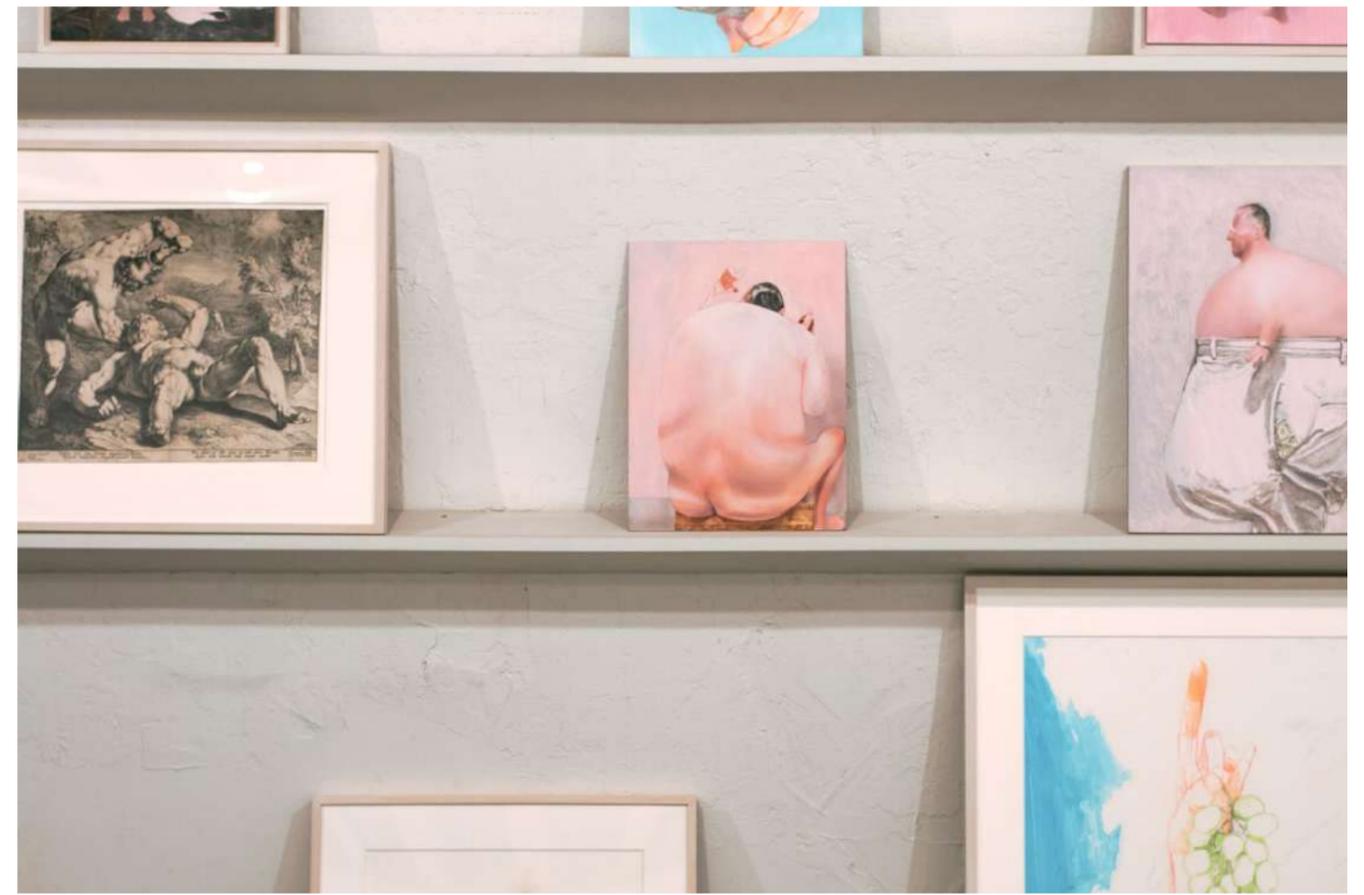
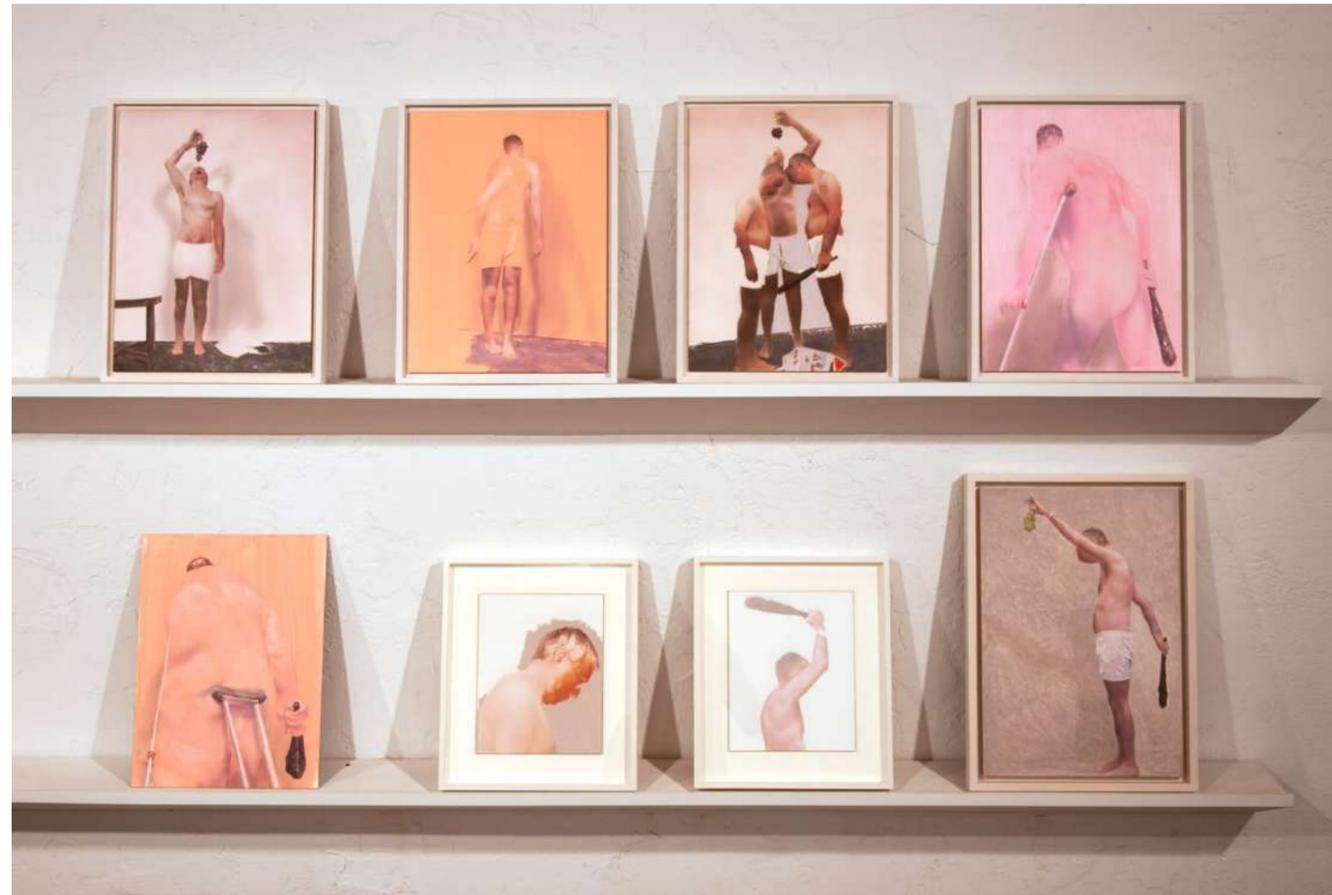


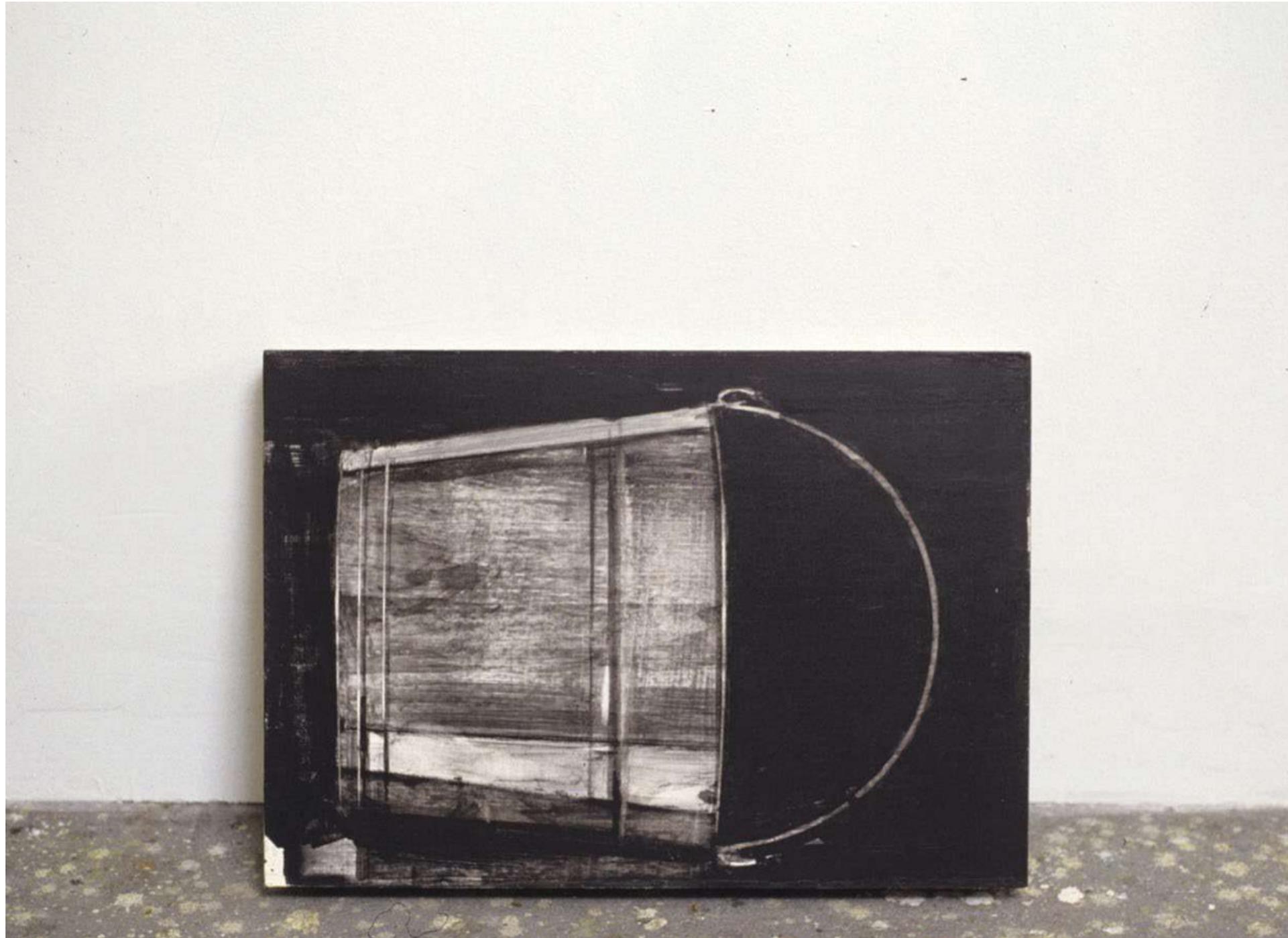
# Robert Feintuch







Robert Feintuch, "**Kicked Bucket, 1994**", casein and polymer emulsion on masonite on honeycomb panel, 35.6 x 50.8 cm



Robert Feintuch, "Small and Backward, 1996", polymer emulsion on canvas, 76.2 x 61 cm



Robert Feintuch, "Brake, 1995", polymer emulsion on canvas, 61 x 45.7 cm

Robert Feintuch, "Second Kicked Bucket, 1995", casein and polymer emulsion on honeycomb panel, 50.8 x 35.6 cm

