

MAD.

SQ.

ART.

RACHEL

FEINSTEIN

MAD. SQ. ART 2014. RACHEL FEINSTEIN *FOLLY*

May 7 – September 7, 2014
Madison Square Park
Presented by the Madison Square Park Conservancy



CONTENTS.

Foreword
Brooke Kamin Rapaport
Martin Friedman Senior Curator
Madison Square Park Conservancy 5

Back to the Garden: Follies in the Urban Landscape
Terence Riley 6

Rachel Feinstein 24

Previous Mad. Sq. Art Exhibitions 28

Acknowledgments 28

FOREWORD.

Rachel Feinstein guards her diminutive hand-cut paper sculptures as intensely as the medieval Sir Galahad sought the Holy Grail. They guide her thinking, secure her creativity, and dictate the form of her work. In a sense, the artist copies her own pieces by taking one object and supersizing it to create the next. If two artists were involved, this would become a postmodern critique in which one artist riffs on the work of another. Instead, Feinstein uses timeworn sculptor's means: she makes a maquette and magnifies it to realize a final object. Her remarkably laborious process in creating architectural-scale aluminum sculpture from fragile tabletop paper pieces is noteworthy. She first cuts paper into shapes, draws on the pieces, and then layers them through and around one another. They are as complex as they are finespun. Through the technology of fabrication, Feinstein's work transforms from sculpture that she carries around in a little box to outsize stage sets on the lawns of Madison Square Park. And if the cuddly scale of the artist's initial paper sculpture isn't maintained, the hand-wrought line — her surface pencil drawing — successfully transfers from one format to the next. Those casual, hand-drawn marks are Feinstein's signature and her innovation. Jean Dubuffet painted black lines by hand on his outdoor sculpture and his 20th century explorations of linearity on sculptural surface have clearly influenced Feinstein. Feinstein has pushed this practice of rendering into a new realm where applied surface graphics replicate the informality of drawing on paper.

Her three works created for Madison Square Park — *Flying Ship*, *Cliff House* and *Rococo Hut* — comprise her project, *Folly*. These whimsical, fairy tale stage sets are meant to engage park visitors to become players on a great, public stage. Follies were a decorative conceit that came into being around the sixteenth century and reached prominence in the eighteenth and nineteenth centuries. They dotted the lawns and estates of a privileged class, were seen by an elite circle, and had no specific architectural purpose other than extravagance, wonder and ornament. But follies, much like Feinstein's list of source material, borrowed from various periods and themes. A folly could implicate Asian temples or Egyptian pyramids to create a new, fanciful whole. Feinstein ventures into a similar realm with *Folly* in Madison Square Park, but her work is by nature of the site designed for a diverse public rather than an honored few.

This is a period of stylistic polyphony in contemporary sculpture and Feinstein embraces myriad historic sources in her work. Ballets Russes, Commedia dell'arte, Grimms' Fairy Tales, Fellini movies, the Italian master etcher Giovanni Battista Piranesi, and Meissen porcelain are not typical fare for inspiration today. Feinstein does not coax the tenets of Modernism or have a dialogue with the Minimalists. There is, instead, the grandeur, motion and excess of Baroque and Rococo art in her work. Each of these far-flung inspirations conspire and serve as footholds: the *Flying Ship* was influenced by a seventeenth century Punchinello skit about a fool who strives to journey to the moon; *Cliff House* was modeled on an early twentieth-century Ballets Russes painted stage backdrop; *Rococo Hut* samples from Rococo architecture and Marie Antoinette's Le Petit Trianon, a gift to the queen from Louis XIV on the grounds of Versailles.

Since *Folly* opened in Madison Square Park, it has delighted and amazed visitors. The white surface of the work contrasts with lush summer foliage. The vibrancy of *Folly* complements the pulse of visitors who daily course through the Park. This project could not have been realized without the steadfast commitment and munificence of the Madison Square Park Conservancy's Board of Trustees. Our Art Committee provides meaningful guidance, wisdom and support. We are grateful to Marty Chafkin of Perfection Electricks and to John Barry and Christopher Ward of Thornton Tomasetti who worked with the Conservancy and the artist to realize this project. Marianne Boesky and Adrian Turner have offered encouragement and generosity to Mad. Sq. Art.

This project is Rachel Feinstein's first outdoor public work in America. It is sure to charm and engage all visitors to Madison Square Park.

Brooke Kamin Rapaport
Martin Friedman Senior Curator
Madison Square Park Conservancy

