

Rochelle Feinstein

Pls. Reply

The work of Bronx native Rochelle Feinstein is deeply informed by abstraction, while also conveying a keen sensibility to contemporary culture, particularly to our everyday use of language.

Over the span of the last four decades, Feinstein has probed the relevance of the abstract painting tradition vis-a-vis a rapidly changing cultural environment. She has used the lexicon of abstract painting to approach subjects of both personal and social import such as the televised police pursuit of OJ Simpson (*El Bronco*, 1994), the Iraq war (*Hotspots*, 2003–2016), and the economic downturn of 2008 (*The Estate of Rochelle F.*, 2010).

Pls. Reply intends to give readers a broad scope of Feinstein's ongoing engagement with the subject, in magazine articles, personal writing, conference presentations, school assignments, and exhibition proposals.

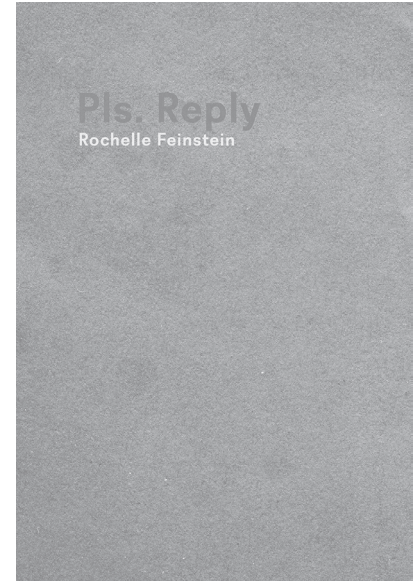
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// **Rochelle uses abstract painting to question just about everything, and then uses just about anything to question abstract painting.**

— BARRY SCHWABSKY, *ARTFORUM*



Rochelle Feinstein has long been influential as both an abstract painter and an educator (she was one of the first women to be tenured at the Yale School of Art, where she still teaches). Her thrillingly reckless paintings, full of gestural edge, humor and pop-cultural allusion, present a kind of two-dimensional precedent for the deftly coarse sculptures of Rachel Harrison, or an American counterpart to Martin Kippenberger.



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