

# catalogue raisonné of cross-media editions

1968 - 2006

## BARBARA ROSENTHAL

recent work

installations

artists' books  
& objects

writings

cartoons

influences

collections

reviews

conceptual photos

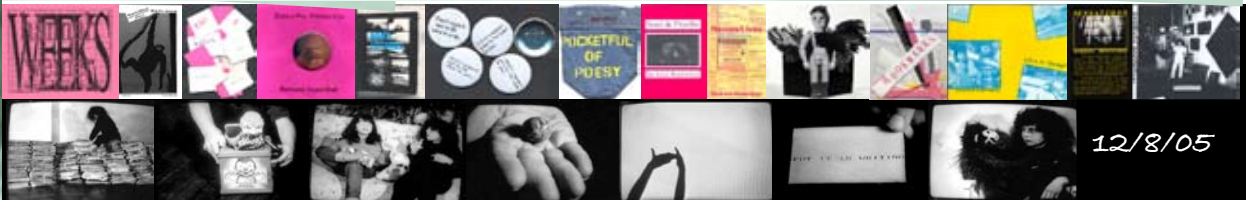
surreal photos

represent an attempt to  
unconsciously as they try to  
S. ROSENTHAL  
TO HOLLYWOOD

Mother's The Most  
M. Rosenthal (1992)  
PREGNANCY DR

performances

bound and  
unbound printed  
matter



*Dictionary of the Avant-Gardes* (ed. Richard Kostelanetz):

"[Barbara] Rosenthal's work tends to be personal, if not autobiographical, each product reflecting her mentality at the time it was made.... [S]he has produced photographs, videos, super/8 films, objects, games, stories, novels, performances, [installations], book-art, and...'[interactive] novelties.' [A] truly original artist..."

Existential art in collections of MoMA and The Whitney.

## Catalogue Raisonné of Cross-Media Editions Barbara Rosenthal 1968-2006

This is an on-demand, continually updated publication differentiated by edition date on lower right of front cover. This copy belongs to the 6th edition, designated as 6: 12/8/05.

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55 Bethune St. A-629, NY, NY 10014-2035 212.924.4893 [xyz@emedialoft.org](mailto:xyz@emedialoft.org)

For further information about this artist, refer additionally to website URL's:

[http://www.the-artists.org/artist/Rosenthal\\_Barbara.ofm](http://www.the-artists.org/artist/Rosenthal_Barbara.ofm)

<http://www.emediaLoft.org/artistspages/barbararosenthal.htm>

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# catalogue raisonné of cross-media editions 1968 - 2006

## BARBARA ROSENTHAL

*My work is a manifestation of my soul and psyche. Soul connects me to the universe, psyche to inner self: to DNA plus physical and mental experience. The work connects me to you.*

*When ideas flash open, I write them into journals, and some force me to produce them. If they don't like how I'm making them, they pilot me to change them (and, often, to spend a lot of money). Eventually, they let me know they are done with me, and finished, although with the caveat that they may return at any time for complete overhaul.*

*Then the next stage is that they nag to be described. And taunt me to show them around. And guess what they mean. Every step, daily life throws obstacles and horrors in my path. But, while tip-toeing through each grueling misadventure, sometimes a picture is captured, a phrase immaterializes, or another idea lights the way.*

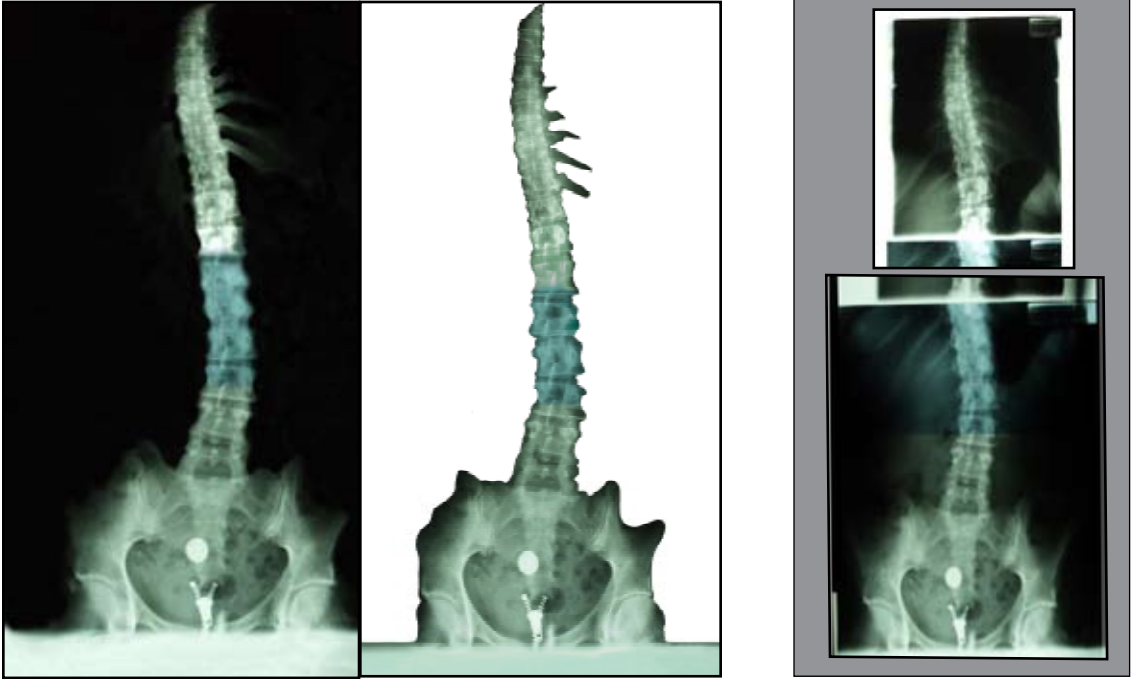
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recent work

### SPINES IN BLUEJEANS. TWO VARIATIONS

Both in Editions of 3. 2005.



**VINYL DIPTYCH:** 2 panels: composited images printed on smooth sturdy vinyl, 30"x54" each, hanging with grommets,  
**TWO X-RAYS:** 1 high-res digital image of two x-tays on gray panel, printed archivally on rag paper, 30"x54".



**CLOTHING & SUPPORTS 2004** Suite of 10 digital prints on Arches 2"x3" each, Editions of 50.

**BUTTON PIN & NAME BADGE SHIRTS SUITCASE, 2005** Suite of 4 shirts, 10- 2.5” image/text button-pins, 10- 2”x3” text name-badges, 10 “Clothing & Supports” badges, 10 “Brain Scans Button Pins”, Edition of 6 pinned shirts, each packaged in thick plastic clear zipper-bags, with hangars, inside a clear suitcase. (Edition of 3 filled suitcases.) Also produced as digital photographic prints of each shirt at one moment in time. (Suite of 4, edition of 3.)



**ALTERED RAG CLOTHING : PINK SHIRT.**  
Oversized digital back-to-back prints, sewn & laminated, suite of 20, in progress.



**RAG-DRESS BIENNIAL PROCESSION: BERLIN,**  
digital prints, sewn & laminated, suite of 4 (Berlin, London, Venice, Sao Paulo, New York), in progress.



**RAG DRESSES LINKED PROCESSION, 2005** Suite of 4 x-acto cut back-to-back digital prints of my scanned and altered rag-dresses being paraded as banners by altered Muybridge photographs of nude girls; fastened by brass rings; 10”x32” edition of 20.



## RAG CLOTHING AND OTHER SAVED THINGS

Digital Prints of Altered Digital Photographs of Real Objects: Life-sized. In Progress.



**RUBBERIZED RAG CLOTHING.** Digital Prints of Altered Digital Photographs of Real Objects: Life-sized. In Progress.





### **FRAMED RAGS AND RAG DRESSES**

Digital Prints of Altered Digital Photographs of Real Framed Rags, Mother's Sewing Supplies, and Rag Clothing.  
Life-sized. In Progress.







## **PRESERVED SCRAPS AND RAGS**

Digital Prints of Altered Digital Photographs of Real Framed, Bagged, or Rubberized Scrap Paper and Cloth: Life-sized. In Progress.



*NOTE all scrap paper, rags and rag clothing works are made from real materials saved, worn and used in real life.*

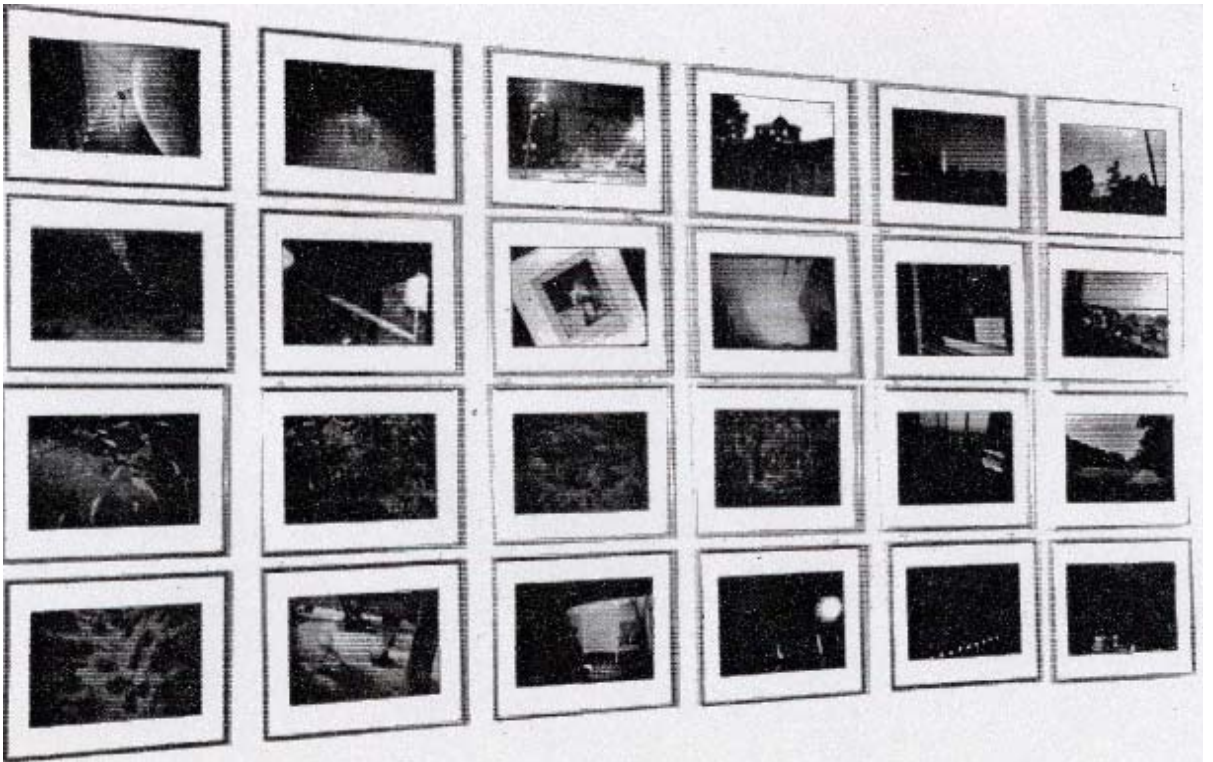
conceptual

## wall works: photography based 1

Selenium-toned archival gelatin-silver photogram/photographs from 35mm negative of original and/or appropriated images. Prototypes on RC. One AP + Editions of 3.



**DETAIL: 5 HOUSES ON THE HORIZON** B&W Silver Photographs 120" x 24", (5- 13" x 20" panels)  
Center for Photography at Woodstock, 1994



**SENSATIONS PHOTOBLOCK**  
450 Broadway Gallery 1994



**LEFT/RIGHT PORTRAITS OF NEWSWORTHIES**  
 6 re-photographed composited xeroxes of news photos.  
 Photographic prints Edition of 3. 45" x 60," 1990  
 450 Broadway Gallery 1994  
 Yager Museum 1999



**SATCHADANANDA / FONTEYN: EAST / WEST**  
 4 thrice-exposed photographic prints of 6 negatives, two  
 of which are re-photographed appropriations.  
 16" x 16." 16" x 18." 20" x 24." 20" x 24," 1994  
 450 Broadway Gallery 1994  
 Yager Museum 1999



**FISH, CUP, BIRD-HANDS, PLANE**  
 2 original photographs from personal objects and  
 performance, 2 rephotographed appropriations  
 composited on Amiga computer. 43" x 45"  
 450 Broadway Gallery 1994  
 Yager Museum 1999



**POODLE DOG / ABERRANT PALMS**  
 2 Photographs from xerox & TV appropriations, 2 Photostats  
 of xeroxed composited appropriations 54" x 80"  
 Fairfield Museum 1991  
 450 Broadway Gallery 1994  
 Yager Museum 1999



**FEATHER / FLYER**

B&W Silver Photographs, 2 panels 24" x 40"  
450 Broadway Gallery 1994



**SWIMMER IN THE UNIVERSE /  
SCIENTISTS ARE THE PRIESTS AND PROPHETS**

B&W Silver Photographs with text-on-acetate photograph,  
32" x 32," 9 panels, 67" x 67"  
Westbeth Gallery 2004



