



CLAIRE LIEBERMAN, COLLAGES, FEATURED, GROTESQUE, INTERVIEWS, SCULPTURE, WINTER 2013

WHO IS THE KEEPER?

誰是管理者？



Rona Pondick, *Dwarfed Yellow Pine*, 2010-12, painted bronze, unique,
26 x 35 x 24 1/8 inches, courtesy of Sonnabend Gallery, New York

羅娜·龐迪克〈迷你黃松〉2010-12，塗漆青銅，26 x 35 x 24 1/8 英吋，紐約索納本德藝廊提供

(以下內容摘要自本篇報導)

If the luscious and the grotesque can ever coexist, surely they do so in the sculptures of Rona Pondick. A new exhibition at Sonnabend Gallery, her first New York show in several years, possesses an eerie beauty. Pondick's "hybrids" evoke an entire world: part extension of self, part animal territory. Pondick's bronzes and stainless steel sculpture appear to have a reconstituted, synthetic flesh. In contrast to the rougher surfaces of her earlier works, these pieces display a futuristic, liquid modeling. Her face, formed from a body cast, is inserted into each piece. In the case of Dwarfed White Jack (2010-12), a multitude of tiny heads, piercing space, emerge from the ghostly white buds of branches. Similarly, the glittery eruptions in Dwarfed Yellow Pine (2010-12) transform a pale, fallen tree limb into a multi-headed mythological figure. In another piece, however, the head is in the right place, but its scale has been diminished as it sits, shrunken, atop a sinuous, shining body. The distortion in this work is especially pronounced: the bulky creature seems poised to jump a great distance, and stands encumbered by a massive, hyper-realistic hand that hangs down like a loaded gun.

羅娜·龐迪克 (Rona Pondick) 的雕塑作品著實展露怪奇到令人著迷的特質。歷經幾年光景，羅娜在紐約索納本德藝廊 (Sonnabend Gallery) 的首次展覽，將觀者帶入神秘的美學之中。羅娜的「混種」生物來自是她的自我延伸，以及動物的特徵，打造出一個完整的世界。羅娜的青銅和不鏽鋼雕塑有如合成肌膚般的質感。與她早期作品的粗糙表面相比，這些作品展現出未來感且似液體的型態。她利用身體石膏模型製作自己的臉，並插入到每一件作品當中。作品〈迷你白傑克〉 (Dwarfed White Jack, 2010-12) 中，眾多微小的頭穿越空間，從蒼白的樹枝芽中冒出。同樣，在〈迷你黃松〉 (Dwarfed Yellow Pine, 2010-12) 中，蒼白的樹枝閃爍噴發成多頭的神話人物。另一件作品中，頭則在正確位置，但尺度縮小許多，好似坐在曲線優雅的軀體上。然而，這件作品的扭曲程度尤其明顯。作品猶如笨重的生物好像隨時都在準備跳起，卻被一只巨大又超現實的下垂手臂所束縛。



Rona Pondick, *Wallaby*, 2007-12, stainless steel, edition of three, 24 x 44 3/8 x 10 7/8 inches, courtesy of Sonnabend Gallery, New York

羅娜·龐迪克〈小袋鼠〉2007-12，不銹鋼，第三版，24 x 44 3/8 x 10 7/8 英吋，紐約索納本德藝廊提供

Pondick speaks of the “psychological” nature of her work and one wonders whether she is culling material from her own recollections. I recall in this connection the words of Flannery O’Connor, master of grotesque: “Anybody who has survived his childhood has enough information about life to last him the rest of his days”(89). But given her interest in Kafka, perhaps Pondick is pondering the broader struggle of the self in an irrational world. Her pieces have a long, slow evolution, sometimes five years or more, and one can feel the intensity of the process by which they were created. Her sculptures are full of contradictory impulses, shifts in scale and perceived weight. Some appear lightweight as their metallic surfaces move the eye at a quickened speed. In *Prairie Dog* (2011-13), an oversized hand simultaneously engulfs form and melts into it in a way that recalls animatronic technology. In *Ginko* (2007-12), Pondick collects tree branches for their “supple quality,” cutting and reconfiguring them to create a malleable appearance. Hands emanate from the twigs in an uncanny balance of horror and elegance. At the same time, I find a humorous side to her art: *Ginko* and *Dwarfed Yellow Pine* remind me of *Little Shop of Horrors*.

