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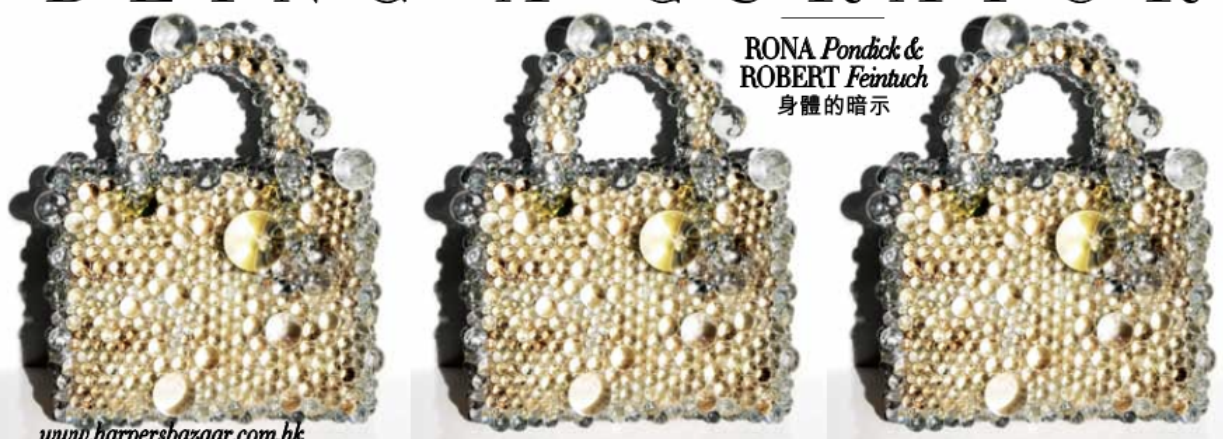


THE GUIDE TO



GEORGE
Condo
畫出人性

BEING A CURATOR



RONA *Pondick* &
ROBERT *Feintuch*
身體的暗示

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The Myth of Our Heads, Hands and Feet

Rona Pondick與Robert Feintuch相識於1970年代末的紐約，過去35年來他們擁有共同生活，在創作構思上亦有討論交流，參與過不同的聯合展覽，但卻未曾攜手創作藝術。《Rona Pondick and Robert Feintuch: Heads, Hands, Feet; Sleeping, Holding, Dreaming, Dying》是首個以兩人作品為主題的專題展覽，提供嶄新切入點去觀賞他們的作品，以抽絲剝繭的形式找出當中相通之處。

Robert Feintuch
深受古典大師及現代
西方繪畫影響，造就其
風格獨特的具象畫。
Robert Feintuch,
Two-Fisted, 2014,
Polymer Emulsion on
Honeycomb Panel,
48 x 60 cm
Photo courtesy of
Sonnabend Gallery,
New York, Zevitas/
Marcus Gallery, Los
Angeles, and Howard
Yezerski Gallery,
Boston

Rona Pondick與Robert Feintuch相識於1970年代末的紐約，過去35年來他們擁有共同生活，在創作構思上亦有討論交流，參與過不同的聯合展覽，但卻未曾攜手創作藝術，《Rona Pondick and Robert Feintuch: Heads, Hands, Feet; Sleeping, Holding, Dreaming, Dying》是首個以兩人作品為主題的專題展覽，提供嶄新切入點去觀賞他們的作品，以抽絲剝繭的形式找出當中相通之處。

Rona Pondick and Robert Feintuch met in late 1970s New York, and over the past 35 years, they have shared their lives and engaged in discussions about their creative ideas. They have participated in various joint exhibitions but have never collaborated directly on their individual work. *Rona Pondick and Robert Feintuch: Heads, Hands, Feet; Sleeping, Holding, Dreaming, Dying* marks their first thematic exhibition focusing on their painting and sculpture, providing a fresh perspective to explore their art and unravel commonalities in a nuanced manner.

