

A CATALOG

THE EST-
ATE OF
ROCHELLE
F.

PAINTINGS

2009-2010



MARCH 27 - MAY 1, 2011

THE ESTATE OF ROCHELLE F.

ON STELLAR RAYS

133 ORCHARD ST. NY 10002

PH: 212-598-3012 - ONSTELLAR RAYS.COM

SIGNATURE

This group of drawings was started on August 7, 2010. Each is based upon the paintings that comprise THE ESTATE OF ROCHELLE F., made between January, 2009 and July, 2010.

The work in "THE ESTATE" came about shortly after I consolidated my paintings from 2 storage spaces into 1. Some works were destroyed, others moved to 428 Broome St, and the really bare (yet old) stretchers returned to my studio to be reused. I had been considering taking a hiatus from making paintings for some time; wanting more to stop wanting to show them which has seemed like a more distant (or achievable) goal than ever before.

What would it be like to stop that want? What kind of artist would I be working smarter, lighter, less cumbersome and as importantly less expensive things? And what would these work like?

Overlapping with my despair was a much larger crisis - the crash of the U.S. economy. Credit disappeared in a previously unimagined nosedive of value. No safety net, no illusions. What was assumed to be security was not, and was no longer an inalienable expectation. My own economic horizon was perfectly in sync with this - I could envision the K+Boom, as my life as a working artist has been fully vested and invested, in making ART.

Those fears and practical reconsiderations weighing in millions of citizens were, also, weighing upon me. How would I make art - paintings - that was of this moment; of these times, of my own times?

I had gone (July 08) to the Christie's JAMES BROWN ESTATE viewing prior to the sale. The collection of materials - artifacts from his life to silver fox coats - were once an intimate part of his life. Indeed, their value was representative only as an ESTATE. The living have no estate; we have assets. THINGS. I had things in my studio: Some were traditional art materials, others were bits of dust-gathering items, pared scraps for an unknown use. These had some striking feature that had not yet found something to attach to, but too compelling to trash.

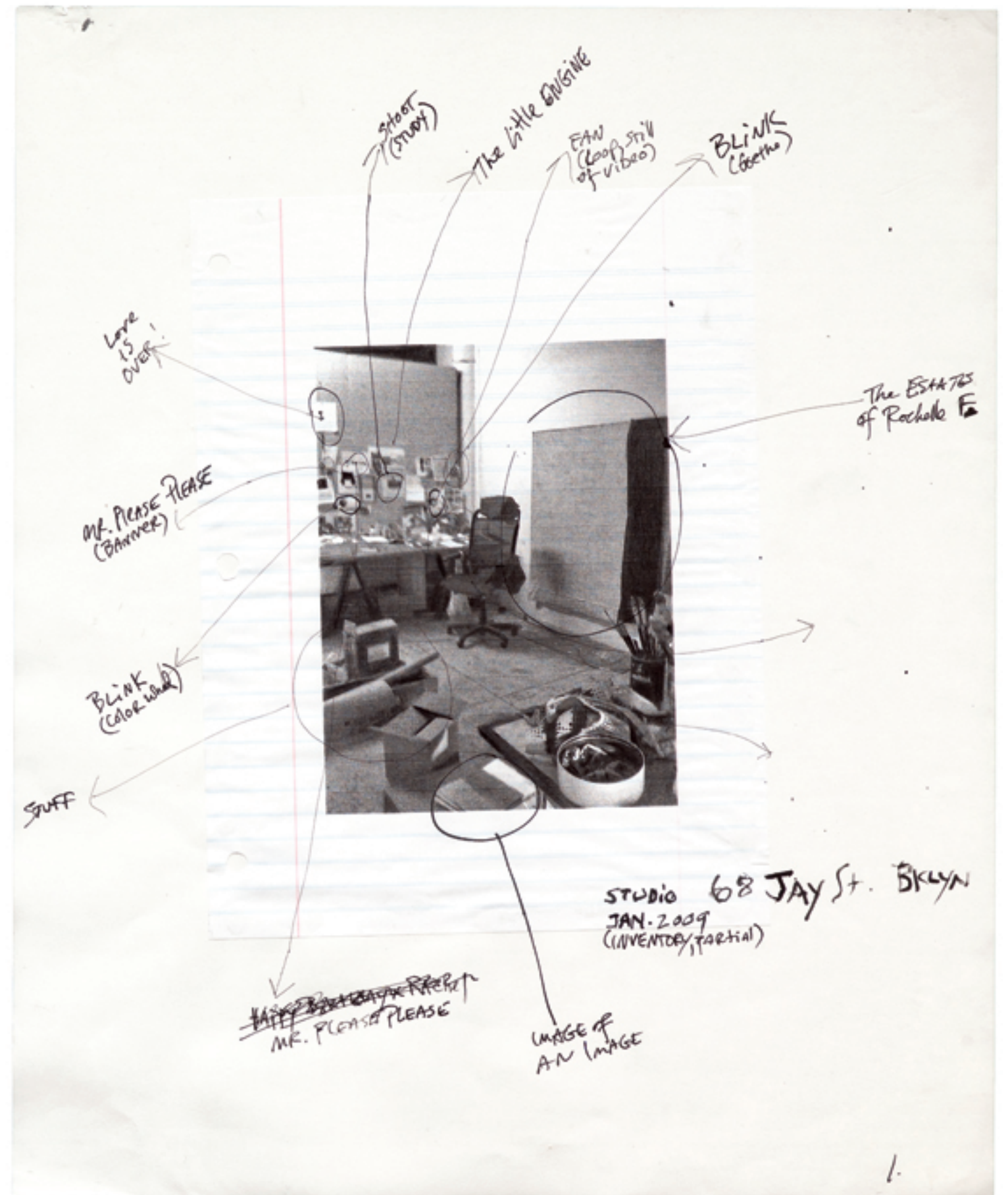
I gradually came to the conclusion that these things - all - were my assets. I made the decision to deplete as many of my assets as possible in creating new works. These would represent an ESTATE made expressly as an inseparable collection prior to my demise, and in consideration of what one leaves behind. This was a preview of what I could never see while still alive, but it would be work I would like to see: A purposeful group of paintings that were the accumulation of 4 decades of artmaking. The practical goals were both to spend no money on them and to clean out the studio materials as much as possible.

