



Central Server Works

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April 30, 2026

NADA New York 2026

Elena Roznovan
Booth A9

May 13 – 17, 2026

The Starrett-Lehigh Building

601 W 26th Street, 3rd Floor
New York, NY 10001

VIP Opening Preview

Wednesday, May 13, 10am–4pm

Public Hours

Wednesday, May 13, 4–7pm
Thursday, May 14, 11am–7pm

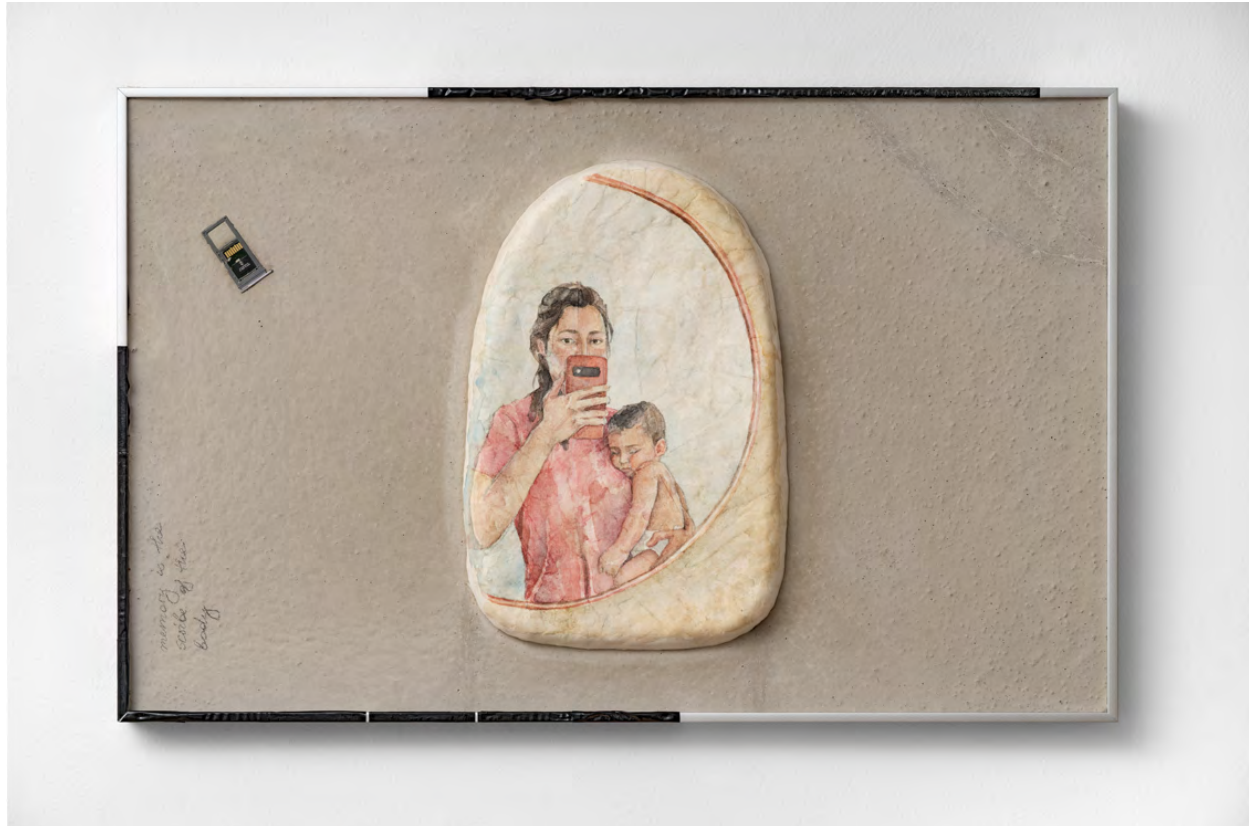
Friday, May 15, 11am–7pm
Saturday, May 16, 11am–7pm
Sunday, May 17, 11am–5pm

At New Art Dealers Alliance New York 2026, Central Server Works is pleased to present *Bossmom*, a solo presentation by Los Angeles–based artist Elena Roznovan (b. 1989, Chişinău, Moldova). The gallery's first presentation with the artist and at NADA New York, following our NADA Miami debut in 2025, the presentation brings together cast concrete sculpture, hybrid watercolor/embedded object with concrete paintings, and a video work to examine the postpartum period as both an intimate, embodied experience and a condition structured by systems of labor, care, and control.

Roznovan's practice begins from the body—not only as an image, but as a site where multiple forces converge. In her most recent work *Motherhood* is approached as something lived through, biological process, emotional experience, and external expectation operate simultaneously. The work sustains these conditions without seeking to resolve them, holding together tensions between intimacy and regulation, tenderness and coercion, autonomy and obligation through the artist's use of memory and material. Rather than presenting care as natural or instinctive, it emerges as something shaped—disciplined, structured, and at times mechanized by broader cultural and institutional frameworks.

In her earlier work she engaged these questions through technological systems, using responsive structures to explore how connection is mediated and collectively produced. In *Bossmom*, this inquiry shifts from networked interaction to embodied experience. The same concerns—dependence, participation, and pharmaceutical.

control—are relocated to the artist's body itself, where they are no longer abstract, but continuous and inescapable. Situated within the lived context of building a family across multiple cultural frameworks, the work turns toward the autofictional, where questions of care, labor, and identity are shaped through overlapping systems of expectation rather than a singular cultural narrative.



Centered around a series of small, intimate watercolor paintings, the works operate as composite surfaces in which material and image are inseparable. The scale reinforces their proximity to the body, while the repetition across the series suggests accumulation rather than singular image-making. Built from watercolor and graphite layered with embedded substances—including breastmilk, hair, fingernail clippings, umbilical cord stump, prenatal and postnatal medications, memory storage devices, concrete, bondage tape, and metal supports—the paintings collapse distinctions between representation and physical presence. Materials are not illustrative; they function as active elements that shape the work through their properties, histories, and associations.

