



GABBY ROSENBERG

G A B B Y R O S E N B E R G

Born 1992, Chicago

Lives and works in Los Angeles

Education

2018 MFA, California Institute of the Arts, Valencia

2014 BA, Hampshire College, Amherst

Solo Exhibitions

2020 *Icons*, Steve Turner, Los Angeles

2019 *Night Pockets*, Steve Turner, Los Angeles

2018 *Marrow*, California Institute of the Arts, Valencia

2017 *Meat Cream*, California Institute of the Arts, Valencia

2014 *Her First Lie Was Pink*, Hampshire College, Amherst

Group Exhibitions

2020 *Artists and Poems*, Durden and Ray, Los Angeles

2019 *Untitled*, Miami Beach (with Steve Turner)

Surface Tension, Steve Turner, Los Angeles

Show Me as I Want to Be Seen, Contemporary Jewish Museum, San Francisco

GIFC, The Hole, New York

2018 *Incognito*, ICA LA, Los Angeles

Rattlesnake Bells In The Desert, The Box Gallery, Los Angeles

Imagine Exhibition, Imagine Entertainment, Beverly Hills

2017 *MFA Group Show*, California Institute of the Arts, Valencia

2016 *Need A Show For This Title*, California Institute of the Arts, Valencia

2015 *Queer WAH*, Williamsburg Art & Historical Center, Brooklyn

Grand Salon Show, Greenpoint Gallery, Brooklyn

Window Display, Jerry's, New York

Art by America, The Art House Chicago

2014 *Undergraduate Artist Invitational*, The Loft Parlor, Easthampton, Massachusetts

Columbia University Painting Intensive, Columbia University, New York

Five II, Five College Art Exhibition, Mount Holyoke College, South Hadley, Massachusetts

Five, Five College Art Exhibition, University of Massachusetts, Amherst

2013 *LGBT Art Show*, The Dalloway, New York

Residencies and Awards

2016 Vermont Studio Center, Johnson

2014 Columbia University Painting Intensive, New York

Bibliography

2019 May III, Richard Allen. "Steve Turner LA: Gabby Rosenberg," *artillery*, April 24

Hotchkiss, Sarah. "The Do List: 'Beneath This Mask, Another Mask': Identity is Unfixed in CJM's 'Show Me'," *KQED*, February 12

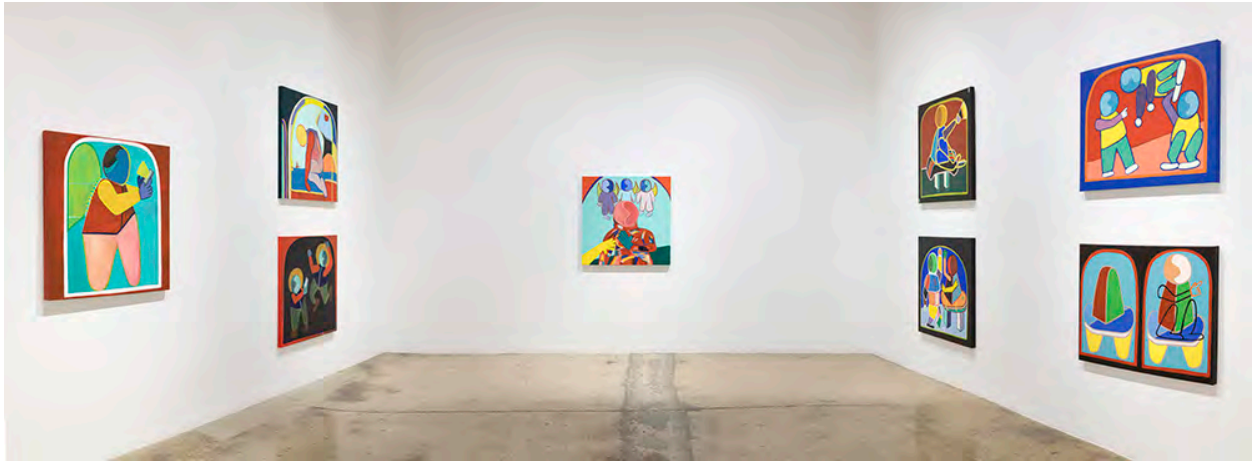
Desmarais, Charles. "'Show Me as I Want to be Seen' examines artistic and gender identity," *San Francisco Chronicle, Datebook*, February 7

Miller, Robert Nagler. "The many selves of gender-bending artist and Nazi resister Claude Cahun," *The Jewish News of Northern California*, February 1