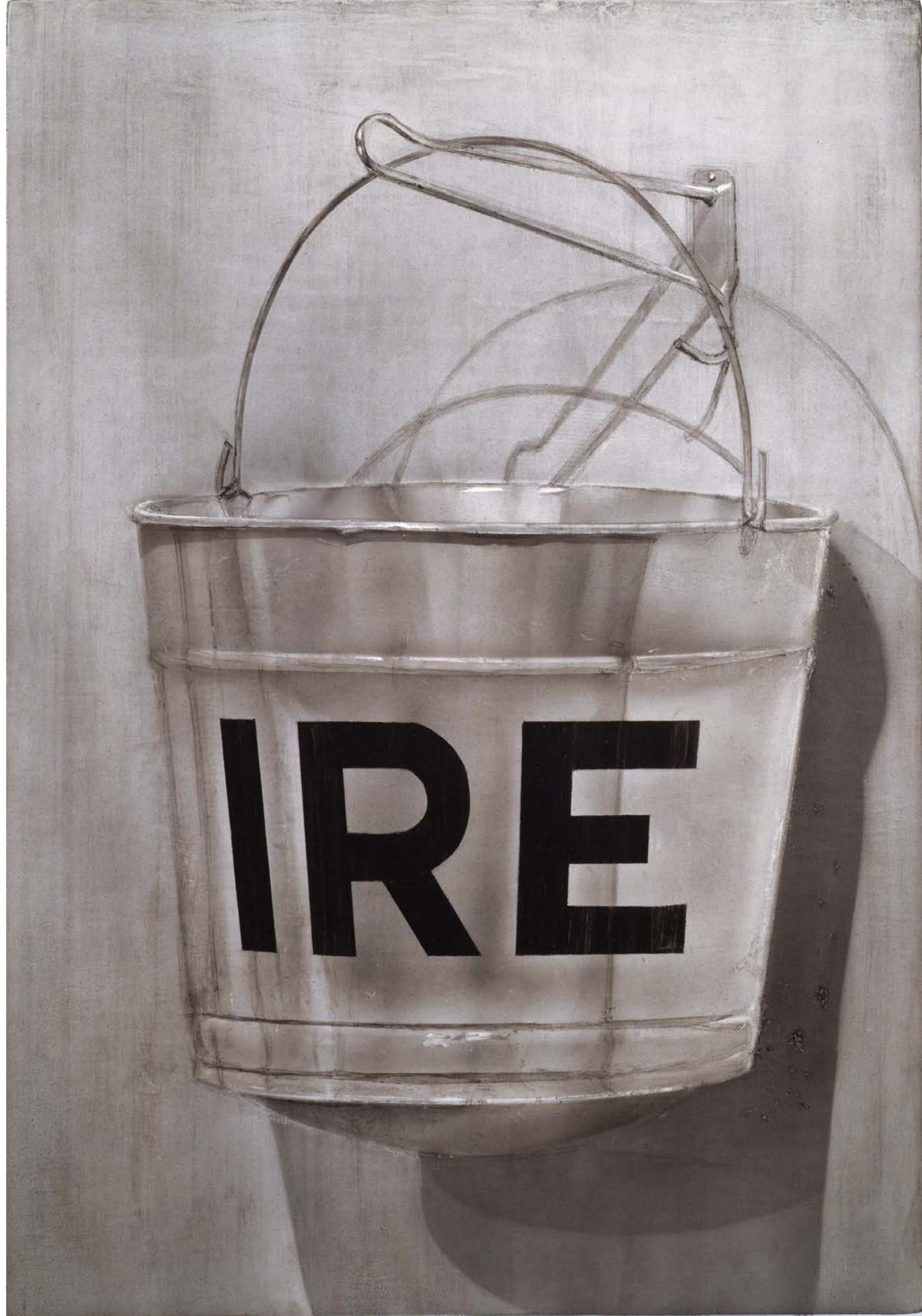


Robert Feintuch, "Ladder, 1995", casein and polymer emulsion on honeycomb panel, 243.8 x 34.9 cm and side view



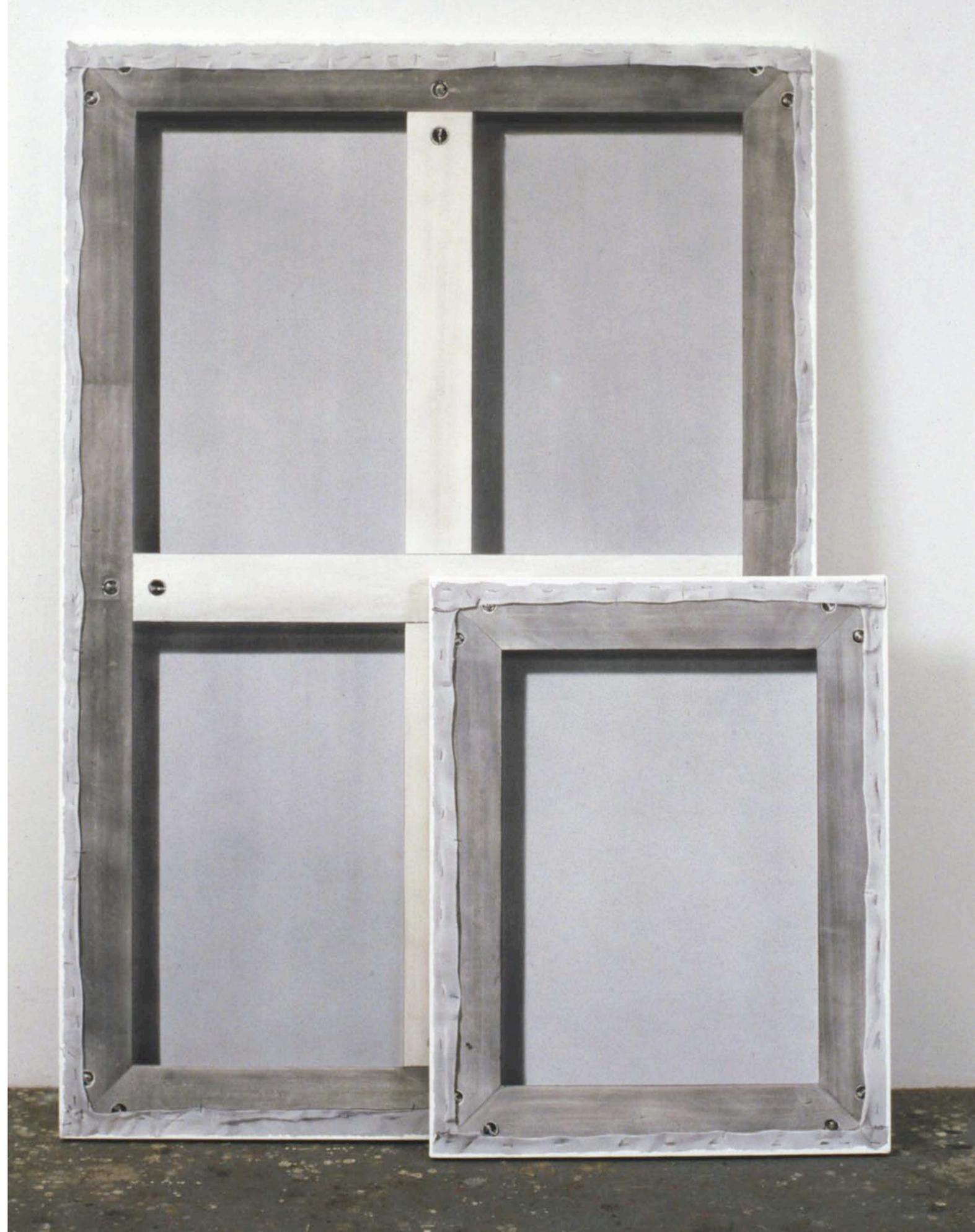
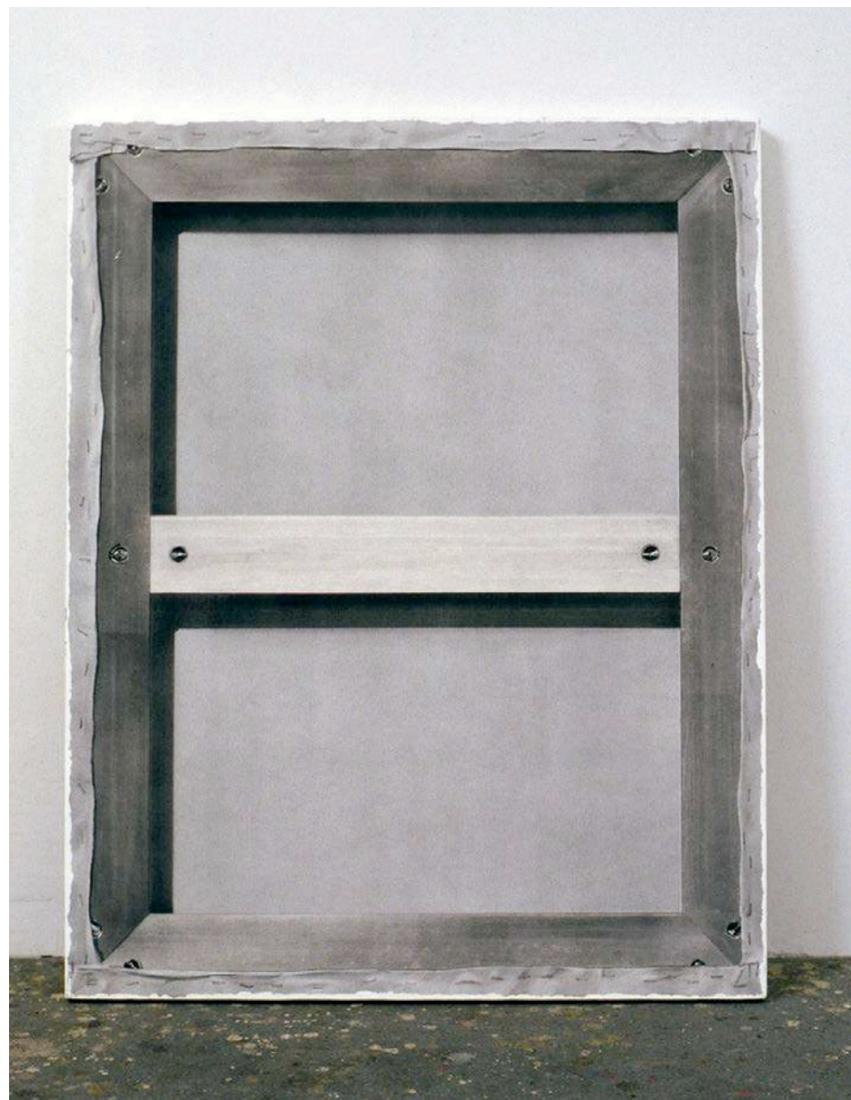
Robert Feintuch, **"Red Bucket, 1995"**, casein and polymer emulsion on honeycomb panel, 50.8 x 35.6 cm

Robert Feintuch, **"Second Red Bucket, 1996"**, casein and polymer emulsion on honeycomb panel, 50.8 x 35.6 cm



Robert Feintuch, "Untitled (Melancholia), 1996",  
polymer emulsion on canvas, 101.6 x 81.3 cm

Robert Feintuch, "Backwards, 1996",  
polymer emulsion on canvasses, 147.3 x 101.6 and 76.2 x 60.9 cm



Robert Feintuch, "Red Bucket on the Floor, 1997",  
casein and polymer emulsion on honeycomb panel, 39.4 x 54.6 cm



Robert Feintuch, **"Hot Seat, 1996"**, polymer emulsion on canvas, 213.4 x 127 cm

Robert Feintuch, **"Himself, 1997-8"**, polymer emulsion on canvas, 186.7 x 119.4 cm



Robert Feintuch, "Fire, 1998", casein and polymer emulsion on honeycomb panel, 53.3 x 43.2 cm



Robert Feintuch, **"Oblique Clock, 1997"**, casein and polymer emulsion on honeycomb panel, 46.4 x 22.2 cm

Robert Feintuch, **"Narrow Clock, 1997"**, casein and polymer emulsion on honeycomb panel, 194.3 x 16.5 cm

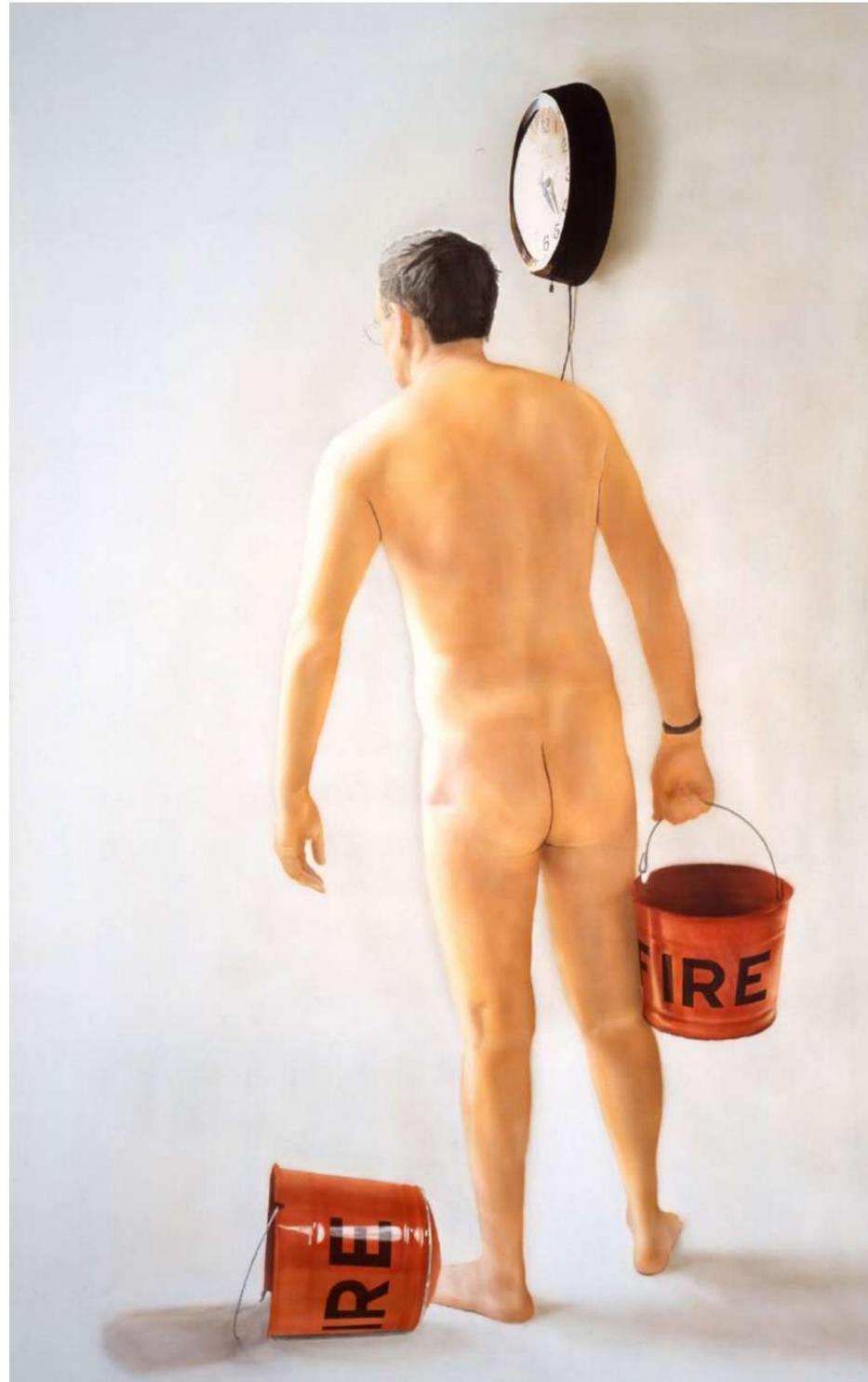


Robert Feintuch, "**Dropped, 1998**", casein and polymer emulsion on honeycomb panel, 35 x 69.9 cm

