

SOPHIA POMPÉRY

GRAVITY IS JUST A HABIT



Fluten (Floods), 2023
steel, perforated latex, LED lights
ca. 380 cm x 350 cm

At the interface of art, physics and philosophy, I transform familiar things, e.g. household objects, maps and measuring instruments into metaphors. The Installation „Fluten (Floods)“ alludes to water, but the title can also be understood in the context of flooding something with light: A deep black latex circle, perforated and pitted at the edge, turns out to be a physical map of the light pollution of the Arctic Circle. While alignment rods are arranged as a playful mikado of dazzling light spots.

Surveying with rods is at the beginning of every land use: We are facing times where light pollution constantly increases in the arctic night, in correlation with the warming of the permafrost ground. The measurement of the world is based on agreement and it is up to us to accept or not to accept the tools for it, or rather to find a completely different use.





First NFT shown at Akademie der Künste Berlin

Crypto Note (Ethereum), 2022

Glass flacons (18 x 8 x 5 cm), NFTs and website presented on a screen

If money doesn't stink, then what do cryptocurrencies smell like?

The Crypto Note edition consists of glass perfume flacons, the seals of which cannot be opened without breaking the glass. The puzzle regarding the smell of money can therefore only be solved by destroying value. Works of art and currencies have in common that their value is based on collective trust. Pompéry plays with the belief in a digital (virtual) currency and sets staggered prices for the flacons in the cryptocurrencies they represent, which are however subject to sharp exchange rate fluctuations.

Whereas financial, cultural and social values are volatile, and cryptocurrencies even more so, one aspect remains constant: blockchain technology documents every change of ownership. Thus, the digital twin of each object has a footprint, an NFT as an uninterrupted line of provenance that will quite possibly be traceable to the end of the internet age.



https://cryptonote.online

50%



Sophia Pompéry

Crypto Note, 2022

Edition of 16 NFTs & Glassflacons (18 x 8 x 5 cm)

If money doesn't stink, then what do cryptocurrencies smell like?



The Crypto Note edition consists of glass perfume flacons, the seals of which cannot be opened without breaking the glass. The puzzle regarding the smell of money can therefore only be solved by destroying value.

Works of art and currencies have in common that everybody attributes a different importance to them. Their value is a promise and is based on collective trust. Pompéry plays with the belief in a digital (virtual) currency and sets staggered prices for the flacons in the cryptocurrencies they represent, which are however subject to sharp exchange rate fluctuations.

Whereas financial, cultural and social values are volatile, and cryptocurrencies even more so, one aspect remains constant: blockchain technology documents every change of ownership. Thus, the digital twin of each object has a footprint, an NFT as an uninterrupted line of provenance that will quite possibly be traceable to the end of the internet age.

The edition consists of an NFT + the intact physical glassflacon, approx. 18 x 8 x 5 cm.

First NFT shown at Akademie der Künste Berlin, the work is on display at the exhibition "What Matters" from 12.3 to 10.4.2022

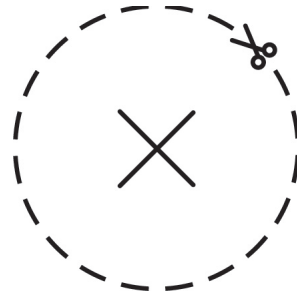
NFT #1	0.1 ETH	
NFT #2	0.2 ETH	Sold / Make Offer
NFT #3	0.3 ETH	Sold / Make Offer
NFT #4	0.4 ETH	Sold / Make Offer
NFT #5	0.5 ETH	Sold / Make Offer
NFT #6	0.6 ETH	Buy
NFT #7	0.7 ETH	Buy



Exhibition view, 2022, Akademie der Künste Berlin

<https://cryptonote.online/>



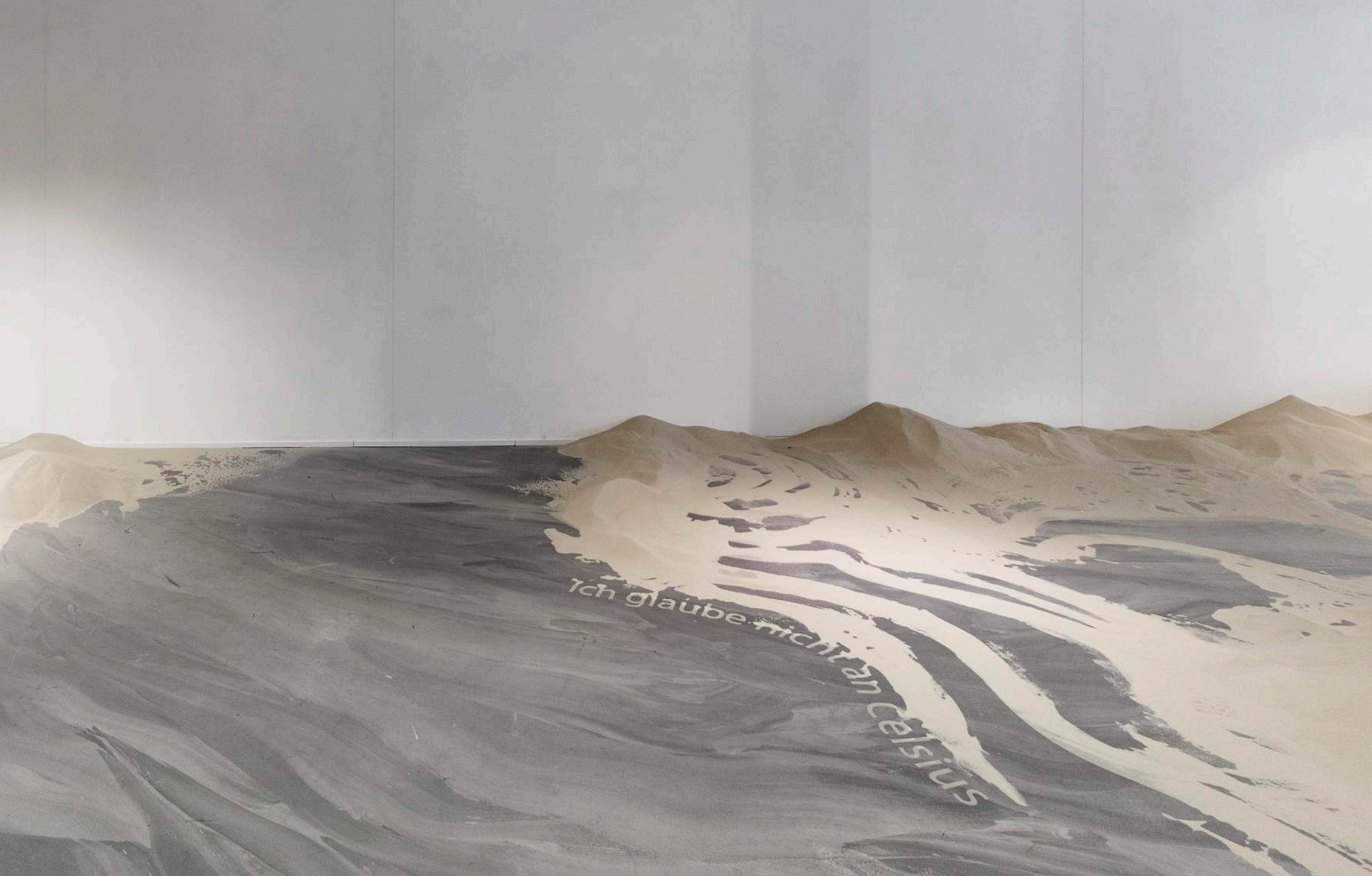


Peeping hole for a sunny future



Peeping hole for a sunny future, 2020, pigment print for the sky above Berlin, biodegradable latex baloon, realized for Airborne, a project by Euan Williams

Due to the coronavirus, lockdown measures were in place for cultural institutions and exhibition spaces. On Saturday 25th April a baloon ascended into the sky of Berlin. Attached to it was a piece of paper carrying this thought, released into the world like a message in a bottle.



