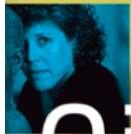


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HANK WILLIS
THOMAS
RENA TE
BERTLMANN
GENESIS
BELANGER
RONA
PONDICK ▶



Rona Pondick: Civilizing the Self

by Hall W. Rockefeller

Floating Green
2019
Pigmented resin
and acrylic
6.075 x 17.125
x 17.125 in.

86 SCULPTURE 38-6

november/december 2019 \$21 \$7



When asked about her influences, Rona Pondick tends to reply succinctly. “Kafka and my mother,” she will often state, but when pressed further she has only been known to elaborate on the former. In looking at the hybrid metal creatures for which Pondick is perhaps best known, Kafka’s influence – from *Metamorphosis* to his letters to his fiancée Felice – is not hard to see. The artist is drawn to the writer’s creativity, born from the mind of an emotionally troubled man: “His fantasy life was so great that he could describe America having never been here... he could understand emotional things and be so emotionally damaged,” she marvels.

當被問及她的作品深受誰的影響時，羅娜·龐迪克通常會簡潔地回答：「卡夫卡和我的母親」但當被進一步追問時，她只針對卡夫卡的影響做較詳細說明。觀察羅娜最為人熟知的混合金屬生物，不難看出卡夫卡在其中的影響 — 從《變形記》到他寫給未婚妻費莉絲的信件。藝術家被這位作家的創造力所吸引，而卡夫卡的創造力來自情感困擾的思維：「他的幻想世界是如此龐大，以至於他可以在從未到過美國的情況下，描述它...他可以理解情感事物並在情感上吃虧」她感嘆道。

But on the topic of her mother she is more reticent, held back by a deeply seated, complex feeling of what I suspect to both love and fear for a woman with little love to give her children. Pondick’s mother, however, died in October of last year; and for the first time, the artist has been able to feel free of her shadow. Holding the mirror of influence up to her body of work, it becomes clear that the relationship between Kafka and Mother is closer than it initially appears.

但談到她的母親時，羅娜變得更加含蓄。她受到根深蒂固、複雜的情感所制約，我懷疑其中包含對這位吝於展現愛的母親，所展現的懼怕與喜愛。然而，羅娜的母親去年十月去世了。藝術家擺脫母親的陰影，第一次感受到自由。將影響之鏡映照於她的作

品，逐漸清晰，卡夫卡、母親和創作之間的關係，遠比最初看到的又更為密切。

Considering Pondick's decades-long career, which began at the Yale School of Art in the 1970s and has been punctuated with successes like a Guggenheim Fellowship, awards like Anonymous Was A Woman, 47 solo exhibitions in museums and galleries, and over 200 group exhibitions across the globe, one might wonder how necessary it is to probe this piece of her psyche. After all, it is not difficult to ascertain ripples of trauma in the disquiet of her work, even if we are not exactly sure how to articulate it, and yet we cannot shake the profound sense that we are missing something when coming up against her work.

羅娜幾十年的創作生涯，始於1970年代就讀耶魯藝術學院，並榮獲古根漢獎學金、「隱匿的女性」等獎項，在博物館和藝廊舉辦過47場個展、全球超過200個群展。人們不僅好奇，對於羅娜來說，探究心靈到底有多重要。畢竟，在她的作品中，我們不難發現創傷的波動，即使我們不確定如何準確表達它，但我們無法擺脫當面對她的作品時，有所遺漏的深刻感覺。

For anyone who has encountered Pondick's sculpture in person, describing the bodily sensation it conveys is no easy task. The closest most come is in calling the encounter a "déjà vu moment," a description that does nothing to identify the *when* or the *where* we feel we have seen her work before. It cannot be that our memories reach for anywhere commonplace, because Pondick's oeuvre is populated by strange animals that meld the "factual" nature of the human form – often complete with the pores and wrinkles of human skin – with shining chrome bodies belonging to cartoonified fauna. If we've seen these creatures before it was only in our dreams.