Show Me as I Want to Be Seen, Contemporary Jewish Museum, February

SELECTED EXHIBITIONS

STEVE TURNER

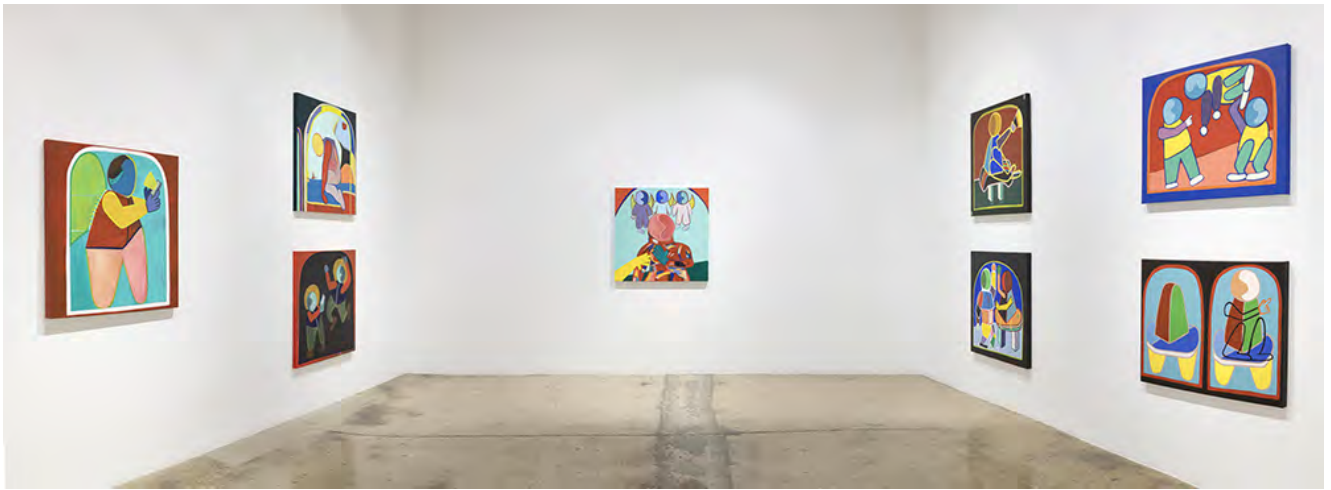


Gabby Rosenberg: *Icons*

October 17–November 14, 2020

Steve Turner is pleased to present *Icons*, a solo exhibition by Los Angeles-based Gabby Rosenberg that consists of colorful, abstracted, figurative paintings. Created in a corner of her living room during a statewide stay-at-home order, Rosenberg's new works depict figures in action that are confined underneath an archway. They are comprised of a mix of colorful rounded forms with their limbs, torsos and heads outlined with a contrasting band of color. Borne of imagination, introspection and frustration, the paintings obliquely convey aspects of our troubled time. However, they also convey Rosenberg's delight in painting. In that way, her spirited effort is the essence of the work.

Gabby Rosenberg (born Chicago, 1992) earned a BA from Hampshire College (2014) and an MFA from CalArts (2018). Her work was shown in *Show Me as I Want to Be Seen* at the Contemporary Jewish Museum, San Francisco (2019). This is Rosenberg's second solo exhibition at Steve Turner.



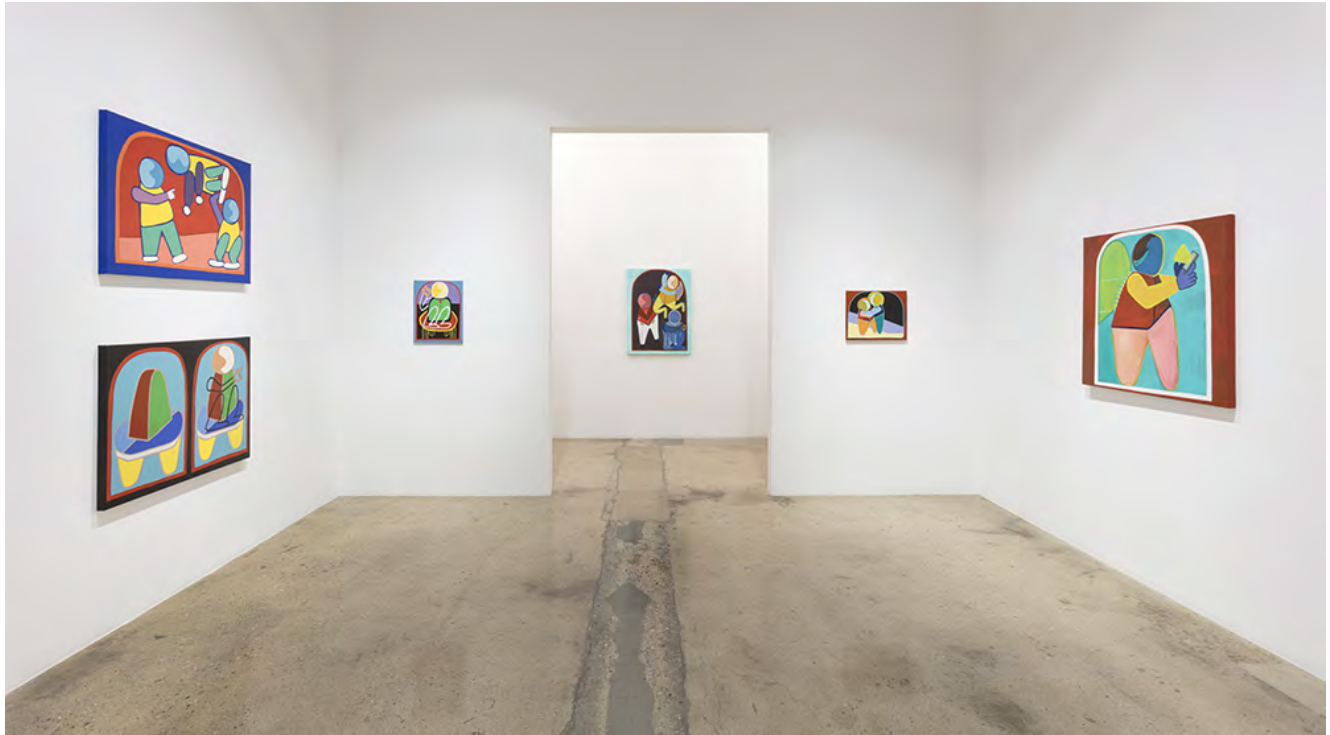
Icons. Installation view, Steve Turner, 2020