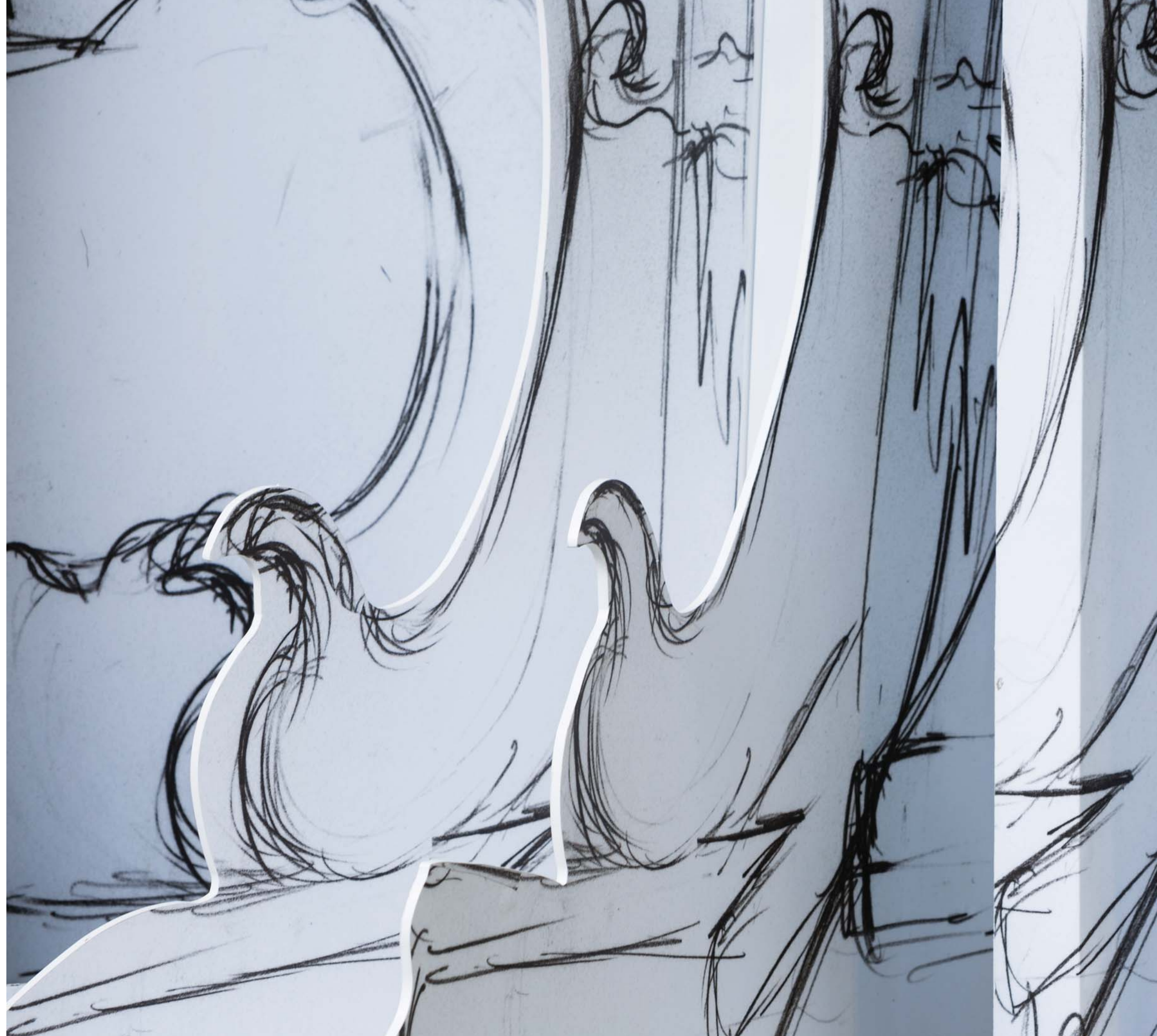
BACK TO THE GARDEN: FOLLIES IN THE URBAN LANDSCAPE

Terence Riley

Rachel Feinstein's three large sculptural installations for Madison Square Park—*Rococo Hut*, *Cliff House*, and *Flying Ship*—are based on studio-made paper maquettes with the same names. The installations range in height from just under eight feet (*Rococo Hut*) to approximately twenty-six feet (*Flying Ship* and *Cliff House*). All three are constructed of aluminum and were assembled on site.

Rococo Hut, located under the boughs of one of the park's formidable cherry trees, has a central stair—flanked by columns, jardinières, and other architectural devices—that rises under an arched and vaulted roof structure, all of which appear in a state of decay. *Cliff House* displays a similar state of ruination, in a strategy that has been used since the fifteenth century to evoke a certain wistfulness and contemplation about the passage of time. Perched on a craggy promontory with a waterwheel below, the remains of a structure are overgrown with brush, a tree growing through a window opening. *Flying Ship* appears sea-tossed but in comparison much less distressed than the other two. The hull soars ten feet above the ground. A single mast supports a sail that has caught a breeze that seems to propel the pilotless boat onward and upward.

From an architectural history perspective, Feinstein's installations do indeed recall and extend the long tradition of "follies"—architectural forms with no real function other than to provide visual delight and trigger emotions—that have been constructed in garden or park settings since the 16th century. Unsurprisingly—





Rachel Feinstein
Cliff House, 2014
Powder-coated aluminum
with applied graphics
25' 6" x 27' 8" x 12' 4"

The Madison Square Park Conservancy has given me the opportunity to be able to marry my early need for theatre and performance with my later obsession with the handmade in one of the most spectacular settings. I picture the exhibition as an empty Fellini-esque set dropped into the middle of a lush green wonderland amidst the historical Flatiron District of New York City.

I have always been driven by the stark contrast between good and evil in old fairy tales, and this setting, a hidden natural jewel situated within the tall skyscrapers of yesterday and today, will be the perfect backdrop for my theatre. The real people who occupy the park every day will stand in for brightly-colored Commedia dell'arte performers among the colors of the summer plantings and my white ruined sets made to human scale hidden around the park. The white structures will transport the park into a cinematic landscape.

— Rachel Feinstein



Fig. 1 (Far Left)
Marquis de Girardin (commissioner)
Temple of Philosophy, c. 1764
Ermenonville, France
Photo © Denis Trente-Huittessan

Fig. 2 (Near Left)
Richard Mique (architect)
Hameau de la Reine, 1775–1784
Versailles, France
Photo © Jean-Pierre Dalbéra

considering the cost involved—most follies were built for and by the aristocratic elite. (Those who were tasked with building them may have contributed the term “folly,” from *folie*, which in French means “madness” or “insanity.”) The Temple of Philosophy, for example, was built around 1764 by the Marquis de Girardin in Ermenonville, France (Fig. 1). A visitor would come upon this apparently classical Roman structure in a garden landscape, where the folly, designed to appear either in ruins or unfinished, would provoke curiosity and contemplation. Less challenging philosophically, Marie Antoinette’s Hameau de la Reine (the Queen’s Hamlet; Fig. 2) was a romantic and picturesque faux farmhouse built between 1783 and 1787 for picnics and dalliances, a respite from the classical formality of the palace and gardens elsewhere at Versailles. Interestingly, before commencing the design, the architect Richard Mique was directed to visit the Marquis de Girardin’s gardens at Ermenonville.¹ Other eighteenth-century French and English follies appeared in the landscape as Chinese temples, Egyptian pyramids, ruined abbeys and castles, Tatar tents, and similar exotic or historical “eye-catchers,” as they came to be called in England.