對那些親眼見過羅娜雕塑的人來說，描述雕塑所傳達的身體感覺並不容易。大多數人形容為「似曾相識的瞬間」，這種描述並不能確定我們曾在何時或何地見過她的作品。我們的記憶不可能專程尋找某個普通的地方，因為羅娜的作品充滿奇異的動物。它們融合真實的人體形態 — 通常包括人類皮膚的毛孔和皺紋 — 與屬於卡通化動物的閃亮合金身體。如果我們真的曾經見過這些生物，那只有可能在我們的夢中。

But what dreams are these? And how has Pondick found a way into our unconscious minds? The answer might lie in probing her work from the perspective of biography. To justify such a Postmodernist's nightmare, Pondick herself has said it best: "I have read books on certain subjects to convince myself I wasn't nuts... I read psychoanalytic theory to comfort myself and to help me understand my own impulses and desires." To hear Pondick outline the gestation and birth of these creatures is to have her convince us that we, too, are not crazy for identifying with them. Knowing the dark places in which these creatures dwell means pinpointing the seed of our disturbance – and maybe even understanding it.

但這些究竟是什麼樣的夢呢？羅娜又是如何進入我們的無意識之中？答案或許可以從傳記的角度，探討她的作品時找到。為了辯護這樣一個後現代主義者的惡夢，羅娜本人最適切的表達：「我讀過有關某些主題的書，以說服自己並不是瘋了...我讀精神分

析理論是為了安慰自己，幫助我理解自己的衝動和欲望。」聽羅娜描述這些生物的孕育和誕生過程，就是讓她說服我們。我們並不是因為對它們產生共鳴，而變得瘋狂。了解這些生物棲息的陰暗地方，意味著找到，甚至可能理解我們困擾的根源。



In the beginning of her career in the 1980s, Pondick's work focused on the charged locus of the bed, where we are born, procreate, and die. That a third of our lives is spent in this place of both comfort and of nightmares makes any artistic interaction with it an emotionally rich exploration of the fundamental elements of living. Pondick engaged with it by piling pillows and mattresses, sometimes silky ones, high on the gallery floor and then placing on them, like one might place a crown on a coronation pillow, a cast object with a distinct fecal presence. "I remember when the first person who came to my studio to see these pieces said, 'It looks like your studio is full of shit.' It scared the living daylights out of me," she admits. "Clearly, I saw it was a transgression, and I thought it was interesting that I wanted to do this whether it was a conscious or not."

80年代初期，羅娜在創作生涯的開端，將作品聚焦於床這個充滿能量的地方。在那裡我們誕生、繁衍和死去。我們生活的三分之一時間皆在這既舒適又充滿夢魘的地方，使得任何與之相互作用的藝術探索，都成為對生命基本元素情感的豐富探討。羅娜在藝廊地板上高高疊放枕頭和床墊，有時是絲滑的那種，放置其上的是猶如糞便的鑄造物，就像把王冠放在加冕枕頭上一樣。她坦承：「我記得當第一個來我工作室看這些作品的人說，『看起來你的工作室滿是屎。』那嚇壞了我。顯然，我意識到這是一種僭越，但我覺得有趣的是，無論是否有意識，我都想這樣做。」

