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Fig. 1 Rona Pondick, 1999

Rona Pondick interviewed by Barbara Wally
Rona Pondick im Gespräch mit Barbara Wally

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Fig. 2

Wally: As you look back today on more than thirty years' work, what was your main incentive at the beginning of your work as a sculptor?

華利：當回顧三十多年來的創作歷程時，您一開始作為雕塑家的主要動機是什麼？

Pondick: From the beginning I have wanted my work to have a visceral presence.

龐迪克：從一開始，我就希望我的作品擁有情感上的存在感。

I remember one piece I had been working on for two years, and I was at my wits' end. In frustration I picked up the sculpture and threw it across the room. I don't know how I did this, because it weighed 200 pounds. I walked out of my studio, made myself coffee, went back, looked at this thing on the floor, and thought, "There is something there." I was working with brown microcrystalline wax, and my studio was full of it. A friend came to the studio, and his reaction was not what I wanted or expected. He said, "This work is really strong, but it looks like there's shit in your studio." I had heard this before, but this time I thought maybe there was something here I should pursue.

記得有一件已經創作了兩年的作品，我已經到了無計可施的地步。在沮喪中，我拿起雕塑，把它扔過整個房間。我不知道我是怎麼做到的，因為它有兩百磅重。我走出工作室，泡了杯咖啡，回來時看著地上的這個東西，心想：「這裡面有點東西。」我當時是使用棕色微晶蠟進行創作，我的工作室到處都是。一位朋友來到工作室，他的反應與我預期不同。他說：「這作品真的很有力量，但看起來就像是你的工作室裡有屎。」我以前也聽過類似評價，但這一次我想這裡頭也許有些值得我追求的東西。

I thought of Franz Kafka, one of my biggest heroes. I wanted to embody the contradictions and absurdity hidden in the darkness in his writing. I asked myself, "What is the most absurd thing I could do with one of these turd-like forms?" Stick it on a satin pillow. So I took a wood beam, stacked pillows on top of each other, and placed a bronze turd on top. I thought the piece looked like a body sacks, sarcophagus, or a bed.

我想到了弗朗茨·卡夫卡，他是最崇拜的英雄之一。我想要具象化他文學作品裡，隱藏在黑暗中的矛盾和荒謬。我問自己：「對於這些像糞便一樣的形狀，我最荒謬的做法是什麼？」把它放在緞枕上。所以我拿了根木樑，將枕頭疊在一起，然後放了個銅製的糞便在頂部。我覺得這件作品看起來像屍囊、石棺，或是床。



Fig. 6



Fig. 7

W: So beds followed. And then came a period when shoes were the main theme of your work. What gave you the idea of shoes? Did you see shoes as having a similar kind of metaphorical and ambivalent significance?

W：所以接下來是床。然後又來到鞋子成為您作品主題的時期。是什麼啟發您以鞋子來創作的靈感？您是否認為鞋子具有相似隱喻和含糊不清的意義？

P: Yes, I was excited and turned on by the metaphoric possibilities I had found in the beds and looked for other objects that had those rich kinds of readings. I started collecting shoes and turned into a packrat. When I placed a pair of shoes in the middle of my studio I got very excited, because they were like a stand-in for a person and they implied so much. I saw shoes as symbolic fragment. From shoes and beds I moved to chairs and baby bottles.

P：是的，當我發現床所帶有的隱喻可能性時，感到興奮和激動，並開始尋找其他可以豐富解讀的物品。我開始收集鞋子，變成了一個囤積者。當我把一雙鞋放在我工作室的中央時，我感到非常興奮，因為它們就好比代替人的存在，暗示著很多事情。我將鞋子視為象徵性的碎片。從鞋子和床到椅子和奶瓶，我的創作主題逐漸轉變。

I was looking closely at the forms and shapes of objects, interested in what made something feel male or female. I walked around trying obsessively to identify everything as male or female.

我仔細觀察物體的形態和形狀，對於是什麼使得一個物體給人男性或女性的感覺而感興趣。我四處走動，著迷地試圖將每件事物歸類為男性或女性。

I knew Freud had said that chairs are holders for the body, so they are female. But I didn't see it that way. I turned the seats of my chairs into buttocks and treated their surfaces like skin. I used lace as a kind of female skin and comics to mimic tattooing for a male chair. I dwarfed the chairs so they felt removed from ordinary scale.

我知道弗洛伊德曾經說過椅子是身體的支架，所以它們代表女性。但我並不那麼看待它。我把椅子的座位塑造成臀部，並將它們的表面視為皮膚。我使用蕾絲作為女性的皮膚，並使用漫畫來模仿男性椅子的刺青。我使椅子變小，讓它們脫離普通的尺寸。



Fig. 10



Fig. 11

In the early 90s I moved from working with baby bottles to working with teeth.

在90年代初期，我創作的靈感從嬰兒奶瓶轉向牙齒。

W: For me, your works with teeth – especially the complex ensembles with teeth in apples or balls with hair – are the most perplexing. When, how, and why did the teeth come into your work?

W：對我來說，您以牙齒為靈感的作品 — 尤其是在蘋果或毛球中使用牙齒的複雜結構 — 是最令人困惑的。牙齒是何時、如何以及為何成為您作品的一部分的？

P: I was interested in symbolic and metaphoric interpretations of teeth. We eat with our teeth – they have sexual connotations. They are a part of us, and we leave them behind when we die.

P：我對牙齒的象徵和隱喻解釋感興趣。我們用牙齒進食 — 它們帶有性的意涵。牙齒是我們身體的一部分，而當我們死去時，它們仍會留下。

Funnily enough, the first time someone asked me this question I panicked. I was on a panel at the Whitney Museum and someone asked, “So why are you using teeth?” I didn’t know what to say and before I knew it I’d told 200 people that I had an obsession: every time I was angry with someone I wanted to bite them. And I had wanted to see what would happen if I channeled that urge into my work. Afterwards, a blu-haired woman in a prim suit came up to me and said, “I know exactly what you’re talking about. When I gave birth to my baby I wanted to eat it. So I went out and bought a suckling pig the size of my child and ate the whole thing.” I thought, “And they say the artists are weird.”