The folly clearly did not disappear with the French aristocracy. Feinstein’s current installation reminds us of the vitality (and power) of the concept of the architectural object in the landscape, no less so than does Dennis Oppenheim’s 1997 *Device to Root Out Evil*. An upside-down diminutive New England-style church with its steeple planted in the ground, the installation was deemed by many contemporary viewers to be “madness,” a true folly.

There are, of course, other references at play (pun intended) in Feinstein’s installations. Like virtually all follies, *Rococo Hut*, *Cliff House*, and *Flying Ship* are each meant to be viewed from a specific point. However, unlike the Temple of Philosophy, the Hameau, and many other follies, they are not to be entered. In this sense, they are more like classical stage sets—meant to be seen frontally by an audience, not in the round. That said, designing stage sets is not so different from designing a folly: both involve high levels of illusion and visual fantasy. In set design, the illusion is put at the service of the dramatic action. In Feinstein’s follies, the distinction between the audience and the actors is blurred. As on a stage, people appear before the set pieces, move past them or behind them, alternately viewed and viewer.

Aside from their common presence in Madison Square Park as garden follies, the three installations are united in terms of their

iconography. In his introduction to his masterly 1963 essay “Heavenly Mansions: An Interpretation of Gothic,” John Summerson described what he sees as the near-universal appeal of diminutive structures.² He traced the history of such structures, from the Roman *aedicula*—a small building, or shrine—to the Queen’s Dolls’ House, a miniature manse designed by Sir Edwin Lutyens for the delight of Queen Mary, the wife of George V, and completed in 1924.

As Summerson pointed out, the *aedicula* has been associated not only with rituals (for example, shrines that are big enough to contain just a cult statue) but also with pleasure and fantasy. He gives many examples of both uses, and Feinstein evokes another: the diminutive structures created in sugar as part of the elaborate centerpieces made to decorate aristocratic dining tables on great occasions. For the 2009 exhibition *Imperial Privilege: Vienna Porcelain of Du Paquier, 1718–44* at the Metropolitan Museum of Art in New York, the food historian Ivan Day re-created such a centerpiece, based on illustrations of an eighteenth-century banquet (Fig. 3).³

In addition to a historical thread, Summerson traced the appeal of the diminutive structure throughout one’s life, beginning with the child’s play of creating make-believe “houses” under tables and in tree branches. He saw the same appeal at work in leisure activities enjoyed by children and adults alike, such as such as camping and sailing: “In both, there is the fascination of the miniature shelter which excludes the elements by a narrow margin and intensifies the sense of security in a hostile world.”⁴

In terms of more grown-up pleasures, Summerson pointed out that the words *casino*, *bagatelle*, and *brothel* are all diminutives. In the same vein, the *petite maison* was a French garden pavilion set behind a dense wall of foliage that often served as a clandestine destination for romantic affairs. The *petite maison* provides another illustration of Summerson’s thesis regarding the “small house” and—like Marie Antoinette’s *hameau*—connects the folly, the diminutive structure, and erotic escapades.⁵

Rococo Hut and *Cliff House* can easily be seen in the historical context of the diminutive house, but it is interesting to note as well the examples of boats as vessels of fantasy and pleasure. The young Ludwig II, king of Bavaria, spent a fortune building the Venus Grotto at his Linderhof Palace in the 1860s (Fig. 4).⁶ The grotto, with faux stalactites and waterfalls, had electrical power that illuminated the space in changing colors and heated the



Fig. 3 (Below)
Ivan Day
Dessert table based on an engraving of a table setting for Maria Theresa, Archduchess of Austria, and Franz Stephen of Lorraine, c. 1740
In *Imperial Privilege: Vienna Porcelain of Du Paquier, 1718–44*, The Metropolitan Museum of Art, New York, September 22, 2009–March 21, 2010

Fig. 4 (Left)
A. Dirigl (designer)
Linderhof Palace, Venus Grotto with Shell Boat and Paintings of the Venus Scene from *Tannhäuser* by August von Heckel (Schloß Linderhof, Venusgrotte mit Muschelkahn und Gemälde der Venuszene des *Tannhäuser* von A. Heckel), 1876/1877
Courtesy Bayerische Verwaltung der Staatlichen Schlösser, Gärten und Seen



Rachel Feinstein
Flying Ship, 2014
Powder-coated aluminum
with applied graphics
26' x 8' 6" x 5'

water for swimming. Ludwig reportedly liked to be rowed around the grotto in a gilded shell-shaped boat while he listened to Wagner's operas.

Another striking example is the Marble Boat, a pleasure pavilion in a lake on the grounds of the Summer Palace in Beijing. After the original was destroyed during the Opium Wars, the boat was rebuilt by the Empress Dowager Cixi in 1893. According to a tourist guidebook, with "huge mirrors fixed on each deck [of the boat], Cixi could enjoy the exquisite lake scene while having tea."⁷ She paid for the immovable lake-bound structure with funds that had been earmarked for expanding the imperial navy.⁸

While these two examples extend the notion of the folly to maritime iconography, *Flying Ship* draws heavily on another source that Feinstein cites as a point of reference in her work—the fairy tale. In 1889, the American writer and poet Eugene Field published the poem now known as "Wynken, Blynken, and Nod." It tells the story of three children in a flying boat in the shape of a wooden shoe, fishing among the stars:

Wynken, Blynken, and Nod one night
Sailed off in a wooden shoe—
Sailed on a river of crystal light,
Into a sea of dew.

