



Rona Pondick with Phong Bui

羅娜·龐迪克與風裴的對談

On the occasion of her forthcoming exhibit of sculptures and drawings at Sonnabend Gallery (Rona Pondick, March 23 – April 27, 2013), and after having recovered from Hurricane Sandy, sculptor Rona Pondick welcomed publisher Phong Bui to her East Village studio to discuss her life, work, and more.

這次是在她即將於Sonnabend Gallery舉辦的雕塑和素描展（「羅娜·龐迪克」，2013年3月23日至4月27日），經歷過颶風桑迪的衝擊後，雕塑家羅娜·龐迪克歡迎出版商風裴來到她位於東村的工作室，討論她的生活、作品等等。

Phong Bui (Rail): In 2002 a book was published by the museums participating in a traveling exhibition of your work. The publication was an overview of your work from 1986 – 2001 and included an interview with Octavio Zaya where you identified several influences on your work: Donatello, Gian Lorenzo Bernini, Franz Kafka, and your mother. Why was your mother so influential?

風裴：在2002年，一本由參與巡迴展覽的博物館出版的書中，總覽了你1986年至2001

年的作品，並包括了一次與奧克塔維奧·扎亞 (Octavio Zaya)的訪談，你在訪談中提到了對你作品的幾種影響：多納泰羅、吉安·洛倫佐·貝尼尼、弗朗茨·卡夫卡和你的母親。為什麼你的母親如此有影響力？

Rona Pondick: My mother has been a complicated presence in my life. My Jewish grandparents, who came from Russia during the Revolution, raised my older brother and me. My grandparents were fabulous: eccentric and kooky. As a result I lived a life that was sheltered but very loving.

羅娜·龐迪克：我的母親在我的生活中一直是一個複雜的存在。我的猶太祖父母在俄羅斯革命期間移民到美國，撫養我和我哥哥。我的祖父母很棒：超級古怪。由於這樣，我過著一種被受保護且充滿愛的生活。

Rail: Were your grandparents observant Jews?

風裴：你的祖父母是虔誠的猶太人嗎？

Pondick: There's a very interesting story that answers your question, which I've never shared with anyone. My grandfather always used to repeat to me, "You can do anything your brother can. Don't let anyone tell you that you have to do something differently because you're a woman." East Flatbush was a tough place to grow up. I'd play on the streets and if I ran into the house crying, saying someone hit me, he'd say, "You go back and kick him in the nuts. Don't stand here crying; go out and defend yourself." [Laughs.] My grandfather went to synagogue on High Holidays. I'll never forget the time we went during a Jewish holiday and I had just gotten to the age where girls were separated from boys. When we got home I said to my grandfather, "I don't understand. I thought you said I can do anything my brother can." He never answered me, but we stopped going to synagogue after that. We never celebrated another Jewish holiday.

羅娜·龐迪克：有一個很有趣的故事可以回答你的問題，我從未與任何人分享過。我的祖父總是對我說：“你可以做任何你哥哥能做的事情。不要讓任何人告訴你，因為你是一個女人，你必須以不同的方式做某事。”在East Flatbush長大是很困難的。我在街上玩，如果我跑進房子哭著說有人打我，他會說：“你回去踢他的蛋蛋。不要在這裡哭泣，出去保護自己。”[笑聲]我的祖父在重要節日去猶太教堂。我永遠不會忘記有一次我們在一個猶太節日去教堂，我當時剛好到達女孩和男孩分開的年齡。當我們回家時，我對祖父說：“我不明白。我以為你說我可以做我哥哥能做的一切。”他從未回答我，但之後我們再也沒去過教堂，也沒有慶祝過其他猶太節日。

Rail: He just gave it all up to demonstrate that he would stand behind what he said to you earlier—you're equal to men.

風裴：他放棄了一切，以示他會堅守他早前對你說的話—你和男人一樣平等。

Pondick: Yes, but I didn't realize this until I was an adult.

羅娜·龐迪克：是的，但我直到成年才意識到這一點。



Rona Pondick, "White Beaver," 2009–11. Painted bronze, edition of three, 13 x 31 ½ x 9 ¼". Courtesy of Sonnabend Gallery, New York.



Portrait of the artist. Pencil on paper by Phong Bul.

Rail: It's similar to what the painter Josephine Halvorson's mother did for her, although her circumstance was a bit different. Josephine was very competitive with her mother, who is an artist, and they were drawing each other. Then at one point her mother recognized that Josephine was frustrated that she didn't feel she could make a good drawing, so her mother stopped drawing altogether because she didn't want Josephine to compare herself.

風裴：這與畫家約瑟菲妮·哈爾沃森 (Josephine Halvorson) 的母親經歷有些相似，儘管她的情況略有不同。約瑟菲妮和她的藝術家母親競爭激烈，他們互相畫對方。然後在某個時候，她的母親意識到約瑟菲妮感到無法畫出好的畫，所以她的母親停止了畫畫，因為她不希望約瑟菲妮進行比較。

Pondick: My grandfather saw that I was very interested in drawing so instead of buying me toys he bought me art books, paint sets, and he would frequently take me to museums. He loved that I loved to draw. I drew from reproductions of old master drawings in museum catalogues. He did anything he could to encourage me to draw and to appreciate art.

羅娜·龐迪克：我的祖父看出我對繪畫很感興趣，所以他不是給我買玩具，而是買給我藝術書籍、畫具，並經常帶我去博物館。他喜歡我喜歡畫畫。我是根據博物館目錄中舊大師素描的複製品畫畫的。他竭盡所能鼓勵我畫畫並欣賞藝術。

Rail: So from the outset you knew that you would be an artist.

