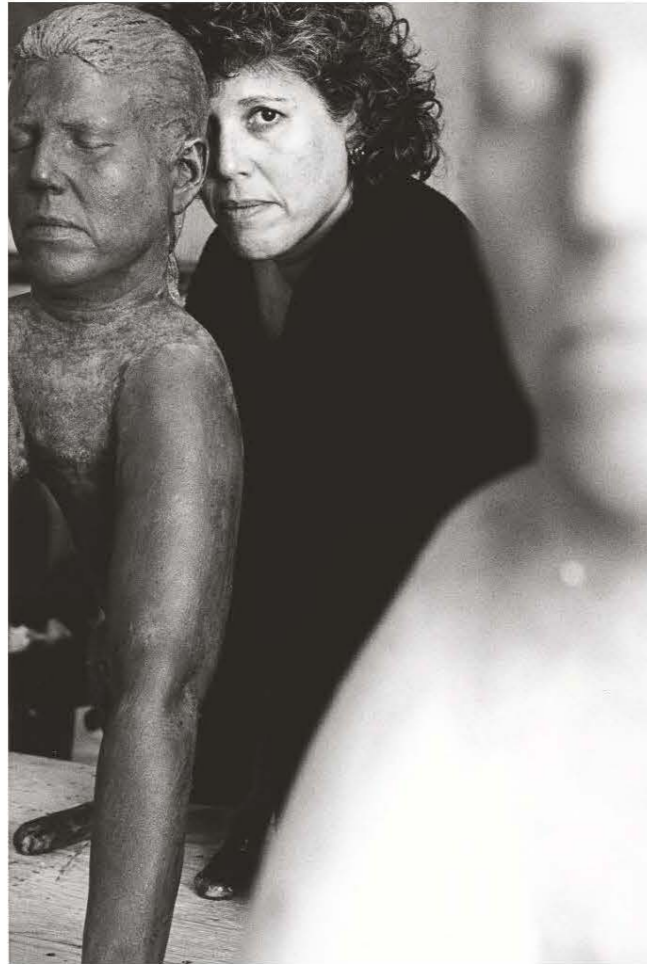


雕塑家羅娜·龐迪克數十年來不曾將自己私人生活曝光，但她終於準備好向記者說起。
在紐約一場藝術盛宴，龐迪克娓娓道來她的生平細節以及揭開她創作層層意涵。
帕克·波布里奇·2022年3月15日



圖說：羅娜·龐迪克與蠟像版本的“狗”，這件作品是她最重要的雕塑之一，也是首件以她自己的頭製模而成的創作，這件作品的製作始於1998年。藝術家提供由渡邊奈奈所拍攝的照片

在馬可·史特勞斯藝廊為雕塑家羅娜·龐迪克策劃的最新展覽上，我開始和她進行訪談，我也找上她的知己友人、藏家談話，甚至和她丈夫畫家羅伯特·費圖奇有兩次交談。數週後，龐迪克寄給我一封郵件確認了下次的訪談時間，她說：「昨天當我回到家，羅伯特和我分享了你們之間的對話。」與她丈夫的對話內容大部分是關於龐迪克的童年，龐迪克因此道：「我必須說我感到奇怪因為我被觀察的如此的仔細，我感受到我未預料到的感受。」

Sculptor Rona Pondick Has Kept Journalists Away From Her Private Life for Decades. She's Finally Ready to Talk About It
On the occasion of a major new show in New York, Pondick divulged biographical details to peel back the layers of her work.

Pac Pobric, March 15, 2022



Rona Pondick with a wax version of *Dog*, one of her most important sculptures, and the first for which she made a cast of her own head. She began the piece in 1998. Photo by Nana Watanabe, courtesy the artist.

Some weeks after I started conducting interviews for this profile of the sculptor Rona Pondick on the occasion of her new show at Marc Straus in New York, after I'd talked with her friends, dealers, collectors, confidants, and twice to her husband, the painter Robert Feintuch, Pondick sent me an email to confirm our next interview. She added: "When I got home yesterday, Robert shared with me what you talked about." It was largely about Pondick's childhood. "Must say it is a little weird knowing I am being examined so closely. I am feeling things I didn't expect."

