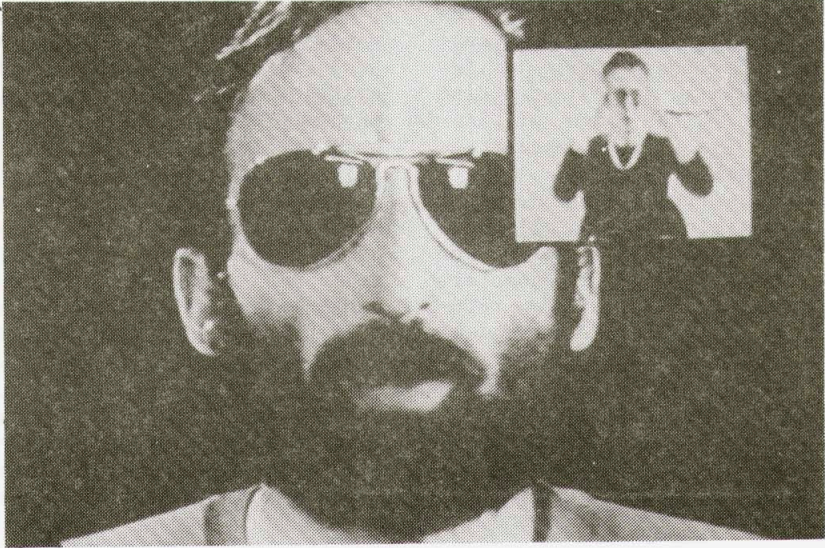


Wadsworth Atheneum

Live performance: January 12, 1985,
Connecticut Room at 4:30 and 8:30 p.m.
Video screening: January 16 - February
17, 1985, A121

Peter Rose
MATRIX 84

Peter Rose, from videotape The Pressures of the Text, 1983



MATRIX is supported in part
by a grant from the National
Endowment for the Arts, a
Federal Agency.

Remarks by Peter Rose:

... we started talking about "the edge" ... I see my work as "edgy" in several different ways. "The Man Who Could Not See Far Enough" is about the limits of perception. I wanted to propose some alternatives to the traditional ways of encoding space in film. The film uses multiple images, nonsense language, structured camera movement, and varying styles of address to construct a series of metaphors for the space that is outside culture. Secondary Currents involves quite a different kind of edge - the edge of language. The film is essentially imageless, except for a gradually proliferating series of subtitles that allegedly "translate" the voice-over narration (which is complete nonsense). Both in its refusal to accommodate our usual expectations of image in film and in its exploration of the genesis and dissolution of language, the film is very much about the boundaries of thought. The Pleasures of the Text goes even further, in some ways, offering a series of verbal tableaux that ricochet back and forth between meaning and meaninglessness.

As the above should suggest, I'm very interested in thinking, perception, language, gesture, and movement and feel some strong connections to the work of the structuralists of the seventies. At the same time, I have been concerned with making work that is, somehow, still engaging, that is funny, moving, elegant, personal, etc. without losing a sense of irony. Where my work does not involve an edge is in its refusal to completely distance the audience, in its refusal to completely repudiate the past. (Can one be

post-modernist if one doesn't know if one is post-modernist? I have a lot of trouble with these labels.)...

Peter Rose

October 25, 1984

(Excerpted from a letter to Andrea Miller-Keller.)

Born in Philadelphia, Pennsylvania in 1947, Peter Rose graduated with a B.A. in Mathematics from the City College of New York in 1967. He has been included in most major film festivals and has received several grants from the National Endowment for the Arts. Recently he was named a recipient of a 1984 John Simon Guggenheim Fellowship. Since 1971 Rose has taught at the Philadelphia College of Art where he is head of the Film Department. He lives in Philadelphia.

PROGRAM
January 12, 1985
4:30 p.m. and 8:30 p.m.
Connecticut Room

Second Currents
(1983)

19 minute, 16 mm. film

"A wild romp throught the many worlds of language, conducted by an improbable narrator speaking an extended assortment of nonsense and accompanied by Jim Meneses on percussion. An imageless film in which the shifting relationships between spoken commentary and subtitled narration constitute a duet for voice, thought, speech and sound."
(Notes from Boston Film/Video Foundation, Inc.)