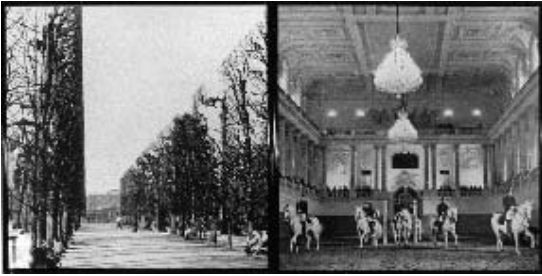
**STARFISH / FOSSIL / TWINS**

B&W Silver Photographs, one rephotographed com-  
posited appropriation. 4 panels, 32" x 32"  
450 Broadway Gallery 1994



**WALKING IN THE ELEMENTS**

B&W Silver Photographs, 3 panels, 20" x 32"  
450 Broadway Gallery 1994  
Pulse Art 1995  
Westbeth Gallery 2000



**VIENNA PHOTOS**

2 Unique Photostats, 20" x 40," 1990  
 Dooley Le Cappelaine Gallery 1991  
 450 Broadway Gallery 1994  
 Yager Museum 1999  
 Westbeth Gallery 2002



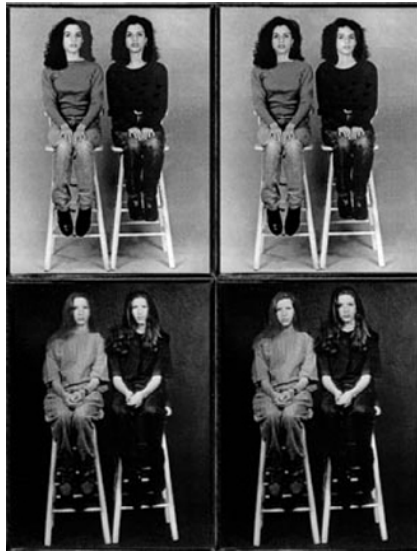
**MOCKINGBIRD / BROKEN PLATE**

B&W Silver Photostats, 16" x 16" 2 panels  
 450 Broadway Gallery 1994  
 Yager Museum 1999  
 Westbeth Gallery 2001  
 Monique Goldstrom Gallery 2003



**DROWNING / SAVING**

2 panels. Gelatin-silver of re-photographed offsets.  
 20" X 24," 1991  
 450 Broadway Gallery 1994

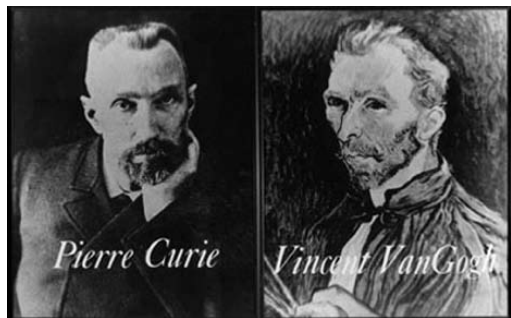


**TWINS TWINS** 4 re-photographed Amiga-computer  
 composited scans of original 35mm negatives. 36" x 48"



**AFFECTION / AFFECTATION**

24" x 40," Two panels. Gelatin-silver.



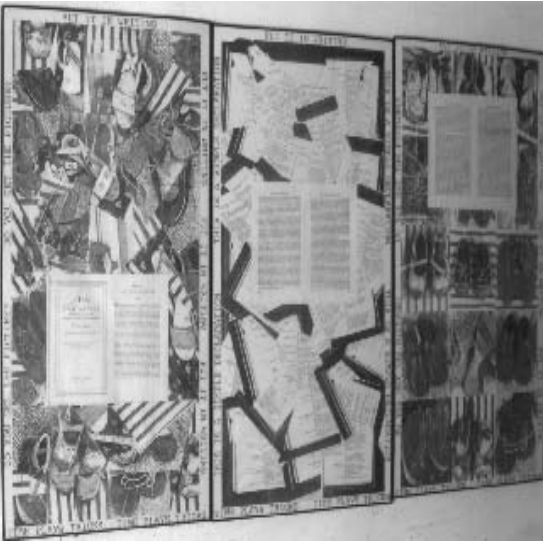
**PIERRE CURIE / VINCENT VAN GOGH**

Gelatin-Silver Photograms, 2 panels, 24" X 40," 1998  
 450 Broadway Gallery 1994  
 Westbeth Gallery 1999

conceptual

# wall works: text based

Electrostatic & Xerox prints on paper. One framed AP plus editions of 3.



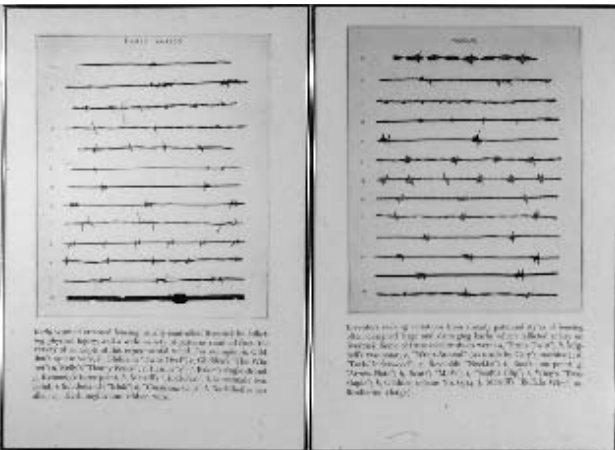
## ART & ARTIST / PUT IT IN WRITING

Engineering Photocopy. AP and edition of 3.  
60" x 90," 3 panels. 1989  
Dooley Le Cappelaine Gallery 1991  
450 Broadway Gallery 1994



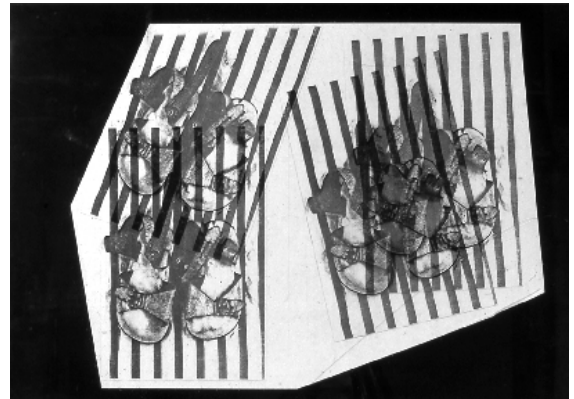
## BAZOOKA JOE / BOOK VS. VIDEO

Engineering Photocopy, 36" x 46" AP and edition of 3.  
Dooley Le Cappelaine Gallery 1991  
450 Broadway Gallery 1994



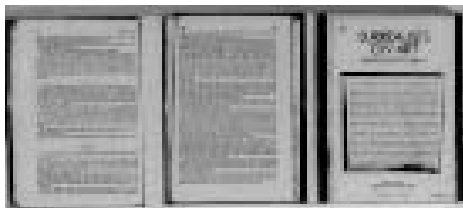
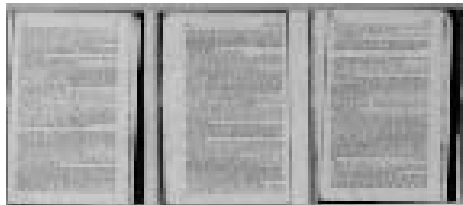
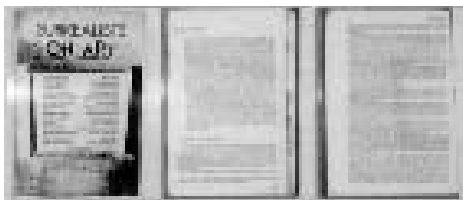
## BARBED WIRE

Engineering Photocopy. AP and edition of 3 on Arches.  
Framed Proofs. 36" x 48," 1988  
Dooley Le Cappelaine Gallery 1991  
450 Broadway Gallery 1994



## CHILDREN'S SHOES DOUBLEPRINT

Engineering Photocopy, two passes.  
Monoprint on paper. 28" x 43," 1989  
(Also: suite of 25-11"x17" xeroxes of different pairs of children's shoes, editions of 10. Not pictured here.)



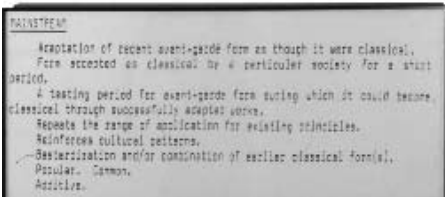
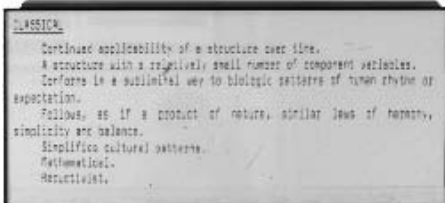
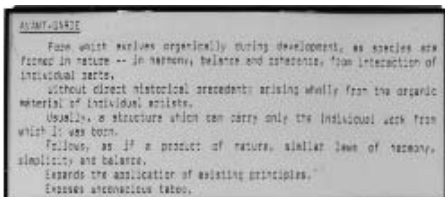
**SURREALISTS ON ART**

Photocopy. AP and editions of 3. 1989  
17" x 99" when installed (9 panels horizontally)



**DEAD ASTRONAUT / LIVE ARTIST**

7 Photographs, 35" x 45," 1989  
Dooley Le Cappelaine Gallery 1991  
450 Broadway Gallery 1994



**AVANT GARDE / CLASSICAL / MAINSTREAM**

Engineering Photocopy. AP and edition of 3.  
46" x 3," 3 panels. 1989  
Dooley Le Cappelaine Gallery 1991  
450 Broadway Gallery 1994



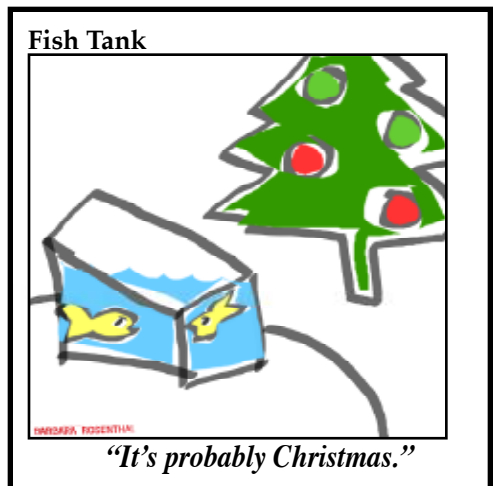
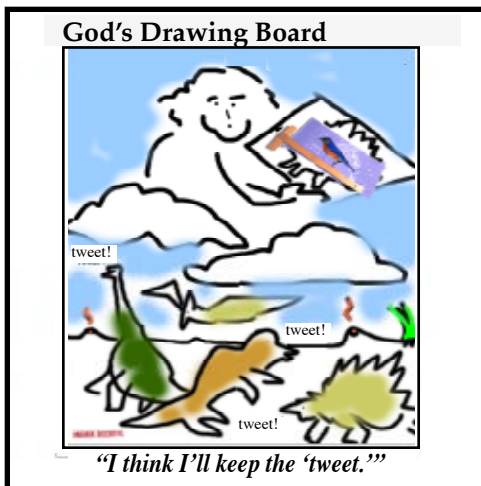
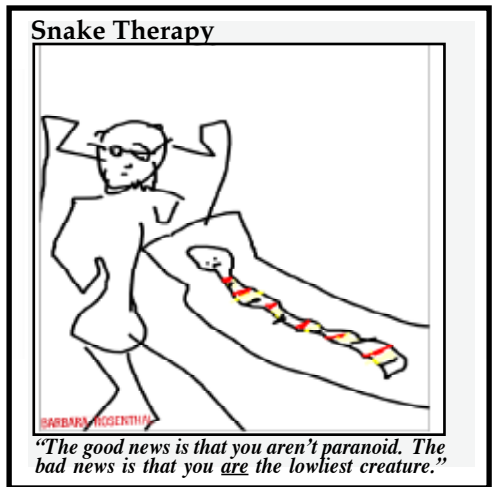
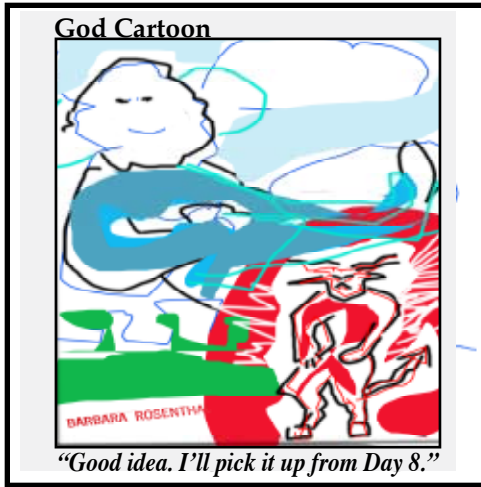
**HOMO FUTURUS WALL WORK**

41-segment Photocopy. 68" x 100." Each segment  
11" x 14." Edition of 3. Carlo Lamagna Gallery 1988  
(Also: suites of 41-14"x17" and 41-8.5"x11" in edi-  
tions of 10.)



These 12  
existential  
cartoons,  
plus 12 more,  
are being  
worked into  
calendars.

In Progress.





