

VIEWS

THE BAUR AU LAC MAGAZINE

THE BAUR AU LAC MAGAZINE
EDITION 2012



sunshine's arty facts

by Gigi O. Kracht

Over the past 15 months, I have had the privilege of interviewing no fewer than 42 outstanding female artists from New York, Paris, Amsterdam, Miami and – by no means least – Zurich, my own home base. I have been truly astonished to encounter so many supremely talented women...

... women who diversified and dominated various art forms from the late 1960s and into the 1970s, making history by transcending the canons of textile crafts and occupying the realms of the fine arts.

Gender biases in the mainstream world of fine arts have, however, undoubtedly placed many and varied obstacles in the path of the gentler sex: restricting their access to premium workspace, hindering their travels, incorrectly attributing their works and – most hideously of all – failing to afford worldwide recognition to their uncannily sublime creative

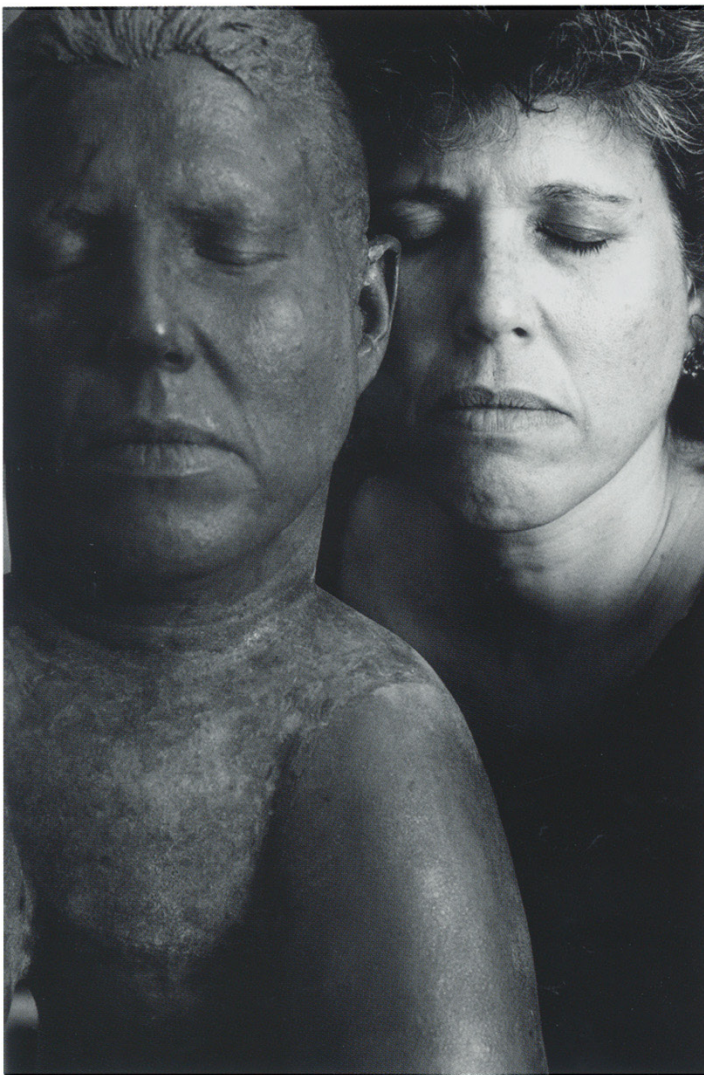
sensibilities. Step forward to the present day and – surprise, surprise – the world remains as male-dominated as ever. Hence this year's digression from my usual 'Sunshine's Nook' column; and hence the decision to focus primarily on my newly bonded family of women artists. (A sequel to these fascinating dialogues will be published in the coming months.) My hope is to bring more sharply into focus a few talented females who are still seeking to establish a solid platform for their careers while, at the same time, profiling those who have already scaled the heights of their chosen profession.

VIEWS

THE BAUR AU LAC MAGAZINE

THE BAUR AU LAC MAGAZINE
EDITION 2012

RONA PONDICK HAS BECOME ONE OF THE MOST
IMPORTANT SCULPTRESSES OF HER GENERATION ↓



RONA PONDICK

Since rising to international prominence in the early 1990s, Brooklyn-born Rona Pondick has become one of the most important sculptresses of her generation. For the past decade, Pondick has combined ancient sculpture methods with the latest 3D computer technologies to produce a formidable group of hybrid sculptures that fuse human and animal or human and floral forms. Cast in stainless steel or bronze, the human elements of her works originate from casts of Pondick's own body. Rona sculpts the animal bodies by hand in an epoxy mold. For tree forms, she combines parts of real trunks and branches with hand-modeled elements. Her sculptures are neither illusionistic nor truly lifelike; rather, they seem to represent believable fictions. In the artist's own words: «These hybrids unite the emotional and the intellectual, the sublime and the grotesque.»

Born in 1952, Pondick studied for her graduate degree at Queens College before completing her Master of Fine Arts degree at Yale University School of Arts in 1977. Since then, she has consistently provoked public opinion with her ultra-eccentric sculptures, boldly exploring figures at a time when abstraction was the rule, using real and faux feces as materials at a time when purist materialism prevailed and – perhaps weirdest of all – saturating her works with such mind-bending, contradictory elegance! For Pondick, the essential thing is that «The work embodies a visceral connection, you feel it with your body!» Her attention to detail is as unmistakable as it is mind-blowing.

Rona Pondick's works have been exhibited internationally in Jerusalem, France, Salzburg and, needless to say, assorted galleries and museums in the USA.

I am honored to have met you, Rona; and I really love your «Crimson Queen» from 2003! More power, dear Rona!