奇妙的是，第一次有人問我這個問題時，我感到驚慌。當時我正在惠特尼博物館的座談會上，有人問：「那麼，您為什麼使用牙齒？」我不知道該說什麼，不知不覺間我

告訴了200人，我有一種著迷：每當我對某人生氣時，我想咬他們。我想看看如果我把這種衝動轉移到我的作品中會發生什麼。事後，一位穿著端莊套裝的藍髮的女士走過來對我說：「我完全明白您在說什麼。當我生下我的寶寶時，我想吃掉它。所以我出去買了和我孩子一樣大小的乳豬，然後把整頭豬吃掉了。」我想，「他們說藝術家都很奇怪。」



Fig. 13

W: From objects closely linked with the human body, you graduated to nature. What made you choose trees and animals?

W：從與人體緊密相連的物品中，你過渡到自然界。是什麼促使你選擇樹木和動物呢？

P: In the early 90s I was commissioned to make a sculpture for an outdoor sculpture garden. At first I thought it didn't make sense for me to make an outdoor piece because my work was so much about the body, fragmentation, repetition, and proliferation, and I felt as though the scale of my work wouldn't make sense outside either. Most of the time when I see sculpture outside I find nature more interesting than the sculpture. It posed a very interesting problem for me, how to approach this. I spent a long time walking the property, and an apple orchard caught my attention. I had jokingly called my teeth pieces "forbidden fruits," so I thought of combining my "fruits" with a tree.

P：在90年代初，我受委託為一個戶外雕塑花園製作雕塑。一開始，我覺得製作戶外作品對我來說沒有意義，因為我的作品主要是關於身體、碎片、重複和擴散，我覺得我的作品尺度在戶外也不會合理。通常，當我在戶外看到雕塑時，我覺得大自然比雕塑更有趣。對我來說，這是非常有趣的問題：我該如何應對。我花了很長時間在田地周圍散步，注意到一片蘋果園。我曾戲稱我的牙齒作品為「禁果」，所以我想把我的「果實」和一棵樹結合在一起。

I took a tree from the apple orchard, cast it in metal, and put it back in its natural setting,

where other trees surrounded it. I cast “apples” that looked like heads with teeth, in the same metal as the tree, and scattered them on the ground. They looked as if they had fallen from the tree. I love the fact that people don’t realize that the tree is a sculpture until they are close enough to notice the teeth in the fallen apples.

我從蘋果園中選一棵樹，將其鑄造成金屬，再放回自然環境中，被其他樹木環繞著。我也鑄造看起來帶有牙齒頭部的「蘋果」，使用相同的金屬材料，並將它們散佈在地面上。它們看起來就像從樹上掉落。我喜歡人們起初並不知道這棵樹是雕塑，直到他們足夠靠近，注意到蘋果上的牙齒。



Fig. 15



Fig. 16

W: So your interest in trees was the result of a commission for an outdoor sculpture, and your intensive exploration of the relationship between nature and sculpture. And what about the animals? How did they come into your work?

W：所以你對樹木的興趣是因為戶外雕塑的委託，也是對自然和雕塑之間關係的深入探索。那麼動物呢？它們是怎麼成為你作品的一部分的？

P: I wanted to work with new images and new materials, and I wanted to stop making meaning with repetition, proliferation, or scatter. When I merged my body parts with the animal I found my way back to the isolated object.

P：我想要使用新的圖像和材料，也想停止使用重複、擴散或散落等技法來賦予意義。當我將我的身體部分與動物融合時，我找到回到獨立物件的方式。

My work may look like it changes dramatically in its imagery or its materiality, but my interest in metaphoric and symbolic meaning remains constant. And no matter what my images are like, I am always driven by my great love for materials. I am very interested in the nature of materials and how their character affects what we see. For me, the material presence of a piece is a big part of my sculptures’ emotional content. I am interested in metaphysical metamorphosis that reflects human nature, and physical presence is very important to me.

我的作品在意象或材質上看起來可能發生了巨大的變化，但我對隱喻和象徵意義的興趣始終保持穩定。而且，無論我的圖像如何，我始終受到對材料的深厚愛好的驅使。我對材料的性質和它們的特性如何影響我們所看到的事物非常感興趣。對我來說，一件作品的物質存在是我雕塑的情感內容中重要組成部分。我對能夠反映人性的形而上變化感興趣，而物質的實在性對我來說也非常重要。



Fig. 17



Fig. 18

W: When you speak about metamorphosis – how important for you as tools are ambivalence, contradiction, and ambiguity? For example, you prefer unalterable, lasting – almost everlasting – materials, and you use them to represent the process of change, of transformation from one identity into another, from one form into another. What is your purpose here?

W：當你談到變態時，矛盾和模糊不清對你來說作為工具有多重要？例如，你更喜歡不可改變、持久 — 幾乎是永恆的 — 材料，並使用它們來代表變化的過程，從一個身份轉變為另一個，從一種形式轉變為另一種形式。你在這裡的目的是什麼？

P: The way I use the metaphoric and the symbolic is to put an emphasis on transformation, or metamorphosis. I am interested in meanings that come from forms that are in flux, and while the materials I use are permanent, they can look liquid or solid, heavy or light. Sometimes they look to me as if they are made of light.

P：我使用隱喻和象徵的方式是為了強調轉變或變態。我對來自於處於變動中的形式意義感興趣，而我使用的材料雖然是永久的，但它們看起來可以是液體或固體、沉重或輕盈。有時候它們對我來說看起來彷彿是由光線製成的。

Sculpture is solid by nature, but the meaning it holds or its symbolic interpretations can vary. There is a wonderful jazz song called “Ugly Beauty” by Thelonious Monk; I love the title, I love the piece, and I think it says it all. What is beautiful? What is ugly? Are they one and the same? Or is it all in the eyes, or in this case the ears, of the beholder?

雕塑在本質上是堅固的，但它所承載的意義或象徵性的解釋可能千變萬化。有一首名為《Ugly Beauty》的爵士樂曲，由塞洛尼厄斯·孟克（Thelonious Monk）演奏；我喜歡這個標題，也喜歡這首曲子，我認為它表達得淋漓盡致。什麼是美？什麼是醜？它們

是同一回事嗎？還是一切都在觀者的眼中，或在這種情況下是在聽者的耳中？

I Have made sculptures that I found hilariously funny; other people have found these same pieces terrifying. Or the opposite occurs. I relate to Kafka and the way his writing straddled poignant contradictions. That's something I want in my own work.