Belt tightening, reducing expenses to "0", using "at hand" materials just as my fellow citizens were. Consolidating surplus, going "GREEN", recycling, all apt terms. It was an alchemical conceit, as this was merely art - not the family home; the creation of my unsold (possibly unsaleable) works. It would be a huge failure or something interesting might happen. It was all about my investing in this work. If I had any risk, it was that I would want to want again; begin back where I started. The sense of added commitment to one final effort to find support - a venue for this work, is made while knowing it may likely return to storage, and, enter the ESTATE. Or not.

These drawings record the information/data about material, size, etc. Where there is supplemental material - earlier works, prints of reference, I've indicated as such. All pieces are either new, made with parts of earlier works, or were neatly prepared with ground, stretched and awaiting an image when I began in January 2009. Paintings are painted on 99% loose-leaf paper mounted on archival paper. This, plus pens, ink, charcoal, adhesive cost \$213.00. The additional expenditure of \$50. was made on a steel mounting fabricated for IMAGE or an IMAGE. I do not have a productive and singular relationship to drawing. This group of drawings and this Catalogue is an accumulation of my efforts to find that purpose. This work will be completed on August 25, 2010.

Rocky Fernsten
8/1/10 Yaddo

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THE ESTATE OF Rochelle F.

2009. 60 x 60"

COTTON DROPCLOTH FABRIC
WINDOW SHADE, PAPER*
ACRYLIC MEDIUM, SCREWS
MOUNTED ON RECYCLED
STRETCHER*

THE EST-
ATE OF
ROCHELLE
F.

