

BARBARA ROSENTHAL

working list: VIDEOGRAPHY 1976-2009

original dates noted; all video digitally remastered 2009

CONCEPTUAL PERFORMANCE VIDEOS: ALONE AND WITH OTHERS

PERFORMANCE VIDEOS 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, (4 min. 36 sec. 3 frames.)



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. (17 min. 40 sec. 4 frames.)



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." (1 min. 25 sec. 18 frames.)



WHISPERING CONFESSIONS, 1992. Possibly the most technological of her generally low-tech videos, Whispering Confession portrays 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. (3 min. 40 sec. 12 frames.)



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. (1 min. 25 sec. 3 frames.)



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



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



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." (1 min. 59 secs. 10 frames)



NUDE SUPER-8 DANCE, 1990. Camera: Bill Creston. Rosenthal, in dim light, stretching.



CLOTHES AND BOOKS, 1989. To discussion about human genetic engineering and readings from literature, Rosenthal changes into all the variety of clothing and hairstyles she has amassed since the '60's, and shows us the covers of the many thousands of books in her library, many of which the rest of us educated viewers have read as well. (25 mins. 39 secs. 28 frames.)



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.. (3 mins. 43 secs. 17 frames.)



VENTRILOQUIST AND DUMMY, 1988. In their mutual attempt to politely yield the floor to each other, neither Barbara Rosenthal nor The Monkey say anything. (4 mins.)



HOW MUCH DOES THE MONKEY COUNT, 1988. Both vie for the honor of counting the most, but each must count on each other. Ventriloquism performance by Rosenthal was reprised live at The Living Theatre, NYC 1991 and CBGBs, NYC 1992, where her caricature with monkey was drawn by the artist Bokov. (4 mins. 24 secs. 19 frames)



HOW MUCH DOES THE MONKEY REMEMBER, 1988. How can you know it and not remember it? I know it, but I just don't remember it! Ventriloquism performance. (5 mins. 40 secs. 26 frames.)



VIDEO WILL, March 3, 1985. The artist enumerates and disperses her financial and artistic output, and her archives among various family members and institutions, while smoking a joint. (6 mins. 47 secs. 13 frames)



SOCIETY, 1987. The artist shares the evidence for some insight that struck her when about to place a phone call. Premiered at D.C.T.V., NYC, 1990 (5 mins. 37 secs. 24 frames)



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. (2 mins. 59 secs. 22 frames)



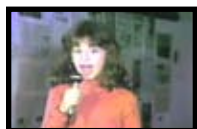
PREGNANCY DREAMS, August, 1979. Super-8 film transfer; camera: Bill Creston. Several angles, film stocks, and lighting decisions catch Barbara Rosenthal nude and nine months pregnant reading aloud from her Journal, dreams of impeccable men, filthy bathrooms, and other parallels. Its premier at the BACA (Brooklyn Arts and Cultural Association) Film Festival in 1980, caused outrage. (About 2 mins.)



PRIMING A WALL, August, 1979. Originally 1/2" B&W 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 shot, fixed camera. (17 mins.)



PLAYING WITH MATCHES / LIGHTED MATCH SHORT, 1992. With Sena Clara Creston, age 8. A young child lights a match from a box of matches. (15 seconds.)



PLAYING WITH MATCHES / LIGHTED MATCH FEATURE: THE MAKING OF PLAYING

PERFORMANCE VIDEOS WITH OTHERS





WITH MATCHES / LIGHTED MATCH SHORT, 1992; release date 2009. With Sena Clara Creston, age 10. 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. (42 mins. 41 secs. 14 frames)



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



SHADOW BOXES, 1992. With Ola Creston and Sena Clara Creston. The ultimate entre-acte. (54 secs. 13 frames)



I CAN TALK BURP TALK, 1988. With Ola Creston, age 9. She can and she does. (30 sec.)



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



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. (4 mins. 18 secs. 19 frames.)



NONSENSE CONVERSATION, 1988. With Ola Creston, age 10. Improvisation with brilliant child actress. (3 mins. 8 secs. 8 frames)



NONSENSE CONVERSATION: KAY-LO! 1988. With Ola Creston, age 10. Brilliant child actress adds unexpected exclamations to direction of their improvised "Nonsense Conversation." (3min.)