Caveman Cartoons



Caveman Cartoons



*"But do you think it would sell?"*

Caveman Cartoons



*"Think! Think! Think!"*

Caveman Cartoons



*"The rent, the rent, the rent!"*

Goats Dine Out



*"I recommend the old tin can."*

Pig Talk

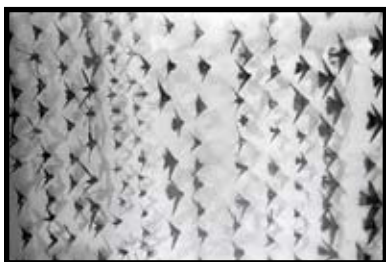


*"I always root for the truffles."*

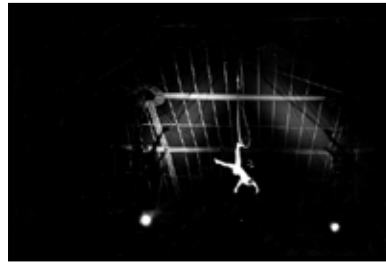
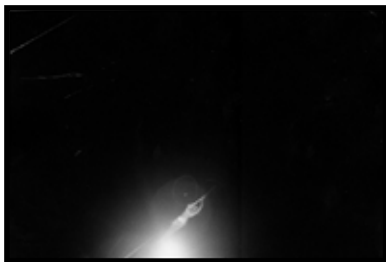
# surreal photos

Ten suites of 10 to 30 images each. Editions of six, plus two AP's, signed in pencil on verso. 11" x 14" full-frame 35mm black & white selenium-toned archival gelatin-silver photographs. Provenances and collections vary. See "Collections," await future editions of this catalogue, or contact [emediaLoft.org](http://emediaLoft.org) Many images published in Clues to Myself, Sensations, Homo Futurus or Soul & Psyche.

## Free Birds



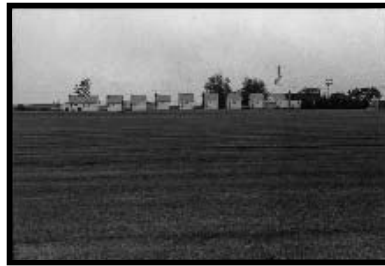
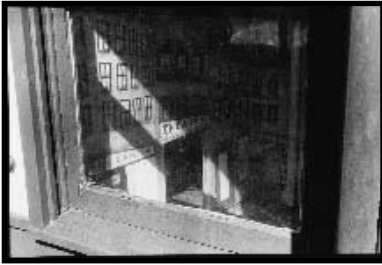
## Trapped Figures



# Tiny Houses



Strange Neighborhoods



Sinister Landscapes





Aberrant Trees

Eerie Locations

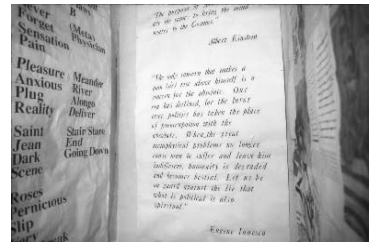


# Dark Europe



installations

performances



**STAIRWELL INSTALLATION**  
3 Hanging Paper Sheets, 7' x 6,' 7' x 4,'  
7' x 6,' 1992

Elston Fine Arts, NYC 1998  
Extant: documentation of large installation  
plus small single pages of visual poetry.



**HANGING SCRAP PAPER  
SCULPTURE INSTALLATION**  
Monique Goldstrom Gallery 2003  
CVB Space 2003

**SELF-PORTRAITROOM** Room dimensions built to artist's body measurements. Texts from journals.  
Digital Print Documentation: Artpool, Budapest 2004.  
Original Performance/Installation: Carnegie-Mellon University 1968.  
Extant: Documentation and sienna inkwash portraits of the artist's father and mother collaged with  
correspondence (from interior wall partially seen on right in photo) + digital prints.



**INSTALLATION: PHOTOGRAPHY AS ARCHITECTURE, 2003**  
Photowork on wall: **Swimmer in the Universe / Scientists are the Priests and Prophets**, 1993,  
9 panels, 69" x 69". Detail: Center Panel, 18" x 18". Extant: Photowork + 25 18x24 posters of installation..  
Westbeth Gallery and Courtyard, Seen from across Bank Street (upper left) and in increasingly nearer views.



**SCRAP PAPER SCULPTURES**  
Digital Prints of Ongoing Project.  
Installation eMediaLoft, NYC 2000





**NEWS TO FIT THE FAMILY**  
 Digital Prints of Performance Video and Photograph  
 Nexus Art Multiples, Atlanta, GA 1990



**OUTRAGEIOUS CONSORTIUM PERFORMANCE**  
 Photo by Milton Fletcher. Margot Niederland and  
 Barbara Rosenthal During Performa05 First Biennial  
 of Visual Art Performance, NYC. Nov 5-21, 2005



**NEWS CORRAL PERFORMANCE**  
 Digital Prints of Performance Video with Newspaper  
 Stacks, 2 Dogs, 1 Cat, 5' x 6' x 7,' 1988  
 Video at The Kitchen, 1989



**NEWS WALL PERFORMANCE**  
 Digital Prints of Performance Video and Photograph  
 Installation at The Media Loft, NYC 1988  
 Video at Nexus Art Multiples, Atlanta, GA 1990  
 Extant: 7 sensational *Daily News* covers



**NEWS CORRAL**  
 Newspaper Stacks, 5' x 6' x 7,' 1988  
 Hudson Guild Farm 1990  
 Extant: 14 sensational *Daily News* covers + digital prints.



**NEWS WALL**  
 Newspaper Stacks Installation. 4' x 1-1/2' x 12,'  
 The Media Loft, NYC 1988  
 Hudson Guild Farm, Andover, NJ 1990  
 Extant: 7 sensational *Daily News* covers + digital prints

# performances

2  
Performances, both staged and video: CBGB's, The Kitchen, The Gas Station, Monique Goldstrom Gallery, Art in General, Anthology Film Archives, Woodstock Center for Photography, NY Avant-Garde Festival, The Media Loft and as noted. All images exist as open edition digital prints, and small unnumbered editions of photographs as yet uncatalogued.



**HOW MUCH DOES THE MONKEY REMEMBER**  
The Living Theater, 1992

**COLORS AND AURAS (with Hannah Weiner)**  
The Kitchen, 1989  
The Poetry Project, 1995

**THE HAIRCUT (with Bill Creston)**  
Video Coffeehouse, Columbia, MO, 1976

**THE BATH (with Bill Creston)**  
Video Coffeehouse, Columbia, MO, 1976

**HOW MUCH DOES THE MONKEY COUNT**  
Monique Goldstrom Gallery, 1992  
The Living Theater, 1992  
CBGBs, 1991



**ROCK-A-BYE-ROCK LOBSTER**  
The Kitchen, 1989  
The Gas Station, 1993



**NONSENSE CONVERSATION (with Ola Creston)**  
Digital Prints of Video Performance Screened at  
The Kitchen, 1989  
Brussels Film Festival, 1992  
The Gas Station, 1993



**JANUARY 10, SAVANNAH, GEORGIA**  
DCTV, 1994

**JACK-IN-THE-BOX**  
**SHAPE CUBE**  
The Gas Station, 1993

**I'VE GOT THE WORLD**  
**IN THE PALM OF MY HAND**  
Brussels Film Festival, 1992  
Gas Station, 1993



**PROVOCATION CARDS**  
The Kitchen (as a video) 1989  
Mail-Art: one card a month, 7 cards, 1988  
Produced: Suite of 7 cards in editions of 30, mailed one at a time, plus 20 unmailed.  
Extant: Digital prints, photos, and suite of 7 cards, 10 left of the unmailed 20.



**PERFORMANCE VIDEO STILLS**  
These, plus full show of all performance videos completed by dates noted were screened at The Kitchen 1989  
Brussels Film Festival, 1992  
Extant: photographic and digital prints 8"x10" unnumbered



Also available from [emediaLoft.org](http://emediaLoft.org): Catalogues from 6 years of "Old and New Masters of Super-8" film festivals 1989-96, Anthology Film Archives and 8 European venues.



"Shadow Box," 1992, B&W in color, sound, 2 mins.

What looks like a film but isn't a film? The ultimate in entre'acts. But this time it really is a film, with a few additional spices such as video scanlines, audio drum solos and pixillation. Black and white subject matter shot with color film. (Premiering at this festival.)

"Pregnancy Dreams," 1979, B&W/color, sound, 4 mins.

Nude and nine months pregnant, Barbara Rosenthal reads from her journal dreams of filthy bathrooms, impeccably clothed men, and other parallels. Greeted by calls of outrage when premiered at BACA (The Brooklyn Arts and Cultural Association) in 1979, the film has gained an increasingly receptive audience through the years.

## BARBARA ROSENTHAL

Barbara Rosenthal is a native New Yorker who has been referred to in "The Village Voice" as a Media Poet. She is the originator and curator of this festival, which is in its fourth year and screening her films for the first time. Concurrent with the festival, two photographic pieces are at The Dooley LeCappellaine Gallery through April 11. She is a conceptual artist who incorporates words with camera derived images to produce works in visual art, video and film as well as artists books. She teaches Photography at The New School For Social Research in NYC and The State University of Staten Island in the CUNY system. Her books, "Clues to Myself," "Sensations" and "Homo Futurus" are published by Visual Studies Workshop Press, Rochester, NY and distributed by VSW and Printed Matter, 77 Wooster St., NYC. Videotapes in 3/4" are distributed by The Kitchen in NYC and ArtCom in San Francisco, and in VHS by M/W/F Video Club. Super-8 films and other works are distributed by Barbara Rosenthal, 727 Avenue of the Americas, NY, NY 10010.

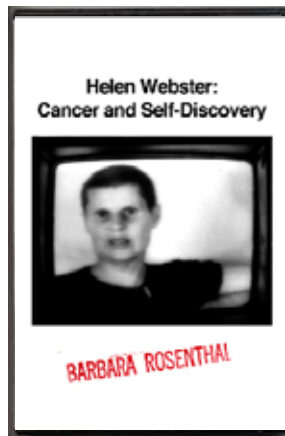
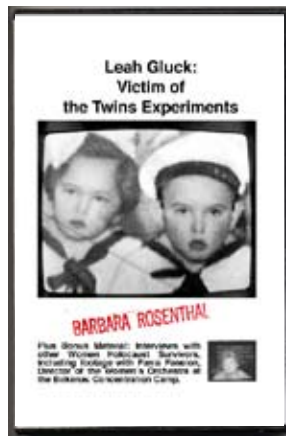
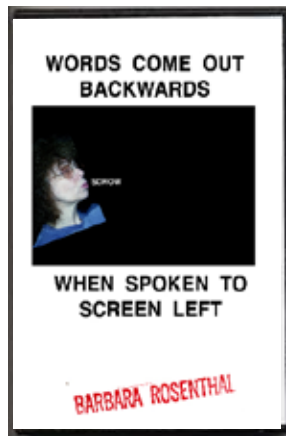
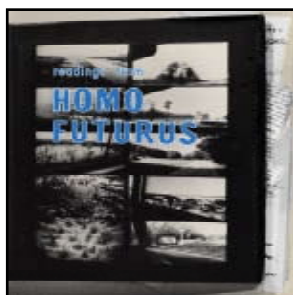
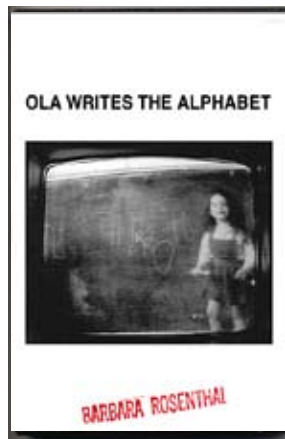


**Right-hand Page: Digital Prints of Photo Stills from Performance Films and Videos filmed at The Media Loft and eMediaLoft, NYC:**  
**1. CONVERSATION WITH JOURNAL, 2. VIDEO WILL, 3. WORDS COME OUT BACKWARDS, 4. DUETS (by Bill Creston) 5. & 6. PREGNANCY DREAMS, 7. PRIMING A WALL, 9TH MONTH, 8. OPEN 7 DAYS A WEEK, 24 HOURS A DAY (by Bill Creston), 9. MEMPHIS PARTY DOLL, 10, 11 & 12. VIDEO MIRROR, 13., 14., & 15. CLOTHES AND BOOKS (aka MY WHOLE WARDROBE / ALL MY BOOKS)**

See Video, Performance, Blurbs & Collections pages for some descriptions and screening history, which, with provcnance, is in progress.



Audio CD's of Readings from three books described on Artist's Books page. DVD's of remastered videos described in Videography. *Sensations* reading took place at The Poetry Project; *Homo Futurus*, at eMediaLoft, *Soul & Psyche* was re-recorded from radio broadcast on WNYE-FM. All were shown and played in Bookwindow Spotlight at Left Bank Books, NYC, Feb-March, 2005. They are in small, but open, editions, printed 10 at a time. List of public collections is in progress for these and for VHS and 3/4 videos.



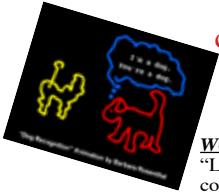


Films and videos screened at The Jewish Museum, The Alternative Museum, The Kitchen, Millenium, Nexus Atlanta, Anthology Film Archives, The Knitting Factory, Art in General, Woodstock Center for Photography, NY Avant-garde Festival, US and European venues. Full list in progress. See also: Collections page.

click to play

click to play

# videography, pg. 1



**WORDS COME OUT BACKWARDS WHEN SPEAKING TO SCREEN LEFT 2004 1 min. DVD**

"Last night I was up talking to myself, wen the words apeared 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." Created in Photoshop, Final Cut Pro, DVD Studio Pro, on Macintosh Macintosh G5.