* "A" FROM PAPER GIVEN BY MEYER
SCHAPIRO.
** STRETCHER RECYCLED FROM STORAGE 1#
MADE-TO-ORDER STRETCHER (1991).
BARCAROLE DESTROYED

NUDE

36" x 36"



MODEL (detail)

- 1 - FOAM CORE
- 1 - CLAYBOARD
- 1 - STYROFOAM
- 1 - PAPER PLATES
- 1 - ENAMEL
- 1 - ☺ PLASTIC BAG
- 1 - I ♥ NY T-SHIRT
- 1 - ACRYLIC
- 1 - CRACKSIST POSTING
- 1 - SCREWS

Top →



↑ BOTTOM

newyork.craigslist.org/manhattan/artists > Nude Model needed for abstract painting
last modified: Mon, 11 Nov 2003

please flag with care: inappropriate content removed from all
email this posting to a friend

Nude Model needed for abstract painting

Reply to: nattycool@bellsouth.net
Date: 2003-11-02, 9:00AM

looking to see if i can find a model - see here to post - for me nude for this abstract painting
that i want to start.
if u are interested please write back
thank u

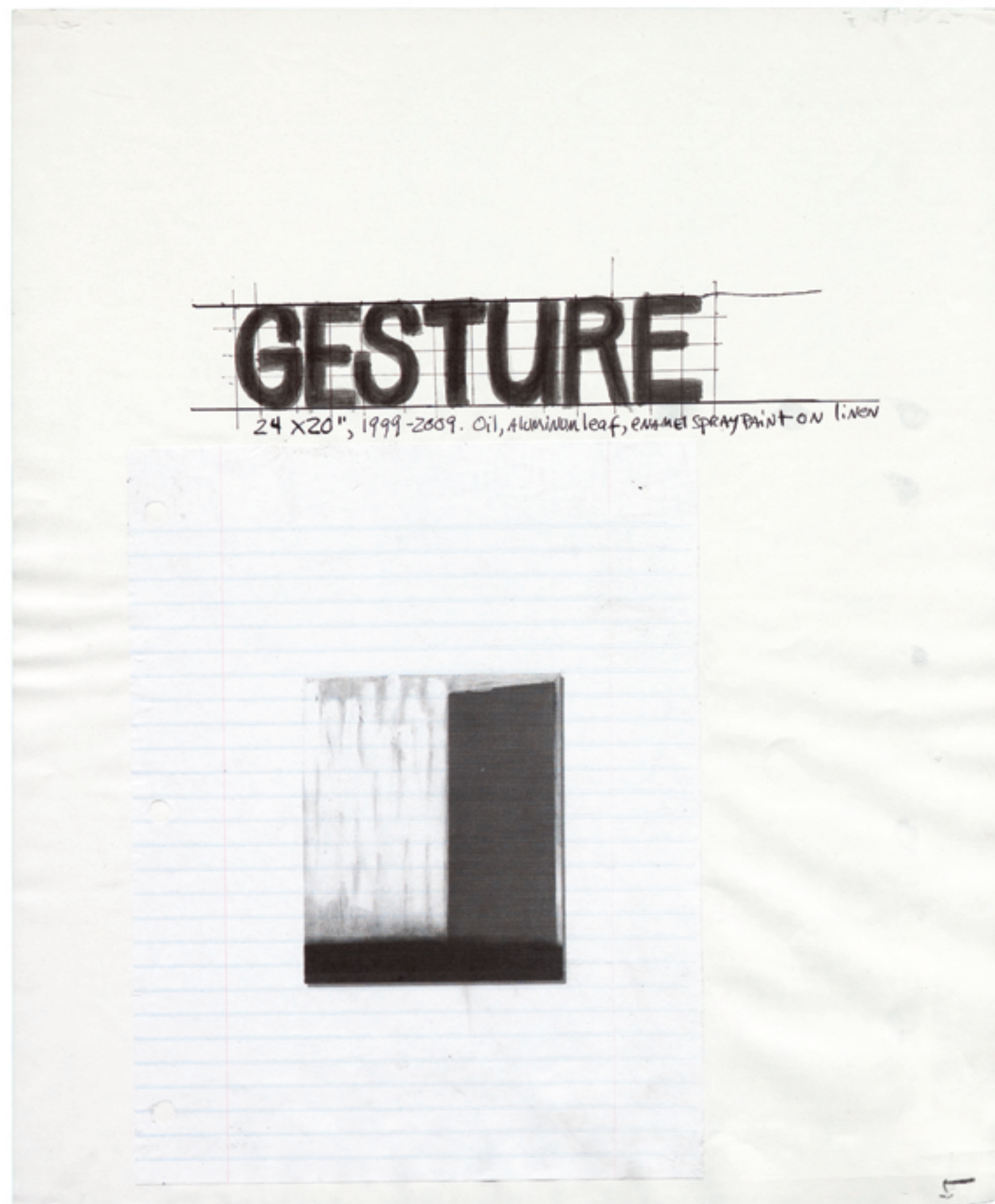
it's NOT ok to contact this poster with services or other commercial interests
this is in or around nyc