Icons. Installation view, Steve Turner, 2020



Icons. Installation view, Steve Turner, 2020



Icons. Installation view, Steve Turner, 2020



Icons. Installation view, Steve Turner, 2020



Untitled, Miami Beach. Installation view, 2019



Untitled, Miami Beach. Installation view, 2019



Surface Tension. Installation view, Steve Turner, 2019



Surface Tension. Installation view, Steve Turner, 2019



Surface Tension. Installation view, Steve Turner, 2019



Surface Tension. Installation view, Steve Turner, 2019



Surface Tension. Installation view, Steve Turner, 2019

STEVE TURNER



Gabby Rosenberg: *Night Pockets*
March 30–May 4, 2019

Steve Turner is pleased to present *Night Pockets*, a solo exhibition by Los Angeles-based Gabby Rosenberg consisting of paintings that combine figuration and abstraction. The gender-ambiguous figures are part self and part monster and are comprised of lushly layered bold colors juxtaposed against solid backgrounds of white or black. Many of Rosenberg's subjects have fragmented body parts that are stacked in concentric circles. These blobby characters are often depicted with exposed joints or innards, a suggestion of vulnerability. According to the artist, they represent a visceral feeling of otherness and the complex fluidity of identity. She also acknowledges a debt to Mary Shelley's *Frankenstein* with its creature's desire for intimacy.

Gabby Rosenberg (born Chicago, 1992) earned a BA from Hampshire College (2014) and an MFA from CalArts (2018). Her work is currently on view in *Show Me as I Want to Be Seen* at the Contemporary Jewish Museum, San Francisco. This is Rosenberg's first solo exhibition at Steve Turner.



Night Pockets. Installation view, Steve Turner, 2019



Night Pockets. Installation view, Steve Turner, 2019



Night Pockets. Installation view, Steve Turner, 2019



Night Pockets. Installation view, Steve Turner, 2019



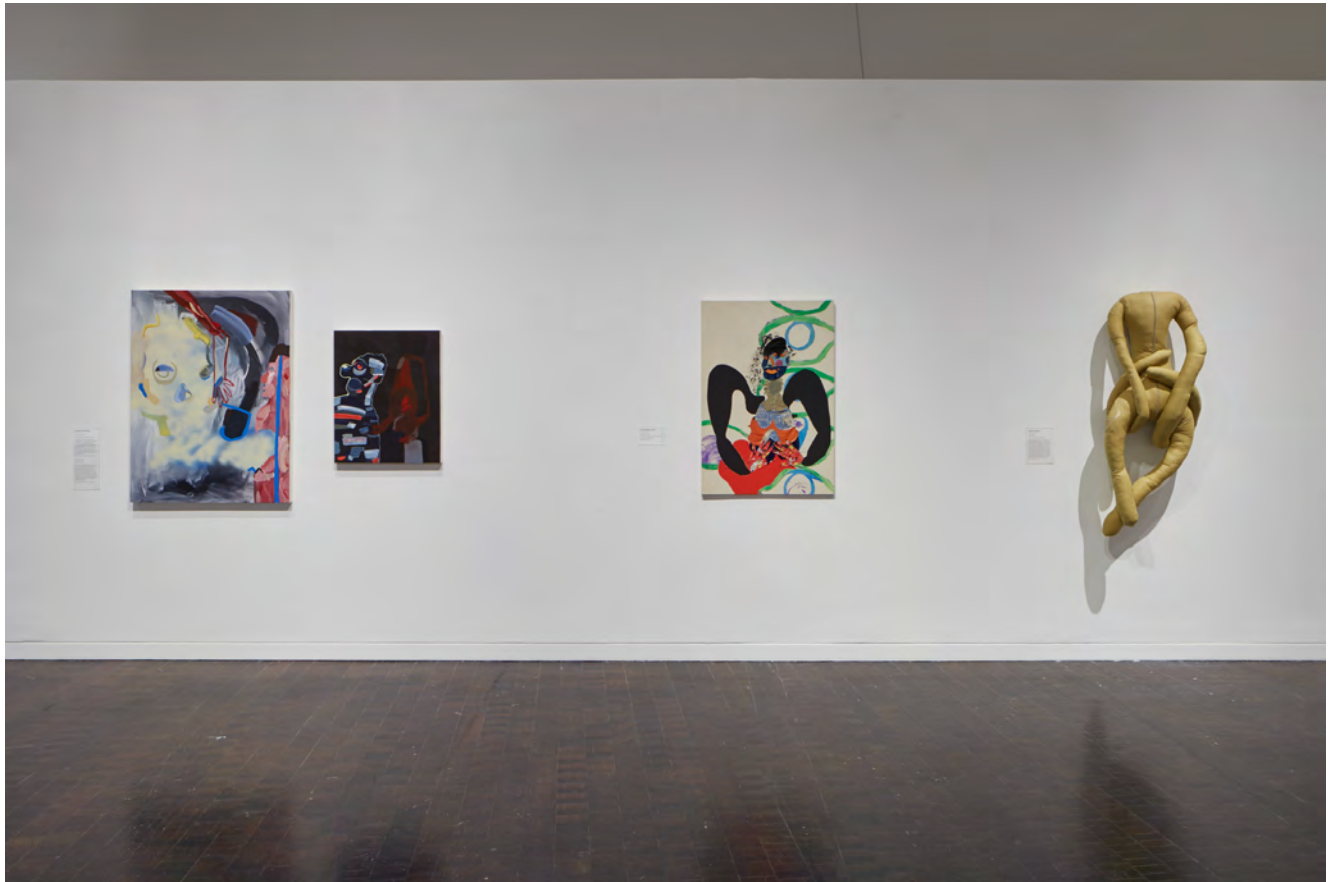
Show Me as I Want to Be Seen. Installation view, Contemporary Jewish Museum, San Francisco, 2019