**CONCEPTUAL ANIMATIONS 2003 Color 30 min.**

Three short animations concerning identity, ethics, and the relationship between people, objects, nature and the supernatural. Includes "Dog Recognition," Siddhartha," and "World View." "Siddhartha" was created on Amiga Computer, the others in Photoshop, Final Cut Pro, DVD Studio Pro, on a Mac G5

**PSYCHIATRIC CAMERA 2000-2002 Color 20 hrs. in 30 min. segments.**

Real-time autodocumentaries of "sessions" with a Canon CL-1 digital video camera.

**AUTOSURVEILLANCE IN REAL TIME 2000-2002 Color 20 hrs. in 30 min. segments.**

Barbara Rosenthal lets the tape run as she engages in actual behavior or in conversation with herself or Bill Creston, usually about life-issues.

**REALITY CHECK 1995 Color 30 min.**

Three short pieces, "Whispering Confession," (5 min.), "Doing Business," (10 min.) and "Car was Stolen," (15 min.) made with Hi-8 and Amiga superes.

**SEVERAL SHORT PERFORMANCE TAPES INVOLVING SELF AND FAMILY 1995-97**

Total: 60 min. Available separately or on one disk, curently under compilation. Contact eMediaLoft.org)

**EXCERPTS FROM LIVE AND ON-CAMERA PERFORMANCES. 1976-1994 Color 6 min.**

Excerpts from 25 live public or on-camera performances from 1976-1994, all written, produced, directed and performed by Barbara Rosenthal. Excerpts include: The Bath (1976); Pregnancy Dreams (1976); Priming A Wall (1979); Video Will (1984); With A.D. Coleman at 4th Street Photo Gallery (1986); Colors And Auras (1987); Studio (Photos) (1987); Sensations (Icy Cold/Cactus Pyramids) at The Poetry Project (1987); Home Futurus Wall Work at Carlo Lamagna Gallery (1988); News Corral (1988); News Wall (1988) Nonsense Conversation (1987); At N.Y.U. (1989); Clothes and Books (1989); With Screamin' Rachel on Cable (1990); I've Got The World In the Palm of My Hand (1990); News to Fit The Family at Nexus (1990); News Wall (1990); Society at DCTV (1991); Rock-A-Bye Rock Lobster at The Poetry Project (1991); With Ellen Handy at Center For Contemporary Art (1991); How Much Does The Monkey Remember at The Living Theater (1991); At SUNY Purchase (1990); How Much Does The Monkey Count at CBGB's (1992); At The Kitchen (1992); At Parsons (1992); Studio, NYC (1993); Nude S/8 Dance (1994).

**VIDEO WILL 1984 Color 6 min.**

Barbara Rosenthal, alone and smoking, improvises her legal will, including the collections to which she might leave her photographs, writings, journals and archive, and her meager, but complicated financial assets. Produced shortly after purchasing her first color (VHS) camera and two decks with all the money her late mother left her, at a time before the concept of video wills had entered public thought.

**PREGNANCY DREAMS 1979 Color / B&W 2 min.**

Originally shot in Super-8 film by Bill Creston, and transferred to video. The artist appears nude and pregnant, reading from her journals dreams of filthy rooms, impeccably dressed men, and other parallels.

**PREGNANCY DREAMS / PRIMING A WALL 1979 B&W 14 min.**

B&W version of PREGNANCY DREAMS connected to 8 minutes of Rosenthal, nude and pregnant (except for painter's cap), priming a dark wall white. Audio Pt I: BR reading, Pt. II. WINS News radio of the moment.

**OLA WRITES THE ALPHABET 1982 B&W 16 min.**

Originally shot in open-reel 1/2-inch portapak, performance by 2 1/2-year-old Ola Creston as she writes each letter of the alphabet on large blackboard, some with quirky runes, revealing the memory- and symbol-recall mechanisms of a young brain. Audio: dialog w/ off-camera Rosenthal.

**THE BATH 1976 B&W 7 min.**

A stationary open reel 1/2-inch portapak frames an intimate discussion between nude and soapy Barbara Rosenthal and Bill Creston in a Missouri bathtub.

**THE HAIRCUT 1976 B&W 10 min.**

Both with their trademark voluminous hair, Rosenthal cuts Creston's in their loft, a Bill Creston painting from the 1960's Museum Wall series, as their backdrop, the pair in their usual summer semi-clad state.

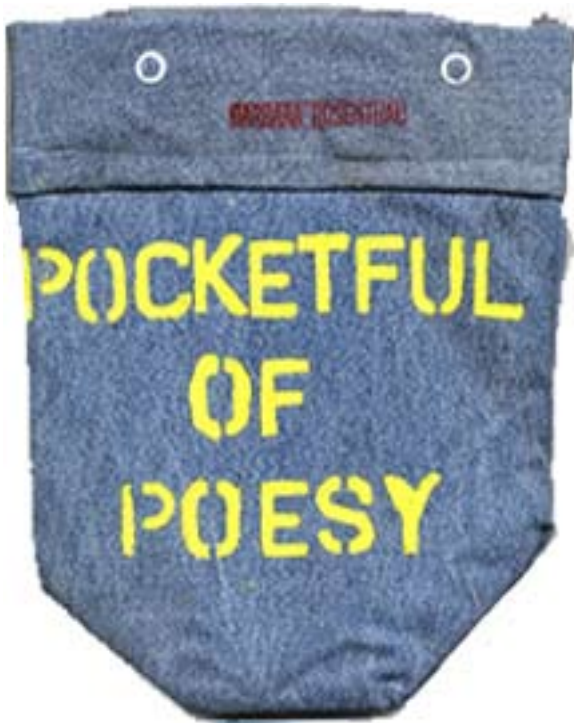
**SHADOW BOXES 1992 Color 20 min.**

A well-paced, segmented videotape incorporating Amiga computer, camera, switcher and SEG in sequenced fragments which explore the nature of language and visual communication, and the concept of "humanness," (values, identity, physical and spiritual life, etc.). Audio is sequenced pattern of computerized, original and appropriated sound. Although the videotape is a single unit, each segment also functions by itself and in combination with neighboring segments, a general characteristic of all of Rosenthal's art (wall-works, artist's books, etc.). Prevailing themes are the individual and the group (or species), the particular and the general, how different similar things can be (and visa versa). "Shadow Boxes" was partially funded and completed on Residency Grants at the Experimental TV Center in Owego, and at Adaptors in Brooklyn.

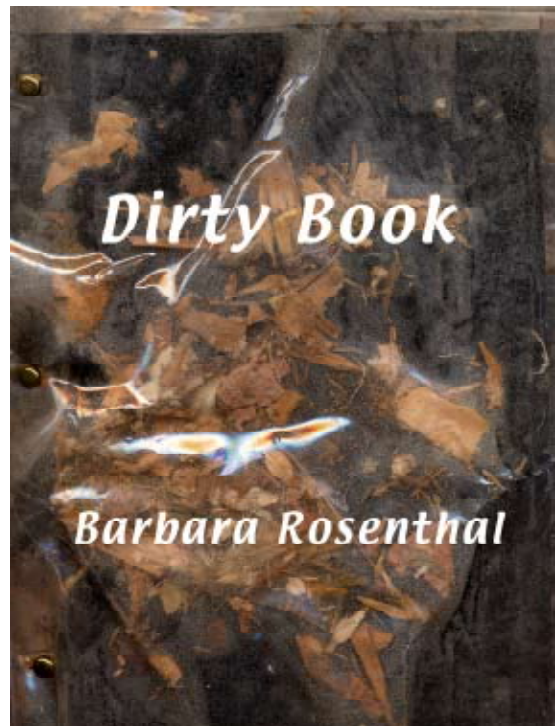




**ANGEL DOLL VOLUME**, 2004      Edition of 6. See description in booklist.



**POCKETFUL OF POESY**, 2003  
Edition of 12. Contains postcards & writings. (See booklist).  
Collections include MoMA, The Whitney, University of Delaware Library Special Collections Library



**DIRTY BOOK**, 2000- (Digital Print Versions 2004-)  
An ongoing series of binders containing actual floor sweepings from studio and living areas, plus an "Art History" section containing vestiges of art projects & events.



**CLOTHES AND BOOKS**

1988-90 Color 54 min.

A fast-paced tape of hundreds of quick cuts of Barbara Rosenthal in all her wardrobe variations and of the covers of her book collection. Included (as a work-in-progress) in the "Mediated Journal" show at The Kitchen in 1988, this piece defines self by extension. The complex triple audio track includes excerpts from Doctorow, Nietzsche, Huxley, Erasmus, Baldwin, Mann, Hesse, Aeschylus, Mead, Sartre, Nabokov, Oates, Melville, etc

**FINGERNAILS And Other Shorts**

1988 Color 54 min.

A sequenced series of 18 humorous short pieces, 15 seconds to 8 minutes, ranging from dry wit to zany goof. Using simple materials such as toys, puppets, primitive music, printed words and the news, Media Poet Barbara Rosenthal conceptually explores the relationship between the individual psyche and the larger world, the value of the spoken word, the questions of category and suitability and the animal and cultural forces which mold an identity. Pieces include "Fingernails," "Semaphore Poems," "I Can Talk Burp Talk," "Nonsense Conversation," "At Carol's House," "Wrapping Packages," "Spinning Top/Jack-In-The-Box/Shape Cube," "Quotation From Paul Gauguin," "Lying Diary/Provocation Cards," "The Screen Will Be Black And Silent For 10 Seconds," "News Wall," "News To Fit The Family," "Society," "How Much Does The Monkey Remember," "Curio Shop," "I've Got The World In The Palm Of My Hand," and "Something From Oliver North." "NEWS WALL" 2 min. 16 sec., a performance specifically conceived for video, is a brief, humorous, ironic and insightful metaphor of Art and Life, Art and Politics, Safety and Escape, which uses the sculpture, or sculpture-book as a performance foil or stage. Audio from a FOX-TV newscast is counterpoint to the wall of newspapers seen visually. Question: are the events of the world perceived, obstacles/events from which we must protect and shelter ourselves, escape from, or somehow surmount or even participate in? "HOW MUCH DOES THE MONKEY COUNT" (3 min. 43 sec.), performed live at The Living Theater (1991) and CBGB's (1991), is described as "A dialogue between Media poet Barbara Rosenthal and the Monkey on the significance of Meaning and Counting." Besides the question of inter-species communication, the tape asks the viewer to perceive the Monkey as part of the artist's (and viewer's own) genetic or instinctive nature. Human (the consciousness) and Animal (the full psyche) vie for control and dominance as they both attempt to share and participate together in the simplest of objectives. "SIDDHARTHA," text by Herman Hesse, is a video-mix with camera, switcher, SEG and Amiga computer. Edited on a Residency Grant at Real Art Ways, Hartford with finishing funds grant from The Media Bureau/The Kitchen.

**BODY FOUND IN SUITCASES And Other Shorts**

1976-86 B&W 24 min.

A reel of interviews or portraits strung together to elicit concern over the value individuals and society place on human life, juxtaposed ironically with the value placed on certain works of art and craft depicting human life. Includes "Body Found In Suitcases" (4 min.), "Daddy: Spider Story" (3 min.), "Memphis Party Doll" (3 min.), "Bill Creston: Mona Lisa Story" (1 min.), and "Windshield Wash (Full Service Island)" (2 min.), "KANDACE'S GRANDMOTHER: Work Injuries," (6 min.) first screened at the Alternative Museum in NYC in 1985 and featured in their publication, "Alternating Currents," "WOMEN IN THE CAMPS," (5 min.), portraits of Fania Fenelon, principle member of the Women's Orchestra at Auschwitz and Frieda Sitko, a typical Polish-Jewish inmate, screened at the Jewish Museum in 1988. "Some artists try to adapt to unbearable realities," wrote John Russell in The New York Times.

**THREE SHORTS ABOUT MOVEMENT, STABILITY AND UNHEEDED DIRECTIVES Total: 20 min**  
(available separately or on one reel)

**NEWS CORRAL**

1988 Color 7 min.

In her studio, within the setting of her 3-D piece News Corral Sculpture Book, Barbara Rosenthal performs with two cats and a dog.

**ICY COLD / CACTUS PYRAMIDS**

1987 B&W 8 min.

Adapted from a slide-audio piece Rosenthal presented in 1984 at The Poetry Project NYC, of an excerpt from her book Sensations (Visual Studies Workshop Press). A single B&W photograph remains framed on the screen as a story is told about an individual lost in a changing environment.

**MUSEUM BOARD**

1988 Color 4 min.

Barbara Rosenthal and Sena Clara Creston (age 5) attempt to set up a stable structure from large, irregular lengths of acid-free mounting board, when, their architectural sculpture nearly complete, a kitten (almost) successfully negotiates the maze. Recorded and directed by Ola Creston, age 8.

**COLORS & AURAS And Other Shorts**

1986 Color! B&W 30 min.

Sequenced shorts described by Amy Taublin at The Kitchen in 1987, as "Diaries, Documents and Conceptual Pieces," "Colors And Auras" also features the poet Hannah Weiner. Includes "ROCK-A-BYE ROCK LOBSTER," about the evolution of one being into another. "One of the most powerful visuals I have seen in recent memory," wrote Phyllis Cairns in The Other Times. "Rosenthal's work, incessantly personal, even naked, with an emphasis on language realized through stories, puns, songs, names and confessions," wrote Manohla Dargis about COLORS & AURAS And Other Shorts in The Village Voice.

