

Bates

News



By *Doug Hubley* — Published on October 27, 2017

結伴42年，雕塑家羅娜·龐迪克和畫家羅伯特·芬特赫首度在培茲大學舉辦雙人展

Sculptor Rona Pondick and painter Robert Feintuch have been an item since 1975, and have been notable presences in the art world since the '80s.

藝術圈的神仙眷侶雕塑家羅娜·龐迪克（Rona Pondick）和畫家羅伯特·芬特赫（Robert Feintuch）自80年代以來，一直在藝術界有顯著影響力。

But only since February 2017 has it been possible to see a substantial selection of both their work combined in one exhibition. And only now has that exhibition come to Bates, where Feintuch is in his 42nd and final year on the art and visual culture faculty.

但直到2017年2月，才有機會在同一展覽中看到兩人的作品同台。本次展覽終於回歸舉辦於培羅伯特任教42年的培斯大學，這也羅伯特於藝術及視覺文化學院任職的最後一年。

Opening with a 6 p.m. gallery talk and reception on Oct. 27 at the Museum of Art, the exhibition Rona Pondick and Robert Feintuch: Heads, Hands, Feet; Sleeping, Holding, Dreaming, Dying was organized by museum director Dan Mills and made its debut nine months ago at the Utah Museum of Contemporary Art.

雙人展「羅娜·龐迪克與羅伯特·芬特赫：頭、手、足；睡眠、持握、夢境、死亡」於10

月27日晚上6點在藝術博物館舉行畫廊講座和招待會，由博物館主任丹·米爾斯（Dan Mills）主持，這也是他九個月以來，首次在猶他當代藝術博物館亮相。

“Rona and Robert each use themselves as a model, yet neither makes self-portraits per se,” Mills says. “While their work is materially very different, this approach to making work and the psychological interest in the body and gesture that they have in common fascinated me.”

「羅娜和羅伯特各自以自己為模特兒，但兩人都不是在創作自畫像，」米爾斯表示。「儘管他們的作品在媒材上有很大的區別，但他們創作的手法和內在對身體和姿勢的情有獨鍾讓我著迷。」

“I started thinking about exhibiting their work for Bates, where Robert has taught for many years but rarely shown and where Rona has never shown. And as I was developing this idea, I realized that no one had ever organized an exhibition investigating that common interest.”

「我開始考慮在培茲大學展出他們的作品，羅伯特在這裡教書多年，但很少展出，而R羅娜則從未在這展出過。在思索的過程中，我意識到還沒有人組織過這樣一場探討共同興趣的展覽。」

“It became clear that this is the exhibition we should present at Bates.”

「這也是為何我們應該培茲大學辦這場展覽。」



“White Beaver” (2009–11) by Rona Pondick, painted bronze, edition 2/3. Courtesy of Galerie Thaddaeus Ropac, London/Paris/Salzburg; Sonnabend Gallery, New York; Howard Yezerski Gallery, Boston; Zevitas/Marcus Gallery, Los Angeles; and the artist.

Until Mills proposed the idea a few years ago, Feintuch and Pondick hadn’t considered a joint exhibition — even though each is intimately familiar with the other’s work (they even had adjacent studios for many years).

在米爾斯提出這個想法之前，羅伯特和羅娜從未考慮聯合舉辦展覽，儘管對彼此的作品是如此熟悉（甚至多年來，他們的工作室相鄰）。

“A few people who followed our work very closely talked about seeing relationships between the work,” says Feintuch. But, he continues, “on a superficial level, we kept seeing the differences.”

羅伯特說：「當非常密切關注我們作品的人談及我們作品之間的關聯，」但他繼續說：「在表面上，我們卻一直看到差異。」

Mills was one of the ones who saw the relationships. “They believe the body speaks,” he says. “They seek to represent subjective experience and psychological states through a physical vocabulary comprising aspects such as gesture, posture, naturalism, and expressive distortion.”

