



Saturday, 10th May 2008 6:00 PM

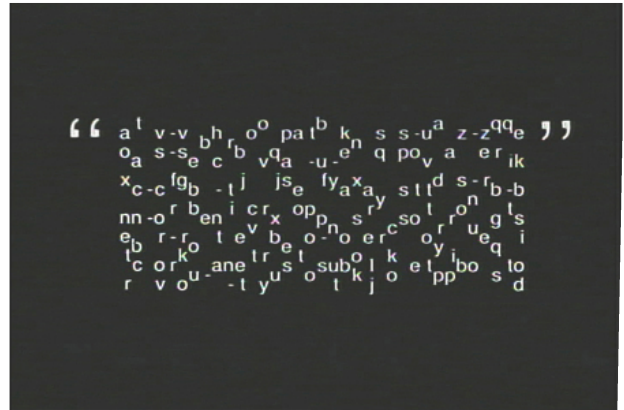
Peter Rose Retrospective

The man who could not see far enough (1981, 16mm, 33') uses literary, structural, autobiographical, and performance metaphors to construct a series of tableaux that evoke the act of vision, the limits of perception, and the rapture of space. Elaborate moving multiple images, a conscious choreography of camera, and massive, resonant sound have inspired critics to call it "stunning" and "hallucinatory." The film ranges in subject from a solar eclipse shot off the coast of Africa to a hand-held filmed ascent of the Golden Gate Bridge, and moves, in spirit, from the deeply personal to the mythic. The film has won major awards of distinction at numerous festivals both here and abroad, including the Oberhausen, Edinburgh, American, and Sydney Film Festivals, has been broadcast nationally, and is in collections at Centre Pompidou in Paris and at Image Forum in Tokyo.

Secondary Currents (1983, 16mm, 15') is a film about the relationships between the mind and language. Delivered by an improbable narrator who speaks an extended assortment of nonsense, it is an "imageless" film in which the shifting relationships between voice-over commentary and subtitled narration constitute a peculiar duet for voice, thought, speech, and sound. A kind of comic opera, the film is a dark metaphor for the order and entropy of language and has been the subject of a number of articles on the use of language in the arts. Percussion by Jim Meneses.

The Geosophist's Tears (2002, video, 8')

Shot during a seven week cross country road trip in the aftermath of Sept. 11th, the work is symphonic in ambition and offers a complex meditation on the iconography of the American landscape. Drawing on the strategems of the early geosophists, who believed that through the operation of a mysterious instrument landscapes might be placed in an emotionally meaningful correspondence with one another, the work uses a variety of visual algorithms to propose and discover surprising structural features of the uninhabited American landscape. Sounds for the work were produced by a remarkable antique slide rule, dating from 1895, that was untouched for over forty years and whose peculiar threnody is both mournful and rhapsodic. In its fractured and phantasmagoric reworkings of the horizon, the work offers us unstable metaphors for the state of the union and a respectful homage to the traditions of painting. The video was shown recently at the Philadelphia Museum of Art and has been acquired by the Centre Pompidou for their permanent collection.

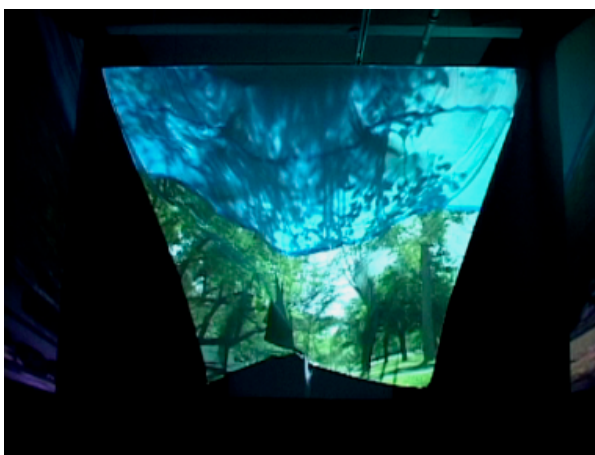


SECONDARY CURRENTS - Peter Rose

Omen (2000, video, 11') is the second part of a trilogy ... a set of invocatory stanzas, encounters with the underworld, calligraphic illuminations, flames of shadow ... simple moments of observation that witness mysterious conjugations of light and shadow and that seem to speak the language of metaphor... performances in which beams of light are used to "write space" through a process akin to both dancing and drawing ... an opera that carries us in a current of sounds, images, ideas, and metaphors into an unknown territory of feeling. *Omen* has been shown at the Delaware Center for Contemporary Art, the Rotterdam International Film Festival, the Film Society of Lincoln Center, and at the San Francisco Cinematheque.

Odysseus in Ithaca (2006, video, 5')

Odysseus moors his boat in the midst of an alien architectural machine, a labyrinth with echoes of De Chirico and Escher, a place of mystery and power where the rules of perspective are challenged and other spaces emerge. The video takes us on a dizzying, exhilarating swoop of a journey through the manifolds of a parking garage, down spiraling ramps into a deep interior space; it is a descent into the depths and it is a lament. *Odysseus* remembers the sea.



PNEUMONON - Peter Rose

Pneumonon (2004, video, 5') was commissioned and exhibited by the Fabric Workshop and Museum. It is a two-channel video installation that offers dramatic visible metaphors for ideas about appearance and reality, sign and referent, cause and effect. The heart of the piece is a video shot on the Rio Grande in southern Texas. A blue tarpaulin hangs from a line of rope and sways in an intermittent breeze. The shadows from the leaves on a tree in the distance are projected onto this surface by the sun, and they grow and decline in size as the tarp sways back and forth towards the camera. One can begin to guess the structure of the tree from the shadows, but as the wind occasionally lifts the tarp, the entire landscape behind is revealed- a tree, some RV vehicles, a road. And then the curtain falls again, fluttering. This image is projected from behind onto a large silk screen that hangs in front of the viewing audience. A small fan is positioned in front of this screen and has been slaved to the chapter numbers in the DVD so that it goes on and off on a pre-programmed basis. When it does so, the projection screen itself (onto which the image of the tarp is being thrown) rises in a complex furl and reveals a hitherto unseen image on the back wall of the space. It is an image of a tree, but it has been constructed according to the laws of a hyperdimensional perspective. By implication, we are now seeing behind the apparent reality constructed by the projected image, and come to understand a deeper, more complex space whose projections are responsible for everything we see. Simultaneously, the image we have taken for real is thrown out into the space beside and behind us and we are now enclosed by our illusion. This is a piece about phenomenon and noumenon, about air, wind, breath, and light, and it operates at an odd juncture between video art and a theatre of objects.

Studies in Transfumatation (2008, video, 5'30) exploits modified flashlights and stripped down video projectors to explore the visual complexities of the ordinary world: a tunnel, a clump of grass, a discarded table, the underside of a bridge, fog, a piece of rock, and a tree. All images were shot in real time - there is no animation.

Peter Rose

