

## EVERYTHING AND MORE, 2015

*Everything and More* (2015) is structured around an interview between Rachel Rose and David Wolf, a NASA astronaut. Wolf recounts his experiences, describing the effects on his body of a spacewalk and of returning to earth. Wolf was aware of all sensations anew—of weight, color, smell.

Rose weaves through Wolf's narration with an early recording of Aretha Franklin. Using a spectrograph to edit out the ambient sounds around her voice, Rose constructs a powerful duet and a feeling of transcendence that Wolf's dispassionate account fails to express on its own.

The footage of *Everything and More* is a combination of shots filmed at a neutral buoyancy lab, a large pool used to simulate the microgravity environment of space; crowds of people at EDM concerts; and at the artist's home, where Rose combined basic materials like milk, water, oil, and food dye to emulate the experience of outer space.

This configuration is most successfully communicated at the final climactic moment of the video, when the video shows footage of black ink with white specs of milk. As Wolf describes his experience of floating in outer space, the blackness allows the outside world to be visible, while the white specs visible as a projection. Rather than encouraging a traditional cinematic experience that de-emphasises the body, Rose elegantly evokes a heightened awareness of ourselves and our bodies by unveiling the world directly before one's eyes.

Rachel Rose

*Everything and More*, 2015

HD Video

10'31"

## A MINUTE AGO, 2014

*A Minute Ago* (2014) begins with a hailstorm smashing suddenly onto a quiet beach in Siberia. Set to a recording of Pink Floyd playing in Pompeii's empty amphitheatre—a concert to the dead within a ruin—half-naked beach-goers roll by seeking shelter under towels and umbrellas.

The next scene replicates an interview filmed ten years ago inside of Philip Johnson's Glass House. Johnson was then in his early 90s. He's here now as a blip, interrupting the sheen of high-resolution, moving to the rhythm of a Steve Reich piece composed of only taps on wood. The house is surrounded by wood yet contains none.

The house is then bombarded with the beach's hailstorm as the sound reverses into a live concert overtaken with cheers and screams. Under sutured footage of real rainstorms, the house collapses.

Johnson said that the Glass House was inspired by a burnt-out village, where nothing was left but brick floors and chimneys. He said he slipped a steel cage with a glass skin over a platform of brick. Others have said that the house is a monument to its own inevitable ruin. The Glass House holds within it only one image—the painting *The Funeral of Phocion* by Poussin—showing a dead body traversing a cultivated landscape to its burial.

Rachel Rose

*A Minute Ago*, 2014

HD Video

8'43"

# PALISADES IN PALISADES, 2014

*Palisades in Palisades* (2014) turns on the figure of a young woman walking in the wintery sunlit woods of New Jersey's Palisades Interstate Park overlooking the Hudson River. Jumping back and forth between the park's present and past identity as the site of the battle of Fort Lee during the American Revolutionary War, the camera zaps in and out of close-ups of the woman's skin and eyelashes, as well as Revolution-era paintings—with details of uniformed men, navy ships, and cannons firing.

Rose's use of a lens affixed to a remote-control camera rig, gives the point of view of the camera as if it were a bullet, piercing rather than merely observing its subject. When the girl utters, "um, I'm the voice of dead people," in a distorted voice that isn't her own—or when the camera hurtles over her shoulder towards a rock in close-up or to the skin above her neckline—a bigger take-away emerges: this individual, or humans more broadly, merely represent one passage of a vaster, not exclusively human historical scale of reference.

Rachel Rose

*Palisades in Palisades*, 2014

HD Video

9'27"