米爾斯也是看到兩者作品關聯的其中一人。「他們相信身體有語言，」他說。「他們試圖通過一種包括手勢、姿勢、自然主義和表現性變形等方面的物理詞彙來呈現主觀

經驗和心理狀態。」

Pondick's sculptures combine forms from the human body — usually her own — with those from non-human animals. ARTnews critic Lilly Wei ascribed “disquieting psychological reverberations” to her sculptures, reverberations that “paradoxically attract and repel.”

龐迪克的雕塑將人體（通常是她自己的身體）的形式與非人類動物的形式結合在一起。《ARTnews》評論家莉莉·魏（Lilly Wei）將她的雕塑詮釋為「令人不安的心理反響」，這種反響「矛盾地相互吸引與排斥」。

Feintuch, meanwhile, situates unheroic older men in dreamlike settings that express vanity and vulnerability, and his work is consistently regarded as comic and rooted in psychological machinations.

而羅伯特將則不起眼的老年男子置於夢幻般的場景中，表現出虛榮和脆弱，他的作品一直被認為是幽默且根植於心理機制。



“Feet Up” (2013) by Robert Feintuch, polymer emulsion on honeycomb panel. Courtesy of Sonnabend Gallery, New York; Howard Yezerski Gallery, Boston; Zevitas/Marcus Gallery, Los Angeles; and the artist.

Now residents of New York City, they met at the Yale University School of Art. The Bates exhibition comprises nine sculptures and a series of prints created by Pondick between 1998 and 2013, and 11 paintings that Feintuch made between 2007 and 2016.

現居紐約市的他們在耶魯大學藝術學院相遇。培茲大學的展覽中，還包括羅娜在1998年至2013年間創作的九件雕塑和一系列版畫，以及羅伯特在2007年至2016年間創作的

11幅繪畫。

Juxtaposing their artworks was something of a revelation to the couple. “One of the things that we’ve both been really struck by, between installing the show in Utah and then again here, is that it feels like our work goes together in a very interesting way,” says Pondick.

對這對夫婦而言，首次將他們的藝術作品並置，挺有啟示性。「我們倆都對此感到非常震撼，不管是在猶他州布展，還是在展覽中，我們的作品正以一種非常有趣的方式結合在一起。」龐迪克說道。

“Even though the work is approached so differently and our sensibilities are so different, we share so many interests that we complement each other in ways that are surprising to us. And that is both shocking and kind of intriguing,” given how long they’ve been together.

他們攜手多年，「儘管我們作品的處理方式與感知方式都非常不同，但我們有很多共同的興趣，並以令我們感到驚訝的方式相輔相成。這既令人震驚又有點引人入勝，。」

“We’re both interested in having people interpret the work,” says Feintuch — that is, look beyond the physical presence of a given piece. “That physical presence makes a lot of the meaning, but we also want people to think about what the work is about and what it feels like psychologically.”

「我們都傾向讓觀眾解讀作品，」羅伯特說道。也就是說，看見某一件作品的形體之外的東西。「形體存在構成了很多的意義，但我們也希望觀眾思考作品的主題，及其在心理上的感受。」



Installation view, Bates Museum of Art, Rona Pondick and Robert Feintuch

“I’ve had a wide range of interpretations of my work across the years, and none of them seem wrong to me. A lot of visual art is ambiguous in its meanings, and it’s one of the things I love about it.”

「多年來，我的作品有過各式各樣的解釋。對我來說，沒有哪一種是錯誤的。很多視覺藝術在意義上都是模糊的，這也是我喜歡它的原因之一。」

Art-historical references lend another dimension of meaning to their work. Pondick’s animal/human hybrid sculptures have a long lineage across many cultures, and Feintuch’s paintings often play with historical mythological and religious imagery.

藝術史的參考也為他們的作品賦予了另一個層面的意義。羅娜的動物與人類混合雕塑在許多文化中都有悠久的傳承，而羅伯特的繪畫則經常與歷史上的神話和宗教意象相關聯。

Similarly, each combines age-old and cutting-edge technologies. Pondick employs three dimensional scanning, computer imaging, carving, hand modeling, and traditional metal casting. Feintuch’s preparation for a painting has often mated hand-drawing from life with drawing on the computer and manipulating photographic material.

