

MIGUEL ABREU GALLERY

ROCHELLE GOLDBERG

The sculptures of Rochelle Goldberg are structured by the logic of in-traction—the artist’s term for an unruly set of relations in which the boundary between one entity and another is continually undermined.

Across Goldberg’s body of work, in-traction operates in tandem on the levels of form and content. The residue of the encounter between material and touch is significant for Goldberg: “The indentation on the surface of the ceramic material is the registration of the raw ceramic moving away from you while you are in the act of touching it.... [It] will continue to recede until you remove touch from it. The fingerprint arrives at the termination of this contact.”

Handmade ceramic coils imprinted with synthetic snakeskin masquerade in a variety of forms: pelicans, fish, crocodile-skin briefcases, Madonnas. Clusters of grapes merge with snakes and fins in oil-slick glazes suspended from barbed hooks. Crude oil pools bordered by glaze reflect their surroundings and become continuous with them. Plastic liners suggest the containment of organs and the disposal of waste, but these leaky sacs hold little more than errant fiberoptic light.

Sprouting chia seeds planted in carpet undergo rapid growth under seemingly hospitable conditions, offering momentary refuge to local flora and fauna before sliding into swift decline. Others have been duped into growth by a toxic membrane steeped in crude oil, itself compressed plant matter caught between changes of state. An encrustation of seeds mixed with glitter, or dirt, or metal filings creates a border at 17” from the base of the architectural container—a high water mark that continues to entice efflorescence and oxidization.

Rectilinear steel frames in tripartite formations act as mirrors and thresholds. They test our psychological attachment to barriers by conjuring porous boundaries, shimmering veils, and glass panes that move in and out of the realm of perceptibility alongside the body’s movements. For Goldberg, these frames operate as self-suturing cuts: in one move, they divide space and conjoin it, like the edge sliced off of a Möbius strip.

A set of dark cavities punctuates the periphery. Surveillance apparatuses? Shallow receptacles? Concealed portals? Panoptic decoys? These Tans of Cuna, cans sunk into opposing walls, bracket the exhibition space. Their military-spec coatings—mirrored or superblack—deflect or absorb unlimited information while disclosing nothing of their own motives.

In the space of Goldberg’s in-traction, interiors are externalized and exteriors are internalized—boundaries and thresholds are set up only to be crossed. These sculptural forms are ontologically unreliable, casting into crisis some of Western culture’s deepest attachments to the body: that it occupies only one place at a time; that the space it occupies is mutually exclusive with space occupied by other bodies; that vision is the privileged mode of access to knowledge. Goldberg’s work calls for a reevaluation of these sedimentations by staging a situation in which duplicity and uncertainty maintain the upper hand.

—Leah Pires

Text excerpted from Leah Pires, “The Space Between Two Mirrors,” in Rochelle Goldberg: Cannibal Actif (New York: Totem/Sequence Press, 2017).

Born in Vancouver, Canada, Rochelle Goldberg earned her MFA from Bard College, and currently lives and works in New York City. In 2018, she was the winner of the Battaglia Foundry Sculpture Prize #03 and Artist-in-Residence at the Chinati Foundation, Marfa. Additionally, Goldberg was the Artist-in-Residence at the Atelier Calder in the spring of 2017, and the recipient of the 2015 Louis Comfort Tiffany Award. In 2016, Goldberg had her first institutional solo exhibition at SculptureCenter in New York. She also contributed a large-scale installation work to Mirror Cells, curated by Christopher Lew and Jane Panetta at the Whitney Museum of American Art, and participated in the Okayama Art Summit, a biennial exhibition organized by Liam Gillick across multiple venues in Okayama, Japan. No Where, Now Here, Goldberg’s solo exhibition at GAMEC in Bergamo, Italy was on view through January 2017. The catalogue for that exhibition, published by Mousse and GAMEC, as well as a new monograph, Cannibal Actif (New York: Totem/Sequence Press), were both released in 2017. Intralocutors, her first solo exhibition at Miguel Abreu Gallery, was on view in the spring of 2017.