Luv & Lee, in cooperation with Lena von Goedeke, Kunstverein Osnabrück
2019, site specific stallation with 6 tons of sand








Luv & Lee, in cooperation with Lena von Goedeke

2019, site specific installation, Kunstverein Osnabrück

6 tons of sand

The site specific installation *Luv & Lee* underlines the marmored floor of the exhibition space in a specific way. Six tons of sand had been spread on the 300 m² surface, swirling and drifting, forming texts and signs that disappear in a dune or re-appear as a landscape.

A white flag is attached to a wooden pole and is flying against a clear blue sky. The flag has two lines of text painted in blue ink. The text is written in a bold, expressive, hand-painted style with visible brushstrokes and some ink bleeding into the fabric. The first line reads 'ICH GLAUBE NICHT' and the second line reads 'AN WEINSTERKE'.

ICH GLAUBE NICHT
AN WEINSTERKE



Ich glaube nicht an Windstärke
2019, CMYK print on textile
99 x 156 cm

Wind hits wet ink, letting the block letters drain. "I do not believe in wind force" takes on the experiment, what happens if wind, the natural element that is questioned here, decomposes the statement by itself. Pompéry paraphrases the testimony of some climate critics who, despite the facts presented, repeatedly claim: "I do not believe in Climate Change". Pompéry's experiment even goes a step further, as the flag exposed to the wind force throughout the summer of 2019 will be more and more tattered. The wind continues the work -until it's logical conclusion.

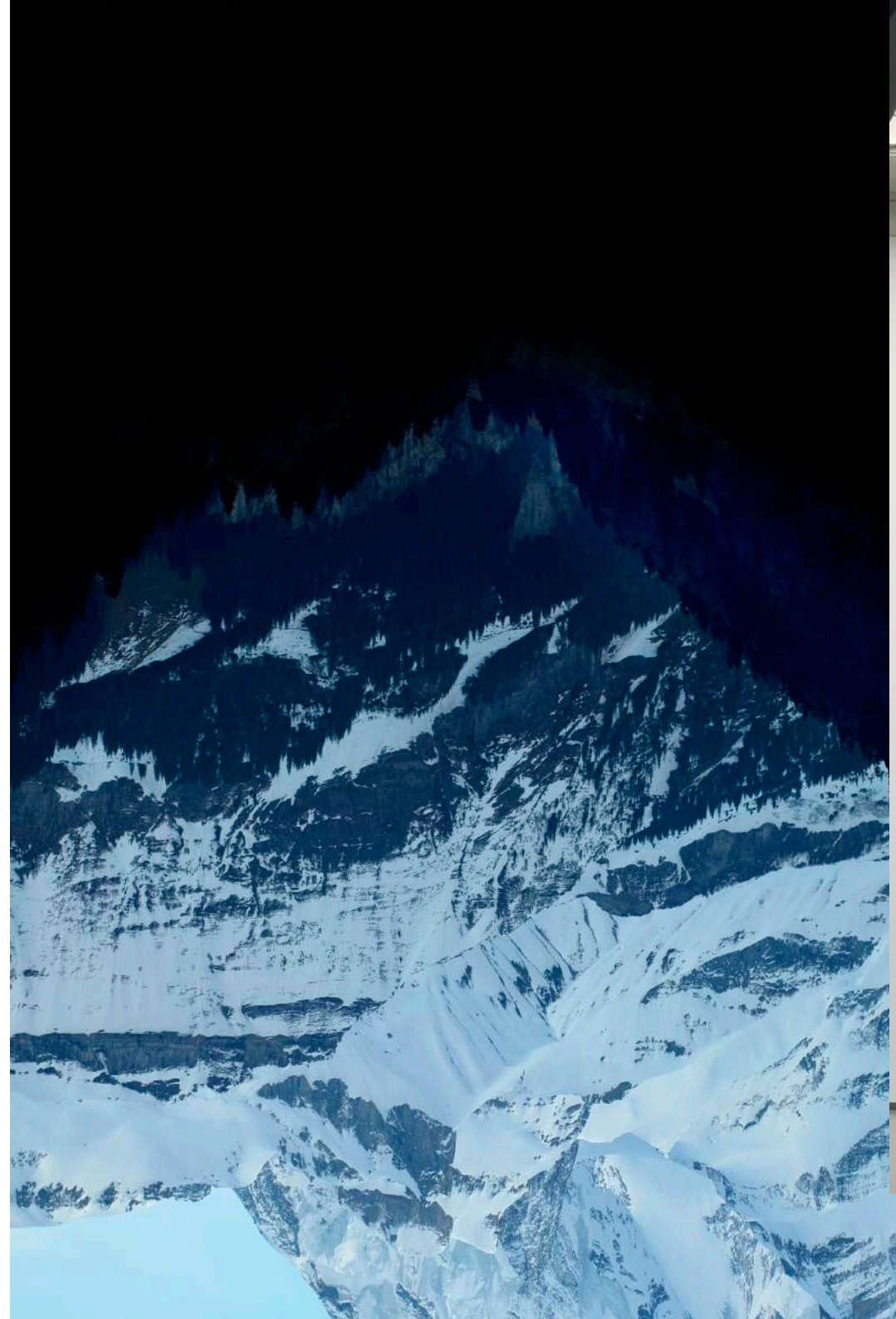


Himmelsberge

2019, pigment print on baryta

180 x 120 cm

What sets a photograph of a mountain panorama apart from that of a valley? Are there objective "truths" for the answer or appraisal? Ultimately, we instinctively trust a camera's objectivity. In this series Pompéry creates a state of suspense through minimal artistic interventions. A photo of a mountain is also that of a valley, a negative becomes a positive, a yes becomes a no ...





