

MIGUEL ABREU GALLERY

FOR IMMEDIATE RELEASE

Exhibition: Rochelle Goldberg
Intralocutors

Reception: Wednesday, April 12, 6 – 8PM

Dates: April 12 – May 14, 2017

Miguel Abreu Gallery is pleased to announce the opening on Wednesday, April 12th, of Rochelle Goldberg's *Intralocutors*, her first solo exhibition at the gallery. The show will be held at our 88 Eldridge Street location.

"Thus, in that cave, inside that cave burns a fire "in the image of" a sun. But there is also a path no doubt made in the image of the conduit neck, passage, corridor which goes up (or rather would go down) out of the cave toward the light of day toward the sight of day. Gallery, sheath, envelope-passage, enveloped, going from the daylight to the underground grotto and its fire. A conduit which is taken up and reproduced *inside* the cave. A repetition, representation, figuration re-enacted within the cave of that passage which we are told leads in and out of it. Of the path *in between*. Of the "go-between" path that links two "worlds," two modes, two methods, two measures of replicating, representing, viewing, in particular the sun, the fire, the light, the "objects," and the cave. Of this passage that is neither outside nor inside, that is between the way out and way in, between access and egress."¹

And the Intra-locutor pillars at the cave's mouth. From neither grotto nor ground nor gallery nor garden she emerges as many. Mary Mary.

Mary of Egypt, the final appendage of the composite Mary, her stricken figure an emblem for love and peace and the possibility to chose both love and peace and the possibility to both chose and reject the world for which we live in.

Pulled from the Earth, where horizontal flows to a vertical, resurrection signalling the return to say "hello," "hello I am here," "hello she will be here," "hello they have always been here."

The mirror, the threshold, the veil...We crossed with a guide. The Intralocutor hovers on the either side as witness to the either way. The Intralocutor inhabits the border as a meltdown, cohabiting between the layers, where the mirror as we know it is liquid and viral. They can offer us the reflection of reflection, an ab-sent reflection that allows us to see more than we are, and more than we are willing to admit. Structured by a system of layers or strata, they make space for a dialogue to take place both within and between. Key to their influence is the interiority that forever pushes out.

"Hello," they said. "Hello this is not a wall."

Born in Vancouver, Canada, Rochelle Goldberg earned her MFA from Bard College, and currently lives and works in New York City. She was the recipient of the 2015 Louis Comfort Tiffany Award, and will be the Artist-in-Residence at the Atelier Calder in the spring of 2017. 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), will both be released this spring.

¹ Luce Irigaray, *Speculum of the Other Woman*, trans. Gillian C. Gill (Ithaca, NY: Cornell University Press, 1985), 246.