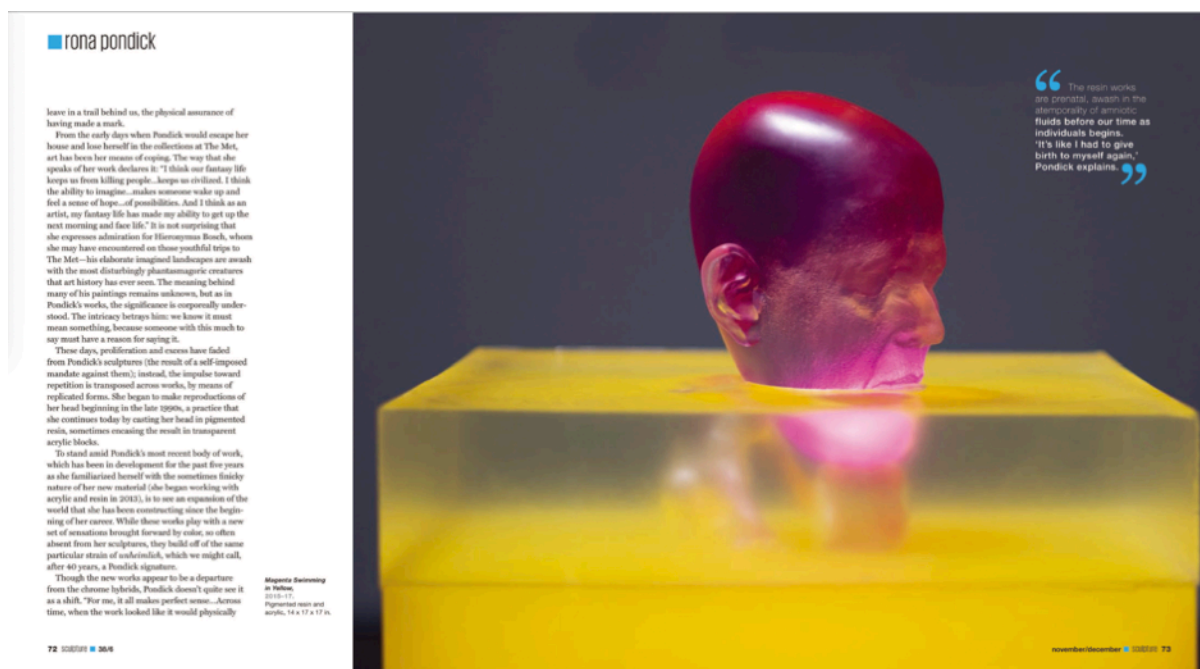
Unlike Louise Bourgeois, who was famous for her repeated return to her domineering father, Pondick does battle with the Mother with variously different weapons. In the early 90s, baseball-size objects proliferated in her work, each embedded with a full set of human teeth. Sometimes they were scattered on the gallery floor, at the base of a tree, or, as in the

brightly colored grouping *Red Platter* (1995), collected into a wooden bowl as if they were (poison?) apples.

不同於以反覆回憶父權支配而聞名的路易絲·布爾喬亞，羅娜以各種不同的武器與母親對抗。在90年代初，她的作品充滿棒球大小的物體，每個都嵌有一套完整的人類牙齒。有時它們散落在藝廊地板上、位於樹的底部，或者就像在色彩鮮艷的作品〈紅色托盤〉（1995年）中，被收集在木碗裡，彷彿它們是（毒？）蘋果。

The *vagina dentata* may be a common motif through modern art history, but for Pondick, it seems to have more to do with birth than sex. The gnashing teeth may be the gates to the hostile womb of the emotionally unstable mother, through which Pondick entered this world. The teeth in her work were cast from her own mouth, so that anger is also the artist's to bear: "I did have an obsession where I'd be talking to someone, become angry, and would want to bite them." Instead of acting on such a "socially unacceptable" impulse howeverm she sequesters it in her work. Like dynamite tamped before detonation, the teeth works teem with energy. As Roberta Smith pointed out at the time, in "repeating [the heads] in absurd numbers... extreme states of appetite and need are revealed."

陰道牙齒或許是現代藝術史中常見的主題，但對羅娜來說，它似乎與生命的誕生更加相關，而非性行為。緊咬的牙齒可能針對母親的情緒不穩定及那充滿敵意的子宮，而透過這道門，羅娜來到了這個世界。她作品中的牙齒是由她自己的嘴所鑄造而成，因此憤怒也是藝術家必須承擔的：「我確實有一種困擾，當我和某人交談時，變得生氣，想要咬他們。」然而，她並未任由這種「社會上不被接受」的衝動橫行，而是將它隔離在她的作品中。就像爆炸前被填裝的炸藥一樣，這些牙齒的作品充滿能量。正如羅伯塔·史密斯當時指出的那樣，在「以荒謬的數量重複[頭部]的過程中.....揭示了極端的食慾和需求狀態。」



Through sheer drive, Pondick has replicated herself and her traumas. Through the repetition of her chosen forms – casts of her teeth, ears, hands, and head – she insists that a small power, multiplied, grows into a force. Her works require no signature; a simple look declares from whose hand they were fashioned. They are seeds on the wind, the sloughed-off skin that we leave in a trail behind us, the physical assurance of having made a mark.

