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Brisbane, Australia  
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Wed. Oct 9, 2013, 6pm

presents **BARBARA ROSENTHAL**  
**BOGGLE**  
AND  
**OTHER PERFORMANCE VIDEO SHORTS**

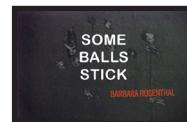
humorous conceptual photo-poetry- performance shorts  
\*\*\*\*\*22 videos in 45 minutes, plus discussion with the artist\*\*\*\*\*  
1976-2013 digitally transferred or remastered with original dates noted.

SHADOW BOX, 1986. What is a movie? The ultimate entre-acte comes to a theater near you. Originally shot in Super-8 film. (20sec.)



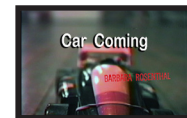
QUOTATION FROM PAUL GAUGUIN/THIS IS NOT A BOOK, 1988. four our contemplation of utiple meanings, Rosenthal's hands unroll a roll of paper on whic is printed, one work ad a time, this interesting quotation in his journal from the master. (1min 30sec)

SOME BALLS STICK, SOME BALLS FALL, This is probably the most deceptively simple performance video of all Rosenthal's 100+ deceptively simple performance videos. In it, the off-camera performer (Rosenthal, of course) throws wads of soaked newspapers at a blackboard, the resulting bangs and splatters depicting violence, anger, humor, news commentary, frustration and pure physics in under one minute. Shot in color, it looks black and white. Ambient audio. 46sec



BOGGLE, 1990. Always expect the unexpected when you read a newspaper, or put together some letters to form words. (1min 4sec)

CAR COMING, 1990. A toy hot-rod recalls memories of faster times. (1min.)



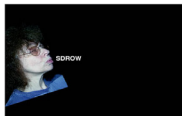
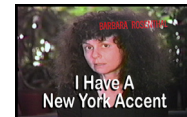
DAILY NEWS, 1992. "In truth, I subscribe to the NY Times, but sometimes the Daily News more accurately represents my world view: that the human animal is sensationally horrid. But why is that, why is that, why is that? And will we ever outgrow it? The signs point to 'yes'. But certainly not in my lifetime." BR interviewed in "The Whys of Where", MoMM News, 2009. Premiered at Berlin Lettrétage Feb 2010. (1min 7 sec)

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



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

I HAVE A NEW YORK ACCENT, 1990. As Rosenthal lets us hear, in her zany way, there is no single, definitive New York accent. A You-Tube favorite. (1min 27sec 3fr)



WORDS COME OUT BACKWARDS WHEN SPOKEN TO SCREEN LEFT, 2003. Composited photo/text animation created via realization Rosenthal had one night: "Last night I was up talking to myself, when the words appeared visimagically before my lips, and kept coming out. If you were on my right and saw them also, they'd be backwards coming forwards as they were." Premiered at Pickled Art Centre, Beijing, June 2006. (1min 25sec 18fr)

ROCK-A-BYE ROCK LOBSTER, 1986. 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, screened at The Poetry Project, NYC, on the 10th anniversary of Hannah's death, and at Directors Lounge, Berlin, for Rosenthal's mini-retrospective of video curated by Klaus Eisenlohr in 2009. With Hannah Weiner. (1min 26sec)



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

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

COLORS AND AURAS, 1984. 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. With Hanna Weiner and Sena Clara Creston, age 2. (2 mins. 3 secs. 8 frames)



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

HOT AND COLD SHAKEUP Seemingly simple and straightforward, as is characteristic of all Rosenthal's work, Hot and Cold Shakeup was actually fabricated using one trick of videography, and one fakery of physics. Also characteristic of this life/art creator, puns and idioms appear in some way, and that her inspiration sparks from real experience. This idea came in a flash while thinking about a love affair.



Some Balls Stick, Some Balls Fall, 2min 35sec



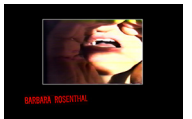
DEAD HEAT, 2009. Video composite. Four moving objects repeatedly traverse the screen at their own speeds, lapping each other at various intervals, but ending at the finish line together. No matter how we get there, the end is the same for all of us.

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



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

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



How Much Does The Monkey Count, 4min 24sec



SOCIETY, 1987. Rosenthal shares the evidence for some insight that struck her when about to place a phone call. Premiered at D.C.T.V., NYC, 1990. (5min 37sec 24fr) Feet Hand-off, 7min 51sec

PUSH ME, 2010. Over Rosenthal's stationary nude torso, single words scroll upwards in vertical columns at increasing speed, as she recites them in voice-over. A powerful experimental short about what people do to each other. Premiered Oct 2010 when Barbara Rosenthal represented the U.S. in Performance Art and Text-Based Art at Tina B: Prague Contemporary Art Festival. (6min)



# BARBARA ROSENTHAL