

GLADSTONE GALLERY

Kat Herriman, "The Venetians," *Cultured*, May, 2017

CULTURED

THE VENETIANS



Rachel Rose's video installation at Kunsthau Bregenz.

When the Venice Biennale opens, the pavilions will speak on behalf of the artists. Before the doors open, we checked in with these promising participants to discuss their practices.

Rachel Rose, United States

Rachel Rose's videos don't translate to the Internet. They are installations that swallow their visitors whole. The engulfing quality that defines Rose's work showcases her sensitivity to space and light as well as time. "Attention is short," she says. "There are no limits on when you are supposed to watch something. I think that this is a constraint in art. It is a drawback to an otherwise free set of conditions."

Rose takes advantage of cinema's specificity. She uses details to heighten awareness to the fluidity and frailty of reality. *Palisades in Palisades* (2015) uses footage of a woman on the banks of the Hudson to tell the longer history of the land now occupied by the Palisades Interstate Park in New Jersey. The video first screened at Serpentine Sackler Gallery in the fall of 2015 and was reconfigured last winter for Kunsthalle Bregenz. This is typical for Rose, who generally spends a year working on each piece. "I consider each work as a bracket along a flow," Rose says. "The process is more fluid than that."

After the biennale, she will continue work on her first scripted piece which will debut at the Philadelphia Museum of Art in 2018. While she couldn't reveal any details, Rose noted that her most recent work, *Everything and More*, led to an interest in children's stories and how these early narratives shape adult selfhood.