憑藉著極大的努力，羅娜複製自己和她的創傷。通過重複她所選擇的形體 — 牙齒、耳朵、手和頭部的鑄造品 — 她堅持認為，小小的力量，經過倍增，會變成強大能量。她的作品不需要簽名，一眼就能看出它們是由誰的手所製作。它們是風中的種子，是我們留在身後脫落的皮膚，是留下痕跡的實物保證。

From the early days when Pondick would escape her house and lose herself in the collections at The Met, art has been her means of coping. The way that she speaks of her work declares it: “I think our fantasy life keeps us from killing people... keeps us civilized. I think the ability to imagine... makes someone wake up and feel a sense of hope... of possibilities. And I think as an artist, my fantasy life has made my ability to get up the next morning and face life.” it is not surprising that she expresses admiration for hieronymus Bosch, whom she may have encountered on those youthful trips to The Met – his elaborate imagined landscapes are awash with the most disturbingly phantasmagoric creatures that art history has ever seen. The meaning behind many of his paintings remains unknown, but as in Pondick’s works, the significance is corporeally understood. The intricacy betrays him: we know it must mean something, because someone with this much to say must have a reason for saying it.

從羅娜逃離家中、沉浸於大都會美術館的收藏品之中的日子開始，藝術一直是她應對困境的手段。她談論自己作品的方式則表現出這一點：「我認為我們的幻想世界阻止了我們殺人...讓我們保持文明。我認為想像的能力...使人能夠清醒並感到一絲希望...一種可能性。作為藝術家，我認為我的幻想世界讓我能夠在第二天早上起床面對生活。」難怪她對希羅尼穆斯·博世讚譽有加，她可能在那些年少時期的大都會美術館之行中與他相遇 — 他精心想像的風景，充滿著藝術史上見過的最令人不安的幻想生物。他許多畫作背後的意義仍然未知，但就像在羅娜的作品中一樣，這種意義在實質上是得以理解。複雜性則出賣了他：我們知道這一定有意義，因為有這麼多話要說的人一定有說話的理由。

These days, proliferation and excess have faded from Pondick’s sculptures (the result of a self-imposed mandate against them); instead, the impulse toward repetition is transposed across works, by means of replicated forms. She began to make reproductions of her head beginning in the late 1990s, a practice that she continues today by casting her head in pigmented resin, sometimes encasing the result in transparent acrylic blocks.

如今，羅娜的雕塑中已不再出現擴散和大量的特質（這是她自我強制禁止的結果）；相反的，對於「重複」的衝動透過複製的形式在作品間轉化。她從1990年代末開始製作她頭部的複製品，這種做法她如今仍在繼續，通過用著色樹脂鑄造她的頭部，有時

將成品封裝在透明的壓克力塊中。

To stand amid Pondick's most recent body of work, which has been in development for the past five years as she familiarized herself with the sometimes finicky nature of her new material (she began working with acrylic and resin in 2013), is to see an expansion of the world that she has been constructing since the beginning of her career. While these works play with a new set of sensations brought forward by color, so often absent from her sculptures, they build off of the same particular strain of *unheimlich*, which we might call, after 40 years, a Pondick signature.

在羅娜最近五年來創作的作品間，她逐漸熟悉新材料（她從2013年開始使用丙烯酸和樹脂），她藝術生涯中所建構的世界正在擴展。雖然這些作品玩轉於往往缺席於其雕塑的顏色，但基於相同特殊的不安之情，我們可以在40年後稱之為羅娜的簽名。



change, to me it didn't. It was moving, it was growing, it was evolving." These works, after all, emerge from the same body and the same mind—a mind, as always, concerned with existence and survival. Despite the fact that she has materially departed from her earlier body of work (the only material she kept in the studio was her modeling epoxy), both chapters are about coming to terms with existence through art. "I do love fantasy," she repeats, "It gives us a sense of home." But in 2019, we must ask, where is "home" on an increasingly inhospitable earth?