風裴：所以從一開始你就知道你會成為一名藝術家。

Pondick: Not really. My mother was pushing me into a more academic field of study, and when I went to Queens College I was a history major. It was in my first drawing class that I took as a freshman that it became clear as day that this was something I would devote my life to.

羅娜·龐迪克：不完全是。我母親一直在推動我走向更學術的領域，當我進入皇后學院時，我主修歷史。在我作為大一新生上的第一門素描課上，一切變得一清二楚，我知道這是我一生將要致力的事業。

Rail: I remember when we first met two years ago you said Tom Doyle was one of your teachers.

風裴：我記得兩年前我們第一次見面時，你說湯姆·道爾是你的其中一位老師。

Pondick: Yes. Tom was quite wonderful, very nurturing, and we connected right away. He would say things to me like, "You remind me of my first wife Eva (Hesse). It's eerie."

羅娜·龐迪克：是的。湯姆非常出色，非常給予培育，我們一拍即合。他會對我說：“你讓我想起我的第一任妻子伊娃（赫斯）。太詭異了。”

Rail: Did he mean your work?

風裴：他是指你的作品嗎？

Pondick: My whole sensibility.

羅娜·龐迪克：是整個我的感性。

Rail: And what were you making at the time?

風裴：當時你在做什麼作品呢？

Pondick: When I first started working with Tom my work was all over the place. If I remember correctly, the faculty at Queens was very divided. There was a figurative group on one side and an abstract, more minimal group on the other side.

羅娜·龐迪克：當我剛開始和湯姆一起工作時，我的作品非常雜亂。如果我記得正確，皇后學院的教師有很大的分歧。一邊是一組具象主義者，另一邊是一組抽象、更極簡主義的人。

Rail: You mean Louis Finkelstein on one side and Tom Doyle on the other.

風裴：你是說路易斯·芬克爾斯坦在一邊，湯姆·道爾在另一邊。

Pondick: Yes. I also studied with Robert Pincus-Witten, whom I adored. He was a fabulous teacher, very generous with and protective of his students.

羅娜·龐迪克：對，我還跟羅伯特·平卡斯-維特恩學過，我很崇拜他。他是一位了不起的老師，對他的學生非常慷慨和保護。

Rail: And how did you get the idea to go to Yale?

風裴：那你怎麼想到去耶魯的呢？

Pondick: I think it might have been Pincus-Witten who suggested that I go to Yale because I would be in a competitive environment among equally gifted students. For economic reasons I thought it would be easier to be in graduate school than to be on my own in New York. When I applied I got a full scholarship, which was amazing.

羅娜·龐迪克：我想可能是平卡斯-維特恩建議我去耶魯，因為那裡有一個能在同等才華橫溢的學生中進行競爭的環境。出於經濟原因，我認為讀研比在紐約獨立更容易。當我申請時，我得到了全額獎學金，這真是太驚人了。

Rail: Who was there with you at the same time?

風裴：在同一個時期有誰和你一起在那？

Pondick: The painter Robert Feintuch (who is my husband), Roni Horn, Joseph Egan, Colin Thomson, Ed Rath, Jill Levine, and Michael Young. David von Schlegell was the head of the sculpture department. I loved that his studio was in the building with all 12 of us students, the whole department. It was the right moment for me to leave New York because as much as I loved Minimalism, I knew from the very beginning it was not my sensibility. While I was at Yale I used it as a place to experiment as much as I could. I tried all kinds of things. I started drawing from my own body, making works that referred to the figure that were expressive, which was the opposite of what everyone else was doing. Process art and experimentation with materials on and off the floor were very popular at the time.

羅娜·龐迪克：當時有畫家羅伯特·費恩塔奇（他是我的丈夫）、羅尼·霍恩、約瑟夫·伊根、科林·湯姆森、艾德·拉斯、吉爾·萊文和邁克爾·楊。大衛·馮·施萊格爾是雕塑系的主任。我喜歡他的工作室就在我們12個學生，整個系的大樓裡。對我來說離開紐約是對的時機，因為儘管我喜歡極簡主義，但我從一開始就知道這不是我的感性。在耶魯的時候，我把它當作一個實驗的地方。我嘗試了很多事情。我開始畫自己的身體，做一些涉及到表現的與人物有關的作品，這是與其他人做的相反的。

Rail: You also studied with Richard Serra?

風裴：你也跟理查德·塞拉學過嗎？

Pondick: Not really. Richard was just a visiting artist at Yale. He came a number of times over two years. He liked what I was doing, and whenever he came we spent a long time talking. It was during his last visit that he said to me, "I've spoken to Paula Cooper for you. She's ready to meet you." So what did I do? I didn't follow up on it. In retrospect, I didn't do it for a specific reason. I had no idea who I was as an artist. I thought if I start showing at such a young age, how am I going to allow myself to fail, which I think is important? Can I be strong enough to experiment in the public eye? Will they allow me to do that? Instead, I spent a very long time working on my own allowing myself to mature. It was a bumpier journey but I'm glad I did it because it made me feel strongly about making my work and letting it evolve. When I believe in something, I do it.

