

# 路由藝術報

Rona Pondick is a world-renowned contemporary sculptor. Her works are collected by prestigious art institutions such as the Metropolitan Museum of Art and Centre Pompidou. Since 1984, her work has gone through distinct phases. From the late 80's to the early 90's her sculptures incorporated shoes, baby bottles and teeth. In 2002, Pondick exhibited stainless steel works where her head was annealed to an animal body or suspended from stainless steel tree branches. What remains constant in all of her work is the suggestion of large themes, in embodied metaphors, about lived life with all of its emotional complexities.



## 美國藝術家羅娜·龐迪克亞洲首次個展：「雕塑」 Rona Pondick · First Solo Exhibition in Asia : Sculpture

圖 | Image : 〈Encased Yellow Green | 套中黃綠〉, 2017-18, Pigmented resin and acrylic, Unique | 染色樹脂及壓克力, 9 3/8 x 8 5/8 x 9 3/8 in | 23.8 x 21.9 x 23.8 cm

Our inaugural exhibition includes six sculptures. Four of the sculptures are encased and sit atop pedestals, and two are free-standing floor pieces.

In this new work, Pondick's extraordinary craftsmanship and groundbreaking use of materials makes sensuous forms that communicate viscerally, where the color provokes a response that crosses the senses. Many critics have written about tasting the color in her work. The artist makes a world of translucent and opaque color that is radiant, seductive, and richly metaphorical. Viewers of these pieces feel the work's heart-wrenching power in their own bodies.

Pondick approaches her work like a wildly creative scientist. Many of her sculptures appear to be in metamorphosis. Everything is in transformation and looking at the work is like witnessing the Genesis taking place in a laboratory. The sculptures are fluid, ungraspable, experimental and undefinable.

In both floor pieces, Pondick's head, rendered with finely articulated skin texture, sits on top of expressively distorted bodies, that read as somewhere between human and animal. In "Curly Grey" the body is covered with curling forms that might suggest human or animal hair, a brain, intestines, or animated motion. The body has no arms or hands, as if it is devouring itself and it has disproportionately small feet.

The surface of the body in "Yellow Blue Black White" reads like a record of an accumulation of touches from the artist's hand. The hands are tiny; one tucked under the body, the other reaching out. These two pieces raise the question of whether the figure is resting or incapacitated, and the strength of these sculptures resides in viewers' apprehension of their own psychological dynamics- our fears, hopes, and histories become potent.

In "Upside Down Magenta, Encased Yellow Green, and Encased Magenta Green," Pondick's head, rendered in radiant translucent color, floats in semi-transparent clear acrylic blocks. The heads look like they are floating, dreaming, embryonic, suffocating, drowning or dying- pondering their own fate- or giving birth to life.

In the encased pieces the head splits and multiplies, warps, and sometimes disappears with every step a viewer takes moving around them. The color is radiant and translucent from some viewpoints, and diffuse and vanishing like smoke from others. The translucence of the color strengthens the sense of becoming.

In "Upside Down Blue, Curly Grey, and Yellow Blue Black White," Pondick's head is on forms that suggest animal bodies. This merging of the animal and human has a long history beginning in ancient art, and it echoes the Metamorphosis of Ovid and Kafka's "Metamorphosis."

The figure in "Upside Down Blue" is floating upside down and hanging on to a blue block with its small, fragile hands and legs, as if hanging on to life. The posture of the figure, the suggestion of our animal being, and the color speak to our precarious and frail existence, where we struggle to maintain balance at the risk of being toppled by the slightest disturbance.

How do we live with our relationships to our own bodies? We rely on our bodies to act in the world, but they are vulnerable and unreliable. Bodies live; bodies die. In 2006 Pondick was diagnosed with cervical spondylotic myelopathy, and endured surgeries and a long painful recovery. She had to learn to walk and use her hands again, and she has said she wouldn't have survived without the drive to make art. The sculptures she went on to make are full of grace and truth.

# NU NU FINE ART

「路由藝術」成立於2014年夏天，這個別具後現代之名取自科技通訊一詞「路由器」，「路由藝術」自許能有如同路由器的功能一般「集結資訊，分享訊息」。這個藝廊呈現從歐洲到北美、從東北亞到東南亞當代藝術家其最精粹的作品。透過「路由藝術」的展演，提供台灣喜好當代藝術的朋友另一個觀展的優質空間。

「路由藝術」所代理和合作的藝術家除了早已得到歐美從大都會美術館、紐約當代美術館、龐畢度、倫敦泰德等重要藝術機構所肯定的藝術家之外，更包括台灣、東南、東北亞中生代的創作者，更重要的是，我們不斷向歷史上重要的藝術家推手看齊，期許能不斷的挖掘並培養藝術新血。

在這個座落於金山南路、仁愛路旁的靜巷裡，誠摯的邀請您與我們共享當代藝術。

NUNU FINE ART is established in the summer of 2014 in Taipei. The gallery's vision is to serve as a platform for innovative contemporary art from Asia, Europe, and North America as a means of contributing to Taiwan's art scene.

