

Rona Pondick

Rona Pondick WORKS 1986-2001

THE METAMORPHOSIS OF AN OBJECT MAKER:
AN INTERVIEW WITH RONA PONDICK

*LA MÉTAMORPHOSE D'UNE FABRICANTE D'OBJETS:
UN ENTRETIEN AVEC RONA PONDICK*

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The Metamorphosis of an Object Maker: An Interview with Rona Pondick

物品製造者的變形：與羅娜·龐迪克的訪談

Octavio Zaya: Instead of body parts integrated in a landscape of beds, bottles, teeth, ears, furniture, clothes, and newspapers, this time you have gone further. You are using animals to keep on poking our psyche. How did this new work emerge?

Octavio Zaya：這次不再將身體部分融入床、瓶子、牙齒、耳朵、家具、衣服和報紙的景觀中，而是更進一步地使用動物來繼續觸及我們的心靈。這個新作品是如何產生的？

Rona Pondick: I wanted to work with new images and new materials. Since I didn't know how to start, it made sense to begin by saying what I wouldn't do. I wouldn't use repetition, proliferation, or scatter. Nor would I use funky materials or found objects. I wanted to try to make meaning in a different way. I turned to modeling and carving, old forms of making sculpture, but new to me. I began working with 3D computer scanning and 3D computer modeling. I also started casting in materials like stainless steel and silicone rubber.

羅娜·龐迪克：我想要嘗試新的形象和材料。由於我不知道如何開始，所以我從宣告我不會做的事情開始。我不會使用重複、擴散或散落等特質。我也不會使用奇特的材料或現成的物品。我想嘗試以一種不同的方式賦予意義。我轉向建模和雕刻，這是製作雕塑的古老方式，但對我來說是新的。我開始使用3D電腦掃描和建模。我還開始使用不鏽鋼和矽膠橡膠等材料進行鑄造。

OZ: Did you think you were breaking with your past?

OZ：你覺得你在打破自己的過去嗎？

RP: Absolutely.

RP：絕對是的。

OZ: So this was a trying and experimental time?

OZ：所以這是一個充滿挑戰和實驗的時期？

RP: Of course. I didn't know where I was going or how I was going to do it. I told myself it didn't matter if I failed. I just needed to work and trust myself. It took a year before the *Dog* materialized in a way that made sense. The *Dog* has had a very interesting evolution. It started almost four years ago. I have remade it now four or five times. I made it twice in wax before getting to the first cast in metal and I am now recasting it in a new metal – yellow stainless steel.

RP：當然。我不知道我要往哪個方向，也不知道該怎麼做。我告訴自己，即使失敗也無妨。我只需要努力工作並相信自己。我花了一年的時間，才將作品〈狗〉以有意義

的方式呈現。這隻〈狗〉有著非常有趣的演變過程。它始於將近四年前。我重新製作了它四五次。在進行第一次金屬鑄造之前，我先用蠟製作了兩次，現在我正用一種新的金屬 — 黃色不銹鋼 — 重新鑄造它。

OZ: Besides the ongoing material and technological development, what cultural references or stories were you dealing with while creating these new pieces?

OZ：除了持續進行的材料和技術發展外，在創作這些新作品時，你還參考了哪些文化或故事？

RP: When I combined my head with the animal body of a dog my first thoughts were about mythology and the use of these images in art. The animal/human hybrid and monsters have a long presence in art. You see them starting in neolithic times and they turn up throughout Egyptian, Greek, and Roman periods. It doesn't end there; you see these monstrous hybrids in work by individual artists like Goya, Redon, and Bosch and now filmmakers create characters like Dracula, Frankenstein, the Fly, Alien, the Terminator... a pretty long fascination. Why this fascination and why for so long? What does it mean?

RP：當我將我的頭部與狗的動物身體結合時，我首先想到的是神話和這些形象在藝術中的應用。動物/人類混合體和怪物在藝術中有著悠久的存在。你可以在新石器時代就看到它們，並且在埃及、希臘和羅馬時期也能發現它們的蹤跡。它並不止於此；你可以在個別藝術家的作品中看到這些怪異的混合體，如戈雅、瑞東和博世，現在電影製片人也創造了像德古拉、科學怪人、蒼蠅人、外星人、終結者等角色.....一個相當長的著迷。為什麼會有這樣的著迷，而且為什麼持續這麼久？這代表著什麼？



