





Rachel Feinstein: Maiden, Mother, Crone

November 1, 2019 - March 22, 2020

The Jewish Museum, New York

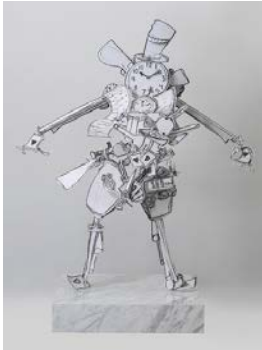
Exhibition Checklist

All works by Rachel Feinstein

	<p><i>St. Sebastian</i>, 2012 Polymer resin, steel, wire, and wood 100 x 48 x 24 in. Private Collection, Greenwich, Connecticut</p>
	<p><i>Model</i>, 2000 Mirror, wood, plaster, and enamel paint 90.75 x 40.5 x 52 in. Courtesy of the artist and Gagosian Gallery</p>
	<p><i>St. Michael</i>, 2012 Polymer resin, steel, wire, and wood 102 x 56 x 30 in. Courtesy of the artist and Gagosian Gallery</p>
	<p><i>Crucifixion</i>, 2003 Plaster, plywood, fabric and enamel paint 108 x 73 x 25 in. Hall Collection</p> <p>A small wooden Crucifixion group from around 1500 was the inspiration for this life-size abstraction. Feinstein has a deep interest in the high European craft of medieval Germany, but her multipart composition was roughly cut with a jigsaw from sheets of plywood. Its hand-hewn materiality reflects the urgency of its time; this was the first piece she made and exhibited after the September 11 terrorist attack, which she witnessed from her downtown New York apartment.</p>



The Walrus Is Paul, 2000
Wood and enamel paint
48 x 72 x 20 in.
Private collection, New York



Mr. Time, 2015
Powder-coated aluminum, vinyl, and working clock
91.5 x 73 x 22 in.
Courtesy of the artist and Gagosian Gallery

This sculpture is based on a drawing by the artist's son, Francis Currin, made when he was ten years old. Like many of Feinberg's works, *Mr. Time* leaves traces of its dramatic transformation from a small pencil drawing to a human-scale, three-dimensional metal object.



Fat Friend, 2000
Wood, epoxy resin, polymer clay, plaster, enamel paint, and gold leaf
60 x 48.75 x 32 in.
Collection of Mark Fletcher and Tobias Meyer



Flower Girl, 2010-11
Polyester resin and pigment
48 x 37 x 37 in.
Lever House Art Collection, New York



Girl and Reindeer, 2010-11
Polymer resin and fiberglass over foam and wire
58 x 34 x 36 in.
Lever House Art Collection, New York



Northhamptonshire, 2012
Enamel paint on mirror
46 x 65 in.
Collection of Beth Rudin DeWoody



(detail)

Goldstein, 2019
Painted wood
Courtesy of the artist and Gagosian Gallery



Adam and Eve, 2007
Stained wood
83.5 x 45.3 x 41.3 in.
Collection of Mima and César Reyes, San Juan, Puerto Rico

Feinstein considers how archetypes such as Eve or the Virgin Mary have historically been represented: here, she entwines Eve's body with Adam's, positioning her as his equal partner. The tree's canopy frames her head and the tendrils of her hair continue the lines of the leaves, connecting her to nature. Traditionally, male artists contributed statuary and other sacred art to places of worship, reinforcing the gender biases that characterize religious narratives.



Mother and Children, 2007
Stained wood
73.2 x 33.4 x 24.4 in.
Collection of Mario Testino



Punch and Family, 2009
Polymer resin, wood, and wire
79 x 39 x 58 in.
Courtesy of the artist and Gagosian Gallery

	<p><i>Good Times</i>, 2005 Enamel paint on wood and polymer resin 107 x 84 x 57 in. Collection of Robert and Anne-Cecilie Speyer, New York</p>
	<p><i>Madonna</i>, 2015 Polymer resin and pigment 74 x 24 x 24 in. Private collection</p>
	<p><i>Eva</i>, 2005 Enamel paint on mirror 41.5 x 30.75 in. Private collection, New York</p>
	<p><i>Ruth</i>, 2005 Enamel paint on mirror 41.5 x 30.75 in. Collection of Dean Valentine and Amy Adelson</p>
	<p><i>Rhoda</i>, 2005 Enamel paint on mirror 41.5 x 30.75 in. Private collection</p>