Across works such as *Bossmom* (2024), *Dairy-Pure Sugar-Tits* (2024), and *To Raise a Boy* (2024), Roznovan incorporates breastmilk, hair, fingernail clippings, and other bodily traces alongside concrete, bondage tape, and metal framing elements. In *Love is Too Close to Hate* (2024), an umbilical cord stump is embedded into the surface, while *Memory is the Surface of the Body* (2024) incorporates a memory card. Other works include prenatal and postnatal medications, extending the material field into the clinical and pharmaceutical.

Each work incorporates its title in graphite in the artist's handwriting, language is central to all the artist's work and utilizing her hand to transcribe these sayings into titles on the surface of the work signals the personal and the universal elements of birthing.

These materials index processes that are ongoing and cyclical. Breastmilk marks continuous production and demand, medications signal regimes of treatment and regulation, and bodily remnants function as records of physical transformation over time. Concrete operates as both support and constraint, holding the work together while simultaneously imposing weight and limitation. Its presence introduces a tension between fragility and strength—between what is held and what is compressed—mirroring the physical and emotional conditions the work emerges from. Bondage tape introduces a parallel language of pressure and containment, linking the body to systems that both support and regulate it. Organic, industrial, and medical materials coexist within a single surface, situating care at the intersection of maintenance, endurance, and control. Within these dense material fields, small scenes drawn from the artist's postpartum life appear and recede. These moments resist stable narration, emerging instead as fragments that are partially visible and often interrupted. The body is not depicted at a distance but embedded within the work itself, its traces functioning as both evidence and structure.



An important marker of this body of work is a reorganization of time. Postpartum experience unfolds through repetition, interruption, and duration rather than linear progression. Feeding cycles, sleep deprivation, recovery, and ongoing care produce a temporal condition defined by maintenance rather than forward movement.

Image Caption: Elena Roznovan, *Love Is Too Close to Hate*, 2024. 18.167 x 11.313 x 0.69 in (46.14 x 28.74 x 1.75 cm) Framed: 18.313 x 11.313 x 1.75 in (46.52 x 28.74 x 4.45 cm) Paper-composite, watercolor, graphite, umbilical cord stump, concrete, metal frame, bondage tape.

The materials themselves carry this temporality: breastmilk as continuous output, medications as cyclical intervention, and memory devices as systems of storage and recall. Time becomes something accumulated and held, rather than measured or resolved.

This condition aligns with broader understandings of care as a form of labor that is cyclical, ongoing, and often rendered invisible within social and economic structures. At the same time, the work foregrounds the body as a site of knowledge—one that operates alongside, and at times in tension with, systems of medical oversight and cultural expectation. The postpartum body is both subject to regulation and resistant to full capture, existing within a space where autonomy and control are continuously negotiated.

At the center of the exhibition is *Good Girl*, a cast concrete sculpture scaled to the dimensions of a human torso. An oversized bow is positioned at the stomach, cast from bismuth subsalicylate—the active ingredient in common over-the-counter digestive medications such as Pepto-Bismol. The work translates an internal condition into physical form, rendering the sensation of “stomach in knots” literal through weight, placement, and material. A substance associated with relief and regulation becomes structural, embedding the logic of treatment into the body of the work. The bow, typically a sign of softness and compliance, is transformed into an object of density and pressure, holding together associations of ornament, remedy, and constraint.



Labor of Love documents 14 minutes and 44 seconds of breast milk pumping. The video begins with a tightly cropped view of the body before gradually revealing a harness securing the device.

The harness introduces a visual language drawn from BDSM, making explicit the dynamics of control and submission that underlie the act. The rhythmic pulse of the pump structures the work, with subtitles translating mechanical sound into language that intensifies over time. The act unfolds as both intimate and regulated, positioning care within a system that is at once necessary and controlled. The maternal body appears within overlapping frameworks—domestic, medical, and cultural—where it is required to perform, sustain, and endure.

Across the exhibition, Roznovan brings together material, image, and duration to examine how the body operates within these systems while never being fully reducible to them. The work sustains a set of conditions—care, labor, pressure, repetition—without offering resolution, allowing these forces to remain active, unstable, and deeply felt.



Artist Bio

Elena Roznovan (b. 1989, Chisinau, Moldova) is an interdisciplinary artist based in Los Angeles. Working across video, sculpture, painting, and installation, her practice is grounded in a conceptual and feminist framework. Roznovan interweaves mediums to explore the political and psychological dimensions of contemporary life, navigating the dynamic relationship between form and concept.

Characterized by a deep commitment to material experimentation, Roznovan's artistic language is rooted in the careful selection and manipulation of medium, where each element bears symbolic and conceptual weight. Her work addresses universal yet intimate themes of motherhood and femininity, confronting prevailing gender power structures and the cultural stigmas that continue to define and restrict the female body. Through evocative installations and layered compositions, Roznovan critiques normative narratives and exposes the tensions embedded in domesticity, caregiving, and embodied experience.

Elena Roznovan has exhibited nationally and internationally, with notable presentations at the Irvine Fine Arts Center (Irvine, CA), Carolyn Campagna Kleefeld Contemporary (Long Beach, CA), Torrance Art Museum (Torrance, CA), East Side International (Los Angeles, CA), and SCOTTY (Berlin, Germany). She has participated in residencies at Kinhouse (Fort Wayne, IN) and the Djerassi Resident Artists Program (San Mateo County, CA), and has presented work at the Felix Art Fair in Los Angeles. Roznovan is a recipient of the Werby Endowed Scholarship, along with multiple awards and grants recognizing her contributions to contemporary art.