Robert Feintuch, "**Change, 1998**", polymer emulsion on canvas, 38.1 x 61 cm



Robert Feintuch, "Self-Portrait with Clock, 1999",  
polymer emulsion on canvas, 182.9 x 115.6 cm





Robert Feintuch, "**Saint, 2000**", casein and polymer emulsion on honeycomb panel, 43.2 x 64.8 cm (previous page)

Robert Feintuch, "**Heaven, 2000**", polymer emulsion on honeycomb panel, 43.2 x 64.8 cm





SAFARI

DIA LAP  
FULL 8 PAGES

Robert Feintuch, "**Cloud, 2000**", polymer emulsion on honeycomb panel, 71.1 x 106.7 cm

Robert Feintuch, "**Sunset, 2001**", casein and polymer emulsion on honeycomb panel, 61 x 91.4 cm

Robert Feintuch, "**Small Cloud, 2002**", polymer emulsion on panel, 40.6 x 50.8 cm

Robert Feintuch, "**Small Cloud (7), 2002**", polymer emulsion on panel, 40.6 x 50.8 cm



Robert Feintuch, "Cloud, (#2), 2000",  
casein and polymer emulsion on honeycomb panel, 71.1 x 106.7 cm





Robert Feintuch, "Large Knight, 2000",  
polymer emulsion on canvas, 213.4 x 133.4 cm

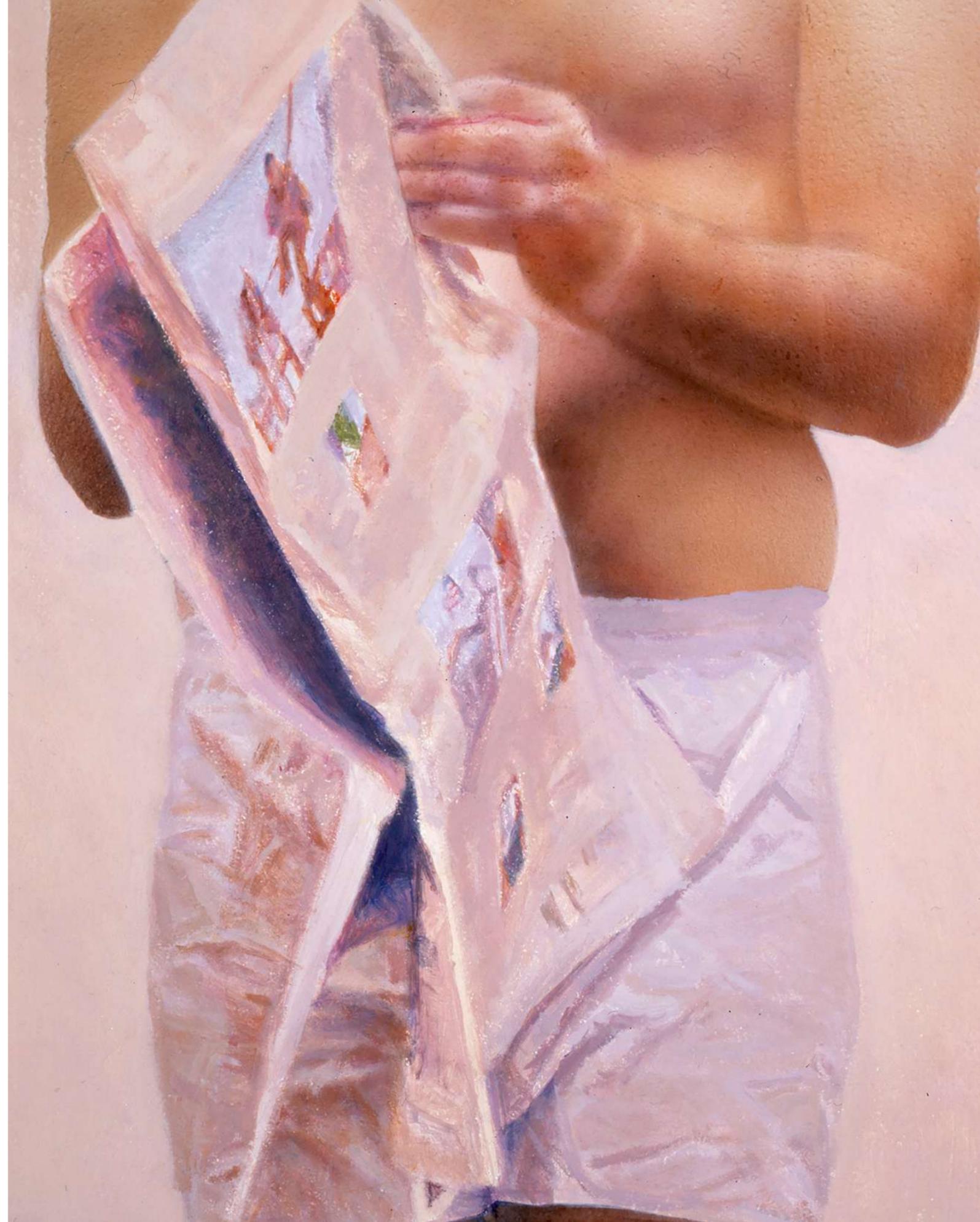


Robert Feintuch, "Sunset, 2001", polymer emulsion on canvas, 186.7 x 119.4 cm



Robert Feintuch, "**Newspaper on the Floor, 2006**", oil and polymer emulsion on honeycomb panel, 50.8 x 40.6 cm

Robert Feintuch, "**Tightrope, 2005**", oil and polymer emulsion on honeycomb panel, 45.7 x 31.8 cm

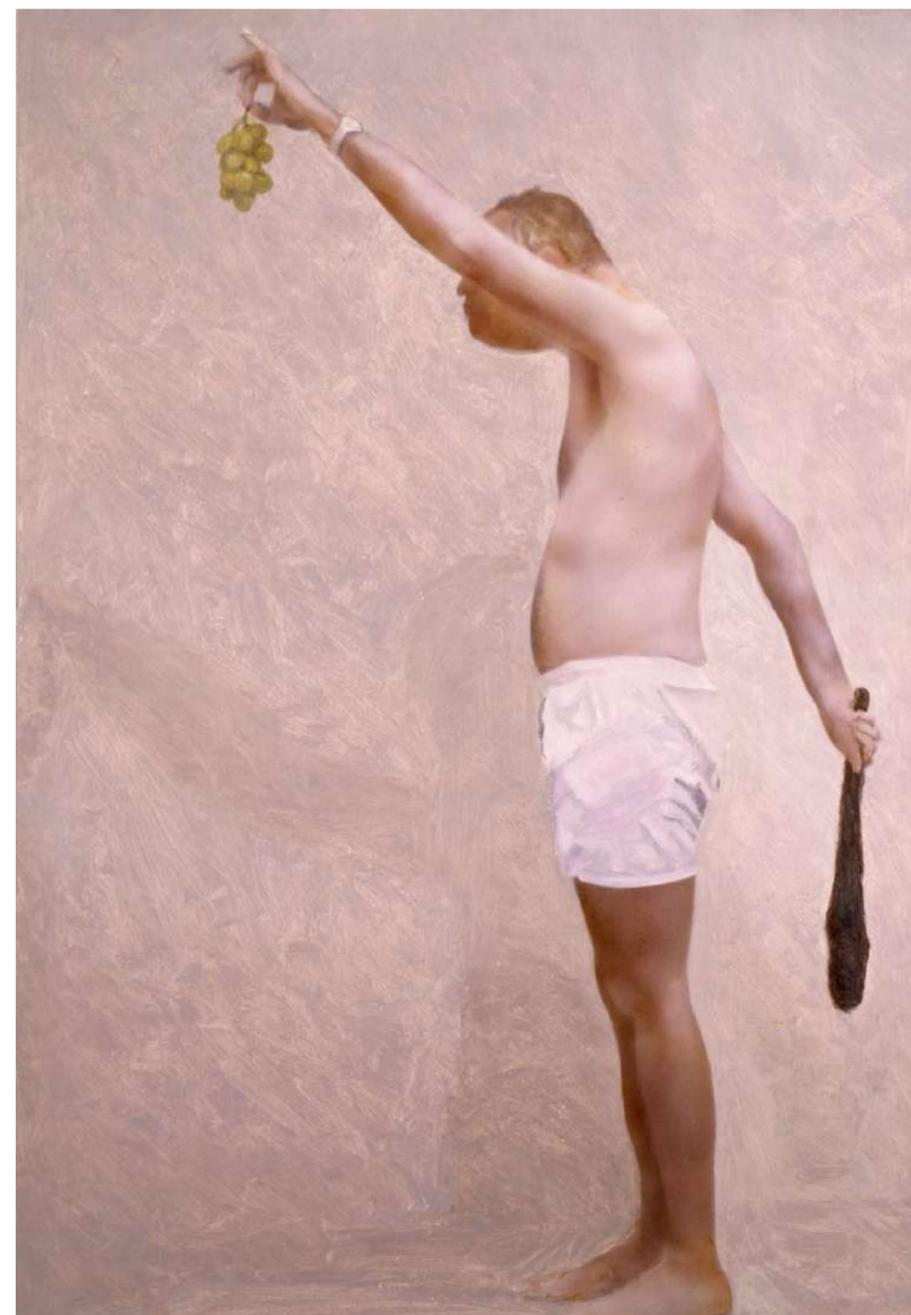
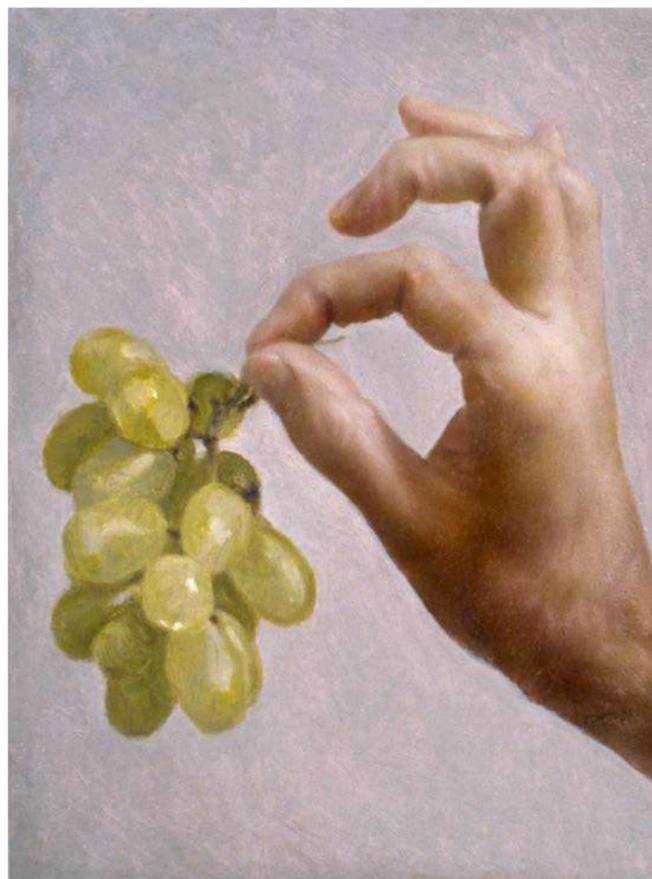


Robert Feintuch, "Cro-Magnon, 2006", polymer emulsion and oil paint on honeycomb panel, 40.6 x 30.5 cm