On a visit to Pondick's studio, a young art student once asked if her works were archival, which begged another question: For what are we preserving them? (The answer to the first question, incidentally, is yes.) "I don't even know if New York City will be here in 100 years," Pondick says. "The work may exist longer than humans. That [fear of environmental catastrophe] has come into the work... I am seeing it more and more." These works are not post-apocalyptic, however. They riff on what "home" can be. They are not primordial like the sculptural pieces of the early '80s, nor are they futuristic like the sleek chrome works from the first decade of the new millennium. The resin works are present, swash in the temporality of amniotic fluids before our time as individuals begin. "It's like I had to give birth to myself again. Here I am, my head is turning into an egg," Pondick explains.

It's not only the baby-size heads that bring to mind the womb, but also the fetus-like bodies attached to them, as well as the fluids in which they are encased, from which they seem to draw breath. These pieces without sensory vital appendages have the soft bodies of toy animals, which slump and flop as if full of sand. They're almost tender, and I resist the impulse to pick them up and hold their heavy fleshiness like I might an infant. Pondick has remarked that her work "has always evoked responses that include viewers' feelings: both their own strong desire and a protective tenderness toward the sculptures."

"I have always been imagistic, and I think with my hands," Pondick continues, but this does not mean her work is driven by narrative; it is driven by impressions. And these heads, though they are her own, are "not about likeness," but about presence. "Philip Guston said



FROM OPPOSITE
Pink Martin
2018-19
Resin, steel
14 x 14 1/2 x 17 1/2 in.

Orange Pink
Green Grog
2016-17
Pigmented resin
and acrylic
11 x 11 7/8 x 17 7/8 in.

that everything we do in the studio is just an extension of us," Pondick explains. In some ways, she sees her body "like a dancer" that is, simply as a tool, marked by practicality, not laden with significance.

That being said, it is a strange thing to stand in the middle of the studio and have the animated, living Rona Pondick speak amid a multitude of scattered casts and modeled copies of her sleeping head. Every once in a while I catch a glimpse of the cast in her moving head—when she falls into silence or closes her eyes—and her work snags into focus. Is she herself—the "real" Rona Pondick—just another one of these heads?

The titles of these works ("flat-footed" according to Pondick) certainly don't help ground us—they are purely descriptive, citing color and simple forms in works like *Equide: Dawn Green* (2018) and *Curly Grog* (2016-16). The silencing, an element that began as

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Though the new works appear to be a departure from the chrome hybrids, Pondick doesn't quite see it as a shift. "For me, it all makes perfect sense... Across time, when the work looked like it would physically change, to me it didn't. It was moving, it was growing, it was evolving." These works, after all, emerge from the same body and the same mind – a mind, as always, concerned with existence and survival. Despite the fact that she has materially departed from her earlier body of work (the only material she kept in the studio was her modeling epoxy), both chapters are about coming to terms with existence through art. "I do love fantasy," she repeats, "It gives us a sense of home." But in 2019, we must ask, where is "home" on an increasingly inhospitable earth?

儘管這些新作品似乎與鉻合金混種生物相背離，但羅娜並不完全視其為一個轉變。「對我來說，一切都是合理的... 穿越時間，當作品看起來在物理上有所改變時，對我來說其實並沒有。它在移動，在生長，在進化。」畢竟，這些作品出自同個身體和思

想——一如既往關心存在和生存的思想。儘管她在物質上已經偏離早期的作品（她在工作室裡保留的唯一材料是她的造型環氧樹脂），但前後的創作脈絡都是透過藝術來應對存在的問題。「我確實喜歡幻想，」她反覆說道，「它給我們一種家的感覺。」但在2019年，我們必須問，面對環境日益惡劣的地球，「家」在哪裡呢？

On a visit to Pondick's studio, a young art student once asked if her works were archival, which begged another question: For what are we preserving them? (The answer to the first question, incidentally, is yes.) "I don't even know if New York City will be here in 150 years," Pondick says, "[The work] may exist longer than humans. That [fear of environmental catastrophe] has come into the work... I am seeing it more and more." These works are not post-apocalyptic, however. They riff on what "home" can be. They are not primordial like the scatological pieces of the early 80s, nor are they futuristic like the sleek chrome works from the first decade of the new millenium. The resin works are prenatal, awash in the atemporality of amniotic fluids before our time as individuals begins. "It's like I had to give birth to myself again. Here I am, my head is turning into an egg," Pondick explains.