我製作過一些我自己覺得非常滑稽有趣的雕塑；然而其他人可能會覺得這些相同的作品很可怕。反之亦然。我能理解卡夫卡，以及他的寫作如何跨越深刻的矛盾。這是我希望在自己的作品中呈現的一種特質。



Fig. 19

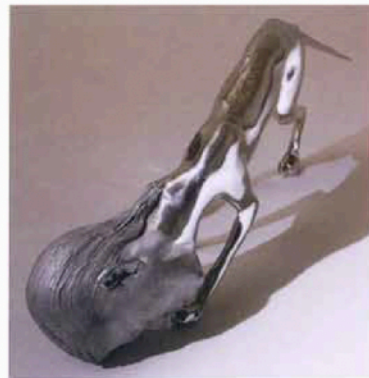


Fig. 20

W: Does this mean that you wish to open up for the viewer as many different viewpoints and approaches as possible? That you want to create “open art works,” as Umberto Eco puts it, that can be read in various ways, so that the viewer plays an active role in the work?

W：這是否意味著你希望為觀眾打開盡可能多的不同觀點和方法？你是否想要創造「開放的藝術作品」，就像翁貝托·艾柯所說的，可以不同的方式閱讀，以便觀眾在作品中扮演積極的角色？

P: I don't know that I view this as a question of being open. I am talking about contradiction. I think contradiction is what makes us tick. Our own contradictory desires are what drive us and make us interesting and human. We have impulses to create and destroy at the same time. We always want what we can't have. Men want to be women, and women want to be men. The minute you have one thing, you want the opposite.

P：我不確定我是否將這視為一個開放的問題。我在談論矛盾。我認為矛盾是推動我們前進的原動力。我們自己矛盾的欲望是驅使我們變得有趣和人性的原因。我們同時具有創造和毀滅的衝動。我們總是想擁有我們得不到的東西。男人想成為女人，而女人想成為男人。一旦你擁有一件事，你就想要相反的東西。

W: You mentioned the important influence of Kafka in your work.

W：你提到卡夫卡對你作品的重要影響。

P: Kafka is the writer I feel closest to, but I also love Nabokov, especially a novel called *Laughter in the Dark*.

P：卡夫卡是我感覺最親近的作家，但我也喜歡納博科夫，尤其是一部名為《黑暗中的笑聲》的小說。



Fig. 21



Fig. 22

W: Are there also visual artists who have influenced you?

W：有其他視覺藝術家對你有所影響嗎？

P: When I was younger I always had a book of Giacometti's and Brancusi's work on my kitchen table. I can still remember the first time I saw Philip Guston's figurative work – the paintings were just so haunting in such a wonderful way.

P：在我年輕的時候，我總是把一本關於賈科梅蒂和布朗庫西作品的書放在我廚房的桌上。我仍然記得第一次看到菲利普·古斯頓的作品時 — 那些畫作美妙得令人難以忘懷。

W: Here in your studio, most of the books on your shelves are monographs and illustrations of sculpture and art, especially from the classics through Mannerism to the Moderns.

W：在你的工作室裡，書架上大多數都是有關雕塑和藝術專題的著作和插畫，特別是從古典時期到曼尼里主義再到現代的作品。

P: I have always looked back. Art is my history and it feeds me. I look to history to see how other artists made work. Sometimes there is concrete problem and I want to see how another artist solved it. Material solutions, material manipulation, scale, touch, and how a sculpture makes me feel all interest me.

P：我一直以來都在回顧。藝術是我的歷史，它滋養著我。我總是回望歷史，看看其他藝術家是如何創作的。有時候遇到具體的問題，我想看看其他藝術家是如何解決的。材料的解決方案、材料的操作、比例、觸感以及雕塑給我的感覺都讓我感興趣。

When I started making my first animal/human hybrid sculptures I looked closely at Donatello to help me resolve the transitions between matte and polished surfaces. I looked at Bernini's sculptures, studying their baroque movements, and his mysterious and sensuous material transformations. I wanted *Monkeys* to be filled with movement and to have a dazzling presence, and Bernini was an inspiration.

當我開始製作我的第一批動物/人類混合雕塑時，我仔細觀察多納泰羅的作品，以幫助我解決啞光和拋光表面之間的過渡問題。我研究伯尼尼的雕塑，研究它們的巴洛克風格，以及他神秘而富有感官的材料變化。我希望〈猴子〉充滿活力，並具有令人眼花繚亂的存在感，而伯尼尼是我的靈感來源。

Then I got really interested in how hair has been made in sculpture, how sculptors have transformed hard materials into soft, graceful movements that “read” like hair. I looked at hair in Egyptian, Greek, Roman, Asian, pre-Columbian, and African sculpture. Tillman Riemenschneider is the king of carved hair, and I have loved his work for a long time.

然後，我對雕塑中頭髮的製作方式產濃厚的興趣，藝術家是如何將堅硬的材料轉化為柔軟、優雅的動作，使其「呈現」出像頭髮的效果。我研究了埃及、希臘、羅馬、亞洲、前哥倫比亞和非洲雕塑中的頭髮。蒂爾曼·瑞門舍德是雕刻頭髮的大師，我長時間以來一直喜愛他的作品。

Bosch's imagery has inspired me for years. I love to look at painting as much as I do sculpture, maybe because I live with a painter.

波希的意象多年來一直是我的靈感來源。我喜歡欣賞繪畫，就像欣賞雕塑一樣，或許是因為我和一位畫家一起生活。



W: This is the cue to ask about your relationship with Robert Feintuch. You've been together since your student days at Yale. How would you describe your influence on each other's work?

W：這是問及你和羅伯特·費因圖赫的關係的時機。你們從在耶魯大學的學生時代就一直在一起。你如何描述彼此對對方作品的影響？

P: Robert and I have the same obsessions. When we are not working, we like to look at art together. We have lived together for over 32 years, and we have had a profound influence on each other.

P：羅伯特和我有相同的熱愛。當我們不工作的時候，我們喜歡一起欣賞藝術。我們已經一起生活超過32年，我們對彼此有深遠的影響。

W: You've taught together at the Salzburg International Summer Academy of Fine Arts. First you came alone, in 1999, and since then the two of you have shared courses several times. What was this experience like for you?