About Central Server Works

Founded in 2021 by Joshua Oduga and Rachael Oduga, Central Server Works (CSW) is an interdisciplinary, artist-run gallery based in Los Angeles. The gallery originated as a project space within a residential home and has since expanded into commercial exhibition spaces, international pop-up projects, and publishing initiatives, while maintaining a research-driven, experimental ethos. CSW works with artists across photography, sculpture, painting, sound, performance, film, and installation, supporting long-term artistic development through exhibitions, publications, and cross-disciplinary production. In addition to gallery programming, CSW produces and collaborates on film, dance, and theater projects, positioning exhibition-making within a broader cultural and production framework.

The gallery operates an active publishing platform, Central Server Works Press, producing artist books, editions, and printed matter. CSW Press has participated in major book fairs, including the Printed Matter Art Book Fair, and the gallery participates in international art fairs such as NADA Miami 2025, The Association of International Photography Dealers' The Photography Show 2026 and Tokyo Gendai 2026 (Upcoming September 2026) CSW also maintains a Venice project space developed in collaboration with architecture firm EC3, extending the gallery's engagement with spatial design and architectural thinking. Past projects include pop-up exhibitions in Paris and Berlin.

Joshua Oduga is an artist, curator, and writer who holds dual degrees—an MFA and an MA in Arts Management—and will begin a PhD in Art History at The Courtauld in London in fall 2026. Prior to founding CSW, he held senior roles at Jeffrey Deitch, Various Small Fires, and Art and Practice, where he worked across curatorial development, exhibitions, sales, and artist management.

Rachael Oduga is an educator with extensive experience working with students with special needs and brings a ten-year background in international shipping and logistics to the gallery's operations. She will begin advanced MA studies at the intersection of art and education in London in fall 2026.

For inquiries or more information

Sales: Rachael Oduga - rachael@centralserverworks.com

Artists, Curatorial, Publishing: Joshua Oduga - joshua@centralserverworks.com

General Inquiries: info@centralserverworks.com



CENTRAL SERVER WORKS



Elena Roznovan

Bossmom, 2024

Paper-composite, watercolor, graphite, hair, breastmilk, concrete, metal frame, bondage tape

18.167 x 11.313 x 0.69 in (46.14 x 28.74 x 1.75 cm)

Framed: 18.313 x 11.313 x 1.75 in (46.52 x 28.74 x 4.45 cm)

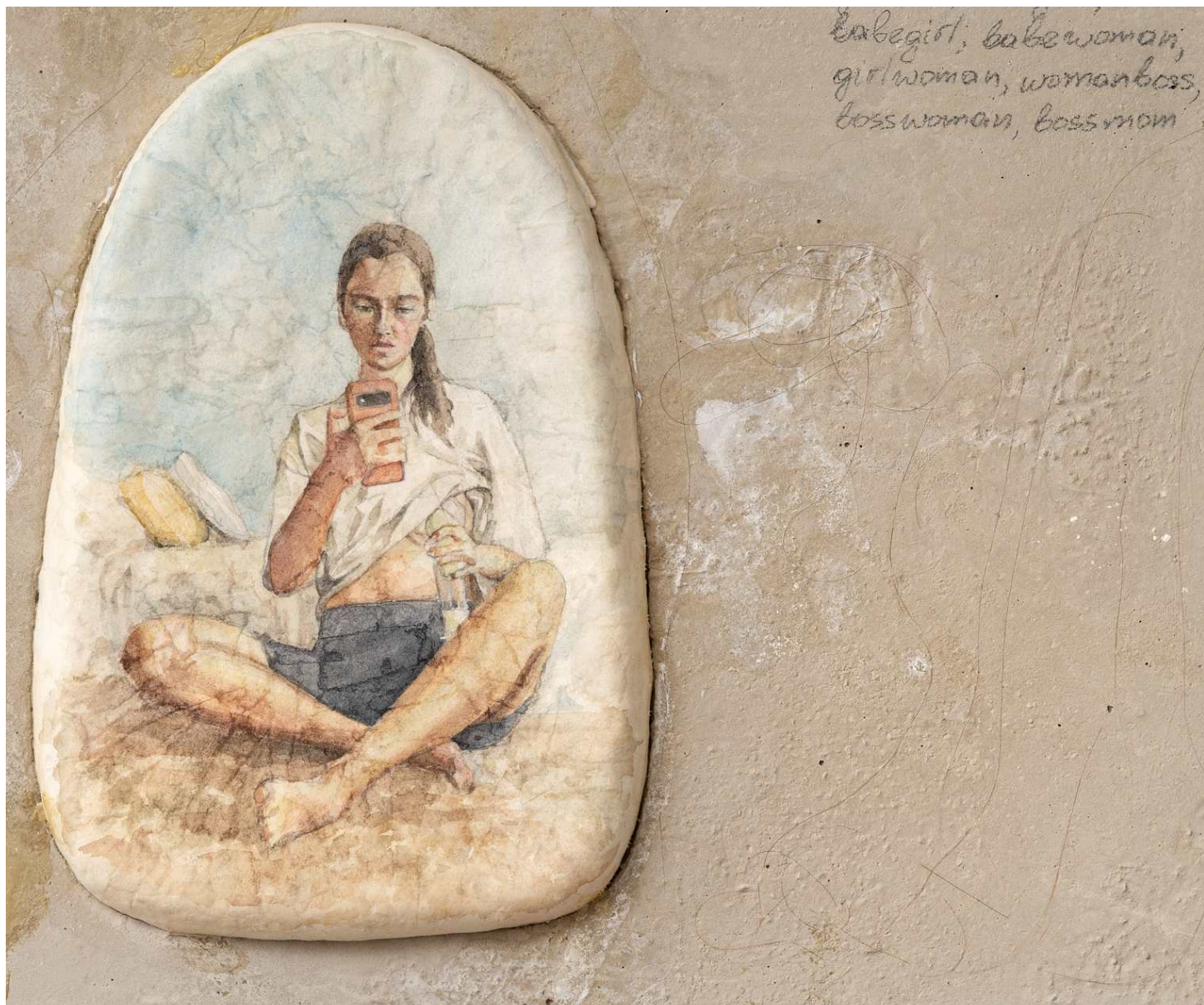
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CENTRAL SERVER WORKS



