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VISCERAL MEANING: HOW SCULPTORS SEE

Susan L. Stoops

Sculpture is solid by nature, but the meaning it holds or its symbolic interpretations can vary.

雕塑在本質上是實體的，但它所包含的意義或其象徵性的解釋可能有所不同。

At its most elemental, a group exhibition visually points to difference and relatedness. At its most sophisticated, the model moves beyond aesthetics to create a sensory and perceptual adventure that leads us to alternate meanings of works of art, even those we may know intimately. Most often, this revelatory experience is due to a new context for looking. On the present occasion, this context is provided by the juxtaposition of recent sculpture by Rona Pondick with her selection of figurative sculpture from the Asian, Egyptian, Greek, Roman, European, Pre-Columbian, and Oceanic collections of the Worcester Art Museum that she feel resonate with her own creative process.

以最基本的層面來說，群展在視覺上指向差異和相關性。以其最精緻的層面來說，這種模式超越美學，創造出感官和知覺的冒險，引導我們去探索那些我們可能非常熟悉的藝術品所擁有的其他意義。這種揭示性的體驗是對觀看所賦予的新意義。在這次展覽中，這種意義是由羅娜·龐迪克最近的雕塑與她從伍斯特藝術博物館中亞洲、埃及、希臘、羅馬、歐洲、前哥倫布時期和大洋洲收藏中，挑選出的雕塑進行比對而提供的，她認為這些作品與她自己的創作過程產生共鳴。

Since 1998, Pondick has combined both ancient and new technologies to produce a powerful group of sculptures that fuse human and animal bodies or human and flora forms. For this dramatic departure from her earlier work, the artist turned to carving, modeling, and casting – traditional sculptural processes new to her – and also began to work with 3D computer scanning and modeling to preserve extreme detail while she manipulated scale. Her hybrid sculptures are cast primarily in stainless steel or bronze, their human parts made from life casts of Pondick's body. She sculpts the animal bodies by hand, following three-dimensional models; for tree forms, she combines parts of real trunks and branches with hand-modeled elements to produce a natural effect that conceals her intervention.

自1998年以來，羅娜結合古老和新技術，製作一組強大的雕塑作品，融合人體和動物的身體或人體和植物的形式。對於這個與她早期作品截然不同的戲劇性轉變，藝術家轉向雕刻、塑模和鑄造 — 對她來說是新的傳統雕塑過程 — 同時開始使用3D電腦掃描

和建模，以保留細節，同時操縱比例。她的混合雕塑主要以不銹鋼或青銅鑄造，其中的人體部分是由羅娜身體的真實鑄模製作而成。她通過手工雕刻動物的身體，遵循立體模型。對於樹形，她結合真實樹幹和樹枝的部分與手工塑模的元素，以產生一種自然效果，隱藏她人工的介入。

Why accept Pondick's invitation to serve as guide to centuries of sculpture from around the world? Since achieving international prominence in the early 1990s, Pondick has become one of the most accomplished sculptors of her generation. Her practice of engaging both traditional sculptural methods and the latest computer technologies exemplifies the value of embracing history with a contemporary sensibility. Her pioneering experiments over the past decade reflect the ever-evolving role of technology in sculpture, even as they expose technology's limitations.

為何接受羅娜的邀請，來導覽世界各地數世紀雕塑？自20世紀90年代初期獲得國際聲望以來，羅娜已成為她這一代最傑出的雕塑家之一。她運用傳統雕塑方法和最新的電腦技術實踐，體現以當代感知力來迎接歷史的價值。她在過去十年中的開創性實驗反映了科技在雕塑中不斷演變的角色，同時揭示科技的局限性。

It is always revelatory to view a museum's collecion through the critical eyes of an artist. Artists can provide valuable insights into how they see and by extension what we can learn about the interrelated processes of making art and creating meaning. Pondick's project offers a uniquely intimate opportunity to looke beyind the conventional iconography of sculptureto consider how sculptors in all periods and cultures have met comparable challenges in translating their ideas and raw materials into believable and compelling three-dimensional objects.

透過藝術家批判性的眼光來觀看博物館的收藏品，總是令人豁然開朗。藝術家可以對如何看待藝術提供寶貴的見解，以及由此延伸了解有關製作藝術和創造意義的相互關聯。羅娜的創作提供獨特而親密的機會，讓人們超越對雕塑傳統圖像的想像，思考各個時期和文化中的雕塑家，如何應對將他們的想法和材料轉化為可信且引人入勝的立體物體。

I want to look at how sculpture is physical and how the physical makes psychological impact. Viewers have conscious and unconscious visceral responses to objects that they feel in their own bodies and that make psychological meaning. I am interested in looking at the way the psychological has been manifested in sculptures from all periods. When these different historic sculptures and mine are installed next to one another, there is a visual communication spoken in "body language" that needs little explanation. The sculptures start losing their historical place and take on more physical, emotional, and visceral relations with the viewer. Gestures and postures don't translate solely into symbolic interpretations particular to a culture or time period. Otherwise, why would people look at historic work?

我想研究雕塑是如何具體存在以及如何對心理產生影響的。觀眾對於他們在自己身體中所感受到的物體，以及產生心理意義的物體會有有意識和無意識的直觀反應。我有

興趣研究心理學是如何在各個時期的雕塑中得以體現的。當這些不同時期的雕塑和我的雕塑並列時，它們之間存在視覺上的「身體語言」交流，幾乎無需解釋。雕塑開始失去它們的歷史地位，並與觀眾建立更多的身體、情感和直覺的關係。手勢和姿勢不僅僅被解釋為特定文化或時期的象徵意義。否則，人們為什麼會欣賞歷史作品呢？

The format of the Worcester Art Museum exhibition arose from a dialogue between Pondick and me several years ago concerning what people actually saw when they looked at her hybrid sculptures. Citing sometimes frustrating exchanges with visitors to the studio over recent years, she said, "When they asked, 'How did you make this?' I told them by taking modeling carving and bringing the two together. Though I would explain a number of times I saw them looking absolutely dumbfounded because they didn't know what 'modeling' meant." Pondick said she would often by invoking the historical examples of modernist sculptors Constantin Brancusi and Alberto Giacometti.

伍斯特藝術博物館本次展覽的形式源於幾年前我與羅娜之間的一場對話。討論的內容是人們實際觀看她的混合雕塑時看到了什麼。她提到過去幾年與參觀工作室的訪客所進行的交流，有時令人感到沮喪，她說：「當他們問，『你是怎麼做的？』我告訴他們通過將塑模雕刻和鑄造兩者結合在一起。儘管我解釋了很多次，但我看到他們完全茫然的表情，因為他們不知道『塑模』是什麼意思。」羅娜經常會舉出現代雕塑家康斯坦丁·布朗庫西和阿爾貝托·賈科梅蒂等現代主義雕塑家的歷史例子來解釋。

Brancusi was a carver. He subtracted material, removing everything that was extraneous to his final form. He had to work with a clear concept of the final images because in carving there is no going back, no adding on material. And then there's Giacometti whose process was the exact opposite; he worked inclay where it is possible to move the material around, adding or substracting it because it's a pliable, plastic material. But people had little understanding of what I was talking about. And I felt as though something was getting lost in terms of how viewers see the sculpture and their appreciation for how it is made. As an object maker, I'm always interested in my responses to what the materials say and how the methods the artists used to make their sculptures affect their meanings.

布朗庫西是一位雕刻家。他剔除材料，去掉一切對最終形式多餘的東西。他必須對最

終形態有一個清晰的概念，因為在雕刻中無法回頭，無法添加材料。而賈科梅蒂恰好相反，他以黏土創作，可以移動材料，添加或刪減。因為黏土是柔軟、可塑的材料。但人們對我講的內容了解不多。我感到好像在觀眾看雕塑和欣賞它的製作方式層面，有些東西被遺漏了。作為一個製作雕塑的人，我始終對材料的反應以及藝術家用來製作雕塑的方法如何影響其意義感興趣。

The exchanges in the studio prompted Pondick to create an exhibition that would bring together "making" and "meaning" in a way that privileges unmediated physical involvement with the objects, with the hope that the experience might demystify "why I do certain things in my work. I'd like viewers to understand some of what I see when I look at other sculptures and give some sense of what I think about when I am making my own. I'd like this show to be an intimate experience, like reading a diary or going through my closet."

