Barbara Rosenthal
Claire Cansley

Directors Lounge / Lucas Carrieri Gallery, Berlin


At Directors Lounge, rarely seen works (Playing With Matches, 1992, 15sec) ran beside better known (How Much Does The Monkey Count, 1988, 4min), and one premiere, Dead Heat (2009, 3min), a pun meaning "tied race." This simple, profound work splits the screen into 4 horizontal layers in which moving subjects (bird, horse, Rosenthal, ship) start together, then repeatedly traverse at their own speeds, intermittently lapping, but starting and ending simultaneously. No matter our lives, our limits are the same, and no matter our limits, our lives are different, she seems to say.


At LC, her text-art delivered pithy, poignant, prophetic commentaries (God Is The Idol Of Science; Life Has A Life Of Its Own; The Flaw Of The Ideal Is That It Does Not Encounter Time Or Touch,) high content, as usual, fabricated with low-tech materials. This is generous work by a mature and resilient artist. Finally, viewers are starting to "get" Barbara Rosenthal.