W：你們曾一同在薩爾茲堡國際美術夏季學院授課。最初是在1999年，此後你們多次共同授課。這對你來說是怎樣的經歷？



Fig. 25



Fig. 26



Fig. 27



Fig. 28



Fig. 29

P: It has been a surprisingly wonderful experience! It amazes me that we haven't killed each other. You know, we are two very strong personalities and we don't always agree.

P：這是一個令人驚喜的美好經歷！讓我感到驚訝的是，我們居然還沒有互相殘殺。你知道，我們兩個都有非常強烈的個性，我們並不總是意見一致。

W: You've often told me that teaching actually has little significance for your work. On the other hand, you've chosen for your courses a theme that is central to both your work and to Robert's: "Self and Work." You don't teach any specific artistic discipline, but you explore with the students the question: As an artist, how much do I put myself into my work; how can I control my presence in a work, or keep myself out of it and remain neutral? This is a very significant question in contemporary art, since in recent decades no other theme has been subject to such a shift of paradigm.

W：你經常告訴我，教學實際上對你的工作影響不大。另一方面，你為你的課程選擇一個對你和羅伯特的工作都很核心的主題：「自我與作品」。你並不教授特定的藝術學科，而是與學生一同探討這個問題：作為藝術家，我要把多少自己投入到我的作品中？我如何控制自己在一件作品中的存在？或者讓自己保持中立而不投入其中？這是當代藝術中一個非常重要的問題，因為在過去的幾十年裡，沒有其他主題像這樣經歷過典範式的轉變。

P: Robert and I have a long history of using ourselves in our own work. For a while we both used bodily fragments; I worked with teeth, Robert with ears. When we collaborated on a performance piece for the Brooklyn Academy of Music, Robert "lent me his ears" and I continued to use them afterwards. In the animal/human hybrids and trees I've continued to use fragments. Robert moved a while ago using his whole body. Using the self raises a lot of interesting issues, so we thought it would make a good subject for a course.

P：羅伯特和我在作品中一直以來都有著悠久的使用自己的歷史。有一段時間，我們兩人都使用身體的碎片；我用牙齒，羅伯特用耳朵。當我們合作為布魯克林音樂學院的表演作品時，羅伯特「借給了我他的耳朵」，之後我繼續使用它們。在動物/人類混合和樹木中，我繼續使用碎片。羅伯特一段時間以來已經開始使用整個身體。使用自己帶來很多有趣的問題，因此我們認為這會是一門很好的課題。



Fig. 34



Fig. 35

W: You've given your "self," in the form of casts of your hands and feet (incognito) and your head (readily identifiable), an extremely strong presence in many of your works. When did you begin to integrate your portrait into your sculptures, and how did you achieve this technically? What is the function of your self in the hybrid sculptures?

W：你以很多作品中的手和腳的鑄模（匿名）以及你的頭部（容易識別）的形式賦予了你的「自我」極強的存在感。你是什麼時候開始將你的肖像融入到你的雕塑中的？在技術上你是如何實現這一點的？在混合雕塑中，你的自我有什麼作用？

P: The sculpture *Dog* was the first piece where I married my head and arms with the animal body, and it made me think immediately of mythology and the use of the animal/human hybrid in art. Hybrids go all the way back to neolithic times and turn up again in Egyptian, Greek, and Roman periods. Individual artists like Goya, Redon, and Bosch used them in their work. Filmmakers have brought to life monstrous hybrids like Dracula, Frankenstein, the Fly, Alien, and the Terminator. The animal/human hybrid has a long history and it seems never to go away.

P：雕塑〈狗〉是我第一次將我的頭和手臂與動物身體結合的作品，這讓我立刻想到了神話和藝術中對動物/人類混合的使用。這種混合型態可以追溯到新石器時代，並在埃及、希臘和羅馬時期再次出現。像戈雅、雷東和畢奇這樣的個別藝術家，也在他們的作品中使用這種形式。電影製片人們創造了像德古拉、科學怪人、蒼蠅人、異形和終結者這樣的怪物混合體。動物/人類混合擁有悠久的歷史，似乎永遠不會消失。

In 1998 I began to try to combine the animal with the human in *Dog*. It took over a year of work before it began to make any sense to me as a sculpture, and it took me five years to resolve it. I remade *Dog* maybe five times in wax before getting to the first cast in metal. Then I remade it from the aluminum bronze (the version that was in my show at the Rupertinum in Salzburg), recasting it in yellow stainless steel after remodeling its surfaces. I had an image in my head, and it took a long time to get there.

在1998年，我開始嘗試在雕塑〈狗〉中將動物與人類結合。我花了一年多的時間讓它開始作為一件雕塑，並對我產生意義，又花了五年的時間來創作它。在製作首個金屬鑄模之前，我對〈狗〉在蠟中進行大約五次的重製。接著我用鋁青銅重新製作它（這是在薩爾茲堡的魯珀廷美術館展出的版本），在重新塑造其表面後，將其再次鑄造為黃色不銹鋼。我腦海中有一個形態，而要達到那個形態花了很長時間。

Dog now lives in aluminum bronze and yellow stainless steel. This sculpture has influenced a lot of what I have made for the last ten years.

〈狗〉現在以鋁青銅和黃色不銹鋼為材料。這座雕塑影響我過去十年裡的許多創作。

W: It seems to me that your work has changed a great deal since you started integrating parts of your body into it: hands, feet, then your head and your face. What idea were you

pursuing when you put so much of your physical self into your work?

W：在你開始將身體的部分融入作品中後，我覺得你的作品變化很大：首先是手和腳，然後是頭和臉。在你將如此多自己的身體元素融入作品時，你追求的是什麼理念？

P: I want my animal/human sculptures to have a kind of emotional and psychological presence that makes you aware of your own body. In the past I piled or scattered large numbers of body fragments to create a proliferation that surrounded and engulfed the viewer. Now I make discrete objects, and my sculptures claim their physical space like an animal that is territorial.