龐迪克認為我是愛打聽她事情的人，當然是事實也是如此，但是因為她是如此有防衛心的人，她公開的訪談通常都是切入人心的，你可以看到她所有的措詞用語是相當的到位。但她同時也忽略許多事情，在工作室外的她避免討論生活，家人間的對話是被靜默的。她就醫的醫療史長期是公開的秘密，是大家了解她雕塑不可或缺的方法。每一個訪問她的人形容她是要求的、是直言不諱的或是固執的，她的性格遠不及和她合作 30 多年的經紀人薩德斯·侯巴克的靈活變通的手腕，侯巴克說：「她發展出只有屬於她的風格，並且不向任何潮流妥協。」他些許惆悵的補充：「也不被市場影響。」

我了解到為何龐迪克對我的打探感到不安害怕，我也同樣感受到這種緊繃的情緒，龐迪克是一個有強烈性格特質的人，她說話的風格是快速直接的，鐵灰色的髮絲、輪廓分明的五官和線條鮮明的眼鏡隱喻出她的嚴峻。畫廊經營者史蒂文·澤維塔斯說：「她從沒有因為做傻事而受苦。」他承認第一次與她的會面讓他相當的害怕：「在與她第一次見面時，她只是望了你一眼，你就覺得你被鎖定放大，就像是她看穿你一般。」

她的雕塑從未減輕我的焦慮，第一次看到在耶魯大學美術館的“狐狸”，它剝奪我的寧靜，當我轉向美術館的一隅時，那件雕塑看到我，那是令人相當恐懼的一眼，這顆由龐迪克的頭製模的頭，被移接到犬科動物的軀幹上。讓我感到最困擾不安的是我居然笑了，但這並非是我被一個怪物所誘惑。

之後，我看到其他早期代表性的作品像是“小沐浴球”和“齒與嘴”，我理解到最初的印象，我處在一個真實的扭曲狀態。實在太困難移開對作品移開目光，特別是“齒與嘴”，由藝術家自己的嘴唇製模而成 600 百對骯髒且令人咬牙切齒的牙齒，它們被頭髮或甚至是跳蚤覆蓋？然后四散在地，污物看似佈滿整個空間。

費圖奇告訴我：「人們對她的作品有種強烈出自內心的感受，但並非總是舒服的。」

It's true I had been nosy, probably because Pondick, as far as I could tell, has always seemed so guarded. Her published interviews are master classes in precision. You can almost see her marking up texts to clarify the finest of details. She leaves a lot out. She avoids discussing life outside the studio. Family talk is muted. Her medical history, long an open secret, and by all accounts an indispensable avenue into her sculpture, is relegated to footnotes. Every one of my interviewees described her as exacting or blunt or pertinacious, none more diplomatically than Thaddaeus Ropac, her dealer of more than 30 years: "She has developed something very much her own, unimpressed by trends." "Or by the market," he added, perhaps a bit wistfully.

So I understood why Pondick was apprehensive about my probing. I was apprehensive too. Pondick has a powerful personal presence. She speaks at times in a clipped manner, and her steely gray hair, chiseled features, and handsome, starkly shaped eyeglasses suggest sternness. "She doesn't suffer fools lightly," Steven Zevitas, one of her gallerists, told me. He admitted that his very first impression upon meeting her was intimidation. "She has this way, when she first meets you, of giving a stare, and you feel like you're being sized up. It's like she's seeing into you."

Her sculptures did nothing to assuage my anxiety. The first time I saw one was at the Yale University Art Gallery, where Fox (1998–99) robbed me of my calm. As I turned a corner in the museum on a visit one day, the sculpture practically snapped at me, and it was a grisly sight, this human head—cast from Pondick's—grafted onto a canine body. What bothered me most was that I laughed. I didn't like being seduced by a monster.

Later, when I saw landmark earlier works like *Little Bathers* (1990–91) and *Mouth* (1992–93), I understood that my initial impression was spot on: I was in the presence of real perversion. It was hard to look away. *Mouth* in particular was riveting to me. Cast from the artist's palate into 600 sets of dirtied, gnashing teeth, covered all over in hair—or maybe fleas?—and scattered across the floor, the filth seemed to get everywhere.

"People have strong, visceral responses to her work," Feintuch told me. "It's not always comfortable."



圖說：羅娜·龐迪克 600 分件構成的裝置“齒與嘴”，作品是由由藝術家自己的嘴唇製模而成的橡膠齒模，以及被亞麻所覆蓋，它是洛杉磯當代美術館的館藏。照片由薩德斯·侯巴克藝廊提供，倫敦/巴黎/薩爾茲堡/首爾 © 羅娜·龐迪克



A detail from Rona Pondick's 600-part installation, *Mouth* (1992-3). The work is made mostly of rubber casts taken from the artist's mouth and covered over in flax. It's part of the collection of the Museum of Contemporary Art, Los Angeles. Photo: Galerie Thaddaeus, London/Paris/Salzburg/Seoul © Rona Pondick