Rona Pondick
的作品極富個人特色，
主要以雕塑為主。Rona
Pondick, *Marmot*, 1998-
99, Silicone Rubber,
15 x 74 x 53 cm
Photo courtesy of Galerie
Thaddaeus Ropac,
London/Paris/Salzburg,
Marc Straus Gallery, New
York, Sonnabend Gallery,
New York, Zevitas/Marcus
Gallery, Los Angeles, and
Howard Yezerski Gallery,
Boston



於創作中，身體的不同部分是他們經常重複使用的狀態。Rona Pondick, *Dog (detail)*, 1998-2001, Yellow Stainless Steel, 71 x 42 x 81 cm
Photo courtesy of Galerie Thaddaeus Ropac, London/Paris/Salzburg, Marc Straus Gallery, New York, Sonnabend Gallery, New York, Zevitas/Marcus Gallery, Los Angeles, and Howard Yezerski Gallery, Boston

在1980年代中後期開始，Feintuch將身體的不同部位逐漸浮現於作品中。Robert Feintuch, *Legs Up (detail)*, 2013, Polymer Emulsion on Honeycomb Panel, 71 x 91 cm
Photo courtesy of Sonnabend Gallery, New York, Zevitas/Marcus Gallery, Los Angeles, and Howard Yezerski Gallery, Boston

求同存異

紐約藝術家夫婦 Rona Pondick 和 Robert Feintuch 於 1970 年代在耶魯大學修讀藝術碩士課程時認識。一直以來，兩人的藝術風格截然不同，所採用的創作媒介也不一樣。多年後的今天，他們獲美術館 Bates Museum of Art 邀請攜手參與《Rona Pondick and Robert Feintuch: Heads, Hands, Feet; Sleeping, Holding, Dreaming, Dying》展覽，在過程中發掘並發現兩人作品之間存在不少共通之處和有趣對比。展覽於去年在美國猶他州的 Utah Museum of Contemporary Art 率先揭幕，並在 2018 年 3 月 23 日去到 Bates Museum of Art 舉行。Rona Pondick 的作品極富個人特色，主要以雕塑為主。古埃及文化、人類歷史中有關人體蛻變的故事成為其創作靈感，她利用自己的頭顱、四肢、牙齒等身體部分的一比一模型為雕塑媒介之一。Robert Feintuch 則在 Cooper Union 修讀藝術，及後到耶魯大學修讀藝術，當時認識了 Rona Pondick。

動物和人類肢體的蛻變

Robert Feintuch 自 1970 年代居於紐約，是位具象畫家，他深受古典大師及現代西方繪畫影響，特別是北哥德時期，亦造就其風格獨特的具象畫，作品成功打破古典肖像建構的傳統觀念。Robert Feintuch 多年以來參與無數由世界各地畫廊和美術館策劃的個展及聯展。在兩人眼中，今次是個很特別的展覽，展覽由 11 幅 Robert Feintuch 在 2007 至 2015 年期間創作的繪畫，以及 Rona Pondick 於 1998 至 2013 年創作的 9 件雕塑和一幅限量版畫貫穿而成。「總監 Dan Mills 慷慨地讓我們主導展品挑選和設計展覽圖錄的過程。當我們細心觀察每一件作品時，我們開始抽絲剝繭地把當中細節剪輯出來，在某些雕塑和繪畫之間尋找視覺上的關係。我們很快注意到我倆的作品經常突出或刪除某些身體部位，以身體姿勢和形態為焦點，試圖從中提出具體的情感和富隱喻性的狀態。作為雕塑家和畫家，我們對於物質和感官存在的傳遞性深感興趣。只不過畢竟我們是不同個體，透過作品展現出來的東西也不會一樣。」

求同存異

Seeking common ground while respecting differences

紐約藝術家夫婦Rona Pondick 和Robert Feintuch 於1970 年代在耶魯大學修讀藝術碩士課程時認識。一直以來，兩人的藝術風格截然不同，所採用的創作媒介也不一樣。多年後的今天，他們獲美術館Bates Museum of Art 邀請攜手參與《Rona Pondick and Robert Feintuch: Heads, Hands, Feet; Sleeping, Holding, Dreaming, Dying》展覽，在過程中發掘並發現兩人作品之間存在不少共通之處和有趣對比。展覽於去年在美國猶他州的Utah Museum of Contemporary Art 率先揭幕，並在2018 年3月23日去到Bates Museum of Art 舉行。Rona Pondick 的作品極富個人特色，主要以雕塑為主。古埃及文化、人類歷史中有關人體蛻變的故事成為其創作靈感，她利用自己的頭顱、四肢、牙齒等身體部分的一比一模型為雕塑媒介之一。Robert Feintuch 則在Cooper Union修讀藝術，及後到耶魯大學修讀藝術，當時認識了Rona Pondick。