Robert Feintuch, "**Hand with Grapes, 2006**", oil and polymer emulsion on honeycomb panel, 25.4 x 19.1 cm

Robert Feintuch, "**Cro-Magnon Bacchus, 2006**", oil and polymer emulsion on honeycomb panel, 45.7 x 31.8 cm



Robert Feintuch, **"Bacchus in the Studio, 2007"**, polymer emulsion and oil paint on honeycomb panel, 76.2 x 57.2 cm

Robert Feintuch, **"In the Studio, 2007"**, polymer emulsion and oil paint on honeycomb panel, 76.2 x 57.2 cm

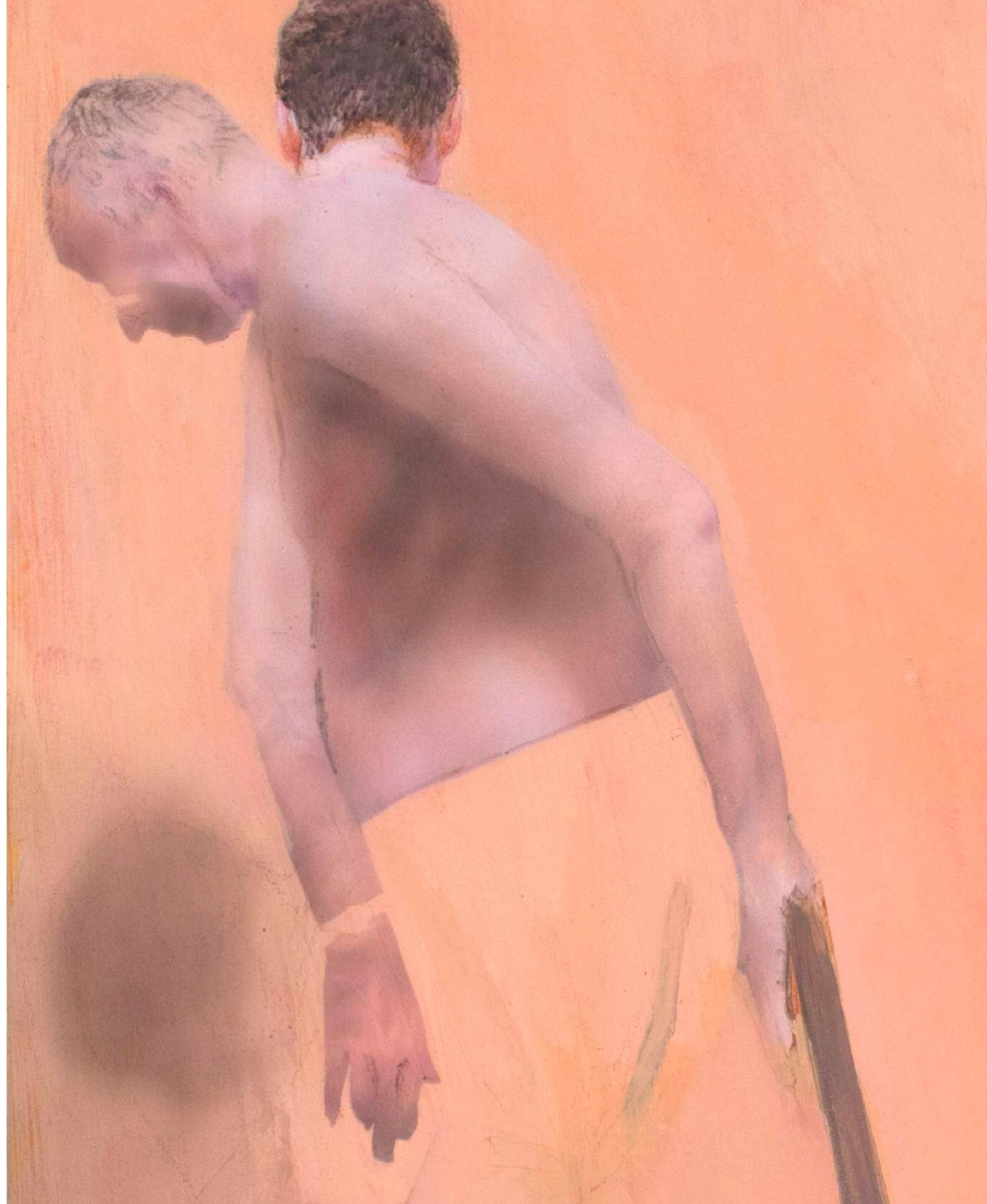


Robert Feintuch, "**Song**, 2007", polymer emulsion and oil paint on honeycomb panel, 76.2 x 57.2 cm

Robert Feintuch, "**Looking Out**, 2007", polymer emulsion and oil paint on honeycomb panel, 76.2 x 57.2 cm



Robert Feintuch, "Wall, 2006",  
polymer emulsion and oil paint on honeycomb panel, 50.8 x 38.1 cm



Robert Feintuch, "Protest, 2008",  
polymer emulsion and oil paint on honeycomb panel, 76.2 x 57.2 cm





Robert Feintuch, installation view at Akira Ikeda Gallery, Solo Exhibition, 2012



Robert Feintuch, installation view at Akira Ikeda Gallery, Solo Exhibition, 2012



Robert Feintuch, **"Fat Hercules, 2011"**, polymer emulsion on honeycomb panel, 76.2 x 57.2 cm

Robert Feintuch, **"Pink Drawing, 2011"**, graphite and polymer emulsion on mylar, 76.2 x 57.2 cm



Robert Feintuch, **"Rabble II, 2010"**,  
polymer emulsion and pencil on panel, 40.6 x 30.5 cm

Robert Feintuch, **"Pink Hercules", 2010"**,  
polymer emulsion on panel, 76.2 x 57.2 cm



Robert Feintuch, installation view at Ca' Pesaro, The Ileana Sonnabend Collection, 2016





Robert Feintuch  
Three Views of a Male Figure  
2019  
Oil on canvas  
Each 100 x 100 cm  
The Ileana Sonnabend Collection  
Remai Modern, Winnipeg  
2019



Robert Feintuch, "Bowls, Newspaper, Chair, 2011",  
polymer emulsion and oil paint on honeycomb panel, 76.2 x 57.2 cm









Robert Feintuch, "Red-Faced, 2012",  
polymer emulsion on honeycomb panel,  
30.5 x 40.6 cm

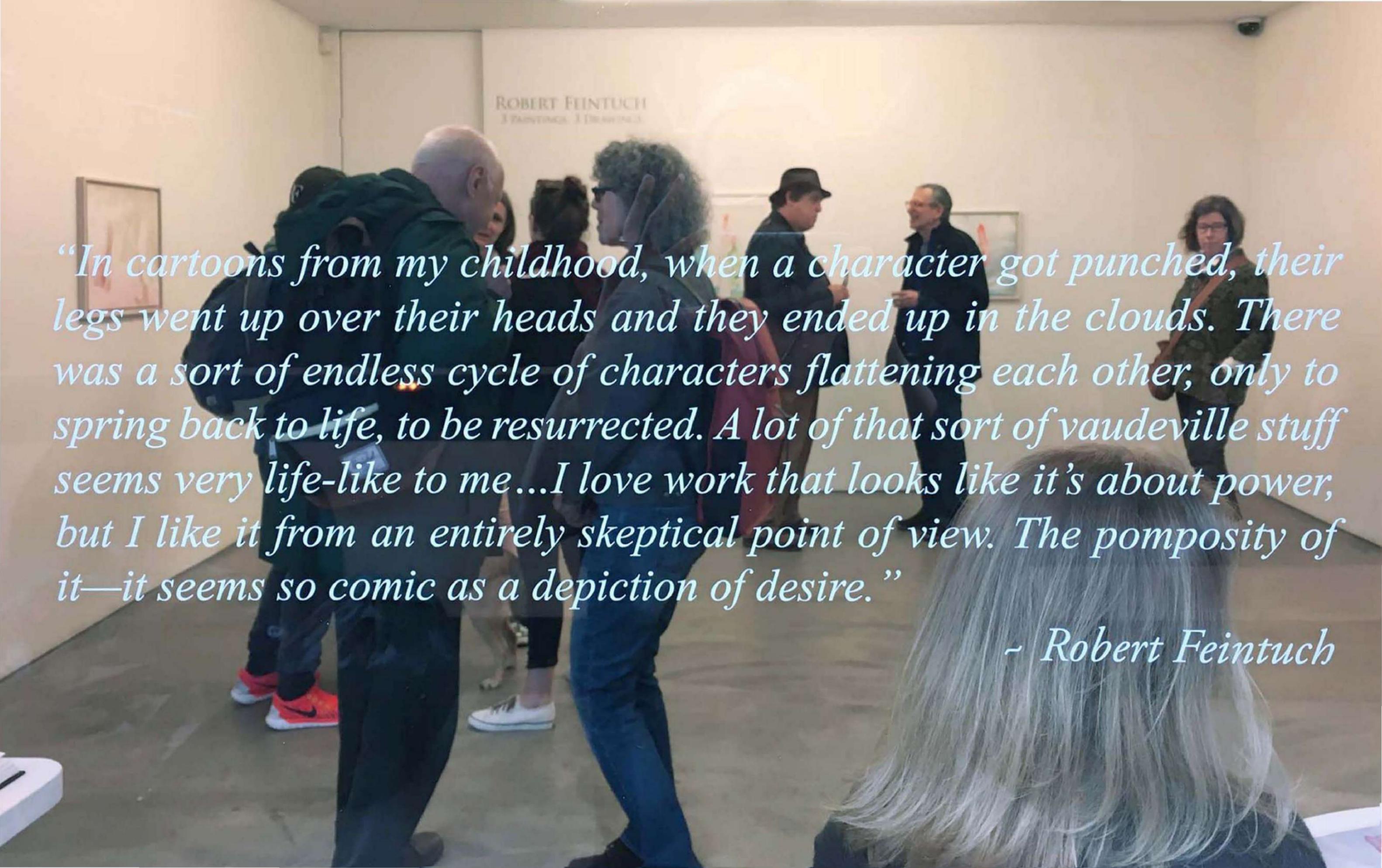


Robert Feintuch, "**Feet Up**, 2013", polymer emulsion on honeycomb panel, 60.3 x 48.3 cm



Robert Feintuch, "Assumption, 2013", polymer emulsion on honeycomb panel, 60.4 x 48.3 cm





ROBERT FEINTUCH  
3 PAINTINGS, 3 DRAWINGS

*“In cartoons from my childhood, when a character got punched, their legs went up over their heads and they ended up in the clouds. There was a sort of endless cycle of characters flattening each other, only to spring back to life, to be resurrected. A lot of that sort of vaudeville stuff seems very life-like to me...I love work that looks like it’s about power, but I like it from an entirely skeptical point of view. The pomposity of it—it seems so comic as a depiction of desire.”*

*- Robert Feintuch*

Robert Feintuch, installation view at **Betty Cuninghame Gallery**,  
3 Paintings Three Drawings, Solo Exhibition, 2017 (window view) previous page  
and installation view (this page)



Robert Feintuch, "**Legs Up, 2013**", polymer emulsion on honeycomb panel 71.1 x 91.4 cm

Robert Feintuch, "**Foot Study, 2013**", colored pencil and polymer emulsion on mylar, 22.5 x 35.5 cm



Robert Feintuch, "Another Assumption, 2014",  
polymer emulsion on honeycomb panel,  
48.2 x 60.3 cm