MIGUEL ABREU GALLERY

ROCHELLE GOLDBERG

Born in Vancouver, Canada, 1984
Lives and works in New York

EDUCATION

2014

M.F.A., Bard College, Annandale-On-Hudson, NY

2006

B.A., McGill University, Montreal, Canada

SOLO EXHIBITIONS

2019

Miguel Abreu Gallery (forthcoming)
Catriona Jeffries, Vancouver, Canada (forthcoming)
born in a beam of light, The Power Station, Dallas, TX

2018

Casa del sol, Casa Masaccio, San Giovanni Valdarno, Italy
1000 "emotions", Federico Vavassori, Milan, Italy
Pétroleuse, organized by Milan Ther, Éclair, Berlin, Germany

2017

Intralocutors, Miguel Abreu Gallery, New York, NY

2016

No Where, Now Here, GAMeC, Bergamo, Italy
A Worm Filled Body, Parisian Laundry, Montreal, Canada
The Plastic Thirsty, SculptureCenter, Long Island City, NY

2015

The Cannibal Actif, Federico Vavassori, Milan, Italy
Cordon Sanitaire, Quark Prize, Geneva, Switzerland

2014

The Local Link (Lust got in the way), The Apartment Gallery, Vancouver, Canada
Arid Bouquets: Intraction #4, David Petersen Gallery, Minneapolis, MN
The Leaks That Link: Intraction #3, Eli Ping Frances Perkins, New York, NY
Scratching at the Void, Ring the Clock at Dust, Ivry-Sur-Seine, France

2013

Gymnasia, 4:00 am, Cleopatra's, Brooklyn, NY

SELECTED GROUP EXHIBITIONS

2019

Good Moves, The Power Station, Dallas, TX

Frieze Sculpture, curated by Brett Littman, Rockefeller Center, New York, NY

Rebecca Brewer & Rochelle Goldberg: Waves and Waves, Oakville Galleries at Centennial Square, Oakville, Ontario

Unexplained Parade, Catriona Jeffries, Vancouver, Canada

2018

'All'estero' and 'Dr K. Takes the Waters at Riva': Version B, curated by Saim Demircan, Croy Nielsen, Vienna

'All'estero' and 'Dr K. Takes the Waters at Riva': Version A, curated by Saim Demircan, A Plus A Gallery, Venice

Fielded Blackout, Commercial Street, Los Angeles, CA

Nature, Catriona Jeffries, Vancouver, Canada

Sancho Panza, organized by Veit Laurent Kurz, Oracle, Berlin, Germany

2017

Zur Rebschänke, organized by Veit Laurent Kurz, Weiss Falk, Basel, Switzerland

Ante Phylloxera, curated by Andrew Hunt and Saim Demircan, South Street Arts Centre / Jelly, Reading, UK

Artist in Residence Presentation, with a performance by Veit Laurent Kurz, Atelier Calder, Saché, France

A boat is a floating piece of space, toward the Horizon, curated by Piper Marshall, Alfonso Artiaco Gallery, Rome

Dirge, JTT, New York, NY

Hütti, an installation by Veit Laurent Kurz & Ben Schumacher, MINI/Goethe-Institut Curatorial Residencies, Ludlow 38, New York, NY

Rien ne nous appartient: Offrir, curated by Flora Katz, Fondation d'entreprise Ricard, Paris, France

Eric Schmid is an Idiot, organized by Kavita B Schmid and What Pipeline, Cave, Detroit, MI

2016

Interiors, Front Desk Apparatus, New York

Okayama Art Summit, curated by Liam Gillick, Okayama, Japan

Seduction of a Cyborg, Barro, Buenos Aires

The Discovery of a Leak in the Roof of Marcel Breuer's Wellfleet Summer Cottage on the Morning of September 16, 1984 (Part 2), Commercial Street, Provincetown, MA

The Discovery of a Leak in the Roof of Marcel Breuer's Wellfleet Summer Cottage on the Morning of September 16, 1984, Off Vendome, New York, NY

Mirror Cells, Whitney Museum, New York, NY

Roadside Picnic, Kunstverein Dortmund, Germany

Noir Dedans, Manoir Martigny, Martigny, Switzerland

In Place Of, curated by Leah Pires, Miguel Abreu Gallery, New York, NY

Fia Backstrom Part Four, Artists Institute, New York, NY

2015

Dredgers on the Rail, Freedman Fitzpatrick, Los Angeles, CA

The Secret Life, Murray Guy, New York, NY

These Are Not My Horses, curated by Alexander Shulan, James Fuentes, New York, NY

The Gentle Way (Judo), curated by Zak Kitnick, Clifton Benevento, New York, NY

2014

Seau Banco Carbon, Tomorrow Gallery and Bedstuy Love Affair, New York, NY

Slip, Mitchell-Innes and Nash, New York, NY

Honey That Isn't Real, Bed-Stuy Love Affair, Brooklyn, NY

Couplings, Taylor Macklin Gallery, Zurich, Switzerland

Plop Fall The Plums, Bodega, New York, NY

2013

Turn Key of Forever After, BedStuy Love Affair, Brooklyn NY

Descartes' Daughter, curated by Piper Marshall, Swiss Institute, New York, NY

Rock Art & the X-ray Style, curated by Ryan Foerster, 425 Ocean Ave, Brighton Beach, NY