Hamburger Bahnhof Museum für Gegenwart, Berlin, 2017

Worlds, 2017

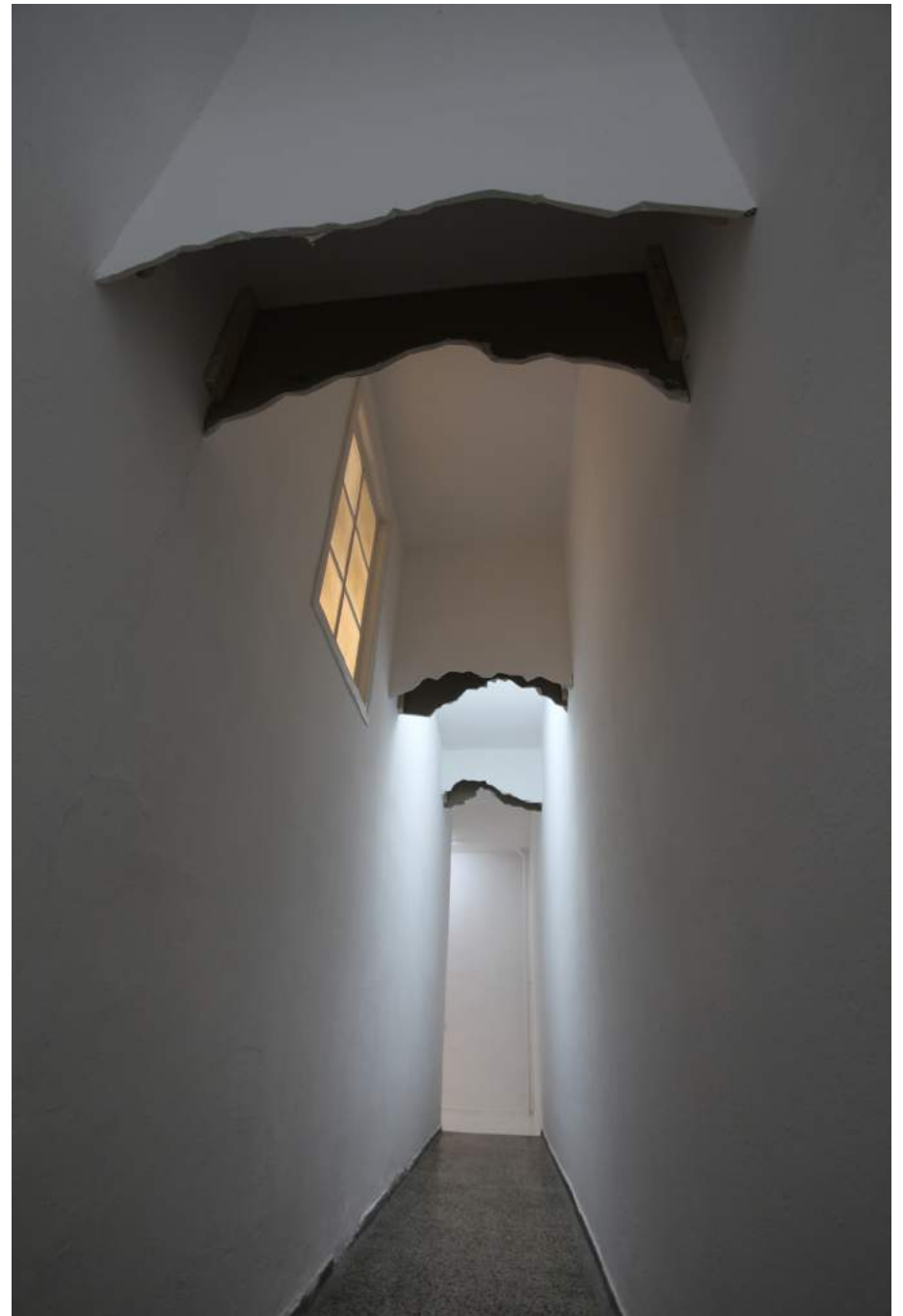
site specific version, Hamburger Bahnhof Museum für Gegenwart, Berlin

The wall of Hamburger Bahnhof, that was once a platform of a train station, warps into a geographical relief. A rock penetrating the white cube's perfectly smooth surface, mountaintops above the clouds, islands in times of climate change - as scale indications, political borders, roadmaps and cities remain invisible, the relief becomes a projection surface for your wanderlust or personal world phantasies.





Pass Through, Baeckerei, Berlin, 2018



Pass Through, 2018, plasterboard, wood, site specific dimensions

KEREREI
Leidenschmu
KONDITORE





Superior, 2018
pressed flavour,
approx. 92 x 35 x 35 cm





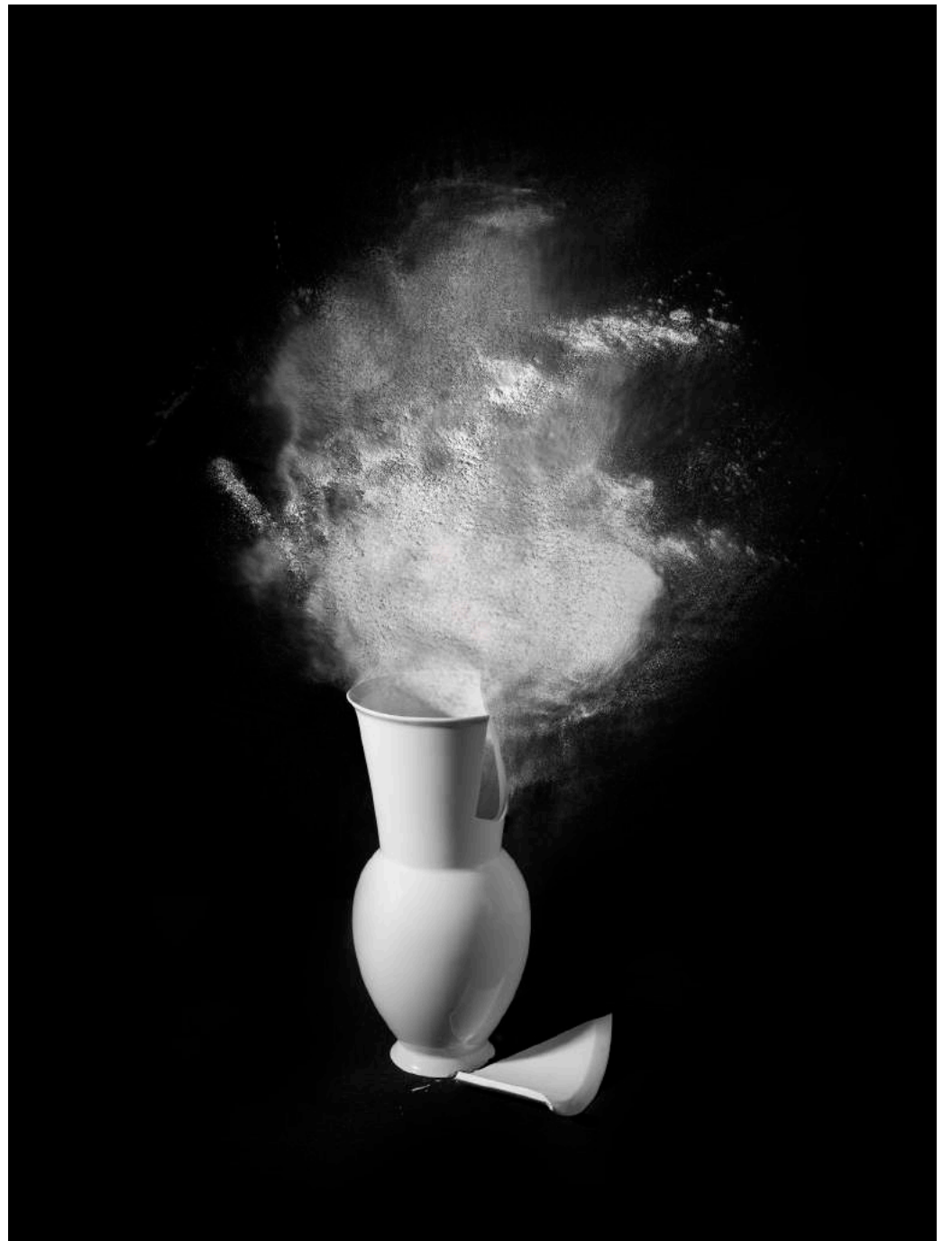
Praise of The Void, Galerie Wagner + Partner, Berlin, 2017