工作室中的交流促使羅娜開啟本次展覽，將「製作」和「意義」優先考慮，對物體進行無中介的身體參與方式結合在一起。希望這種體驗能揭示「我在作品中為什麼做某些事情的原因。我希望觀眾能夠理解我在看其他雕塑時看到的一些東西，並對我製作自己作品時的思考給予一些感覺。我希望這個展覽能成為一次親密的體驗，就像讀一本日記或翻閱我的衣櫥一樣。」

Connections to the past

與過去聯繫

Pondick has regularly looked to sculptors' work through the centuries for inspiration, borrowing from their compositions and methods, and learning from their solutions to production problems. "I have always looked back. Art is my history and it feeds me. I look to history to ses how other artists made work. Sometimes there is a concrete problem and I want to see how another artist solve it. Material solutions, material manipulation, scale, touch, and how a sculpture makes me feel all interest me." Brancusi is an important branch in Pondick's sculptural family tree. It has been said that his interest in ancient Asian art freed him from the aesthetic and stylistic trends of his time. Iconographically and technologically, Brancusi's sculptures are generally read as a blend of tradition and modernity, the familiar and the unplaceable. "Brancusi was studying the same kinds of sculptures I'm looking at – African, Asian, the same Gandharan heads that I'm looking at." Pondick's lifelong learning from museum collections throughout the world can be traced to growing up in New York City, where she spent Sundays going to Central Park and ending up at the Metropolitan Museum of Art.

羅娜經常從幾個世紀以來雕塑家的作品中獲得靈感，借鑒他們的構圖和方法，並從他們對問題的解決方案中學習。「我一直在回顧。藝術是我的歷史，它滋養著我。我總是回顧歷史，看看其他藝術家是如何創作的。有時當我有一個具體的問題，我想看看另一位藝術家是如何解決的。物質的解決方案、物質的操縱、尺度、觸感以及雕塑給我的感覺都讓我感興趣。」 布朗庫西是羅娜雕塑脈絡中的主軸。有人說他對古代亞洲藝術的興趣使他擺脫當時的審美和風格趨勢。從圖像和技術上來說，布朗庫西的雕塑

通常被解讀為傳統和現代，熟悉和難以歸屬的融合。「布朗庫西研究我正在看的同類雕塑 – 非洲的、亞洲的、我正在看的甘達拉頭。」羅娜從世界各地的博物館收藏中學習的經歷，可以追溯到她在紐約市長大的經歷，她常在週日去中央公園，最後來到大都會美術館。

As a young artist, as a way of trying to understand why I liked certain sculptures and didn't like others, I spent time drawing at the Metropolitan Museum. I was obsessed with Egyptian art an was drawing from it a lot, but I also was drawing from works I didn't like so much. At the same time, I was looking intensely at Giacometti. There was always a book of his work sitting on my table. I remember the moment when I found a small Egyptian piece that looked like Giacometti's chariot. I realized that he had looked at Egyptian art and it made sense that I'd love both. I started to see and understand the connection between things I was drawn to and realized how important it was for me to understand my artistic root.

當我還是位年輕的藝術家時，為了理解我為什麼喜歡某些雕塑而不喜歡其他雕塑，我花很多時間在大都會美術館畫畫。我著迷於埃及藝術，並經常繪畫其中的元素，但我也從一些我不太喜歡的作品中汲取靈感。同時，我對賈科梅蒂的作品進行深入的研究。我的桌上總是有一本他的作品集。我記得當我找到一個看起來像賈科梅蒂戰車的小埃及藝術品時的那一刻。我意識到他曾經研究過埃及藝術，這讓我了解到為何我會喜歡這兩種藝術。我開始看到並理解我被吸引的事物之間的聯繫，並意識、理解我藝術根源的重要性。

Pondick appreciates that the motivations for sculptural practice vary radically in different periods and cultures, reflecting factors such as the availability of materials and resources, the social function of art, cultural symbolism, taste, and the effect of technical innovations and limitations in each context. Nevertheless, she sees herself as part of a continuum of artistic cross-fertilization in which art and ideas travel across borders, sometimes strictly observed and at others altogether abandoned, but more often mutating gradually through artists' reinterpretations. Pondick's captivation with the phenomenon of the "metamorphosis of an object" and the fluidity of meanings over time is at the heart of her exhibition strategy. Commingling her work with the museum's holdings, she has, to use her word, "unlock" both, if only temporarily, from the strictly historical confines in which they are usually placed.

羅娜欣賞雕塑實踐的動機在不同時期和文化中差異顯著，反映諸如材料和資源的可用性、藝術的社會功能、文化象徵、品味以及在每個情境中，技術創新和限制的影響等因素。儘管如此，她視自己為藝術交叉學習的一部分。藝術和思想在不同文化之間流動，有時嚴格遵守，有時完全放棄，但更常見的是通過藝術家的重新詮釋逐漸變異。羅娜對「物體的變形」現象和時間的流動性有所著迷，也是她展覽策略的核心。將她的作品與博物館的收藏混合，她已經，用她的話說，暫時「解鎖」它們，擺脫它們通常所處的嚴格歷史限制。

Fig. 2
Northwest Indian
(Gandhara)
Standing Shakyamuni Buddha
3rd century
Gray schist with traces of gesso
50 ⅝ x 20 ½ x 11½ inches
(148.9 x 52 x 29.2 cm)
Worcester Art Museum, 1926.2

2

Pondick's Hybrid
龐迪克的混合

The concept of mutation has become central to Pondick's creative process and eptomizes the iconographic form her work has taken over the past decade – the human/animal and human/flora hybrid.

突變的概念已成為羅娜創作過程的核心，並且概括過去十年她作品採取的型態 — 人/動物和人/植物的混合體。

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... things mutating... Each piece was about an evolution. Within each sculpture, the form would start shifting, and as the form shifted, the meaning changed.
從一開始，我的作品就關乎變態。它讓我回想起弗朗茨·卡夫卡和變異的概念，一種在

流動中的轉變...事物的變異...每件作品都是攸關進化的。在每個雕塑中，形態都會開始變化，隨著形態的變化，意義也會改變。

Pondick's hybrid evoke compelling parallels in art and literature of the past, from the Egyptian Sphinx and Ovid's *Metamorphoses* to the dark dreams of Francisco de Goya and Odilon Redon, as well as in the disturbing promise of genetic manipulation in the future. But it was only after she added her head and arms to the body of a dog that she herself started thinking about mythology and the use of the hybrid in art. "Looking through my books, I found one hybrid image after another, from different cultures and time periods. The animal/human image was so resonant and it hasn't died." Pondick was referring not only to monstrous hybrids that have found their way into movies like *Dracula* and *Frankenstein*, or *The Fly, Alien*, and *Terminator*, but also to recent experiments in cloning. She remembers seeing a photograph a few years ago in the *New York Times* "of a mouse with a human ear grafted to its back. It was a scientific experiment that looked just like one of my sculptures."

羅娜的混合生物在過去的藝術和文學中，延伸出引人入勝的相似之處。從埃及的人面獅身像和奧維德的《變形記》到弗朗西斯科·戈雅和奧迪隆·瑞東的黑暗夢境，以及未來基因操縱且令人不安的前景。但直到她將自己的頭和手臂添加到一隻狗的身體上，她才開始思考神話和藝術中對混合生物的運用。「翻看我的書，我發現一個又一個的混合形態，來自不同的文化和時期。動物/人類的形象如此共鳴，而且它並沒有消失。」羅娜不僅指的是那些出現在電影《德古拉》、《科學怪人》、《飛越瘋人院》、《異形》和《終結者》等電影中的怪異混合體，還包括最近的基因實驗。她記得幾年前在《紐約時報》上看到的一張照片，「一隻背上移植人類耳朵的老鼠的科學實驗，看起來就像是我的雕塑之一。」

Figuration already dominated Pondick's sculpture when she began work on the hybrids. Richly metaphoric objects and symbolic fragments – shoes, baby bottles, teeth, and ears – oftern appeared in installations in which she used the display strategies of proliferation, scatter, and repetition. Around 1998, Pondick abandoned what had become a mature visual language and a critically acclaimed practice, with the self-directed goal of changing "the way I was making meaning." She recalls a lengthy period of frustration and failure. "I made a list

of ways that I wouldn't fall into old habits... It forced me to work in unknown ways."