18662117

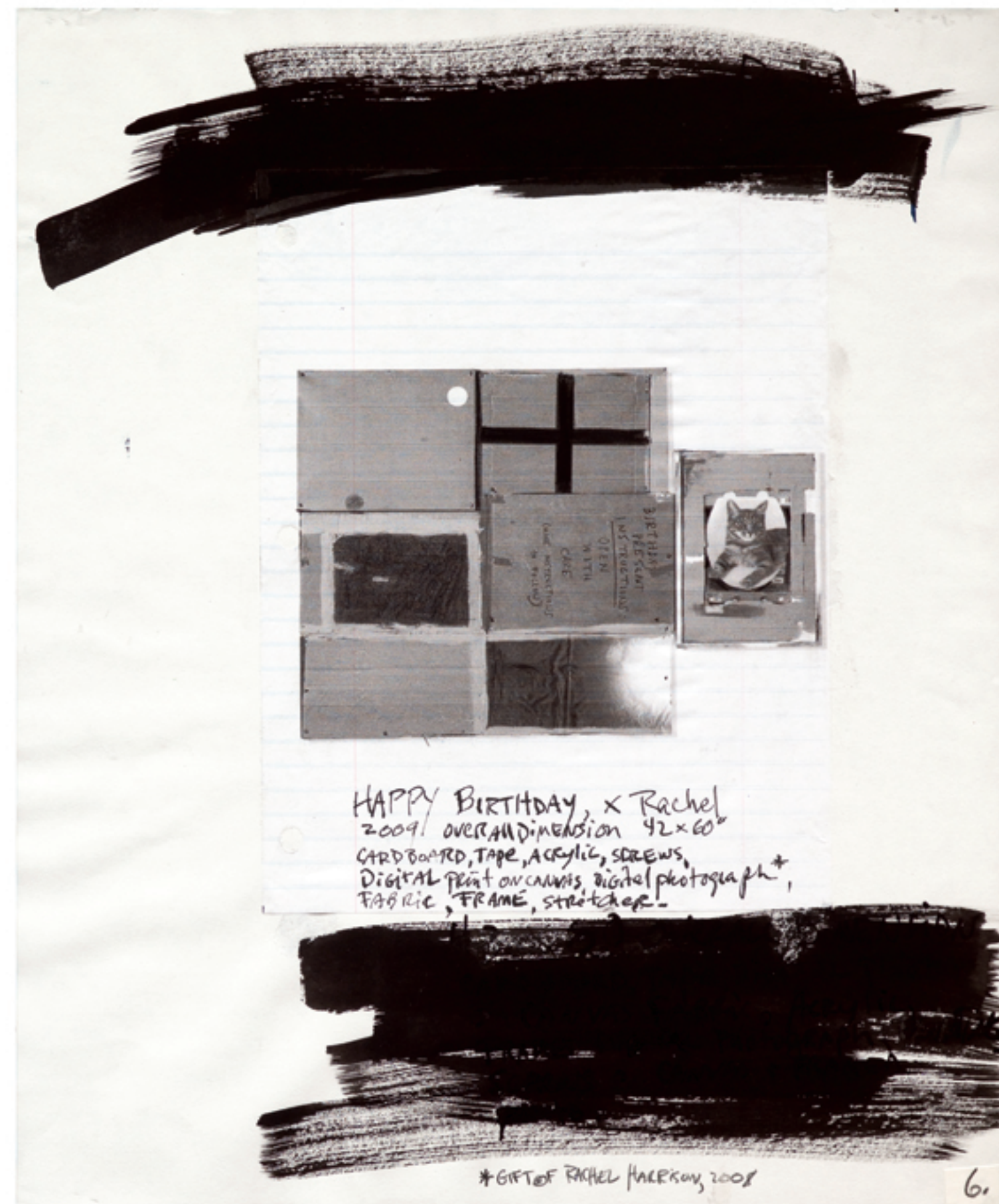
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Page 1 of 1

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IMAGE

OF AN

IMAGE

Art in our day is not really
done for art's sake, it
questions issues related
to global processes such
as urban industrialization,
identity crisis, gender, race
and social imbalance.

