

THE SONNABEND COLLECTION



rRemai mModern

ROBERT FEINTUCH

1953

Since the late 1990s Robert Feintuch has made paintings using himself as his model, in many of which his face is turned away from the viewer or otherwise obscured.

Bacchus in the Studio is one of an ongoing group of paintings where Feintuch makes references to mythological figures. The artist depicts himself in a simple interior made with only indications of a floor and wall. Standing in his underwear next to a table set with an austere still life, Feintuch holds a bunch of grapes over his head, striking a pose that evokes classical images of Bacchus. Also known as Dionysus, Bacchus is a god of dramatic excess, associated with abundance, ecstasy and madness. In this painting the artist's stance is deadpan, the action noticeably non-declarative, and his un-idealized, unheroic body is set among other signs of the everyday. The grapes hover above his open mouth and a newspaper has fallen to the floor.

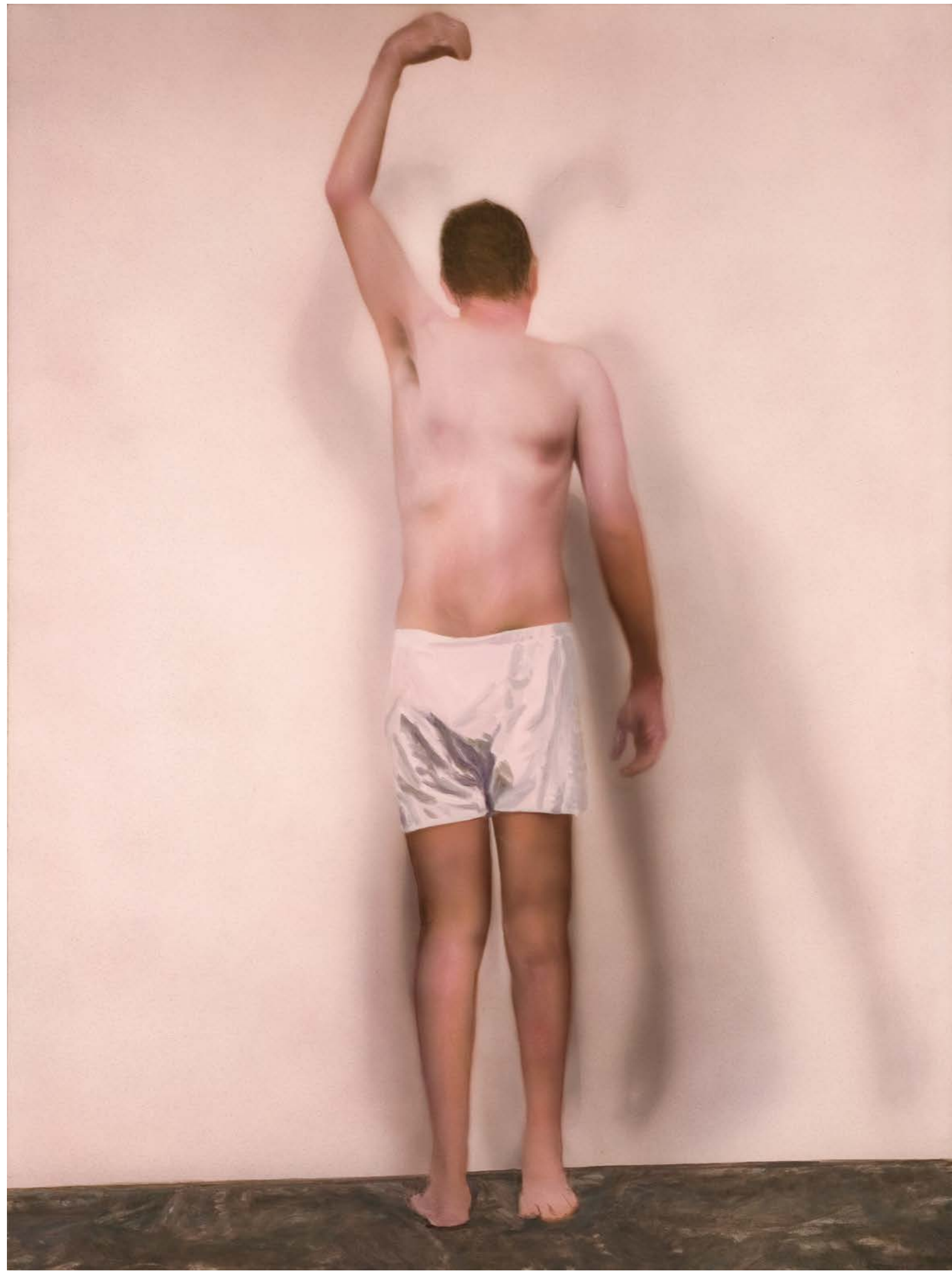
Feintuch's work embraces a kind of productive ambiguity. In the painting *In the Studio*, the artist takes the same posture as in *Bacchus in the Studio*, however the grapes are absent and the figure is oddly contorted, with one foot facing forward and the other backwards. In *Taking a Stand* the artist appears to stand up defiantly from his chair, however he faces nothing but a blank wall.

Bacchus in the Studio, 2007
Polymer emulsion and oil paint on
honeycomb panel

In the Studio, 2007
Polymer emulsion and oil paint on
honeycomb panel

Taking a Stand, 2009
Polymer emulsion and oil paint on
honeycomb panel







Antonio Homem and Ileana Sonnabend. Courtesy of The Sonnabend Collection Foundation.