Show Me as I Want to Be Seen. Installation view, Contemporary Jewish Museum, San Francisco, 2019



Show Me as I Want to Be Seen. Installation view, Contemporary Jewish Museum, San Francisco, 2019



Show Me as I Want to Be Seen. Installation view, Contemporary Jewish Museum, San Francisco, 2019

SELECTED WORKS



Adjusting Flat Selves, 2020
Acrylic on canvas
36 x 36 inches (91.4 x 91.4 cm)



Becoming My Living Room, 2020
Acrylic on canvas
30 x 40 inches (76.2 x 101.6 cm)



Clashing, 2020
Acrylic on canvas
36 x 36 inches (91.4 x 91.4 cm)



(e)motions, 2020
Acrylic on canvas
40 x 30 inches (101.6 x 76.2 cm)



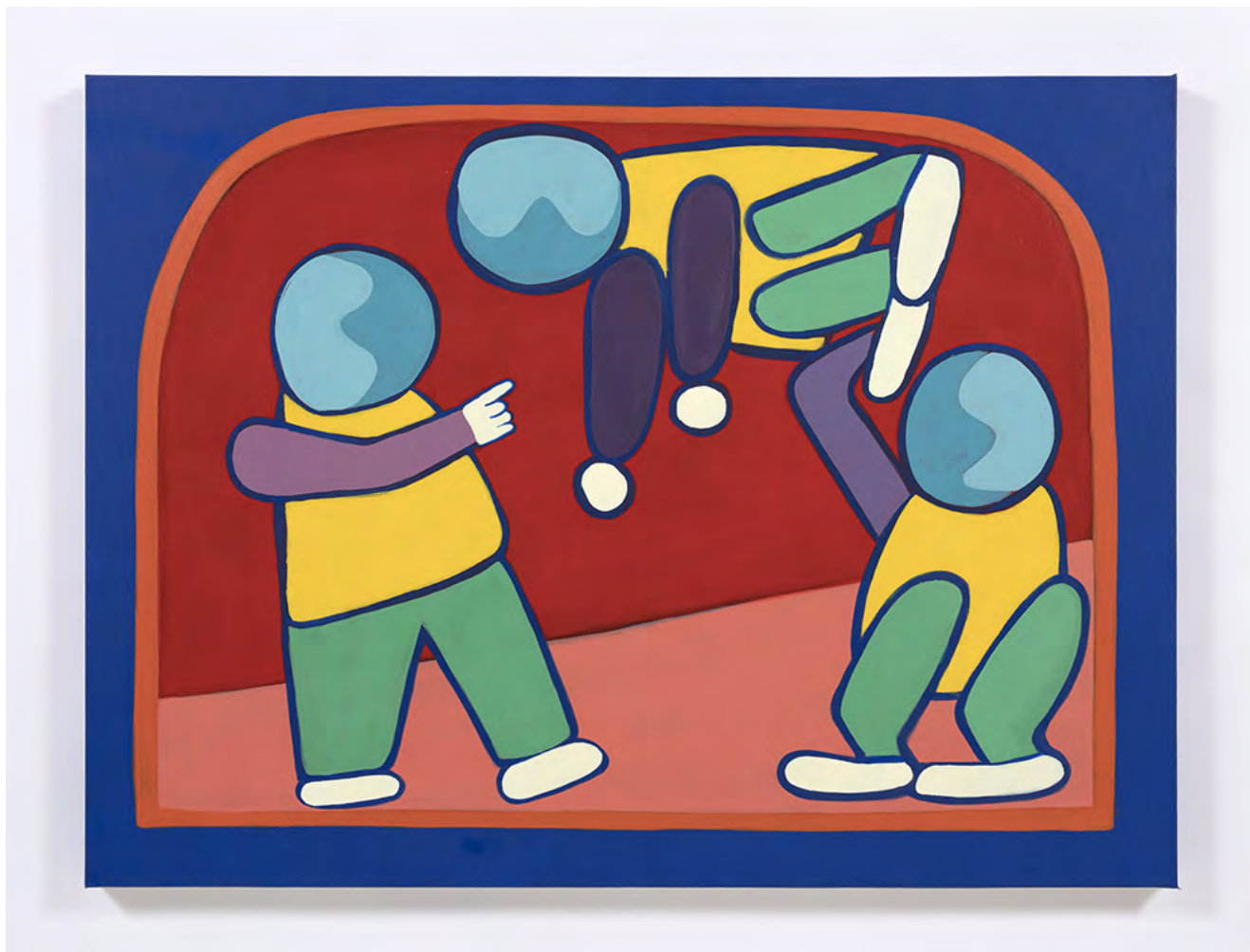
Horizons, 2020
Acrylic on canvas
36 x 36 inches (91.4 x 91.4 cm)