In the last stanza of the poem, the shoe-shaped vessel is revealed to have been "a wee one's trundle-bed," transformed by a dream into a flying boat. In this sense, the only real difference between the child's bed and Feinstein's *Flying Ship* is a poetic and vivid imagination.

Summerson's thesis goes a long way to enlighten the meaning of Feinstein's iconography; the question of the scale of Feinstein's installations has its own complexity. While *Cliff House*, *Rococo Hut*, and *Flying Ship* may portray diminutive structures, they are certainly not diminutive themselves. Yet rather than simply describe them as large, it is more accurate to describe them as enlarged. In fabricating the installations, Feinstein has built them to appear like the paper maquettes she first constructed for the project, all of which were less than twelve inches in height. Painted paper white, all three installations have dark streaks representing the creases in the original studies. In this respect, the installations in the park can be thought of as not only stage sets, but also as drawings, each of which has a reverse side.





(Left)
Rachel Feinstein
Cliff House, 2014 (detail)
Powder-coated aluminum
with applied graphics
25' 6" x 27' 8" x 12' 4"



(Right)
Rachel Feinstein
Flying Ship, 2014
Powder-coated aluminum
with applied graphics
26' x 8' 6" x 5'



Rachel Feinstein
Cliff House, 2014
Powder-coated aluminum
with applied graphics
25' 6" x 27' 8" x 12' 4"

The artist's manipulation of scale is further complicated by her challenge to one interviewer to imagine how the installations would look from far above Madison Square. If the park was imagined as a tabletop, she proposed, *Cliff House*, *Rococo Hut*, and *Flying Ship* might again be seen as the paper maquettes they once were—not unlike the diminutive scale of the sugary centerpieces that decorated banquet tables centuries ago.

Without denying the originality of Feinstein's vision, much of her recent work fits well within that of two generations of artists for whom architecture has emerged as a virtual genre. Exhibiting their first such work nearly simultaneously in the mid-1960s, Bernd and Hilla Becher, Dan Graham, and Ed Ruscha turned from the human figure and abstraction, and trained their lenses on industrial structures, rowhouses, and apartment blocks. It is difficult to imagine the art world today without the photographic representations of architecture by Andreas Gursky, Candida Höfer, Thomas Ruff, and Thomas Struth (all students of the Bechers). Even so, it is not architectural images alone that have provided grist for the contemporary artistic mill. Vito Acconci, Nicolas Buffe, Guillermo Kuitca, Glen Seator, Jeff Wall, and Andrea Zittel—to name a few—have also raided the discipline over the past three decades for its constituent parts: theory, history, artifacts, materiality, constructive techniques, scale, and so on.

A notable aspect of the current focus on architecture is the corresponding decrease in focus on the human form—the subject that dominated twentieth-century Western artists from Picasso to de Kooning to Warhol and art for millennia before them. Feinstein frequently has portrayed the human form, yet in her Madison Square Park installations, as we have seen, she has limited herself to architectural and maritime imagery. Passersby implicate themselves as part of the art, but only by happenstance.

Feinstein's depiction of *Cliff House* and *Rococo Hut* in a ruined state reflects an architectural history that associated ruins with a Romantic sense of the passage of time. While that is clearly the artist's intent, it is also interesting to see how those installations connect to a smaller group of contemporary artists exploring architecture in unexpected ways. One of the qualities most often associated with architecture is its durability and stability—what Vitruvius referred to as *firmitas* in his first-century-B.C. text on architecture. In many recent works by artists such as Kuitca, Rachel Whiteread, and Gary Simmons, the architecture is represented in a state of destructive transformation. In Kuitca's *Home* (2003), for



Fig. 5 (Left)
Gary Simmons
Code Red, 2008
Pigment, oil paint and cold
wax on canvas
54 x 54 inches
Courtesy of the artist
and Metro Pictures

(Right)
Folly installation in
Madison Square Park
Photos by Jon Michael Gimpel

instance, it seems to be in the process of watery dissolution. In Simmons's *Code Red* (2008; Fig. 5), the buildings appear engulfed in flames.

Whether they are seen in a historical or a generational context, one of the best ways of understanding Feinstein's follies is to refer to her initial description of the project in its prospectus: "The cartooned, fairy-tale works for Madison Square Park will suggest magic and decay—fantasy and foolishness." The visual richness of the realized installations bear out the artist's vision of works of art layered with multiple meanings drawn from the mental library she has created for herself.

Terence Riley, AIA, is partner at Keenen/Riley Architects, New York and Miami. He has served as director of the Miami Art Museum (2006–2009) and as the Philip Johnson Chief Curator of Architecture and Design at the Museum of Modern Art, New York (1992–2006).