當羅娜開始創作混合體雕塑時，人物形象已經占據了她的雕塑。在這些雕塑中，富有隱喻意義的象徵性碎片，如鞋子、奶瓶、牙齒和耳朵，經常出現在她使用擴散、散落和重覆的展示策略中。大約在1998年，羅娜放棄已經成熟的視覺語言和備受好評的實踐，自我導向地改變「我製造意義的方式」。她回憶起一個漫長的挫折和失敗時期。「我列了一張不會陷入老套方式的清單.....這迫使我以未知的方式工作。」

Perhaps because of her identification with the human body as fragments rather than as an entirety (both in her work and as reflected in her powerful responses to sculptural and archaeological fragments held by museums throughout the world), she thought to marry parts of bodies – hers and a dog's. Her decision to use her own body was initially a very pragmatic one. She wanted to work from life and sought the extraordinary detail that could be obtained only by using a medical silicone material. She had her head cast, undergoing the laborious and claustrophobia-inducing process of having it encased in layers of rubber and plastic for hours. For ten years now, "every single head in every one of my sculpture is from this one cast head, whether it is life size or miniature."

也許是因為她對人體的認同是片段而不是整體的（無論是在她的作品中，還是在她對世界各地博物館中的雕塑和考古片段的強烈反應中），她想要將身體的部分（她自己和一隻狗的身體）結合在一起。最初選擇使用自己的身體是非常實際的。她想要從真實的生命中創作，並尋求透過使用醫用矽膠材料才能獲得的非凡細節。她讓自己的頭部進行鑄造，經歷冗長而令人感到幽閉恐懼的過程，讓頭部被包裹在數小時的橡膠和塑料層中。現在已經有十年了，「我每個雕塑中的每一顆頭都來自這一個鑄造，無論是真人大小還是微型。」

Pondick's first human/animal hybrid, *Dog*, evolved over the course of almost four years and appeared in several different states (three in wax, one in aluminum bronze, and, finally another in yellow stainless steel). As she introduced herself to the traditional processes of modeling and carving, the sculptor quickly found she was dissatisfied with modeling in wax because the medium was too soft and did not hold the form as crisply as she wanted. She took up an epoxy material she still uses, which when wet is "claylike and that lets me model. Once the material dries it has the consistency of stone so I can carve or even grind it. I can cut out whole sections and add new material; it's like a hybrid of Giacometti *and* Brancusi!"

羅娜的第一個人/動物混合體，〈狗〉，經歷將近四年的演變，並以幾種不同的狀態呈現（三個是蠟制的，一個是青銅製的，最後一個是黃色不銹鋼製的）。當她首次嘗試傳統的塑模和雕刻過程時，雕塑家很快發現她對用蠟塑模感到不滿，因為這種材質太軟，不能如她所願地保持形狀的清晰度。她開始使用環氧樹脂，在濕潤時「類似黏土，可以讓我塑造。一旦材料乾燥，它就如石頭般，因此我可以雕刻甚至削磨。我可以切除整個部分並添加新的材料；就像賈柯梅蒂（Giacometti）和布朗庫西（Brancusi）的混合體！」

When she started making her hybrids, Pondick turned to the work of master figurative sculptors, such as Donatello, to help her "resolve the surface transitions between meatte and polished surfaces. I looked at Bernini's sculptures, studying their baroque movements and his mysterious and sensuous material transformations." She also cites Brancusi's *Mademoiselle Pogany*, asserting that "its mirror finish is a touchstone for me." She absorbed Brancusi's lessons about the inherent properties of various materials, comparing *Mademoiselle Pogany* in polished metal to versions translated into stone. "The material determines how you see the form. When it's in the mirror finish, it reflects the environment so you see into it and through it, and you see yourself. In an opaque material, you see *it*."

當她開始制作混合體時，羅娜轉向大師級雕塑家的作品，如多納泰洛（Donatello），以幫助她「解決肉體和拋光表面之間的過渡。我研究伯尼尼（Bernini）的雕塑，研究它們的巴洛克風格和他神秘而感性的材料轉換。」她還引用布朗庫西（Brancusi）的《波加尼小姐》（Mademoiselle Pogany），宣稱「它的鏡面光澤對我來說是創作的基石。」她吸收布朗庫西關於各種材料固有屬性的特質，將拋光金屬中的《波加尼小姐》與轉製成石頭的版本進行比較。「材料決定你看到的形式。當它處於鏡面光澤時，它反射環境，因此你可以看到它的內部，且透過它你也能看到自己。在不透明的材料中，你看到它。」

While mastering these sculptural methods, Pondick began using 3D computer scanning to increase or decrease the size of her head and hands from the life casts. "The 3D files are scalable to any dimensions, and they can be 'printed out' as objects... When I look back and see how big an effect this technology has had on my work I am astonished. 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*." It was four years after she first used the computer to scan her head and output it at various reduced sizes that Pondicl scanned a life cast of her hand. She wanted to see what would happen if she took a life cast of her hand and attached it to a small animal body.

在掌握這些雕塑方法的同時，羅娜開始使用3D電腦掃描來調整她的頭部和手部的尺寸，從真實鑄型中放大或縮小。「3D掃描檔案可按比例縮放到任何尺寸，並且可以『列印出』物體...當我回頭看看這項技術對我的作品產生多麼大的影響時，我感到驚訝。在我掃描頭部後，我意識到我可以無止盡地改變它的大小，我也確實這樣做了。當然，一旦我縮小我的頭，下一個問題就是如果選擇另一部位，並使其變大會發生什麼事。這就是雕塑〈貓〉的構思。」在她第一次使用電腦掃描她的頭，並將其以不同縮小的尺寸輸出，四年後，羅娜掃描她手的鑄型。她想看看如果她把她的手鑄型和一個小動物的身體連接在一起會發生什麼。

Could I scan a life cast, 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? What could I resolve on the computer and what would I have to model by hand?

我能掃描一個真實鑄模，將其放大到非常大，並使皮膚紋理看起來逼真，還是皮膚紋理會像月球上的隕石坑一樣？我該如何改變這隻巨大的手，使它能與小動物的身體融為一體？我能改變我手的形狀嗎？在電腦上我能解決什麼問題，又有哪些問題我必須親自動手的呢？

Pondick's keen observations of surface treatments by earlier sculptors led her to conclude that although much unpainted figurative sculpture represents hair and drapery in great detail, there is consistent omission of skin texture. She thinks it is "probably because it was not possible. If you did it by hand, you could spend a lifetime making one sculpture." She knows this firsthand from the year she scanned and then remodeled to merge with an animal body for *Cat*. In history, while polished and unpolished stone surfaces, for example, have suggested readings of "flesh" that range from the smoothly sensual to coarse and

callused, Pondick's adoption of computer scanning technology has enabled her to translate skin texture in a way that dramatically affects our physical and emotional responses to her work. As she notes, "skin texture is unnerving at first when someone sees it." The delicate pattern on the face and hands in Pondick's work has a visceral and psychological impact that only the texture of human flesh gives.

羅娜對早期雕塑家在表面處理的敏銳觀察使她得出結論，儘管很多未塗色的雕塑在細節上描繪頭髮和衣物，但對皮膚紋理的描繪始終被忽略。她認為這「可能是因為那時不太可能。如果你通過手工做，可能必須以一生的時間製作雕塑。」她親身經歷為雕塑〈貓〉掃描並重塑，以與動物身體融為一體。歷史上，拋光和未拋光的石頭表面，例如，一直在暗示著從光滑感到粗糙而有繭的「肉體」閱讀，而羅娜採用電腦掃描技術使她能夠以戲劇性的方式轉譯皮膚紋理，從而顯著影響我們對她作品的生理和情感反應。正如她所言，「當有人看到皮膚紋理時，起初可能會感到不安。」 羅娜作品中臉部和手部的精緻的細節，是人類肌膚紋理才能帶來的生理和心理衝擊。

Despite the fact that she has been using the same head – her own – in her sculptures for ten years, Pondick did not begin with the intention of making self-portraits. Rather, she recalls, "I was looking at my body like an instrument, like a dancer would use her body. I neededa human figure, so here I am." Most viewers come to Pondick's hybrids not knowing it is her body and likely interpret the human elements as she intended – stand-ins for an ungendered "every person." It is notable that the historical figurative sculptures she finds most relevant to her own do not, for the most part, offer an identifiable likeness.