Lost and Lit Up, 2020
Acrylic on canvas
36 x 36 inches (91.4 x 91.4 cm)



Mirroring, 2020
Acrylic on canvas
30 x 40 inches (76.2 x 101.6 cm)



Motion, 2020
Acrylic on canvas
30 x 40 inches (76.2 x 101.6 cm)



New Season, 2020
Acrylic on canvas
20 x 15 inches (50.8 x 38.1 cm)



Confined to Fictions, 2020
Acrylic on canvas
36 x 36 inches (91.4 x 91.4 cm)



Gaze Interruption (from One Party), 2019
Acrylic on canvas
40 x 48 inches (101.6 x 121.9 cm)



Giant Baby, 2019
Acrylic on canvas
48 x 36 inches (121.9 x 91.4 cm)



Glitch Heavy, 2019
Acrylic on canvas
40 x 48 inches (101.6 x 121.9 cm)



Hiding, 2019
Acrylic on canvas
36 x 48 inches (91.4 x 121.9 cm)



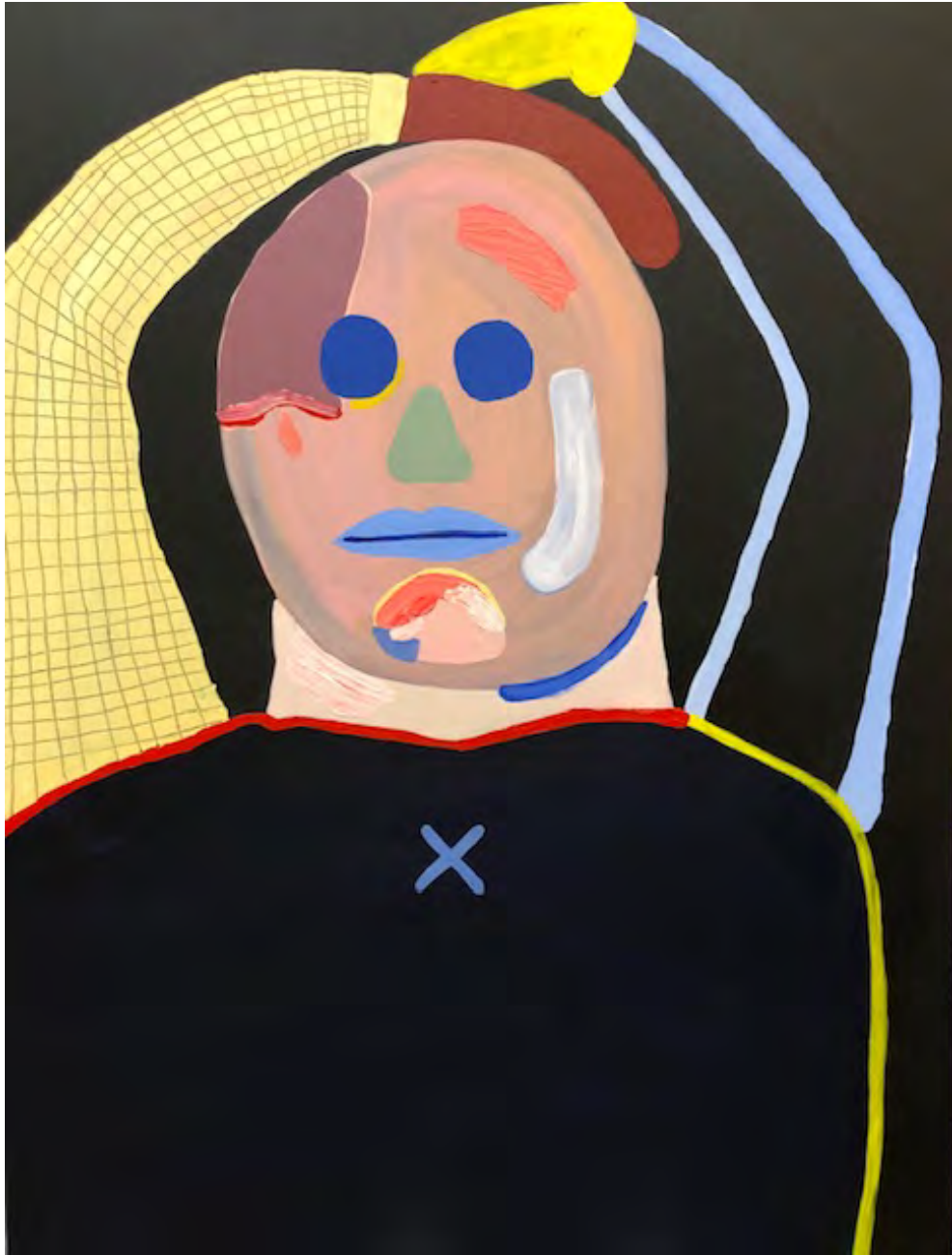
Holding the Sun, 2019
Acrylic on canvas
40 x 30 inches (101.6 x 76.2 cm)