Nunu Fine Art's primary commitment is to showcase quality art, be it within traditions of painting and sculpture, or in newer media such as photography and installation. This focus on quality results in partnerships with artists of all backgrounds, from established masters to bright young stars.



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# 渴求知識與理解世界萬物的一名探險者——紐約雕刻家羅娜·龐迪克



圖 | Image : 〈Yellow Blue Black White | 黃藍黑白〉2013-18, Pigmented resin, acrylic, and epoxy modeling compound, Unique | 染色樹脂、壓克力、環氧樹脂, 20 1/2 x 17 3/4 x 17 7/8 in | 52.1 x 45.1 x 45.4 cm

1956年出生於紐約布魯克林的羅娜·龐迪克是一位在國際上享譽盛名的當代雕塑家，其作品被世界上最頂尖的藝術機構如大都會藝術博物館及龐畢度中心等典藏。自1984年開始，她的作品經歷了不同的階段的變化——從80年代末期至90年代初，其使用鞋子、奶瓶及牙齒為元素所創作出來的雕塑，再到2002年，龐迪克翻模自身的頭顱並組合於動物軀體上，亦或是懸掛於樹枝上的不鏽鋼作品等等，雖然形式豐富而多樣，然而不變的是她的作品在其具象隱喻裡指向的廣大主題——「關於活著與伴隨而來、錯綜複雜的情緒」。

在亞洲首度舉辦的羅娜·龐迪克個展中，路由藝術將展示六件雕塑作品，其中四件箱狀雕塑置放在台座上，另外兩件則是獨立於地面的雕塑。

在龐迪克新系列的作品中，她非凡的技法與運用媒材的開創性，建構出能引發出內在對話的美學表現形式，其中的色彩更激起了跨越感官的迴響。許多藝評討論過其作品裡色彩所帶來的體驗，藝術家以半透明及不透光的顏色，創造一個光芒四射、誘人且富含隱喻的世界。當觀看這些作品時，彷彿也在自己的身體中感受到那撕裂人心的力量。龐迪克創作時好似一個狂野且極富創意的科學家，她的許多雕塑似乎都在變形。看著這些作品就像親眼目睹了一場在實驗室裡發生的《創世紀》，一切都在不停轉化。這些雕塑是流動、無法掌握、實驗性且無法被定義的。在這兩件介於人類與動物之間的地面雕塑中，有細緻皮膚肌理的龐迪克的頭顱，銜接於極具表現力的扭曲身軀上。在《蜷曲的灰》中，其身軀被捲曲的形狀被覆蓋住，或許暗示著人類或動物的毛髮、大腦、腸子或動態，它的腳不成比例地小，且沒有胳膊或雙手，彷彿在吞嚥著自己。《黃藍黑白》的身體表面看似紀錄著藝術家的觸碰，它短

小的雙手，一隻縮進身體裡，另一隻向外伸出。這兩件作品是在休憩或是根本上的喪失了行走能力呢？它們存在的力量是給予觀眾對自己心理動力的理解和反饋，讓我們的恐懼、希望和記憶逐漸強大。

龐迪克作品中的頭顱在《顛倒之洋紅》、《套中黃綠》與《套中洋紅線》中以發光、清透的色彩呈現，漂浮在半透明、純淨的壓克力方塊中。這些頭顱看似在漂浮、做夢、萌芽、窒息、浸溺或垂死——思考著自己的命運——或孕育著生命。

在被壓克力方塊包裹的作品中，隨著觀眾在它們周圍移動的每一步，頭部分裂、繁殖、扭曲、有時消失。從某些角度來看，顏色是光彩奪目且半透明的，而從其他角度看，它像煙霧一般擴散和消散，色彩的半透明更是強化了變化中的氛圍。

文學一向是影響龐迪克的創作養份之一，對於在《顛倒之藍》、《蜷曲的灰》及《黃藍黑白》中，龐迪克的頭顱連接在動物的身軀上，這種動物與人類軀體的融合來自始於古代藝術的互古歷史，並回應著奧維德與法蘭茲·卡夫卡的《變形記》。