Detail Image

Elena Roznovan

Bossmom, 2024



Elena Roznovan

Dairy-Pure Sugar-Tits, 2024

Paper-composite, watercolor, graphite, breastmilk, concrete, metal frame, bondage tape

18.167 x 11.313 x 0.69 in (46.14 x 28.74 x 1.75 cm)

Framed: 18.313 x 11.313 x 1.75 in (46.52 x 28.74 x 4.45 cm)

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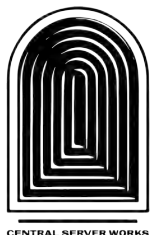
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Detail Image

Elena Roznovan

Dairy-Pure Sugar-Tits, 2024



Elena Roznovan

Good Girl, 2026

Pepto Bismol cast ribbon, concrete, metal frame

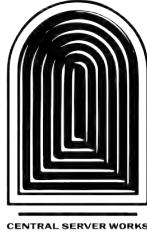
26.5 x 23.813 x 1.375 in (67.31 x 60.49 x 3.49 cm)

Framed: 26.875 x 24.1875 x 2.69 in (68.26 x 61.44 x 6.83 cm)

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Detail Image

Elena Roznovan

Good Girl, 2026



Elena Roznovan

I Accept My Body, 2024

Paper-composite, watercolor, graphite, prenatal and postnatal medications, concrete, metal frame, bondage tape

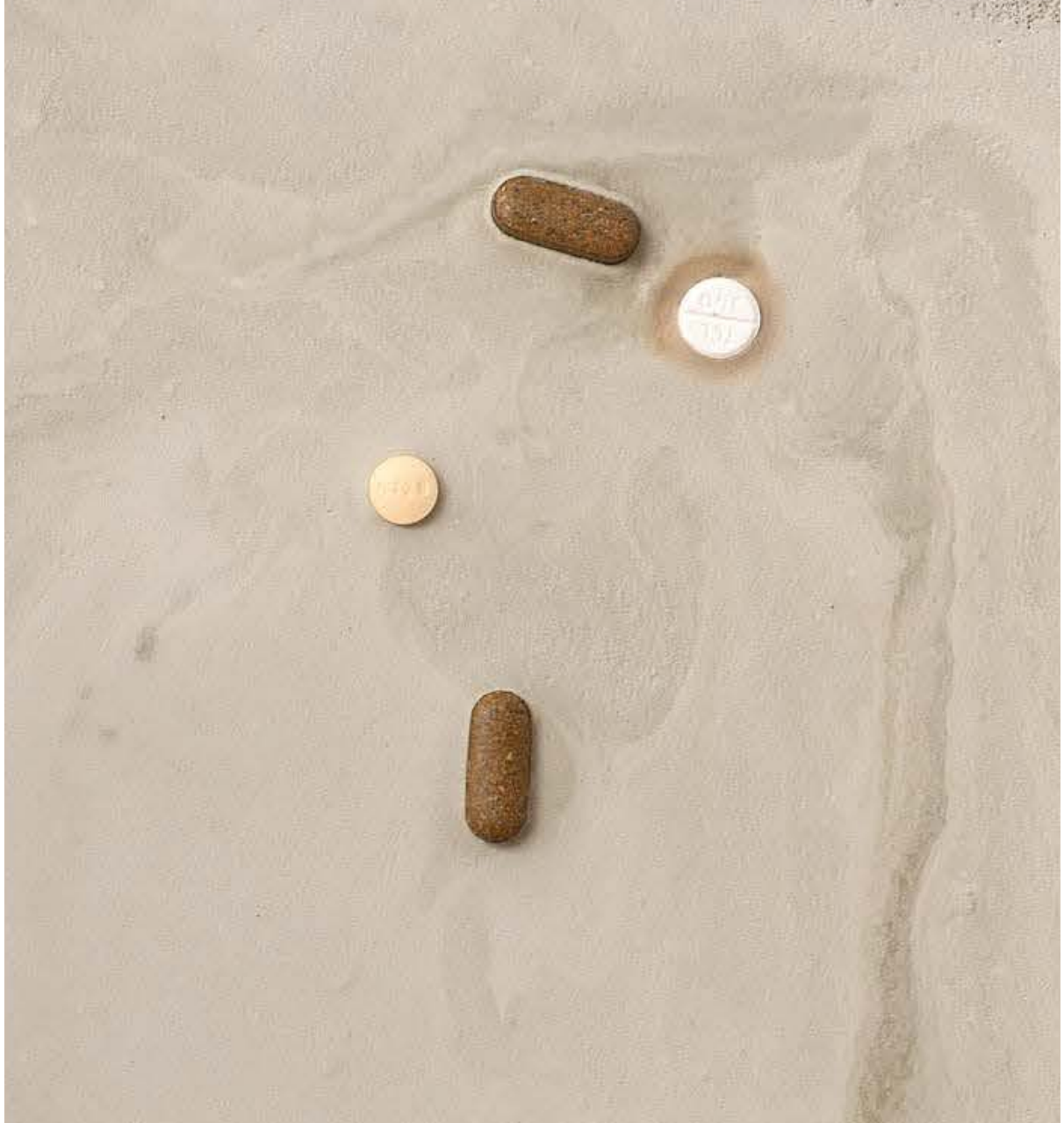
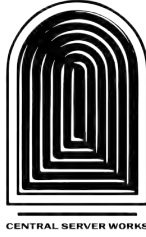
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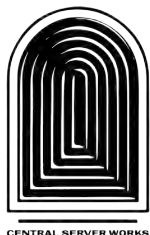
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Detail Image