羅娜·龐迪克：不完全是。理查德只是耶魯的客座藝術家。他在兩年內來了好幾次。他喜歡我正在做的事情，每次來的時候，我們都會花很長時間談話。就在他最後一次訪問的時候，他對我說：“我已經為你 and 保拉·庫珀說過話了。她準備好見你了。”那我怎麼辦？我沒有跟進。回顧起來，我當時沒有特定的原因沒有這麼做。我對自己作為藝術家的身份毫無頭緒。我想，如果我這麼年輕就開始展示，我怎麼能容許自己失敗，這是很重要的嗎？我能否足夠堅強地在公眾面前進行實驗？他們會允許我這樣做嗎？相反，我花了很長時間獨自工作，允許自己成熟。這是一段崎嶇的旅程，但我很高興我這樣做，因為這讓我堅信要做自己的作品，讓它不斷演變。當我相信某事時，我就去做。

Rail: You made a wise decision. It's always better to show when you know yourself, especially when you see your work as a lifetime evolution, in spite of this country's obsession with youth culture. I've seen talented young artists get consumed, then spit back out after their brief popularity, and they often find this the biggest failure that they can't overcome.

風裴：你做了明智的決定。最好在你了解自己的時候展示，特別是當你把自己的作品視為一生的演變時，儘管這個國家對青年文化著迷。我看到有才華的年輕藝術家被吞噬，然後在短暫的受歡迎之後被吐了出來，他們通常會發現這是他們無法克服的最大失敗。

Pondick: I couldn't agree more. I think that artists, like wine, mature with age. I'm 60 and I still feel young as an artist. I'm not interested in making work that's branded, that's going to repeat itself because of pressure from a gallery or public demand.

羅娜·龐迪克：我完全同意。我認為藝術家像葡萄酒一樣，隨著年齡的增長而變得更加成熟。我已經60歲了，作為一名藝術家，我仍然感覺很年輕。我對於製作被標籤

化、因畫廊或公眾需求而重複自己的作品不感興趣。

Rail: I don't think you have to worry about that! [Laughs.]

風裴：我不認為你需要擔心這個！[笑]

Pondick: I don't! [Laughs.]

羅娜·龐迪克：我不擔心！[笑]

Rail: Just to go back to your grandfather a bit: based on what you've told me, he seems very instrumental in shaping you into who you've become. Your mother seems invisible in some ways.

風裴：回到你的祖父那裡：根據你告訴我的內容，他似乎在塑造你成為現在的你方面發揮了很大的作用。你的母親在某種程度上似乎是隱形的。

Pondick: My relationship with my mother was and is tragic. The impact she had on me as a person does feed me artistically.

羅娜·龐迪克：我和母親的關係是悲劇性的，現在還是。她對我作為一個人的影響在藝術上影響著我。

Rail: How about Kafka? Did you realize the profoundness of his impact as soon as you read him, or was it gradual?

風裴：卡夫卡呢？你是否意識到他的影響有多深，是一讀他的作品就明顯，還是逐漸感受到的？

Pondick: I read *The Metamorphosis*, as most people did, in high school and I loved it immediately, but I didn't catch on to the enormity of its impact until later in life. When I got out of graduate school, I was exploring: I went to the Met every day to draw from things I loved as well as things I didn't.

羅娜·龐迪克：我在高中讀《變形記》，和大多數人一樣，我立刻愛上了它，但直到後來生活中我才意識到它的影響有多深。畢業後，我在探索：我每天都去大都會博物館，畫我喜歡的東西，也畫我不喜歡的東西。

Rail: Could you give an example?

風裴：能舉一個例子嗎？

Pondick: Sure. I loved Egyptian art, but I didn't understand Greek or Baroque art at the time. Drawing different works became a way for me to understand the mechanics of how they

were made as well as the overall fluidity of form. My exploration was not just visual. I was also rereading *The Metamorphosis* again and again. Each time I read it, I couldn't believe that I would see things slightly differently. Something that was disturbing would start to become hilariously funny. This led me to read Kafka's biography by his close friend, Max Brod, who saved his work from obscurity by defying his wishes to destroy his archives. Quite often Brod talked about the fact that Kafka himself found *The Metamorphosis* hilarious, that he, too, would laugh out loud. I thought, how interesting. Here is my soul mate. I felt the way he straddled the real and unreal, as well as the tragic and the comedic, was masterful. The way things were layered was never simplistic and never one-note. And, I thought, this is what I want in my work.

羅娜·龐迪克：當然。我喜歡埃及藝術，但當時我不理解希臘或巴洛克藝術。畫不同的作品成為我理解它們製作的機械性以及整體形式流動性的一種方式。我的探索不僅僅是視覺的。我也一遍又一遍地重讀《變形記》。每次讀它，我都無法相信我會以稍微不同的方式看待事物。原本令人不安的東西開始變得極其有趣。這使我讀了卡夫卡的傳記，由他的密友馬克斯·布羅德編寫，他違背了卡夫卡毀滅檔案的意願，將他的作品從被遺忘中拯救出來。布羅德經常談到卡夫卡自己覺得《變形記》是滑稽的，他也會哈哈大笑。我想，多有趣啊。這是我的靈魂伴侶。我感覺他如何跨越現實和虛幻，以及悲劇和喜劇，都是精湛的。事物的層次從不單一，也從不單調。而且，我想，這就是我想要在我的作品中表現的。



Rona Pondick, "Pillow Head" (detail), 2009. Painted bronze, edition of three, 10 ¼ x 14 ½ x 15 ½". Courtesy of Sonnabend Gallery, New York.

Rail: And Kafka had profound doubts of the value of his writing, which is why, we presume, he asked Brod to destroy his entire archives. Although, he—who ostensibly is a Czech writer—wrote largely in German, not Czech. So the question is, if Kafka had written in Czech would he be as well known as he is today?