- ¹ Patrice Higonnet, "Mique, the Architect of Royal Intimacy," in Michel Conan, ed., *Bourgeois and Aristocratic Encounters in Garden Art* (Washington, D.C.: Dumbarton Oaks Research Library and Collection, 2002), 29.
- ² John Summerson, "Heavenly Mansions: An Interpretation of Gothic," in *Heavenly Mansions and Other Essays on Architecture* (New York: W. W. Norton, 1963), 2.
- ³ Meredith Chilton, "Fired by Passion, Vienna Baroque Porcelain of Claudius Innocentius du Paquier: An Overview of the Publication," *Haughton International Fairs, Art Antiques London*, 2010, http://www.haughton.com/system/files/articles/2010/10/13/113/fired_by_passion_aal2010.pdf, 30.
- ⁴ Summerson, "Heavenly Mansions," 2.
- ⁵ Paul Young, "Looking Inside: The Ambiguous Interiors of 'La Petite Maison,'" *South Atlantic Review* 71, no. 1 (Winter 2006), 20–41.
- ⁶ Darwin Porter and Danforth Prince, *Frommer's Munich & the Bavarian Alps* (John Wiley & Sons, 2005), 186–187.
- ⁷ <http://www.travelchinaguide.com/attraction/beijing/summer/boat.htm>.
- ⁸ M. A. Aldrich, *The Search for a Vanishing Beijing: A Guide to China's Capital Through the Ages* (Hong Kong: Hong Kong University Press, 2008), 296.





Rachel Feinstein
Flying Ship, 2014
Powder-coated aluminum
with applied graphics
26' x 8' 6" x 5'

Rachel Feinstein
Paper models for
Rococo Hut, Cliff House, Flying Ship
2013





Rachel Feinstein
Rococo Hut, 2014
Powder-coated aluminum
with applied graphics
7' 6" x 11' 6" x 9'

RACHEL FEINSTEIN.



Photo: © Lucea Spinelli

BORN 1971 IN FORT DEFIANCE, ARIZONA LIVES AND WORKS IN NEW YORK	
EDUCATION	
1993	Columbia University, New York, B.A.
1993	Skowhegan School of Painting and Sculpture, Skowhegan, ME
SOLO EXHIBITIONS	
2012	<i>Rachel Feinstein</i> , Gagosian Gallery, Rome
2011	<i>Rachel Feinstein: The Snow Queen</i> , Lever House, New York
2008	<i>Rachel Feinstein</i> , Marianne Boesky Gallery, New York
2007	Special project for Frieze Art Fair at Marc Jacobs, London
	<i>Rachel Feinstein</i> , Corvi-Mora, London
2006	<i>Tropical Rodeo</i> , Le Consortium, Dijon
2005	<i>Rachel Feinstein</i> , Marianne Boesky Gallery, New York
2002	<i>Art in the Atrium</i> , organized by Art Production Fund, Sotheby's, New York
	<i>Rachel Feinstein</i> , Corvi-Mora, London
2001	<i>Rachel Feinstein</i> , Marianne Boesky Gallery, New York
1999	<i>Rachel Feinstein</i> , Robert Prime Gallery, London
	<i>White Room</i> , White Columns, New York
2005	<i>Spyglass</i> , Galerie Daniel Templon, Paris
	<i>Shortcuts</i> , <i>Art Rock</i> , Rockefeller Plaza, New York
2004	<i>Monuments for D. Flavin</i> , Roebing Hall, New York
	<i>Juice Sucker</i> , <i>CSPS Legion Arts</i> , Cedar Rapids, IA
2002	<i>Blade Runner</i> , Gasworks, London
2001	<i>Big Bang</i> , Galeria Animal, Santiago
1996	<i>Camping Day</i> , PUC, Santiago
GROUP EXHIBITIONS	
2014	<i>L'Almanach 14</i> , Le Consortium, Dijon
	<i>Imaginary Portraits of Prince Igor</i> , Arnold and Marie Schwartz Gallery Met, New York
2013	<i>Somos libres</i> , MATE Asociación Mario Testino, Lima, Peru

	<i>L'Art à l'endroit: Parcours d'art contemporain</i> , Aix-en-Provence
	<i>The House of the Seven Gables</i> , University Galleries of Illinois State University, Normal
2012	<i>Little Black Dress</i> , SCAD Museum of Art, Savannah, GA
2011	<i>Exposition d'ouverture</i> , Le Consortium, Dijon
	<i>Night Scented Stock</i> , Marianne Boesky Gallery, New York
2009	<i>Something About Mary</i> , Metropolitan Opera, New York
	<i>The Living and the Dead</i> , Gavin Brown's enterprise, New York
	<i>Talk Dirty to Me . . .</i> , Larissa Goldston Gallery, New York
2008	<i>The Alliance</i> , Hyundai Gallery, Beijing/Korea
2007	<i>Don Quixote</i> , Anyang Public Art Project, Pyeongchon Area, Anyang, South Korea
	<i>The Recognitions</i> , The Fireplace Project, East Hampton, NY
	<i>French Kiss</i> , JGM Galerie, Paris
2005	<i>The Mom Show</i> , Rivington Arms, New York
2004	<i>Seeing Other People</i> , Marianne Boesky Gallery, New York
	<i>Art Fortnight London</i> , London
	<i>Candyland Zoo</i> , Herbert Read Gallery, Kent Institute of Art & Design, Canterbury, England
	<i>Standard Projection: 24/7</i> , The Standard Hotels, Art Production Fund, Los Angeles
2003	<i>Self Portraits</i> , Deitch Projects, New York
	<i>3-D</i> , Friedrich Petzel Gallery, New York
	<i>20th Anniversary Show</i> , Monika Sprüth – Philomene Magers, Cologne
	<i>Peep Show—A Glimpse of the Frank Cohen Collection</i> , Comme Ça Art Gallery, Manchester England
	<i>Roll Out</i> , Karyn Lovegrove Gallery, Los Angeles
2002	<i>The Honeymooners: John Currin and Rachel Feinstein</i> , Hydra Workshop, Hydra, Greece
	<i>Landscape</i> , Derek Eller Gallery, New York
2001	<i>The Visitors</i> , Printemps de Septembre, Toulouse
	<i>The Americans. New Art</i> , Barbican Art Gallery, London
	<i>The Love of the Look</i> , Kerstin Engholm Galerie, Vienna

