

*Rona Pondick, Monkeys, 1998-2001, courtesy Galerie Thaddaeus Ropac*

An Interview with the American Sculptor Rona Pondick: Visceral Meaning The American sculptor, Rona Pondick, is known internationally. She is represented by Galerie Thaddaeus Ropac, Paris/Salzburg and has worked with Sonnabend Gallery since 2000. Her work is focused on the concepts of metamorphosis and hybridization. One of her works has been selected for the show "From Rauschenberg to Jeff Koons" (Ca' Pesaro, Venice, from May 31, 2014 to January 4, 2015).

訪談美國雕塑家羅娜·龐迪克：美國雕塑家羅娜龐迪克在國際上享有盛名。她由巴黎/薩爾斯堡的達太·羅帕克畫廊 (Galerie Thaddaeus Ropac) 代理，自 2000 年以來一直與 Sonnabend 畫廊合作。她的作品主要關注變形和混種的概念。她的一件作品被選入「從勞森伯格到傑夫昆斯」展覽（威尼斯佩薩羅宮，2014年5月31日至2015年1月4日）。

**How does it feel to manipulate matter itself to create a sculpture?**

**操作媒材創建雕塑是一種怎樣的感覺？**

When I am working and in it, it's difficult for me to understand what the driving force is. I don't know why I choose any image but I am interested in how the physical makes psychological impact. I want the viewers to feel my work in their own body.

當我在工作時，很難理解推動我創作的動力是什麼。我不知道為什麼我會選擇任何形象，但我對實體如何影響心理很感興趣。我希望觀眾能在他們自己的身體中感受到我的作品。

**I like this definition: "how the physical makes psychological impact." What does it mean?**

**我喜歡這個說法：物理如何影響心理影，這是什麼意思？**

Sculpture is a solid by nature, but the meaning it holds or its impact, or symbolic interpretations varies. From the beginning, my work has been about a metamorphosis. Franz Kafka and the idea of transformation, something in flux, and things mutating relate to my work process. When I am working within each piece there is an evolution. Forms start shifting, and as the form shifts the meaning changes.

雖然雕塑本質上是實心的，但它所持有的意義、影響或象徵解釋卻各異。從一開始，我的作品就是關於變態的。弗朗茨·卡夫卡和轉變的概念，即某種變動和事物變異的想法，與我的創作過程有關。當我在每件作品中工作時，都存在著一種演變。形式開始變化，而隨著形式的變化，意義也發生變化。

**One of the conceptual consequences of the term "metamorphosis" is "hybridization," that sounds more "artificial" somehow and is a very important element of your not only poetic, but also philosophical and scientific approach to reality. Is it possible to find, in those shape shifting forms and visions, a mirror of the current state of being contemporary?**

「變態」這個術語的一個概念性結果是「混種」，這聽起來在某種程度上更為人為，是你現實主義、詩意、哲學和科學方法的一個非常重要的元素。在這些形狀轉變的形式和異象中，是否可能找到當代存在的當前狀態的一面鏡子？

That is one of many ways that viewers have seen my work.

這是觀眾之中許多人看待我的作品的方式之一。



*Rona Pondick, Wallaby, 2007-12, courtesy Galerie Thaddaeus Ropac*

**Do you mean that perception is fundamental to trigger the imagination of the viewers? I'm thinking about "Milk Man," 1989 or "Pillow Head," 2009 for example. What kind of reaction do you want to obtain, exactly? What do you expect?**

你的意思是，觀眾的感知對觸發想像力至關重要嗎？我想到了例如〈牛奶人〉(1989年)或〈枕頭頭〉(2009年)。你究竟想要獲得怎樣的反應？你期望什麼？

Perception is fundamental—how else would people have a response? I don't want my work to elicit any single response. I have made sculptures that I find funny while other people have found these same pieces terrifying. Or the opposite occurs. I am interested in contradiction and I also think contradiction is what makes us tick. Our own contradictory desires are what drive us and make us interesting and human.

感知是基本的—否則人們怎麼會有反應呢？我不希望我的作品引起任何單一的反應。我製作的雕塑有些我覺得很有趣，而其他人可能發現這些相同的作品可怕。或者反過來也可能發生。我對矛盾感興趣，我也認為矛盾是驅使我們、使我們有趣和人性的動力。我們自己矛盾的欲望是推動我們的動力，使我們變得有趣和人性。

**What would you choose between the dreamlike world produced by an individual and the dreamlike imagery conceived by a wider, collective mind? Obviously those symbols whose meaning is objectively interpretable are more fit to be understood by a wider audience.**

在個人製造的夢幻世界和更廣泛的集體心靈構思中，你會選擇哪一種？顯然，那些具有客觀可解釋意義的符號更適合被更廣泛的觀眾理解。

I'm not sure what you mean by "imagery conceived by a wider, collective mind." But I know I am as comfortable looking at objects that were made in the past as I am looking in my own time. While I think it is impossible to totally understand what a sculpture meant inside its own time and culture I know that I find things throughout history that are resonant and useful for me as a maker.