風裴：而卡夫卡對自己的寫作價值產生了深刻的懷疑，這就是為什麼，我們推測，他要求布羅德摧毀他的整個檔案的原因。然而，他——表面上是捷克作家——主要用德語而不是捷克語寫作。所以問題是，如果卡夫卡用捷克語寫作，他今天是否會像現在這樣出名？

Pondick: In Kafka's Letters to Felice he revealed his relationship with his fiancée Felice Bauer, whom he was never able to consummate a relationship with. In Amerika he writes so accurately about America without ever having visited. Much of his writing seems to have come from fantasy instead of direct experience. Maybe this made him doubt his writing.

羅娜·龐迪克：在卡夫卡寫給費莉絲·鮑爾的信中，他揭示了與未婚妻費莉絲·鮑爾的關係，他與她從未能夠建立一段關係。在《美國》中，他對美國的描寫如此準確，卻從未親身造訪過。他的很多作品似乎來自於幻想而非直接經驗。也許這使他對自己的寫作產生了懷疑。

Rail: Absolutely. Now that we're on the Kafka trail, I thought you gave a terrific answer on a

panel of artists who were in the Whitney Biennial in 1991. Someone asked you how the motif of teeth emerges in your work, and you said in addition to teeth being sexual, every time you're angry at somebody you just want to bite them. And one woman came up to you afterwards and told you that when she gave birth to her child, she wanted to eat the child, as if it was the same impulse. So instead she went out and bought a suckling pig the same size as her baby, and ate the whole thing.

風裴：絕對是。現在我們談到卡夫卡，我想你在1991年惠特尼雙年展的藝術家座談會上提出了一個很棒的答案。有人問你牙齒的主題是如何在你的作品中出現的，你說除了牙齒具有性愛意味外，每次你對某人生氣時，你都想咬他們。然後有一個女人在後來走到你面前告訴你，當她生下她的孩子時，她想吃掉孩子，就好像是同一種衝動。所以她去買了一頭和她的嬰兒一樣大小的吃乳豬，然後把整頭吃掉了。

Pondick: Right. And they say artists are insane.

羅娜·龐迪克：沒錯。人家說藝術家都是瘋子。

Rail: We are [laughs]. In any case, this story about consumption reminds me of two things. First, Kafka was tortured by his own sexual desires, and he had a pronounced interest in pornography. He led many relationships with different women, from hotel chambermaids to journalists, from kindergarten teachers to prostitutes at his endless visits to brothels where he contracted tuberculosis. Second, since Goya is also one of your favorite artists I wonder if you have seen his "Saturn Devouring His Son" (c. 1819 – 1823) at the Prado? He grips the back of his son's torso, from which the head and right arm have already been devoured, and he is about to take a bite of the left arm. Art historians have suggested that if you look closely you may see Saturn's erect penis, or even that the erection was originally prominent, but painted over for public view. So we have sex, violence, eating, life, and death all mixed together in that picture. It's very complex, to say the least.

風裴：我們確實是[笑]。無論如何，這個關於食物的故事讓我想起了兩件事。首先，卡夫卡被自己的性慾折磨，並對色情作品有濃厚的興趣。他與不同的女人保持著許多關係，從飯店女侍到記者，從幼稚園教師到妓女，從不斷拜訪的妓院到感染肺結核。其次，由於戈雅也是你最喜歡的藝術家之一，我想知道你是否看過他在普拉多博物館的〈吞噬他的兒子〉（約1819年-1823年）？他緊握著兒子的軀幹，頭部和右臂已經被吞噬，他正要咬下左臂。藝術史學家提出，如果你仔細看，你可能會看到土星的勃起陰莖，甚至可能最初是明顯的，但因為公眾視野而被塗掉。因此，在這幅畫中，性、暴力、進食、生命和死亡都混在一起。可以說，這非常複雜。

Pondick: I wasn't aware of the erect penis. I love Kafka and Goya who both make layered, intense work. I strive for that intensity in my work.

羅娜·龐迪克：我不知道有直立的陰莖。我喜歡卡夫卡和戈雅，他們都創作出層次豐富且強烈的作品。我努力在我的作品中追求這種強度。

Rail: You also have references to painting, both in terms of imagery and formal issues. For example, your first show *Beds* at the SculptureCenter in 1988 evoked Guston's late paintings.

風裴：你的作品中還有對繪畫的引用，無論是在意象還是在形式上。例如，你在1988年在雕塑中心的第一個展覽「床」就喚起了古斯頓晚期的畫作。



Rona Pondick, "Ginkgo," 2007–12. Stainless steel, edition of three, 57 3/4 x 33 3/4 x 41". Courtesy of Sonnabend Gallery, New York.



Rona Pondick, "Dwarfed Yellow Pine" (detail), 2010–12. Painted bronze, unique, 26 x 35 x 24 1/8". Courtesy of Sonnabend Gallery, New York.

Pondick: I am as comfortable looking at painting as I am looking at sculpture. One of the most wonderful things about being in a relationship with another artist is that you understand each other on so many levels. Robert and I both love to be in the studio. When we're not in the studio, we love to look at art and then talk about it. We are both comfortable looking at each other's loves, and they become our shared interests. When I made the installation *Beds*, it was generated from the idea of a metaphoric place where I was going to take the viewer on a journey through three physical spaces based on a life cycle. I love Guston, but he wasn't an influence for this installation. But I can see why you would think of him as an influence because of all his bed images.