18. 19. DOG, 1998-2001

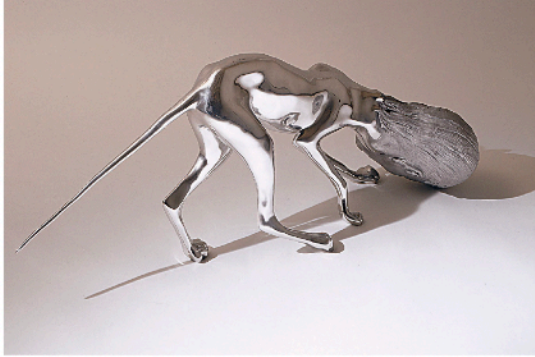
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50. 61. MARMOSET, 1993-99

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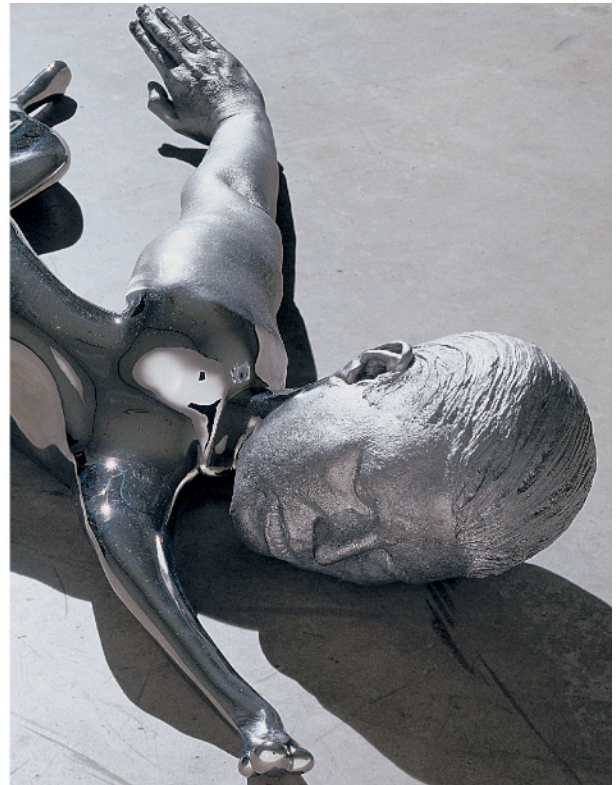
64. 63. FOX, 1998-99

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64. 65. COUGAR, 1998-99

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OZ: Pieces such as *Dog*, *Fox*, *Cougar*, *Marmot*, and *Monkeys* are hybrid compositions, mutants of sorts. By now I'm used to your reluctance to explain or characterize your work. And yet, I would like to know what made you go in this direction; cloning, the genetic revolution of late?

OZ：像〈狗〉、〈狐狸〉、〈美洲獅〉、〈土撥鼠〉和〈猴子〉這樣的作品是混合結

構，品種的突變體。我已經習慣你不願解釋或描述你的作品。然而，我想知道是什麼促使你走上這條路；是基因複製，還是最近的基因革命嗎？

RP: You can go into more transgressive, more emotional, more “off” subjects with an animal than you can with humans so I combined them.

RP：透過動物，你可以涉足更具違規性、更具情感、更「離經叛道」的主題，而這是在人類身上難以達到的，所以我將它們結合起來。

OZ: How long is it taking you to do these pieces? You are still working on *Monkeys* and it seems it won't be ready for a while longer.

OZ：你花了多少時間來製作這些作品？你仍在進行製作〈猴子〉，看起來它似乎還需要一段時間才能完成。

RP: I think I'm on the fourth year now. It has become a very complicated structure to resolve. I want it to feel fluid and frenetic in energy and move like a baroque sculpture. I needed to integrate my cast arms into eight different postures with the monkey bodies. I must have recast my arm in twenty different positions trying to work out these relationships and get a fluid movement. At the same time I have also been modeling the animal bodies. I wanted to attach two of my own heads to two of the monkey bodies. I wanted these heads in the same scale of the other six monkey heads so they felt totally integrated into the mix. I needed my head to be six inches tall and I didn't want to model it. I wanted it feel like a life cast with skin texture and detail, like a death mask. A friend had suggested to me that if I used 3D computer scanning and 3D computer printing I could take a life cast of my head and reduce it to any size I wanted.