Elena Roznovan

I Accept My Body, 2024



CENTRAL SERVER WORKS



Elena Roznovan

Labor of Love, 2022

Single channel color digital video with stereo sound

Dimensions variable

Edition 3 + 2 AP

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CENTRAL SERVER WORKS



Elena Roznovan

Love Is Too Close to Hate, 2024

Paper-composite, watercolor, graphite, umbilical cord stump, concrete, metal frame, bondage tape

18.167 x 11.313 x 0.69 in (46.14 x 28.74 x 1.75 cm)

Framed: 18.313 x 11.313 x 1.75 in (46.52 x 28.74 x 4.45 cm)

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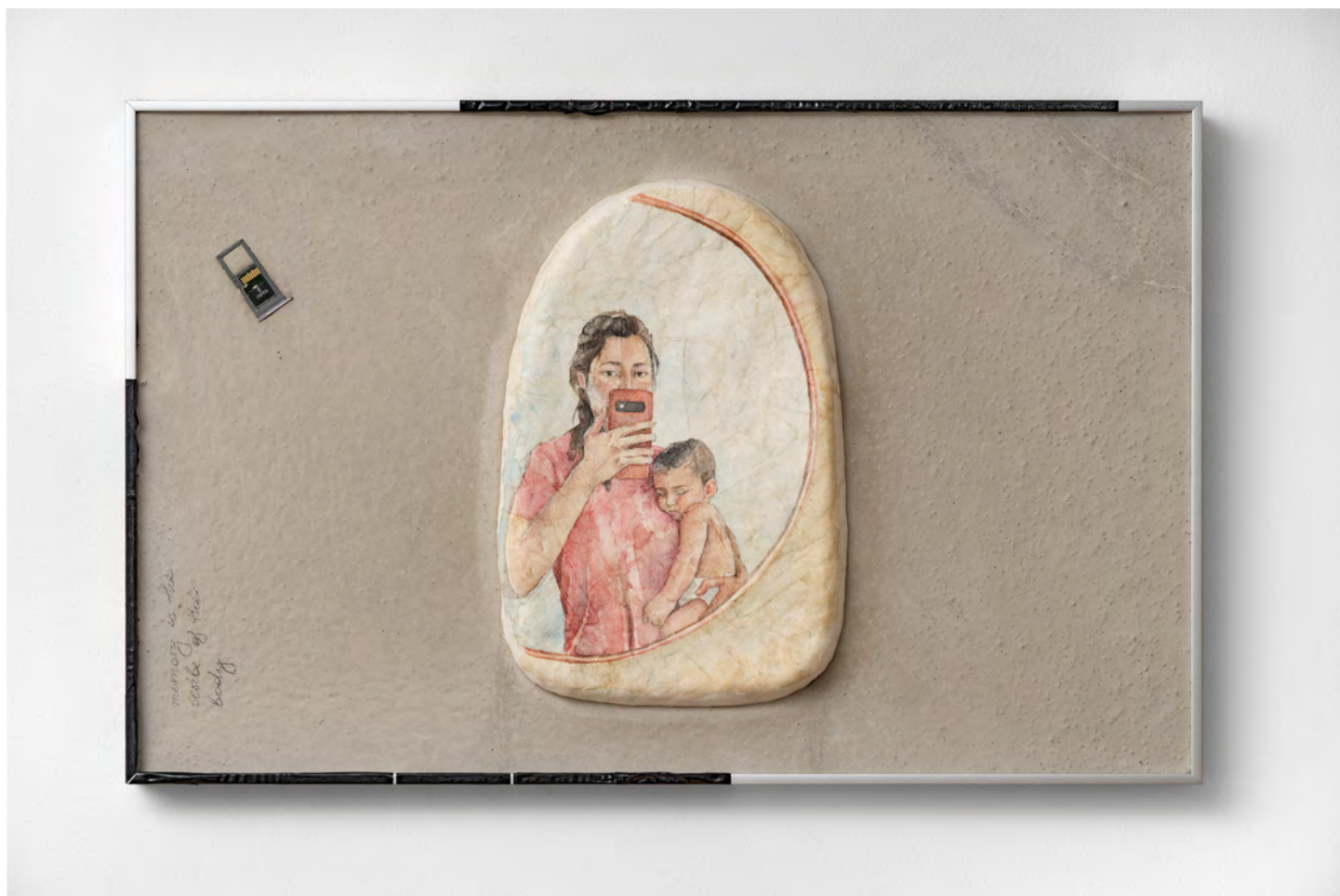
Detail Image

Elena Roznovan

Love Is Too Close to Hate, 2024



CENTRAL SERVER WORKS



Elena Roznovan

Memory is the Scribe of the Body, 2024

Paper-composite, watercolor, graphite, memory card, concrete, metal frame, bondage tape

18.167 x 11.313 x 0.69 in (46.14 x 28.74 x 1.75 cm)

Framed: 18.313 x 11.313 x 1.75 in (46.52 x 28.74 x 4.45 cm)