**LEAH GLUCK: VICTIM OF THE TWINS EXPERIMENTS**

1986 Color 19 min.

Leah Gluck directly narrates the 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. Six still photographs conclude the tape. Featured in the 1988 Jewish Museum show, "Time and Memory: Video art and Identity," when John Russell wrote in "The New York Times," that Rosenthal's tapes "represent an attempt to come to terms with unbearable realities (and) in their quiet, painstaking, unemphatic way they tell us terrible truths."

**STILLS FROM DELRAY BEACH TO HOLLYWOOD, FLORIDA**

1985 Color 10 min.

Especially interesting from a photographic point of view, this tape, shot continually through the window on a car trip driving down Florida's Atlantic coast, is edited to repeatedly slow and come to a halt, producing a video still of perfect photographic composition from moving chaos, as if photographing "on the fly."

**HELEN WEBSTER: CANCER AND SELF-DISCOVERY**

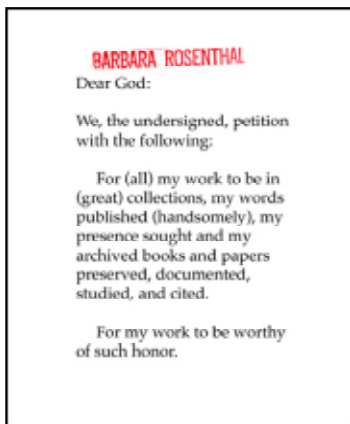
1979-82 B&W 29 min.

In a stark, unsettling monologue, a middle-aged woman reflects on her lifelong bout with cancer, and its meaning in daily life, sex and relationships. "Few independents are courageous enough to let their subjects come across in this simple, direct way," Deirdre Boyle wrote in "Sightlines." Winner: Global Village Documentary Festival Award, 1982; NYS CAPS Grant, 1983-4.





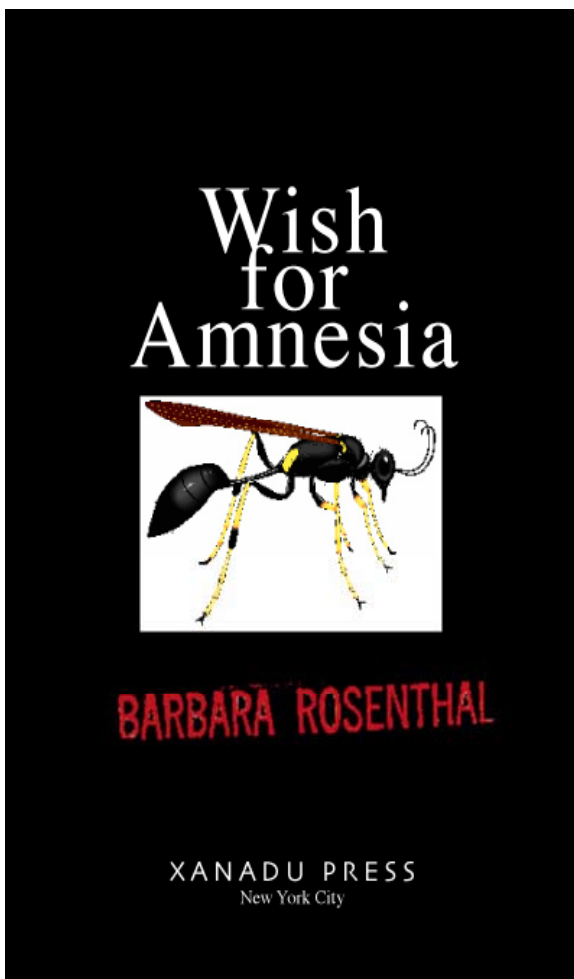
**HAUNTED HOUSE**  
3 chapters excerpted into a single-story book. 4 editions of 100, 1991-2004



**GOD PETITION, 2004**  
Ink-jet Print on Cardstock. 8-1/2"x11"  
Ed. of 10. Plus Mail-art 3.25"x4" Ed. 50.



**SCRAP PAPER SCRAP BOOK, 1985-**  
Ongoing bound collections of papers that pass through my life.



**WISH FOR AMNESIA**

A Novel about a Family, and Time and Art and Science, Religion, Philosophy and Current Events

*This book was begun in 1983 with list-form sentence fragments, loose thoughts and phrases, separate from the journals I have kept since age eleven. Next came a parallel list of possible characters, natural and supernatural, who could think or do or say some of the fragments, and then another parallel list of possible dates and places on which to hang a plot. These pieces were put into a looseleaf ring-binder, and eventually the tabs were labeled with dates for and then titles for the scenes. As the lists were braided together, the work was typed on a Smith-Corona Personal Word Processor of which two sets of key-letters were obliterated by the final draft of the First Edition in 1991.*

*The first draft was only the loose, ordered list-like series of fragments, the original typescript of which was placed in a white binder, four Xerox copies into red binders, and one Xerox copy into a new looseleaf-type ring binder. The copy in the ring-binder became the "holograph," upon which I added pencil-swellings.*

*Thus the novel grew, with a series of ring-bound annotated pages, white-bound typescripts, and red-bound copies, through six drafts over seven years. The actual wording of the thoughts and descriptions into coherent, fluid sentences came after five drafts of coalesced idea-notes, combing by combing for another three drafts. I rarely deleted anything, although I used an eraser frequently while wording, and ideas and other bits were continually moved around from one section to another until they fit. The time for a holograph to be retyped and considered a draft occurred when there were so many more pencil notations than typings that the pages could no longer be reworked.*

*My literary agent, the late Gunther Stuhlmann, editor of Anais Nin's Diaries, circulated a draft in 1990, which was then redrafted and circulated to different houses in 1991, at which time The Media Loft published a limited edition. This year, since many of the book's concerns have proved prescient and The Media Loft has morphed into eMediaLoft.org, the second edition is now here, with no deletions, no changes, some slight rewordings, and very few additions of only the type a scholar would enjoy finding. Everything said here was said between 1983 and 1991, and heavily affected by the passing of Halley's Comet in 1985.*

*All looseleaves and binders now rest with the drafts of my other books in the trunk my grandmother brought with her to America in 1903.*

# artists' books & objects pg. 1

Most books, pamphlets, novelties, and some objects are in collections of The Museum of Modern Art, The Whitney Museum of American Art, Artpool Art Research Center, et al.

## books

### SOUL & PSYCHE

ISBN 0-89822-121-8 Visual Studies Workshop Press, 1999; \$20 (\$25 signed)  
150 pp. 5-1/2" x 8-1/2," perfect-bound, printed spine, black, white, and red cover, offset. 150 surreal photographs, continuous fictively re-sequenced journal-form text from 1985-90. Invented, condensed language-form abbreviates English to only those symbols absolutely necessary for comprehension. Three times as long as Rosenthal's previous books, *Soul & Psyche* chronicles her attempts to face Reality. Along the way are side trips into "High Art," "Art Culture," "The Lumpy Potato Theory of the Cosmos," and original 35mm B&W photos which reveal a mysterious tiny, distorted universe, as Rosenthal continues her uphill struggle to find a place in it. "[A]ll sorts of interesting other meanings enter into its narrative of days." -- Buzz Spector, "Rosenthal's work tends to be personal, if not autobiographical, each product reflecting her mentality at the time it was made." -- Richard Kostelanetz, *Dictionary of the Avant-Garde*.

WEEKS (a collaboration with late poet Hannah Weiner) Xeoxial Endarchy, 1989; P.O.R. 48 pp. 7-1/4" x 8-1/2," perfect-bound, printed spine, pink cover, xerox. 25 of Rosenthal's "TV News" photographs and text from Weiner's journal, *Weeks Journal*, the original of which was handwritten in Weiner's copy of Rosenthal's *Homo Futurus Blank Book*.

### HOMO FUTURUS

ISBN 0-89822-046-7 Visual Studies Workshop Press, 1986; \$15 (\$20 signed)  
48 pp. 5-1/2" x 8-1/4," Smythsewn, printed spine, varnished black, white and cyan cover, offset. 37 surreal photographs, 26 trompe l'oeil overlays, 34 pages of continuous journal-form entries as texture-to-be-read. Private, public and universal materials from news sources, literature, science and personal archives mix in unified visual-verbal double-page images to reveal a philosophical perception of art and humankind. "The third book in Barbara Rosenthal's trilogy with *Clues to Myself* and *Sensations*, *Homo Futurus* could be thought of as "Clues to Ourselves." -- Judith Hoffberg, *Umbrella*.

### HOMO FUTURUS Blank Book

s.p., NYC, 1984; \$10 (\$15 signed)  
1 printed page, 70 blank pages, 5-1/2" x 8-1/2," perfect-bound, printed spine, gray and black cover. A blank book, this is the forerunner of *Homo Futurus*, Visual Studies Workshop Press, 1986. Instructions in *HOMO FUTURUS Blank Book* direct purchaser to "do whatever you wish; 'pass it on;' 'write or produce images in it;' send it back to Barbara Rosenthal for correspondence, exhibition, etc., or back to Printed Matter to be sold again, etc." An interactive forum for sharing ideas. Respondents include Paul Zelevansky, Ray Johnson, and Stephen Jay Gould.

### SENSATIONS

ISBN 0-89822-022-x Visual Studies Workshop Press, 1984; \$15 (\$20 signed)  
48 pp. 5-1/2" x 8-1/4," emlock binding, printed spine, black, white and yellow cover, offset. A beautiful novel composed of 47 surreal photographs and 50 fables and writings. Each double-page is an arena in which acute sensations release insight into humanity, personality, life, art and language. "I love the book *Sensations*, am putting it alongside John Cage's and Alison Knowles' and Philip Corner's on my shelf of what's next in art, what's now in good American minds..." -- Carol Berge. "Life as fiction..." -- A.R. Parker, *The Photo Letter*. "[These] image-text inquiries... feed my hope that... content will re-emerge in contemporary photography..." -- A.D. Coleman, *The Center Quarterly of Photography*.

### CLUES TO MYSELF

ISBN 0-89822-015-7 Visual Studies Workshop Press, 1981; \$25 (\$30 signed)  
48 pp. 7-1/4" x 8-1/2," smythesewn, printed spine, blue and yellow cover, offset. 25 photographs and 75 brief prose and visual poetry texts. Featured in "The Page as Alternative Space," Franklin Furnace, NYC. "A sophisticated textbook for searching artists..." -- A.R. Parker, *Photo-Communiqué*. "A well-spring for the intellect and the emotions..." -- Don Russell, WPA. "The paradox is to share the ultimately private..." -- George Myers, Jr., *Introduction to Modern Times*. "Evocative, dreamlike visions..." -- Shelley Rice, *The Franklin Furnace File*.

## pamphlets

### NAMES / LIVES

eMediaLoft.org, NYC, 2001; \$10 (\$15 signed)  
(Full title: *Names/Lives and the Allan Project*.) 28 pp. 4" x 7," saddle-stitched, xerox, trompe l'oeil *Yellow Pages* cover, second edition. "[This book] is the result of seeing a glazier's truck go by in 1991, bearing the name 'Glasser and Sons.' When she found a news article about conjoined twins named 'Binder,' this project was born. Ke[pt in] a journal or notepad over a ten-year period, the list is now this bookwork showing how much influence the name had on the particular individual." -- Judith Hoffberg, *Umbrella*. "The volume also carries another name list called *THE A-L-L-A-N PROJECT*, for A.D. Coleman, the photography critic. He often reflected on the least common of his name's spellings, so while keeping the *NAMES/LIVES* project going, I collected A-l-l-a-n names and compiled them along with their bearer's occupation or life circumstances." "Both sections of this reveal a very funny take on Life." -- Bill Creston.

### CATALOG

eMediaLoft.org, NYC, 1998; \$40 (\$45 signed)  
30 pp. 11" x 8-1/2," comb binding, xerox, 30 full-page photos of B&W conceptual wall works and sculptures, with full descriptions of avant-garde visual and performance works, books, video and audiotapes. Photos of Rosenthal in her Chelsea studio.

### HAUNTED HOUSE

eMediaLoft.org, NYC, 1997; \$5 (\$10 signed)  
12 pp. 5-1/2" x 8-1/2," saddle-stitched, B&W. One photo on cover. An excerpt from Rosenthal's unpublished surreal novel, *Wish For Amnesia*, this segment accompanies a manic-depressive mother and her teenaged daughter on a harrowing drive through the countryside of Princeton, N.J., on a stormy late November afternoon.

### CHILDREN'S SHOES

s.p., NYC, 1992; \$15 (\$20 signed)  
64 pp. 7" x 8-1/2," saddle-stitched, acetate overlay cover with under-cover of black, white, turquoise and rose patterned laser print, hand collated and bound. Direct-image xeroxes on patterned cloths, of the excessively worn hand-me-down shoes of the artist's children. The only text reads, "Some people have bronzed their children's shoes. I have xeroxed mine." (This book is very popular with kids.)

### RETROSPECTIVE

s.p., NYC, 1994; \$5 (10 signed)  
12 pp. 4" x 4," saddle-stitched, xerox, patterned spine, B&W cover featuring photograph of Rosenthal in her 1,000 sq. ft. studio, it's 20' ceiling raised above the 12 large photo-conceptual wall pieces shown at her "First Mid-Career Retrospective" at Abraham Rubel'sky's 450 Broadway Gallery, for which this pamphlet served as exhibition catalogue.