佛洛伊德式的走進酒吧

龐迪克最新的作品蘊含了累積 35 年創作生涯的不安，而外在狀態 - 疫情、警察暴行、槍支暴力、對不平等的絕望、崩壞中的環境、復興中的右派、消解中的舊制無法有取代其的制度，以及突然爆發在歐洲的戰爭，都是在框架出她的專注。當 2020 年三月紐約因為疫情而封城時，龐迪克從她在字母城一塵不染的實驗工作室，回到她位在庫柏廣場的家，她跟費圖奇從 1977 年就定居於此。在被大幅限縮的工作空間裡，她開始縮小創作的維度，作品包含正在馬克·施特勞斯藝廊展出的“小頭#45, 2020”。

A Freudian Walks Into a Bar

Pondick's newest works are permeated with the same sense of disquiet she has sustained throughout her 35-year career. Outside conditions—the pandemic, police brutality, gun violence, desperate inequality, the collapsing environment, a resurgent right wing, the dissolving old order with nothing to replace it, and, suddenly, war in Europe—have framed her focus. When the coronavirus shuttered New York in March 2020, Pondick retreated from her pristine laboratory studio in Alphabet City to her home on Cooper Square, where she has lived with Feintuch since 1977. In her radically truncated atelier, she scaled down and began making drawings like *Small Heads #45* (2020), on view at Marc Straus.



圖說：龐迪克只有展出的畫作數次，而第六次是在馬克·施特勞斯藝廊。這件作品標題為“小頭#45, 2020”。照片由紐約馬克·施特勞斯藝廊提供 © 羅娜·龐迪克



Pondick, who has only shown her drawings a handful of times, has six on view at Marc Straus. This work is titled *Small Hands #45* (2020). Photo: Marc Straus, New York © Rona Pondick

龐迪克說：「通常我感到迷失時，我會作畫。我從未想過，如果疫情沒有發生的話，我可能會有這些作品，我被紙張的質感觸發，它們就如同皮膚一般，實體上非常的薄，人大多都不知道它們框塑著，而他們正看著層層的畫作。所有的鬼魂在之間穿梭，我不知道是否因為病毒，但是我今年即將邁入 70 歲。我將會做出多少雕塑？我開始看到在畫作中的那些鬼魂，在雕塑中成形。」

媒材的變化是由轉譯而來，在畫作的形體們有著尖銳邪惡的鼻子，它們粉碎進紙張裡。在雕塑裡，有著自然細節的頭首栩栩如生，特別是在縮減緊密的尺度間。

(過去 25 年裡，龐迪克創作出多件大型且雄偉的作品，新的雕塑在馬克·施特勞斯藝廊佇立著)

“I normally draw when I’m lost,” Pondick told me. “I don’t think, if the virus had not happened, I would have been doing these. But I was in a very fertile place. I got very turned on by the materiality of the paper, which is like a skin, practically. It’s so thin. People don’t realize when they are framed, but they’re looking at layers of drawings. All these ghosts come through. I don’t know if it was because of the virus, but I am about to turn 70 this year. How many more sculptures will I make? What does it mean, at this point in my life, to be making more? And I started seeing that the ghosts in the drawings started showing up in the sculptures.”

What changed from one medium to the next was rendering: The figures in the drawings, with their sharp, evil noses, are pulverized into paper. In the sculptures, the heads come alive in great naturalistic detail, especially at reduced, intimate scale. (For most of the past 25 years, Pondick has created large, heroically sized work. The new sculptures at Marc Straus sit on pedestals.)



圖說：“小頭#45, 2020”細節展示出龐迪克的粉末技術。照片由紐約馬克·施特勞斯藝廊提供 © 羅娜·龐迪克



A detail from *Small Heads #45* (2020), showing Pondick's pulverizing technique.
Photo: Marc Straus, New York © Rona Pondick

雕塑“狗”的頭皆由龐迪克自身的頭製模而來，這是她第一件自像雕塑，作品裡脈動著的能量，只有敏感度高的工匠才能體會到，這點相當的重要，龐迪克並非是一位概念化的藝術家，她反覆的告訴採訪者她用雙手在思考，而這完整的解釋新的雕塑作品“黃紅橘紅”為何如此的躁動，因為龐迪克按壓出兩個瘦小且錯亂的身軀，並在他們之上加上櫻桃般頭首，小人的模型是以她自己的頭製模而成。

The sculpted heads, all created from the lifecast Pondick made for *Dog* (1998–99), her first-ever sculptural self-portrait, pulsate with the kind of energy only a remarkably sensitive craftsman can realize. This point is important: Pondick is not a conceptual artist. She has repeatedly told interviewers that she thinks “with my hands.” Exactly what makes new sculptures like *Small Yellow Red Orange Yellow* (2019–21) so unsettling is the thought of Pondick massaging two small, demented animal bodies into being and then adding, like cherries on top, Lilliputian models of her own head.