羅娜·龐迪克：我看畫和看雕塑一樣自在。和另一位藝術家交往最美好的一點是你在很多層面上都能理解對方。羅伯特和我都喜歡待在工作室。當我們不在工作室時，我們喜歡欣賞藝術然後談論它。我們都能舒適地欣賞彼此所愛，它們成為我們共同的興趣。當我製作裝置〈床〉時，它是源於一個隱喻性的地方的概念，我將帶領觀眾通過基於生命週期的三個物理空間的旅程。我喜歡古斯頓，但他對這個裝置沒有影響。但我能理解為什麼你會認為他是一個影響，因為他有很多床的形象。

Rail: Like "Painting, Smoking, Eating" (1973)?

風裴：像〈畫，吸煙，吃〉（1973）

Pondick: Which is a great painting.

羅娜·龐迪克：那是一幅很棒的畫。

Rail: Would you say that some of the scatological references in pieces like “Pair” (1986) or “Mine” (1987), refer in some ways to Guston’s abstractions between 1961 and 1965, which were painted with a certain brevity, predominantly black-and-white with floating forms in the middle, which Bill Berkson described as “dark and heavy with care”?

風裴：您會說〈Pair〉（1986）或〈Mine〉（1987）中的一些糞便參照在某種程度上指的是古斯頓在1961年至1965年間的抽象作品嗎？這些作品以簡潔、以黑白為主，中間浮動著形式，比爾·伯克森將其描述為黑暗而充滿著關懷？

Pondick: Often it takes me 20 years after finishing work to understand it. When I’m working and in it, it’s difficult for me to understand what the driving force is. My accumulated pieces were made of warm, microcrystalline wax that I rolled into tube-like forms and flung across the room. Sometimes I missed and half the wax would wind up on the wall [laughs]. The process was similar to Serra’s thrown, lead pieces from 1968. The action was closer to Pollock than to Guston, though I can see now that the forms and textures have a kinship to Guston. As I developed as an artist, Guston’s images had much more of an influence on me.

羅娜·龐迪克：完成作品後，通常我需要20年的時間來理解它。當我工作並全身心投入其中時，我很難理解是什麼推動著我。我的積累作品是用微晶蠟製成的，我把它滾成管狀形狀，然後朝著房間的另一邊甩去。有時候我錯過了，一半的蠟會沾在牆上[笑]。這個過程與塞拉在1968年扔的鉛塊非常相似。這種行為更接近波洛克，而不是古斯頓，雖然我現在可以看到形式和質感與古斯頓有相似之處。隨著我作為藝術家的發展，古斯頓的影像對我產生了更大的影響。

Rail: I suppose I was also thinking of Guston’s relationship with Kafka.

風裴：我想我也在思考古斯頓與卡夫卡的關係。

Pondick: I love and admire Guston’s paintings of the light bulb and the head with the single eye, like “Painting, Smoking, Eating,” “Studio Landscape” (1975), and “Head and Bottle” (1975). I was also thinking of Renoir’s late paintings of the bathers, which I didn’t particularly like. I had a strong physical response to Renoir’s pink paintings. Even though people think of Renoir’s colors as sweet, innocent, and voluptuous, they put my teeth on edge. Both Guston and Renoir helped make “Little Bathers” (1990-91), one of my first teeth sculptures.

羅娜·龐迪克：我喜歡並欽佩古斯頓畫燈泡和帶單眼的頭部，比如〈畫，吸煙，吃〉、〈工作室風景〉（1975）和〈頭部和瓶子〉（1975）。我還想到雷諾瓦晚期的沐浴者畫作，雖然我並不特別喜歡。我對雷諾瓦的粉紅畫作有強烈的生理反應。儘管

人們認為雷諾瓦的顏色是甜蜜、天真和豐滿的，但它們讓我感到不安。古斯頓和雷諾瓦都幫助創作了〈小沐浴者〉（1990-91），這是我第一個牙齒雕塑。

Rail: One wouldn't think of "Little Bathers" or "Pink Treats" (1995) as beautiful [laughs], which brings up Baudelaire's classic analysis "On the Essence of Laughter" (1855), which dialectically explores four interrelated pairings: innocence versus corruption, horror and humor, wholeness and fragmentation, and nature and the unnatural. And of course, the Odilon Redon lithographs in your studio refer also to Baudelaire's admiration for Edgar Allan Poe. He not only translated Poe into French but also related to Poe on many levels: they were both neglected by the literary establishment of their time, and they embraced mysticism, the fantastic, the grotesque, the macabre in their writing as much as they were trying to search for answers for their philosophical questions.

風裴：人們不會把〈小浴者〉〈粉紅美味〉（1995）視為美麗的[笑]，這引出了波德萊爾的經典分析〈論笑的本質〉（1855年），該分析在辯證上探討了四對相互關聯的事物：天真與腐敗、恐怖和幽默、完整與破碎、自然與不自然。當然，您工作室中的奧迪隆·雷東的石版畫也與波德萊爾對愛德加·艾倫·坡的欽佩有關。他不僅將坡的作品翻譯成法語，而且在許多層面上都與坡有著共鳴：他們都受到了當時文學界的忽視，他們在寫作中同樣探索了神秘主義、奇幻、怪誕和邪惡，正如他們在尋找對哲學問題的答案一樣。

Pondick: Aesthetic pursuits and existence.

羅娜·龐迪克：美學追求和存在。

Rail: Exactly, all of the above. And the so-called "grotesque" usually appears when the codified "conventional" style of the day stops being productive and generous because of its tendency to be doctrinaire. I'm thinking of artists of your generation like John Newman, Kiki Smith, Petah Coyne, among others. Did you have any rapport with them?