僅管她在雕塑中使用同一顆頭 — 她自己的頭 — 已有十年之久，但羅娜並沒有一開始就打算製作自畫像。相反的，她回憶說：「我把自己的身體看作一種工具，就像舞者使用她的身體一樣。我需要一個人類形體，所以我就開始用我的身體塑形。」大多數觀眾來看羅娜的混合體時，並不知道這是她的身體，並且可能會將人體元素解釋為她所期望的 — 代表一個沒有性別的「每個人」。值得注意的是，她認為最與自己相關的歷史性雕塑在很大程度上並沒有提供可辨認的肖像。

Pondick's life-cast head in *Fox* creates a provocative context for the Roman Egypt plaster *Portrait Mask of a Young Man* and Auguste Rodin's bronze *Head of Sorrow*. Rodin first used the head, which he modeled in clay and then cast with the lost-wax process, for sculptures of male figures, but then retooled it to form a likeness of the performer Eleonora Duse. Referring to this androgynous figure with its flattered hair, Pondick remarked that "it looks and feels like my *Fox* head. But in terms of *how* they were made, the *Fox* and the death mask are close – they were both cast directly from the body."

羅娜的〈狐狸〉中的鑄造頭像為羅馬埃及石膏〈年輕人的肖像面具〉和奧古斯特·羅丹的青銅〈悲傷的頭像〉創造引人深思的背後含義。羅丹最初用這個頭，他用黏土塑造並用失蠟法鑄造，製作一些男性形象的雕塑。但後來又重新設計，轉變為演員埃利諾拉·杜絲的肖像。提到這個中性的形象，以及它扁平的頭髮，羅娜評論說「它看起來和感覺起來就像我的〈狐狸〉頭。但就它們的製作方式而言，〈狐狸〉和死亡面具很接

近，因為它們都是直接從身體鑄造的。」

Believable fictions
可信的虛構

Combining life casting, computer scanning, and hand-modeling, Pondick's objects are not illusionistic or lifelike so much as they are believable fictions. They help us notice the ways all sculptors constantly navigate between representation and invention. They invite us to ask, what is the minimum degree of detail necessary for a sculptor to create a convincing form? Can detail that is completely invented achieve the same level of credibility as a mimetic rendition? We discover that by virtue of the materials and processes of sculpture, the medium has always entailed invention, abstraction, and a certain loss of naturalism.

結合真人塑模、電腦掃描和手工造型，羅娜的作品並非逼真或栩栩如生，而更像是可信的虛構。它們使我們注意到所有雕塑家在再現和創新之間不斷遊走。它們邀請我們發問，雕塑家需要多少最小程度的細節來創造令人信服的形態？完全虛構的細節是否能達到與模擬版本相同的可信度？我們發現，由於雕塑的材料和製作過程，這種媒介一直包含著創新、抽象和某種程度的自然主義喪失。

Bernini once observed that "in order to imitate the natural, the sculptor has to make something unnatural." And he also said that as soon as you remove the color from someone's face (as happens in monochrome sculptures of stone, wood, metal, or clay) a certain degree of expression leaves and it no longer looks like him or her. There is something about the color and transparency of your skin that makes you look like yourself. Many people have said to me, "That's your face in the sculptures? It doesn't look anything like you." But it's my face; it's a life cast! I find it so interesting that a factual impression taken directly from my face doesn't look anything like me.

伯尼尼曾經觀察到，「為了模仿自然，雕塑家必須創造一些不自然的東西。」 他還說，一旦你從某人的臉上去除顏色（如發生在石頭、木頭、金屬或黏土的單色雕塑中），某種程度的表達就消失了，他或她看起來就不再像自己了。皮膚的顏色和透明度有一些使你看起來像自己的東西。許多人對我說，「那些雕塑中的臉是你的嗎？看起來一點都不像你。」但那就是我的臉，那是一個真人塑模！我發現從我的臉上直接拍攝的事實印象居然一點都不像我，這真是有趣。

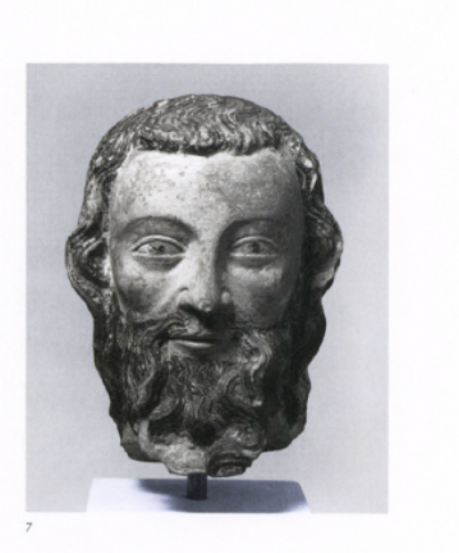
The metamorphosis from one state to another is central to Pondick's approach to object making and is at the heart of her interest in work from other periods and cultures. In her highly stylized animal bodies she exploits the inherent properties of stainless steel, a material that can be highly polished so it "looks like mercury – it looks as if it's disintegrating in front of you, as if it were in flux." It is the seamless transition from one realm to another – human to animal, skin texture to mirror finish, life-size to miniature – that makes Pondick's creatures so convincing while unmistakably not of our world.

從一種狀態到另一種狀態的變態是羅娜對於製作物體的方法核心，也是她對其他時期

和文化的作品感興趣的核心。在她高度風格化的動物身體中，她利用不銹鋼的固有高度拋光的特性，使其「看起來像水銀 – 彷彿它在你面前分解，彷彿它處於流動狀態。」正是由於從一個領域無縫地過渡到另一個領域 — 人類到動物、皮膚質地到鏡面光澤、真實尺寸到微型 — 使羅娜的生物看起來如此令人信服，同時明顯地不屬於我們的世界。

I relate to Kafka and the way his writing straddled poignant contradictions... His images are in one world and in another world all at the same time. I think they aare hysterically funny and absurd yet they're tragically sad. There is absurdity and humor in his darkness, like a laugh in the dark, and it's everything I want in my work.

我與卡夫卡有所共鳴，他的作品跨越尖銳的矛盾...他的形象同時存在於兩個世界。我認為它們既滑稽可笑又極度悲哀。在他的黑暗中有著荒謬和幽默，就像黑暗中的一陣笑聲，這正是我想在作品中表現的一切。



As Pondick selected such different yet related historical sculptures for the current presentation, she recognized in the process "something I do all the time in my own work. I'm constantly putting opposites together, merging the human with the animal and the human with trees. I work to make transitions between mirror surfaces and human skin texture or the bark on trees so that a convincing whole is made out of contradictory parts. My animal forms are hand-modeled and stylized to the point that my animals have no gender and I combine them with factual life casts. It's important to me to see what happens when these oppositions come together in a sensate way, what kinds of meanings they suggest to viewers emotionally, psychologically, and materially." Pondick refers to the leap of faith required of sculptor and viewer alike as "imaginery." You make it up; you have to recreate a world and make it somehow believable. It's about invention for the sculptor... and for the viewer, a magic, something you can't really talk about. You experience it. And that's why these objects in the exhibition, for me, tell that story in a better way than if I had to explain it to someone."

