

Rona Pondick

Sonnabend

In this exquisite exhibition, Rona Pondick's sculptures, along with some delicately colored drawings, were a blend of the uncannily conceived and the meticulously handcrafted. Gleaming bronze and stainless-steel figures—sometimes lustrously painted, as in *Dwarfed White Jack* (2010–12)—conjured Gothic tales of Kafkaesque metamorphoses.

The show was elegantly installed throughout the several rooms of the gallery, with each fanciful work usually placed low and given enough space to cast its singular spell. Pondick's bizarre but beautiful hybridizing of her head, hands, and other body parts with a beaver, a wallaby, a prairie dog, trees, and pillows is something she has been doing since the late 1990s. It's an exploration of the connections between human and nonhuman manifestations of life that seems at once extremely personal and conceived from a critical distance. Pondick's images, after all, are not self-portraits, but abstractions with disquieting psychological reverberations; they paradoxically attract and repel, as in *White Beaver* (2009–11), where the



Rona Pondick, *Ginko* (detail), 2007–12, stainless steel, 57½" x 33½" x 41". Sonnabend.

human head, chin scraping the ground, is about half the size of the animal body. Another of Pondick's tactics is to unexpectedly shift the scale of her various, realistic components from life-size to tiny—some heads are so small they seem to be merely seeds—radically transforming the sculptures' meaning and impact.

Notable exceptions to the ground-bound works were *Ginko* (2007–12), a tree with hands for leaves, and *Head in Tree* (2006–8), a stainless-steel semblance of a tree, commandingly framed by the entryway at the rear of the gallery. Nested in the crux of latter's bare, candelabrum-like branches is a flawlessly smooth, silver head, its eyes shut, grieved or bemused by its altered state—or resigned. However interpreted, it was one of the most hauntingly poetic images in the show. —Lilly Wei

(以下內容摘要自本篇報導)

In this exquisite exhibition, Rona Pondick's sculptures, along with some delicately colored drawings, were a blend of the uncannily conceived and the meticulously handcrafted. Gleaming bronze and stainless-steel figures – sometimes lustrously painted, as in *Dwarfed White Jack* (2010-12) – conjured Gothic tales of Kafkaesque metamorphoses.

羅娜·龐迪克精緻的雕塑與彩色畫作，以怪誕的巧思與精心的雕琢，完美融合在本次展覽中。帶有光澤的青銅和不銹鋼雕像，讓人聯想到卡夫卡的《變形記》中，哥德式詭譎的故事。〈迷你白傑克〉（*Dwarfed White Jack*, 2010-12）就是其中一個例子。

The show was elegantly installed throughout the several rooms of the gallery, with each fanciful work usually placed low and given enough space to cast its singular spell. Pondick's

bizarre but beautiful hybridizing of her head, hands, and other body parts with a beaver, a wallaby, a prairie dog, trees, and pillows is something she has been doing since the late 1990s. It's an exploration of the connections between human and nonhuman manifestations of life that seems at once extremely personal and conceived from a critical distance. Pondick's images, after all, are not self-portraits, but abstractions with disquieting psychological reverberations; they paradoxically attract and repel, as in *White Beaver* (2009-11), where the human head, chin scraping the ground, is about half the size of the animal body.

本次展覽在畫廊的幾個房間中優雅的展出，每一件帶有奇幻色彩的作品都被低低地擺放，並給予足夠的空間來散發它獨特的魅力。羅娜自20世紀90年代末以來的雕塑，就一直將頭部、手和其他身體部位與河狸、袋鼠、草原犬、樹木和枕頭相互融合，呈現奇特而美麗的混種，同時也是對人類和非人類生命表現之間聯繫的探索。風格極為個人，卻又帶有批判的構思。畢竟，羅娜的肖象並不是自畫像，而是抽象帶有令人不安的心理共鳴；它們矛盾地吸引和排斥，就像在〈白海狸〉（*White Beaver*, 2009-11）中，人類的頭部下巴擦著地面，比例是動物身體的一半。

Another of Pondick's tactics is to unexpectedly shift the scale of her various , realistic components from life-size to tiny – some heads are so small they seem to be merely seeds – radically transforming the sculptures' meaning and impact.

羅娜作品的另一特徵是刻意改變各種部位的比例，從實物大小變為微小 — 有些頭部如此之小，似乎只是種子 — 徹底轉變了雕塑的意義和影響。

Notable exceptions to the ground-bound works were *Ginko* (2007-12), a tree with hands for leaves, and *Head in Tree* (2006-8), a stainless-steel semblance of a tree, commanding ly framed by the entryway at the rear of the gallery. Nested in the crux of latter's bare, candelabrum-like branches is a flawlessly smooth, silver head, its eyes shut, grieved or bemused by its altered state – or resigned. However interpreted, it was one of the most hauntingly poetic images in the show.

顯著的例外是〈銀杏〉（*Ginko*, 2007-12），樹上的葉子全是手，以及〈樹中之首〉（*Head in Tree*, 2006-8），一個不鏽鋼的樹狀物堂皇地擺放在畫廊後方的入口處。嵌套在光禿禿的枝幹中央，是一顆完美光滑的金屬頭，它閉著雙眼，對改變的狀態感到悲傷或困惑，又或者是順從。無論如何詮釋，這是展覽中最令人難以忘懷的詩意形象之一。