風裴：確實，以上所有。所謂的“怪誕”通常出現在經過一段時間後當日常的傳統風格因其教條主義傾向而不再具有生產力和慷慨時。我想到了你這一代的藝術家，如約翰·紐曼、基基·史密斯、佩塔·科恩等。你和他們有什麼交情嗎？

Pondick: Although we may share mutual interests I didn't know them until I started exhibiting. The first time I met Kiki was when we were both in the Whitney Biennial together in 1991. My world was my studio and Robert. I felt fulfilled talking with Robert. We talked about ideas, not just what we were doing at the moment in the studio, but what's important philosophically. Honestly, I wasn't interested in a lot of what was going on in the galleries at the time. Instead, I went to the Met for inspiration.

羅娜·龐迪克：儘管我們可能有共同的興趣，但在我開始展出之前我並不認識他們。我第一次見到基基是在我們一同參加1991年的惠特尼雙年展時。我的世界是我的工作

室和羅伯特。與羅伯特交談讓我感到滿足。我們談論的不僅僅是我們當時在工作室裡正在做的事情，還包括在哲學上重要的事情。老實說，我當時對畫廊裡發生的很多事情都不感興趣。相反，我去大都會博物館尋找靈感。

Rail: Even in the '90s!

風裴：甚至在90年代也是如此！

Pondick: Oh yeah. I've always loved going to the Met, then and now. I love looking and trying to understand how things were made and why. Honestly, I had no idea that other artists were simultaneously interested in the body. I think it's fascinating when there's a zeitgeist, and all of a sudden artists, who don't know each other, have parallel interests.

羅娜·龐迪克：是的。我一直喜歡去大都會博物館，無論那時還是現在。我喜歡觀看並嘗試理解事物是如何製作的以及為什麼。老實說，我當時根本不知道其他藝術家同時對人體感興趣。當有一種時尚思潮時，藝術家突然對彼此不認識的人有平行的興趣，我覺得這很有趣。

Rail: Like the motif of the shoes, which may or may not have specific reference to Guston, but you and Bob Gober were exploring it pretty much at the same time, around 1989–90.

風裴：比如鞋子的主題，可能與古斯頓有或沒有具體的參考，但你和鮑勃·戈伯基本上是在同一時間，大約是1989年到1990年左右，探索這個主題。

Pondick: Again, I had no idea that he was doing shoe sculptures at the same time I was. In the late '90s, I wanted to stop using repetition in my sculptures and installations and focus on creating psychologically charged, discrete objects. This took my work somewhere else. In 1998 I started making my first animal/human hybrid piece called "Dog" (1998-2001). I made "Dog" over and over again in different materials, at least five times. First I cast it in aluminum bronze but wasn't happy with it, so I re-made it once again. The final version of the sculpture was cast in yellow stainless steel.

羅娜·龐迪克：同樣，我當時根本不知道他當時也在做鞋子的雕塑。到了90年代末，我想停止在雕塑和裝置中使用重複，轉而專注於創造心理上充實的、離散的物體。這使我的作品走向了不同的方向。1998年，我開始製作我的第一個動物/人類混合作品，名為〈狗〉（1998-2001）。我用不同的材料反復製作了至少五次。起初我用鋁青銅鑄造，但對此不滿意，所以我又重新製作了一次。這座雕塑的最終版本是用黃色不銹鋼鑄造的。

Rail: Why did you choose the dog image, and not any other animal?

風裴：為什麼你選擇了狗的形象，而不是其他動物？

Pondick: I don't know why I choose any image, but I liked the stance of a seated dog. This all started from my desire to marry my body parts with animal forms. I made life casts of my head, my hands, and my arms; those were the body parts that I started with. The head—my first life cast—is the same head that has been in every single sculpture that I've made since then. I have changed the head plastically and have changed its scale so it looks like it's been altered. The hybrid images of the animal/ human and tree/human move throughout history from the beginning of time to now. For me, it's a challenge to see if I can make it my own.

羅娜·龐迪克：我不知道我為什麼選擇任何形象，但我喜歡一隻坐著的狗的姿態。這一切始於我希望將我的身體部位與動物形式結合的渴望。我製作了我的頭部、雙手和雙臂的生命鑄像；這些是我開始的身體部位。我的第一個生命鑄像是相同的頭部，自那時以來一直出現在我製作的每一個雕塑中。我在塑造上進行了頭部的變化，並改變了其比例，使其看起來像是被修改過。動物/人類和樹木/人類的混合圖像貫穿歷史，從時間的開端一直到現在。對我來說，這是一個挑戰，看看我是否能使它成為我的作品。

Rail: What about the issue of scale, which I don't think was brought up before, particularly in the hybrid works?

風裴：尺寸的問題如何，我認為之前沒有提到，特別是在混種的作品中？

Pondick: I learned about scale by looking at Alberto Giacometti's work.

羅娜·龐迪克：我通過觀看阿爾伯托·賈科梅蒂的作品來學習尺寸的。

Rail: His surrealist phase or the later works from direct observation?

風裴：他的超現實主義階段還是後來直接觀察的作品？

Pondick: The later works when he was obsessed with trying to understand and locate what he saw in drawing, painting, and sculpture.

羅娜·龐迪克：後來他迷戀於試圖理解和定位他在繪畫、繪畫和雕塑中看到的東西。

Rail: Which gradually disappeared.

風裴：這漸漸消失了。

Pondick: Yes. If you look at the scale relationships in Giacometti—those sculptures of the standing single figures or heads—you understand how he makes something an inch tall feel monumental. Giacometti makes internal scale shifts within one sculpture. For example, in "The Cage" (1950), a standing figure is next to a head, which is oversized in relation to the figure but much smaller than a life-sized head. The relationship between these two forms is amazing. Like Giacometti's "Dog" (1951), I use the animal form because it is recognizable

and holds its scale no matter where you put it.

