

ART & ANTIQUES

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A recent Rona Pondick exhibit featured a floor covered by lumpy pink balls with angry teeth set into them; her work often suggests some sort of biological terrorism, or, as in *Love Seat* (1993, above), objects turned menacingly anthropomorphic. "My new show will have a scattered feeling," says Pondick. "There will be hanging pieces crafted from pink lace and shoes, and headlike forms made of flaxen hair and yellow teeth." Shoes are a recurring motif in her work because, she says, "they are such a strong stand-in for the human being." Like Kiki Smith, Cindy Sherman, and several other women of her generation, Pondick often uses the body as her subject—in particular, the mutability of the body's identity. The aggressive strangeness of her work suggests the strategies of various surrealist artists, but Pondick notes that her strongest inspirations have come from literature: "The black humor in Kafka and Nabokov is my most conscious model." At José Freire Fine Art, New York, from May 1 to 29. From \$10,000 to \$30,000. □

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