P：我希望我的動物/人類雕塑擁有情感和心理上的存在感，讓你意識到自己的身體。過去，我堆疊或散佈大量的身體碎片，以創造一種包圍和淹沒觀眾的擴散感。現在我製作獨立的物體，我的雕塑像佔有領土的動物般主張它們的物理空間。

In the human parts of my sculptures that are cast from my body, I have gone to great lengths to maintain a high level of detail in the skin texture. On the other hand, my animal bodies are hand-modeled and are highly smoothed and polished. I want the human, lifelike skin texture to merge seamlessly into the stylized animal bodies. I want these two contrasting surfaces to feel like they are metamorphosing into each other and becoming one. But at the same time I want each to retain its unique properties.

在從我身體鑄造雕塑的人類部分中，我付出很大的努力來保持皮膚紋理的高度細緻。另一方面，我的動物身體是手工塑模的，經過精心磨光和拋光。我希望人類栩栩如生的皮膚紋理能夠無縫地融入風格化的動物身體中。我希望這兩種對比的表面感覺就像它們正在相互變形並成為一體。但與此同時，我希望每一種都保留其獨特的特性。

W: You haven't told me yet why and how you put your face and your hands into your work.

W：你還沒告訴我為什麼以及如何將你的臉和手融入你的作品中。

P: My face, my hands – all the human parts of my sculptures are life casts from my body. Life casts feel like death masks. I think the removal from the body is palpable and has strong physical and psychological presence. I also think there is something disturbingly unnatural about it, because the body is present but the life is missing. Life casts don't have the coloration of skin. Bernini said, "In order to imitate the natural, the sculptor has to make something unnatural." I think the life cast is an unnatural stand-in for a person, which in the end looks natural.

P：我的臉、我的手 — 我雕塑中的所有人類部分都是從我的身體上製作的實體鑄模。實體鑄模感覺像死亡面具。我認為從身體中移除的感覺是可以感知的，並具有強烈的生理和心理存在感。我也認為這其中有一些令人不安的不自然之處。因為身體存在，

但生命卻缺失。實體鑄模沒有皮膚的著色。伯尼尼曾說：「為了模仿自然，雕塑家必須製造一些不自然的東西。」我認為實體鑄模是一個不自然且代替人的物體，最終看起來卻是自然的。

W: Taking a cast of a face from a living subject makes me think of something morbid and threatening, of corpses. One has the feeling that a taboo is touched on here.

W：從活體上製作面部鑄模讓我想到一些病態和威脅的事情，以及屍體。人們有種觸及禁忌的感覺。



Fig. 36

P: To me it seems perfectly normal.

P：對我來說，這似乎是完全正常的。

W: What do you feel when you're casting, and when you see your finished double in every possible format and in unlimited number? What is the function of your body for your artistic work?

W：當你進行鑄造時，以及當你以各種格式和無數次數看到你完成的複製品時，你有什麼感覺？你的身體對你的藝術工作有什麼功能？

P: I think of my body as an instrument, the way a dancer does. I also think that combining the human with the animal relates to cloning. A few years ago I came upon a photograph in the *New York Times* that reminded me of my work. It was a mouse with a human ear grafted to its back. It was a scientific experiment that looked just like one of my sculptures.

P：我把我的身體視為工具，就像舞者一樣。我也認為將人類與動物結合起來與基因複製有關。幾年前，我在《紐約時報》上看到了一張讓我想起自己作品的照片。那是一隻背上移植了人耳的老鼠。這是一個科學實驗，但看起來就像我的雕塑之一。

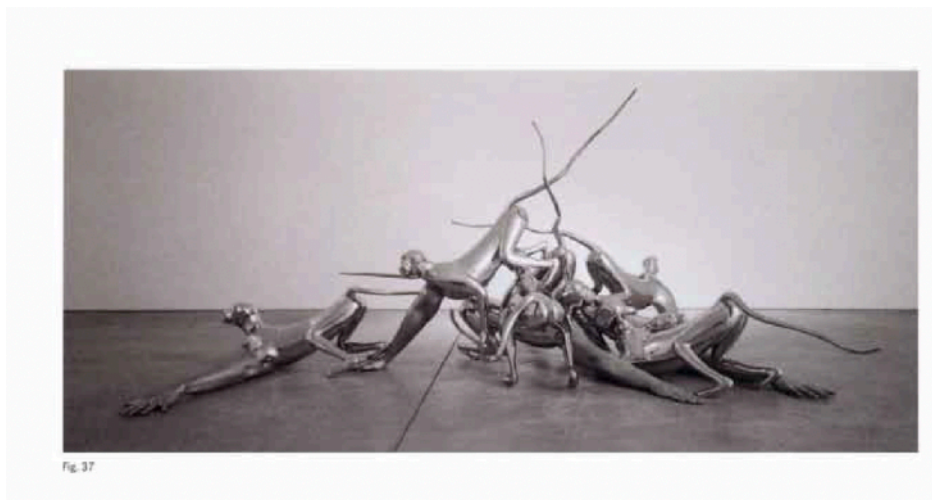
W: The production of your work, from the initial idea to the finished object, is extremely

complicated and time-consuming. Could you describe it?

W：從最初的想法到最終作品的製作過程非常複雜且耗時。你能描述一下這個過程嗎？

P: My description of the sculpture *Monkeys* is probably going to make it sound like I knew exactly what I wanted to do ahead of time. This was not the case. I had to feel my way through the making of it, as I do with almost all of my sculptures. I think with my hands.

P：我對雕塑〈猴子〉的描述可能會讓人覺得我事先完全知道我要做什麼。但事實並非如此。我在製作過程中必須靠感覺來引導，就像我對幾乎所有雕塑都是這樣的。我用手思考。



Monkeys is the most demanding sculpture I have ever worked on. It took five years from beginning to end. I worked alone on it for four years, and then it took another year to cast and assemble at the foundry. The structure was very complicated to resolve in both the original and in stainless steel.

〈猴子〉是我曾經製作過最具挑戰性的雕塑。從開始到結束花了五年的時間。我獨自工作了四年，在鑄造廠花了另外一年進行鑄造和組裝。無論是在原型還是不銹鋼中，結構都很難解決。

I modeled and carved for years to work out the complicated relationship between the animals and to get fluid movements in the sculpture. I spent a long time casting and recasting my arms in different positions so I could integrate them with the monkey bodies in expressive gestures and postures that linked together formally and psychologically. I wanted the piece to move like a baroque sculpture.