在《顛倒之藍》中的人形上下顛倒的漂浮著且倒吊在藍色的方塊上，而易碎的手與腳好似苦苦的支撐這個形體的生命。它的姿態直指著人的動物性，其色彩表述著人類不穩定且脆弱存在，象徵我們冒著被最微弱的紛擾顛覆的風險，掙扎著努力維持平衡。

我們要如何面對我們與自己身體的關係？人們仰賴著身體

應對這個世界，但我們的身體卻是脆弱且不可靠的——活著與死亡對身體是無常的。2006年，龐迪克被診斷出患有脊髓型頸椎病，經歷了數次手術與漫長、痛苦的復健，她甚至得重新學習如何行走與使用她的雙手，本次展出的這一系列作品，即是龐迪克在漫長無盡的復健過程中，支持她滿懷希望的結果，她曾說過是創作驅使她活下來，而這些看似多彩的雕塑，即是滿載著她所相信的德行與真理。



圖 | Image : 〈Upside Down Blue | 顛倒之藍〉2014-17, Pigmented resin and acrylic, Unique | 染色樹脂、壓克力, 13 3/8 x 9 7/8 x 11 7/16 in | 34 x 25.1 x 29.1 cm



圖 | Image : 〈Upside Down Magenta | 顛倒之洋紅〉2015-18, Pigmented resin and acrylic, Unique | 染色樹脂、壓克力, 14 1/2 x 8 3/8 x 9 3/4 in | 36.8 x 22.2 x 24.8 cm



圖 | Image : 〈Curly Grey | 蜷曲的灰〉2016-18, Pigmented resin, acrylic, and epoxy modeling compound, Unique | 染色樹脂、壓克力、環氧樹脂, 20 1/8 x 18 1/8 x 18 1/4 in | 51.1 x 46 x 46.4 cm

## 工作室巡禮 | Studio Visit

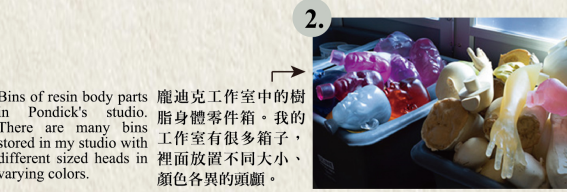
造訪藝術家的工作室是藝廊工作裡讓人格外興奮的事，這一期的藝術報，讓我們一窺龐迪克位在曼哈頓東村的工作環境，看每一件雕塑背後的秘辛。

One of the exciting parts of working at a gallery is visiting the artist's studio. In this volume of our newspaper, let us take a glimpse at Rona's working environment located in the East Village of Manhattan and explore the secrets behind each sculpture.



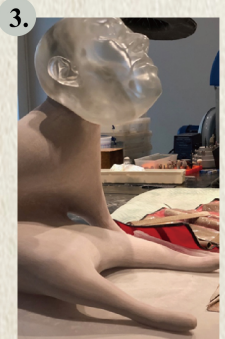
Resin Color Samples 2013-2021. In 2013, I started experimenting with pigmented resin to see what kind of color palette was possible. I still make these color samples today as I'm casting. As you can see, the samples have information written on them, so I can replicate the color ratios when needed.

樹脂色樣2013-2021。2013年起，我開始使用顏料樹脂進行實驗，嘗試看看什麼樣的配色是可行的。直至今日，只要我仍在鑄造作品我就會持續製作這些顏色樣本。如您所見，顏色樣本上都寫上相關信息，使我可以需要時複製顏色比例。



Bins of resin body parts in Pondick's studio. There are many bins stored in my studio with different sized heads with varying colors.

龐迪克工作室中的樹脂身體零件箱。我的工作室有很多箱子，裡面放置不同大小、顏色各異的頭顱。



我於2016年開始創作《靜坐之灰粉洋紅》，目前也仍在創作中。我用建模化合物替它的身體塑型。這種建模化合物有很多不同的顏色，如您所見，我使用了粉紅色。我從1998年開始創作動物/人類混合塑像時就使用這種材料了。

I starting working on "Sitting Grey Pink Magenta" in 2016 and I am still working on it. I modeled its body using my modeling compound. This modeling compound is made in different colors and as you can see, I used pink. I have been using this material since 1998, when I started working with the animal/human hybrid imagery.



Body molds in my studio. These molds are used to cast my resin heads and small animal bodies.

我工作室裡的身體模具。這些模具用於鑄造作品中的樹脂頭顱和小動物的身體。



My studio refrigerator is full of modeling compound. Most people have food in their refrigerators, however mine is packed with modeling material in the both the refrigerator and freezer.

我的工作室冰箱裡裝滿了建模化合物。大多數人的冰箱拿來裝食物，但我的冰箱和冰櫃裡都裝滿了造型材料。