2000	<i>Drawings 2000</i> , Barbara Gladstone Gallery, New York
	<i>Pastoral Pop</i> , Whitney Museum of American Art at Philip Morris, New York
	<i>Greater New York</i> , P.S.1/The Museum of Modern Art, New York
	<i>Moving Pictures</i> , Tommy Lund Gallery, Copenhagen
	<i>Garden Party</i> , No Limits Events Gallery, Milan
1999	<i>Girls School</i> , Brenau University, Gainesville, GA
	<i>Art Lovers</i> , Liverpool Biennial, England
	<i>Motion Studies</i> , Kunsthallen Brandts Klædefabrik, Odense, Denmark
	<i>Etcetera</i> , <i>Spacex Gallery</i> , Exeter, England
	<i>Down to Earth</i> , Marianne Boesky Gallery, New York
	<i>New York: Neither/Nor</i> , Grand Arts, Kansas City, MO
1998	<i>How Will We Behave?</i> , Robert Prime Gallery, London
	<i>Jenny Bornstein's Studio Show</i> , New York
	<i>Heaven</i> , P.S.1, New York
1997	<i>Spring and Winter</i> , Andrea Rosen Gallery, New York
1994	<i>Let the Artist Live!</i> , Exit Art, New York
	<i>Artist Invitational</i> , Sonnabend Gallery, New York

SELECTED BIBLIOGRAPHY CATALOGUES AND BOOKS	
2013	Hossein Amirsadeghi and Maryam Eisler, eds. <i>Art Studio America: Contemporary Art Spaces</i> . London: Thames & Hudson.
2008	<i>Rachel Feinstein</i> . Texts by Bill Powers, Sofia Coppola, James Frey. New York: TarSIZ Publishing.
2002	Edward Lucie-Smith. <i>Art Tomorrow</i> . Paris: Terrail.

REVIEWS AND ARTICLES	
2014	Kate Guadagnino. "METLIFE." <i>Vogue</i> , special edition, Summer. "Summer Senses." <i>Whitewall</i> , Summer.

	Rachel Wolf. "Urban Decay—Rachel Feinstein Talks 'Folly,' Fantasy and Mining the Past." <i>Cultured</i> , Summer.
	"9 Funky, Surprising, and Selfie-Worthy Outdoor Art Installations to See in NYC This Summer." <i>ARTnews Online</i> , May 8.
	"The Approval Matrix." <i>New York</i> , May 5.
	"Playtime." <i>Art+Auction</i> , May.
	Sam Cochran. "Fantastic Voyage." <i>Architectural Digest</i> , May.
	Rob Haskell. "Portrait of a Lady." <i>T Magazine</i> , Spring.
	Ashton Cooper. "Rachel Feinstein to Install Three Follies in Madison Square Park." <i>Artinfo</i> , February 28.
	Carol Vogel. "Museum to Display Ensor's Monumental Drawing—Architectural Follies." <i>The New York Times</i> , February 27.
2013	Tiffny Bakker. "The Interview: Rachel Feinstein—Fashion, Fantasy and the Twisted Reality of Walt Disney World." <i>Net-A-Porter.com</i> , April.
	Céline Ghisleri. "Parcours L'Art à l'endroit à Aix-en-Provence." <i>Ventilo</i> , January 22.
	Ingrid Sischy and Sandra Brant (interview). "Ich Lebe für die Phantasie." <i>Vogue Deutsch</i> , January.
2012	"Gagosian Gallery in Rome for Rachel Feinstein." <i>VanityFair.it</i> , November 16.
	Bill Powers. "Popping out of a Painting." <i>MuseMagazine.it</i> , September.
	Ann Binlot. "Artist Rachel Feinstein Explains Her Erotic 'Rose Edition' at Creative Time's Spring Gala." <i>Artinfo</i> , July 5.
	Isaac Lock. "Rachel Feinstein," <i>Love</i> , Spring/Summer.
	"Week in Review: On the Damien Hirst Hatefest, Rachel Feinstein's Marc Jacobs Set, and Sleigh Bells." <i>Artinfo</i> , February 21.
	Ann Binlot. "Bewitching Ruins: Sculptor Rachel Feinstein Discusses Building Her Set for Marc Jacobs's Runway Show." <i>Artinfo</i> , February 17.