我花了好多年的時間進行建模和雕刻，以解決動物之間的複雜關係，並使雕塑呈現流暢的動作。我花了很長時間對我的手臂進行鑄造和重鑄，以不同的姿勢，這樣我就可以將它們與猴子的身體融合在一起，形成形態和心理上的表達手勢和姿態，使它們在形態和心理上相互連接。我希望這件作品像一尊巴洛克雕塑一樣具有動感。

Monkeys was the first piece where I used 3D computer technology, and I had a lot to learn. The technology allowed me to reduce size of my head to the same size as the monkey's head. I eventually found a way to do it so that the reduced head kept enough detail to still feel like a life cast. Scanning and building my head was supposed to take a couple of weeks but ended up taking over a year. After I had my head the size I wanted, I worked to integrate it with the bodies of two of the monkeys in the piece.

〈猴子〉是我第一次使用3D電腦技術的作品，我需要學的東西很多。這項技術讓我將頭部大小縮小到與猴子的頭部相同的大小。最終我找到一種方法，使縮小的頭部保留足夠的細節，仍然感覺像是實體鑄模。掃描和建造我的頭部原本應該花費幾個星期，但最終花了一年以上的時間。在我得到想要的頭部大小後，我致力於將其與作品中兩隻猴子的身體整合在一起。



Fig. 38



Fig. 39

Once the piece was resolved, I brought it to the foundry. Molds were made, waxes were retouched, there were months of metal refinishing, and then finally we began to assemble the parts into the finished sculpture. The casting and assembly was so demanding and difficult that the only way we could approach it was to solve it in each sculpture. No two sculptures in the edition are identical.

當一部分完成後，我將它帶到鑄造廠。製作模具，修飾蠟模，歷經數月的金屬精修，最終我們開始將各部分組裝成完成品雕塑。鑄造和組裝是如此苛刻和困難，我們唯一能夠應對的方式就是在每個雕塑中盡力解決困難。在這個版本中，沒有兩個雕塑是相同的。

W: What is the significance of the materials you choose? We were talking about the contradictoriness and the ambivalence you want to give your work. Does the material play a major role here?

W：你選擇的材料有什麼意義？我們談到你想賦予作品矛盾和曖昧性。材料在這裡起了主要作用嗎？

P: I am interested in how materials affect the interpretation of an object. I like to use

stainless steel in my animal/human hybrids because stainless steel looks like mercury it looks as if it's disintegrating in front of you, as if it were in flux.

P：我對材料如何影響對物體的解釋感興趣。我喜歡在我的動物/人類混合體中使用不銹鋼，因為不銹鋼看起來像汞，看起來就好像在你面前解體一樣，好像它正在變化之中。

In real life most animals have hair, so I wondered what would happen if I used hair and stainless steel together. What would it look like, and how would it feel? On each monkey, the face, hand, and steel, and the rest of the body is covered in hair. I think my *Monkey with Hair* funny, but I know some people find the unsettling.

在現實生活中，大多數動物都有毛髮，所以我想知道如果我將毛髮和不銹鋼一起使用會發生什麼。它會是什麼樣子，感覺會如何？在每隻猴子上，臉部、手部和鋼部分的體表都被覆蓋著毛髮。我覺得我的〈毛猴子〉很有趣，但我知道有些人可能會覺得這令人不安。



That makes me think of another sculpture I made called *Marmot*. To me *Marmot* looked like a cartoon figure that was dropped off a rooftop and went “splat.” As I was modeling it I thought it wouldn’t look right in metal and realized the piece should be in a soft material. I thought it might be interesting in rubber. Like *Monkey with Hair*, I find the piece hilarious.

這讓想到我的另一尊雕塑，叫做〈土撥鼠〉。對我來說，〈土撥鼠〉看起來像是從屋頂上掉下來，發出「啪」聲的卡通人物。當我在進行建模時，我覺得它用金屬製作看起來不太對勁，意識到這件作品應該使用柔軟的材料。我認為它可能在橡膠中會很有趣。像〈毛猴子〉一樣，我覺得這件作品很滑稽。

W: How important is humor in your work? What does laughter and humor mean to you in association with art?

W：幽默在你的作品中有多重要？對你來說，笑聲和幽默在與藝術的聯繫中意味著什麼？

P: Laughter, or a dark sense of humor, isn't expressed frequently in the visual arts. I see it in the writings of Nabokov and Kafka. Maybe that is why I am so attracted to their work.

P：笑聲，或者說一種黑暗的幽默，在視覺藝術中並不經常表現。我在納博科夫和卡夫卡的著作中看到這種元素。也許這就是我為何會被他們的作品所吸引的原因。

W: What do you find to laugh at in Kafka?

W：你在卡夫卡的作品中找到什麼可以讓你發笑的元素？

P: Do you know Kafka thought the short story "Metamorphosis" was hysterically funny? He would laugh out loud whenever he read it. The first time I read it that wasn't my reaction. But in subsequent readings I discovered the absurdity and humor in his darkness. It is like a laugh in the dark, and it's everything I want in my work.

P：你知道卡夫卡認為《變形記》這個短篇小說非常滑稽嗎？每次他讀到它時，他都會大聲笑出聲來。第一次我讀它時，我的反應並不是如此。但在後來的閱讀中，我發現他那黑暗中的荒謬和幽默。這就像是黑暗中的一陣笑聲，這正是我在自己的作品中想要表達的一切。



Fig. 41

W: Do you see this dark quality as an impetus in your work from the beginning, or did that come gradually as you developed?

W：你是否從一開始就將這種黑暗特質視為你作品的推動力，還是這是隨著你發展逐漸出現的？

P: Sometimes it takes me years after finishing a sculpture to understand what it means, and sometimes I don't understand its meaning at all. When I was younger I found this unsettling. I am now comfortable not knowing. My work pokes at the human psyche. I find this hard to talk about. If you want to talk about aspects of my work that might be easier for me to discuss, why don't we talk some more about the technology I am working with?

P：有時我完成一尊雕塑後，過了幾年我才能理解它的含義，有時我根本不理解它的含義。在我年輕的時候，我發現這令人不安。現在我習慣了不知道。我的作品戳中了人

類心靈。我發現這很難談論。如果你想談談我作品中一些可能更容易討論的方面，我們為什麼不再談談我正在使用的技術呢？

W: All right. You use innovative technology such as 3D scanning and 3D computer construction. Can you explain why you work with these and how you use them?