Praise of The Void I, II, 2017, lambda prints, 100 x 70 cm



Praise of The Void III, IV, 2017, lambda prints, 100 x 70 cm



Praise of the Void V, VI, 2017, lambda prints, 100 x 70 cm



Praise of the Void, Baeckerei, Berlin, 2018

Praise of the Void

2017, photographic series

100 cm x 70 cm, lambda prints on Baryta

Edition of 5 + 2AP

The photographic series *Praise of the Void* presents a fleeting moment of exploding vases filled with white powder, cemented in time, not unlike a still-life flower arrangement. Beyond this, it also questions our perception: the black and white photos of exploding vases, shrouded in a peculiar white smoke cloud, indeed have nothing in common with the usual, falling porcelain vessel, which has been affected by gravity. As if the explosion had set off a magical energy, we nonetheless underestimate these innocent, white vessels in our daily lives. Similarly, they arouse strong associations with the bombed and destroyed cultural assets in war zones, which serve to erase the cultural memory of a place.





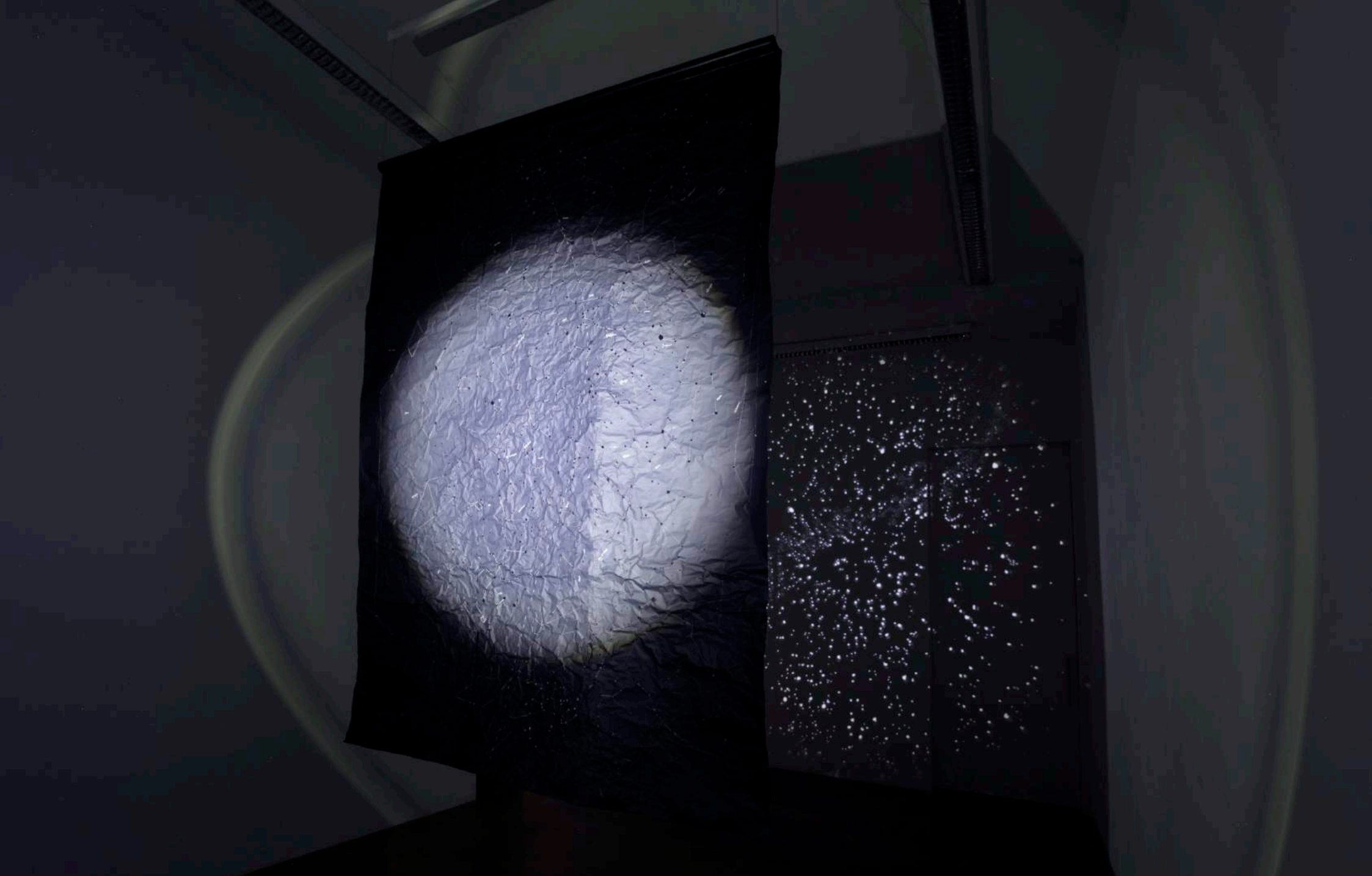
Last Snow of Last Year, 2018

snow, refrigerator
90 x 60 x 55 cm



Sonntag / Sunday, 2018

latex balloon, magnets, knives, thread
dimensions variable



Atlas 2.0, Installation, light projection on anodized aluminium, 2017, exhibition view Galerie Wagner + Partner, Berlin

Atlas 2.0

2017, installation, 160 x 250 cm,
anodized, perforated aluminium, light source



A large work that covers an entire wall presents us with questions of borders and visual projections – and suggests the infinity of outer space. The distance between stars is deceptive for the human eye and we often have difficulty in perceiving what these distances may be and instead see the sky as a sprinkled expanse.

Entering the space the visitor faces the projection of the milkyway on a wall surface. The projection results from a perforated, black aluminium sheet hanging at the center of the exhibition space. It is floodlit by a spotlight and serves as template, representing the western celestial sphere with the main star constellations one can see throughout the whole year.

In days of yore the stars got their names from greek mythological figures as they were fundamentals for the seamen of hellenistic times. Nowadays we don't navigate anymore by the stars, and greek gods lost their importance. In reverse the constellations on this Atlas were renamed after fundamentals of the 21st century such as Yoga positions or electric devices.