	<p>“Marc Jacobs’ Set Designer: Rachel Feinstein.” <i>The Huffington Post</i>, February 17.</p> <p>“Rococo Seuss! Rachel Feinstein on Designing Marc Jacobs’s Runway Set.” <i>Gallerist NY</i>, February 17.</p> <p>Ann Binlot. “Artist Rachel Feinstein’s Spectacular Set Steals the Marc Jacobs Show.” <i>Artinfo</i>, February 14.</p> <p>Cathy Horyn. “<i>Marc Jacobs Puts a Twist on Fall.</i>” <i>The New York Times</i>, February 14.</p> <p>Suzy Menkes. “A Magical Pilgrim’s Path.” <i>The New York Times</i>, February 14.</p> <p>Kristin Studeman. “Marc Kills It.” <i>Style.com</i>, February 14.</p> <p>Lynn Yaeger. “All the Runway’s a Stage: Rachel Feinstein’s Set Design for Marc Jacobs.” <i>Vogue Daily</i>, February 14.</p> <p>“Marc Jacobs RTW Fall 2012.” <i>WWD</i>, February 13.</p> <p>Bennett Marcus. “Sculptor Rachel Feinstein on Designing the Moody, Ruinous Marc Jacobs Set.” <i>New York</i>, February 13.</p>	
2011	<p>Miranda Purves. “The Art World’s Most Fabulous Women.” <i>Elle</i>, November 30.</p> <p>Louise Tekst. “Jeg Elsker Mennesker.” <i>Cover</i>, April.</p> <p>“Galleries Uptown: Short List.” <i>The New Yorker</i>, March 28.</p> <p>“Rachel Feinstein Talks Posing for Marc Jacobs, Politics.” <i>The Huffington Post</i>, March 14.</p> <p>David Colman. “Rachel Feinstein and John Currin, Their Own Best Creations.” <i>The New York Times</i>, March 11.</p> <p>Linda Yablonsky. “A Snow Queen for Our Time.” <i>T Magazine</i>, February 2.</p> <p>Dodie Kazanjian. “Her Own Creation.” <i>Vogue</i>, February.</p> <p>Amanda Gordon. “Scene Last Night: Coppola, Aby Rosen, Marc Jacobs, John Currin.” <i>Bloomberg.com</i>, January 29.</p> <p>“André Leon Talley on Rachel Feinstein’s ‘The Snow Queen.’” <i>VogueDaily</i>, January 28.</p>	2002
2010	<p>Caroline Palmer. “Art for Art’s Sake: Rachel Feinstein Creates the 2010 Fashion Fund Award.” <i>VogueDaily</i>, November 12.</p> <p>Emily King. “Rachel Feinstein: Modern Friendship.” <i>The Gentlewoman</i>, Fall/Winter.</p>	2001
2009	<p>Glenn O’Brien. “Rachel Feinstein.” <i>Interview</i>, June 16.</p> <p>Jan Garden Castro. “Humor, Sex and Philosophy.” <i>Sculpture</i>, March.</p>	
2008	<p>Jefferson Hack. “Rachel Feinstein Artist, on Rococo.” <i>AnOther</i>, Winter.</p> <p>Mary Barone. “Angels and Alligators.” <i>Artnet</i>, June 21.</p> <p>Mariuccia Casadio. “Stand Still.” <i>Vogue Italia</i>, June.</p> <p>David Cohen. “Skipping Through Sculptural Styles.” <i>The Sun (New York)</i>, May 8.</p> <p>Leslie Camhi. “The Shape of Things.” <i>Vogue</i>, April.</p> <p>Jenna Gabrial Gallagher. “Hot List: Art Star.” <i>Harper’s Bazaar</i>, April.</p>	
2007	<p>Eliza Williams. “Rachel Feinstein.” <i>Flash Art</i>, October.</p> <p>Sally O’Reilly. “Rachel Feinstein.” <i>Frieze</i>, September.</p> <p>“Rachel Feinstein on Sculpture.” <i>Art Review</i>, September.</p> <p>Kimberly Cutter. “Carving a Name for Herself.” <i>Stella: The Saturday Telegraph</i>, April 8.</p> <p>Seung-Duk Kim. “Rachel Feinstein.” <i>Frog</i>, April.</p> <p>Judicaël Lavrador. “Manège baroque,” <i>Les inrockuptibles</i>, January 9.</p>	2000
2006	<p>Dominique Adam. “Baroque enchanté.” <i>La Gazette de Côte d’Or</i>, December.</p>	
2005	<p>Cécile Desbaudard. “Rachel Feinstein.” <i>Poly</i>, December.</p> <p>Eleanor Hartney. “Rachel Feinstein at Marianne Boesky Gallery.” <i>Art in America</i>, November.</p> <p>Johanna Burton. “Rachel Feinstein.” <i>Artforum</i>, Summer.</p> <p>Leslie Camhi. “Kinky Quicky Mops and Bewigged Geriatric Coquettes.” <i>The Village Voice</i>, April 12.</p> <p>“Rachel Feinstein.” <i>The New Yorker</i>, April 11.</p> <p>Bill Powers. “Rachel Feinstein.” <i>Black Book</i>, February/March.</p>	1999
2004	<p>Vogue Nippon. August.</p> <p>Cristina Gabetti. “D’arte & d’amore.” <i>Elle Italia</i>, April.</p> <p>Steven Vincent. “The Plywood Intercessor.” <i>The Antioch Review</i>, March.</p>	1998
2003	<p>Ronda Kaysen. “Power Punk: Rachel Feinstein.”</p>	



FOLLY
Works in Exhibition

Rachel Feinstein
Cliff House, 2014
Powder-coated aluminum with applied graphics
25’ 6” x 27’ 8” x 12’ 4”

Rachel Feinstein
Rococo Hut, 2014
Powder-coated aluminum with applied graphics
7’ 6” x 11’ 6” x 9’

Rachel Feinstein
Flying Ship, 2014
Powder-coated aluminum with applied graphics
26’ x 8’ 6” x 5’

PREVIOUS MAD. SQ. ART EXHIBITIONS.