RP：我想我現在已經進入第四年了。這變成一個非常複雜且需要解決的結構。我希望它在能量上感覺流暢而狂熱，並且像巴洛克雕塑一樣移動。我需要將我的鑄造手臂與猴子的身體整合到八個不同的姿勢中。我以二十種不同的姿勢重新鑄造我的手臂，試圖使這些連結獲得流暢的動作。與此同時，我還一直在建模動物的身體。我想把我的兩個頭部連接到兩個猴子的身體上。我希望這兩個頭部和其他六個猴子的頭部大小相同，讓它們完全融入其中。我需要我的頭部高六英吋，而且我不想以模型製作它。我希望它感覺像是一個帶有皮膚紋理和細節的真實鑄造，就像一個死亡面具。一位朋友建議我，使用3D電腦掃描和3D電腦列印，我可以將頭的真實鑄造縮小到任何我想要的大小。

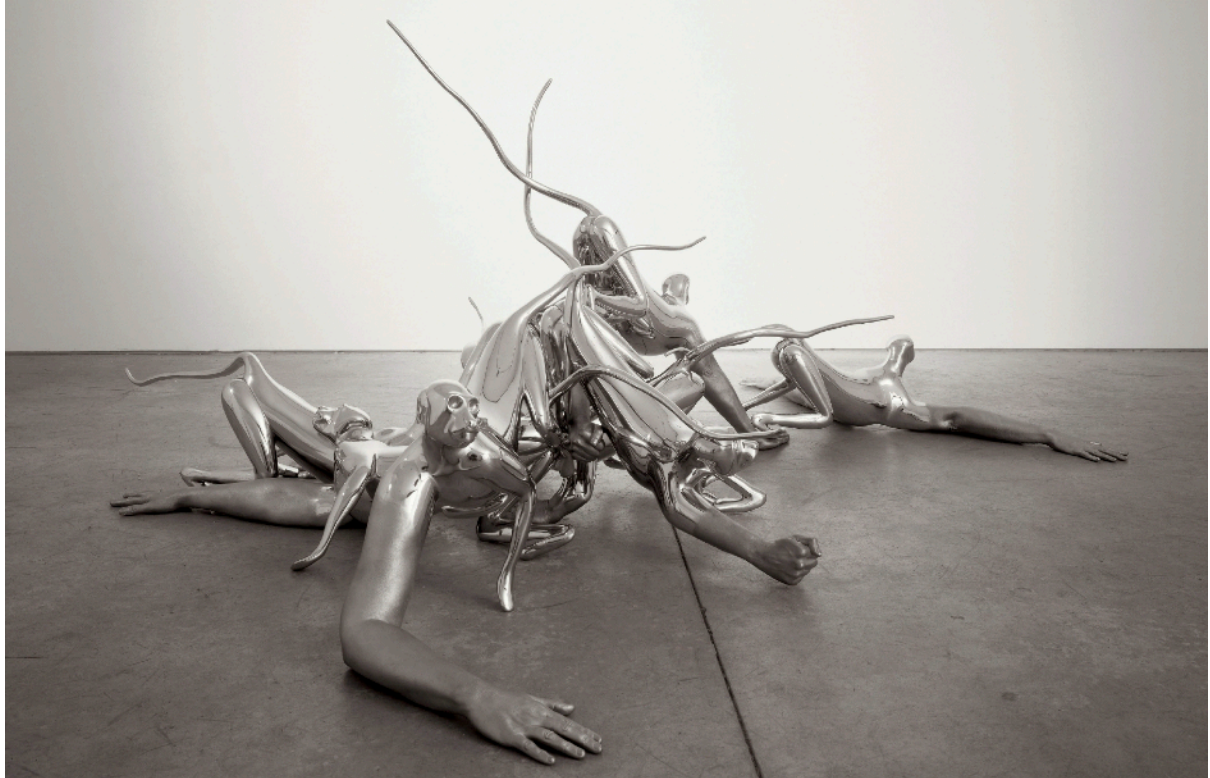
OZ: For some of these pieces you have used rapid-prototyping. This new technology enables you to render a computer scan of your head in three dimensions.

OZ：對於其中一些作品，你使用了快速成型技術。這種新技術使你能夠將你的頭部電腦掃描以立體呈現。

RP: The other day I showed you the original casting of my head that all of the heads in these sculptures have come from. Casting my head was so unpleasant. I decided to make all the sculptural changes on my original by hand to avoid having to recast. To prepare the head for scanning, I took one of my casts, sanded off my hair, reshaped the head into an egglike shape, with no neck. This cast became the model from which we scanned. The level of detail I wanted made this very difficult. Each time we would scan the head, the computer would crash. In the end we needed three-quarters of a million dots or cloud points to create my heads. The file was so big the computer was always crashing. What was suppose to take a week took six months. Then we had problems producing my head three dimensionally. It took another six months, but it was really worth it.