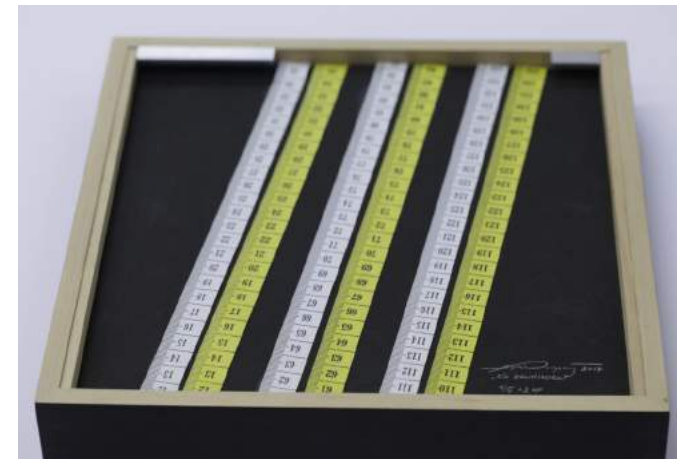


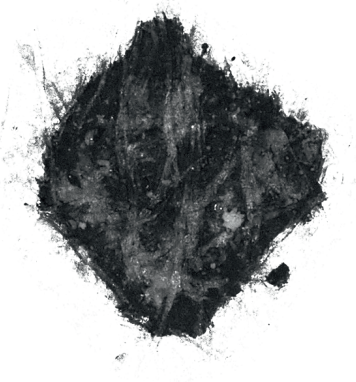
Worlds, 2017, Relief Maps, Blackboard Paint, Wood, dimensions variable. Exhibition view at Galerie Wagner + Partner, Berlin, 2017



One Centimeter

2017, ready made, two plastic measures
24 cm x 24 cm, framed
Edition of 5 + 2AP





Der letzte Punkt aus *Die Leiden des jungen Werther*, Johann Wolfgang von Goethe
[1. Aufl.]. – Leipzig: Weygand, 1774

Und Punkt / Full Stop, 2013

Pigmentprint on paper, 40 cm x 30 cm

Series of 15 motifs

The *Full Stop* edition features the final full stops from fifteen German love stories published over the last three centuries. Sophia Pompéry photographed the culminating full stop from the first original printed edition of each love story with the use of an optical and scanning electron microscope. The title of the novel was embossed in the paper. The project was realized in cooperation with the National Library of Berlin and the Rathgen Research Laboratory, the leading institution for conservation science, art technology, and archaeometry at the National Museums in Berlin.





Texture, Videoprojection on 4 Fogscreens, Exhibition view, Pan Tadeusz Museum, Wrocław, Poland, 2017



Texture

2016, video installation
projection on 4 fogscreens
Pan Tadeusz Museum, Wroclaw, Poland
Video loop, mute

The visitor passes through four fogscreens installed on the gangway of the museum. *HOME SWEET SOUR HOME* are the four words projected onto the fogscreens. The letters are formed by white ribbons that flutter in the wind. The movement distorts the letters and they become more or less visible. They allude to ribbon door curtains. Crossing the misty projection surface arouses associations with crossing a door sill and rises the question whether to come or to leave home and how to define it.

The Pan Tadeusz Museum of National Ossoliński Institute in Wroclaw is a place that focuses on Polish Romanticism, and its aspects of national identity and nowadays culture. This video installation was commissioned for the exhibition *Palimpsest. The contexts of scripts*. The video installation *Home sweet sour home* bridged the exhibition area "Polish national romanticism, meaning and freedom" with "Afterimages", a space devoted to the attitudes of generations of Poles after the Second World War.

<https://vimeo.com/219694535>



Berkeleys Katze, exhibition view Galerie Wagner + Partner, Berlin, 2015



Dry Run, 2015 (exhibition view at Villa Heike 2019, Berlin)

Installation

wood, rope, buckets of water

500 x 450 x 75 cm

While usually it is not advisable to have water in a boat, in this situation the water is lifting up the boat and lets it levitate.



Stilles Wasser I+II, 2015, lambda prints, 46 x 38 cm



Sphäre, 2015, *Schein*, 2015, lambda prints, 46 x 38 cm, edition of 5 + 2AP



Blindschlange, Schwimmkerze, 2015, lambda prints, 46 x 38 cm, edition of 5 + 2AP



Plenty Empty, exhibition view, Staatliche Kunsthalle Baden-Baden, 2017



Plenty Empty
2011, two bottles, water
Edition of 3 + 1 AP

Due to the surface tension the water level is higher than the edge of the bottle. The bottles seem to be half full or half empty.







Palindrome, 2015, kinetic object, candles, metal, size variable, edition of 5 + 2AP

