

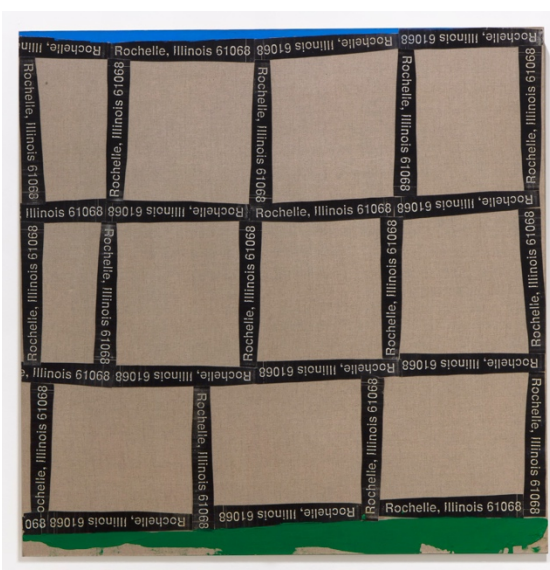
# CAMPOLI PRESTI

## Rochelle Feinstein: You Again

12 February - 26 March 2022



Rochelle Feinstein  
*Rainbow Room 2*, 2018  
Acrylic and collage on canvas  
152.4 x 147.3 cm / 60 x 58 in



Rochelle Feinstein  
*A Wonderful Place to Live*, 1993  
Xerox, oil on Linen  
83.8 x 83.8 cm / 33 x 33 in

Campoli Presti is pleased to present Rochelle Feinstein's second solo exhibition with the gallery. *You Again* is a six-venue exhibition organised in conjunction with her representing galleries in Zurich, New York, Miami, and Los Angeles as a joint endeavour of collaboration. Each presentation features recent bodies of work, arranged specifically by the gallery, shown alongside historic works that respond and expand on each other.

Campoli Presti's iteration features a group of works spanning from different decades presented all at once. While *You Again* may evoke with humour the franchised aspect of the exhibition, it also conveys the insistence of the diverse subject matters that have guided Feinstein's work over decades. Representative is Feinstein's dismantlement of the format of the retrospective in the pre-posthumous bodies of work made for *The Estate of Rochelle F.*, created in response to the financial crisis of 2008. Refusing to buy new material, she produced the works with what she had in hand, her assets, integrating the economic collapse into her work to create her Estate.

Feinstein's paintings titled with the overly-used adjective "wonderful", are mordant variations of what idealized clichés might suggest, much like the word "rainbow", a signifier of hope or new beginnings. In our current context of chaos and anxiety, these words seem to reveal even more their dysfunctional nature. The complex and opaque atmosphere that motivated *Shitstorm Rainbow* during its time of production (2018) seems intensified today. More challenging conditions, such as the absence of touch, are suggested in *Wonderful Touch*, a group of works which magnify the contrast between what seems to be expressive, immediate gestures and the impossibility to have access to them. All solemn connotations around performative "mark-making" are removed by showing the stains left by the brush as excess ink is wiped off. Instead of the motif, Feinstein focuses on the pressure executed around these constrained, scanned and printed marks, layered and left behind in different printing processes.

A variation of what is "wonderful" is also *A Wonderful Place to Live*, a namesake Illinois location found by chance in the paper wrapper of art supplies she once ordered. This arbitrary element from her lived experience is turned into a serialized shape that allows Feinstein to tease the authority of the grid as an emblem of modernism. *Having a Wonderful Time's* lines are the result of doodling sessions of the duration of different phone conversations, turning the grid into a woven, unpremeditated, hand-made abstraction. *Abstract a Go Go* creates square figures that seem knit or woven, referencing domestic crafts, but also tight dresses and fishnet stockings, concrete and tangible elements contrary to the ideology of a neutral grid.

## CAMPOLI PRESTI

A more recent response to the grid is Feinstein's account of the distinct concrete wall at the Paris gallery on 6 rue de Braque, which keeps all its screw holes from previous exhibitions, and preserves the rectangular structure of the blocks built almost three centuries ago. Meditating on its long-lived structure and seams, and in general, on what hold things together, some of the seams are accentuated with gold and silver leaf, recalling a Japanese technique called kintsugi (golden joinery), that, unlike many restorations that seek to hide previous damage, highlights the life of the object. Palpable experiences are brought together with histories that might seem remote, impersonal or reified, like modernism or our world disorder. Without fixing a final reading, Feinstein's works possess their own imagination, capable of shifting from one perspective to another.

**Rochelle Feinstein: You Again** is a six-venue, international exhibition of new and historic work by Rochelle Feinstein, opening in January - February 2022 at Campoli Presti, Bridget Donahue, Hannah Hoffman, Nina Johnson, Candice Madey, and Galerie Francesca Pia. Feinstein is a legendary painter whose work and ideas about abstraction have influenced generations of artists. Over the past four decades, she has deflated the dogmas of modernism with humor and verve, liberally borrowing from different schools of painting, as well as other mediums, including drawing, photography, printmaking, sculpture, video, and installation. Though it takes myriad forms, her singular project always centers painting within culture at large. She moves freely through the history of late 20th-century painting, rejoicing in materiality while poking holes in the notion of pure painting. Titled *You Again*, the exhibition features several recent bodies of work, arranged thematically by venue, which reflect upon this time of turmoil and anxiety with mordant wit. Each venue presents historic work alongside newer work that responds to, teases, expands on, or complicates the themes of the earlier examples. The six-venue exhibition format functions as a spatial representation of Rochelle's many-faceted practice, giving a birdseye view on decades of her work. *You Again* will be accompanied by a broadsheet publication that integrates text and images from all six exhibitions, available at each gallery.

**Rochelle Feinstein: You Again**

Bridget Donahue, New York: January 28 – March 12

Candice Madey, New York: January 28 – March 12

Nina Johnson, Miami: February 3 – April 2

Campoli Presti, Paris: February 12 – March 26

Francesca Pia, Zurich: February 12 – March 26

Hannah Hoffman, Los Angeles: February 12 – March 26

**Rochelle Feinstein** (1947) lives and works in New York. A major survey exhibition of Feinstein's work was shown at the Centre d'Art Contemporain, Geneva (2016), and subsequently travelled to Städtische Galerie in Lenbachhaus, Munich (2016), Kestnergesellschaft, Hannover (2017), and the Bronx Museum of the Arts, New York (2018-2019). Past solo exhibitions include Kunsthaus Baselland (2018) and the Radcliffe Institute for Advanced Study, Harvard University (2012). The artist was included in the 2014 Whitney Biennial at the Whitney Museum of American Art, New York. Her work is part of the public collections of Lenbachhaus, Munich; Museum of Modern Art, New York; Perez Art Museum, Miami; Amorepacific Museum of Art, Seoul and the Pérez Art Museum, Miami. Feinstein is Professor Emerita of Painting and Printmaking at Yale University.

For further information please contact Elena Cardin at [cardin.elena@campolipresti.com](mailto:cardin.elena@campolipresti.com)