Home Video, 2019
Acrylic on canvas
36 x 48 inches (91.4 x 121.9 cm)



Me and Me, 2019
Acrylic on canvas
30 x 30 inches (76.2 x 76.2 cm)



Mourning Parts, 2019
Acrylic on canvas
40 x 30 inches (101.6 x 76.2 cm)



Mr. Potato Heads, 2019
Acrylic on canvas
40 x 30 inches (101.6 x 76.2 cm)



Not Present, 2019
Acrylic on canvas
30 x 24 inches (76.2 x 61 cm)



Ongoing Performance, 2019
Acrylic on canvas
40 x 30 inches (101.6 x 76.2 cm)



Stacks, 2019
Acrylic on canvas
54 x 40 inches (137.2 x 101.6 cm)



The Introduction, 2019
Acrylic on canvas
40 x 48 inches (101.6 x 121.9 cm)



Tightroping, 2019
Acrylic on canvas
40 x 40 inches (101.6 x 101.6 cm)



Waiting to Be in Use, 2019
Acrylic on canvas
48 x 36 inches (121.9 x 91.4 cm)



Watching and Doing, 2019
Acrylic on canvas
36 x 48 inches (91.4 x 121.9 cm)



Youth , 2019
Acrylic and oil on canvas
40 x 30 inches (101.6 x 76.2 cm)



Exposed! Future Confusion, 2018
Acrylic on canvas
30 x 40 inches (76.2 x 101.6 cm)



Wrestling, 2018
Acrylic on canvas
40 x 30 inches (101.6 x 76.2 cm)



Extras and Outlines, 2017
Acrylic, oil and spray paint on canvas
40 x 30 inches (101.6 x 76.2 cm)

SELECTED PRESS

STEVE TURNER LA:

GABBY ROSENBERG

by Richard Allen May III | April 24, 2019



Gabby Rosenberg, *Glitch Heavy* (2019). Acrylic on canvas, 40 x 48 inches. Courtesy of the artist and Steve Turner LA.

If the wallet of your heart is running low, then Gabby Rosenberg's "Night Pockets" provides enough spare change for your paradigm to spend. Rosenberg's exhibition at Steve Turner LA embodies the identity narrative seeping with the primal desire for interpersonal connection. In an era where ethnocentric dogma marginalizes the "other" through the myopic eyes of those who seek to be understood but never really fully understanding differing views with empathy, this art enriches further the "otherness" discourse.

A first reading of Rosenberg's acrylic paintings reveals thick brush strokes reminiscent of the Bay Area Figurative School's gestural style with expressive color. Her figures are simplified interpretations of youth depicted circular compositional shapes where large areas are blocked out with primary and secondary colors.

ARTILLERY



Gabby Rosenberg, *Gaze Interruption (from One Party)*, 2019. Acrylic on canvas, 40 x 48 inches. Courtesy of the artist and Steve Turner LA.

For example, *Gaze Interruption (from One Party)* (2019) entails a frontal child-like image staring and encircled with thick hula hoop-bold colored shapes. Next to this figure with finger pointing in an accusatory manner another person stares. The pitch-black background is a reminder of the either-or/binary perceptions that some ignorant members of society binge on like trying to catch up a Netflix series. The patches of color on both faces indicate open scars for all to see resulting in false inferences about humanness, individuality and uniqueness.

In the similarly themed *Hiding* (2019) Rosenberg paints a younger person covered in slinky-shaped colors. The facial expression is one of bewilderment. Both figures to the right and left, rendered in complementing colors, stare at the youth as if trying to figure out a complicated math equation. The “pure” white background framing all three figures is a reminder of the saying, “You can run, but you can’t hide.” Additionally, the painting shouts for acceptance and understanding when feelings about one’s humanity identification are unveiled for all to see.



Gabby Rosenberg, *Hiding* (2019). Acrylic on canvas, 36 x 48 inches. Courtesy of the artist and Steve Turner LA.

Gabby Rosenberg’s body of work is a relevant message during such polarizing political times where venomous tongues spew out poisonous assumptions. This courageous revelation invites viewers to lay to rest fracturing stereotypes rooted in fear and misunderstanding.

Gabby Rosenberg, “Night Pockets,” March 30 – May 4, 2019, at Steve Turner LA, 6830 Santa Monica Blvd., Los Angeles, CA 90038. <http://steveturner.la/>

‘Beneath This Mask, Another Mask’: Identity is Unfixed in CJM’s ‘Show Me’

By Sarah Hotchkiss | February 12, 2019

The story of French artists Claude Cahun and Marcel Moore—néé Lucy Schwob and Suzanne Malherbe—is long and rich enough to fill multiple exhibitions, or multiple volumes.