當羅娜為當前的展示選擇如此不同但又相關的歷史雕塑時，她在這個過程中認識到：「這是我在創作中一直在做的事情。我經常將相反的元素結合在一起，將人與動物、人與樹木融為一體。我努力在鏡面表面與人的皮膚質地或樹木樹皮之間過渡，以使矛盾的部分構成令人信服的整體。我的動物形體是手工塑造且具風格的，以至於我的動物沒有性別，我將它們與真實的生命模型結合在一起。對我來說，當這些對立的元素以有感觸的方式結合在一起時，發生了什麼，它們在情感、心理和物質上向觀眾傳達了什麼意義是很重要的。」羅娜將雕塑家和觀眾都需要的這種信仰飛躍稱為「想像」。「你創造它；你必須重新創建一個世界，使它在某種程度上變得可信。對於雕塑家來說，這是發明...而對於觀眾來說，這是魔法，一種無法真正談論的東西。你要體驗它。這就是為什麼對我來說，這次展覽中的這些雕塑比我向某人解釋要好地講述了那個故事。」

Critic Roberta Smith once observed that “the best label for any work of art might be another work of art.” This aptly characterizes Pondick’s intentions and strategies in this unique look at her work. Given her history of presenting her sculptures in envirionments and installations, Pondick has a sophisticated understanding of and sensitivity to conditions of display, a subject that has come to dominate much sculptural discourse over the past two decades. This issue is related to her interest in how we come to “know” historical sculptures in a museum setting – objects that often have been removed from their original contexts and been subject to varying degrees of transformation over time due to decay, loss of color, or fragmentation (altered states André Malraux poetically described as “not diminished, but transmuted”) Pondick’s project not only liberates sculptures from the historical categories that guide our looking in most museum presentations but also makes the objects understood as we see them here and now rather than re-imagined as they originally were. The consequence is that their makers “come alive,” as though she were in conversation artist-to-artist with remote colleagues.

藝評家羅伯塔·史密斯曾經觀察到：「任何藝術品的最佳標籤可能是另一件藝術品。」這適切地描述羅娜在這次獨特的作品展示中，所要表達的意圖和策略。鑒於她過去在不同環境和裝置藝術中展示雕塑的歷史，羅娜對於展示條件有著精湛的理解和敏感度，這個主題在過去二十年來已經主導了許多雕塑討論。這個問題與她對於我們如何在博物館中「認識」歷史雕塑有關 — 這些物品通常已經被從原來的時代背景中移出，並且隨著時間的推移，因為腐化、失去顏色或碎裂而經歷了不同程度的轉變（安德烈·馬爾羅詩意地描述為「不是減少，而是變質的狀態」）。羅娜的計畫不僅使雕塑擺脫了在大多數博物館展覽中指導我們觀看的歷史類別，而且還使我們理解這些雕塑，看到它們現在的樣子，而不是重新想像它們最初的樣子。其結果是，這些雕塑的創作者「活過來了」，彷彿她正在遙遠的進行藝術對話。

While refreshingly unconventional, Pondick’s reinstallation of collection objects is carefully choreographed through juxtaposition and orientation. For example, the frontal positioning of one of her two *Monkey with Hair* sculptures emphasizes the masklike quality of the face, which resonates with an adjacent Angolan mask. Her other monkey stands in profile next to medieval bearded *Head of an Apostle or Saint*, because, as Pondicl explains, the monkey’s

synthetic hair is “not just functioning as hair on my head and on the body, but underneath it suggests a beard, which this orientation helps you see.” Sometimes her pairings offer surprising corrections to what we think we know about how works are made. At other times, she had oriented a sculpture so that the principal or familiar view is not what we first encounter. By exposing the unfinished back of a limestone first-century Chinese Buddha head, which “was made to be seen from the front and probably sitting in some kind of a niche... I’m hoping you can see how the material is being transformed from raw stone into snail-shell curls. You get this sense of the stone going through this metamorphosis, being transformed into a convincing head.”

儘管龐迪克的收藏品重新安放非常不拘一格，但透過並列和方向的精心編排。例如，她的兩個帶毛猴子雕塑之一正面放置，突顯了臉部的面具質感，與相鄰的安哥拉面具產生共鳴。她的另一只猴子與中世紀、有鬍子的使徒或聖人頭像並排，因為，如龐迪克解釋的那樣，猴子的合成毛髮「不僅作為我的頭上和身體上的頭髮，而且在底下暗示著鬍子，這種方向幫助你看到。」有時，她的配對提供我們對作品製作方式的認知及令人驚訝的糾正。在其他時候，她會將雕塑定位，使我們首次看到的不是主視角或熟悉的視角。通過展示一世紀中國佛首未完成的背面，「這個是為了從前面看而製作的，可能是坐在某種壁龕中...我希望你能看到這種材料如何從原石變成蝸牛殼捲曲。你感受到這塊石頭正在經歷這種變態，被轉化為一顆如假包換的頭部。」

Representations of hair
頭髮的表現

Pondick’s choices throughout the exhibition reflect her particular interest in three aspects of sculpture – the treatment of hair, the communicative capacity of gesture and posture, and the effects of repetition.
在整個展覽中，龐迪克的選擇反映了她對雕塑的三個特定興趣 — 髮型的處理、手勢和姿勢的傳達能力，以及重複的效應。

Sometimes you have to translate something so it seems more believable.
有時候你得轉譯一些東西，使它看起來更加可信。

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When faced with the inability of electronic technology to scan strands of hair, Pondick realized she would have to carve it, and looked to the existing repertoire of figurative sculpture to consider how to represent its materiality. She examined the work of the late-Gothic sculptor Tilman Riemenschneider, especially his virtuosic *Mary Magdalene* (1490-92) from the Münnerstadt altarpiece in Munich, in which he carved wood to form swirling strands of thigh-length tresses that he adapted to create a wavelike pattern for the hair shirt covering the figure's body.

面對電子技術無法掃描頭髮細節的困境，龐迪克意識到她必須雕刻頭髮，並查閱現有

的雕塑作品，以考慮如何呈現其材質。她研究晚期哥德式雕塑家蒂爾曼·瑞門施奈德的作品，特別是他優美的〈瑪麗·馬格達蓮〉（1490-92），該作品來自慕尼黑的明納斯塔特祭壇畫，他雕刻木材形成漩渦狀的及膝長髮，以創建一種類似波浪的圖案，用於覆蓋該人物身體的毛衣。

Pondick explores how we experience sculpted hair differently depending on the medium and technique – whether it was modeled, carved, cast, or created with fibers. In doing so, she raises the questions, is hair that is cast from life (as if is in several of her pieces) more believable than hair that is invented?, and how can simplified volumes and patterns of stone, wood, or metal read as something as soft and multistranded as human hair?

羅娜探討我們如何根據雕塑的媒介和技巧，以不同方式體驗雕塑的頭髮 — 無論是建模、雕刻、澆鑄還是用纖維創造。在此過程中，她提出了這樣的問題：從生活中鑄造出的頭髮（就像她的一些作品中那樣）是否比創造出的頭髮更真實？簡化的石材、木材或金屬的體積和圖案如何被解讀為柔軟和繁茂的人類頭髮？

For the present museum project, Pondick's *Mouse* and her *Monkey with Hair* sculptures provide the lens for examining historical interpretations that engage a range of processes, materials, and degrees of abstraction, all of which we accept as codes for "hair." Originating from a life cast, the head in *Mouse* initially showed the artist's hair as it was plastered back during the casting process. Desiring a more elaborate and sensuous effect akin to that of Brancusi's *Mademoiselle Pogany*, Pondick transformed her physical charecteristics and hence their emotional impact first by embellishing the cast hair with a carved cascade of invented locks and then by merging the head with the diminutive body of a mouse.

對於目前的博物館計畫，龐迪克的〈老鼠〉和她的〈毛猴子〉雕塑為審視涉及各種過程、材料和抽象程度的歷史解釋提供借鏡，所有這些我們都接受為「頭髮」的編碼。在〈老鼠〉中，頭部起源於實際鑄模，最初展現藝術家在鑄造過程中梳理的頭髮。為了實現類似於布朗庫西〈波加尼小姐〉中更為華麗而感性的效果，龐迪克通過在鑄模頭髮上雕刻出一串串虛構的髮辮，並將頭部與小小的老鼠身體合併，改變她的生理特徵，也改變它們的情感影響。

The Roman *Portrait of a Lady* with which Pondick's mutant self-portrait is exhibited is likewise a hybrid of likeness, invention, and contemporary taste. The commissioned head (fitted to a generic bust) has been identified with the family of Emperor Marcus Aurelius, and may represent his daughter. Pondick was fascinated by the sculptor's eloquent depiction of a popular court hairstyle in which waves of hair are bound into a loosely braided knot. To dramatize her observation, in the current installation she presents the figure from the back, "so all you're aware of is *hair*."