W：好的。你使用創新技術，比如3D掃描和3D電腦建模。你能解釋一下為什麼你使用這些技術以及你如何使用它們嗎？

P: Whenever I want to change the size of a body part I have used 3D computer scanning. I have scanned my head and hands, and I am about to scan my legs. The 3D files are scalable to any dimensions, and they can be “printed out” as objects. 3D scanning and stereo lithography are amazing new tools. When I look back and see the effect of this technology on my work, I am astonished.

P：每當我想改變身體某部分的尺寸時，我就使用3D電腦掃描。我已經掃描我的頭部和手，我正要掃描我的腿。這些3D檔案可以按比例縮放到任何尺寸，並且可以像「列印出來」的物體一樣。3D掃描和立體光刻是令人驚奇的新工具。當我回頭看看這項技術對我的作品產生的影響時，我感到驚訝。



Fig. 42



Fig. 43

After I had my head scanned I realized I could endlessly change its size, and I did just that. Of course, once I shrank my head the next question was what would happen if I chose another body part and made it bigger. That is where the idea for the sculpture *Cat* originated. Could I scan a life cast of my hand, blow it up really big, and have the skin texture look believable, or would the skin texture look like moon craters? How could I alter this huge hand so that it would merge with a small animal body? Could I change the shape of my hand on the computer but still keep it looking like my hand? What could I resolve on the computer and what would I have to make by hand?

在我的頭部掃描完成後，我意識到我可以無限制地改變它的大小，我確實這樣做了。當然，一旦我縮小我的頭部，下一個問題就是如果我選擇另一個身體部位，並將其放大，會發生什麼？這就是雕塑〈貓〉的構思來源。我能掃描手的真實模型，把它放大到非常大的尺寸，皮膚紋理看起來可信嗎？還是皮膚紋理會像月球上的坑洞一樣？我怎樣才能改變這隻巨大的手，使它與一個小動物的身體融為一體？我能在電腦上改變

我的手的形狀，但仍然使它看起來像我的手嗎？我能在電腦上解決什麼問題，而又必須手工製作什麼呢？

W: Was your procedure for enlarging your hand for *Cat* different from the previous one for shrinking your head and hands?

W：製作〈貓〉時，你放大手部的步驟是否與之前縮小頭部和手部的步驟不同？

P: When I first started using this technology in 1998 I didn't understand how quickly it was growing and changing. For the first scan I did, from a life cast of my head, it was hard to get the resolution or fine detail I wanted. Four years later, I had the life cast of my hand scanned. The technology had changed so much I could get exactly the level of detail I wanted, but when the hand was built it looked nothing like I expected.

P：當我在1998年首次使用這項技術時，我並不了解它是如何迅速發展和變化的。在我進行的第一次掃描中，從我的頭部真實模型中取得所需的解析度或細節是很困難的。四年後，我掃描了我手的真實模型。技術已經發生如此大的變化，我能夠得到我想要的精細程度，但當手被建造出來時，它看起來完全不像我預期的那樣。



W: What was so surprising about the hand when it was built? You mentioned once that you worked with computer technology on a military base. Can you tell me more about that?

W：手被建造出來時有什麼讓人驚訝的地方呢？你曾經提到過你在一個軍事基地上使用過電腦技術。能否告訴我更多相關信息？

P: I had never seen anything like it. The hand had a combination of skin texture and marks from the process the computer uses to build. The two textures merged to make one seamless surfaces that looked a little like moiré fabric.

P：我從未見過類似的東西。這隻手上有皮膚紋理和電腦建構過程痕跡的結合。這兩種紋理融合在一起，形成一個無縫的表面，看起來有點像水紋織物。

Shortly after my hand arrived I heard from the owner of a company in Baltimore. He had heard about the hand I was working on and asked if I wanted to see the hand he was building with the medical school at Johns Hopkins. His company also worked with the military, and he thought they would be interested in seeing my scans. I have found myself in interesting places since then. Who would think I would ever wind up a military base?

我的手剛到的時候，我聽到巴爾的摩一家公司老闆的消息。他聽說我在做手，問我是否想看看他與約翰霍普金斯醫學院合作且正在製作的手。他的公司也與軍方合作，他認為他們會有興趣看到我的掃描。從那時起，我發現自己常前往一些有趣的地方。誰能想到我會以軍事基地結束呢？

W: I'd like to come back to the trees. They accompanied your work for many years, and recently they have reappeared dominantly, in reduced format.

W：我想回到樹木的話題。它們陪伴著你的創作多年，最近它們以縮小的形式再次顯現出來。



Fig. 45

P: I dreamed that my head was the size of a tiny bud on a tree, and I had to make it. *Pussy Willow Tree* is a tree with hundreds of my heads grafted to the branches as if they are growing on it.

P：我夢見我的頭部大小像樹上的小芽，而我必須創作它。〈貓柳〉是一棵樹，樹枝上嫁接著數百顆我的頭，彷彿它們是在上面生長。

W: With these hundreds of tiny heads growing on trees you've returned to multiples and repetition. In comparison with your earlier complex works, has your attitude to multiples changes?

W：樹上生長著數百顆微小的頭部，你回到了多重和重複。相比於你早期的複雜作品，你對於多重的態度有所改變嗎？

P: Repetition is a part of nature. Some trees have thousands of branches and blossoms. If

you look at growth patterns in trees they form spirals. There is a continuous seasonal cycle where leaves die, fall away, and grow back. We take this life cycle for granted, but the patterns in tiles, rugs, and ceramics, and the structures in architecture and bridges, all come from nature. Repetition is central in pattern and is implicit in every structure. It is a fundamental part of life.

P：重複是自然的一部分。一些樹木有成千上萬的樹枝和花朵。如果你觀察樹木的生長模式，它們成螺旋形。有不斷的季節循環，葉子枯死、脫落，然後重新長出。我們習以為常這種生命週期，但在瓷磚、地毯和陶瓷圖案，以及建築和橋樑的結構中，都來自於自然。重複在圖案中起著核心作用，並隱含在每一個結構中。這是生命的基本組成。

W: Why do you take your tree sculptures from real trees? Wouldn't it be far easier to model them?