But here’s the abridged version: They met as teenagers in 1909 and were inseparable until Cahun’s death in 1954. In the intervening years, Cahun and Moore moved to Paris, published books together, worked on experimental theater productions, participated in the Surrealist movement and staged political actions. Facing increasing anti-Semitism, they relocated to the island of Jersey in 1937, where they waged a two-woman propaganda war against Nazi occupying forces during World War II. They were arrested for their troubles, and sentenced to death by soldiers who couldn’t believe two middle-aged women were responsible for so much unrest. They were liberated, with the island, after spending a year in prison.

And throughout their relationship, they made art, a body of work “rediscovered” in the 1980s to fill an unknown gap in the lineage of queer, gender fluid, surrealist portraiture.

Show Me as I Want to Be Seen, the current group exhibition at the Contemporary Jewish Museum organized by assistant curator Natasha Matteson, uses Cahun and Moore’s collaborative photography as a jumping-off point to examine themes of identity (its performance, legibility and slippage) in the work of ten contemporary artists.

Of those, the clearest inheritor of Cahun and Moore’s subversive legacy appears in South African photographer Zanele Muholi’s staged self-portraits. In high contrast black-and-white gelatin silver prints, the artist poses in costumes fashioned from ordinary household objects—latex gloves, paper, a handbag—usually staring directly into the camera. Like the many photos of Cahun sporting theatrical makeup, Muholi darkens their skin in these images, a gesture of “reclaiming blackness” and forcibly confronting white supremacist notions of beauty. The results are striking.

While most of Muholi’s contemporaries in *Show Me* deploy images of bodies to some extent (the lone exception is Davina Semo’s sculptures, where the artwork titles carry the weight of personhood), some tread more closely to Cahun and Moore’s penchant for surrealism than portraiture.

In Los Angeles-based Gabby Rosenberg’s discombobulated paintings, rendered in acrylic against black grounds, she cuts up figures, peers into them and jumbles the parts with thick brushstrokes. In *Fake Friend Frankenstein*, the man (or monster) waves despondently with a mouth that looks like raw meat, three teardrops spouting from one eye. The title tilts its reading: Is it someone reaching out for connection across the awkward distance of a social network?



Gabby Rosenberg, 'Lights Off: Self Hunt,' 2017. (Courtesy of the artist; Photo: Steve Rimlinger)

Matteson's wall text refers on multiple occasions to social media. And it's easy to see the fragmented, constructed and multiplied self played out across posts on Instagram or Facebook as prime fodder for artmaking.

Rhonda Holberton's *Just This One Thing*—part of the show but only visible to those who have the wherewithal to scroll through the Oakland-based artist's Instagram feed—skewers the spare, ecru-hued “Instagram aesthetics” of influencers' lifestyle posts.

A croissant, a stack of baskets, handmade ceramics—Holberton creates the images by 3D-scanning actual objects and staging them in virtual space. In a quick scroll-by, the digital fabrications appear innocuous, ordinary. Only close inspection reveals them to be

oddly pixelated approximations. Tagging each image #stilllife, along with hashtags like #rainydays or #sundaymorning, Holberton launches these interruptions into the stream of “real” Instagram posts, themselves approximations of actual lives.

Show Me embraces the idea of an unfixed, nonbinary, constantly permuting self not only in its curatorial selections, but in its exhibition design, mingling the contemporary artists' work with Cahun and Moore's photographs. As might be expected in that mix, details get lost and overlooked. The base of Young Joon Kwak's delicate *Hermaphroditus's Reveal I*, for instance, nearly blends into the museum floor. A pedestal bearing anti-surveillance scents by Holberton sits, rather arbitrarily, against one end of a diagonal wall.

Underlying everything, it's the comparison between a shared life's work and multiple small bodies of work (or, in some cases, just a piece or two) that creates an imbalance at the heart of *Show Me*. Though their lives are thinly sketched in wall text, it's clear that Cahun and Moore's art is inextricable from the politics they embodied. The depth of their imagery is met, unevenly, by the breadth of the contemporary line-up.

But perhaps this exhibition, like Cahun and Moore's practice, will serve as a jumping-off point in the viewers' minds—an introduction to practices that, when fully investigated, will emerge as equally fascinating and vital.

The many selves of gender-bending artist and Nazi resister Claude Cahun

BY ROBERT NAGLER MILLER | FEBRUARY 1, 2019

Who was Claude Cahun? If the French avant-garde artist and writer of the first half of the 20th century were still around, she might reply to that question one way one day, another way the next.

It wasn't that Cahun, who was born Lucy Schwob in 1894 in Nantes, France, was aiming to be coy, elusive or *je ne sais quoi*.

Rather, in her wry photographic self-portraits, on which she collaborated with her longtime lover, Marcel Moore, as well as in her body of writings — the most famous of which is “Disavowals,” her graphic, surrealist memoir—Cahun was making a point...well, many points.

Namely, she was advancing the notion that individuals possess multiple and layered identities that are in constant flux — selves that assert themselves, retreat and sometimes reemerge in new forms.

In Cahun's case, those many selves included woman, artist, writer, lesbian, intellectual, daughter of a Jewish newspaper publisher, niece of two members of the French Jewish intelligentsia — symbolist writer Marcel Schwob and Orientalist David Léon Cahun — political activist and anti-fascist, in no particular order.