羅娜·龐迪克：是的。如果你觀察賈科梅蒂的尺寸關係——那些站立的單人或頭部的雕塑——你就會理解他是如何使一英寸高的東西顯得巨大的。賈科梅蒂在一個雕塑中進行了內部尺寸的變化。例如，在〈籠子〉（1950）中，一個站立的人物旁邊是一個頭部，相對於人物來說，頭部是超大的，但比真人頭部小得多。這兩種形式之間的關係令人驚嘆。像賈科梅蒂的〈狗〉（1951）一樣，我使用動物形式，因為它是可識別的，而且無論你把它放在哪裡，它都保持著比例。

Rail: How do you adjust that in relation to your hybrid works?

風裴：在你的混種作品中，你如何調整這個問題？

Pondick: I make scale changes within individual pieces. I love to play with scale in the relationships I make between the human and animal forms.

羅娜·龐迪克：我在個別作品中進行尺寸的變化。我喜歡在人體和動物形式之間建立的關係中玩弄尺寸。

Rail: What do you mean by “play with the scale”?

風裴：你所謂的玩弄尺寸是什麼意思？

Pondick: Twist it.

羅娜·龐迪克：扭曲它。

Rail: Twist it and what? Blow it up bigger, smaller, different sizes in order to see how it fits physically, or has it already pre-existed in your head?

風裴：扭曲它然後呢？將其放大、縮小、用不同的尺寸以便觀察它在物理上的適應，還是它在你的頭腦中已經預先存在？

Pondick: No, I'm playing with it in a plastic way. When I merge a very small human head with a much larger animal body I am looking to make a scale relationship that feels psychologically and plastically right. I think that scale has emotion.

羅娜·龐迪克：不，我是以一種塑料的方式進行玩弄。當我將一個非常小的人類頭部與一個更大的動物身體融合在一起時，我希望建立一種在心理和塑料上都感覺正確的尺寸關係。我認為尺寸具有情感。

Rail: Would you say that there is continuity—not necessarily bad or good—from your early work, from the early sculpture, to the hybrid human/animal?

風裴：你會說從你的早期作品、早期雕塑到混合的人類/動物，有一種連續性——不一定是好或壞的？

Pondick: Absolutely. I think on many different levels, despite the various permutations of form and materials, the sense of psychological layering is consistent in my work. But I am not a linear thinker and I don't make things in a linear way.

羅娜·龐迪克：絕對是的。我認為在我的作品中，儘管形式和材料有各種各樣的變化，但心理層次的感覺在很多不同的層面上是一致的。但我不是一個線性思維者，也不是以線性方式創作。

Rail: What about the tree/human hybrids, which began in 2001 to the present? How specific are you in the selection of obscure types of trees like the "Firethorn" (2005-06), "Fukien Tea" (2003), and "Azalea" (2005-06), among others?

風裴：那麼樹木/人類混合體呢，從2001年到現在？像〈火棘〉（2005-06）、〈福建茶〉（2003）和〈杜鵑花〉（2005-06）這樣的種類，你在選擇時有多具體？



Rona Pondick, "Wallaby," 2007–12. Stainless steel, edition of three, 24 x 44 3/8 x 10 7/8". Courtesy of Sonnabend Gallery, New York.

Pondick: I first started using the tree in 1995. It wasn't until later on that I merged the tree with human forms. The trees are picked partially for their bark texture. I take the trees, cut them up, and use them to make my own trees. Honestly, it's hard for someone who doesn't

cast in metal to understand this, but a form needs to be a particular shape in order to get a good casting. Nature is not so kind. It doesn't present forms that allow metal to flow, so I have to construct my own trees, which I love doing. I cut trees up into hundreds of parts and dowel and pin them back together, changing their overall form and shapes until they feel right. I also model missing parts and branches by hand. I model the joints to make all the parts fit together so it looks like nature made it, but the trees are complete fictions. It's like drawing in space.

羅娜·龐迪克：我第一次開始使用樹木是在1995年。直到後來我才將樹木與人體形式融合在一起。樹木部分是因為它們的樹皮質地而被選擇。我把樹木割碎，然後用它們製作自己的樹木。老實說，對於不鑄造金屬的人來說，這很難理解，但為了獲得良好的鑄造，一個形狀必須是特定的形狀。自然並不那麼友好。它不提供讓金屬流動的形狀，所以我必須構造自己的樹木，而這正是我喜歡做的事情。我把樹木切成數百個部分，用木樁和釘子將它們重新連接在一起，改變它們的整體形狀和形狀，直到它們感覺正確。我還通過手工塑造缺失的部分和樹枝。我對接頭進行建模，使所有部分都能合適地結合在一起，看起來就像是自然造的，但這些樹木是完全虛構的。這就像在空間中繪畫。

Rail: Could you talk about the issue of self-portraiture, which you also share with your husband Robert?

風裴：你能談談自畫像的問題嗎，你和丈夫羅伯特也分享了這個主題。

Pondick: I never made a decision to make a self-portrait. It started when I wanted to make a life cast of my head. I decided I was going to do it with medical silicone because I wanted perfect skin texture. I also didn't want to use straws so that I could breathe easily while my head was encased in rubber and plaster, which meant I could possibly kill myself in the process. I didn't want to subject someone else to this danger. My head was coated in medical silicone and plaster for over two and a half hours. I had sensory deprivation. I really freaked out. I was very lucky that I had a pad of paper and pen on my lap. I didn't know what would happen, but as they started coating the layers on I started choking, but I was able to write, "Slit the rubber; I'm choking." By the end I was writing, "Get this off of me. I'm losing it. I'm freaking out." It's a horrible feeling to be encased like that, but I got what I wanted. I made life casts of my hands, my arms, and then later of my legs in the same way.