圖說：在她創作生涯中，龐迪克總是以彩度較低的顏色創作，但是在 2013 年時有了改變，她開始用顏料樹脂和壓克力顏料創作，在上圖的作品“黃紅橘紅(2014-18)”是其中一件作品。照片由紐約馬克·施特勞斯藝廊提供 © 羅娜·龐迪克



For most of her career, Pondick worked with muted color. That changed in 2013 when she began experimenting with pigmented resin and acrylic. The work above, *Small Red Yellow Green* (2014–18), is one of the latest results. Photo: Marc Straus, New York © Rona Pondick

龐迪克作品的標題基本上解釋了她的沈默寡言，她是一位後現代主義者，但這不只是她物質的呈現，還有在她的少言，她偏好去述說事物是如何被造成的而非解釋為何。當提及也許是她最重要的作品“猴子,1998-2001”時，貝尼尼式的展現是暴力的精湛技藝，一群混亂的人猿，裡面有著人類的頭及手臂，而這些是由龐迪克的身軀製模而成，人猿互相攀爬彼此試圖建立某種歪曲的狀態，她解釋這件作品花了她非常多年來完成，因為她依賴著發展初期的 3D 掃描和列印的技術，而發展中技術並不足以支撐起她的企圖心。

她告訴我：「軟體不斷停擺，1998 年的技術非常的不成熟，應該只需要花數週可以完成的作業，卻花了數年。」列印是作品本身磨難。



圖說：龐迪克在 1998 年和 2001 年間，經過四年打造改良作品“猴子”，其中一件雕塑（共有 6 個版本）目前是紐奧良美術館所擁有。照片由薩德斯·侯巴克藝廊提供，倫敦/巴黎/薩爾茲堡/首爾 © 羅娜·龐迪克

The titles of Pondick's works say everything about her reticence. She is a Modernist (and a latter-day Minimalist) not only in her material specificity, but also in her linguistic reservation. She prefers to talk about how something was made, rather than why. Ask her about *Monkeys* (1998–2001)—maybe her most important sculpture, and a Bernini-like display of violent virtuosity, in which a mob of apes, some with human heads and arms, all cast from Pondick's body, crawl up and over one another to enact some travesty—and she'll explain that it took so many years to complete because she was relying on nascent 3D-scanning and printing technology that could barely accommodate her ambitions.

"The software kept crashing," she told me. "It was so immature, this scanning technology in 1998, that what was supposed to take a few weeks took a year." Printing was its own ordeal.



Pondick spent four years crafting and refining *Monkeys* between 1998 and 2001. This specific example (the work comes in an edition of six) is owned by the New Orleans Museum of Art. Photo: Galerie Thaddaeus, London/Paris/Salzburg/Seoul © Rona Pondick

然而，“猴子”的性暗示和殘暴的行為不斷地吸引我，無法阻止自己去精神分析這件作品，因為它有著在物質現實下更全面的意涵，我並不是第一位為這件作品感到著迷的人，評論家麥克·布倫森曾經稱龐迪克的雕塑是“佛洛伊德式的雜耍表演”，以及南希·普林森塔爾曾說她的作品是一個“無法被辯駁的夢”。費圖奇說有一次一位母親推著幼兒推車進入藝廊，裡面的孩童受龐迪克的作品“雙人床”吸引，作品被繩索和奶瓶包裹著，以至於他奮力攀爬出推車為了要吸吮奶嘴。

費圖奇告訴我：「我認為羅娜的作品總是有其魔力，人們對其產生的身體反應是令人動容的。」



圖說：龐迪克的丈夫羅伯特·費圖奇講述了一個故事，一位孩童試圖攀爬出推車，為了要吸吮龐迪克作品“雙人床，1989”的奶嘴。照片由薩德斯·侯巴克藝廊提供，倫敦/巴黎/薩爾茲堡/首爾 © 羅娜·龐迪克

Yet it's the sexual implications and base brutality of *Monkeys* that keep drawing me back; it's impossible to resist psychoanalyzing the work for fuller meaning beneath material reality. I'm not the first to be mesmerized. The critic Michael Brenson once called Pondick's sculptures "Freudian vaudeville acts," and Nancy Princenthal said her work had the "irrefutability of dreams." Feintuch told me of a child, wheeled into a gallery in a stroller by his mother, who was so drawn to Pondick's *Double Bed* (1989), which is covered in ropes and baby bottles, that he tried to crawl out of his seat to suck on the nipples.

"I think Rona's work often works that way," Feintuch told me. "People have physical responses that are emotional."