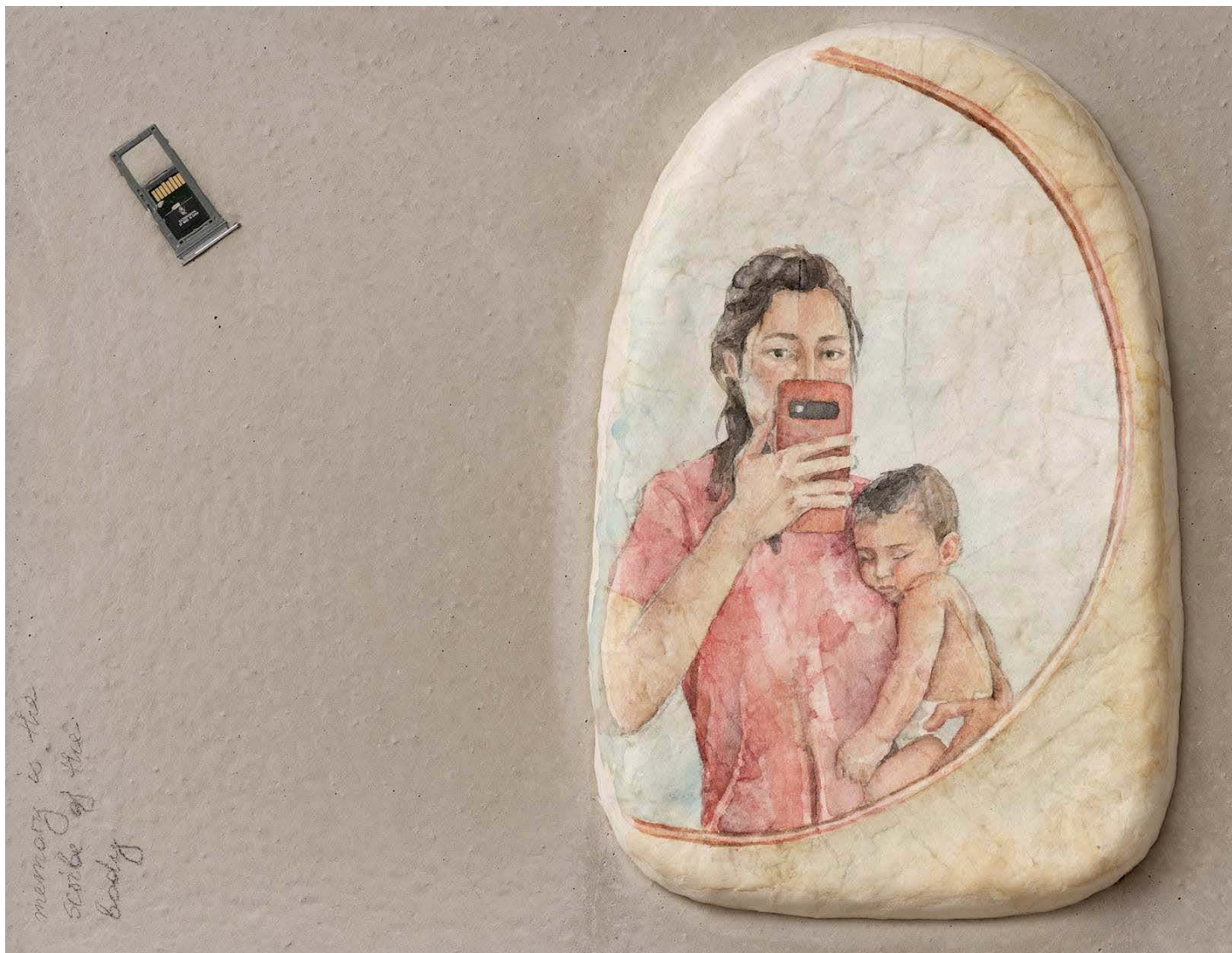
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Detail Image

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Love Is Too Close to Hate, 2024

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CENTRAL SERVER WORKS



Elena Roznovan

To Raise a Boy, 2024

Paper-composite, watercolor, graphite, breastmilk, fingernail clippings, concrete, metal frame, bondage tape

18.167 x 11.313 x 0.69 in (46.14 x 28.74 x 1.75 cm)

Framed: 18.313 x 11.313 x 1.75 in (46.52 x 28.74 x 4.45 cm)

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Detail Image

Elena Roznovan

Love Is Too Close to Hate, 2024

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ELENA ROZNOVAN

elena.roznovan@gmail.com | @eroznovan

Born 1989 in Chisinau, Moldova. Lives and works in Los Angeles.

EDUCATION

2012, BFA in Interaction Design and Art, Maryland Institute College of Art, Baltimore, MD

2018, MFA in Art, California State University Long Beach, Long Beach, CA

2020 – 21, RMA (incomplete) in Media Art and Performance Studies, Utrecht University, the Netherlands