羅娜·龐迪克：我從來沒有決定製作一個自畫像。它始於我想要製作我的頭部的生命鑄像。我決定用醫用矽膠，因為我想要完美的皮膚質地。我也不想使用吸管，這樣在我的頭部被橡膠和石膏包裹時我可以輕鬆呼吸，這意味著在過程中我可能會傷害自己。我不想讓別人冒這個危險。我的頭部在醫用矽膠和石膏中包裹了兩個半小時以上。我有感覺剝奪。我真的嚇壞了。我非常幸運，我當時膝蓋上放著一個紙和筆。我不知道會發生什麼，但當他們開始塗抹時，我開始噎住，但我能寫下“割開橡膠；我快噎住了。”到最後我寫下了“把這東西從我身上拿掉。我要失控了。我嚇壞了。”被這樣包裹是一種可怕的感覺，但我得到了我想要的。我用相同的方式製作了我的雙手、雙

臂的生命鑄像，然後後來製作了我的雙腿。

Rail: So it wasn't conscious in the beginning but then it became a motif in your work. Do you think of it as a formal or emotional issue?

風裴：所以一開始這並不是有意識的，但後來它成為你作品中的一個主題。你認為這是一個形式上的問題還是情感上的問題？

Pondick: I found it fascinating that very few people could tell that the cast of my head was of me. I was reading a biography of Bernini at the time and he talked about the fact that once color is removed you no longer look like yourself. I realized that most people didn't know the cast of my head was me. In other words, my head became a generic head.

羅娜·龐迪克：我發現很有趣的是，很少有人能分辨出我的頭的鑄像是我自己的。當時我正在讀一本有關貝爾尼尼的傳記，他談到一旦去掉顏色，你就不再看起來像自己。我意識到大多數人不知道我的頭的鑄像是我自己。換句話說，我的頭變成了一個普通的頭。

Rail: When did the inspiration to accumulate fragments of similar forms become raw impulse? Where did the impulse to do the opposite—mending fragments of totally different forms into one supposedly unified form—come from?

風裴：將類似形式的碎片累積成一種原始的沖動是在什麼時候？做相反的事情——將完全不同形式的碎片修復成一個被認為是統一的形式——的衝動來自何處？

Pondick: It's a really interesting question but I don't know how to answer it. I don't know where most of what I make comes from. I know I am fascinated by material sensation. Have you ever seen Bernini's "Ecstasy of Saint Teresa" (c. 1650)—the way you feel St. Teresa's orgasm in the material? That really intrigues me and excites me.

羅娜·龐迪克：這是一個非常有趣的問題，但我不知道如何回答。我不知道我製作的大多數東西來自哪裡。我知道我對物質的感觸很著迷。你有沒有見過貝爾尼尼的〈聖特蕾莎的狂喜〉（約1650年）——你能感受到特蕾莎的性高潮在材料中的感覺嗎？那真的讓我感到好奇和興奮。

Rail: That was John Graham's reading of her crossed eyes, which blur the line between a religious and a sexual orgasm, which had a great impact in de Kooning's early women.

風裴：那是約翰·格雷厄姆對她交叉的雙眼的解讀，模糊了宗教和性高潮之間的界線，這對德·庫寧早期的女性產生了很大的影響。

Pondick: I love de Kooning.

羅娜·龐迪克：我喜歡德·庫寧。

Rail: How do you see your new drawing relating to your recent sculpture?

風裴：你如何看待你的新繪畫與最近的雕塑之間的關係？

Pondick: I started drawing the same head that's in my sculptures. What is not visible in my sculpture but is visible in my drawings is how much change and hand manipulation occurs. Robert teases me and says that in the sculptures I'll work thousands and thousands of hours making something with my hands, and in the end it looks like nature made it. I want my hybrid sculptures to feel whole so you don't see my constant revisions, the way I tear things apart and put them back together again, modeling and remodeling, until both my tree/human and animal/human pieces feel right. In the drawings you see more of the making. I let the histories show through the layers and layers of drawings that I glue together. I let the ghosts show through.

羅娜·龐迪克：我開始畫和我的雕塑中相同的頭。在我的雕塑中看不到的是變化和手工操作的程度，在我的繪畫中卻是可見的。羅伯特戲弄我，說在雕塑中，我會花費成千上萬的小時用手製作一些東西，最終看起來就像是大自然創造的。我希望我的混合雕塑感覺完整，所以你看不到我不斷修改的地方，我撕裂和重新組合的方式，模型和重新模型，直到我的樹/人類和動物/人類作品都感覺正確。在繪畫中，你會看到更多的創作過程。我讓歷史顯示在我黏合在一起的層層繪畫中。我讓幽靈展現出來。

Rail: As if you're building a palimpsest.

風裴：就像你正在建造一個羊皮卷一樣。

Pondick: Exactly. Lightness instead of weight.

羅娜·龐迪克：確切地說。輕盈而不沉重。

Rail: All along you have stuck to your vision, despite your running against the current. What does that feel like?

風裴：一直以來，儘管你逆流而行，但你一直堅持你的願景。這感覺怎麼樣？

Pondick: I'm comfortable out there but it does get chilly.

羅娜·龐迪克：我在那裡感到自在，但天氣確實變冷。