Zwillethu
Mphethwa

THE LITTLE ENGINE
2005-2008 Triptych - 79 x 240"



Zwillethu/Zwillethu
Aluminum
Plaque

ENAMEL, ACRYLIC
ON CANVAS

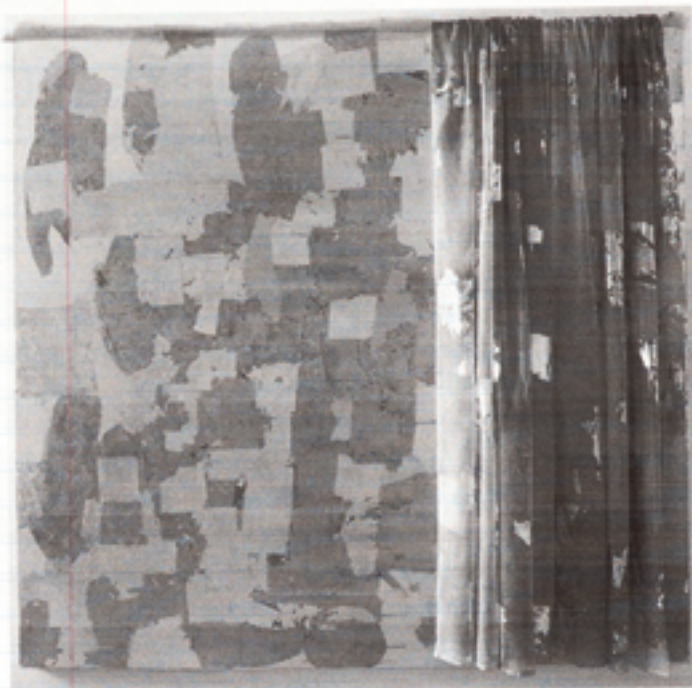
SHOOT

oil, acrylic on
CANVAS



IMAGE

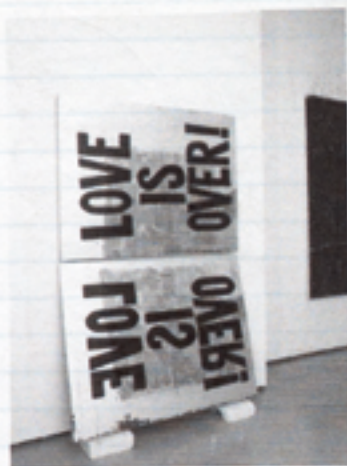
ALUM. + GOLD LEAF
ON CANVAS



WALL

81 x 77 x 4" 2010

ALUMINUM + GOLD LEAF ON
CANVAS, DIGITALLY-PRINTED
SCRIM, LEAFING, STEEL MOUNT

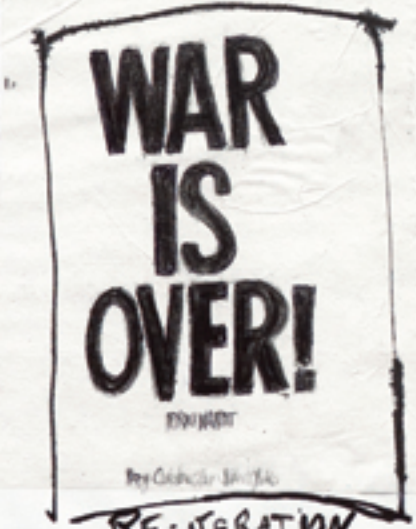


LOVE IS OVER!
2008. 49x38" (diptych)
MIRROR TILES MOUNTED
ON PANEL. GLASS PAINT,
STYROFOAM PROPS.