Twilight of the Studio Idols, Malraux Place, Brooklyn, NY

2012

Deep Space (Insides), Joe Sheftel, curated by Karen Archey, New York, NY

Deleuze and co., curated by Karen Archey, Stadium, New York NY

Endless Column, Martos Gallery, New York, NY

2011

Harvest Moon, curated by Ryan Foerster, 425 Ocean Ave, Brighton Beach, NY

SELECTED BIBLIOGRAPHY

2019

Rittenbach, Kari. "Portrait: Rochelle Goldberg," *CURA* #30, Spring

Bressanelli, Cecilia. "Rochelle Goldberg, il Rio Grande per «la Lettura» e il bronzo da premio," *Corriere della Sera – La Lettura* #384, April 7

2018

Lucarelli, Niccolò. "Un'epopea umana e paesaggistica. Rochelle Goldberg a San Giovanni Valdarno," *Artribune*, October 15

Witt, Andrew. "Critic's Pick: Nature," *Artforum.com*, February

2017

Katrib, Ruba. "Molecular Sculpture," *Art In America*, September

Bouthillier, Rose. "Rochelle Goldberg: Everything That Goes Under," *CURA*, Summer

Smith, Roberta. "Galleries: Rochelle Goldberg," *The New York Times*, May 12

"Rochelle Goldberg," *Goings On About Town: Art*, *The New Yorker*, May

"9 Art Events to Attend in New York City This Week," *ARTnews*, April 10

2016

McCarthy, Win, with Rochelle Goldberg. "A Perceptual Game Between an Absence and a Presence," *Mousse Magazine* #55, September

Coleman, Madeline. "Rochelle Goldberg: From Tar Sands to Mirror Cells," *Canadian Art*, Fall

Tavecchia, Elena. "'Mirror Cells' at Whitney Museum of American Art, New York," *Mousse Magazine* online, July 31

Johnson, Ken. "Mirror Cells Asks: What Lights Up the Brain?" *The New York Times*, July 28

Vogel, Wendy. "Mirror Cells," *Critics' Picks*, *Artforum.com*, June

Chiaverina, John. "Spider Women, Cargo Ships, Chia Grass, and 'Mommy': Behind the Scenes of 'Mirror Cells' at the Whitney Museum," *ARTnews*, June 10

Korman, Sam. "Rochelle Goldberg, SculptureCenter / New York," *Flash Art*, March 23

Tavecchia, Elena. "Rochelle Goldberg 'The Plastic Thirsty' at SculptureCenter, New York" *Mousse Magazine* online, March 19

Smith-Holmes, Maxwell. "Rochelle Goldberg," *Kaleidoscope* #26, Winter

2015

"The Secret Life," *Goings on About Town: Art*, *The New Yorker*, July

Peck, Aaron. "Rochelle Goldberg," *Artforum*, March

Piejko, Jennifer. "The Gentle Way (JUDO)," *Flash Art* #301, March-April

2014

Russeth, Andrew. "Eyegays, Ecstatic Painting, and a Glorious Mess: Andrew Russeth on the Year in, and Beyond, the Galleries," *Artnews*, December 30

Sanchez, Gabriel H. "Critic's Pick: Slip," *Artforum.com*, July

Gilligan, Melanie. "Sense Relations" in *'Descartes Daughter' Reader*, Swiss Institute and Sternberg Press

Marshall, Piper. "Couplings," *Kaleidoscope* #21

2013

"Goings on About Town," *The New Yorker*, October 21

Heinrich, Will. "'Descartes' Daughter' at the Swiss Institute," *New York Observer/GalleristNY*, October 1

2012

Expósito, Frank. "Critic's Pick: Deep Space (insides)," *Artforum.com*, November

PUBLICATIONS

2019

Battaglia Foundry Sculpture Prize 2019: A New Challenge in Traditional Lost Wax Bronze Casting, Rome: CURA. BOOKS

2017

Rochelle Goldberg: Cannibal Actif, New York: Totem/Sequence Press

Sara Fumagalli and Stefano Raimondi, eds., *No Where, Now Here*, Bergamo: GAMEC Books (exhibition catalogue)

2013

"The Body as Techno Base," *The Third Rail*, Issue #1

"The Painter Dreams the Mise en Abyme," published by Dallas Power Station in conjunction with "Two Step" by Charles Mayton

2012

After Images catalogue entries, published by the Jewish Museum of Belgium in conjunction with *After Images*, curated by Fionn Meade

GRANTS AND AWARDS

Louis Comfort Tiffany Award, 2015

Atelier Calder Artist-in-Residence, 2017

Battaglia Foundry Sculpture Prize, 2018

Canada Council for the Arts Grant, 2018

Chinati Foundation Residency, 2018