### INTRODUCTION TO THE TRILOGY

s.p., NYC, 1985; \$5 (\$10 signed)  
12 pp. 5-1/2" x 8-1/2," saddle-stitched, blue cover, xerox. This pamphlet, printed separately from the three volumes, is a brief introduction by the author to the *Clues To Myself*, *Sensations*, and *Homo Futurus* trilogy published by Visual Studies Workshop Press, 1981, 1984, 1986. Reprinted in its entirety in *Photo-Letter*, Austin, TX.

### OLD ADDRESS BOOK

s.p., N.Y.C., 1984; \$10 (\$15 signed)  
48 pp. 4" x 7," saddle-stitched, distinctive black and white patterned spine and cover. This trompe l'oeil address book is an edition of hand-crafted direct-image xerox copies of the actual 1985 address book of the artist. "I always kept my address book hidden. When this book was so worn out that I had to copy it, I was afraid to throw it in the wastebasket. When I thought of saving it, I thought of publishing it. Taboos always dare me to expose them."

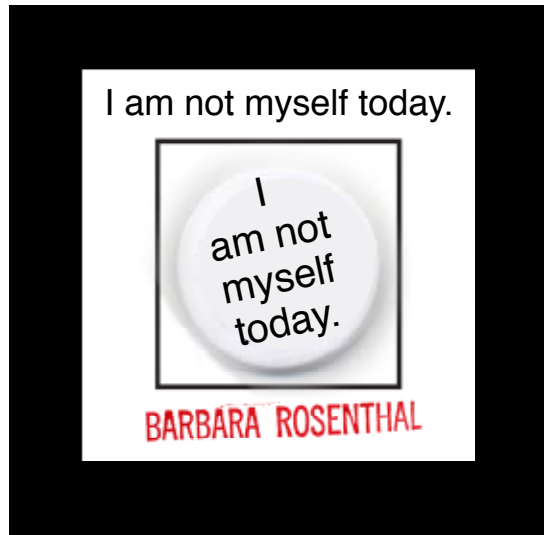
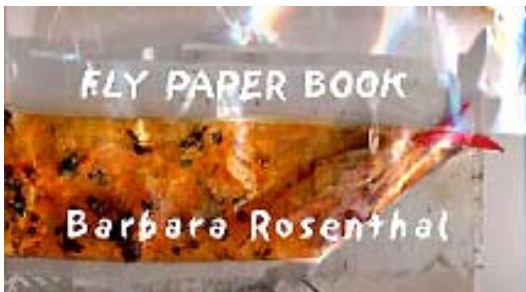
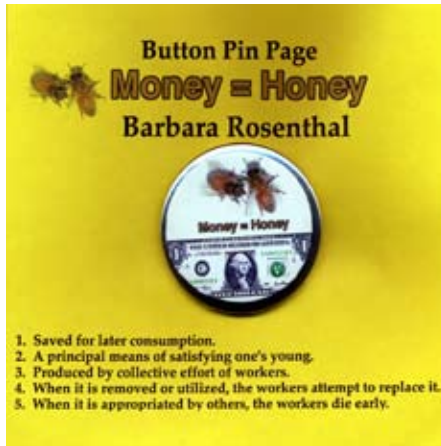
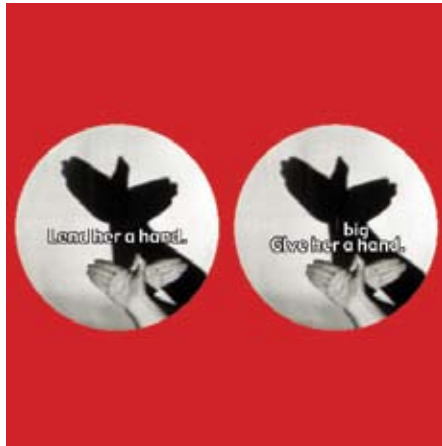
### STRUCTURE AND MEANING

s.p., NYC, 1981; \$5 (\$10 signed)  
(Full title: "Outline of the Artist's Own Notes on the Structure and Meaning of *Clues To Myself*") 12 pp. 5-1/2" x 8-1/2," saddle-stitched, yellow cover, xerox. To uncover this avant-gardist's world view, well after the book was issued, this is an analysis by Rosenthal of *Clues To Myself*, a book of her photographs and writings published from 1981 by Visual Studies Workshop Press. The pamphlet divides the book into sections reflecting separate "sources of artistic insight" and interprets all photographs and writings in terms of those sources. In this way, she reveals and explicates the structural relationships between all the elements in the book, and examines their meanings. Created in response to *Photo-Letter* article about *a priori* relationships on photo-text pages.



Coming in 2006







artists, books & objects

## pg. 2 interactive novelties

### FLY PAPER BOOK

8 pp. 3" x 5," metal ring bound, double-sided ink-jet prints and laminated used fly paper strips, hand-made edition of 100. Barbara Rosenthal has often been known to use trompe l'oeil imagery in her works, but this is the first book into which she has bound actual objects. Real strips of fly paper, covered by thousands of flies that infested her studio one summer, are laminated and cut to serve as pages interleaved with scans and print-outs of other strips. One of Rosenthal's themes is the manipulating of plants and animals to serve human ideals, and this book is one of her most disconcerting. Edition of 100.

ISBN 0-29728-260-0-9 eMediaLoft.org, NYC, 2003; \$15 (\$25 signed)



### BUTTON PIN: LEND / GIVE

Two 2-1/4," round button pins on a 6" x 6" red square. "I think this piece might reflect your superiority/inferiority complex and your manic/depression, your total confidence in your art vs. your inability to almost even breathe without someone's assistance or approval. And I think the bird/hands imagery is about freedom being only an illusion to you." -- Bill Creston, Director eMediaLoft.org. Edition 100. Signature etched into backs of pins.

eMediaLoft.org, NYC, 2004; \$15

### BUTTON PIN PAGE: MONEY = HONEY

Contained in plastic zip-lock is a 6" x 6" bright yellow page bearing a few of Barbara Rosenthal's thoughts and a real 2-1/4" button pin designed and printed by the artist and manufactured on her hand-operated button pin machine. Photo-scans of a pair of honey bees and a one-dollar bill accompany a list of five ways Rosenthal believes the commodities are similar, concluding with "When it is appropriated by others, the workers die early." Edition of 100. Signature etched into back of pin.

eMediaLoft.org, NYC, 2003; \$5



### BUTTON PIN: PRIVATE EYE

Created in response to Printed Matter invitational show on the theme "Surveillance," this piece is a metaphor for keeping oneself private by closing off, which concomitantly prevents awareness of the outside world, as well. In a plastic zip-lock is a 6" x 6" bright magenta square bearing a real 2-1/4" button pin with a photo-scans of the artist's closed right eye, and the words "Private Eye." Designed and printed on Amiga Computer System, and manufactured on her hand-operated button pin machine. Edition of 100. Signature etched into back of pin.

eMediaLoft.org, NYC, 2000; \$5

### BUTTON PINS: NICE

On a black page are 2-1/4" hand-made button pins featuring one of 2 statements on white background: "Don't expect me to be nice to you," or "I don't expect you to be nice to me." The type is available in two styles, one connoting a slightly aggressive tone, and the other slightly passive. Born from Rosenthal's belief that mining her own psyche yields ore for others, the pins produce surprising psychological responses in both the brave wearer and perplexed viewer. Single pin (specify statement and tone of type) \$10 each. \$15 one pair (specify tone of type for each). \$25 set of four (all combinations of statement and tone). Signature etched into backs of pins.

eMediaLoft.org, NYC, 1995

### ONE 4-WORD BOOK / FOUR 1-WORD BOOKS

4" x 5-1/2," 2 comb bindings, black and white, Amiga computer and Xerox. A single book-object, with bindings on two opposing edges, becomes four books if cut apart, each quarter featuring a name of a font that also explicates its cover. A play on up/down, forward/backward, left/right, single/many, positive/negative, the beholder must follow individuated clues to determine the order and procedure for unraveling the puzzle, without which even reading the title is a challenge. One copy: \$10. Two copies (one for cutting): \$15. (Optional signatures: \$5 each.)

eMediaLoft.org, NYC, 1995



### ASSORTED CARDS AND POSTCARDS

Color, B&W, some rubber stamp. A packaged assortment of original postcards and greeting cards by Barbara Rosenthal, some related to the artist's books, or announcing her exhibitions and performances, others enigmatic hand-card handouts or mail art.

s.p., NYC, 1986; \$10

### BOOKMARKS

Packaged colored paper strips left from construction of more major products, rubber stamp. An interactive packaged assortment of B&W and colored bookmarks, with directions for purchaser to "flag favorite pages in favorite classics," thereby compiling an "exploded book."

s.p., NYC, 1986; \$5

### YOU AND I CARDGAME

A packaged card game about Art and Life. Rules are included, but purchasers are encouraged to vary them. Two players organize and trade word-cards, slowly revealing attitudes toward self and other. Originally designed by Rosenthal to play with art/life performer Linda Montano in the window of the New Museum of Contemporary Art in New York City, Easter Sunday, 1986.

s.p., NYC, 1986; \$20 (\$25 signed)

### AUDIO, VIDEO, CD, DVD, SLIDE SHOWS, MULTIMEDIA, PRINTS AND PHOTOGRAPHS:

Illustrated, annotated lists.

Full set \$3



## deluxe objects

### ANGEL DOLL VOLUME

Edition of 6, B&W, each piece is hand-made from 6 hand-cut archival selenium-toned gelatin-silver photographs, mounted back to back on museum board, bolted into hardbound blank book of archival white paper, steel bolts. Assembled: Flat, In Case: 14-1/2" x 17-1/2" x 1." Free Standing: 13-1/2" x 16" x 5." Disassembled: Flat, In Case: 11-1/2" x 14-1/2" x 1-1/2". Signed. A blank, black, hardbound volume of white archival paper, the type Rosenthal uses for journals, its spine supporting a cut-out double-sided stand-up archival photograph of one of her childhood dolls, much worse for wear, appended with unmatched bird-wing photo cut-outs along her sides, extending beyond the front and back covers. A striking, disconcerting object. The book stands erect and open, the poor doll facing out. Packaged with protective archival cases, assembled or unassembled. "Hope does not spring eternal. At best it hovers, trying not to die a conscious death."

eMediaLoft.org, NYC, 2003; P.O.R.

### POCKETFUL OF POESY

Edition of 10. 5-1/2" x 6-1/2" x 2." A blue denim pocket, sewn on her mothers sewing machine, hand-stenciled with bright yellow letters and filled with small cards of the artist's poetic lines, insights and enigmatic phrases. You can add more material to pocket as desired, and receive by mail perpetual updates of new cards and writings. Signed with rubber stamp.

eMediaLoft.org, NYC, 1997; P.O.R.

### OLD ADDRESS BOOK / TOTEM AND TABOO

Edition of 3. Archival selenium-toned 8" x 10" x 2" closed, gelatin-silver photographs of the artist's old address book, mounted back to back, bound with "wiro." The book, *Old Address Book*, was first published as a 4" x 7" saddle-stitched direct-image xerox pamphlet in 1985, and then the actual address book was rephotographed for this photo-sculpture. Variable sizes, configurations and hangings, including 8" x 10" x 2," 8" x 30" x 30," 48" x 30" x 1." Signed.

eMediaLoft.org, NYC, 1997; P.O.R.

### A to Z CLOCK

Edition of 6. 5" x 4" x 4". An actual working black and white electric alarm clock, with hand-fashioned numbers A-L, instead of 1-12, read in a clockwise rectangle from position "11." Signed.

eMediaLoft.org, NYC, In Progress. P.O.R.

### SCRAP PAPER SCRAP BOOK

Open "edition," bound unique volumes of old Xeroxes and other 8-1/2" x 11" sheets temporarily important in Rosenthal's life. Each volume is dated and signed the day it is sold. Signed.

eMediaLoft.org, NYC, ongoing; \$250

### SCRAP PAPER SCULPTURES

Open "edition" of unique sculpture is about 10" x 2" x 2". Tied up, twisted, or individually bound black, white, silver, clear or cream-colored unprinted strips bundled as "sheaves of leaves." The individual strips were once part of papers used in the making of other artworks, as were those in "Bookmarks." Many hang from the ceiling with twine and metal ring. Each attests to Rosenthal's compulsion to save, find new purpose and breathe life into the lowly discard.

eMediaLoft.org, NYC, ongoing; \$250





## quotations from

"Clues to Myself," "Sensations," "Homo Futurus," and "Soul & Psyche".

1. "Artists and derelicts are often hard to tell apart."
2. "I see as if I were on the rim of a giant saucer."
3. "All history, documentation, journalism, diplomacy, thought, art, culture, etc., serve only to influence behavior of single individuals at single moments."
4. "Only that which exists is 'perfect' enough to break into Reality. What is truly perfect, therefore, is what truly exists. Our old notions of perfection were one of illusion, of ideal. (Everyone knows the Ideal is always fraught with flaws which cause its foil by Reality.)"
5. "God is the Idol of Science." "God is the Icon of Science." "God is the False Prophet of Science." "God is the avatar of Science."
6. "Shaping a work is the most exciting part. The truth of a thing lies in its delimits."
7. "The flaw of the Ideal is that it does not encounter Time or Touch."
8. "Light particles fill this room with plasma, but I can be certain only of those which enter me directly."
9. "I suppose, if the life of an artist were too easy, too much mediocre art would flood the culture."
10. "The paths through the construction of a work of art are all enticing. Beware the quicksand! Beware thin ice!"
11. "It is as if the book already exists in its entirety and I must only listen for it."
12. "How much margin is there between a person's conception of their future and its eventuality?"
13. "It was that April week when very few buds have yet to burst, but few of those burst are yet open."
14. "When the perfect social system evolves, it is certain to follow the identical rules/patterns as individual cells, organs and organisms."
15. "The letter 'I,' the perfect hieroglyph."
16. "Artist-Activist meetings: subversive, diversionary tactics to keep artist from studio."
17. "Reality is only shared illusion. 'Unreal' = private sensations."
18. "... giving way, in art as in sex, to the all-consuming breakthrough into form, into the other side of the work, being through, full into it, the work itself pulling you, once you know the shape of it."
19. "The past is only a model of/in the present."
20. "I sit at this keyboard and make words like notes on a piano or synthesizer."