New York artist couple Rona Pondick and Robert Feintuch met in the 1970s while pursuing their Master's degrees in art at Yale University. Throughout the years, the two have maintained distinct artistic styles while working in different mediums. They were invited by the Bates Museum of Art to collaborate on the exhibition *Rona Pondick and Robert Feintuch: Heads, Hands, Feet; Sleeping, Holding, Dreaming, Dying*. During the collaboration, they discovered numerous commonalities and intriguing contrasts between their works. The exhibition premiered last year at the Utah Museum of Contemporary Art in Utah, and on March 23, 2018, it will open at the Bates Museum of Art. Rona Pondick's works, primarily sculptures, are deeply personal. Drawing inspiration from Ancient Egyptian culture and stories of bodily transformations throughout human history, she uses life-casts of her own head, limbs, teeth, and other body parts as sculptural mediums. On the other hand, Robert Feintuch studied art at Cooper Union and later attended the Yale University School of Art, where he first met Rona Pondick.

動物和人類肢體的蛻變

Metamorphosis of animal and human limbs

Robert Feintuch 自1970 年代居於紐約，是位具象畫家，他深受古典大師及現代西方繪畫影響，特別是北哥德時期，亦造就其風格獨特的具象畫，作品成功打破古典肖像建構的傳統觀念。Robert Feintuch 多年以來參與無數由世界各地畫廊和美術館策劃的個展及聯展。在兩人眼中，今次是個很特別的展覽，展覽由11 幅Robert Feintuch 在2007 至2015 年期間創作的繪畫，以及Rona Pondick 於1998 至2013 年創作的9 件雕塑和一幅限量版畫貫穿而成。「總監Dan Mills 慷慨地讓我們主導展品挑選和設計展覽圖錄的過程。當我們細心觀察每一件作品時，我們開始抽絲剝繭地把當中細節剪輯出來，在某些雕塑和繪畫之間尋找視覺上的關係。我們很快注意到我倆的作品經常突出或刪除某些身體部位，以身體姿勢和形態為焦點，試圖從中提出具體的情感和富隱喻性的狀態。作為雕塑家和畫家，我們對於物質和感官存在的傳遞性深感興趣。只不過畢竟我

們是不同個體，透過作品展現出來的東西也不會一樣。」

Since the 1970s, Robert Feintuch has been based in New York. A figurative painter deeply influenced by classical masters and modern Western painting, especially the Northern Gothic period, his unique style breaks with traditional notions of classical portraiture construction. Over the years, Robert Feintuch has participated in numerous solo and group exhibitions organized by galleries and museums worldwide.

In the eyes of both artists, this exhibition is particularly special. It is comprised of 11 paintings created by Robert Feintuch between 2007 and 2015, along with 9 sculptures and a limited edition portfolio created by Rona Pondick between 1998 and 2013. “Director Dan Mills generously allowed us to lead the process of selecting the works for the show, and designing the exhibition catalogue. As we looked at each others’ work closely, we began to extract telling details, seeking visual relationships between individual sculptures and paintings. We quickly noticed that we often emphasize or eliminate specific body parts, and focus on bodily posture and form, to convey specific emotions and metaphorical states. As a sculptor and a painter, we are deeply interested in the inherent qualities of materials and sensuous metaphors. But as individuals, our differences are in the work too.”



雕塑《Wallaby》展示一雙嚴重癱軟的人類手臂。

Rona Pondick, *Wallaby*, 2007-12, Stainless Steel, 61 x 113 x 28 cm
Photo courtesy of Galerie Thaddaeus Ropac, London/Paris/Salzburg, Marc Straus Gallery, New York, Sonnabend Gallery, New York, Zevitas/Marcus Gallery, Los Angeles, and Howard Yezerski Gallery, Boston



他們認為身體的不同部位能於日常溝通裏面帶來一些訊息提示。

Robert Feintuch, *Legs Up*, 2013, Polymer Emulsion on Honeycomb Panel, 71 x 91 cm
Photo courtesy of Sonnabend Gallery, New York, Zevitas/Marcus Gallery, Los Angeles, and Howard Yezerski Gallery, Boston