MOMENT ART
2008



ITERATION 2007



RE-ITERATION
1969-1990

**WAR
IS
OVER!**

DECLARATION
- 1945

UNTITLED



2010, Acrylic, cloth on CANVAS
49x38"



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BLINK
2010



Oil, voile, screws on canvas
10 x 10"

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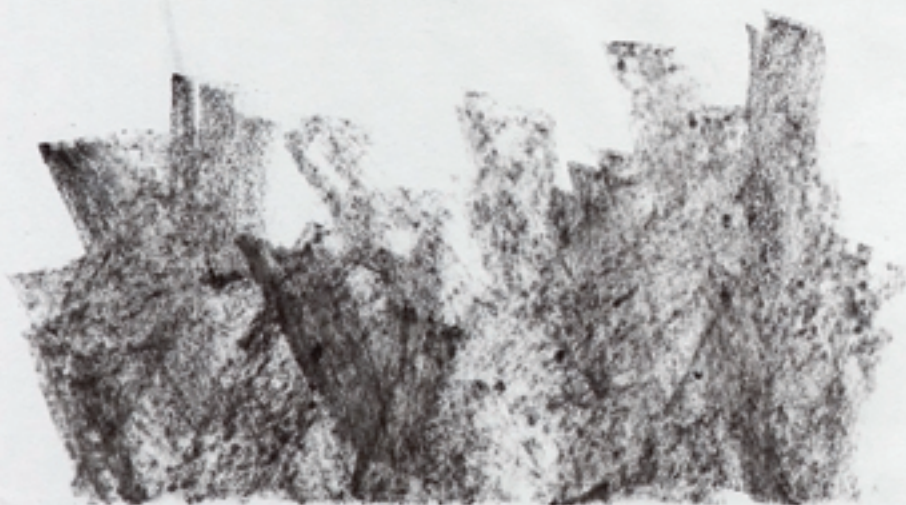
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MR. NATURAL, 2009.

72x50" oil, reflective
glass, salt crystal
charcoal acrylic on
cotton dropcloth 14.

NO JOKE 2010 60X60
Acrylic, oil, spray paint,
inflatable pillow,
grommets, Bungee
cord on canvas.



15



Photograph
taken 9/4/01
MALPENSA
AIRPORT
MILAN
ALITALIA
TERMINAL

TWA - CEASED RUNNING 12/2001

2010. 49 x 38"
Oil paint, tempera, collage;
digital image on canvas.
grommets, dowel, digital print
on film.

CAROUSEL

TOP



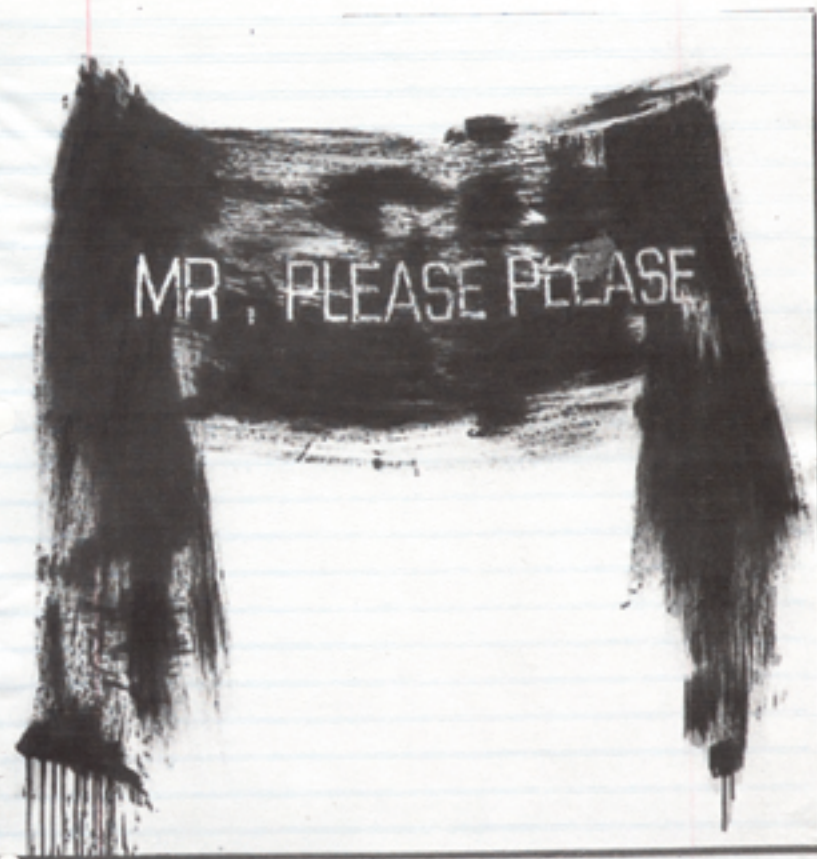
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THE JAMES BROWN Collection - July 17, 2009
CHRISTIE'S
Lot 89 / SALE 2116