Eileen with Gloves, 2005
Enamel paint on mirror
41.5 x 30.75 in.
Collection of Ana and Ivan Boesky



Marie with Deer, 2005
Enamel paint on mirror
41.5 x 30.75 in.
Collection of Dianne Wallace, New York

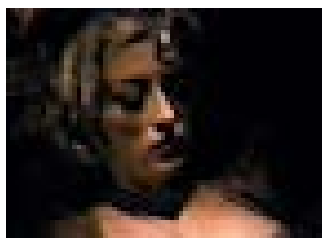


Prima Ballerina Margrethe, 2012
Enamel paint on mirror
42 x 31 in.
Port Family Collection



(detail)

Maquettes for Sculpture
Mixed media
Courtesy of the artist and Gagosian Gallery



(video still)

Spring and Winter, 1994-1996
Super-8 film transferred to digital video
Courtesy of the artist and Gagosian Gallery



Mirrored Ball, 1998
Plaster, mirrors and paint
36 x 30 x 12 in.
Private collection



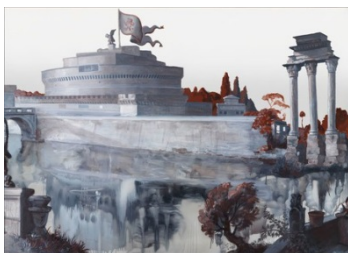
Humpers, 2006
Wood and enamel paint
45.6 x 70.8 x 78.7 in.
Private collection



Alice, 2008
Stained wood with laminate pedestal
73 x 42 x 42 in.
Collection of John and Patty McEnroe



Satyr's, 2008
Polymer resin, nylon fabric, and polyester filling
87 x 43 x 42 in.
Collection of Julie and Larry Bernstein



(detail)

Panorama of Rome, 2012
Mylar wallpaper
Dimensions variable
Courtesy of the artist and Gagosian Gallery



The Shack, 2001

Wood, cedar shingles, wire, polymer resin, nylon fabric, mirror, gold leaf, and enamel paint
125 x 91 x 74 in.

Frank Cohen Collection



The Orphan, 2009

Wood, polymer resin, and enamel paint
79 x 37 x 37.5 in.

Courtesy of the artist and Gagosian Gallery



Corinne, 2018

Majolica

51.1875 x 37.375 x 49.1875 in.

Courtesy of the artist and Gagosian Gallery

Feinstein collaborated with artisans at the Nymphenburg Porcelain Manufactory to create *Corinne*. The 260-year-old workshop is on the grounds of the Baroque palace of Nymphenburg in Munich. It was founded to produce luxury decorations and tableware for its royal patrons, as a showcase for their artistic sophistication and cultural superiority.

The work's abstract form is derived from the elaborate, undulating bases of Franz Anton Bustelli's porcelain Commedia dell'Arte figurines, made around 1760. Feinstein plays with the idea that form must follow function by omitting the figures and enlarging their eccentric supports to life size.



Franz Anton Bustelli

Corinne, c. 1760

Porcelain, Nymphenburg

Porcelain Manufactory

Bayerisches

Nationalmuseum, Munich



Puritan's Delight, 2008
Stained wood and electric candle
66.5 x 101 x 91 in.
Courtesy of the artist and Gagosian Gallery



Bleeding Shepherdess, 2014
Polymer resin and pigment
46 x 21 x 24 in.
Collection of Mima and César Reyes, San Juan, Puerto Rico



Butterfly, 2018
Polyester resin and pigment over foam with wooden base
78.5 x 37 x 32.5 in.
Collection of Stefan Edlis and Gael Neeson



Icicles, 2018
Polyester resin and pigment over foam with wooden base
57 x 18.5 x 20 in.
Los Angeles County Museum of Art, Gift of Allison and Larry Berg

This figure's pointedly horrific appearance is based on a look called "Snow Angel" from the 2015 Victoria's Secret lingerie show. The annual, globally televised event purports to celebrate female empowerment, but its premise—that a gorgeous woman is young, impossibly slim, and voluptuously proportioned, tanned and tautly toned—amounts to an unattainable fairy tale. The object's lumpen body gives the impression of oozing, rotting flesh. Feinstein, with her sardonic grotesquery, presents the messy, fleshy realities of being female.