

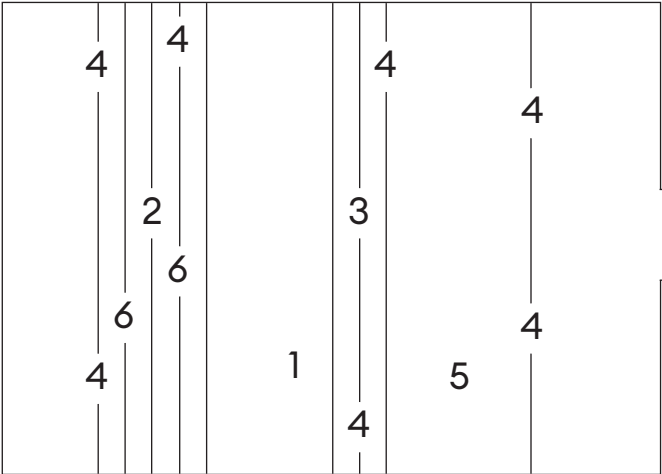
Rochelle Goldberg

Sun Moon Stars



CAG

B.C. Binning Gallery



- 1 *Partial View*, 2023
bronze, aluminum
- 2 *Obstructed View*, 2023
flour, copper, aluminum, dispersion paint, bronze, wire, ribbon
- 3 *Wands*, 2023
found wood, aluminum, cellulose, dispersion paint, glitter, wire, ribbon
- 4 *Lights*, 2023
augmented readymade vanity light, wire, aluminum
- 5 *Equal Parts I*, 2018
glass bowls, aluminum, copper
- 6 *Cans*, 2024
bronze, aluminum

As with many of Goldberg's projects over the past several years, this installation finds its genesis in the story of Mary of Egypt, a fifth-century saint who left her worldly existence after a period of sexual 'impurity' to live ascetically in the desert. Traditionally understood as an icon of repentance, Goldberg instead approaches Mary as a figure of radical empathy, someone who escaped a material world to become one with her landscape; over decades of exposure, Mary's body would slowly become indistinguishable from her environment, until her eventual death when her corpse was found fully preserved in – and by – the desert.

This impossible passage between physical states is a vital jumping off point for *Sun Moon Stars*, with Goldberg harnessing a shifting set of temporal, formal and material references to produce a scene in a state of apparent flux. At the centre of the installation, Goldberg offers a pair of Marys in fragmentary state, each tethered to the floor with cans, their precarious figures cobbled together from a range of cast forms – vegetal matter, a pregnant torso, the face of a 20th-century pinup doll – to suggest a body in a process of decomposition or recomposition. In *Obstructed View*, the artist situates Mary amidst a makeshift shelter built from provisions: baguettes, a nod to the saint's decades-long subsistence on three loaves of endlessly replicating bread; and cans cast in aluminum and bronze, the latter ruptured in form. A series of wands and vanity lights punctuate the installation, evoking both a realm of mutability and transformation, and anchoring our presence in the scene.

References to reproduction, reevaluation and renewal circulate throughout the installation both materially and conceptually, with Goldberg locating in Mary a kind of contemporary immaculate – an incorruptible body at once post-purity and post-decay, collapsing distinctions between self, other and environment. Recasting here the ancient archetype of the penitent in dialogue with the industrially produced desire associated with the mid-century pinup model, Goldberg ultimately evokes a desert of no answer, posing larger questions about how inherited structures linger, rot and recirculate.

All works courtesy of the artist and Catriona Jeffries, Vancouver

The artist thanks Small Victory Bakery, Doughgirls Comfort Kitchen & Bakeshop, and Faubourg Bakery.

June 7
→ September 8,
2024

Contemporary
Art Gallery

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Open Tuesday to Sunday, 12 pm → 6 pm
Admission always free