與羅娜的突變自畫像陳列的是，羅馬貴婦畫像同樣是肖像、發明和當代品味的混合體。這個委托的頭部（適配到通用的半身像上）被認為與羅馬皇帝馬庫斯·奧勒里烏斯的家族有關，可能代表他的女兒。龐迪克著迷於雕塑家生動地描繪流行的宮廷髮型，

其中頭髮的波浪被綁成一個鬆散的辮子。為了強調她的觀察，她在當前的陳列中呈現了這個人物的背影，「所以你唯一能感覺到的就是頭髮。」

The textured bodies of Pondick's *Monkey with Hair* sculptures depart dramatically from those of her "hairless" polished-metal hybrids. Here she adapted a practice found in certain African sculptures – the incorporation of actual hair – by using the contemporary synthetic material, modacrylic, to simulate the individual fibers.

羅娜〈毛猴子〉質感豐富的身體與她的「無毛」拋光金屬混合物的身體截然不同。在此，她採用在某些非洲雕塑中發現的一種做法 — 將實際的頭髮納入 — 透過使用當代合成材料丙烯腈纖維來模擬單個纖維。

Sculptues look the way they do in past because of the limits of the technologies and materials. I can see that the Roman Portrait of a Lady *first existed in a clay form, which was then eventually translated into the bronze. Why? Because I can look at the hair and see how fluid it is; you can't achieve this unless you are working in a fluid material. The hair in the wood Chinese* Guanyin *feels very different and I would expect it to be because it is not in a material that is easily manipulated... Similarly, the basalt Roman* Portrait of a Ruler, *made in a material which is very hard to carve into, has abbreviated incised lines that are shallowly etched into the stone. But you read "hair," not "lines." Or look at the wooden strands of the Angolan mask and the careful divisions carved into the limestone in the Egyptian relief*, Ay. *They both form vertical, braidlike rows and feel very, very different, but both read as "hair."... It's not a matter of making it look like hair as we live with it and know it; it's more of an abstraction... To me it's thrilling that the representation of something so universal can mutate endlessly.*

雕塑的外觀在過去是由於技術和材料的限制而呈現這樣的形態。我可以看到羅馬貴婦像最初是以黏土形式存在的，最終被轉化為青銅。為什麼呢？因為我可以觀察到頭髮有多流動；只有在使用流動材料時才能達到這種效果。中國觀音木雕中的頭髮感覺非常不同，我會預期這是因為它不是在容易操控的材料中製作的...同樣地，用難以雕刻的玄武岩製作的羅馬統治者雕像，有簡化的刻線，淺淺地刻在石頭上。但你讀到的是「頭髮」，而不是「線條」。或者看看安哥拉面具中的木絲和埃及浮雕Ay中雕刻的石灰石上細緻的分隔，它們都形成垂直、像辮子一樣的排列，感覺非常非常不同，但都被解讀為「頭髮」...這看起來不像我們所熟悉的頭髮；這更像是一種抽象...對我來說，令人興奮的是，如此普遍的事物的再現可以無窮變異。

Gesture and Posture

手勢和姿態

In sculpture, as in life, body language is a powerful conveyor of meaning. Pondick recognizes that through gesture and posture figurative sculptures from different eras and traditions can communicate to us, and, like her hybrids, "make the emotional and the psychological physical." With her *Dog, Muskrat*, and *Otter* as contemporary points of reference, Pondick explores universal codes for the body as interpreted by sculptors over four millennia (after

all, we do share the same basic body). Pondick asks us to “forget about the way we’ve been taught to look at things, as if to say, here’s Egyptian art and here are the qualities of Egyptian art and this is what we’re *supposed* to look at. Or here’s Indian art, Thai art, or Pre-Columbian art – that is, art from a particular time period and culture – and we are supposed to look ar it in *these* ways.”

在雕塑中，如同生活中一樣，身體語言是強大的意義傳遞方式。羅娜認識到，透過手勢和姿態，來自不同時代和傳統的雕塑可以與我們溝通，就像她的混合形式一樣，「使情感和心理變得具體」。以她的〈狗〉、〈鼠貍〉和〈水獺〉作為當代參考點，龐迪克探索雕塑家在四千年來對身體的普遍解讀（畢竟，我們確實分享同樣的基本身體）。龐迪克要求我們「忘掉我們被教導的看待事物的方式，好像說，這是埃及藝術，這是埃及藝術的特點，這是我們應該看的東西。或者這是印度藝術、泰國藝術或前哥倫布時期的藝術 — 也就是來自特定時期和文化的藝術 — 我們應該以這些方式看待它。」

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Like the majority of the Museum’s sculptures she has selected, Pondick’s human/animal hybrids are ultimately located in the psychological realm of human experience. However, a tension exists between the physical externality of the animal body and the psychological interiority of the human head. Pondick’s eyes are shut, a product of the mold-making process that conveys introspection and removal from the external world. However, the body claims the physical space it occupies “like an animal that is territorial,” and reflects the surrounding environment in its mirror finish.

和博物館的大多數雕塑一樣，羅娜所選擇的人類/動物混合形體最終位於人類經驗的心理領域。然而，在動物身體的物理外在性與人類頭部的心理內在性之間存在著張力。龐迪克的眼睛是閉著的，這是製模過程的產物，表現出內省和遠離外部世界。然而，身體主張它所佔據的物理空間「就像是一隻佔有領土的動物」，並在其鏡面光澤中反映周圍環境。

Pondick is acutely aware of what art historian Lucy Lippard once observed: “Our memories may be lousy, but our visceral memories are tremendous.” Many of her juxtapositions offer compelling evidence that figurative sculptures generate visceral meaning through a direct

exchange between the sculptural bodies and our own. They prompt an experiential understanding of sculpture in terms of how we communicate physically in this world. By grouping several historical seated figures from various cultures with her imposing *Dog*, for example, Pondick points to the ways physical stance reinforces psychological states ranging from serenity and composure to fortitude and confrontation. Moreover, she explains, "the posture of the *Orante Figure* – with its elbow resting on one hand and the other hand under its chin – that's a very natural position; it doesn't make the same impact on you as the seated Thai Buddha. The Buddha is more posed, more mannered almost. The reclining figure on the Etruscan urn is also in a casual position. Its posture conveys a very different feeling than the Pre-Columbian seated male, for example; it's more infornal, relaxed. It's not as frozen a gesture; it's more fluid, like my *Pine Marten*. The *orante* and Etruscan figures communicate feelings our bodies know from daily life."

羅娜敏銳地意識到藝術史學家露西·利帕德（Lucy Lippard）曾經觀察到的：「我們的記憶可能很差，但我們的本能記憶卻是巨大的。」她的許多並置提供令人信服的證據，即透過雕塑身體與我們自己之間的直接交流產生本能的意義。它們引發對雕塑的經驗性理解，涉及我們在這個世界中如何通過身體進行交流。例如，透過將來自各種文化的幾個歷史上的坐姿雕像與她威嚴的〈狗〉一起展示，龐迪克指出身體姿態強化了從寧靜和沈著到堅韌和對抗等心理狀態的方式。此外，她解釋說：「Orante的姿勢 — 肘部靠在一隻手上，另一隻手在下巴下 — 那是非常自然的姿勢；它對你的影響不同於泰國佛像的坐姿。佛像幾乎更加矯揉造作。埃特魯斯坎（Etruscan）古屍（urn）上的躺臥人物也是隨意的姿勢。它的姿態傳達一種與前哥倫布時期坐著的男性完全不同的感覺；它更為隨意、輕鬆。它不是那麼僵硬的手勢；它更加流動，就像我的〈松鼠〉。Orante和埃特魯斯坎的形象傳達我們的身體從日常生活中熟悉的感覺。」

But another grouping, built around her *Muskrat*, conveys an experience of the body that is more abstracted, beginning with the radical instability in the scale of the body parts she combined to create the figure: an elongated torso, a diminutive head, and human-size fingers. Of the neighboring objects, including the Cycladic *Female Votive Figure*, she asks, "I don't know a figure that looks like that, do you? And what about the strange proportions of the Mesopotamian man? The Pre-Columbian figurine is a mere two inches high and 'Gumblylike' but it is the closest in this grouping to feeling like a human figure, despite its lack of detail."