The items and information on this list of bound and unbound printed matter contained in the artist's personal archives within the trunks her grandmother brought to America, will be considerably expanded in future editions.



## --JOURNALS

52 original volumes with pencil text, drawings and paste-ins. Ages 11-55. 1960-ongoing.

## --TYPEWRITTEN JOURNALS

25 binders of text, various technologies of typewriter and word processor, 1966 to 1990 completed.

## --LOVE LETTERS

To/From Terry Liss 1966 to 73 - NY, OH, PA, Rome, Israel, Switzerland. 88 handwritten.

To/From Bill Creston 1976/7. NYC - Columbia, Missouri. 300 typed pages.

Assorted Males and Females. Handwritten and typed.

## --CLUES TO MYSELF EARLY VERSIONS

8-1/2" x 11" card-stock, acetate cover, comb - binding: 5 versions, 3 containing 25 original photographic prints. 3 copies each, plus 3 xeroxed copies each.; 2 versions hand drawn and paste-ins. 7-1/2" x 8-1/2."

## --SENSATIONS EARLY VERSIONS

8-1/2" x 11" card-stock, acetate cover, comb - binding: 5 versions, 3 containing 25 original photographic prints. 3 copies each, plus 3 xeroxed copies: 4 copies with original photos archivally pasted in, 6 copies xeroxed 8-1/2" x 11;" comb-binding.

## --HOMO FUTURUS BLANK BOOKS

Original paste-ins in collaboration with other artists, scientists, intellectuals.

## --SOUL & PSYCHE EARLY VERSIONS

6 binders of 6 typescript drafts with extensive pencil and scissors changes 8-1/2" x 11."

10 volumes of two early drafts with hand-sewn bindings, hand-made covers, original photographic print, 8-1/2" x 5-1/2."

## --PAMPHLETS: FIRST, SECOND, THIRD, FOURTH EDITIONS

1-15 copies, some with notations, of all pamphlet editions in booklist. (See future editions of this catalogue for more information.)

## --HOMO FUTURUS PRINT SUITE

3 complete HOMO FUTURUS WALL WORK plus suite of 41 electrostatic and Xerox prints, editions of 10, 14" x 17," plus several full and suites of both 11"x 14" and 8-1/2"x11" editions. Many Artist's Proofs.

## --CHILDREN'S SHOES PRINT EDITIONS: suite of 2 in editions of 6.

Electrostatic and Xerox prints, including multi-pass prints. 14" x 17" to 30" x 40," plus AP's various sizes.

## --VARIOUS XEROX PRINT EDITIONS:

1. *BARBED WIRE, BAZOOKA JOE*, etc., assorted sizes 4 inches to 9 feet

2. *ART & MUSIC / MO TRIANGLE* assorted sizes 4 inches to 9 feet

3. *NEON DE SURO*. 14" x 11"

4. *BILL & ZEKE / LONE TREE* assorted sizes 4 inches to 9 feet

5. *GRAMERCY HORSE SHADOW* assorted sizes 4 inches to 9 feet

6. *WITCH'S HEAD*. 14" x 11"

## --WISH FOR AMNESIA: Surreal Novel

8 drafts of manuscript of first edition, 1984-91, 100-250 typed pages each, with heavy pencil notation, in binders, plus 4 bound Xerox copies of each. The literary agent for this novel was Gunther Stuhlmann, editor of Anais Nin's *Diaries*. 2 drafts of ms. of second edition, 2004-5.

## --ASSORTED DRAWINGS AND VISUAL POETRY ON SINGLE SHEETS

## --ASSORTED WORKING MATERIALS, DRAFTS, AND PASTE-UPS OF ALL PROJECTS

## --BIBLIOGRAPHIC LIBRARY SHELVES

Over 250 volumes of small-press and avant-garde magazines and books containing pages by or about the artist.

## PERSONAL ARCHIVES

Including vintage clothing and rag collections, exhibition documentation, correspondence, special correspondence, rejection and acceptance letters, contracts, mail art, small objects, childhood awards and certificates, family photographs and videos, psychiatrists' notes, tax returns, leases, 44 file-drawers of working materials, college teaching materials (Photography, Video, English), bills, financial statements, artists' books/art/literature/reference library of 3,000 volumes, high school and college notes/papers/exams, growing digital archive.

Nov. 2004 NYArts.



## Allan McCollum Is Not Locked In

It is admirable when an artist is not locked in to a particular style, medium, visual expectation or set of presumptions, but instead feels free enough and confident enough in their own inner consistency to allow their mind whatever paths or flights of exploration it pursues. Such an artist is Allan McCollum. And it is admirable that such work is shown, especially together, because common wisdom is that variety of output is the kiss of death to a career. McCollum (b. LA, 1944) has long enjoyed a successful, visible career, at hot, au courant spaces.

"Perpetual Photos & The Recognizable Image Drawings from the Kansas and Missouri Topographical Model Donation Project" comprises two rooms containing three groups of disparate artworks. In the front room are soft-focus, large-grained, high-contrast, amorphous black and white gelatin-silver photographs from McCollum's "Perpetual Photos" series begun in 1982. In the back room, hung in a grid along one wall, is "Recognizable Image Drawings," a suite of over 40 small rectilinear geometric black shapes in 8" x 8" frames, and lying in a vitrine is a pair of white, cast Hydrostone topographical models of Kansas and Missouri (flat states, so not much relief), less than a foot and a half on their longest dimensions.

Why are the fuzzy, but stirring pictures called "Perpetual Photos?" First, although unrecognizable, the images are representative (albeit not representational). McCollum says they are vastly enlarged sections of an "indecipherable image in the background of a television scene." The full image, unseen, is pasted behind the frame. What interests him is that the enlargements "invite a futile impulse to use logic in an attempt to discover an emotional truth." He calls them "Perpetual," because of the nature of a broadcast image in an "unending universe," and "no matter how many times you enlarge the ... blurs ... you're no closer to any answers," which, of course, is otherwise with scientific enlargements.

Although the "Recognizable Image Drawings" appear to be nonrepresentational minimalist stencils, they are actually handmade graphite drawings of all 220 counties, created for his 2003 show at Grand Arts Gallery in Kansas City, shapes recognizable as such only to locals. The white Hydrostone slabs of the "Model Donation Project" were produced to supplement a smaller, finely crafted polychromed, glazed ceramic edition for that show, and afterwards offered free to historical society museums to paint, finish and display as they wish.

So what are the relationships between these projects? 1. The public nature of the original image and idea. 2. The reincarnation, transformation, and continuation of an initially manifested image and idea. 3. The breakdown of the original image into less complex forms, as well as its decolorization. 4. Reductivism and starkness. 5. The involvement of handwork with mass production.

Image © Allan McCollum: "Perpetual Photos #10"  
Friedrich Petzel Gallery, 535 W. 22, Sept. 1- Oct. 2, 2004

Jan. 2005 NYArts.

## Well Dog My Katz! or

## Why Twelve Paintings Isn't *The Night Watch*

To much acclaim, PaceWildenstein mounted Alex Katz: Twelve Paintings, a show of two large landscapes and ten portraits of "power women" dressed and selected through a collaboration between Katz and stylist Lori Goldstein of W Magazine. The portraits were painted on commission for the magazine to serve as originals from which a spread containing the names of the women and clothing designers would appear in the October issue. This past Spring, MoMAQNS mounted Fashion in Photography, which exhibited work created for clothing companies by artist-photographers.

About the W collaboration, Goldstein affectionately chides Katz in print as if he were a fond puppy who innocently chewed her slippers: "Alex was partial to black and we were trying to pull him away from that." And, reported David Cohen in the Sept 9 NY Sun, "W wanted to include women with larger personal following than the artists he painted -- who included Cindy Sherman, Kiki Smith, and Mariko Mori -- so they sent him Martha Stewart and [pop singer Alicia] Keys." That is to say, W beefed up Katz's cast with subjects of greater value for the purpose of promoting the apparel.

Leaving aside the color schemes, and the magazine's production values which caused Katz's signature ochre-peach skin tones to be printed sickly yellows, and Pace's decision to include the large, delicate landscapes entirely inspired by Katz's own self, leaves the subject the value of Katz himself to that promotion.

What is valuable about using a real artist instead of just a commercial illustrator? (And about printing the spread under the heading "Portfolio.") Just what is inherently valuable about Art? Art is valuable because it is a transmission from an artist's soul of an unadulterated, undiluted world view. Style is not enough. It was not just Katz's refined style W wanted to capitalize on, it was the power of his soul (and acclaim) as an artist. But the honor of the appellation "artist" belongs to the individual who has the inspiration for a work. One who manufactures commodities to the specification of others is, at best, a craftsman.

There is no shame in an artist taking a commission or earning a living, as long as we admit that the soul-value, or authenticity, of the product will be proportional to that artist's input. It was Rembrandt's manifested conviction that raised the value of *The Night Watch*. For highest soul-value, perhaps, collectors and image-purchasers might consider work that artists produce collaborating privately with their own muses, and artists might consider not being so quick to fill orders with work not yet produced.

"Twelve Paintings" Image © Alex Katz: "Martha"  
PaceWildenstein Gallery 534 W. 25 St.  
Sept 9-Oct 9, 2004

March 2005 NYArts

## Baldessari:

## Equally Cool and Visceral

Equally cool and visceral, John Baldessari's impressive, handsome, understated selection from two interrelated series marks his territory in two formal investigations some conceptual photographers began in the 80's. In the "Windows" series, Baldessari works through the relationship between painting and photography, as Duane Michals did in shows at Sidney Janis. In "Columns," he composes multi-paneled wall works of separately framed black and white images grouped or stacked to create a whole, not necessarily configured as a rectangle, but shaped irregularly or stacked totemically (Robert Adams at Castelli, myself at Lamagna and LeCappelleaine). Within both territories, Baldessari stakes his ground in several ways.

As for painting, whereas Michals painted directly on the surface of his intimate photographs, and desired much evidence of nuance in both color and brushstroke, Baldessari's brightly colored, monochromatic painted sections of his much larger "Windows," appear jig-sawed from the plane of the photograph, and lie in shallow, stark relief 1/2" above or below the surface. They are more industrialized.

Regarding his multi-paneled "Columns," each image bears a close iconographic relationship to the other framed segments within each piece (one column of boats, one of shadows, one brief cases, one eyes, et al), unlike Adams or me, whose each framed panel within a piece contained a distinct image. And the origin of the image is different: Adams and I photographed from reality and/or appropriated those images which resonated internally, whereas Baldessari appropriates from mass culture, film stills of the 1950's in particular, a black and white source being tapped now by current conceptual photographers such as Allan McCollum, as well. McCollum crops and blows up artworks on the walls behind the actors to produce abstractions; Baldessari crops to isolate a tense moment ("Windows") or an enigmatic slice ("Columns").

The element of personality comes through Baldessari's work, nonetheless, as clean and strong as they are, and each piece makes a striking statement on the wall.

"Windows and Columns"  
Image @ John Baldessari "Large Glass (Orange); And Person"  
Marian Goodman Gallery, 24 W. 57th St.  
Nov. 17, 2004 - Jan. 8, 2005





May 2005 NYArts.

## Hawkinson: Artist as Center of the Universe



To ourselves we are invisible. We have holes, lenses, where other people have faces, full bodies. With playful wit, Tim Hawkinson presents the possibilities of the world as extension of his body and of his capabilities, particularly manual and sound-producing. He manifests his body as multifarious artifacts, alternative extrusions of itself, a representative human. Hawkinson creates individual constructions of body-forms and working machines at life-scale from found or readily available components combined by hand. His materials include altered inkjet print on plastic; foam core on panel, monitor, stepladder, mechanical components, print; photomontage; wood, fabric, string; photography, drawing, printmaking, painting; inflated latex casts; fingernail clippings; inflatable plastic tubes, ducts, hardware; a children's school desk; Polyurethane foam, sonotubes, solenoids, found computer program, and mechanical components. His talking, writing, ranting, time-telling mechanical sculptures and installations, some like robots or automatons, make us think about what it means to be human, to be communicative, to make things, and by extension, ourselves, useful. Hawkinson's pieces are funky, as if assembled in a dotty uncle's basement workshop, not in a cool, modernist fabricator's plant, lovingly made personal explorations of personal inspirations about personal themes.