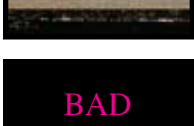
SEMAPHORE POEMS, July 11, 1987. With Hannah Weiner. From Weiner's book and live performance of the same title. The poet, and the birds, in Rosenthal's video, communicate separately as hard as they can, but can we, the viewers, or even they, understand anything? (7 mins.)



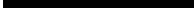
VIDEO MIRROR, 1986. To the backdrop of the explosion of the Space Shuttle Challenger and other catastrophes, Rosenthal is trying to make her face as blank as possible. (15 mins.)



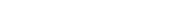
ROCK-A-BYE ROCK LOBSTER, 1986. With Hannah Weiner. Does Rosenthal, the artist at 38 turn into Weiner, the poet, at 58. What have their weekly lobster dinners turned into? Premiered at Amos Eno Performance Space, NYC, 1991 (1 min. 26 secs. 18 frames)



COLORS AND AURAS, 1984. With Hanna Weiner and Sena Clara Creston, age 2. The 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 relationship between assertions and evidence. In one case, the color confirms the statement in black and white, but in the other, it does not. (2 mins. 3 secs. 8 frames)



THE BATH, Oct. 1976. Columbia, Missouri. With Bill Creston. Creston confesses something unexpected in the early days of their relationship. B&W 1/2" open reel; fixed camera. (19 mins. 38 secs. 13 frames.)



THE HAIRCUT, July, 1976. NYC. With Bill Creston. One still frame, a 35mm still camera shot off a tv monitor, is all that may survive Barbara Rosenthal's first videotape, a tender 1/2" black and white fixed-camera documentary of her, with her own mass of hair, cutting the wild mane of Bill Creston, one hot summer day in Creston's Chelsea loft. (10 mins, if located.)

HUMOROUS ARCHITECTURAL PERFORMANCE VIDEOS



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. (2 mins.)



MUSEUM BOARD, 1988. With a kitten and her toddler daughter, Sena Clara, Rosenthal builds a structure with the archival strips of museum board left over after matting prints. And in its way, it tells us about many a museum board. (4 mins.)

CONCEPTUAL VIDEOS WITH TEXT, NEWS, TOYS AND GAMES



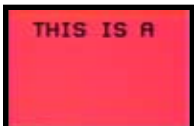
SEWING MACHINE, STAMPING RED NAME LABELS, 2005. Documentary footage of a few minutes in the studio with Barbara Rosenthal while she works on "Unfashionable Art". (2 mins.)



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. (1 min. 16 secs. 2 frames)



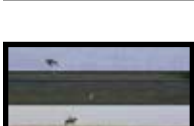
CHECKERS RED, CHECKERS GREEN, 1992. Animated stills of Rosenthal's real ad hoc checker set of old buttons, bottle caps and washers. (1 min.)



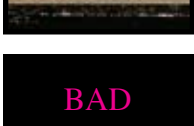
CHINESE CHECKERS, 1992. Quick cut clips of Rosenthal's old metal board being set up. What is horizontal and what is vertical? (1 min. 35 secs.)



BOGGLE WHITE, BOGGLE ORANGE, 1992. Try to make sense (out of this or anything). (1 min.)



ANT FARM, 1992. Sad but true. (For all of us.) (3 min.)



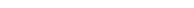
DO YOU REMEMBER NAMES AND FACES, 1992. Using Hannah Weiner's Radcliffe yearbook, Rosenthal's simple photo and text animation challenge us to recall anyone. (5 mins.)



LETTERING TOO HEAVY, 1992. An appropriated text, good to keep in mind. (5 secs.)



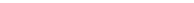
PATHS TO FOLLOW, 1992. Another appropriated text, but not the path that Rosenthal would have us take. (5 secs.)



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. (90 seconds.)



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



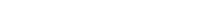
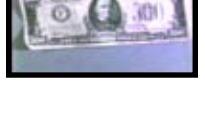
SIDDHARTHA, 1990. Photo and text animation of reading from Hermann Hesse's novel, as seen through the filter of Rosenthal's world view. (2 mins. 54 secs. 26 frames)

SECRET OF LIFE, 1990. An appropriated cartoon, appropriate for us all, and what a relief that that's all there is to it! (5 secs.)

