

## 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).*

*Rochelle Goldberg (b. 1984, Vancouver, Canada) earned her MFA from Bard College and currently lives and works between New York and Berlin. She has had solo exhibitions at Miguel Abreu Gallery (2020, 2017); The Power Station, Dallas (2019); Catriona Jeffries, Vancouver (2019); Casa del sol at Casa Masaccio, San Giovanni Valdarno, Italy (2018); GAMEC, Bergamo, Italy (2017); and Sculpture Center, New York (2016); among others. In 2019, Goldberg presented a two-person exhibition with Rebecca Brewer at the Oakville Galleries in Ontario, and among other group shows that year, her work was selected for the first Frieze Sculpture at Rockefeller Center, curated by Brett Littman. In 2018, she mounted Pétroleuse with curator Milan Ther at Éclair, Berlin, and she was also the winner of the Battaglia Foundry Sculpture Prize #03 and Artist-in-Residence at the Chinati Foundation, Marfa. Further, 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 contributed a large-scale installation work to Mirror Cells, curated by Christopher Lew and Jane Panetta at the Whitney Museum of American Art, New York, and participated in the Okayama Art Summit, a biennial exhibition organized by Liam Gillick across multiple venues in Okayama, Japan. Cannibal Actif, her first monograph designed with Geoff Kaplan, was co-published by Totem and Sequence Press and her second monograph, born in a beam of light, was published by The Power Station in Spring 2020. In 2021, Goldberg’s work was presented in Life to Itself, curated by Flora Katz, at the Centre international d’art et du paysage de Vassivière, Beaumont-du-Lac, France; New Time: Art and Feminisms in the 21st Century, curated by Apsara DiQuinzio, at the Berkeley Art Museum and Pacific Film Archive, CA; as well as As I write, I am lying, I hope, curated by Kristian Vistrup Madsen at Art Hub Copenhagen.*

Intralocutors: Click, an exhibition dedicated to Goldberg’s work opened at Kunsthalle Linggen, Germany earlier this year. Her solo exhibition, Ghost Centrale, is currently on view through October at Galleria Federico Vavassori, Milan, Italy.

# MIGUEL ABREU GALLERY

## ROCHELLE GOLDBERG

Born in Vancouver, Canada, 1984  
Lives and works in Berlin.

## EDUCATION

### 2014

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

### 2006

B.A., McGill University, Montreal, Canada

## SOLO EXHIBITIONS

### 2023

Mercer Union, Toronto, Canada (forthcoming)

### 2022

*Ghost Centrale*, Federico Vavassori, Milan, Italy

*Intralocutors: Click*, Kunsthalle Lingen, Lingen, Germany

*Sequence 8: one work, one or two weeks*, Miguel Abreu Gallery, New York, NY

### 2020

*Psychomachia*, Miguel Abreu Gallery, New York, NY

### 2019

*gatekeepers*, Catriona Jeffries, Vancouver, Canada

*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

### 2022

*Playing with Bones*, La Traverse, Marseille, France  
*Temporary Atlas*, Gallerie delle Prigioni, Treviso, Italy and Mostyn, Llandudno, Wales  
*Fiction or Fictions*, Christian Andersen, Copenhagen, Denmark  
*Holding On To It*, Heidi, Berlin, Germany

### 2021

*Apostille*, Rochelle Goldberg & Veit Laurent Kurz, Haus Zur Leibe, Schaffhausen, Switzerland  
*As I write, I am lying, I hope*, curated by Kristian Vistrup Madsen, Art Hub, Copenhagen, Denmark  
*Tokyo Arts & Crafts Object Expo, 2021*, curated by Veit Laurent Kurz, XYZ Collective, Tokyo, Japan  
*Unseeable*, Catriona Jeffries, Vancouver, British Columbia, Canada  
*New Time: Art and Feminisms in the 21st Century*, curated by Apsara diQuinzio, the Berkeley Art Museum and Pacific Film Archive, CA  
*Life to Itself*, curated by Flora Katz, Centre international d'art et du paysage de Vassivière, Beaumont-du-Lac, France

### 2020

*Who Are We Are Who*, curated by Fabian Schöneich, Barunsfelder Family Collection, Cologne, Germany.  
*Permafrost*, curated by Nicolas Bourriaud, Montpellier Contemporain, Montpellier, France  
*In The No Longer Not Yet*, curated by Julia Eilers Smith, The Leonard & Bina Ellen Art Gallery, Montreal, Canada  
*It could have been easy but it was still nice*, Mother Culture, Berlin, Germany

### 2019

*Enquête Arcane*, DOC, Paris, France  
*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**

### **2021**

Dubé, Joëlle & María Castañeda-Delgado. "Cannibal Actif: The Artist Book as Threshold for Material Encounters," *esse*, No. 101, Winter

## 2020

Weisburg, Madeline. "Review: Rochelle Goldberg's 'Psychomachia' at Miguel Abreu Gallery," *Art in America*, September 8

Chamberlain, Colby. "Rochelle Goldberg," *Artforum*, May/June

Brock, Peter. "Rochelle Goldberg: Psychomachia," *The Brooklyn Rail*, May

## 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****2020**

*Born in a Beam of Light*, Dallas: The Power Station

**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

**COLLECTIONS**

ICA Miami

GAMEC, Bergamo, Italy

Philara Collection, Dusseldorf

Celine Collection, Paris

Stephen Bronfman Collection, Montreal

Peter Soros Collection, New York

Lagrange Collection