但另一個以她的〈鼠狸〉為中心的群組傳達一種更抽象的身體經驗。從她結合來創造這個形象的身體部位的尺度上開始表現出根本的不穩定性：拉長的軀幹、微小的頭部和人類大小的手指。對於包括塞克拉迪克女性奉獻形象在內的附近物體，她問：「我不知道有哪個人物看起來像那樣，你知道嗎？還有美索不達米亞人的奇異比例呢？前哥倫布時期的小塑像只有兩英吋高，並且『Gumblylike』，但在這個群組中它最接近感覺像人的形象，儘管它缺乏細節。」

About the grouping with her *Otter*, Pondick explains that "I chose the Greek *Female Goddess with a Bird-like Face* because it is one of the few human/animal hybrids in the Museum's

collection, along with the Indian *Hanuman* and the Pre-Columbian *Woman in a Turtle Shell*. I was thrilled when I saw the turtle-woman! She shares so much in stance and height with my *Otter*, even the way her feet come out. It's a little eerie because I'd never seen the object before... There is a Brancusi sculpture that I've studied – his *Little French Girl* with its helmet head and all of its odd proportions – I really can picture it in my mind with this group... To go from this grouping of sculptures to the next – it's like an encyclopedia of what the figure can be and how we, as sculptors, make the translation from material to figure and how we want the object to feel in the world."

關於與她的〈水獺〉一起的雕塑群，龐迪克解釋說：「我選擇了帶有鳥臉的希臘女神，因為它是博物館藏品中少數幾個人/動物混合體之一，還有印度的哈努曼和前哥倫布時期的穿龜殼的女人。當我看到穿龜殼的女人時，我感到非常激動！她在姿勢和身高方面與我的〈水獺〉有很多相似之處，甚至包括她的腳的位置。有點怪異，因為我以前從未見過這個物體……我研究過一尊布朗庫西雕塑 — 他的〈法國小女孩〉，有著頭盔頭和所有奇怪的比例 — 我真的可以在腦海中想象它和這個群體在一起……從這個雕塑群到下一個雕塑群 — 就像是人物可以是什麼樣子的百科全書，以及我們作為雕塑家如何從材料到人物進行轉譯，以及我們希望物體在世界中感覺如何。」

Pondick's "we" reveals her camaraderie with the historical sculptors. Despite *Otter*'s technological sophistication, it partakes of an imaginative freedom found in other sculptures. Pondick's approach can be very playful, allowing for unforseen evolutions and taking "tremendous liberties" with the animal bodies, as she did when she decided to add five inches to the otter torso. "When I elongated the torso, I thought it might be more interesting to make it asymmetrical. At first I cut a paw off simply with idea to extend the arm so it looked like it was drooping hopelessly. But then I wondered what transformation would occur if I replaced the paw with a human hand at the scale. So I tried it. The changes fit the posture of the animal and made the sculpture feel more pathetic, more interesting."

龐迪克的「我們」表明了她與歷史雕塑家的情誼。儘管〈水獺〉在技術上很精緻，但它參與其他雕塑中所發現的想像自由。龐迪克的方法非常富有創意，容許意想不到的演變，並對動物身體進行「巨大的自由」，就像她決定在〈水獺〉軀幹上增加五英吋一樣。「當我拉長軀幹時，我覺得使它不對稱可能會更有趣。起初，我只是想簡單地割掉一隻爪，以延長手臂，使它看起來像是無望地下垂。但後來我想知道如果我以相同比例用人類的手替換掉爪會發生什麼樣的變化。所以我試了。這些改變符合動物的姿勢，使雕塑感覺更加可憐、更有趣。」

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One of the ways Pondick's sculptures engage the idea of metamorphosis is through dynamic manipulations of scale, from the miniature to the oversize, with abrupt shifts sometimes occurring within a single body (*Muskrat, Mouse* and *Cat*). During the 1990s, she explored the metaphorical possibilities of scale in installations by altering the usual sizes of beds and chairs, as well as ears and teeth. Now, in the hybrids, we see how Pondicl has absorbed ideas about scale from sculptors such as Giacometti, who abandoned classical coherence and embraced instability in his figures – with their extremes of vertical reach, thinness, and diminutive heads – confounding our learned perceptions of the human body.

羅娜雕塑參與變形的方式之一是通過對尺寸的動態操控，從微小到超大，有時在單一身體內發生急劇的轉變（如〈鼠貍〉、〈老鼠〉和〈貓〉）。在1990年代，她通過改變床和椅子的常規尺寸以及耳朵和牙齒的大小來探索規模的隱喻可能性。現在，在這些混合形體中，我們看到龐迪克如何吸收來自雕塑家如賈科梅蒂（Giacometti）關於尺寸的觀念，他放棄古典的一致性，擁抱他人物中的不穩定性 — 極端的垂直延伸、纖細和微小的頭部 — 迷惑我們對人體的學習感知。

Looking at sculpture of the past, Pondick asks us to consider how shifts from “life size” (whether enlargement or reduction) affect our experience of the subject: “The colossal head of *Guanyin* dwarfs the viewer even more because it is just the head. I think if the whole body was still there with all the parts scaled in relation to each other, the head would not feel as monumental as it does now separated from the body, where you read it as a fragment.” Another over-life-size fragment, the *Colossal Female Head* from Cyprus, reflects – in its Assyrian curls, Archaic Greek smile, and inclusion of an Egyptian goddess in its crown – the cultural complexity and stylistic mutation that intrigue Pondick. But she is primarily interested in drawing our attention to the effects of the scale disparities between the head and the figures in the crown – dancing satyrs and maenads alternating with busts of Hathor. “The figures on the crown are so miniaturized that the oversize head feels as though it’s taking the place of the whole body. Because the crown figures are so small, you relate to them as tiny, decorative details. Scale can play a fascinating role in sculpture; how the sculptor represents a head, a body, a hand in terms of its relative size can totally affect its meaning and how you experience it.”

觀看過去的雕塑，龐迪克要求我們考慮從「實物大小」（無論是放大還是縮小）到我們對主題的體驗會產生怎樣的影響：「觀音的巨大頭部讓觀眾感到更為渺小，因為它只是頭部。我認為如果整個身體仍然存在，所有部分都按照彼此的比例縮放，頭部就不會感覺如此龐大，如同現在與身體分離，你將其視為一個碎片。」另一個超過實物大小的碎片，賽普勒斯的巨大女性頭像，在其亞述的卷髮、古典希臘的微笑和頭冠中包含一尊埃及女神 — 反映羅娜著迷的文化複雜性和風格變異。但她主要是想引起我們對頭部和冠中的人物之間規模差異的注意 — 與哈索爾的半身雕像交替的舞蹈羊人和女神。「冠上的人物被微型化得如此之小，以至於巨大的頭部感覺好像正在替代整個身體的位置。因為冠上的人物如此之小，你會把它們視為微小的裝飾細節。尺寸在雕塑中可以發揮迷人的作用；雕塑家如何以相對大小來表現頭部、身體、手，完全可以影響其含義以及你的體驗。」

Repetition of imagery
圖像的重複

Pondick’s experiments with the computer-scanned model of her head, realized in many sizes and materials, resulted in several sculptures that include the repeated image of the form, such as *Worry Beads* and *Ram’s Head* as well as the human/flora hybrid *Pyracantha*. When she realized she could reduce her head to 1/8 of an inch, she imagined it first as a tiny bud on a tree – the multiple head-buds in *Pussy Willow* (2001) showed the beginning of a

sustained practice of merging herself with a form from nature. Her desire to make a human/flora hybrid viable – conceptually and physically – in an indoor setting led to works like *Pyracantha*, a bonsai (dwarfed tree) form in a planter with dozens of miniature heads grafted to its branches. Pondick discovered a precedent for this hybrid in the Museum's *Tree of Jess*, a medieval representation of a family tree that traces Jesus's lineage back to Jesse, the father of David, with busts of ancestors taking the form of blossoms on the branches of a tree.