<https://vimeo.com/148770182>

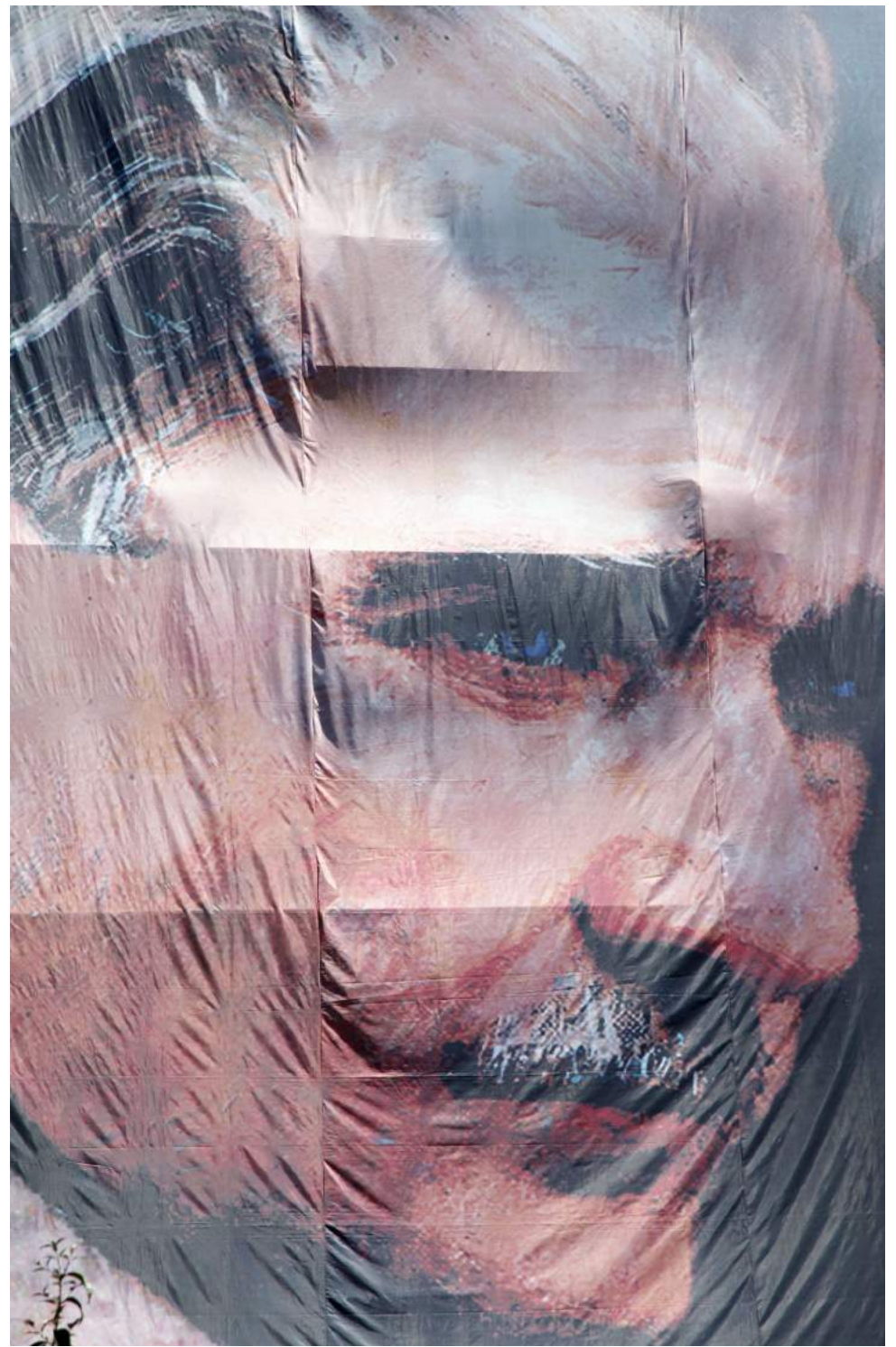


Atatürk

2013, series of 9 videos for flatscreens, 2-5 minute loops
size variable, 16:9, colour, mute

Each video is showing one portrait of Mustafa Kemal Atatürk hung high above the head of the visitor. The original images are monumental flags hanging in front of five storey buildings. As the wind moves the flags, the facial expression is animated and distorted, merging austereness and ironical grimaces.

<https://vimeo.com/133389103>







ARTER, *The Silent Shape of Things*, 2012, Istanbul

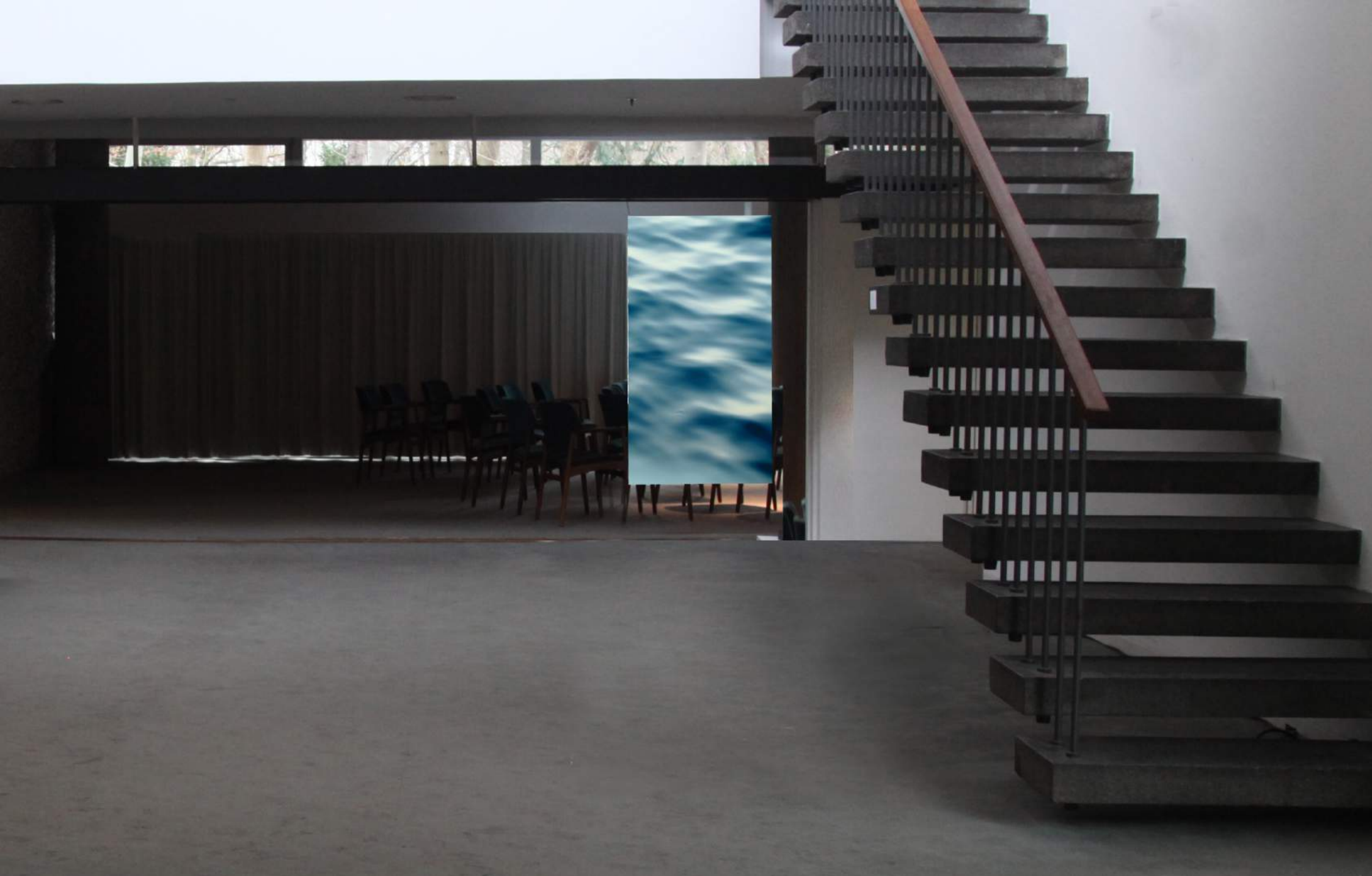
Plopp Plopp

2012, video installation
5:13 min. loop, colour, mute

A bathtub is filled with a milk substitute. A video recording of huge drops of milk is projected on it's surface and creates a trompe l'oeil. As if the light came from the ground of the tub the projection lightens the space.