2014	Iván Navarro <i>This Land Is Your Land</i>	2007	Bill Fontana <i>Panoramic Echoes</i> Roxy Paine <i>Conjoined, Defunct, Erratic</i> William Wegman <i>Around the Park</i>
2013	Giuseppe Penone <i>Ideas of Stone (Idee di pietra)</i> Orly Genger <i>Red, Yellow and Blue</i> Sandra Gibson and Luis Recoder <i>Topsy-Turvy: A Camera Obscura Installation</i>	2006	Ursula von Rydingsvard <i>Bowl with Fins, Czara z Babelkami, Damski Czepek, Ted's Desert Reigns</i>
2012	Leo Villareal <i>BUCKYBALL</i> Charles Long <i>Pet Sounds</i>	2005	Jene Highstein <i>Eleven Works</i> Sol LeWitt <i>Circle with Towers, Curved Wall with Towers</i>
2011	Jacco Olivier <i>Stumble, Hide, Rabbit Hole, Bird, Deer, Home</i> Alison Saar <i>Feallan and Fallow</i> Jaume Plensa <i>Echo</i> Kota Ezawa <i>City of Nature</i>	2004	Mark di Suvero <i>Aesop's Fables, Double Tetrahedron, Beyond</i>
2010	Jim Campbell <i>Scattered Light</i> Antony Gormley <i>Event Horizon</i> Ernie Gehr <i>Surveillance</i>	2003	Wim Delvoye <i>Gothic</i>
2009	Shannon Plumb <i>The Park</i> Jessica Stockholder <i>Flooded Chambers Maid</i> Mel Kendrick <i>Markers</i> Bill Beirne <i>Madison Square Trapezoids, with Performances by the Vigilant Groundsman</i>	2002	Dan Graham <i>Bisected Triangle, Interior Curve</i> Mark Dion <i>Urban Wildlife Observation Unit</i> Dalziel + Scullion <i>Voyager</i>
2008	Olia Lialina & Dragan Espenschied <i>Online Newspapers: New York Edition</i> Richard Deacon <i>Assembly</i> Tadashi Kawamata <i>Tree Huts</i> Rafael Lozano-Hemmer <i>Pulse Park</i>	2001	Navin Rawanchaikul <i>I ♥ Taxi</i> Teresita Fernández <i>Bamboo Cinema</i> Tobias Rehberger <i>Tsutsumu N.Y.</i>
		2000	Tony Oursler <i>The Influence Machine</i>

From 2000-2003, exhibitions were presented by the Public Art Fund on behalf of the Campaign for the New Madison Square Park.

ACKNOWLEDGMENTS.

Special thanks to John Barry, Cleo Berliner, Meg Blackburn, Marianne Boesky, Aine Brazil, Manhattan Borough Parks Commissioner William Castro, Marty Chafkin, Cara Chan, Jeff Close, Ruth Cole, Claudia Cortinez, Simone Duff, Leon Finley, George Gittins, Adam Gordon, Jennifer Isakowitz, Anna Jardine, Ji Yong Kim, Jennifer Lantzas, Stephanie Lucas, Olivia Ouyang, Paula Scher, Adrian Turner, Carlos Vela-Prado, and Christopher Ward, and to the Board of Directors of the Madison Square Park Conservancy for their visionary commitment to the Mad. Sq. Art mission.

We gratefully acknowledge the enthusiastic support of the New York City Department of Parks and Recreation.



Bill de Blasio, Mayor
Anthony Shorris, First Deputy Mayor
Mitchell J. Silver, Commissioner, Parks & Recreation
Tom Finkelpearl, Commissioner, Cultural Affairs

Photo Credits

Except where noted, all images by James Ewing Photography, New York

Design Pentagram

Executive Director Keats Myer

Chief Operating Officer KC Sahl

Curatorial Manager Kyle Dancewicz

Mad. Sq. Art Committee

David Berliner	Liane Ginsberg	Danny Meyer
Dan Cameron	Paul C. Ha	Ronald A. Pizzuti
Roxanne Frank	Richard Koshalek	Nancy Princenthal
Martin Friedman	Toby Devan Lewis	Susan Sollins

SUPPORT.

Mad. Sq. Art is the free contemporary art program presented by the Madison Square Park Conservancy in the 6.2-acre park located at 23rd Street and Fifth Avenue.

Major support for Mad. Sq. Art is provided by the Charina Endowment Fund, Liane Ginsberg, Agnes Gund, Toby Devan Lewis, Dorothy Lichtenstein, Sorgente Group of America, Tiffany & Co., The Andy Warhol Foundation for the Visual Arts, and Anonymous. Substantial support is provided by The Sol LeWitt Fund for Artist Work, the Henry Luce Foundation, Danny and Audrey Meyer, Ronald A. Pizzuti, The Rudin Family, Lizzie and Jonathan Tisch, and Tishman Speyer. Major exhibition support for *Folly* is provided by Marianne Boesky Gallery, New York.

Ace Hotel New York is the Official Hotel Partner of the Madison Square Park Conservancy. Mad. Sq. Art is made possible in part by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature. Mad. Sq. Art is supported in part with public funds from the New York City Department of Cultural Affairs, in partnership with the City Council.

For more information on the Madison Square Park Conservancy and its programs, please visit madisonsquarepark.org.

TIFFANY & CO.

SORGENTE GROUP OF AMERICA

MARIANNE BOESKY GALLERY

The Andy Warhol Foundation for the Visual Arts

ACE HOTEL



MAD. SQ. PK. CONSERVANCY

The Madison Square Park Conservancy is the public/private partnership with the New York City Department of Parks & Recreation that was established in 2002 as a nonprofit organization to operate Madison Square Park. The Conservancy is dedicated to keeping Madison Square Park a bright, beautiful, and active public park. The Conservancy raises the funds that support lush and brilliant horticulture, park maintenance, and security. The Conservancy also offers a variety of cultural programs for park visitors of all ages, including Mad. Sq. Art.



Madison Square Park Conservancy
11 Madison Avenue, 15th Floor
New York, New York 10010
madisonsquarepark.org

Board of Directors

David Berliner, Chairman
Bill Lukashok, Vice Chair
Andrew Federbusch, Treasurer
Leslie Spira Lopez, Secretary

Scott Alper	Liane Ginsberg	Danny Meyer
Aine Brazil	Marc Glosserman	Marc Mezvinsky
Laurie Burns	Laurie Golub	Ronald Pizzuti
William Castro	John Grudzina	Joe Rose
Sheila Kearney	Gayle Rosenstein	Jan Rozenveld
Davidson	Klein	Alex Sapir
James N. Fernandez	Rochelle Korman	Jamie Welch
	Robert T. Lapidus	

Founders

Debbie Landau	Bill Lukashok	Danny Meyer
---------------	---------------	-------------