Robert Feintuch, Pondick's husband, tells the story of a small child who tried to crawl out of his stroller to suck on the nipples on Pondick's *Double Bed* (1989). Photo: Galerie Thaddaeus, London/Paris/Salzburg/Seoul © Rona Pondick

故事起源

1952 年 4 月 18 日龐迪克出生於紐約布魯克林，並和她母親和兄長在夫拉特布什的兩家庭房子裡成長，住在樓下的外公外婆下是十月革命下猶太裔的難民，龐迪克說：「我的外公是是我繪畫的啟蒙者，所以當孩子在玩一般玩具時，我拿到畫筆組。」

她總是連結她與母親的關係和卡夫卡，卡夫卡是其中影響她甚遠的人，她沒有細說但是卻說是充滿憂慮，龐迪克說：「她是一個被傷害困擾的人類，她對我有情感和肢體上的虐待，那種虐待以一種奇怪的方式影響和滋養我的作品，她對我而言是為了存活的夢魘，但是到了谷底，接下來就會是反彈。」

龐迪克進入皇后學院就讀完成學士學位，在 1977 年拿到耶魯大學藝術學院的碩士學位，之後在那年，她和在耶魯相遇的費圖奇搬去曼哈頓，以彩繪房子維生。



圖說：“鉛床,1987-88”是龐迪克早期的作品，而它也是其中被打造成像床的裝置，她 1988 年在雕塑中心的展覽是為此主題策劃而成。照片由薩德斯·侯巴克藝廊提供，倫敦/巴黎/薩爾茲堡/首爾 © 羅娜·龐迪克

The Origin Story

Pondick was born in Brooklyn, New York, on April 18, 1952, and grew up in East Flatbush in a two-family house with her mother and brother. Her grandparents on her mother's side, Jewish refugees from the October Revolution, lived downstairs. "My grandfather nurtured my interest in drawing and painting, so when other kids were getting normal toys, I was getting paint kits," Pondick said.

Her relationship with her mother—whom she has often credited, along with Kafka, as one of her chief influences, without ever elaborating—was fraught. "She was a very damaged, troubled human being," Pondick said. "She was horribly physically and emotionally abusive. That abuse, in a weird way, impacted my work. It fed me in a way. She was a nightmare for me to survive. But out of something awful, something good came."

Pondick attended Queens College as an undergraduate and the Yale School of Art for her master's degree, which she finished in 1977. Later that year, she and Feintuch, whom she met at Yale, moved to Manhattan and made a living painting houses.



Lead Bed (1987-88), an early work of Pondick's, is one of several crafted to look like beds. Her 1988 show at the Sculpture Center we organized largely around the theme. Photo: Galerie Thaddaeus, London/Paris/Salzburg/Seoul ©Rona Pondick

Her first solo shows came in 1988, when art dealer José Freire and the Sculpture Center in New York hosted twin exhibitions. In 1990, she agreed to terms with Thaddaeus Ropac in Salzburg, and 10 years later, with Ileana Sonnabend in New York. By then, she had been included in the Whitney Biennial (1991), the Venice Biennale (1993), and the Lyon Biennale (2000).

Marc Straus, a collector of Pondick's work decades before he became her dealer, was instrumental in getting Sonnabend director Antonio Homem on board. "One Saturday morning, I went into Sonnabend, and I told Antonio, 'We're going to get in a cab and do a studio visit,'" Straus said. In progress in Pondick's studio that day was a wax version of *Dog*, to which Homem was instinctively drawn.



Dog (this version in yellow stainless from 1988-2001) was perhaps Pondick's most generative sculpture, marking the first time she cast her head for her work. One edition (out of six total) is in the Philadelphia Museum of Art. Another is in the Sonnabend Foundation Collection. Photo: Sonnabend Gallery, New York ©Rona Pondick

Her first solo shows came in 1988, when art dealer José Freire and the Sculpture Center in New York hosted twin exhibitions. In 1990, she agreed to terms with Thaddaeus Ropac in Salzburg, and 10 years later, with Ileana Sonnabend in New York. By then, she had been included in the Whitney Biennial (1991), the Venice Biennale (1993), and the Lyon Biennale (2000).

Marc Straus, a collector of Pondick's work decades before he became her dealer, was instrumental in getting Sonnabend director Antonio Homem on board. "One Saturday morning, I went into Sonnabend, and I told Antonio, 'We're going to get in a cab and do a studio visit,'" Straus said. In progress in Pondick's studio that day was a wax version of *Dog*, to which Homem was instinctively drawn.



