH A.D. COLEMAN, Camera: Alex Harsley, 4th St. Photo Gallery, NYC, 1986. An interesting look at how two of Photography's most incisive thinkers think and what they say.



WOMEN IN THE CAMPS: FRIEDA SITKO and FANIA FÉNELON:

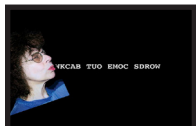
FRIEDA SITKO, 1981 A typical Polish-Jewish inmate of Auschwitz relates two events. Featured in "Time and Memory: Video Art and Identity" at the Jewish Museum, NYC, July 3-Sept 1, 1988. (4min). FANIA FÉNELON, 1981. The leader of the forced women's orchestra at Auschwitz-Birkenau relates several events. Featured in "Time and Memory: Video Art and Identity" at the Jewish Museum, NYC, July 3-Sept 1, 1988. (10min)



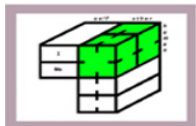
WOMEN IN THE CAMPS: LEAH GLUCK: VICTIM OF THE TWINS EXPERIMENTS, 1986. Leah Gluck directly narrates the harrowing experiences of herself and her twin brother as 10-year-old children/guinea pigs in Nazi doctor Mengele's infamous experiments on twins in Auschwitz concentration camp. Six still photographs conclude the tape. Featured in "Time and Memory: Video Art and Identity" at the Jewish Museum, NYC, July 3-Sept 1, 1988.



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." Premiered at Pickled Art Centre, Beijing, June 2006. (1min 25sec 18fr) <https://vimeo.com/166512248>



WORLD VIEW, 1990. An animated drawing and text video illustrating the philosopher John Redford's model. Premiered Pickled Art Center, Beijing, June 2006. (3min 22sec 11fr)



WRAPPING PACKAGES, 1988. WRAPPING PACKAGES, 1988. Dimensionality changes, color reverses, fingers think. (5min 19sec 04fr)



ADDITIONAL VIDEO PIECE WITHIN MULTIMEDIA INSTALLATION:

CAR TRIP, 1968, NYC to Columbia, MO. Audio tape, video on monitor, photo slides on screen. Premiered at Bogarts Lounge, Columbia, MO, April, 1977. (20min)



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Videos on VIMEO. <https://vimeo.com/user8983419/videos/page:1/sort:date>

Videos on YouTube: <http://www.youtube.com/user/barbararosenenthal/videos?view=0&flow=grid>

Boxed DVDs for sale from PRINTED MATTER: <https://www.printedmatter.org/catalog/artist/641>

Boxed DVDs for sale and rent from FILM-MAKERS CoOP: http://film-makerscoop.com/rentals-sales/search-results?fmc_authorLast=Barbara+Rosenthal&fmc_title=&fmc_description=&x=0&y=0

WIKIPEDIA: https://en.wikipedia.org/wiki/Barbara_Rosenthal

ARTIST'S WEBSITE: <http://barbararosenenthal.org>

BARBARA ROSENTHAL Catalogue Raisonné, DVDs, Photos, Books, Prints, Bio, Info:

STUDIO: eMediaLoft@gmail.com

voice/voicemail: +1-646-368-5623. cell: +1-646-541-4772 (text only). Berlin Mobile: 01512-669-4548.