羅娜談及作品中所帶有的「心理」特質，讓人不禁想知道她是否從回憶中提煉靈感。這也不禁讓我想起奇幻小說大師弗拉納利·奧康納（Flannery O’Connor）的一句話：

「只要經歷過童年的人就有足夠的生活訊息支撐餘生。」（89）。有鑒於羅娜著迷於卡夫卡，創作或許是她思索自我在非理性世界中的掙扎。

她的作品的演變過程漫長而緩慢，有時需要五年或更長的時間，人們可以感受到它們的創作過程是如此強烈。她的雕塑充滿了矛盾的衝動，在尺度和感知上，可以感受到重量的變化。一些作品看起來輕盈，因為金屬的表面在視覺上得以加速移動。在作品〈土撥鼠〉（Prairie Dog, 2011-13）中，一隻超大的手融於形體之中，讓人聯想到動畫技術。在作品〈銀杏〉（Ginko, 2007-12）中，羅娜裁剪並重新配置樹枝，善用樹枝「柔軟的質感」，呈現出可塑的外觀。手又從樹枝中延伸出來，達到恐怖和優雅的平衡。在她的藝術中我同時也發現幽默的一面：〈銀杏〉和〈迷你黃松〉讓我聯想到電影《異形奇花》（Little Shop of Horrors）。

In a visit to her East village studio, I asked Pondick about the grotesque and humorous qualities in her work.

在拜訪羅娜位於東村的工作室時，我問了她有關作品中怪誕和幽默的特質從何而來。



Rona Pondick, *Ginko*, 2007-12, stainless steel, edition of three, 57 3/4 x 41 x 33 3/4 inches, courtesy of Sonnabend Gallery, New York

羅娜·龐迪克〈銀杏〉2007-12，不銹鋼，第三版，57 3/4 x 41 x 33 3/4英吋，紐約索納本德藝廊提供

CL: Your sculptures are both playful and disturbing. Can you comment on the humorous qualities in your work?

CL: 你的雕塑既戲謔又令人不安。你能談談你作品中的幽默特質嗎？

RP: I'm interested in contradiction. Ugly beauty. Things that are deadly serious and absurd simultaneously. Metaphor is something I've always been interested in. When meaning is layered it unfolds slowly, allowing the viewer to engage very actively, rather than passively. Kafka has been an inspiration and is someone who has dealt with contradiction in literature and embodies what I want in my own work.

RP: 我對矛盾的事物感興趣，像是怪美，或既嚴肅又荒謬的事物。我也喜歡探究「隱喻」所能帶來的意義。當意義被層層疊加時，它就會慢慢展開，觀眾就能夠非常主動地參與，而不是被動地接受。卡夫卡一直是我的靈感來源，他在文學中處理「矛盾」，與我想要在作品中呈現的東西相連結。

CL: You mentioned the pieces are not self-portraits. I would describe them, alternatively, as part extension of self. What was your motive for using the head repeatedly?

CL: 你曾提到過這些作品並不是自畫像。我將它形容為自我的延伸的一部分。你在作品中反覆使用頭像的動機是什麼？

RP: At first I didn't consciously decide to re-use the same head. At the beginning I was plastically changing the head either by removing the neck and hair or changing the scale of it. After 15 years of using the same head, while I do see it as an extension of myself, I don't see my sculptures as self-portraits. I use my body the way a dancer does. I see it as a tool.

RP: 我起初並不是有意識地決定重複使用相同的頭像。我一開始只是將頸部和頭髮移除，或透過改變它的尺寸來塑形。儘管在使用相同的頭像15年之後，我只把它視為自己的延伸，但我不認為這些雕塑是自畫像。我把它視為一種工具，就像舞者運用自己的身體一樣。

CL: Why did you utilize a death mask?

CL: 那你使用死亡面具的動機又是什麼呢？



Rona Pondick, *White Beaver*, 2009-11, painted bronze, edition of three, 13 x 31 1/2 x 9 1/4 inches, courtesy of Sonnabend Gallery, New York

羅娜·龐迪克〈白海狸〉2009-11，塗漆青銅，第三版，13 x 31 1/2 x 9 1/4英吋，紐約索納本德藝廊提供

RP: I wanted to use something directly removed from my body. For me, a mold taken directly off my face was the most obvious way to do this. I never thought of a life cast of my face in relation to a death mask, but in hindsight I can understand people making a relationship or link.

RP: 我想使用直接取自我身體的東西。對我來說，直接利用模具複製我的臉是最直接的方法。我從來沒有把我臉的複製品與死亡面具聯繫在一起，我事後才能理解人們建立這種連結的原因。

CL: You spoke about an injury you sustained. Has it had an impact on your work?

CL: 你曾談及你受傷之事。這對你的工作有影響嗎？

RP: Seven years ago I was facing paralysis. I had extensive neurosurgery. My spinal cord is scarred and I have permanent spinal cord injury. It has been quite a challenge to learn how to use my body all over again, like a child, learning how to walk and then use my hands again. I'm too close to analyze how this experience has impacted my life. I'm just trying to continue doing what I love most in the world.

RP: 七年前，我差點癱瘓。我接受了大規模的神經外科手術，脊髓產生永久性的損傷。因此我必須重新學習如何與我的身體相處，如幼兒般學習如何行走，以及如何再次使用我的雙手創作，這對我來說是相當大的挑戰。因為身處這種經歷當中，我無法分析其中的影響。然而，我只是試圖繼續做在這世上最喜歡的事情。

CL: The notion of the prosthetic and the truncated appendage are both active sources and images in contemporary art. How do they play into your work?