以身體部位作題材

二人相識相處多年，在不經意的情況下創作過程有時也會受對方影響。「我們之間擁有很多相同興趣，反覆地互相影響。在過去 35 年間，我們差不多每天都會討論對方的作品，我們的工作室亦只在隔壁。在此情況下，彼此之間難免經常互相影響。」兩人亦在相同時期開始以身體部位作創作題材。Rona Pondick 於 1980 年代初開始以頭顱為作品內容，在 1990 年代概念延伸至牙齒及其他身體部位，在 1998 年首次利用自己的頭顱和手部製作模型並融入作品之中。Robert Feintuch 則在 1980 年代中開始把一隻被分割的耳作為繪畫主題，身體其他部位亦隨之逐漸出現在作品中。到了 1990 年代，他開始利用整個身體為題材，而有趣的是他很少以身體正面示人。

名字背後的意思

展覽名稱《Heads, Hands, Feet; Sleeping, Holding, Dreaming, Dying》在某程度上提供了是次展覽的觀賞角度。"Heads, Hands, Feet; Sleeping, Holding, Dreaming, Dying" 包含了 Rona Pondick 和 Robert Feintuch 經常使用的身體部分，在日常溝通之中，我們亦傾向期待這些部位能帶來一些訊息提示。而 Rona Pondick 和 Robert Feintuch 在翻閱作品時更發現，"Sleeping, Holding, Dreaming, Dying" 是他們經常重複使用的狀態。「展覽名稱無疑就觀賞方面提供了指引，例如當你握緊拳頭時拇指是收起或放在外側；又或者你的手臂是癱軟無力抑或孔武有力；甚至你手握的是棒球棍或拐杖，背後都有不同意味和提示。另外，面部朝下在地上，又或是面部朝天身體飄浮於雲層，是閉上眼睛或頭部轉開，以上種種都必有意思。」Rona Pondick 以匯聚傳統神話和科幻元素的概念，透過糅合新舊科技而製成美麗的雕塑。

以身體部位作題材

Using body parts as the subject matter

二人相識相處多年，在不經意的情況下創作過程有時也會受對方影響。「我們之間擁有很多相同興趣，反覆地互相影響。在過去35年間，我們差不多每天都會討論對方的作品，我們的工作室亦只在隔壁。在此情況下，彼此之間難免經常互相影響。」兩人亦在相同時期開始以身體部位作創作題材。Rona Pondick 於1980年代初開始以頭顱為作品內容，在1990年代概念延伸至牙齒及其他身體部位，在1998年首次利用自己的頭顱和手部製作模型並融入作品之中。Robert Feintuch 則在1980年代中開始把一隻被分割的耳作為繪畫主題，身體其他部位亦隨之逐漸出現在作品中。到了1990年代，他開始利用整個身體為題材，而有趣的是他很少以身體正面示人。

Having known each other for many years, the two have sometimes been influenced unconsciously by the other in the creative process. "We share many common interests and continually influence each other. Our studios were side by side for almost 35 years, and we discussed each other's work almost every day, so that inevitably affected our work."

Both artists also began using body parts around the same time. In the 1980s, Rona Pondick started using her teeth in her work, and she began working with her head and other body parts in the late 1990s. Robert Feintuch, on the other hand, began using a severed ear in his painting in the mid-1980s, and other body parts gradually appeared in his works. By the 1990s, he started using his entire body as a subject, though, interestingly rarely seen from the front.

名字背後的意思

The meaning behind the name

展覽名稱《Heads, Hands, Feet; Sleeping, Holding, Dreaming, Dying》在某程度上提供了是次展覽的觀賞角度。"Heads, Hands, Feet; Sleeping, Holding, Dreaming, Dying" 包含了 Rona Pondick 和 Robert Feintuch 經常使用的身體部分，在日常溝通之中，我們亦傾向期待這些部位能帶來一些訊息提示。而 Rona Pondick 和 Robert Feintuch 在翻譯作品時更發現，"Sleeping, Holding, Dreaming, Dying" 是他們經常重複使用的狀態。「展覽名稱無疑就觀賞方面提供了指引，例如當你握緊拳頭時拇指是收起或放在外側；又或者你的手臂是癱軟無力抑或孔武有力；甚至你手握的是棒球棍或拐杖，背後都有不同意味和提示。另外，面部朝下在地上，又或是面部朝天身體飄浮於雲層，是閉上眼睛或頭部轉開，以上種種都必有意思。」Rona Pondick 以匯聚傳統神話和科幻元素的概念，透過糅合新舊科技而製成美麗的雕塑。