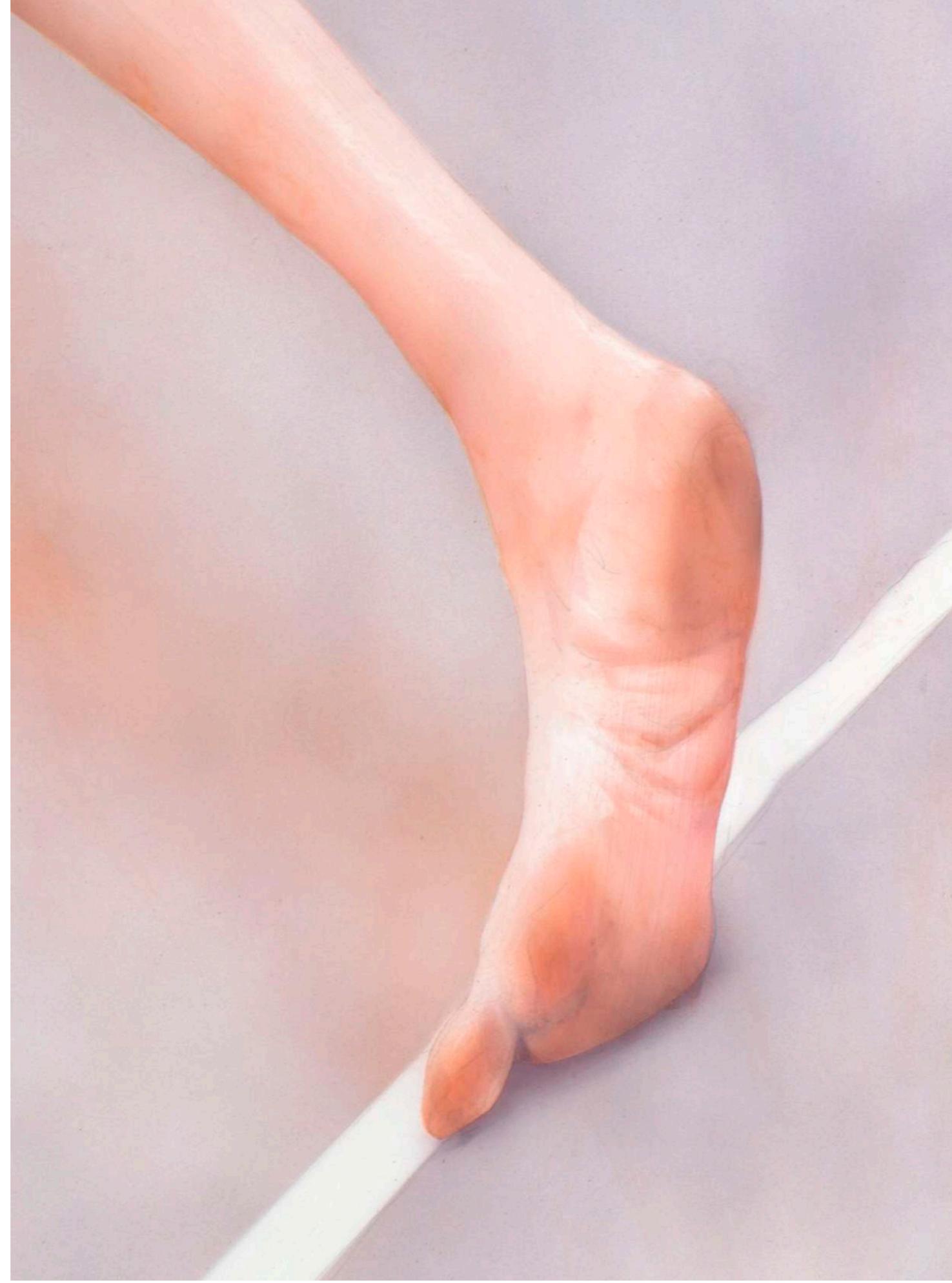
Robert Feintuch, "Failed Painter, 2015",  
polymer emulsion on honeycomb panel, 50.8 x 38.1 cm



Robert Feintuch, "Over the Hill, 2015", polymer emulsion on honeycomb panel, 48.3 x 60.3 cm

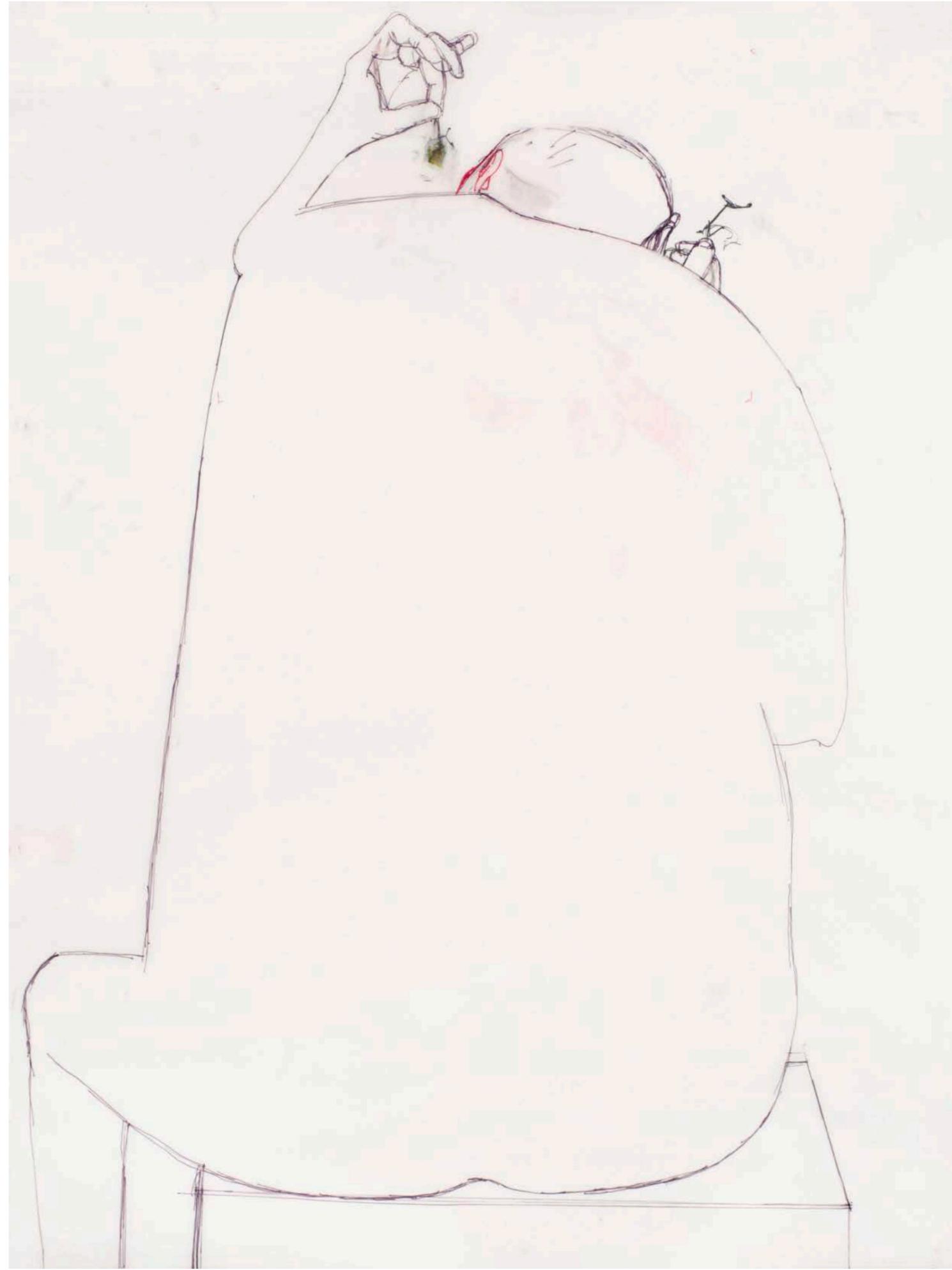


Robert Feintuch, "Toeing the Line, 2015", polymer emulsion on honeycomb panel, 57.1 x 76.2 cm



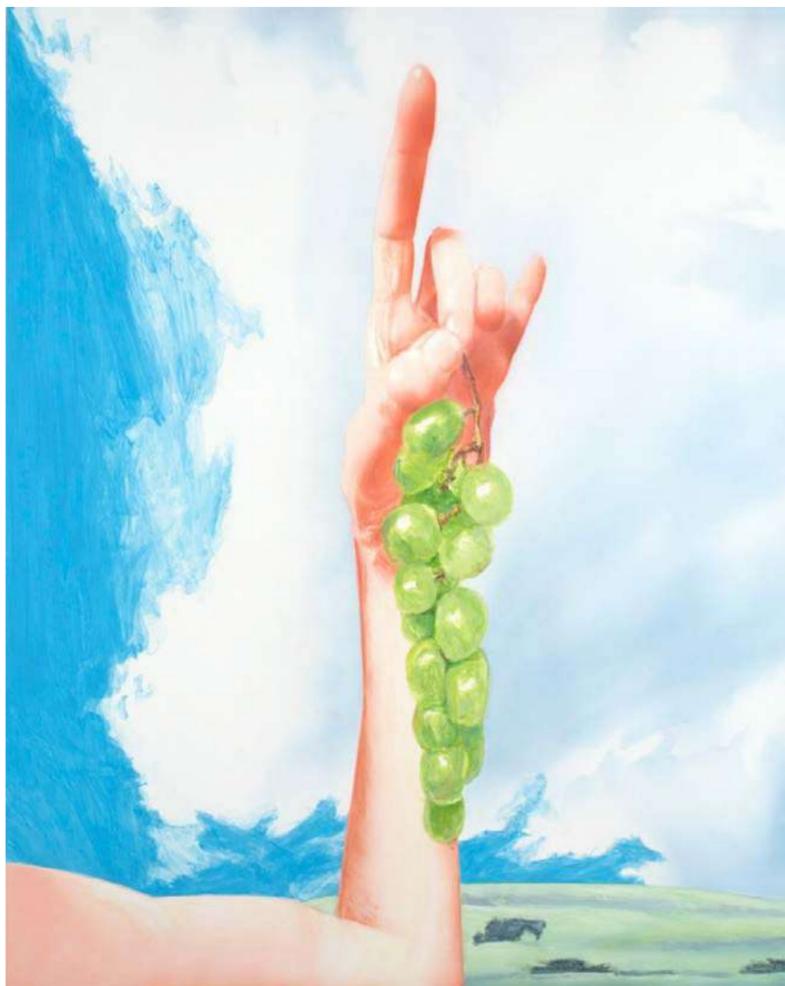
Robert Feintuch, "**Bacchus, Seated**, 2016",  
polymer emulsion on honeycomb panel, 96.5 x 72.4 cm

Robert Feintuch, "**Bacchus, Seated**, 2015",  
pigment marker and colored pencil on mylar, 96.5 x 72.4 cm



Robert Feintuch, "**Point**, 2016", polymer emulsion on honeycomb panel, 60.3 x 48.3 cm

Robert Feintuch, "**Torch**, 2018", polymer emulsion on honeycomb panel, 60.3 x 48.3 cm



Robert Feintuch, "Fire, 2017-18", polymer emulsion on honeycomb panel, 76.2 x 57.2 cm

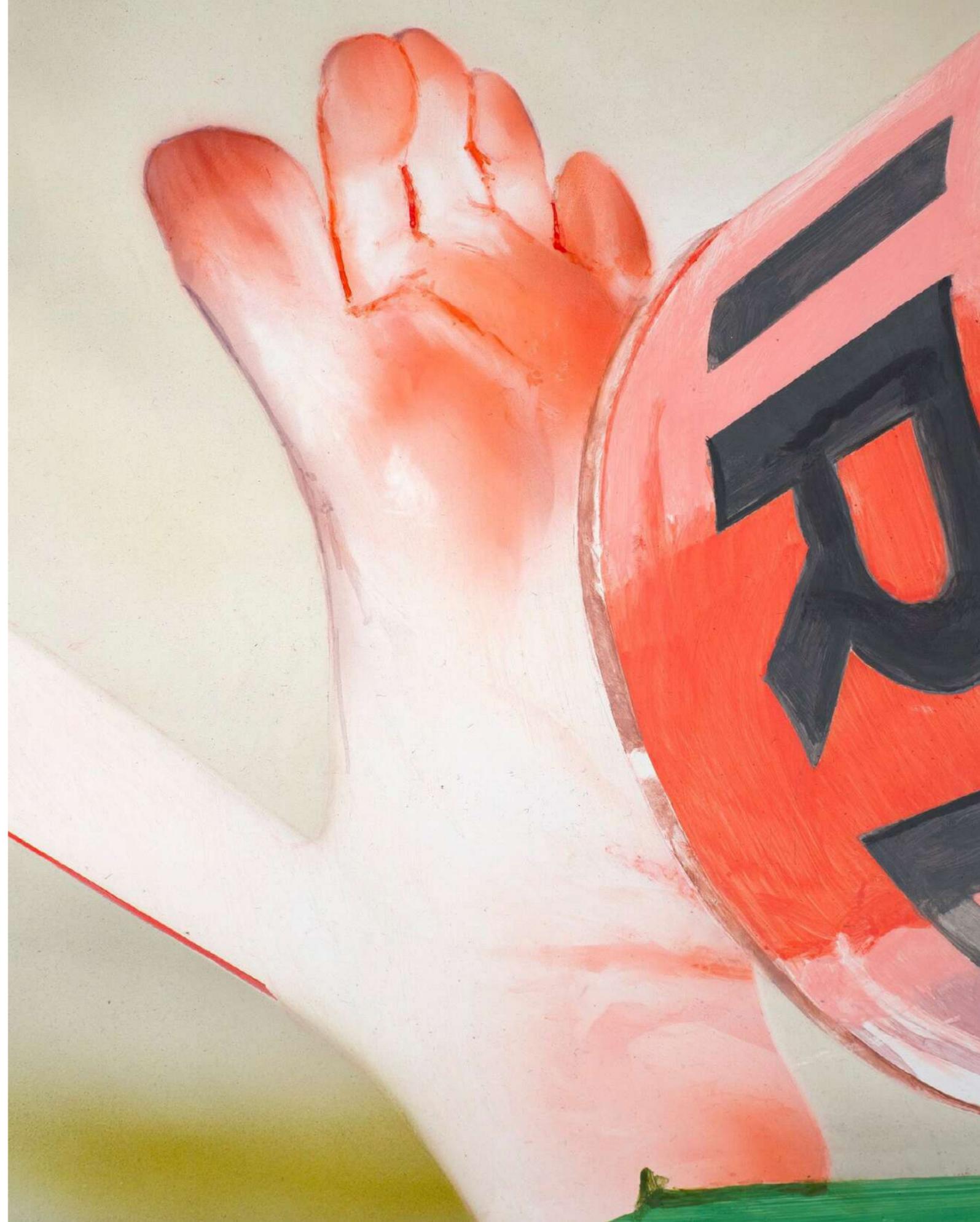


Robert Feintuch, "First Haul, 2017", polymer emulsion, colored pencil and graphite on mylar, 57.2 x 76.2 cm

