

Pomona Zipser – Paradoxes of construction

Pomona Zipser predominantly conceives her works as assemblages and collages—meticulously composed constructions of wood, rope, metal, or paper, which, at times adorned with color, seem to defy the laws of gravity. Standing on delicate feet or set into motion by manual intervention, thereby altering their form, they function both as abstract compositions and as projection surfaces for possible figurative associations. In the wall-mounted works, one might discern landscapes or mapping systems; in the standing wooden sculptures, the silhouette of a creature bending downward.

These three-dimensional works are not carved from a given material but are instead conceived and assembled from recycled wood, uniting individual elements in recognition of their inherent material properties. „Every material,“ the artist explains, „already carries its own forms. These are not pristine, technical pieces. They have indentations, openings, cracks; they are thick or thin, embedded with nails or screws. These things inspire me and provide direction. It is a process of both discovery and creation—a dynamic that is at once passive and active.“

Yet, despite the often confrontational juxtaposition of wooden elements, the working process brings about a decisive transformation: precisely contoured transitions at the connection points allow the individual components to coalesce, as if merging into one another.

Ultimately, the resulting composition—a sensitively constructed tectonic structure—resolves both the potential contradictions of statics, gravity, and stability within the sculpture and the interplay of symbolism, metaphor, and figurative evocation.

Dr. Dorothea Schöne, 2025