

GAGOSIAN



FRIEZE NEW YORK

Rachel Feinstein and Ewa Juszkiewicz

May 5–9, 2021

The Shed, 545 West 30th Street, New York

Booth B7

Left: Rachel Feinstein, *Corine*, 2018, majolica, 51 1/4 × 37 3/8 × 49 1/4 inches (130 × 95 × 125 cm), 1 of 4 unique versions © Rachel Feinstein. Photo: Jeff McLane. Right: Ewa Juszkiewicz, *Untitled (after Elisabeth Vigée Le Brun)*, 2021, oil on canvas, 63 × 47 1/4 inches (160 × 120 cm) © Ewa Juszkiewicz

April 13, 2021

Gagosian is pleased to announce its participation in Frieze New York at the Shed, the first in-person art fair of 2021 in the United States, with sculptures by Rachel Feinstein and paintings by Ewa Juszkiewicz.

Inspired by Baroque and Rococo sculpture, religious iconography, Romantic landscapes, and popular culture, Feinstein explores taste and desire, synthesizing elegance and kitsch. Having once visited the Nymphenburg Porcelain Manufactory in Munich, she later located an online image of Rococo sculptor Franz Anton Bustelli's *commedia dell'arte* figurines, posed on unique shell-like pedestals. In response, she worked with the legendary factory to produce scaled-up majolica porcelain versions of the pedestals. In Feinstein's works, viewers can imagine taking the place of the *commedia dell'arte* characters and trying on their removable porcelain shoes for size. The sensual

abstract forms of *Chinoiserie*, *Corine*, and *Mezzetino* (all 2018), titled after Bustelli figurines, suggest the human form through its conscious omission. Built to the scale of Feinstein's own body, they allude to the greatness of the Rococo era and the demise of European high craftsmanship.

Corine was included—along with *Octavio*, another sculpture from the same series—in Feinstein's exhibition *Secrets* at Gagosian Beverly Hills in 2018; all four works were installed in Regent's Park for Frieze London later the same year. *Corine* was also featured in Feinstein's recent major survey exhibition, *Maiden, Mother, Crone*, at the Jewish Museum, New York.

Juszkiewicz's meticulously precise oil portraits also draw on traditions of classical European painting—her sources date from the Renaissance through the nineteenth century—but with added touches of the surreal, the fantastical, and the grotesque. By obscuring her subjects' faces—a strategy that recalls René Magritte's painting *Le fils de l'homme* (*The Son of Man*) (1964)—she deconstructs conventional ideals of feminine beauty to evoke the suppression of female identity that permeates the Western canon. In five new paintings, Juszkiewicz “paraphrases” portraits by Johann Ender, Rembrandt Peale, Joseph Karl Stieler, and Elisabeth Louise Vigée Le Brun, rendering richly colored leaves and flowers—mixed with hair, wigs, and heavy fabrics—in startling detail. The resultant hybrid figures teeter between reserve and uninhibitedness, nature and culture, human and nonhuman. They relocate—as do Feinstein's sculptures—the ghosts of women past firmly in the present.

Rachel Feinstein was born in 1971 in Fort Defiance, Arizona, and lives and works in New York. Collections include the Lever House Art Collection, New York; RISD Museum, Providence, RI; Los Angeles County Museum of Art; and Hall Art Foundation, Reading, VT. Solo exhibitions include *Tropical Rodeo*, Le Consortium, Dijon, France (2006); *The Snow Queen*, Lever House, New York (2011); *Folly*, Madison Square Park, New York (2014); and a survey exhibition, *Maiden, Mother, Crone*, Jewish Museum, New York (2019–20). Group exhibitions include *The Americans: New Art*, Barbican Art Gallery, London (2001); *Candyland Zoo*, Herbert Read Gallery, Kent Institute of Art and Design, Canterbury, England (2004); *Something About Mary*, The Metropolitan Opera, New York (2009); *The Little Black Dress*, SCAD Museum of Art, Savannah, GA (2013); *L'Almanach 14*, Le Consortium, Dijon, France (2014); and *No Longer / Not Yet*, Minsheng Art Museum, Shanghai (2015).

Ewa Juszkiewicz was born in 1984 in Gdańsk, Poland, and lives and works in Warsaw. Collections include Muzeum Sztuki Nowoczesnej w Warszawie, Warsaw; Muzeum Narodowe w Gdańsku, Gdańsk, Poland; Zachęta Sztuki Współczesnej w Szczecinie, Szczecin, Poland; Towarzystwo Zachęty Sztuk Pięknych w Olsztynie, Olsztyn, Poland; and Galeria Bielska BWA, Bielsko-Biała, Poland. Solo and two-person exhibitions include *How It Is, Asks Agnisia, That We See a Teddy Bear in the Painting*, Otwarta Pracownia, Krakow, Poland (2011); *Rosamunde, the Princess of Cyprus*, Centrum Kultury Katowice, Poland (2012); *Things We Don't Talk About*, Bałtycka Galeria Sztuki Współczesnej, Słupsk, Poland (2013); *Descent Beckons*, Galeria Bielska BWA, Bielsko-Biała, Poland (2015); and *Giacinto Cerone | Ewa Juszkiewicz*, Cabinet, Milan, Italy (2019).

To receive a PDF with detailed information on the works, please contact the gallery at inquire@gagosian.com. To attend the fair, purchase tickets at frieze.com/fairs.

#FriezeArtFair

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