The exhibition title, *Heads, Hands, Feet; Sleeping, Holding, Dreaming, Dying*, provides a suggestive frame for viewing the exhibition, encompassing body parts frequently used by Rona Pondick and Robert Feintuch. In everyday communication, we look to these body parts

to convey various meanings. Rona Pondick and Robert Feintuch also discovered that “Sleeping, Holding, Dreaming, Dying” are states they frequently use in their works. “The exhibition title can guide viewers. For example, when you clench your fist, the position of your thumb—whether it is tucked inside or on top—changes the meaning. Whether your arm is limp or powerful, holding a club or a crutch, the implications are different. A head face-down on the ground or looking up towards the sky, floating in the clouds, with closed eyes or turned away, all have significance,” says Rona Pondick. She combines traditional mythology and sci-fi elements to create beautiful sculptures by blending old and new technologies.

《Legs Up》無重
身體懸浮在雲層的構
圖，與《Wallaby》
產生有趣對比。

Robert Feintuch, *Legs
Up (detail)*, 2013,
Polymer Emulsion on
Honeycomb Panel,
71 x 91 cm
Photo courtesy of
Sonnabend Gallery, New
York, Zevitas/Marcus
Gallery, Los Angeles,
and Howard Yezerski
Gallery, Boston



Rona Pondick 透過結合
新舊科技而製成美麗的
雕塑。

Rona Pondick, *Untitled
Animal (detail)*, 1999-
2001, Carbon steel, 16.5
x 113 x 55 cm
Photo courtesy of
Galerie Thaddaeus
Ropac, London/Paris/
Salzburg, Marc Straus
Gallery, New York,
Sonnabend Gallery, New
York, Zevitas/Marcus
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不作直接凝視

Robert Feintuch 的繪畫則被認為探索古典觀念、心理欲望、親密生活與當下事業之間的連繫與矛盾。「我們希望今次展出的繪畫和雕塑，能透過其中所採用的身體部位、特定形態和姿勢，令作品之間的關係和對比變得更明顯。我們選擇雕塑《Wallaby》是因為它展示一隻嚴重癱軟的人類手臂，幼長的尾巴被緊鎖在地上，我們認為《Legs Up》無重身體懸浮在雲層的構圖，與《Wallaby》並列會產生有趣對比。《Dog》、《Beaver》、《Marmot》及《Mouse》雕塑作品展示着一個實物原大的頭顱，眼睛處於閉上狀態，如與外在世界隔絕。至於在《Fat Hercules》、《Two-Fisted》、《Rabble》、《Bacchus》及《Seated》的一系列繪畫裏面，畫中人也沒有正面示人。我們的作品主角都不作直接凝視，原因是希望鼓勵觀賞者以個人感官去感受作品，探索每一個身體部位所帶來的提示。」他們亦形容在今次展覽的籌備過程中，重新探索一些他們於過去逾 30 年從未察覺的細節，被問到在未來日子，兩人會否考慮共同創作，Rona Pondick 和 Robert Feintuch 有以下答案。「我們非常享受共同參與今次展覽，但也喜歡獨自工作，沒有人能預知未來，在將來任何事情也可能發生。」！

不作直接凝視

Not making direct eye contact

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“Robert Feintuch's paintings are seen as an exploration of the connections and contradictions between classical concepts, psychological desires, and intimate life. ‘We hope these paintings and sculptures exhibited together will make the relationships and contrasts between the specific ways we use body parts, postures, and forms in each of our work, more apparent. We chose the sculpture *Wallaby* because it has a heavy and limp human arm, with a long tail that tightly locks it to the ground. We think that the composition of my weightless body suspended in the clouds in *Legs Up*, creates an interesting contrast with the deep gravitational weight of *Wallaby*. The sculptures *Dog*, *Beaver*, *Marmot*, and *Mouse* showcase a life-sized head with closed eyes, isolated from the external world. In the paintings *Fat Hercules*, *Two-Fisted*, *Rabble*, *Bacchus*, and *Seated*, my head is turned away from the viewer. The protagonists in our works do not make direct eye contact because we want to encourage viewers to experience the artwork through their own sensorial perceptions, responding to the ways we each use individual body parts, and gesture and posture.” In the preparation process for this exhibition both artists recognized ways they had influenced each other that they had not been conscious of across more than 30 years. When asked about the possibility of collaborating in the future, Rona Pondick and Robert Feintuch said, “We enjoyed working together on this exhibition, but we also like working alone. No one can predict the future, and anything could happen going forward.”