

VIDEO, MUSIC, DANCE, PERFORMANCE & FILM

THE KITCHEN

PETER ROSE

FRIDAY, MARCH 1, 1985 AT 8:30

Digital Speech 3/4" video color sound 1984 13 minutes

Digital Speech uses a traveler's anecdote, a perverse variant of a classic Zen parable, as a vehicle for an exploration of language, thought, and gesture. The tape is performative in idiom, and plays with the nature of narrative, with ways of telling, commenting, and illustrating. It is intended, as well, (however obscurely) as a parody of electronic image manipulation and rock video. Digital Speech was taped on 1/2" and edited in 3/4" and premiered at the Institute of Contemporary Art in Philadelphia in March of 1984. Gesticulation by Jim Meneses.

Secondary Currents 16mm film color/b/w sound 1983 16 min.

Secondary Currents 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. An edgy journey conducted by an improbable narrator speaking an extended assortment of nonsense, the film is a dark metaphor for the order and entropy of thought. Secondary Currents (So Is This) and has since been shown at festivals both here and abroad, including the Edinborough, Sydney, Baltimore, Ann Arbor, and Athens Film Festivals. Percussion by: John Meneses.

The Pleasures of the Text a live work for performer/audio/video 1982-85 30 minutes

The Pleasures of the Text integrates direct address, invented languages, ideographic subtitles, sign language, and simultaneous translation to investigate the fractures at the edge of language—the feel and form of sense, its surface, as opposed to content, its depth. The piece is, as well, a satire of art/critspeak, educational instruction, gothic narrative, and pornography. 'Pleasures' has been performed at major media centers and sound-text festivals nationwide, and has been rendered as a video/performance piece called The Pressures of Text which will be featured in the 1985 Whitney Biennial.

The Pleasures of the Text was written, directed, and delivered by Peter Rose; co-directed by Jessie Lewis; with sign language and ideographic symbols by Jessie Lewis; and English voice-over by Fred Curchack.

PETER ROSE lives and works in Philadelphia, where he runs the film/video program at the Philadelphia College of Art and co-directs Mediaworks, a film/video/soundworks exhibition program. His films and tapes explore the limits of language, thought, and perception, and often involve complex, moving, multiple images; invented languages; and an attentiveness to the presence and power of sound. Rose's works are in the collections of the Museum of Art in Pittsburgh, the Australian National Film Library, the Oberhausen Film Library, the Donnell Film Library, and elsewhere; and have won significant distinction at a number of national film and video festivals. Rose has received three NEA fellowships in media and is currently on sabbatical as a Guggenheim Fellow.

The Kitchen is supported in part by The National Endowment for the Arts, The New York State Council on the Arts, Corporation for Public Broadcasting, The Rockefeller Foundation, Robert Sterling Clark Foundation, Jerome Foundation, Mary Flagler Cary Charitable Trust, Louis B. Mayer Foundation, Foundation for Contemporary Performance Arts, National Institute for Music Theater (in cooperation with the General Electric Foundation), Meet the Composer, Walter Foundation, Shubert Organization, Fromm Foundation, Downe Foundation, Capezio Foundation, Dover Fund, Martin Ackerman Foundation, General Service Foundation, Morgan Guaranty Trust Company, Pfizer, Inc., National Broadcasting Companies, American Broadcasting Companies, Alliance Capital Management Corporation, Mercedes-Benz, Inc., American Express Foundation, Con Edison, Mobil Foundation, Exxon Corporation and by matching grants programs of: Equitable Life Assurance and American Telephone and Telegraph. And also our members and private contributors.