NANCY AND SLUGGO, 1990. An appropriated cartoon, appropriate for us all. (5 secs.)

WORLD VIEW (SPACE AND TIME OMITTED), 1990. An animated line-drawing and word video illustrating the philosopher John Redford's model. (3 mins. 22 secs. 11 frames)

SPACE AND TIME, 1990. An animated word and live action l video illustrating the



BARBARA ROSENTHAL VIDEOGRAPHY working pages

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philosopher John Redford's model of Space and Time. (7 mins. 21 secs. 27 frames)

DAILY NEWS / YESTERDAY'S NEWS, 1988. A sequence of issues of the New York Daily News thrown one by one over each other. (1 min. 3 sec. 24 frames)

A BOY AND HIS FATHER BUTCHER A DEER, 1987. Text on screen and voiceover tell of a startling event from Rosenthal's life in Columbia, Missouri, 1976. (1 min.)

THIS IS A, 1983. A serendipitous tape made the day Rosenthal first acquired VHS equipment with money her mother left her. (20 secs.)

OLA WRITES THE ALPHABET, 1982. This 1/2" open reel B&W video is a "decisive moment" in both video and child development by a consummate artist of video verité. At her 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 in 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. (12 min.)

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

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. (3 mins.)

DEAD HEAT: INSTALLATION VERSION, 2009. Video composite for installation viewing. 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. (2 hrs.)

AMERICAN DENOMINATIONS, 1992-2009. Extensively revised 2009. Religion or money? (1 min. 10 secs.)

BAD SINGING

HUMAN KINDNESS, OVERFLOWING, 2008.

BATTLE HYMN OF THE REPUBLIC, Moscow, 2007. Sung, intoxicated on the balcony of a Moscow apartment into her laptop, the audio source file is not yet located, only the text

DIAMONDS AND RUBIES, 1983. Originally written, directed, and shot by Bill Creston as part of his film, "Wyatt Earp,"

CHINESE GARBAGE, Beijing, June, 2006.

POSTCARDS (1 min. 58 secs. 18 frames.)

SUNNY FLORIDA, 1992.

EMPIRE STATE BUILDING, 1992.

CARS ARE PARKED, 1992.

TV AND FILM

GUARDIAN ANGELS, 1992.

DIARY OF ANNE FRANK, 1992.

SOPHIE'S CHOICE, 1992.

NAPOLEON, 1992.

MOBY DICK, 1992.

WIZARD OF OZ: DOROTHY'S HOUSE, 1992.

SOME BALLS STICK, 1992.

SOMETHING FROM OLIVER NORTH, 1988. Recorded off the air from PBS Channel 13 is this remarkable few seconds. (54 secs. 18 frames.)

WRAPPING PACKAGES, 1988. Dimensionality changes, color reverses, fingers think. (5 mins. 19 secs. 04 frames)

CURIO SHOP, 1988. Music from Zaire accompanies Rosenthal's camera on a stroll. (9 mins. 1 sec. 15 frames.)

TOYS

SPINNING TOP, 1988.

JACK-IN-THE-BOX, 1988.

SHAPE CUBE, 1988.

CAR COMING, 1988.

MEMPHIS PARTY DOLL, 1976.

SILENT NIGHT, 1987.

JANUARY 10, 1986. Reviewed in full page *Village Voice* article by Manohla Dargis when it premiered at DCTV, NYC. "... personal, almost naked..." (9 mins. 8 secs. 12 frames)

WINDSHIELD WASH: FULL SERVE ISLAND, 1976. Originally shot as the last section in Rosenthal's slide and video work, CAR TRIP, this piece premiered at The Art and Journalism Tavern, Columbia, Missouri, 1977. (3 mins. 01 sec. 19 frames.)

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

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

STILLS FROM DELRAY BEACH TO HOLLYWOOD, FLORIDA, 1986. (9 mins. 41 secs. 14 frames)

ICY COLD / CACTUS PYRAMIDS, 1984. A surreal photo and story from Rosenthal's book, Sensations. (10 mins. 49 secs. 9 frames)

PHOTOGRAPHIC