Dog (this version in yellow stainless from 1988-2001) was perhaps Pondick's most generative sculpture, marking the first time she cast her head for her work. One edition (out of six total) is in the Philadelphia Museum of Art. Another is in the Sonnabend Foundation Collection. Photo: Sonnabend Gallery, New York ©Rona Pondick

霍姆和我提及這件雕塑：「我認為它令人感到有趣及驚喜，在那個時候，羅娜提到要報廢它因為其中存在某些問題，她想要把它變成更結實的物質，但我告訴她這個想法實在太瘋狂，因為這件作品已經很好了，不需要再更動其他東西，而過不了多久，她打給我說，如果我喜歡的話，她想送給我。」

“狗”是龐迪克最具成長性的雕塑，它是她首次依自己的頭製模而成的雕塑，混合人類與非人類的形體，是源自於她早期在青銅、鋁和不鏽鋼的實驗，在她多年用可塑性物質創作之後。

它的製程是相當的折磨人，為了要打造她頭的模型，龐迪克需要她兩位友人用醫療級矽氧樹脂包裹住她，她說：「這非常重要，因為它會顯現出很多細節，當你被包裹住超過兩小時，大部分的人會試圖放吸管進入他們的鼻子吸氣去避免窒息，但是我不想要我的鼻腔在模型中變形，所以我說不能有吸管，我們要描繪出我的鼻腔周圍。」

「我很慶幸我放了筆和記事簿在我腿上，因為我完全沒有預料到，當橡膠環著我已被網子和石膏包覆住的脖子，完全的封住的你感到自己感官已被剝奪，當我開始喘不過氣，我開始寫“剖開脖子因為窒息”，所以他們開始剖開脖子，經過數小時到最後，我寫著“把這鬼東西拿開”，我幾乎快要失去理智，我極為珍視這個製模過程，因為我再也沒有嘗試過第二次。」

一窺病歷

因為龐迪克的身軀是被鑲入她的作品的，因為她的雕塑開啟身體上的不適，也因為生活總是有其道進入藝術，所以是不可能去誠實地討論她的雕塑而不提及她的醫療史，一個簡略的說明是從 2016 年開始。

那年，結束和在薩爾斯堡的侯巴克藝廊個展布展，乘著班機回家的羅娜感覺到她的右手麻木，在更久之前，她總是感到疼痛每當移動她的頭時，她忽略不適感，認為這只是短暫的現象，她曾經向一位整形醫生友人提及這個狀態，他試圖勸說她盡快去就醫。而到了那時，醫生意識到他們必須要在她的脊椎上動手術，以移除造成她脊髓疼痛鈣化的韌帶，她右邊的身體是沒有任何感受的，她被建議不宜隨意走動，因為一個摔跤都可能造成癱瘓。

“I thought it was very interesting, very surprising,” Homem told me of the sculpture. “I think it was at that moment that Rona said something about destroying it because it had problems. She wanted to make it in a more solid material. I told her I thought it was completely crazy, that it was a very good work and she shouldn’t do it. Not much later on, she called me and said, ‘You liked it so much, I decided I wanted to give it to you.’”

Dog was Pondick’s most generative artwork. It marked the first appearance of her head in her sculpture; the introduction of hybrid human/non-human forms; and is the origin of her earliest experiments in bronze, aluminum, and stainless steel after years of working with more pliable materials.

Its production was excruciating. To create the model of her head, Pondick had two friends encase her in medical-grade silicone. “That was important to me, because it gives great detail,” she said. “You’re encased for over two hours. Most people put straws in their nose to prevent suffocation. But I didn’t want to disfigure my nostrils in the mold. So I said, ‘No straws. We’re just going to paint around my nostrils.’”

“I’m very lucky I kept a pad and pen on my lap. Because I had no idea that when the rubber went over my neck, which was covered in mesh and then plaster—you’re really encased. It’s real sensory deprivation. I started choking. And I had to write, ‘slit neck choke.’ So they slit the neck. By the end of this, after several hours, I was writing, ‘Get this fucking thing off of me.’ I was really going to lose it. I have treated that one lifecast like gold. I’ve never done another since.”

A Look at the Medical Chart

Because Pondick’s body is embedded into her work; because her sculpture inaugurates physical unease; and because life always makes its way into art, it is impossible to honestly discuss her sculptures without acknowledging her medical history. A brief sketch would begin in 2006.

That year, on a flight home from installing a solo show with Ropac in Salzburg, her right arm went numb. Before long, she couldn’t move her head without feeling she would faint. She ignored the discomfort, assuming it would be temporary. Almost in passing, she told a friend, an orthopedic surgeon, about her symptoms. He urged her to visit a specialist. By the time doctors realized they needed to operate on her spine to remove calcification on a ligament that was effectively strangling her spinal cord, she couldn’t feel anything on the right side of her body. She was advised not to walk around on her own out of fear that a fall would leave her paralyzed.