RP：前幾天我給你看了我的頭部原始鑄造模型，這些雕塑中所有的頭都來自於此。鑄造頭部是非常令人不舒服的。我決定手工在原件上進行所有的雕塑變化，以避免不得不重新鑄造。為了準備頭部進行掃描，我拿了一個我的鑄模，磨掉了頭髮，把頭部重新塑造成橢圓形，沒有脖子。這個鑄模成為我們進行掃描的模型。我想要的細節程度使這變得非常困難。每次我們掃描頭部，電腦就會崩潰。最終，我們需要七十五萬個點或雲點來創建我的頭。文件太大，電腦總是崩潰。原本應該花一週的時間，卻花了六個月。然後我們在立體製作我的頭部時遇到了問題。又花了六個月，但真的很值得。





OZ: While you use cutting-edge technology and address current and pressing issues, the appearance of the work propounds compositions and many sculptural production problems of centuries long past. How do you handle this balancing act?

OZ：在你使用尖端技術並探討當前迫切的問題的同時，作品的外觀呈現了許多世紀以前的構圖和雕塑製作問題。你是如何處理這種平衡的？

RP: Every time I take a step forward I take a step backward. I will do whatever is necessary to make my work. If it means learning a new technology or using a technology from the past, I will use it. What's interesting to me is that I can now use old and new technologies to make a single sculpture. I don't use a technology for the sake of using technology nor do I care if it is old or new or cutting edge. I think of technology as a tool, like a hammer or saw and nothing more. I don't relate to modeling, carving or 3D computer technology any differently.

RP：每當我向前邁進一步，我就會向後退一步。我會做任何必要的事情來完成我的作品。如果這意味著學習新技術或使用過去的技術，我都會去做。對我來說有趣的是，我現在可以使用新舊技術來製作一個雕塑。我不是為了使用技術而使用技術，也不在乎它是新的還是舊的，還是尖端的。我把技術看作是一種工具，就像錘子或鋸子一樣，沒有其他。我對建模、雕刻或3D電腦技術沒有不同的看法。

OZ: In your previous installations, even if the piece was very repulsive or arcane, you managed to bring viewer in by staging or creating an inviting and challenging environment to be explored. Now the focus is exclusively on the object.

OZ：在你之前的裝置藝術作品中，即使作品非常令人厭惡或深奧，你也設法通過擺設或創造一個引人入勝且具有挑戰性的環境來吸引觀眾探索。現在，焦點完全放在物件上。

RP: I am thinking about my work differently than I did four or five years ago. In the past I was interesting in how a person moved through a room and how I could affect them with vast numbers of things scattered all around. I made meaning in the past through scattering, repeating, and creating a proliferation of images that surrounded and engulfed the viewer. Now I want to do the exact opposite and make self-contained objects. My sculptures are either walking, reclining, seated, or climbing. They claim their physical spaces like territorial animals. The human parts of the sculptures are cast from my own body. I have gone to great lengths to have a high level of detail in the skin texture. The animal bodies, on the other hand, are highly smoothed and polished. I want the human, detailed, skin texture to merge naturally into the animal bodies. I want these two extreme states to feel like they have collided in one body. The physical posture of each animal and the human gesture help merge these two foreign bodies. Although I want my sculptures to occupy a room in a different way than I did in the past, I still want my work to be about a kind of emotional and psychological state that makes you aware of your own body.

RP：我對我作品的思考與四五年前有所不同。過去，我關注一個人如何穿越一個房間，以及我如何能夠用散落在四周的大量物品來影響他們。我過去通過散佈、重複和創造擴散並吞噬觀眾的大量物品來賦予意義。現在，我想做完全相反的事情，創造獨立的物品。我的雕塑要麼行走、躺臥、坐著，要麼攀爬。它們像領土動物一樣宣告它們的物理空間。雕塑的人體部分是從我的身體鑄造而成的。我竭盡全力使皮膚紋理達到高度的細節。另一方面，動物的身體則被高度打磨和拋光。我希望人體的詳細皮膚紋理能夠自然地融入動物的身體中。我希望這兩種極端的狀態感覺就像它們在一個身體中碰撞在一起。每種動物的物理姿勢和人的手勢有助於將這兩個陌生的身體融合在一起。雖然我希望我的雕塑以一種不同於過去的方式佔據一個空間，但我仍然希望我的作品能夠讓你意識到自己身體的情感和心理狀態。



71-73. UNTITLED ANIMAL, 1990-2001

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74-75. PINE MARTEN, 2000-01

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OZ: I recall you mentioning *The Sleep of Reason Produces Monsters*, the title of an etching from Goya's *Caprichos* series. When I first saw your new work, I thought you were probing and questioning our technologic and scientific advances and the direction it was taking us. You can easily understand that this could be a legitimate interpretation of your new work. I'm interested in the correlation with the title of that piece because when Goya created it in 1797, the Enlightenment in Spain was coming to a crashing end. Your irrational mutations

that seduce us with their repelling beauty, are they trying to foretell something?