Robert Feintuch, "Haul, 2018", polymer emulsion on honeycomb panel, 61 x 64.1 cm

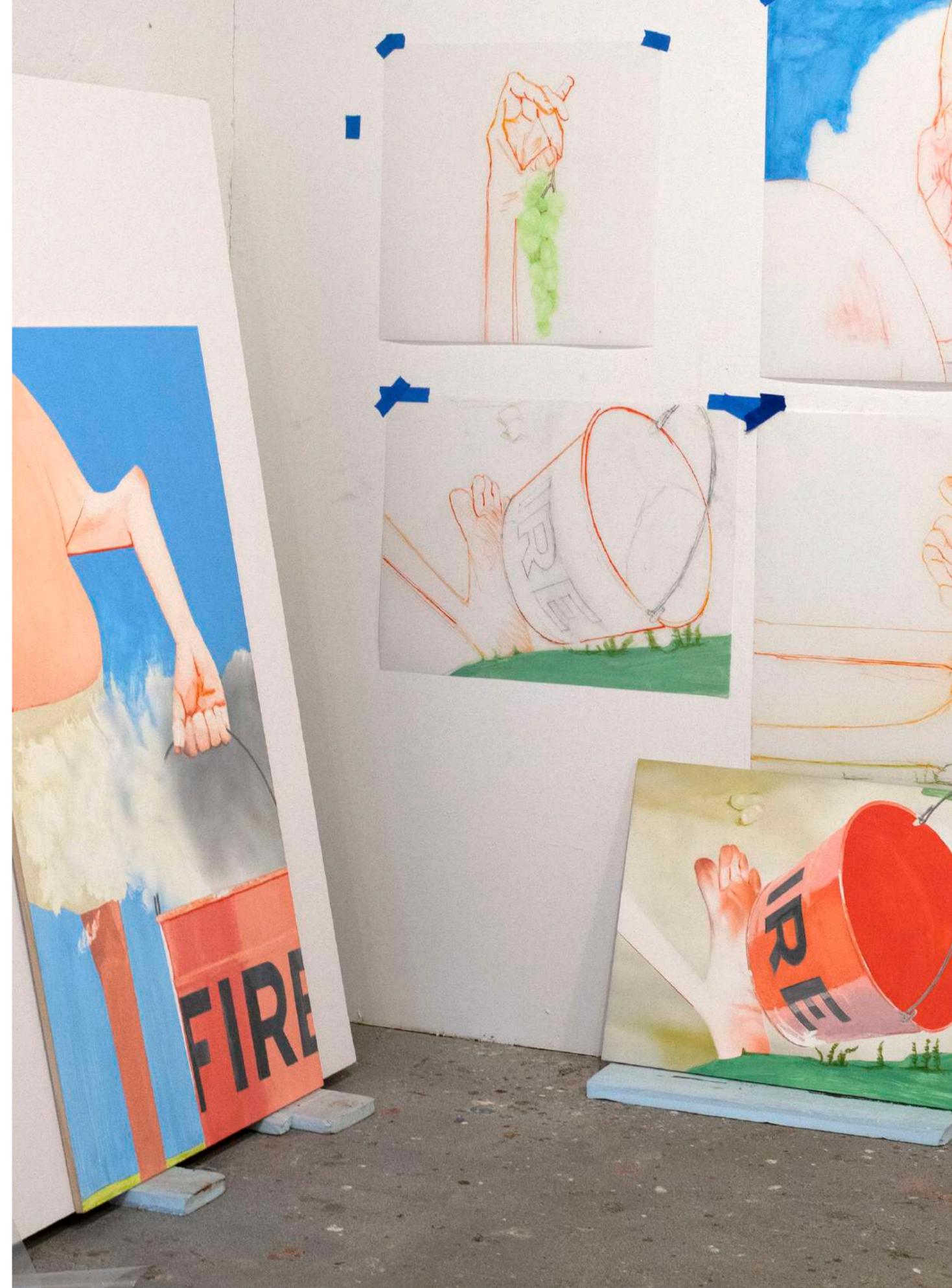


Robert Feintuch, "Kicking, 2018", polymer emulsion on honeycomb panel, 48.3 x 60.3 cm



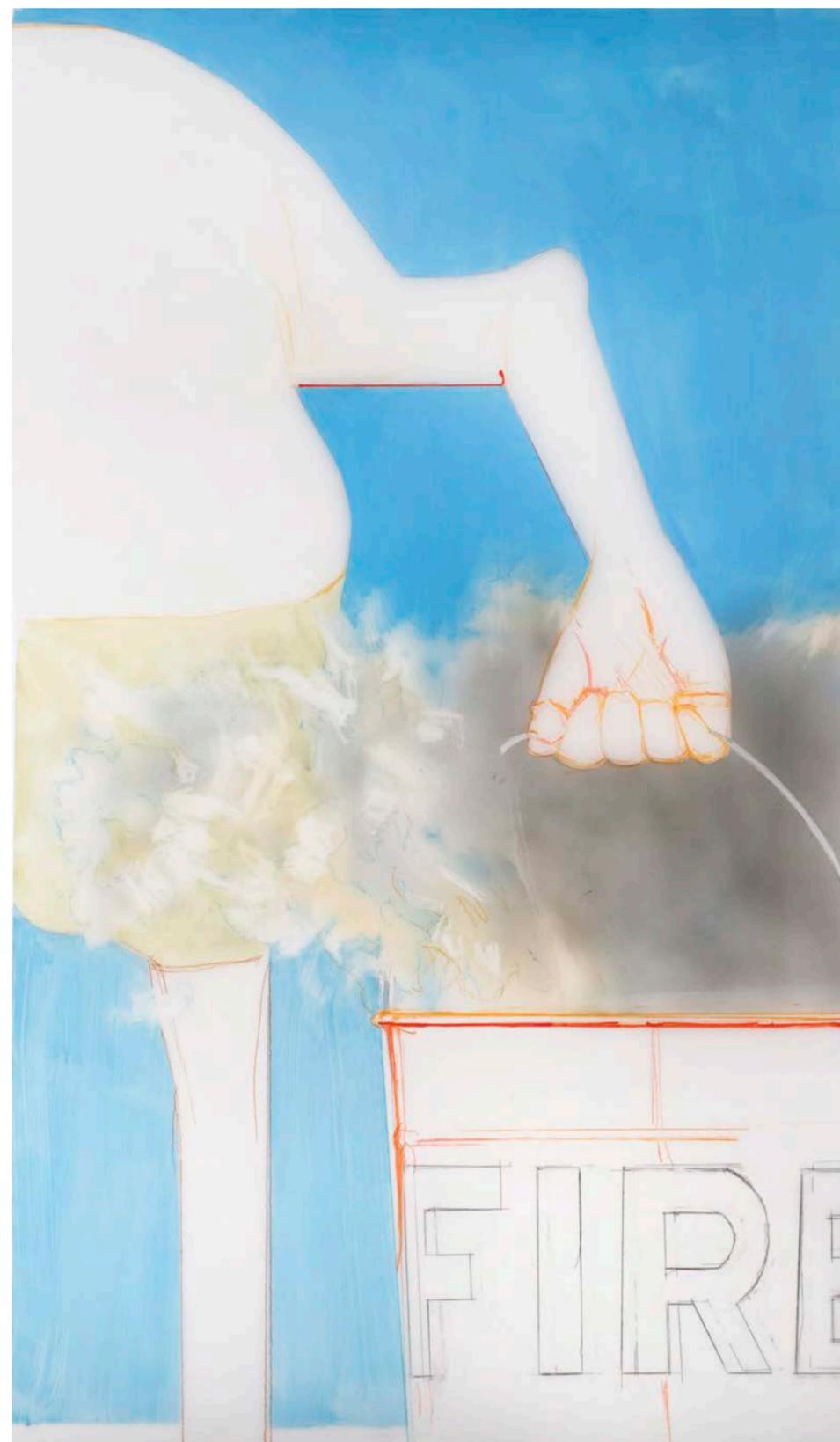
Robert Feintuch, "Fire with Fire, 2019", polymer emulsion on honeycomb panel, 119.4 x 89.5 cm

Robert Feintuch, studio view, 2018



Robert Feintuch, **"Weeds, Stone Callous, 2020"**,  
polymer emulsion and colored pencil on mylar, 160.3 x 48.3 cm

Robert Feintuch, **"Smoke, 2018"**,  
polymer emulsion, colored pencil and graphite on mylar, 105.4 x 67.3 cm



Robert Feintuch, "Smoke, 2018 - 19", polymer emulsion on honeycomb panel, 116.8 x 68.6 cm



Robert Feintuch, "**Pendulum**, 2019", polymer emulsion on honeycomb panel, 116.2 x 41.3 cm

Robert Feintuch, "**Emergency**, 2019", polymer emulsion on honeycomb panel, 116.2 x 41.3 cm



Robert Feintuch, "**Long Pontiff**, 2021", polymer emulsion on honeycomb panel, 119.4 x 31.1 cm

Robert Feintuch, "**Pontiff**, 2020", polymer emulsion on honeycomb panel, 59.7 x 45.1 cm



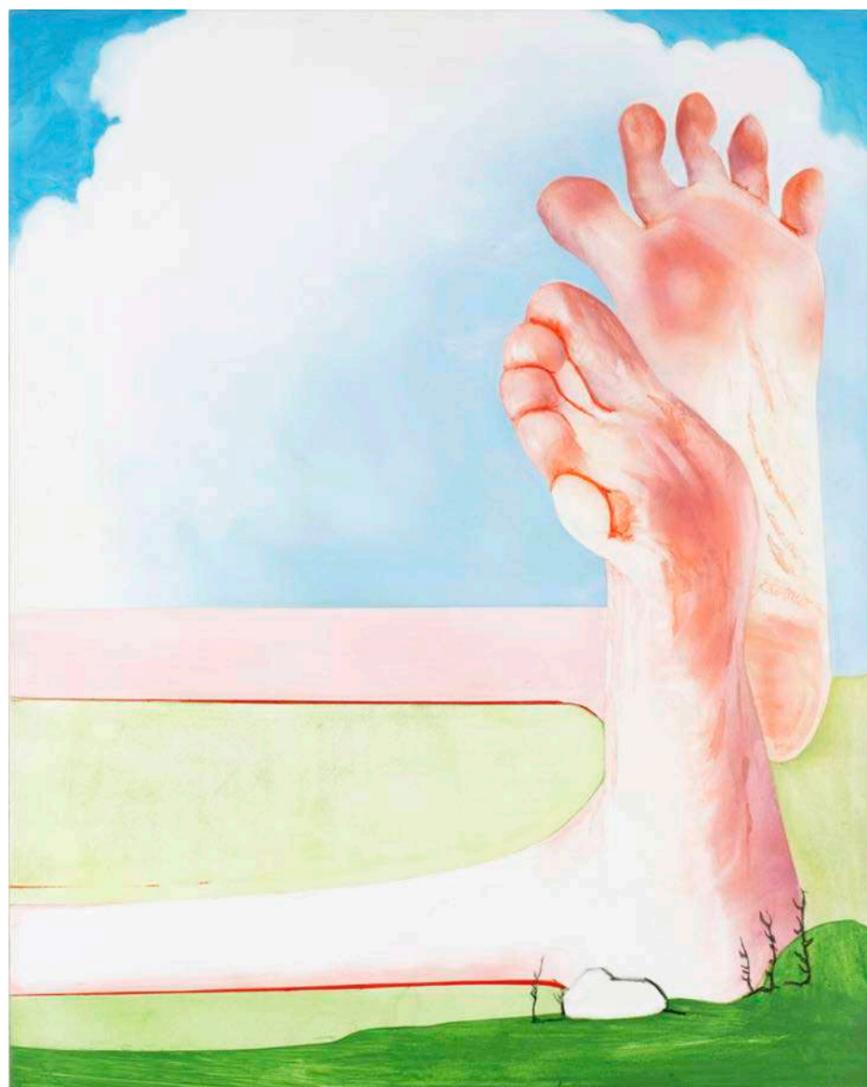
Robert Feintuch, "**Knockout, 2021**", polymer emulsion on honeycomb panel, 116.2 x 41.3 cm

Robert Feintuch, "**Long Club, 2020**", polymer emulsion on honeycomb panel, 116.2 x 41.3 cm



Robert Feintuch, "**Weeds, Stone, Callous, 2019**", polymer emulsion on honeycomb panel, 60.3 x 48.3 cm

Robert Feintuch, "**Stones, 2021**", polymer emulsion on honeycomb panel, 57.2 x 76.2 cm



Robert Feintuch, installation view at **Thomas Brambilla Gallery**,  
Solo Exhibition, **2021**





Robert Feintuch, installation view at **Thomas Brambilla Gallery**,  
Solo Exhibition, **2021**



Robert Feintuch, installation view at **Thomas Brambilla Gallery**,  
Solo Exhibition, **2021**