在參觀羅娜的工作室時，一名年輕的藝術家曾問她的作品是否具有文獻價值，這延伸出另一個問題：我們保存它們的目的是什麼？（順便提一下，對第一個問題的答案是肯定的。）「我甚至不知道紐約市在150年後是否還會存在，」羅娜說道，「[這作品]可能存在的時間比人類更長。[對環境災難的恐懼]已經走進作品...越來越明顯。」然而，這些作品並不是後末日的。它們描繪了「家」可以是什麼。它們不像80年代初的排泄物作品那樣原始，也不像千禧年的第一個十年裡那些光滑的鉻合金作品那樣帶有未來感。這些樹脂作品如胚胎般，沉浸在我們作為個體開始之前的無時間性中。「就像我不得不再次生下自己一樣。我在這裡，我的頭正在變成一個蛋，」羅娜解釋道。

It's not only the baby-size heads that bring to mind the womb, but also the fetus-like bodies attached to them, as well as the fluids in which they are encased, from which they seem to draw breath. Those pieces without scrawny fetal appendages have the soft bodies of toy animals, which slump and flop as if full of sand. They're almost tender, and I resist the impulse to pick them up and hold their heavy fleshiness like I might an infant. Pondick has remarked that her work "has always evoked responses that include viewers' feelings: both their own strong desires and a protective tenderness toward the sculptures."

不僅是嬰兒大小的頭部讓人聯想到子宮，還有與之相連的胎兒狀身體，以及所包覆的液體，似乎是它們在其中呼吸的來源。那些沒有瘦小胎兒附屬物的作品，有著玩具動物柔軟的身體，它們垂垂蕩蕩地彷彿充滿沙子。它們幾乎是溫柔的，我抵抗著想要撫摸它們的衝動，而這股衝動就像我可能會撫摸嬰兒的沉重肉感一樣。羅娜曾說過，她的作品「總是引起包括觀眾情感在內的反應：既有他們自己強烈的欲望，又對雕塑產生一種保護的柔情。」

"I have always been imagistic, and I thinkg with my hands," Pondick continues, but this does not mean her work is driven by narrative; it is driven by impressions. And these heads, though they are her own, are "not about likeness," but about presence. "Philip Guston said

that everything we do in the studio is just an extension of us,” Pondick explains. In some ways, she uses her body “like a dancer,” that is, simply as a tool, marked by practicality, not laden with significance.

「我一直以來都是想像力豐富的，我用雙手思考，」 Pondick繼續說，但這並不意味著她的作品是由敘事推動的；她的作品是由印象推動的。而這些頭部，儘管它們是她自己的，但「非關相似」，而是關於存在。「菲利普·古斯頓曾說過，我們在工作室所做的一切只是我們的延伸，」羅娜解釋道。在某種程度上，她使用自己的身體「就像舞者一樣」，僅作為一個工具，標誌著實用性，而不是充滿著意義。

That being said, it is a strange thing to stand in the middle of the studio and have the animated, living Rona Pondick speak amid a multitude of scattered casts and modeled copies of her sleeping head. Every once in a while I catch a glimpse of the cast in her moving head – when she falls into silence or close her eyes – and her work snaps into focus. Is she herself – the “real” Rona Pondick – just another one of these heads?

儘管如此，站在工作室的中央，聽著活潑、生動的羅娜·龐迪克在眾多散佈的鑄造品和她睡覺頭部的模型複製品中說話，真是種奇怪的體驗。每隔一段時間，當她陷入沉默或閉上眼睛時，她移動的頭部總讓我能夠瞥見她作品的影子。她本人 — 「真實」的羅娜·龐迪克 — 難道不也是這些頭部中的其中一個嗎？



The titles of these works (“flat-footed” according to Pondick) certainly don’t help ground us – they are purely descriptive, citing color and simple forms in works like *Upside Down Green* (2018) and *Curly Grey* (2016-18). The silverizing, an element that began as an accident, but which Pondick painstakingly learned to perfect, adds another element of remove; the light not only obscures the true colors beneath, but also gives the effect of otherworldliness, recalling solarized Surrealist photography.