Nassauischer Kunstverein, 2013, Wiesbaden



Akademie der Künste, *Diffring-Award*, 2014, Berlin

Sheherazade

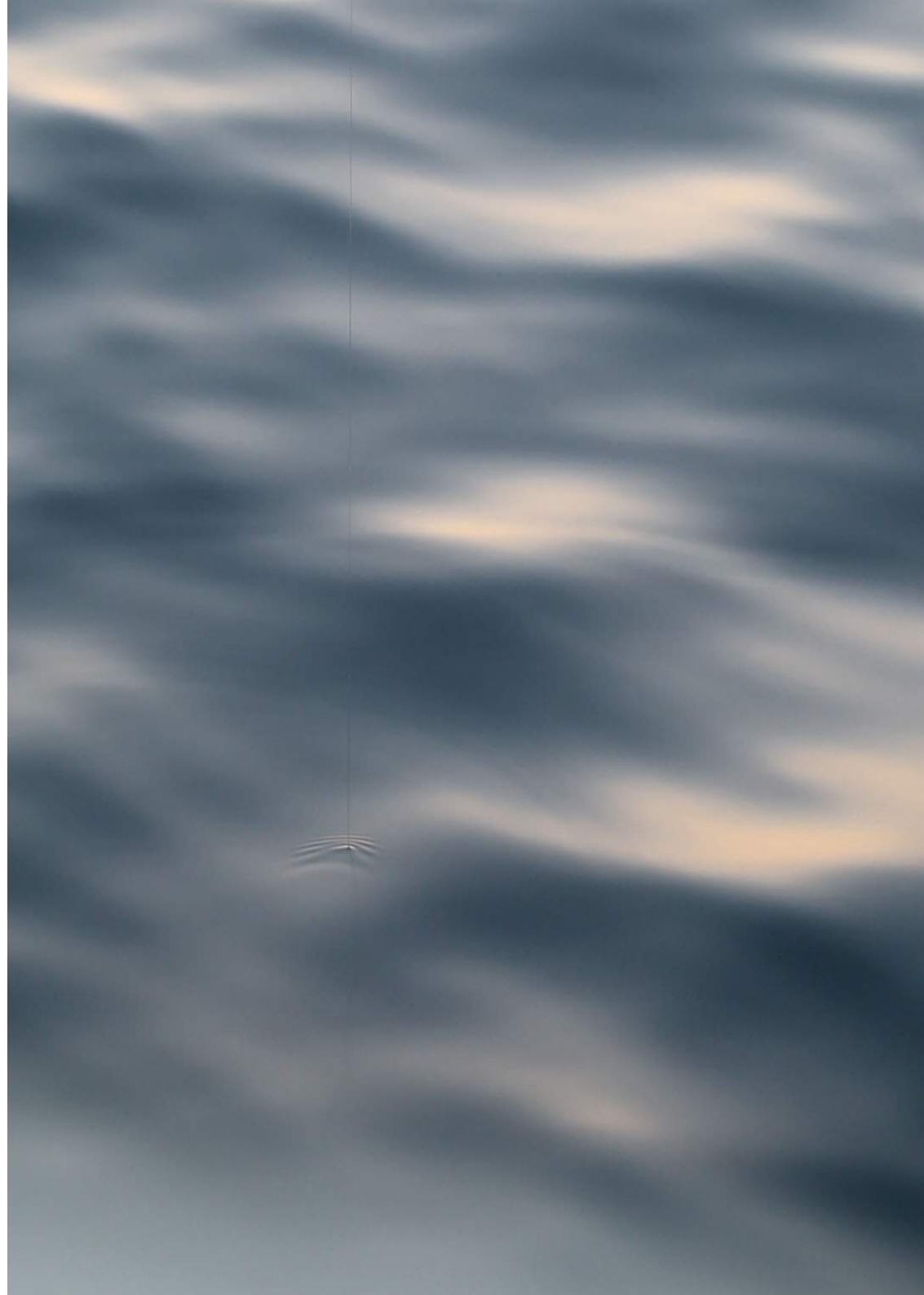
Sophia Pompéry & Sebastian Riemer

2014, video installation

1:42 min. loop, colour, mute

The camera captures the moment when a fishing line penetrates the water surface. A contrast between vague meditation and precise observation results from the movement of waves and the steady up and down of the fishing line. The viewer is attempted to refocus again and again on this tiny sharp line surrounded by blur.