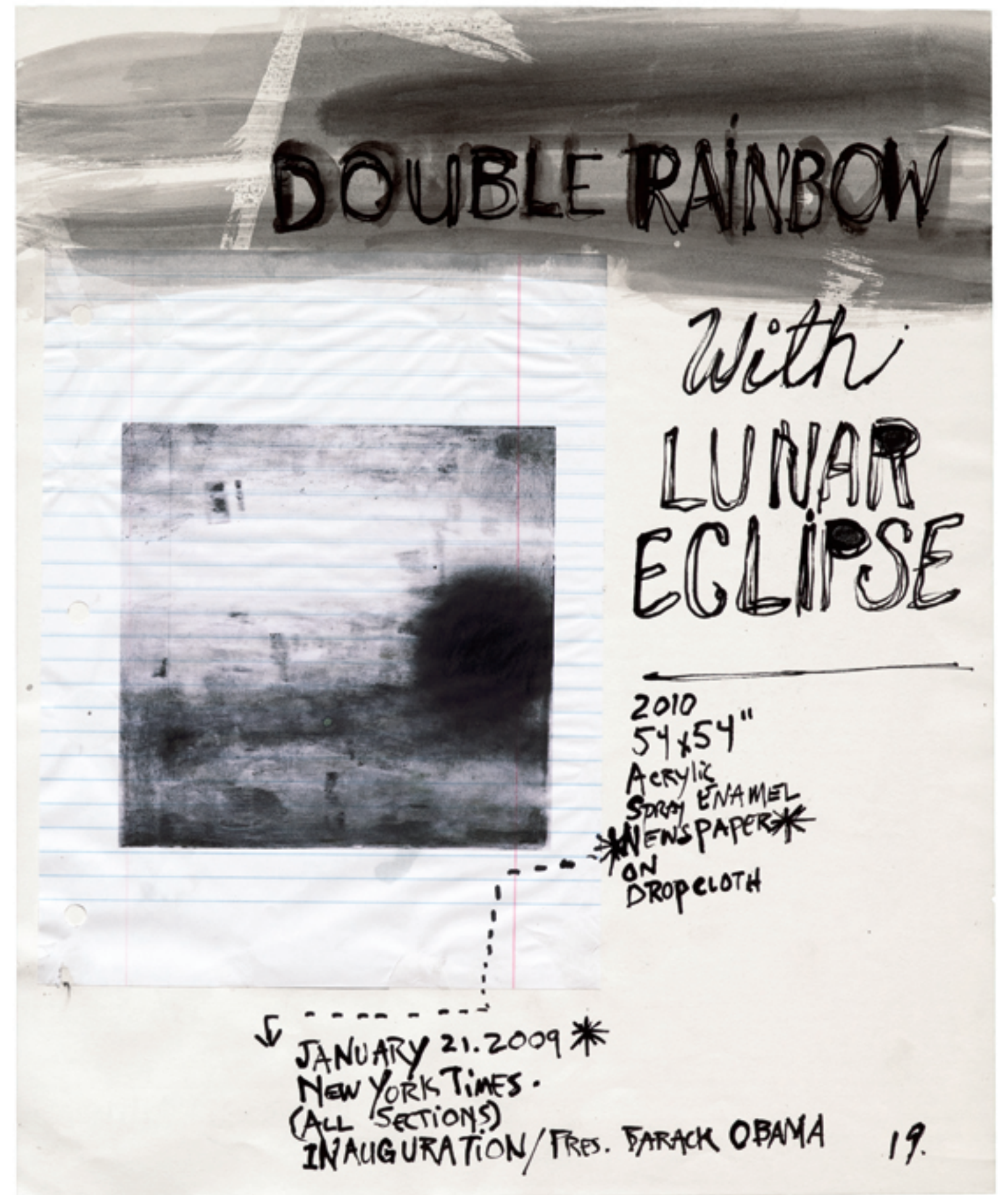


Lot Description
BANNER
A YELLOW AND RED SILK BANNER
EMBROIDERED MR. PLEASE PLEASE
ESTIMATE \$500-700.
PRICE REALIZED \$1500.

