

# ART NEW ENGLAND

CONTEMPORARY ART AND CULTURE

RONA PONDICK AND ROBERT FEINTUCH: HEADS, HANDS, FEET; SLEEPING, HOLDING, DREAMING, DYING  
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羅娜·龐迪克和羅伯特·芬圖奇：頭、手、腳；睡覺、抱抱、做夢、垂死  
展覽於貝茨學院藝術博物館 緬因州劉易斯頓，展期至 2018 年 3 月 23 日

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New York City-based artists Rona Pondick and Robert Feintuch have worked side by side since the 1970s. As this first significant combined exhibition of their work demonstrates, while their sensibilities share certain unconventional qualities, their work is independently compelling. Nine sculptures and a series of offset print lithographs by Pondick from 1998–2013 join 11 polymer emulsion paintings by Feintuch from 2007–2016.

Pondick's sculptures have been called "disturbing" by more than one critic. In unpacking that relevant adjective, several obvious points can be made. To begin with, the sculptor seamlessly grafts human body parts—casts of her head, feet and hands—onto animals in such a way as to upset one's sense of nature.

At the same time, the precision fabrication of Pondick's pieces heightens their oddness. In *Wallaby* (2007-2012), the body of this kangaroo cousin is gleaming stainless steel, except for the miniature human head and large human hands

attached to it. Pondick plays similar metamorphic changes with a dog, cat, muskrat, marmot and beaver.

Feintuch is existential, too. In one series, he presents a male figure in white boxers in various poses: raising his fist in *Rabble II* (2010), punching the air in *Knock Out* (2010). The man with chin on his chest in *Standing with Newspaper* (2007) might represent any of us after a dose of morning headlines.

More comic are Feintuch's paintings of overweight men and feet. The broad-backed figure in *Fat Hercules* (2011) holding a club is supported by crutches; his 12 labors are clearly behind him. The feet pieces are edgy comical. *Over the Hill* (2015) features a pair of them, attached to skinny legs, stretched over a hill-top. The setting has a Hockney feel while the



Rona Pondick, *White Beaver*, 2009-11, painted bronze, edition 2/3, 13 x 31 1/2 x 9 1/4". Courtesy of Galerie Thaddaeus Ropac, Paris Pantin/Salzburg, Sonnabend Gallery, New York and the artist.



Robert Feintuch, *Another Assumption*, 2014, 19 x 23 3/4", polymer emulsion on honeycomb panel. Courtesy Sonnabend Gallery, New York and the artist.

subject brings Guston to mind.

The exhibition catalogue, with an essay by critic Terry Myers and an interview with the artists by *Brooklyn Rail* co-founder Phong Bui, uses details of individual works to highlight connections between the two artists, most notably, their use of physical extremities and distortion. In the end, what Pondick calls "psychological feeling" is their shared goal—and outcome.

—Carl Little

居住在紐約的藝術家羅娜·龐迪克和羅伯特·芬圖奇自 20 世紀 70 年代起並肩工作，此檔展覽為他們首檔重要聯展，他們創中的感知性共享部分的非傳統性，他們的作品是引人注目的，展作包含龐迪克的九座雕塑和一系列其創作於 1998 年至 2013 年的石版畫，以及加入十一幅芬圖奇創作於 2007-2016 年的畫作。

龐迪克的雕塑被不只一位評論家評論為令人不安的，對次形容，幾個觀察重點如：首先雕塑家接縫她的人體器官像是頭、腳和手於動物身上，擾亂人的自然意識的方式。

同時，龐迪克作品的精密製作增強了它們的奇異性，在〈小袋鼠〉（2007-2012）中，除了微型人頭和大人手外，這隻袋鼠身體的表面是閃閃發光的不銹鋼。龐迪克對狗、貓、麝香鼠、土撥鼠和海狸進行了類似的變形。

芬圖奇亦是存在主義的。在其某個系列中，他展示了一個穿著白色拳擊褲的男性人物，擺出各種姿勢：〈烏合之眾〉（2010）中舉起拳頭，〈昏倒〉（2010）中拳擊

打空氣。〈與報紙站在一起〉（2007）中那個下巴抵在胸前的男人可能代表了我們中任何一個看過早間頭條新聞的人。

更滑稽的是，芬圖奇的畫作中加重男人和腳。〈胖大力士〉（2011）中背闊肌壯、手持棍棒的人物拄著拐杖，有著前衛滑稽的腳。〈越過山丘〉（2015）描繪了一對雙腳連接著細長的腿，伸展到山頂。其畫作風格風格如大衛·霍克尼，主題令人想起菲利普·加斯頓。

展覽圖錄附有評論家特里·邁爾斯的文章和布魯克林鐵路聯合創始人風裴對藝術家的採訪，圖錄中以作品的細節來強調兩位藝術家之間的聯繫，其中最引人注目的是他們對肢體和扭曲的使用。最後，龐迪克所說的「心理感受」是他們共同期望達到的目標和結果。