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Rachel

Rose's most recent video, *A Minute Ago* (2014), was shot primarily in the Glass House, Connecticut, the preserved residence of seminal US architect Philip Johnson. This pavilion-like structure of glass and steel is celebrated for its integration into the New England landscape, and its distilled Modernist character vitalises the artist's rhythmic visual study. Having used a rotoscope to pick out Johnson's body from archival video material, Rose then reinserted his figure, shot-by-shot, into her own footage of the Glass House. The opening sequence of the video begins with a blurred depiction of Johnson touring his own house - a retroactive synthesis of personality and design. The artist's superimposition of body and building posits the celebration of artistic legacy as having a symbiotic link to wider fascinations with morbidity and capture. As this tour of the house proceeds, the figure of Johnson eventually comes into sharper focus, his aged body encapsulated within degraded documentary footage.

Rose notes that Philip Johnson himself was inspired to build the Glass House 'as a mausoleum to ruins,' having witnessed a village burned to the ground, with brickwork the only surviving material. This conflict of mausoleum and Modernism is the kind of symbolic disjuncture that provides the root system for Rose's work. Throughout all of her videos, disparate narrative paths are densely composited through the sequential pulse of her edit. The final style and flow of Rose's videos are executed with a certain flatness, the screen an absent picture plane through which represented environments, lens movements and foley effects swell and sway into intimate contact. Her installations - relaxed habitats, often set up at floor level with multiple pairs of headphones - accommodate her videos as documents to be informally sampled, perhaps voluntarily indulged, but never executed with dominating spatial tension between viewer and screen.