她告訴我：「聽到這個消息對我來說是煎熬的，他們必須穿刺過我的脊髓管前後，到達壓縮脊髓管的韌帶，然後用手術刀移除它，最後再把我的脊柱歸位。」這共四天的療程需要兩次痛苦的手術，一次需要羅迪克臥躺 9 小時，另外一次是仰躺 10 小時。

「我需要用金屬支架固定我前後的脊柱五個階層，因為我有太多神經上的問題，我得了一種叫永久性脊髓管傷害，意即疤痕留在脊髓管上，我的神經外科醫生至今仍然無法相信我可以回到像此時正常活動的狀態。」

依靠嗎啡從手術中恢復的龐迪克開始分不清現實和夢境：「我開始幻想我的頭和身體分離，並飄進樹間和雲間，而這給了我最高喜悅溫暖的感受，在那個重症病房裡它給我不可置信的慰藉。」

在一次幻覺裡，她的頭依偎進一團樹枝，雙眼緊閉在一種倘然的接受，如此的鮮活清楚顯現化成作品“頭在樹裡,2006-08”，這是她其中一件為人所知的雕塑成就。



圖說：“頭在樹裡,2006-08”是龐迪克在兩個手術間的夢境：「我開始幻想我的頭和身體分離，並飄進樹間和雲間，而這給了我最高喜悅溫暖的感受。」照片由薩德斯·侯巴克藝廊提供，倫敦/巴黎/薩爾茲堡/首爾 © 羅妮·龐迪克

“It’s hard to hear this,” she told me. “They had to break through my spinal canal, front and back, to get access to the ligament compressing the spinal cord, and remove it with a scalpel. Then they had to put my spine back together.” The procedure required two painstaking surgeries—one for nine hours, with Pondick lying face up; another for 10, with her lying face down—done over the course of four days.

“I’ve got metal reinforcing the front and back of my spine on five levels. That’s part of the reason I have so many neurological issues. I have what’s called permanent spinal cord injury, which means scarring of the spinal cord,” she said. “My neurosurgeon to this day cannot believe I’m back to work and as functional as I am.” While recovering from her surgeries under the influence of morphine, Pondick began having fever dreams. “I was fantasizing about my head leaving my body and floating into trees and into the clouds, and it gave me the most blissful, warm feeling,” she said. “It gave me unbelievable solace in the intensive care ward.”

One hallucination in particular—of her head nestled inside a cluster of branches, eyes closed in a state of calm acceptance—was so vivid that it became the basis for *Head in Tree* (2006–08), one of her greatest sculptural achievements.



Head in Tree (2006–08), which Pondick dreamed up when recovering from two intensive spinal surgeries. “I was fantasizing about my head leaving my body and floating into clouds,” she said. “And it gave me the most blissful, warm feeling.” Photo: Galerie Thaddaeus,

這件不銹鋼的裝置是精緻精準的手工藝教材，並且可以用來相對研究作品“猴子”的狂烈，花足夠的時間觀察圖片的它或是實體的它，裡面平常你每天都看得到的樹，將會看起來非常不同，費圖奇說：「我不會將現在看著的這棵樹視為是一件雕塑。」我能想像每一個觀者看到它的第一次會馬上聯想到其的腦部敏感性到那顆為作品加冕的頭，以及垂掛至地的脊柱般的樹幹，然而數年來，龐迪克拒絕告訴觀者這件雕塑的起源，也避免公共談論她的手術。



圖說：“頭在樹裡,2006-08”的細節，這個照片被展出在荷蘭阿納姆市的松斯貝克雙年展 2008 年。照片由薩德斯·侯巴克藝廊提供，倫敦/巴黎/薩爾茲堡/首爾 © 羅娜·龐迪克

她告訴我：「我當時不想讓任何人知道我發生什麼事，不想讓人知道我喪失了肢體功能，當在訪談中，人們問我相關問題時，我就只是回答我不想討論。」

「我經歷過很長一段時間，我覺得那段時間就像是我的歷史—我的情緒史，所以這不需要被提及，我感到舒服當我把它有機的抒發在我的作品上，我通常回顧我十幾年前的作品時，我看待他們有著和創作當下極為不同的想法，二十幾年後，我更能感受之間的差異性，當變成三十幾年，我開始能客觀看待它們，而那是一種超越創作者的境界，所以我對我能分享多少感到矛盾，我真的想要分享嗎？」

The stainless-steel work is an education in delicate, precise handiwork, and a pacific counter-study to a rabid display like *Monkeys*. Spend enough time with it (even images of it) and the trees you see in everyday life will never look quite the same. (“I can’t look at a tree now without looking at it as a piece of sculpture,” Feintuch told me.) I imagine any viewer seeing it for the first time would immediately connect its cerebral sensibility not only to the head that crowns the work, but also to the spinal column-like tree trunk that cascades to the ground. Yet for years, Pondick declined to illuminate her audiences to the full genesis of the sculpture, and avoided talking about her surgeries in public.