這些作品的標題（根據羅娜的說法是「腳踏實地的」）確實並不幫助我們建立根基 — 它們純粹是描述性的，如〈顛倒的綠色〉（2018）和〈捲曲的灰色〉（2016-18）中引用的顏色和簡單的形式。銀色處理，起初只是偶然，但羅娜費心學會如何完美地應用，又增添了疏離感；光不僅掩蓋了下面真實的顏色，還產生了異世界感，讓人聯想到過度曝光的超現實主義攝影。

And while bright colors like cobalt and lime green seem to be new elements, Pondick insists that she “was trying to marry color and form like this at Yale as a graduate student in the 70s,” though she had little success back then. “I like the color to be in the material, not applied. For me, there is something very different between color that sits on something and when it appears as the integral essence of the material.” The effect is largely psychological: the candy-colored translucency of a magnetite head communicates its features in a radically different way than one cast in a misty lavender. “It’s so unbelievably rich... [the potential] makes me high as a kite,” Pondick thrills.

而像鈷藍和酸橙綠這樣的明亮顏色似乎是新元素，但羅娜堅稱她「在70年代的耶魯研究生時期就試圖結合這些顏色和形式」，儘管當時她取得的成就有限。「我喜歡顏色存在於材料中，而不是施加在上面。對我來說，顏色坐落在某物上和它出現為材料的本質之間有很大的區別。」效果主要是心理上的：洋紅色頭部的糖果色透明度以一種與霧霾淡紫色不同的方式傳達其特徵。「這是如此令人難以置信的豐富...[潛力]讓我興奮得像風箏一樣高飛，」羅娜興奮地說。

When considering her options after 20 years of using her head as the basis of her work, she is open-minded about its place in the future of her oeuvre. “I [will] just keep using it and see if I feel like I’ve exhausted it and *then* I can ask that question.” So what is her conclusion as she embarks on a new chapter of her career? Does she feel like she’s ready to move on? Not even close. “I don’t even feel like I’ve scratched the surface.”

在考慮在將頭部作為作品基礎的20年之後，她對在未來作品中的定位持開放態度。「我[會]繼續使用它，看看我是否覺得已經用盡，我便能提出那個問題。」那麼，在她事業的新篇章開始時，她的結論是什麼？她是否覺得自己準備好迎接新的挑戰？一點也不。「我甚至覺得我還沒有挖掘完表面。」

As our conversation winds down and we begin to talk more broadly, we touch on our preference for the New York art scene over ubiquitous art fairs. Pondick’s biggest qualm about fair-goers hopping between booths is how little they learn of an artist’s development. To appreciate an artist, “you need to see bodies of the work evolve for 10, 20, 30 years and then you start getting a sense of who the person is and what makes them tick.” In saying this, I suspect she is talking about artists like herself. For Pondick, art is a lifelong love, something, like life, that gathers significance across time.

當我們的對話進入尾聲，我們開始更廣泛地談論，談及到我們對紐約藝術場景，優於無處不在的藝術博覽會的偏好。羅娜對藝術博覽會參觀者在各個攤位之間遊走的最大不滿，是他們對藝術家發展的了解甚少。要欣賞一位藝術家，「你需要看到作品體系在10、20、30年間的演變，然後你開始了解一個人是誰，以及是什麼使他們創作。」說這話時，我懷疑她是在談論像她自己這樣的藝術家。對於羅娜來說，藝術是一生的愛，是一種在時間中積累意義的東西，就像生命一樣。

Some 20 years after working with Pondick in the 1990s, a curator marveled at the longevity of her career. Thinking back to the time they had met, he mused, “Who would have thought you would still be standing as an artist with a professional career?” Nevermind the retroactive callousness of this statement, for he had it all wrong, of course. It was art that saved Pondick, and it is the reason she is still standing.

在1990年代與羅娜共事約20年後，一位策展人對她持久的藝術生涯感到驚訝。回想起他們相遇的時候，他沉思道：「誰會想到你仍然是一位擁有職業生涯的藝術家呢？」別管這種說法事後的無情，因為他完全錯了。正是藝術拯救了羅娜，也是她仍然屹立不倒的原因。



HALL W. ROCKEFELLER

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