She embodied the idea that who someone was at a particular moment could shift internally and externally to reveal someone else, partially or entirely. You could start out as a butch lesbian, transform yourself into a femme boy and subsequently embrace an androgynous mix of butch and femme.

Cahun was queer light-years before the concept and identity of queer were established, said Natasha Matteson, an assistant curator at San Francisco's Contemporary Jewish Museum and the curator of the museum's new show “Show Me as I Want to Be Seen.” The exhibit features more than 20 works by Cahun and Moore, along with 60 or so pieces by 10 contemporary painters, photographers, sculptors and video and animation artists who likewise address the notion of the ever-changing, sometimes amorphous sense of self.

“Cahun was making art for the future,” said Matteson. “She had a complex understanding of self” that manifested in her and Moore's creations of “more fluid gender expressions.”

In images and photomontages that often call to mind the self-portraits of Cindy Sherman, a Jewish American photographer who explores ideas of female representation, Cahun appears as a waif, a coquette, a dowdy matron, a sailor, a Buddha, a tough boy and a dandy.

But do not conflate who Cahun was on the gelatin print with who she was in person, said Jennifer L. Shaw, a professor of art at Sonoma State University and the author of “Exist Otherwise: The Life and Works of Claude Cahun.”

There was, Shaw said, a “distinction between the photographs and the lives” of Cahun and Moore, whose given name was Suzanne Malherbe.

In their private lives, Claude remained Lucy; Marcel reverted to Suzanne. But as artists, they kept pushing the envelope.

“Cahun was very much challenging norms,” continued Shaw. “She was very interested in the many social norms that boxed women in and kept them from being creative.”

Cahun’s interests extended beyond the role of artiste provocateur. She and Moore were ardent anti-fascists and waged campaigns against the Germans on the Nazi-occupied island of Jersey, where they had settled in 1937. Some of their political activities were akin to agitprop theater, as when Cahun and Moore posed as hausfraus and distributed flyers and notes throughout the island urging the Nazis to defect.

Eventually, the two were arrested — at least in part because Cahun had not, as required, registered as a Jew with local authorities — and they were imprisoned and sentenced to death. However, the Germans conceded defeat before their death sentences could be carried out.

Cahun died only nine years after World War II at 60. Shaw argues that the war and imprisonment had taken a physical and psychological toll on her. Moore, two years her senior, committed suicide in 1972.

Cahun and Moore are not as well known in the United States as, say, their contemporaries Gertrude Stein and Alice B. Toklas, because very little has been written in English about them, said Shaw. But the contemporary artists participating in “Show Me as I Want to Be Seen” are entirely familiar with their work; some of them even view Cahun and Moore as artistic muses.

Cahun was interested in the social norms that boxed women in and kept them from being creative.

Queer-identified painter Gabby Rosenberg, based in Los Angeles, said that she discovered the work of Cahun and Moore as an undergraduate at Hampshire College and immediately “gravitated to it.” Their focus on the nonbinary aspects of gender has inspired her in her own work, including the painting “Private Crowd,” one of her pieces in the show.

In “Private Crowd,” two figures seem to be huddled together, perhaps clutching a third figure in their arms. But in fact, said Rosenberg, 26, they are not individuals at all. They are a

warm-colored representation of the body's intestines, articulating her interest in "the visceral feelings that come from not being part of the normative."

Another young artist in the CJM show, Isabel Yellin, who also works in Los Angeles, said that her dystopian blobs of rubber, fake leather and other synthetic materials address negative feelings we ascribe to ourselves that often stem from what our culture and society tell us we should be.

"Our brains can't help but see ourselves in the other," said Yellin, 31.

San Francisco-based artist Davina Semo, 37, addresses the transformation of self at a highly conceptual level, taking broken glass, concrete and other discarded objects and bringing them to life in highly evocative pieces such as "She Needed Silence to Function: She Needed It Both for Work and Rest," another work in the show.

"It's reclaiming material that has become trash," said Semo.

While Rosenberg, Semo and another participating artist, Nicole Eisenman, are Jewish-identified, and Yellin identifies as half-Jewish, none of the artists said they were consciously or overtly addressing the concept of their Jewish selves in their work.

However, in a conversation with CJM curator Matteson that is published in the show's catalog, Rabbi Benay Lappe, founder of queer-identified Svava: A Traditionally Radical Yeshiva, said that the transformation of the self is an essentially Jewish concern.

"Even the word *halachah* — it means movement, or walking — is a worldview or practice-in-process," Lappe said. "It's meant to be understood as constantly in motion, always evolving."

"Show Me as I Want to Be Seen."

Feb. 7-July 7 at CJM, 736 Mission St., S.F. Free lecture: 1 p.m. Wednesday, Feb. 13 at JCCSF. Biographer Jennifer Shaw will discuss Cahun with another authority, Tirza True Latimer, on May 9 at the CJM.

Robert Nagler Miller, a Phi Beta Kappa graduate of Wesleyan University, received his master's degree from Northwestern University's Medill School of Journalism. For more than 25 years, he worked as a writer and editor at a variety of nonprofits in the Los Angeles and Bay Areas. In 2016, he and his husband, Dr. Arnold Friedlander, relocated to Chicago. Robert loves schmoozing, noshing, kvetching, Scrabble, reading and NPR.