A detail from Rona Pondick's *Head in Tree* (2006-08). This image shows the work at the Sonsbeek biennial in Arnhem, the Netherlands, in 2008. Photo: Galerie Thaddaeus, London/Paris/Salzburg/Seoul ©Rona Pondick

“I didn’t want anyone to know anything happened to me,” she told me. “I didn’t want anyone to think I’d lost any physical functioning. In interviews, people would ask me questions, and I just said, ‘I won’t discuss it.’”

“I’ve gone through a long period where I felt like my history—my emotional history—didn’t need to be talked about. I feel more comfortable letting it go organically into the work,” she said. “When I look back on my work, usually a decade after, I see things very differently than when I was making it. Two decades later, I see it that much more differently. When it gets to three decades, I start to look at it objectively, almost to the point where I’m no longer the maker. So I’m ambivalent about how much to share. What do I *really* want to share?”



圖說：“紅黃黃綠,2014-18”是在馬克·施特勞斯藝廊展出的著色樹脂和壓克力的作品，在雕塑裡的每一顆頭都是由龐迪克自己的頭製模而成。照片由紐約馬克·施特勞斯藝廊提供 © 羅娜·龐迪克



Small Red Yellow Green (2014-18) is among the pigmented resin and acrylic works on view at marc Straus. Each head in each sculpture is modeled on Pondick's own. Photo: Mark Straus, New York ©Rona Pondick

創傷是一件有趣的事情(當然不是字面上的意思，就如同卡夫卡知道)，它永遠潛藏在各種能力裡，醫生貝賽爾·范德科爾克說：「身體會保持紀錄。」在脆弱的時刻會產生週期性的攻擊，或甚至創作它們，我們是如何至此的？引起暴力的它做了什麼？意識到是生命的責任被劃分成區塊環繞在日常事務裡。

在近期的作品，我和龐迪克更深度的對談，大部分的內容是實際的，她分享關於朋友和同事的細節，而我找到圖片和確定事實，但是我總是遇到需要安撫她的狀況，在數小時裡，她向我吐露關於她已隱藏多年的生活細節，也同時花時間思考公開的影響，但她未曾過問最後什麼會出現在這篇文章中，就如同每個人，她需要保護自己的形象。

每位記者都能感覺到受訪人的緊張，因為那種情緒也會傳遞到記者身上，我能夠感受到我欣賞龐迪克，以及費圖奇是一位優秀的畫家，當他們邀請我和我太太一起共用晚餐時，他們是第一個知道我們未出生兒子的名字的人，我們討論到在發行她作品的專刊的可能性，以及我需要和她保持連絡，我不想要與她疏遠。然而，有一個不同的可能性能驚嚇我們兩

Trauma is a funny thing (and not only literally, as Kafka knew). It lurks forever in the faculties (“the body keeps score,” as the psychiatrist Bessel van der Kolk put it) and makes periodic attacks at moments of vulnerability, or creates them. How did we get to be this way? What originating violence did this? Figuring out is a life’s work arranged in fragments around the chores of daily life.

In recent weeks, I had many further conversations with Pondick, most of them practical. She shared contact details for friends and colleagues, and I secured images and checked facts. But there was also the issue of calming her nerves. Over the course of many hours, she had divulged to me details about her life that she’d otherwise kept tidily tucked away for years, and then had time to consider the implications of telling. She didn’t ask once what would end up in the article, but I sensed she was becoming increasingly anxious to know. Like any person, she has a picture of herself to protect.

Every journalist senses a subject’s anxiety, because it seeps into the journalist too. I became attached. I admire Pondick. And Feintuch is a fascinating painter. When they

個，如果我把她的生活和藝術創作劃下涇渭分離的界線，我會排除她作品的其他可能性，這可能會發生在我們的訪談後，而她可能會無法接受，這也會成為我們關係的終局，她告訴我：「我不想看到對我作品太多辯證的解釋，我希望它們能被完全的體會感受。」而我也這麼想。



圖說：羅娜·龐迪克字母城的工作室。照片由薩德斯·侯巴克
藝廊提供，倫敦/巴黎/薩爾茲堡/首爾 © 羅娜·龐迪克

had my wife and I over for dinner, they became the first people anywhere to learn our unborn son's name. We discussed a potential monograph on her work, and I needed to maintain access. I had no interest in alienating her. Yet there was a distinct possibility—and this is what scared us both—that if I drew the case too definitively between her life and art, I would foreclose her work's many other possibilities, the ones that could occur to her years after the event. That would be unacceptable to her. It would be the end of the relationship. "I don't want a didactic explanation of my work," she told me. "I want it to be experienced fully."

So do I.



Rona Pondick in her Alphabet City Studio.. Photo: Galerie Thaddaeus,
London/Paris/Salzburg/Seoul ©Rona Pondick