MR. PLEASE PLEASE
2009, 60x60". Acrylic, Gold Leaf on Canvas.



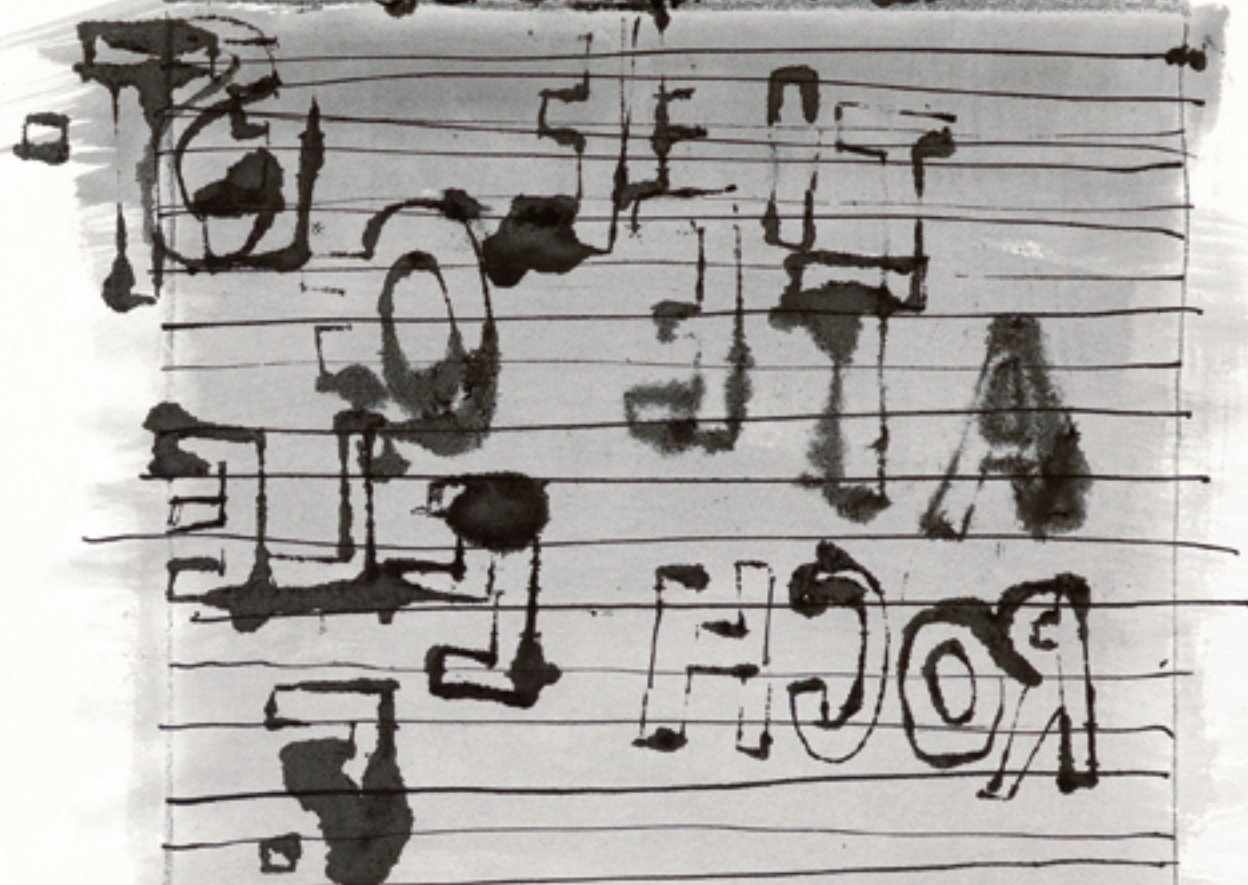
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WITH THANKS TO KATE GILMORE,
CANDICE MADEY, NORI PAO, AND
THE AMAZING CORPORATION OF YADDO.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes a series of eighth and sixteenth notes, some beamed together, and rests.



Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes a series of eighth and sixteenth notes, some beamed together, and rests.

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