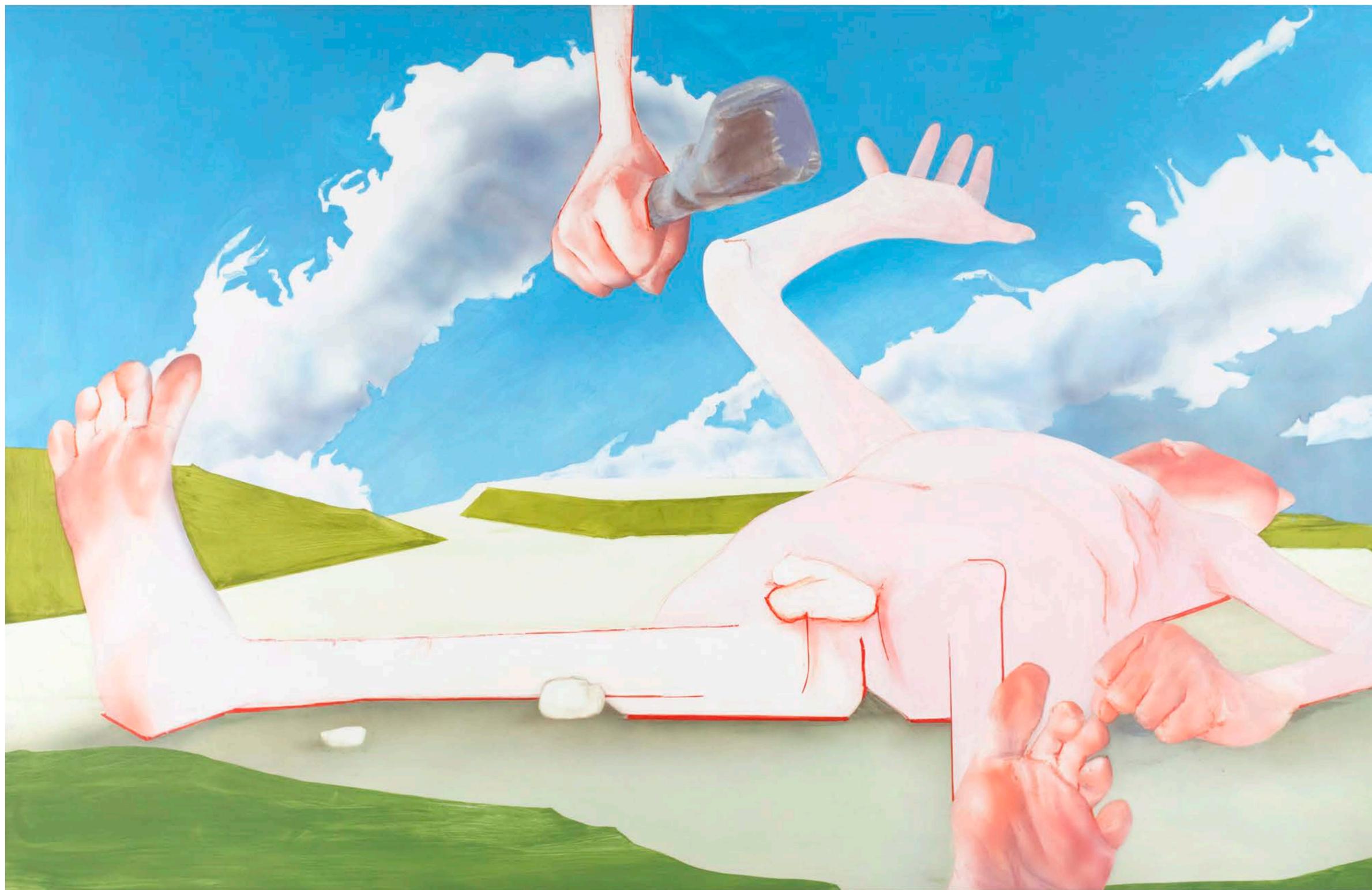
Robert Feintuch, installation view at **Thomas Brambilla Gallery**,  
Solo Exhibition, **2021**



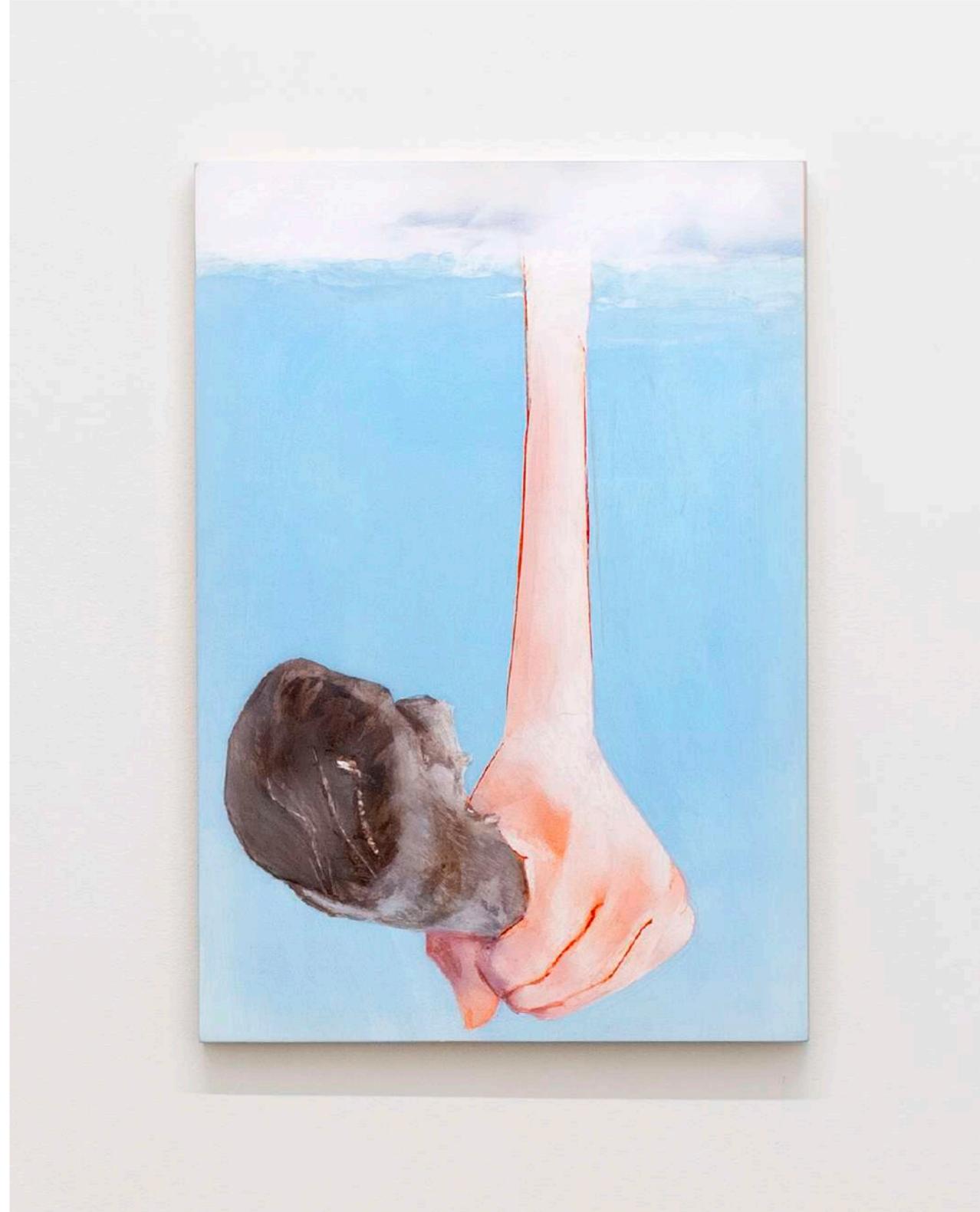
Robert Feintuch, installation view at **Thomas Brambilla Gallery**,  
Solo Exhibition, **2021**



Robert Feintuch, "The Pathetic Fallacy, 2019", polymer emulsion on honeycomb panel, 90.8 x 142.2 cm



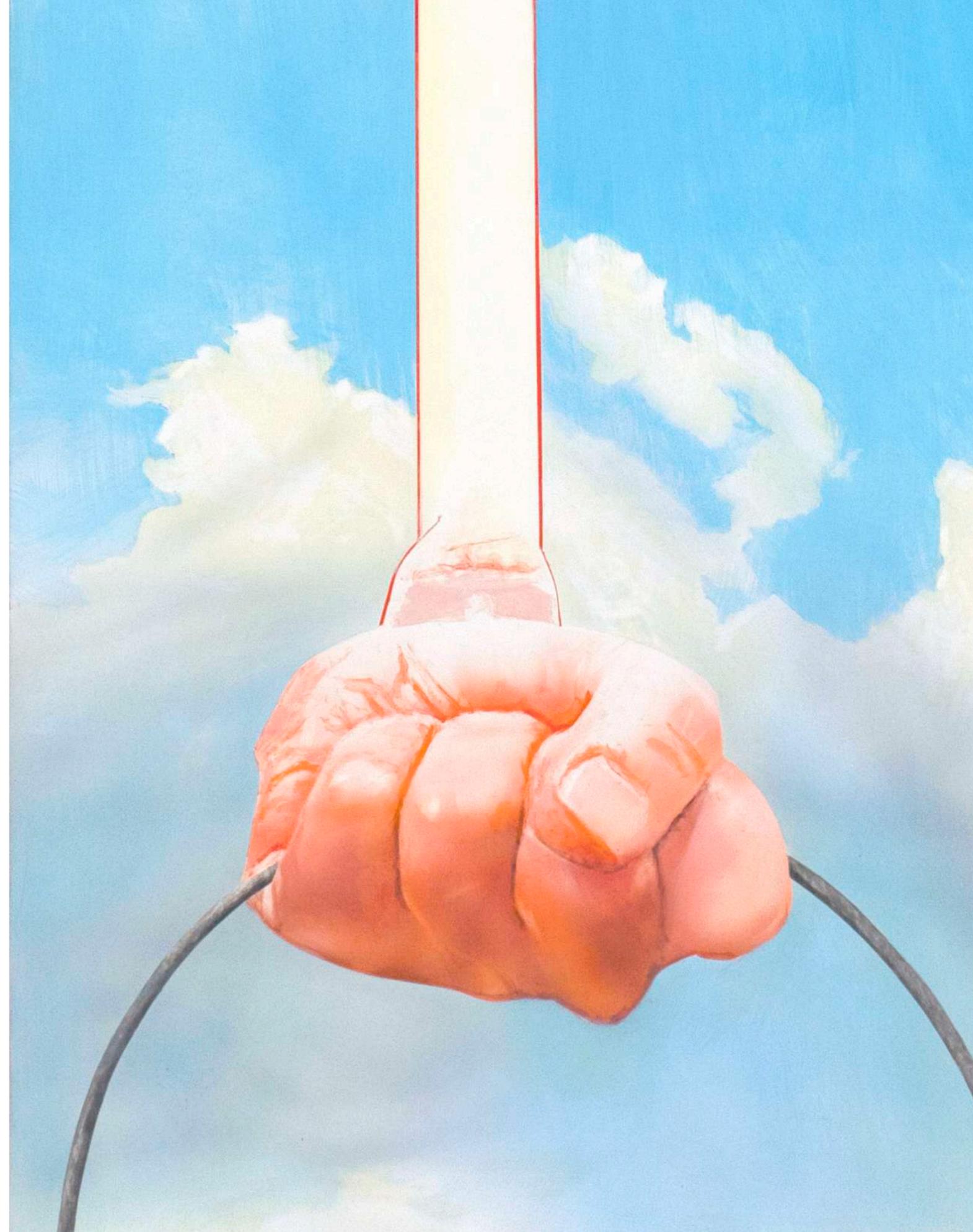
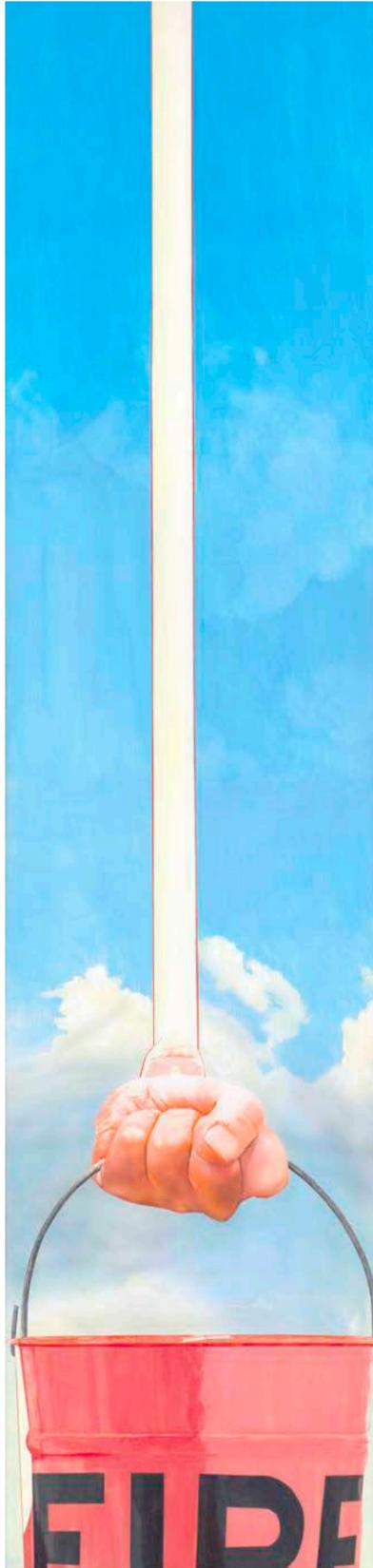
Robert Feintuch, installation view at **Moskowitz Bayse**, Solo Exhibition,  
**2023**







Robert Feintuch, "Long Fire, 2021",  
polymer emulsion on honeycomb panel,  
172.7 x 41.3 cm



Robert Feintuch (b.1953, New Jersey) is a painter who lives and works in New York. In his work, Feintuch looks for images that are metaphorically and psychologically suggestive. He has made paintings of objects, clouds and a series of self-portraits spanning several years. His work is figurative -simultaneously deeply rooted in history, and completely contemporary. It's marked by painterly concerns—incredible luminosity and complex explorations of perspective. Feintuch uses the body to pursue psychologically suggestive meanings and in many of his paintings he has used himself as a model. In their combination of the sublime with the banal, the serious and the ridiculous, Feintuch's works have been consistently seen as both comic and rooted in psychological life. His influences range from Fra Angelico and Andrea Mantegna, to Philip Guston. In the catalogue for an exhibition of the Sonnabend Collection at the Serralves Foundation, Suzanne Cotter said that "Feintuch's work embraces a kind of productive ambiguity. He uses the tension between the heroic, eternal quality of mythological figures and themes of mundane quotidian life to reinterpret myth, figuring and reliving it with deadpan theatricality, almost to the point of farce".