他們各自也同樣地結合了古老和先進的技術。羅娜使用3D掃描、電腦成像、雕刻、手工建模和傳統的金屬鑄造。羅伯特的繪畫則通常從生活中素描的手繪與電腦繪圖，以及操縱攝影素材相結合。

“Feintuch’s a terrific painter, whatever the subject,” Cate McQuaid wrote in a 2012 Boston Globe review. His works “wrestle with the debilitating and humiliating mortality imposed on us, but also with the possibility of grace, which we find in beauty and in hope.”

「不論題材如何，羅伯特是一位了不起的畫家。」凱特·麥克奎德（Cate McQuaid）在2012年波士頓《環球報》的評論中寫道。他的作品透露著「與生死搏鬥帶給我們的衰弱和羞辱，同時也探討了在美麗和希望中如何找到寬恕的可能。」

Reviewing “Heads, Hands, Feet” for Salt Lake City’s SLUG Magazine, Kathy Zhou wrote that Pondick recognizes the viewer’s “tendency to search for artworks’ distinctly human elements, and she embraces it, toying with the human form and the psychological themes it evokes in her audience.

凱蒂·周（Kathy Zhou）在鹽湖城的《SLUG雜誌》的展覽評論提及，羅娜了解到觀眾「傾向於在藝術品中尋找明顯的人類元素，而她也接受了這點，玩弄著人體形態，以及在觀眾中喚起的心理相關主題。」

“Her resulting sculptures are at times fantastical, at times unsettling and thoroughly difficult from which to avert your gaze.”

「她所創作的雕塑有時是奇幻的，有時是令人不安的，讓人難以移開目光。」



Installation view, Bates Museum of Art, Rona Pondick and Robert Feintuch



"Marmot" (1998-99) by Rona Pondick, silicone rubber, exhibition copy, edition of 6. Courtesy of Galerie Thaddaeus Ropac, London/Paris/ Salzburg; Sonnabend Gallery, New York; Howard Yezerski Gallery, Boston; Zevitas/Marcus Gallery, Los Angeles; and the artist.

Feintuch is a senior lecturer in the art and visual culture department. It's fitting that he's taking part in a Bates exhibition himself during his final year as an active faculty member: Since he began at Bates, in 1976, he has advised studio art majors as they spend their final year at Bates making work for the annual Senior Thesis Exhibition. (For many of those years, Associate Professor Pamela Johnson has advised the seniors during the fall semester, and Feintuch during the winter.

羅伯特是藝術與視覺文化學院的資深講師。在他任教的最後一年於培茲大學舉辦展覽再合適不過了。自1976年加入培茲大學以來，他一直指導著藝術專業的學生，輔導他們製作畢業學術論文展覽的作品。（在這些年裡，副教授帕梅拉·約翰遜在秋季學期指導學生，羅伯特則在冬季學期指導學生。）

Pondick has co-taught with her husband at the International Summer Academy of Fine Arts, in Salzburg, Austria. "I've witnessed how easily Robert can connect in a very quick way with a student," she says, "understanding what they should be looking at and asking them questions, so that they can start asking the questions that you need to ask when you're in the studio alone.

羅娜曾與她的丈夫一起在奧地利薩爾茲堡的國際美術夏季學院教學。她說：「我親眼看到羅伯特如何能夠以一種非常快速的方式與學生建立關係，並理解他們應該關注什麼，再問他們問題，讓他們了解到，當獨自在工作室時，需要像自己提出什麼樣的問題。」

"And it's not easy to forget about your own prejudices and the way that you think, and say, 'This is not the way I think, but how would I approach this?' So that you can then help your

students develop.” “Which is one of the pleasures of teaching,” Feintuch responds. “It’s fun doing that.”

「要忘記自己的偏見和思考方式並不容易，要說出『這不是我思考的方式，但我該如何處理呢？』這樣你就可以幫助學生發展。」羅伯特回應道。「這就是教學的樂趣之一。這很有趣。」



“Fat Hercules” (2011) by Robert Feintuch, polymer emulsion on honeycomb panel. Courtesy of Sonnabend Gallery, New York; Howard Yezerski Gallery, Boston; Zevitas/Marcus Gallery, Los Angeles; and the artist.