SELECTED EXHIBITIONS

2025, *Swing Shift*, Irvine Fine Arts Center, Irvine, CA

2025, *Foundations—La Ayuda Art Benefit*, Felix Art Fair, Los Angeles, CA

2024, *Seeing and Being Seen*, CSUN West Gallery, Northridge, CA

2023, *Faculty Show*, College of the Canyons Art Gallery, Santa Clarita, CA

2019, *The New Colossus*, SCOTTY, Berlin, Germany

2019, *The New Colossus*, ESXLA, Los Angeles, CA

2018, *Transpose*, ESXLA, Los Angeles, CA

2018, *Metabolisms In Space*, Gatov East, CSULB, Long Beach, CA

2017, *Maiden LA*, Torrance Art Museum, Torrance, CA

2017, *Insights*, The Carolyn Campagna Kleefeld Contemporary, CSU Long Beach, CA

2017, *Transporter*, Kopeikin Gallery, Culver City, CA

2017, *Stop & Stare*, Gatov Gallery, CSU Long Beach, CA

2016, *Free Parking*, FIFTEEN01, Long Beach, CA

2016, *Spatial Tides*, Gatov West, CSU Long Beach, CA

2016, *Call & Response*, CSUF, Fullerton, CA

2016, *MFA Biannual*, Brea Art Gallery, City of Brea, CA

2012, *Screens*, Leidy Atrium, Maryland Institute College of Art, MD

2011, *Dis/Order*, Rosenberg Gallery, Maryland Institute College of Art, MD

2010, *Input/Output*, Brown Center, Maryland Institute College of Art, MD

RESIDENCIES, GRANTS & AWARDS

2025, Kinhouse Art Residency, Fort Wayne, IN

2018, Creative Achievement Award in Art, CSU Long Beach, CA

2017 -18, Werby Endowed Scholarship, CSU Long Beach, CA

2016 -18, State University Grant (SUG), CSU Long Beach, CA

2016, Djerassi Artist Residency, San Mateo County, CA

2009, Chapel Award, Sorrento, Italy

2009, Winifred M Gordon 28 Scholarship, Maryland Institute College of Art, MD

2008, Presidential Merit Scholarship, Maryland Institute College of Art, MD

RELEVANT PROFESSIONAL EXPERIENCE

2023 – present, Adjunct Lecturer at College of the Canyons, Santa Clarita, CA

2019, Adjunct Lecturer at California State University, Long Beach, CA

2018 – 20, Teaching Artist at Side Street Projects, Los Angeles, CA

2018 – 19, Teaching Artist at ArtworxLA, Los Angeles, CA

2018, Curator, *Transpose*, Eastside International, Los Angeles, CA

2017-18, Curator, *Greater LA MFA* Co-Chair, CSU Long Beach, CA

2017, Curator, *Video Art from Long Beach Museum of Art: The 1970s and 1980s*, CSU Long Beach, CA

2016 – 18, Teaching Assistant at California State University, Long Beach, CA

2014 – 16, Graphic/Web Designer at Allied Feather & Down, Montebello, CA

2013 – 14, Web Designer at Online Residential, New York, NY

Meet Elena Roznovan

April 23, 2026



We were lucky to catch up with Elena Roznovan recently and have shared our

conversation below.

Elena, we can't begin to explain how much we appreciate you sharing about your PPD experience, but we can say that so many in our community are suffering from or have suffered from postpartum issues including postpartum depression and so you sharing your story and how you overcame it might help someone who is going through it right now or in the future. What can you share with us about how you overcame PPD? For readers, please note this is not medical advice, we are not doctors, you should always consult professionals for advice and that this is merely one person sharing their story and experience.

I think the typical explanation that points to wild hormonal fluctuations as the main cause of PPD isn't the full picture. In my experience, it's more about the impossible standards placed on mothers, combined with a lack of support, structural control, and the exploitation of women's bodies—mixed in with unprocessed childhood trauma.

I remember waking up multiple times a night to feed my baby—a completely vulnerable, surrendered being—and feeling so angry. My childhood was full of abuse and trauma, which didn't fully come into focus until I became a mother. On top of that, my husband and I are both immigrants with no “village” to help raise our child. So during those countless hours of breastfeeding, feelings of isolation, unfairness, and unresolved pain—along with the pressure to be a “good” mom—all bubbled to the surface.

At one point, I thought I was losing my mind. I started to hear voices coming from the pumping machine I was using to express milk. I told my husband about it and was relieved to find out that he heard those voices too.

I decided to turn that strange experience into a video piece. The idea was to pump in front of the camera and add subtitles to capture the violent, mechanical language of the device. That became the starting point for a larger body of work reflecting on the nature of the modern postpartum experience. Turning to making art gave me a way to process those complex emotions and, in turn, helped me make sense of it all.



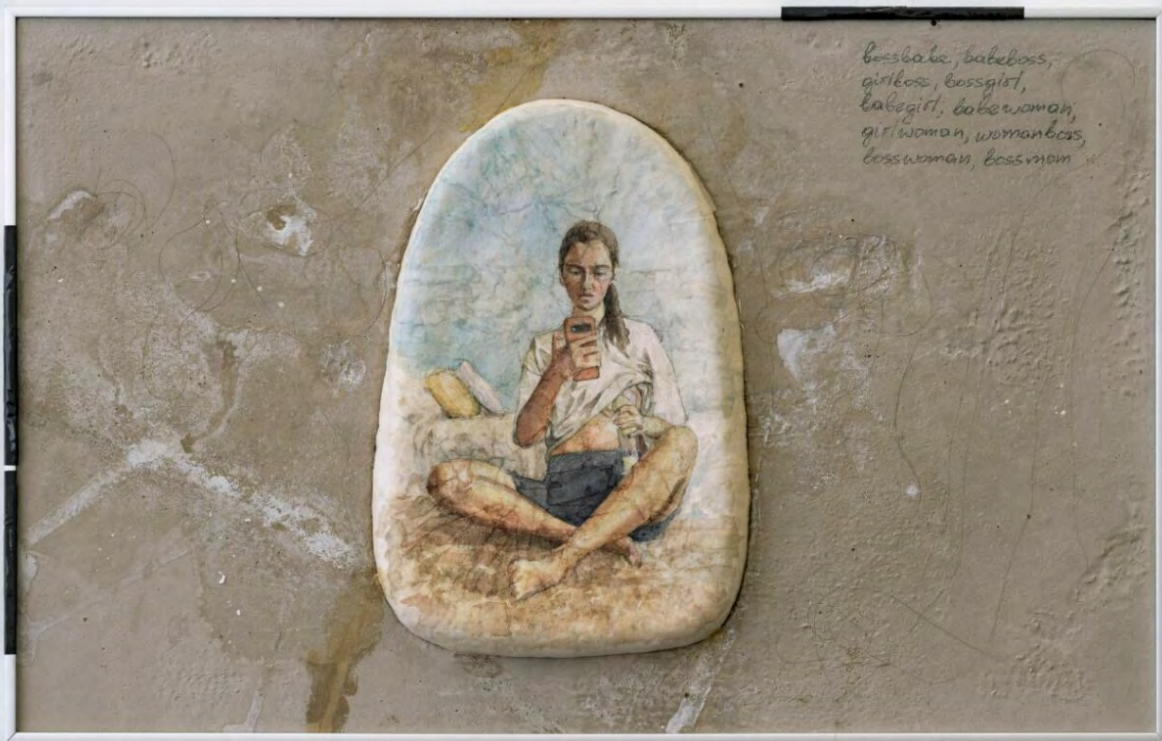
Let's take a small detour – maybe you can share a bit about yourself before we dive back into some of the other questions we had for you?

