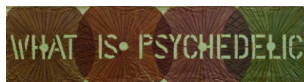


Aura Rosenberg

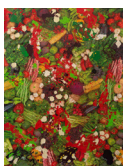
What Is Psychedelic, 1973
Acrylic and acrylic gel on canvas
32 x 120 inches



The Window, c. 1975
Acrylic on canvas
77 ¼ x 57 inches



Aux Enfants de la Chance, 2022
Acrylic on oilcloth
54 x 45 ½ inches



Color Palette, 2013
Inkjet print
19 ½ x 17 inches



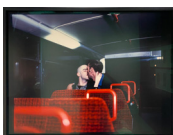
I can no longer govern my dreams!, 2021
Lenticular print
17 x 11 ½ inches



Head Shots, 1991–1996
6 silver gelatin prints
16 x 12 inches each
Courtesy of the artist and Martos Gallery



Frank and Fabian (from Couples Kissing), 1997
C-print
30 x 40 inches



Aura Rosenberg and Mary Heilmann
The Astrological Ways, c. 1980s
Glazed ceramic
10 ½ x 10 ½ inches
Courtesy of the artists



Calligraphs, c. 1984–1985
Acrylic on vinyl
48 x 118 inches



What Is Psychedelic

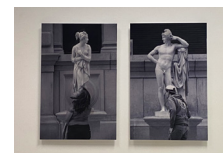
Louise Lawler/Felix (from Who Am I? Where Am I? What Am I?), 1996
Inkjet print
48 x 40 inches



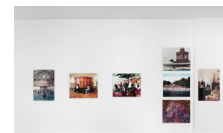
Marbles (from Statues Also Fall in Love), 2019
Collage on marble
Dimensions variable
Courtesy of the artist and Martos Gallery



Venus and Paris (from Statues Also Fall in Love), 2019
2 lenticular prints
35 ¾ x 23 ⅝ inches
Courtesy of the artist and Martos Gallery



Berlin Childhood, 1996–2001
6 photographs mounted to plexiglass
30 x 40 inches each
Courtesy of the artist and Martos Gallery



Fish Otter; Christmas Angel; and Two Riddles (from Berlin Childhood), 2008–ongoing
3 videos
12 min 17 sec; 12 min 4 sec; and 7 min 2 sec



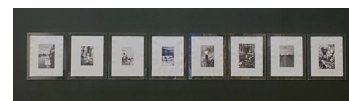
The Sewing Basket (from Berlin Childhood), 2002/2022
Tapestry and yarn
Dimensions variable



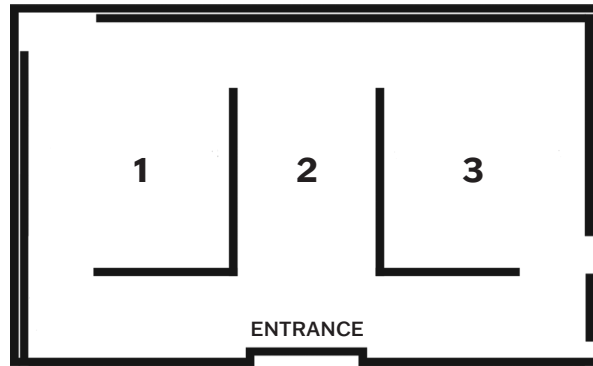
The Missing Souvenir, 2003
Cast plastic, acrylic paint, gold leaf
9 ½ x 3 x 3 inches



Idyllic, 1992–1994
8 silver gelatin prints
10 x 12 inches each



Aura Rosenberg



What Is Psychedelic

Aura Rosenberg's imagery playfully questions accepted notions of eroticism, family, history, and artistic identity. She has moved through diverse styles, eschewing a signature mark, and prefers to work thematically, collaboratively, and serially, while often returning to ideas from past projects. Featuring a selection of works from the past five decades to the present, *What Is Psychedelic* traces Rosenberg's career across an array of media, including painting, photography, film, sculpture, and installation.

1

Rosenberg produced *What Is Psychedelic* (1973), the earliest work in this exhibition, while still a young student in the MA program at Hunter College (CUNY). Playing with the formalist concerns of modernist painting, which prohibited the depiction of space, she created an immersive optical experience. *What Is Psychedelic* conflates its written message with its visual experience. Rosenberg's paintings have consistently upheld and flaunted the limitations of modernist formalism, reintroducing figuration in playful ways, including her recent *Aux enfants de la chance* (2022) and the photograph *Color Palette* (2013).

In *The Window* (c. 1975), Roy Lichtenstein's simple black-line *Curtains* (1962) covers the image of a window from Rosenberg's studio. In this work is from an early series, Rosenberg layered "master" artworks over images bringing them into dialog with her artistic practice to create complex associations.

Rosenberg collaborated with artists and peers in *Head Shots* (1991–96) to produce a series of close-up portraits of men in an apparent state of sexual ecstasy. Rosenberg found that representations of masculinity often precluded displays of emotion and vulnerability. *Head Shots* sought to overturn this bias and offer men an unaccustomed glimpse of themselves. She also captured moments of tenderness between her friends and neighbors in *Couples Kissing* (1997).

2

Rosenberg continued to collaborate with her community in *Who Am I? Where Am I? What Am I?* (1996–2008), a series of photographs made with artist friends and their children (on view is her collaboration with Louise Lawler and her son Felix). These works extended agency to all involved by allowing children to see themselves in new ways while artists explored a renewed sense of play.

A graphic tile from Rosenberg's ongoing project *The Astrological Ways* was made in collaboration with artist Mary Heilmann (c. 1980s). In this series, astrology becomes erotic but also playful.

Calligraphs (c. 1984–85) was made by painting her body and pressing herself onto red vinyl to register a pose that viewers can read in various ways. The resulting marks defy boundaries between an original and a copy, between abstraction and representation.

Statues Also Fall in Love (2019–ongoing) is a series that animates the mythology embedded in Greek and Roman marble statues. The series complicates their presumed greatness with questions about the construction of "nature" and "truth."

3

Berlin Childhood (1996–ongoing) restages Walter Benjamin's short autobiographical texts, first as a photographic series and a set of sculptures, and more recently as films. Benjamin had fled the city during the rise of the Nazis, and in his book *Berlin Childhood around 1900*, he recounts his bourgeois upbringing in Berlin as "an inoculation against homesickness." Around the same time, Rosenberg's family, who are Jewish, also fled Germany. In this work Rosenberg revisits Berlin through the eyes of her young daughter, Carmen, and later, with Benjamin's own granddaughter and great-granddaughter, Chantal and Lais Benjamin.