RONA PONDICK: THE METAMORPHOSIS OF AN OBJECT
AT WORCESTER ART MUSEUM

Internationally renowned contemporary artist featured in solo exhibition


Since achieving international prominence in the early 1990s, Rona Pondick (b. 1952) has become one of the most accomplished sculptors of her generation. Over the past decade, she has combined both ancient sculptural methods and the latest computer technologies to produce a powerful group of hybrid sculptures that fuse human and animal bodies or human and flora.
forms. Unlike other considerations of her sculpture, this exhibition presents Pondick’s art as the lens for looking at centuries of world sculpture from the collection of the Worcester Art Museum that she feels resonate with her own creative process. Provocative juxtapositions of Pondick’s hybrids with a personal selection of historic sculptures illustrate her connections to the past and her understanding of the effects of artistic cross-fertilization. The exhibition features 14 examples of Pondick’s sculptures from the past decade and focuses on her particular interest in three aspects of sculpture—the communicative capacity of gesture and posture, the treatment of hair, and the effects of repetition.

**Exhibition Catalogue**

A catalogue for this exhibition, written by WAM Curator of Contemporary Art, Susan A. Stoops, with contributions from George Fifield, Dakin Hart, and Nancy Princenthal is available in The Museum Shop. Richly illustrated, this publication addresses Pondick’s pioneering forays into digital prototyping and discusses her hybrids in detail, while illuminating their historical relation to art’s originating impulses and offering an alternative model for understanding art.

**About the Artist**

Rona Pondick was born in Brooklyn, New York, in 1952. After studying at Queens College, she received a Masters of Fine Arts degree at Yale University School of Art in 1977. Pondick gained public recognition in the mid-1980s, and since that time her sculpture and site-specific installations have been shown in important individual and group exhibitions throughout the world. Her work is included in major museum and private collections internationally. Pondick is
represented by Sonnabend Gallery, New York and Galerie Thaddaeus Ropac, Paris/Salzburg and exhibits regularly at Howard Yezerski Gallery, Boston.

This exhibition is supported by the Don and Mary Melville Contemporary Art Fund, the Barbara Lee Family Foundation Fund at the Boston Foundation, and the Art Mentor Foundation Lucerne. Generous additional support is provided by Worcester Magazine.

Related Events

Opening Reception for the Artist
Saturday, April 18, 5:30-8pm

May 3rd Thursday
Tour of Rona Pondick: The Metamorphosis of an Object and LIVE Music by Jubilee Gardens
Thursday, May 21, 5:30-8pm
Free with Museum admission

The Museum is open late the third Thursday of every month until 8pm. In May, enjoy a tour of our exhibition Rona Pondick: The Metamorphosis of an Object and listen to Jubilee Gardens outside in the Stoddard Garden Court. Always great company, wine tastings and a cash bar.

Artist Talk: Rona Pondick
Wednesday, September 23, 6:30pm
Contemporary Gallery
Free with Museum admission but space is limited. Reserve by calling 508.793.4333 or 508.793.4334.

Be sure to check-out our website for up-to-date event and exhibition listings at www.worcesterart.org.

Located on Salisbury St., in Worcester, Massachusetts, the Worcester Art Museum opened in 1898 and is one of America’s most respected art museums. The Museum is world-renowned for its 35,000-piece collection of paintings, sculpture, decorative arts, photography, prints, drawings and new media. For more information, visit www.worcesterart.org.

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“We cannot assume because there are similarities in forms of sculptures from different cultures that they are being made for the same reasons. Whenever I am looking at a piece of art, I realize I am involved with three histories: the object’s history, the history of my time, and my personal history.

There is a long history of representations of the body that use gestures and postures to make symbolic and/or emotional meaning. I think it is impossible to totally understand how a sculpture functions outside of its time or culture. But I’m looking for things that are resonant and useful for me as an object maker.”

“Ido whatever is necessary to make the work. If it means learning a new technology or using a technology from the past, I will do that. I do not use a specific technology for its own sake and I don’t care whether it is ancient or cutting-edge. I think of technology as a tool, like a hammer or saw, and nothing more.”

“Seth wanted to scan hair using computer technology. I was told it wasn’t technically possible, so I started looking at how sculptors represented hair in the past. I became fascinated by the ways artists made hair feel like hair and I was very interested in the ways it can suggest deep meanings that range from the social, ritualistic, symbolic, and fetishistic to the emotional.”

“Repetition shows up constantly in art and nature. When I look at the Kannon figure, the dwarfish heads in the crown remind me of the earrings in my Ram’s Head. I try to understand the repetition in the underlying structure of trees so that I can make something unnatural that mimics nature. I see that tree’s branches grow in spiraling patterns and I use that in my work. Repetition is implicit in every structure, natural or manmade.”

“Representations of Hair”

“Repetition & Posture”

“Gesture & Posture”

“Repetition of Imagery”

“Pondick and Technology”

“Rona Pondick The Metamorphosis of an Object”

**Worcester Art Museum**

April 18 – October 11, 2009

Unless otherwise noted, historical sculptures form part of the collection of the Worcester Art Museum and works by Rona Pondick appear courtesy of Sonnabend Gallery, New York, and Galerie Thaddaeus Ropac, Paris/Salzburg.