CL：義肢和截肢的概念活躍於當代藝術中。你如何將這個概念融入到作品中？

RP: The body fragment has always been in my work. Since 1998 I have used hybrid forms because I think they are powerful fictions that have existed since the beginning of time. In my hybrid sculptures I merge my body parts with animals or trees. I think the oppositional forms, surfaces, scales, and images create tensions that we feel both psychologically and viscerally.

RP：我的作品中一直都存在身體部位。自1998年以來，混合形態一直是我雕塑的風格，因為我認為這是虛構故事中最強大的形象來源。在我的混合雕塑中，我將身體部位與動物或樹木融合在一起。對立的形體、表面、尺度和圖像能在我們的生理與心理上創造張力。

CL: You mentioned Bernini as someone you think about, saying: "I see an influence in the sculpture of Bernini. He uses material in a way that is transportive."

CL：當提及伯尼尼（Bernini），你曾說道：「伯尼尼使用媒材的方式是具有傳遞性的，而我的雕塑也在這部分受其影響。」

RP: My artistic ancestral roots are Egyptian, Etruscan, Romanesque, Giacometti, Bernini, Riemenschneider, Philip Guston, and Bruce Nauman. This is a short list. I am constantly in museums looking. Regarding Bernini, I am excited and interested in how he materially transforms emotion. For example, in "Ecstasy of Saint Teresa" Bernini transformed stone into a quivering material that feels like it's having an orgasm.

RP：我的藝術根源來自埃及文化、伊特魯里亞藝術、羅馬式風格、賈科梅蒂（Giacometti）、伯尼尼（Bernini）、里曼斯奈德（Riemenschneider）、菲利普·古斯頓（Philip Guston）和布魯斯·諾曼（Bruce Nauman）。這些都只是一些例子，我也會經常從博物館尋找。我對於伯尼尼如何運用媒材轉化情感而感到興奮和著迷。例如，在伯尼尼的作品〈聖特蕾莎的狂喜〉中，他將石頭轉化為顫抖的媒材，彷彿正經歷高潮一般。

CL: You've described your sculpture as "symbolic" and "suggestive." How does your sculpture create "psychological" states?

CL：你曾用「象徵性的」和「富有暗示的」來描述自己的雕塑作品。我想了解你如何運用雕塑如何創造「心理」狀態？

RP: I'm interested in setting a stage where my sculptures are layered in their meanings. I use scale, weight, and gravity to make emotion that I want the viewer to feel both viscerally and psychologically in their own bodies. I'm interested in things that straddle two worlds.

RP：我希望營造一個能讓我的雕塑在意義上有層次的舞台。尺寸、重量和重力都是我用來製造情感的元素，我希望觀眾在生理和心理上都能感受到。跨足兩個世界的事物總能激發我的興趣。



Rona Pondick, *Navel*, 2008-10, painted bronze, edition of three,
7 3/16 x 11 1/4 x 11 1/4 inches, courtesy of Sonnabend Gallery, New York

羅娜·龐迪克〈肚臍〉2008-10，塗漆青銅，第三版，7 3/16 x 11 1/4 x 11 1/4英吋，紐約索納本德藝廊提供

In her anxious fusions, Pondick suggests the unstable relation between one's self-image and one's sense of inner distortion. Perhaps unintentionally, her figurations recall both Bernini (consider his use of animals like the three-headed dog Cerberus) and Giacometti, with a dose of post-pop thrown in for good measure. Embedding her highly articulated beings in the distant past, even as they look to the future, she embodies humorous ideas in a somber form. Her persona seeks to absent itself from the refined grotesquerie of her art. And yet,

there is a dreamlike stillness to each piece. It is difficult to say which part, the human or the non-human, has the upper hand. The strength of Pondick's art lies in the way our fear of losing control is aroused and then allayed by the uncanny intimacy of her own likeness and by a sense of relief on seeing the fantastical transformation that it has undergone.

羅娜透過焦慮的融合，表現自我形象與內在扭曲感之間的不穩定關係。她的雕塑意外的讓人聯想到伯尼尼（考慮他也運用動物元素，如三頭犬刻耳柏洛斯）和賈科梅蒂，同時也帶有一些後流行的味道。儘管她的雕塑是極具未來感的，她仍將這些高度細緻的存在嵌入到遙遠的過去，在莊重的形式中具現了幽默的思想。她試圖將自己從作品的精緻怪誕擺脫。然而，她的每一件作品都有種夢幻般的寧靜。很難說明是人類還是非人類占上風。羅娜的藝術力量在於：透過自己肖像所創造出的神秘、親密感，以及看到作品所經歷的奇幻變化，進而引發我們對失控的恐懼，最後再得到緩解。

Notes Research

assistance from Nicole Hiromi Shaub. Studio visit February 23, 2013, NYC

研究筆記

由尼可·裕美·紹布（Nicole Hiromi Shaub）提供協助。紐約市工作室訪問於2013年2月23日。

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