我不確定你所謂的「更廣泛的集體心靈構思」是什麼意思。但我知道我在看待過去製造的物品和看當今物品時感到舒適。儘管我認為要完全理解雕塑在其自身的時間和文化中的意義是不可能的，但我知道我在歷史上找到的東西對我作為一個製作者來說是共鳴的並對我有用的。

In 2009 I had a show at the Worcester Art Museum. The curator, Susan Stoops, invited me to curate an exhibition using objects from their encyclopedic collection and install them with my own work. I called the show the "Metamorphosis of An Object."

在2009年，我在沃斯特藝術博物館舉辦了一場展覽。策展人蘇珊·斯图普斯邀請我參與一個展覽，使用他們的百科全書式收藏中的物品，並將它們與我的作品一起展出。我稱這個展覽為「物體的變態」。



*Rona Pondick, Milkman, 1989, courtesy Galerie Thaddaeus Ropac*

It was an interesting challenge; how to look at objects from different cultures and different periods in history and organize the show of these objects in combination with my own sculpture. As a sculptor who is very involved with making, it is natural for me to ask how another object was made. Why was it made the way it was made? Did technology affect the materials and making at that time? How did the materials affect the imagery and its

meaning?

這是一個有趣的挑戰：如何看待來自不同文化和不同歷史時期的物品，並組織這些物品的展覽，與我的雕塑結合在一起。作為一位非常注重製作的雕塑家，自然而然地讓我問另一個物品是如何製作的。它為什麼以這種方式製作？技術是否影響了當時的材料和製作過程？材料如何影響意象及其意義？

I organized the show around three themes, making groupings of visually related objects under the categories of Gesture and Posture, Representations of Hair, and Repetition of Imagery. I installed objects dating from B.C to the present from Egyptian, Cycladic, Greek, Pre-Columbian, Asian, Indian, African, and European cultures, along with my own sculptures, without any didactics or identifying labels because I wanted the show to be a visual experience.

我將展覽分為三個主題，將在手勢和姿態、頭髮的呈現和意象的重複這些視覺相關的物品進行分組。我展示了從公元前到現在的物品，來自埃及、基克拉澤斯、希臘、前哥倫比亞、亞洲、印度、非洲和歐洲文化，還有我的雕塑，而且沒有提供任何解說或標籤，因為我希望這場展覽成為一種視覺體驗。

**Is your work about some sort of "future archeology"? If archeologists of the future found your works of art would this discovery allow them to know more about you as an individual, but also about our culture in the 21st century?**

我的作品是否涉及一種“未來考古學”？如果未來的考古學家發現了你的藝術品，這一發現是否會讓他們更多地了解你作為一個個體，同時也了解我們21世紀的文化？

I think that my work is an extension of me. But how my work will be seen in the future in another century is out of my control. How do you think my work will be seen?

我認為我的作品是我的延伸。但我的作品在未來的世紀中將以何種方式被看待是我無法控制的。你覺得我的作品會被如何看待呢？

**My answer to your question is that your work will become, in the future, crucial to understand not only your point of view about reality, but also the human mind and the mechanism of perception. What are you working on now?**

對於你的問題，我的回答是，在未來，你的作品將變得至關重要，不僅可以理解你對現實的看法，還可以理解人類思維和感知機制。你現在正在進行什麼創作？

I am continuing to work with both the animal/human and tree/human hybrid forms and am trying some new and interesting materials.

我正在繼續研究動物/人類和樹木/人類的混合形式，並嘗試一些新奇有趣的材料。

Deianira Conte



*Rona Pondick, Muskrat, 2002-05, courtesy Galerie Thaddaeus Ropac*



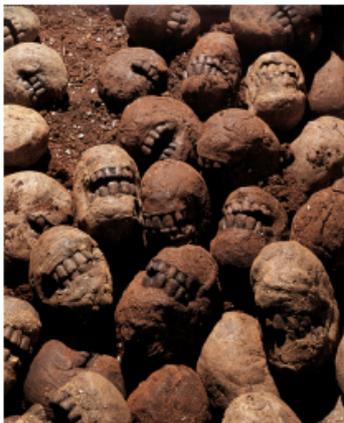
*Rona Pondick, Dog, 1998-2001, courtesy Galerie Thaddaeus Ropac*



*Rona Pondick, Crimson Queen Maple, 2003, courtesy Galerie Thaddaeus Ropac*



*Rona Pondick, Crimson Queen Maple, 2003, courtesy Galerie Thaddaeus Ropac*



*Rona Pondick, Dirt Head, 1999, courtesy Galerie Thaddaeus Ropac*



*Rona Pondick, Hump Chair, 1992, courtesy Galerie Thaddaeus Ropac*