OZ: 我記得你提到過戈雅《奇想集》中一幅銅版畫的標題〈理性的沉睡產生怪物〉。當我第一次看到你的新作品時，我認為你正在探究和質疑我們在技術和科學方面的進步，以及這將帶領我們的方向。你很容易理解這可能是對你新作品的一種合理解釋。我對這個作品的標題與戈雅那幅作品的相關性感興趣，因為當戈雅於1797年創作它時，西班牙的啟蒙運動即將結束。你那些以排斥性的美感誘惑我們的非理性突變，它們是否試圖預示著某種事物？

RP: I think we have to have another interview in about four years for me to really answer that.

RP: 我想我們需要再過大約四年進行另一次訪談，我才能真正回答這個問題。

OZ: For the first time, this new work uses images of yourself. In a certain twisted way, it is the portrait of a nightmare.

OZ: 這次新的作品首次使用了你自己的形象。以某種扭曲的角度來看，這是一幅噩夢的肖像。

RP: From the beginning, my work has been about a metamorphosis. It brings me back to Franz Kafka and the idea of transformation, something in flux. If you go back to my scatological pieces, the breast pieces, the shoe pieces, the teeth pieces, all were about a metamorphosis: things mutating. And I don't mean mutating in a scientific way. Each piece was about an evolution. Within each sculpture, the form would start shifting, and, as the form shifted, the meaning changed. The imagery was as much about me then as the imagery is now. In my previous work the sculptures were more internal, now the sculptures are more external. My new work can be read more easily as a self-portrait. I think my work has been and will probably always be about a metamorphosis. Sometimes I think what you do is spiral around, and say the same thing over and over again, even when you try hard to say it differently, you're still saying the same thing.

RP: 從一開始，我的作品就是關於變態的。這讓我想起了弗朗茨·卡夫卡和變形的概念，一種處於變動中的事物。如果回顧我的糞便作品、乳房作品、鞋子作品、牙齒作品，它們都是關於變態的：事物正在變異。我指的不是科學上的變異。每一件作品都是一種演變。在每個雕塑中，形式會開始變化，而隨著形式的變化，意義也會改變。當時的意象和現在一樣，都與我有很大的關聯。在我之前的作品中，雕塑更多是內在的，而現在的雕塑更多是外在的。我的新作品更容易被解讀為一幅自畫像。我認為我的作品一直都是關於變態的，也許將來也會一直是。有時我想，你所做的就是不斷旋轉，一遍又一遍地說著同樣的事情，即使你努力以不同的方式表達，你仍然在說著同樣的事情。

OZ: Jorge Luis Borges?

OZ：豪爾赫·路易斯·博爾赫斯？

RP: Exactly. I don't think an artist ever goes in a linear direction, nor is life linear. Look at history. We are in an endless spiral. We think we are moving forward, but we are repeating and going around and around, thinking we are moving forward. In my new work I'm stepping back into history and I'm also stepping forward. I'm doing both simultaneously.

RP：沒錯。我不認為一位藝術家會走上一條線性的方向，生活也不是線性的。看看歷史。我們處於一個無窮的螺旋中。我們認為我們在向前發展，但我們正在重複並不斷旋轉，以為自己在向前發展。在我的新作品中，我正在走進歷史，同時也在向前邁進。我兩者兼而有之。

OZ: You are projecting the nightmarish genetic-scape of our imagination to come, as much as dealing with Bernini's compositions and Donatello's sculptures.

OZ：你正在投射出我們未來想像中的夢魘基因場景，同時也在處理伯尼尼的構圖和多納泰羅的雕塑。

RP: In our last interview when you asked me who my influences were, I said Kafka and my mother. Now I would add Bernini and Donatello.

RP：在我們上次的訪談中，當你問我影響我的人是誰時，我說卡夫卡和我的母親。現在我要加上伯尼尼和多納泰羅。