羅娜對她的頭部進行電腦掃描模型的實驗，以多種尺寸和材料呈現，產生幾座雕塑，包括〈擔憂珠〉和〈山羊頭〉等形式的重覆圖像，以及人/植物混合體〈火棘〉。當她意識到可以將她的頭部縮小到1/8英吋時，她首先將自己想象成樹上的小芽 — 〈貓柳〉（2001）中的多個頭芽顯示將自己與大自然的形式融合的實踐開端。她希望在室內環境中使人/植物混合體在概念和物理上都能夠生存，這導致像〈火棘〉這樣的作品，它以盆栽（矮化的樹）形式，植入數十個迷你頭部的分枝。羅娜在博物館〈傑西的樹〉中發現了這個混合體的先例。這是一棵中世紀家譜樹的表現形式，追溯到耶穌的血統，追溯到大衛的父親，傑西，祖先的半身雕像成為樹枝上的花朵。

Pondick's interest in the use of multiple heads has led her to creat a complex mutatn self-portraiture where faithful depiction and willful invention collide. In *Worry Beads*, small-scale heads form a strand of bronze beads that one might run through one's hands like a rosary. Pondick thought: "What a perverse idea to be rubbing these tiny heads in your heads!" In *Ram's Head*, four tiny heads diminishing in scale serve as earrings dangling eerily from the lobes of a life-size version inexplicably but believably adorned with a pair of ram's horns.

羅娜使用多顆頭部的興趣促使她創造一種複雜的變異自畫像，其中忠實的描繪和故意的創作相撞。在〈擔憂珠〉中，小尺寸的頭部形成一串青銅珠，人們可以像念珠一樣在手中滑動。龐迪克想到：「在你的手中摩擦這些小頭，多麼反常的想法！」在〈山羊頭〉中，四個不斷縮小的微小頭部作為耳環懸掛在一個真實大小的耳垂上，令人不解但又令人信服地裝飾著一對羊角。

16

17

Fig. 18
Rama Pondick
Gilbe
2006-07
Painted bronze
Unique
21 x 33 x 34 inches
(53 x 76.2 x 86.4 cm)
Collection of Anna and
Martin Rabinowitz

Fig. 19
Ka-Nayu
South Indian
Kartikeya
19th century
Granite
29 x 25 x 8 ½ inches
(73.7 x 63.5 x 21.6 cm)
Worcester Art Museum,
1921.22

19

20

Pondick has found the use of multiple heads to be a powerful symbolic and narrative tool in historical sculptures transglobally. The works she juxtaposes with her *Worry Beads* and *Ram's Head* include the Roman *Double Head-shaped Bottle* and the Japanese *Juichimen Kannon* with its eleven heads. Together they illustrate how the presentation of more than one human head at a time can change our response from a one-to-one, viewer-to-sculpture relation and trigger a powerful curiosity about the interrelations among the sculpted beings, whether identifiable or not.

羅娜發現在全球範圍內歷史雕塑中，使用多顆頭部具有強大的象徵性和敘事性。與她的〈擔憂珠〉和〈山羊頭〉並置的作品，包括羅馬雙頭形瓶和日本的十一面觀音，後

者有十一顆頭。它們共同展示一次囊括多顆人頭如何改變我們的反應，從一對一的、觀眾與雕塑的關係轉變為對雕刻實體之間關係的強烈好奇，無論是否可識別。

I put disparate fragments together in my own work to make images and I'm always interested in seeing what certain juxtapositions will do, how similarities and differences are highlighted. When I wed contradictory parts into a whole, I'm looking to see how they make meaning. I've chosen sculptures from the Museum's collection and arranged them to emphasize differences and similarities between them and my own work, and I hope that these juxtapositions are telling. I put the Roman Double Head-shaped Bottle *next to my* Worry Beads *because both sculptures imply use but their functions are entirely different and the associations we have with their uses changes their meanings. I chose the* Kannon *figure because the crown is formed of dwarfed heads, and I was interested in the way it related to my* Ram's Head *with its earrings made of heads that diminish in size. Both pieces use life-sized and miniaturized heads but their meanings are completely different.*

我在自己的作品中將不同的碎片組合起來形成圖像，我一直對看到某些並置會產生什麼效果很感興趣，關注相似之處和差異如何突顯。當我將矛盾的部分融合成一個整體時，我想看到它們是如何被賦予意義的。我從博物館的收藏中選擇了雕塑，並將它們安排在一起，強調它們與我的作品之間的差異和相似之處，我希望這些並置有所意義。我將羅馬雙頭形瓶放在我的〈擔憂珠〉旁邊，因為兩個雕塑都暗示使用的功能，但它們的功能完全不同，我們與它們用途相關的聯想會改變它們的含義。我選擇了十一面觀音的雕像，因為它的冠由矮化的頭組成，我對它與我的〈山羊頭〉有著尺寸遞減的耳環之間的關係很感興趣。這兩件作品都使用了真人大小和微型化的頭部，但它們的含義完全不同。

When Pondick looks at the twelve-armed Hindu god of war, *Kartikeya*, she reads the repetition of arms not only in terms of the legend (the appendages correspond to his six faces – three on the front and three on the reverse) but for their capacity to convey gesture and movement, like a flip-book. This was the thinking behind her recent human/flora hybrid *Gillie*, an azalea-like plant the slender branches of which mutate into miniature hands. "This movement is something that I have beem trying to get in my own pieces for a while now. It's turning natural growth patterns into gestures. By putting a hand at the end of a branch, I turn the swoop of a branch into a human gesture. We think of gesture in terms of human movement – like the arms of the *Kartikeya* – but it also exists in nature."

當龐迪克看著十二臂的印度戰神卡蒂凱亞時，她不僅從傳說的角度（附肢對應著他的六張臉 — 正面三張和背面三張），而且從它們傳達手勢和動作的能力來閱讀。就像翻書一樣。這是她最近創作的人/植物混合體〈Gillie〉的構思，類似杜鵑花的植物，其纖細的枝條變異成微型手。 「這種動作是我近來一直嘗試在自己的作品中呈現的。它將自然生長模式轉化為手勢。通過在枝條末端放一隻手，我將枝條的俯沖變成了人類的手勢。我們以人類運動的方式思考手勢 — 就像卡蒂凱亞的手臂一樣 — 但它也存在於自然中。」

All this brings us back to difference and relatedness. Pondick engages her sculptures and those she has selected from history in much the same way that she brings unique universes together in her hybrids – fusing flora and fauna with the human; intergrating life casting, hand-modeling, and computer scanning; shifting scale from life-size to miniature to colossal; and varying surfaces from a lifelike skin texture to a mirror finish. In her sculptural practice she combines disparate states so they "feel like they are metamorphosing into each other and become one, but at the same time each retains its unique properties." This principle guided her reinstallation strategy: her assembly of figurative sculpture from all parts of the world – from portraits, masks, and deities to funerary and votive figures – puts on view extremes of believable fictions while removing any sense of distance between herself, the historical artists, and us. The exhibition demonstrates how an intensive engagement with inanimate objects, however fixed they are in form and materiality, can seize us with an imaginative power that momentarily makes them come alive with newfound meaning. With Pondick as our guide, looking becomes an adventure in seeing and believing.

所有這一切都讓我們回到差異和關聯。羅娜以她的混合體將獨特的宇宙融合在一起，與她的雕塑以及她從歷史中選擇的雕塑進行互動 — 將植物和動物與人類融合在一起；整合實體鑄造、手工建模和電腦掃描；在尺寸上從真人大小、微型到巨大進行變換；並將表面從栩栩如生的皮膚紋理變換到鏡面光澤。在她的雕塑實踐中，她將不同的狀態結合在一起，使「感覺它們正在相互變形並成為一個整體，但同時每一個都保留著它獨特的屬性。」這一原則指導她重新安排的策略：她從世界各地的雕塑中組合而成 — 從肖像、面具和神靈到喪葬和祈禱雕像 — 展示可信虛構的極端，同時消除她自己、歷史藝術家和我們之間的距離感。該展覽展示與無生命物體的密集互動，無論它們在形式和物質性上有多麼固定，都能以富有想象力的力量抓住我們，使它們在瞬間煥發出新的含義。有了羅娜作為我們的響導，這個探險，是在看和相信的過程中進行的。

21