Feintuch's work has been exhibited in museums and galleries internationally, and he has been awarded residencies and fellowships from the Guggenheim Foundation, the National Endowment for the Arts, and the Rockefeller Foundation, among others.

#### Biography

Born 1953 Jersey City, New Jersey

#### Education

1974-76

Yale University School of Art, M.F.A.

1970-74

Cooper Union, B.F.A.

#### Selected solo exhibitions

2023

**Recent Paintings and Drawings**, Moskowitz Bayse, Los Angeles, USA.

2020

**Robert Feintuch: Selected Paintings 2010-2018**. Thomas Brambilla Gallery, Bergamo, Italy

2017-18

**Rona Pondick and Robert Feintuch: Heads, Hands, Feet; Sleeping, Holding, Dreaming, Dying**. Bates Museum of Art, Lewiston, Maine

2017

**3 Paintings, 3 Drawings**, Sidecar at Betty Cuninghame Gallery, New York.

**Rona Pondick and Robert Feintuch: Heads, Hands, Feet; Sleeping, Holding, Dreaming, Dying**, Utah Museum of Contemporary Art, Salt Lake City.

2015

Miller Yezerski Gallery, Boston

2014

Sonnabend Gallery, New York

2012

Akira Ikeda Gallery, Berlin

2011

Sonnabend Gallery, New York

2010

Sonnabend Gallery, New York

2006

CRG Gallery, New York

2004

Howard Yezerski Gallery, Boston

2002

CRG Gallery, New York, (catalogue)

2001

Howard Yezerski Gallery, Boston, (catalogue)

1999

**Heat**, CRG Gallery, New York

1996

**The Middle Ages**, CRG Gallery, New York

1994

Ruth Bloom Gallery, Santa Monica  
Studio La Citta, Verona, Italy, (catalogue)

1993

**Daniel Newburg** Gallery, New York

1992

**Daniel Newburg** Gallery, New York

1989

Galerie Alfred Kren, Cologne, Germany

1988

fiction/nonfiction, New York

1985

Madeleine Carter Fine Arts, Boston

#### Selected group exhibitions

2020

**This is America**, University of Kentucky Art Museum, Kentucky, USA.

**Contemporary Curated, Again**, Thomas Brambilla Gallery at Forte dei Marmi, Italy.

2019

**The Sonnabend Collection**, Remai Modern, Saskatoon, Canada

2018

**The Ileana Sonnabend Collection**, Ca' Pesaro Galleria Internazionale d'arte Moderna, Venice

**Without Theme. Paper**, Studio La Citta, Verona, Italy

2016

**The Ileana Sonnabend Collection**, Ca' Pesaro Galleria Internazionale d'arte Moderna, Venice

**The Sonnabend Collection: Half A Century of European & American Art, Part 1**, Serralves Museum of Contemporary Art, Porto, Portugal

2015

**Heaven and Earth**, Addison Gallery of American Art, Andover, Massachusetts

**SELF: Portraits of Artists in their Absence**, National Academy Museum, New York

**Directors' Cut: Selections from the Maine Art Museum Trail**, Portland Museum of Art, Portland, Maine.

**The Guston Effect**, Steven Zevitas Gallery, Boston

**Intimacy in Discourse: Reasonable-Sized Paintings**, Mana Contemporary, Jersey City

2014

**From Rauschenberg to Jeff Koons**, Ca' Pesaro Galleria Internazionale d'arte Moderna, Venice Unrealism Part 1, Fredericks & Freiser Gallery, New York

**Beyond the Classical: Imagining the Ideal Across Time**, National Academy Museum, New York

**Look at Me: Portraiture from Manet to the Present**, Leila Heller Gallery, New York

2013

**Come Together: Surviving Sandy**, Medalus Foundation, Industry City, and **The Brooklyn Rail**, Brooklyn, New York, (catalogue)

**The Sonnabend Collection**, Ca' Pesaro Galleria Internazionale d'Arte Moderna, Venice

2012

Sonnabend Gallery, New York

2011

**Ileana Sonnabend. An Italian Portrait**, Peggy Guggenheim Museum, Venice

**Naked**, Howard Yezerski Gallery, Boston

2010

**Uncovered**, Eden Rock Gallery, St. Barthelemy

**At the Edge: Subversive Ideas and New Forms**, Portsmouth Museum of Fine Art, Portsmouth, New Hampshire

2009

Sonnabend Gallery, New York

**Lover**, On Stellar Rays, New York

2006

**Sweets and Beauties**, Fredericks Freiser Gallery, New York

2005

Tilton Gallery, New York

2004

**Some of Their Parts**, Howard Yezerski Gallery, Boston

2003

**Me, Myself and I**, CRG Gallery, New York

2002

CRG Gallery, New York

2001

**I Love NY Art Benefit**, CRG Gallery, New York

**Reflection**, Rebecca Ibel Gallery, Columbus, Ohio

2000

**Nude + Narrative**, P.P.O.W., New York

1999

**Figuration**, Ursula Blickle Stiftung, Kraichtal, Germany, (traveling to the Rupertinum, Salzburg, and Museum für moderne zeitgenössische Kunst, Bolzano, Italy, (catalogue).

**Making Change**, The Jewish Museum, San Francisco.

1998

**Shake**, PS 122, New York

1997

**Frankensteinian**, Caren Golden Fine Art, New York.

1996

**Brooklyn Academy of Music**, Next Wave Festival (site: Brooklyn Museum), Brooklyn, New York, MINE, (Performance conceived and co-directed by Rona Pondick and Robert Feintuch, in collaboration with Sara Rudner, Jennifer Tipton and William Matthews).

**Frankenstein**, University Galleries, Illinois State University, Normal (catalogue).

CRG Gallery, New York.

**Robert Feintuch and Tomas Clusellas**, One Great Jones, New York.

**Faculty Exhibition**, The Bates College Museum of Art, Lewiston, Maine.

**Scratch**, Threadwaxing Space, New York, (catalogue).

1995

**Robert Feintuch, John O'Reilly, Rona Pondick**, Howard Yezerski Gallery, Boston.

**Madeleines**, Apex Art, New York.

**Not, Not**, E.S. Vandam, New York.



1994

**Take Me To God**, Jose Freire Gallery, New York.  
**Basically Silver: 25th Anniversary Exhibition**, Studio La Citta, Verona, Italy.  
Daniel Newburg Gallery, New York.  
Elga Wimmer Gallery, New York.  
**Fresco: A Contemporary Perspective**, The Newhouse Center for Contemporary Art, Snug Harbor and Boston College Museum, (catalogue).  
Studio Barnabo, Venice.

1993

**Thirtieth Anniversary Exhibition of Drawings**, Leo Castelli Gallery, New York.  
**I Love You More Than My Own Death: A Melodrama in Parts by Pedro Almodovar**, Venice Biennale, "Slittamenti", Venice, Italy.  
**The Brushstroke: Painting in the 90's**, Ruth Bloom Gallery, Santa Monica, California.  
**The Return of the Cadavre Exquis**, The Drawing Center, New York.  
Studio La Citta, Verona, Italy.  
**I am the Enunciator**, Thread Waxing Space, New York.

1992

**Nothing New**, Studio La Citta, Verona, Italy, (catalogue).  
**Psycho**, KunstHall New York, (catalogue).  
**Quotations**, The Aldrich Museum of Contemporary Art and The Dayton Art Institute Museum of Contemporary Art (catalogue).  
**Sense and Sensibility**, Solo Gallery, New York.  
**Body and Soul**, Philippe Staib Gallery, New York.

1991

Brooke Alexander Gallery, New York.  
**Rope**, Galeria Fernando Alcolea, Barcelona, Spain.  
**Zeichnungen: Thom Barth, Stephen Ellis, Robert Feintuch, Al Taylor**, Galerie Alfred Kren, Cologne.

1990

**Mark Depman, Robert Feintuch, Joe Scanlan**, Nicole Klagsburn Gallery, New York.  
**Spellbound**, Marc Richards Gallery, Los Angeles.  
**Collaborations, (collaborative work with Rona Pondick)**, Greenberg Wilson Gallery, New York.  
**Body, Once Removed**, Emily Sorkin Gallery, New York.

1989

fiction/nonfiction, New York.

1988

**Maine Museums Collect**, Farnsworth Museum, Rockland, Maine.

1987

Jack Tilton Gallery, New York.  
fiction/nonfiction, New York.  
**Inaugural Exhibition**, Olin Art Museum, Bates College, Lewiston, Maine.

1986

**The Inspiration Comes from Nature**, Jack Tilton Gallery, New York.  
**New Year Invitational**, Gallery Schlesinger-Boisante, New York.  
**Invitational**, John Davis Gallery, Akron, Ohio.  
**Inner Images**, Colby College Museum of Art, Waterville, Maine.

1984

**Organic Abstractions**, H.F. Manes Gallery, New York.  
**Drawing Biennial**, Portland Museum of Art, Maine.

1983

**Selected Drawings**, Jersey City Museum, New Jersey, (catalogue).

#### Awards and Grants

2008

Guggenheim Fellowship

2003

Leube Foundation, Residency Fellowship, Gartenau, Austria

2000

Leube Foundation, Residency Fellowship, Gartenau, Austria

1999

Bogliasco Foundation, Residency Fellowship, Bogliasco, Italy

1996

Rockefeller Foundation, Residency Fellowship, Bellagio, Italy

1977

National Endowment for the Arts, Artists' Fellowship

1974

Sarah Hewitt Memorial Prize for Painting

#### Bibliography

2022

Fiz, Alberto. "Artissima: Alla ricerca del nuovo." *Arte*, N. 591, November, 2022. (with illustration).

The Brooklyn Rail, "On the Spot with Robert Feintuch." Interviewed by Rona Pondick. May 7, 2022. Web.

2021

Drake, Peter. "Artist Talk: Rona Pondick and Robert Feintuch." Youtube, uploaded by New York Academy of Art, February 8, 2021. Web.

Meier, Lucie and Luke. "Human/Mother Nature." *A Magazine Curated By*. No. 21, 2020, p. 63 (with illustration).

Weiner, Daniel. "One Question/One Answer." *Romanov Grave*, December 13, 2020. (with illustrations).

2019

Homem, Antonio. "The Sonnabend Collection." (exhibition catalogue) Saskatoon, Canada: Remai Modern, 2019. p. 179, pp. 208-211 (with illustrations).

2018

Bui, Phong. "Rona Pondick and Robert Feintuch in Conversation with Phong Bui." December 13, 2017. Web. January 9, 2018. (with illustrations). The Brooklyn Rail.

Chow, Veronica. "The Myth of Our Heads, Hands, and Feet." *Harper's Bazaar Hong Kong*, March 2018, pp. 38-41 (with illustrations).

Kany, Daniel. "Work by World-class Couple Evokes a Physical Response." *Maine Sunday Telegram*, March 18, 2018. p. E6 (with illustrations).

Little, Carl. "Rona Pondick and Robert Feintuch: Heads, Hands, Feet; Sleeping, Holding, Dreaming, Dying." *Art New England*. January/February 2018. p. 68 (with illustrations).

2017

Bui, Phong. "Rona Pondick and Robert Feintuch in Conversation with Phong Bui." *Rona Pondick and Robert Feintuch: Heads, Hands, Feet; Sleeping, Holding, Dreaming, Dying*. (exhibition catalogue) Lewiston, Maine: Bates Museum of Art, 2017. pp. 66- 87 (with illustrations).

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