W：為什麼你要從真實的樹木製作你的樹木雕塑呢？雕塑它們不是更容易嗎？

P: At first glance I want my trees to look real. But on close inspection, when it becomes apparent that there are heads or hands growing on the tree, it becomes clear that this isn't a real tree, it is a sculpture of a tree. The challenge for me is to make the handmade merge with the natural in convincing ways.

P：乍看之下，我希望我的樹看起來是真實的。但仔細觀察時，當看到樹上長有頭或手時，就變得明顯這不是一棵真實的樹，而是樹的雕塑。對我來說，挑戰在於以令人信服的方式，以及使手工製作與自然融為一體。

I use parts of real trees and a lot of hand modeling. There are times where my husband has walked into my studio and said, "You're crazy. You spend endless amounts of time trying to get the sculpture to look like nature made it, and when it works all your handwork disappears and no one can tell you did anything."

我使用真實樹木和大量手工塑型。有時候我丈夫走進我的工作室說：「你簡直瘋了。你花了無數的時間試圖使雕塑看起來像是大自然創造的，當它成功時，所有你的手工都消失了，沒有人能夠察覺到你做了任何事情。」

W: Are the new bonsai sculptures related in some way to "re-dimensionalization," the construction of scanned three-dimensional objects on various scales, which you originally used for your hand or your head?

W：這些新的盆景雕塑是否與「重新尺寸化」有某種關係，即利用掃描的立體物體在不同比例上的構建，而你最初是用來創作手部或頭部的？

P: After I was commissioned to make a few outdoor pieces, large trees, I wanted to see if I could make a tree that could be installed indoors. Practically, it made sense to put a larger

tree outdoors and a smaller tree indoors. The first small-scale tree I made was a bonsai. I chose a bonsai to start from because it looked like a dwarfed tree. When I made my first bonsai I also decided to introduce color. As I've gone on, I've invented more and more of each tree.

P：在我被委託製作一些戶外作品，如大樹後，我想看看是否能夠製作一棵適用於室內的樹。從實際角度來看，將較大的樹放在戶外，而將較小的樹放在室內是有道理的。我製作的第一棵小型樹是盆景。我選擇從盆景開始，因為它看起來像是一棵矮化的樹。當我做了我的第一個盆景時，我也決定引入顏色。隨著時間的推移，我為每棵樹發展越來越多的元素。

W: What are your plans for the near future?

W：你近期有什麼計劃？



Fig. 46

P: In the spring of 2006 I lost feeling in my work arm and right leg. As these symptoms progressed I learned I was at risk of being paralyzed. It was terribly scary. Would I ever be able to work again? This is a question no artist wants to face. I needed spinal cord surgery, two risky and debilitating procedures. Afterwards I had to endure a long and challenging recovery. I learned how to walk and to use my hands again. As soon as I could stand on my own I wanted to go back to work in the studio. I couldn't pick up my tools, let alone use them, but I had to go back to the studio in order to survive.

P：在2006年春季，我失去了工作手臂和右腿的感覺。隨著這些症狀的發展，我得知自己有癱瘓的風險。這真是太可怕了。我還能再工作嗎？這是任何藝術家都不想面對的問題。我需要進行脊椎手術，這是兩種風險高且具有嚴重副作用的程序。手術後，我必須經歷漫長而具有挑戰性的康復過程。我學會了如何行走和重新使用手部。一旦我能夠獨立站立，我就想回到工作室工作。我當時無法拿起工具，更別說使用它們了，但為了生存，我必須回到工作室。

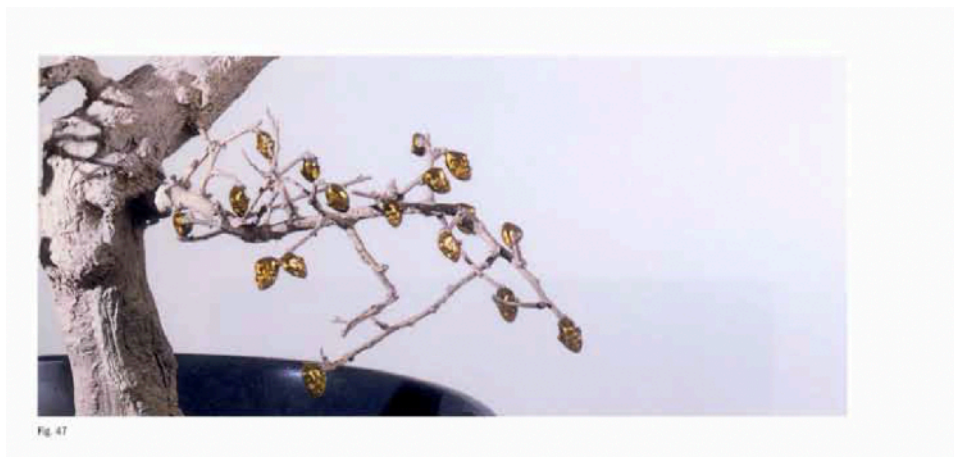
In the hospital while I was in intensive care, I would lie in bed and create sculptures in my head. I couldn't sleep at all. I told myself the only way to survive what I had to go through

was to make work. And so I did, but in my head. For months after the surgery, when I still couldn't use my hands, I would find myself making sculptures in my head. I still find this really surprising.

在我接受重症監護時，我躺在病床上，在腦海中創造雕塑。我完全無法入睡。我告訴自己，唯一能夠度過我所經歷的困境的方式就是進行創作。因此，我這麼做了，但是在我的腦海中。手術後的幾個月裡，當我仍然無法使用手時，我發現自己在腦海中製作雕塑。這仍然讓我感到非常驚訝。

My relationship to making has changed. I have to work differently, and all of this is new to me. I am slowly making the sculptures I created in my head. As I work to get the images to take physical form I am very excited.

我的製作方式發生變化。我必須以不同的方式工作，這一切對我來說都是新的。我正在慢慢地將我在腦海中創造的雕塑製作出來。當我努力讓這些形象具現實形式時，我感到非常興奮。



W: What is your wish for the future?

W：你對未來有什麼願望？

P: I want to add more beauty to my life and my work.

P：我想為我的生活和我的作品增添更多美感。