I'm an interdisciplinary artist based in Los Angeles. A lot of my work starts from thinking about motherhood as something that's lived through the body—where labor, power, control, and contradiction all show up at once. I'm interested in how care is shaped—how it gets structured, disciplined, and even kind of mechanized by cultural expectations. My work leans into those tensions, especially the overlap between things like strength and fragility, intimacy and control, or tenderness and coercion. I'm not trying to resolve them or make them feel comfortable—I want them to stay a little raw and unsettled.

I work across video, painting, and sculpture, often bringing different materials together to see how they interact. Material experimentation is central to my practice because I see materials as carrying conceptual weight beyond the image itself. I think of them as co-creators with their own kind of agency, and my process becomes an ongoing

dialogue rather than something I fully control.

Right now I'm in the middle of preparing to show my newest body of work with Central Server Works at NADA New York. It's a mix of excitement and pressure—pulling things together, finishing pieces, thinking through how they'll live in the space and speak to each other. This body of work has been evolving pretty organically, so getting it ready for a public context feels like both a culmination and a kind of test. I've been moving between the studio and all the logistics that come with a fair, trying to hold onto the initial impulses behind the work while also shaping it into something that can hold its own in that environment.



Looking back, what do you think were the three qualities, skills, or areas of knowledge that were most impactful in your journey? What advice do you have for folks who are early in their journey in terms of how they can best develop or improve on these?

I'd say curiosity, authenticity, and critical thinking have shaped me the most as an artist.

In my opinion curiosity is so important. It's what keeps me engaged with what I am doing in the studio daily, motivating me to experiment and take risks. It's the nudge that asks questions like "what happens if I use this material instead?" or "how does scale shift the way this is read?" etc. Curiosity helps push the envelope of what's possible and opens up space for wonder, which honestly feels kind of magical. It's a mental state in which you are having a dialog with the materials, rather than imposing your will onto them.

Authenticity is just as important. On a personal level, it helps me find the people and opportunities that actually make sense for me. In the studio, creating from a place of authenticity insures that my artistic practice is fine tuned to what's important to me. I think of it as a kind of compass—without it, it's easy to get lost in an endless sea of ideas and references.

Finally, critical thinking is what pushes the work beyond just being well-made into something intentional and meaningful. It's a vital skill that helps me step back and reflect on how my practice fits into a larger contemporary context. Without critical thinking, the work remains on the level of instinct, but with it the work becomes deeper, more complex and layered.

Awesome, really appreciate you opening up with us today and before we close maybe you can share a book recommendation with us. Has there been a book that's been impactful in your growth and development?

I can't pick just one book, so I want to reflect on a few that have shaped how I think about gender, the body, and contemporary motherhood—in particular *Caliban and the Witch* by Silvia Federici, and *Anaesthetics of Existence: Essays on Experience at the Edge* by Cressida Heyes.

Caliban and the Witch sits somewhere between history, sociology, and political philosophy. It traces the transition from feudalism to capitalism in Western Europe, focusing on how the subjugation of women's and marginalized bodies helped solidify patriarchal power. The book is often read as a Marxist-feminist response to Karl Marx's idea of primitive accumulation, arguing that capitalism emerged through the systematic devaluation of women's and minority labor, alongside the violence of the witch hunts.

Federici shows how capital accumulation depended on treating women's bodies and unpaid reproductive labor as a kind of "natural resource" that sustains the male wage laborer. Reading it really shifted how I think about motherhood—not just as a personal or emotional experience, but as a form of unpaid labor embedded within the logic of capitalism.

I also mentioned *Anaesthetics of Existence* by Cressida Heyes because it opened my eyes to phenomenology as a knowledge-producing method. Her approach is especially important because she reflects on experiences that are often considered marginal or dismissed. Heyes explores experiences at the edges of consciousness, such as sexual violence against unconscious victims, drug use, and childbirth. The section on childbirth is what captivated me most.

Pregnancy and birth aren't just "natural" events—they're heavily managed, medicalized, and culturally scripted. There's a strong expectation that pregnant people act in certain "responsible" ways: monitoring their bodies, making the "right" choices, and following expert advice. It becomes a kind of moral project, where the body is constantly being watched, regulated, and optimized.

At the same time, childbirth is a powerful phenomenological experience that can feel like a total shift in consciousness, an encounter with something beyond the self. On one hand, you're going through a consciousness-altering experience; on the other, you're expected to submit to medical authority and institutional control. Heyes is interested in that contradiction—how something so deeply embodied and personal is also shaped by systems of discipline and surveillance.

In this framework, childbirth becomes a site where autonomy and control collide, and where embodied knowledge is often discounted or overwritten by institutional authority and its forms of control.

Both of these books have deeply informed my practice. They've helped me understand motherhood not just as something intimate and personal, but as a site shaped by larger systems of power, labor, and control. At the same time, they've given me a language to think through the body as a place of knowledge—something that resists being fully regulated or defined. My work sits somewhere in that tension, trying to hold both the structural and the embodied at once, without resolving the contradictions between them.

Image Credits

Amanda Quinlan

Gene Ogami

Contact Info:

Instagram: <https://www.instagram.com/eroznovan/>