The Pleasures of the Text
(1982-1984)

25 minute, live performance
by Peter Rose
with audio tape, video
and slides

Written and directed by Peter Rose; co-directed by Jessie Lewis; videographic subtitles and sign language by Jessie Lewis; English translation by Fred Churchack.

These performances are funded in part by the New England Foundation for the Arts and the Atheneum gratefully acknowledges this support.

In this performance Rose discusses "some of the issues we all have been thinking about," namely, language. He explores language as he plays with small words, big words, non-words, language lessons, body language, sign language, bogus sign language, simultaneous translation à la the United Nations, written subtitles including signs, logos

and bogus logos. Also included are non-verbal sounds such as a chair screeching and the "inadvertent" electronic distortions from sound equipment.

Play is the key word. These various elements are layered, stacked and entwined in various combinations. The mood shifts from the didactic to the amusing to the hyperkinetic. Not surprisingly, clarity is elusive, and yet, along the way, what the artist is doing becomes perfectly clear. It is exactly what he proposed at the beginning of the performance: To explore language, using us, the audience and our reading of his piece as the essential foil.

(Andrea Miller-Keller, Curator of MATRIX)

Work by Peter Rose on exhibition beginning January 16, 1985:

The Pressures of the Text (1983), a 17 minute videotape by Peter Rose based on his live performance piece, The Pleasures of the Text, will be screened during museum hours from Wednesday January 16, 1985 through Sunday, February 17, 1985 in Avery 121.

Selected one-person performances and film showings: Pittsburgh Filmmakers, Pittsburgh '77; Walnut Street Theatre, Philadelphia '78, '80; Columbia Museum of Art, Columbia, SC '79; High Museum of Art, Atlanta, GA '79; Nexus Gallery, Philadelphia '80, '83; Museum of Art, Carnegie Institute, Pittsburgh '81; Walker Art Center, Minneapolis, MN '82; Berks Filmmakers, Reading, PA '78, '82, '84; Millenium Film, NYC '82; Pacific Film Archive, University Art Museum, Berkeley, CA '82; Donnell Film Library, NYC '83; Painted Bride Art Center, Philadelphia '83; Collective for Living Cinema, NYC '84; Boston Film and Video Foundation, '84; Athens Film Festival, Athens, OH '84.

Selected film showings and performances in group contexts: Whitney Museum of American Art, NYC New American Filmmakers '72; Ann Arbor Film Festival '73, '78, '82, '83, '84; Athens Film Festival, Athens, OH '73, '78, '82, '83; Film Forum, NYC The Restructured Image '78; Los Angeles Film Exposition '78, '83; Amsterdam, Holland Experimental Film Festival '78; Hirshhorn Museum and Sculpture Garden, Washington, DC Experimental Films of the 1970s '80; Edinburgh Film Festival '81, '83; Montreal Film Festival '81; American Film Festival Visual Essays, NYC '82; Atlanta Film and Video Festival, Atlanta, GA '83, '84; Collective for Living Cinema, NYC Text as Film '83; Walker Art Center, Minneapolis, MN When Words Become Works '84; New England Foundation for the Arts (at Bennington College, VT), New in New England '84.

Selected bibliography by Rose: Frames: a selection of drawings and sketches by contemporary independent animators, ed. G. Griffin, Capitol City Press (Montpelier, VT) '78.

"On the Making of Analogies," Film Library Quarterly vol. 12 no. 4 ('79), p. 7+.

"Letter to the Editor Piece," Downtown Review (Spring '82), p. 52.

Selected bibliography about Rose:

Wood, Irene. Booklist (American Library Association), review of Chambers of the Fire Dream (December 15, '76), p. 616.

Bershen, Wanda. "Film in Philadelphia," Millenium Film Journal, no. 7, 8, 9 (Winter '81), p. 230+.

Perlmutter, Ruth. "Experimental Filmmaking: Reel Talk with Peter Rose," New Art Examiner, vol. 10 no. 5 (February '83), p. 12+.

Banes, Sally. "He Who Must See," Village Voice, May 22, '84, p. 86.

De Michiel, Helen. "Talk, Talk," Afterimage, vol. 11 no. 7 (February '84), p. 16.