There is a guileless wholesome honesty, an earnest innocence about this relentless body of work. Hawkinson follows every path, and deliberate, refreshing artlessness rings throughout. Most times Hawkinson's byways lead to an elegant solution, such as "Untitled (Ear/Baby)," 1989 (see illustration), and sometimes to an ersatz, but still simple one, such as *Ranting Mop Head*, or *Signature* (1993); sometimes, however, the result is unesthetic, gross, clunky, such as *Pentecost*, 1999, in which boxy tubular brownish figures are suspended from the ceiling, awkward distances apart, or ugly, such as *Untitled*, 2003, in which hands grow from wide-spread angular fingers. Such range of dramatic solutions shows Hawkinson's imagination playing out the permutations of his strikingly original ideas, relegating esthetic considerations such as proportion, to a secondary issue, as if mannered to think about; clearly, range trumps esthetics, as in *dada*. As in the best art, each work is total unto itself, advocates no cause, illustrates no ulterior view, and in this way the show is a testament to the open thinking of exhibition curator Lawrence Rinder, Whitney adjunct curator and dean of graduate studies at California College of the Arts, San Francisco, where the show will travel June 26 - September 5. Born in San Francisco in 1960, Tim Hawkinson lives and works in Los Angeles

Oversized for the Whitney itself, is offsite installation of Tim Hawkinson's sonorous construction, *Überorga*, in the Sculpture Garden, 590 Madison Avenue (between 56th and 57th Streets), concurrent with the exhibition.

Image © Tim Hawkinson: "Untitled (Ear/Baby)"  
Whitney Museum of American Art, 945 Madison Av.,  
Feb. 11 - May 29, 2005

July 2005 NYArts.

## The Way In and The Way Out: At the Nomadic Museum



Entering a vast, soaring, controlled space, quietly lit by warm rectangular spotlights and focused by eastern music, we feel blood pressure lower, mood relax, judgment cease as we walk a colonnaded wooden aisle past suspended, uncluttered sepia photographs of closed-eyed, adolescent Buddhist monks leaning gently against kneeling, untethered elephants. Further on, girls swathed in white fabrics of India wade among elephants in a river. Naked African youths, eyes also closed, sit meditatively with African animals. A child remains at peace as a hyena-like wild dog menaces nearby. The artist himself swims underwater with sperm whales.

We feel serene, and this is good. Finding a way in to human harmony is a reason we seek art. But as the long, cathedral-like aisle continues, calm feelings begin to ebb under awareness; we notice things: boys in sentimental photos, replaced by similar girls, Asians by Africans, elephants by leopards, romantic rivers by romantic deserts. Then, near the end, sepia stills are replaced by sepia video, source of the hypnotic music. And girl twirling for camera becomes suddenly just that, girl twirling for camera. Turning back into the aisle we revisit the photographs on our way out, and they've cooled; what they offered once, they don't offer again. We remember these ravaged cultures, outside this marvelously clever temporary building, and our thoughts now ask loudly: where are we and how did we get here? How did this project come to be?

A Canadian travels to faraway places, photographs people. Intrigued by certain aspects of their lives, he poses them to reflect his vision. He acquires hand-made Japanese paper, has 200 pictures printed sepia, fairly large. He hires Japanese architect, Milanese interior architect, Catanian lighting designer, New York engineer, famous African-American actor, academy-award film editor, and huge public relations firm whose client list includes The Department of Homeland Security, to put together one-hour 35mm film, traveling show, and gigantic structure incorporating one million pressed paper tea bags from Sri Lanka, etc. He intends, he says, to "depict a world that is without beginning or end, here or there, past or present," partly made possible, says his press release, by "the corporate patronage of Rolex."

Like most artists, Gregory Colbert produces imagery, not especially unique, but fairly nice to look at; unlike most, he hired a substantial crew to house, present, and publicize it to a degree that dwarfs the art. His occasional striking, enduring single image is outmaneuvered. In this era of museum-as-art, we have the case of an artist who has midwived both by modulating reduction and excess.

"Ashes and Snow"

Untitled Image © Gregory Colbert  
Gregory Colbert, Nomadic Museum, Pier 54 at W.  
13th St., March 5 - June 6, 2005

## Excerpts from 2004-2005 ArtCircles

"Reflecting the Mirror" Group Show

curated by Karina Daskalov, Marian Goodman  
Gallery, 24 W. 57th, June 14-August 27

*Metaphoric, interpretive works* on mirror theme, in two and three-dimensional media, mostly replicable, by 29 artists, a curatorial feat, considering their hearty individualities. Most notable: John Baldessari's black and white digital photograph on Sintra which provides both a sensual abstraction and suspenseful narrative from a close-cropped scene of kitchen objects; Francesca Woodman's contortionist figure studies in four vintage gelatin-silver photographs; and Lawrence Weiner's silver wall text, A MIRROR SCRATCHED AT THE BRIEF POINT TWIXT SILVER AND BLACK WHERE THE IMAGE TURNS TO RETURN TO SENDER (2004), which, pictureless, may proffer the most indelible image by evoking the viewer's own remembrances.

"Yoko Ono: Editions, Ephemera  
and Printed Works" *Printed Matter*, 535 W.  
22nd St., July 21, Sept. 30.

Yoko Ono, at her best, can astound us with the direct expression of her own profound ideas, particularly the palm-sized media-variations of *Box of Smile* in the vitrine, and *Water Piece*, a natural sponge set next to an eyedropper in small open bottle of water, documented in *Have You Seen The Horizon Lately*, one of the books on display.

*Patterson Beckwith, "Home"*  
*American Fine Arts Co./Colin De Land Fine  
Art*, 530 22nd St. July 22-Sept 4

An anti-commodity participatory performance installation series puppet show summer school might begin to state the nature of this grand funky exhibition, the culmination of which is a 99-cent sale of the various artifacts produced in its impromptu workshops.

*Liz-n-Val, "After Art"*  
*Street Corner Performance, SW Corner 25 St.,  
10th Ave, Sept. 9*

This couple, who have always caused one to ponder the art/experience connection, stationed themselves in the pouring rain, under a tree with their thumbtacked sign "After Art," at a shopping cart-turned-desk, to dialogue with passersby about art seen at the zillions of first-of-season openings in this neighborhood that evening.

*EIDIA, "We Apologize Book Launch"*  
*Printed Matter*, 535 W. 22nd St, Sept 18

Like Liz-n-Val, this is a couple concerned with links between art and life. EIDIA = Everything I Do Is Art, and this launch is for a compendium of documentation from their works in many media since 1983. The title is a tongue-in-cheek reference to what they see as the current self-censorship of careerist artists.

## selected permanent collections

### *American*

The Museum of Modern Art, NYC; The Whitney Museum of American Art, NYC; The Brooklyn Museum, The Jewish Museum, NYC; Franklin Furnace Archive, NYC; Donnell Media Center/New York Public Library, NYC; The Kitchen Center for Video and Music, NYC; Harvestworks Digital Media Arts Center Video/CD-Rom Archive, NYC; Center For Photography, Woodstock, NY; Experimental TV Center, Owego, NY; Los Angeles Center For Photographic Studies, LA, CA; Long Beach Museum of Art, LB, CA; San Antonio Museum of Modern Art, SA, TX; The Jim Pomeroy Memorial Video Collection, U. Texas at Arlington; Zone Archive, Springfield, MA; Fogg Museum, Boston, MA; Tweed Museum, Duluth, MN; Albertsons Library Special Collections Book Archive at Boise State University, Boise, ID; Special Collections at Hunt Library, Carnegie-Mellon University, Pittsburgh, PA.

### *International*

King Stephen Museum Marcius, Hungary; Centro De Documentacione D'Art Actual, Barcelona, Spain.; Centro De Cultura Alternative, Rio de J., Brazil; Fukoka Museum, Japan; Biblioteca Nacional de Lisboa, Lisbon, Portugal; Museo dell'Informazione, Senigalia, Italy; The Museum Of Book Art, Lodz, Poland; Artpool Art Research Center, Budapest, Hungary.

### *Selected URL's*

[http://www.the-artists.org/artist/Rosenthal\\_Barbara.cfm](http://www.the-artists.org/artist/Rosenthal_Barbara.cfm)  
<http://www.emediaoft.org/artistspages/barbararosenthal.htm>  
<http://www.thekitchen.org/MovieCatalog/Directors/Rosenthal.html>  
<http://www.printedmatter.org/search/search.cfm?email=&cookie1=7279900.8&type=simple>  
<http://www.brickhaus.com/amoore/MWFdoc13.html>  
<http://www.artpool.hu/Rosenthal/RosBooks.html>  
<http://www.westbeth.org/rosenthal/rosenthal.html>  
<http://www.vsw.org/press/artists/rosenthal.html>  
<http://moniquegoldstrom.com/goldstrom/catalog/rosenthal.htm>  
<http://www.esthan.demon.nl/rosenthal.html>  
[http://www.x-fest-digital.com/artists\\_ite01.html](http://www.x-fest-digital.com/artists_ite01.html)  
[http://www.spaceproject.net/video\\_art\\_frameset.html](http://www.spaceproject.net/video_art_frameset.html)

**Robert Pincus-Witten:**

1. “Art is what artists make.”
2. “Vertical = figure. Horizontal = landscape.
3. “Don’t give away too many of your early pieces too soon. They will be very valuable when you get older.”

**Oscar Wilde:**

1. Fragile birds and branches are effective.
2. Wit can get you into trouble.
3. Imprisonment must not be discounted as a real possibility.
4. Everybody has a sex-life and so what?

**Arthur Tress:**

“Every photo-shoot, and throughout a life-time, there will be from your work a certain number of great images, and many that didn’t quite make it. When you look at your contact sheets, be sure to pick the right ones.”

**Duane Michals:**

1. “Most photographers today show only other people’s lives.”
2. Shutter speed differences are effective.
3. “I don’t care what things look like; I care about what they feel like.”

**John MacHaray:**

1. “When you read aloud, if you think the meaning of the words very slowly before you say them, every word, even every syllable will come out its true emotion.”
2. “When you turn your body, rotate toward your audience for engagement, away for retreat.”

**Harry Holland:**

“Make it personal.”

**Dr. Otto Rank:**

“The neurotic will not accept his [sic] personality. ...[The] artist...not only...accept[s], but...actual[ly] glorifies it...”

**Dr. John DeCosta:**

“If you start making art now, and work at it, and never stop, you can probably stay out of mental institutions.”

**C. Douglas Pickering:**

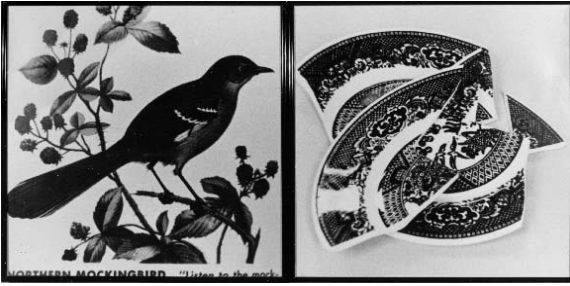
“Straight pins and such are appropriate materials with which to make art about infinity.”

**AD Colelman:**

“Criticism is destructive. That is the function of criticism. That is the root of the word: ‘crisis.’ It is the function of the critic to put the work in crisis by identifying its structure and trying to pinpoint the points at which that structure is weak and can be exploded.”

**Leonardo DaVinci:**

Notebooks are a good idea.



"An authority born of constant introspection characterizes her photographic meditations ... and ... [she] embraces chaos and uncertainty with a persistent grip upon the messy ephemerality of experience.... She ceaselessly shapes and reshapes what may finally be understood as her approaches to a Platonic ideal that lies behind the shifting forms and possibilities of her repeated motifs and variations upon themes.... She renders personal adventure on a large and public scale in projects ... which transgress the conventional limits of her own (and others') privacy." -- Ellen Handy, *Photography Quarterly*

"...an attempt to come to terms with unbearable realities..." John Russell, *The NY Times*

"Rosenthal's photographs ... tell the story – not just literally, but metaphorically as well." -- Robert C. Morgan, *Cover*

[These] image-text inquiries... feed my hope that... content will re-emerge in contemporary photography..."

-- A.D. Coleman, *The Center Quarterly of Photography*

"Rosenthal's work tends to be personal, if not autobiographical, each product reflecting her mentality at the time it was made. [A] truly original artist..."-- Richard Kostelanetz, *Dictionary of the Avant-Gardes*

"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*

"...quite moving..." -- Charles Hagen, Reviews Editor, *Artforum*

"Her purpose seems to be to combine mass culture and interior monologue, making commentary only by juxtaposition and presentation." -- Ellen Handy, *Arts Magazine*

"Cretean Bull Dancers: Five Women [Linda Montano, Barbara Rosenthal, Irene Siegel, Carolee Schneemann, Terry Kennedy]... The subject is breaking out." -- George Myers, Jr. *Introduction to Modern Times*

"Evocative, dreamlike visions..." -- Shelley Rice, *The Franklin Furnace Flue*

"[A]ll sorts of interesting other meanings enter into [her] narrative of days." -- Buzz Spector

"A well-spring for the intellect and the emotions..." -- Don Russell, *WPA*

"The paradox is to share the ultimately private, The common ground is rocky, treacherous even, but there exists the possibility of identification." -- George Myers, Jr., *Introduction to Modern Times*

"... haunting [work] ... that is shared ... on a very intimate basis – a one-to-one experience which will shift with the emotional stance and psychological situation of the reader." -- Shelley Rice, *The Franklin Furnace Flue*

"...a...thinking artist," -- Judith Hoffberg, *Umbrella*

"Rosenthal uses photographs in a dreamlike, associative way..." -- Shelley Rice, *Artists' Books: A Critical Anthology*

"Life as fiction...A sophisticated textbook for searching artists..." -- A.R. Parker, *Photo-Communiqué*

"Her underlying insistence on simplicity create[s] an intimate and most effective directness."-- Laura C. Lieberman, *Afterimage*