<https://vimeo.com/133385736>

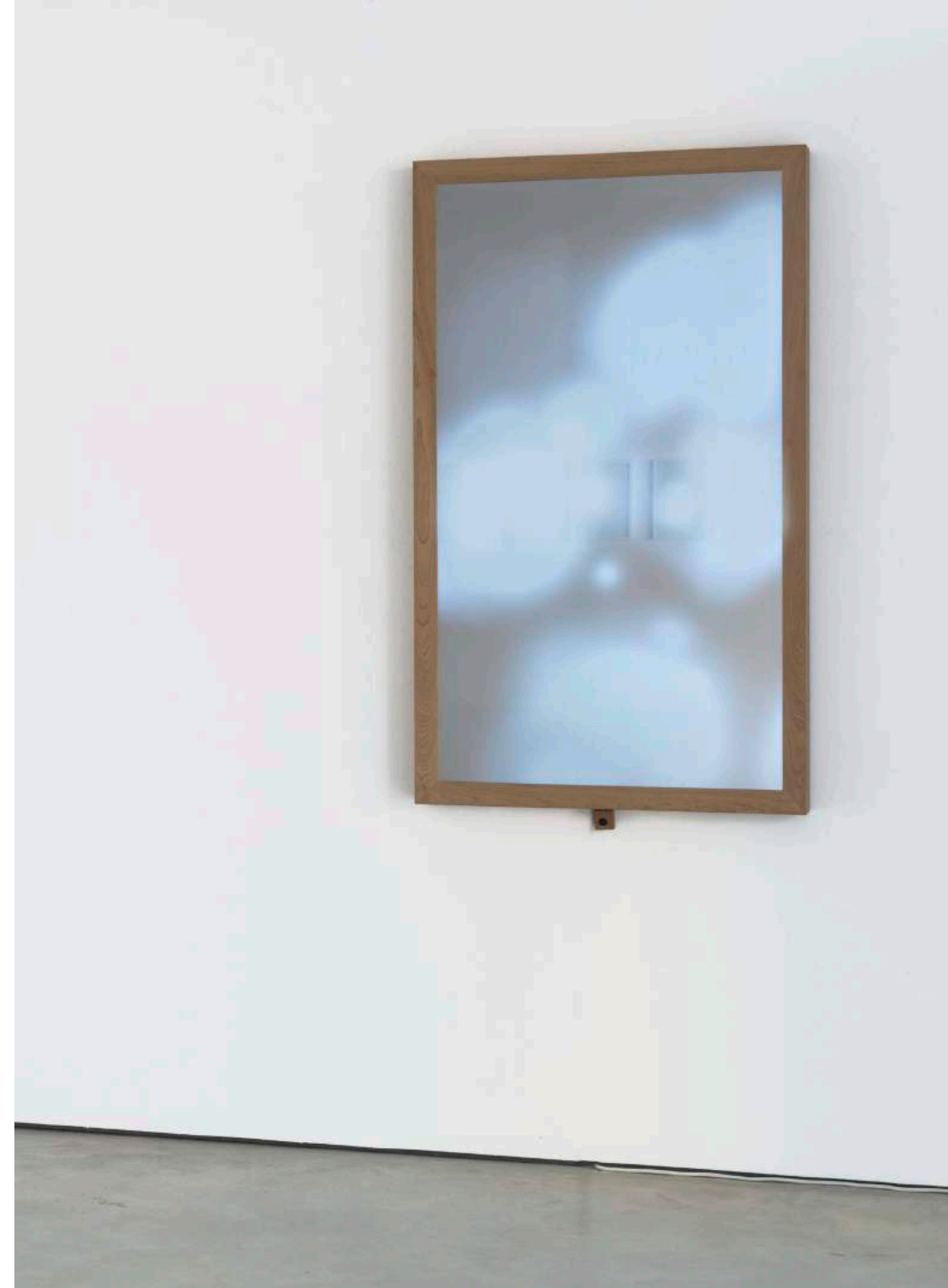


Transient Shade, 2014

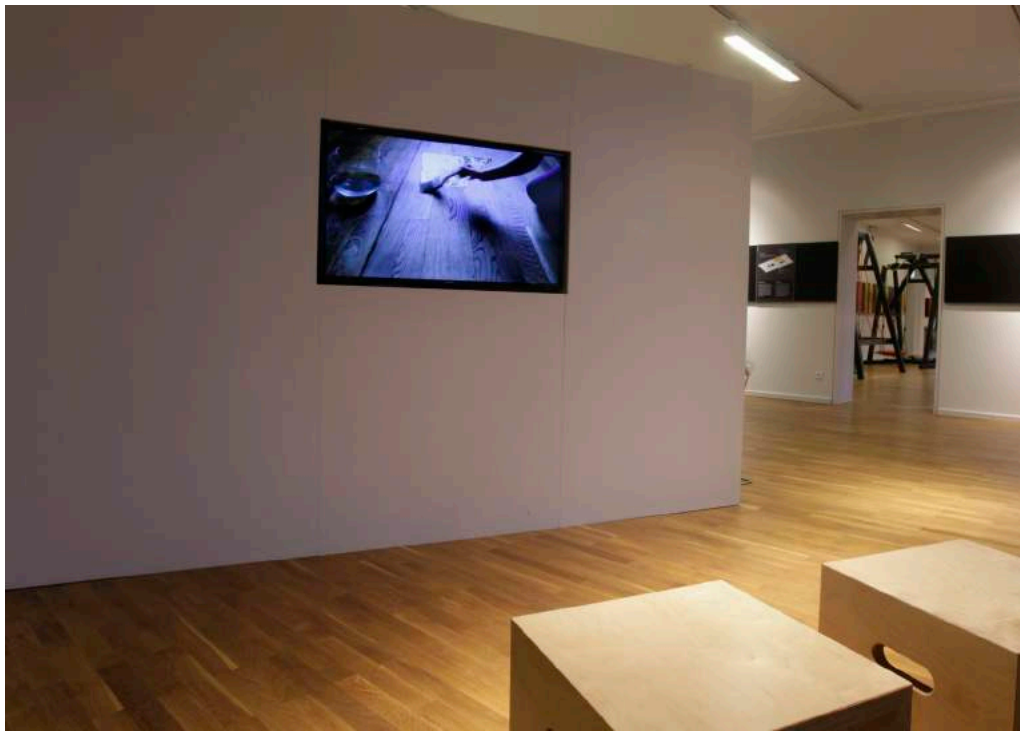
Liquid cristal display, sensor, glass, mirror film, cherry wood
140 x 83 x 10cm

Transient Shade seems to be a normal mirror but in fact is an apparatus that reacts with the viewer. Once the spectator gets close to admire himself in the mirror, a sensor reacts. Suddenly a light fog starts to appear, growing randomly, creating a gaze that deprives the original mirror image. A viewer gets the impression as if his or her own reflection was just a state of flux in a fragile moment of existence that melts away creating a poetic moment of the palpably unknown. When the spectator leaves, the light fades out so that „*Transient Shade*“ seems again to be just a usual mirror.

<https://vimeo.com/133386113>



Schwindel der Wirklichkeit, Akademie der Künste, 2014, Berlin



Spectrum, Stiftung Deutsches Technik Museum

Window

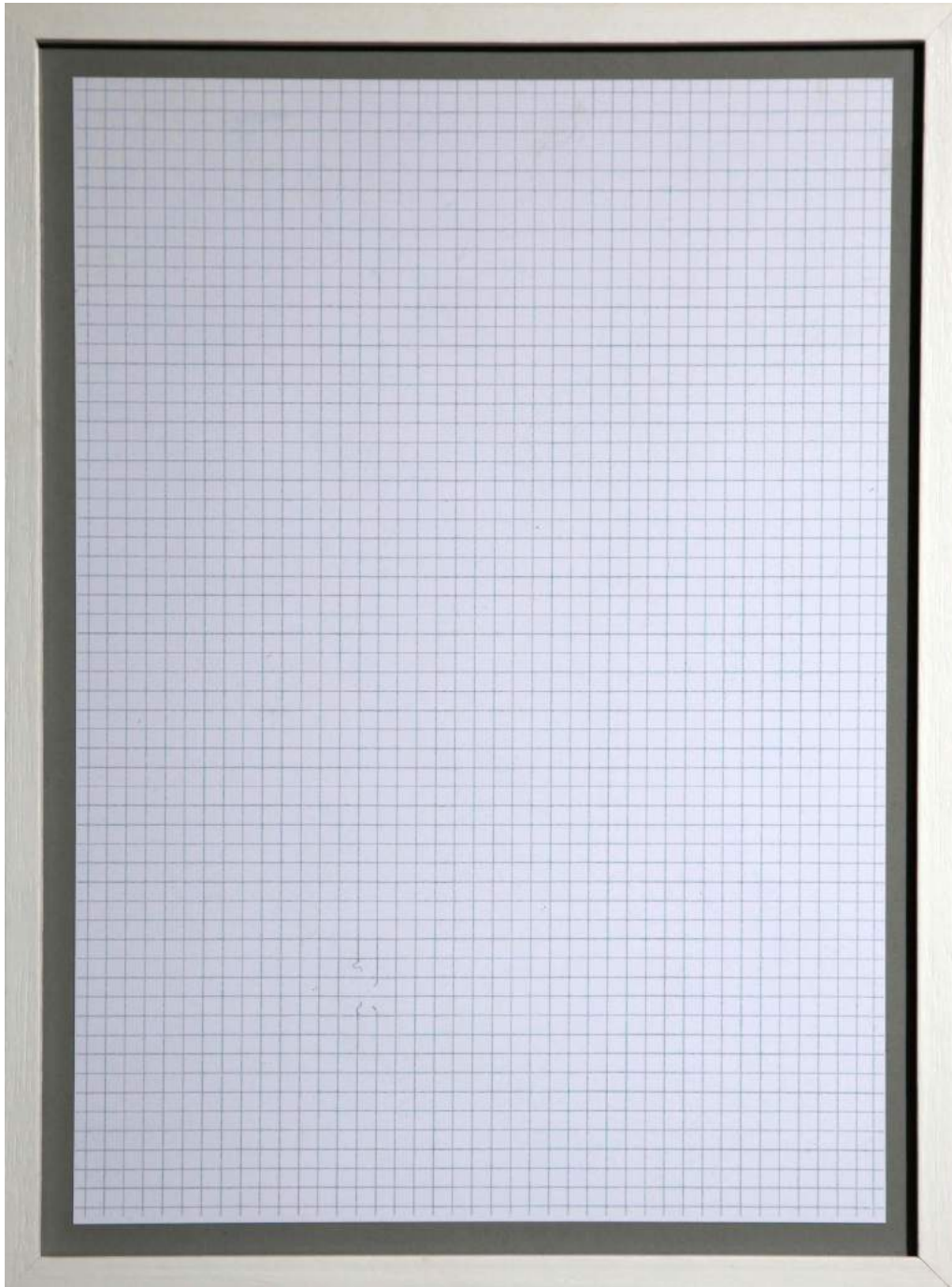
2013, video installation

5:12 min, colour, mute

The video work shows a floor. A hand with a paintbrush starts to coat the floor with water. Through the foreshortening of the camera perspective, the water acts like a geometrical pattern in the middle of the right-angled picture detail, like a framed second image. In the reflection on the water one can see a window. Once the image is completed, one can see the leaves of a tree gently moving in the wind.

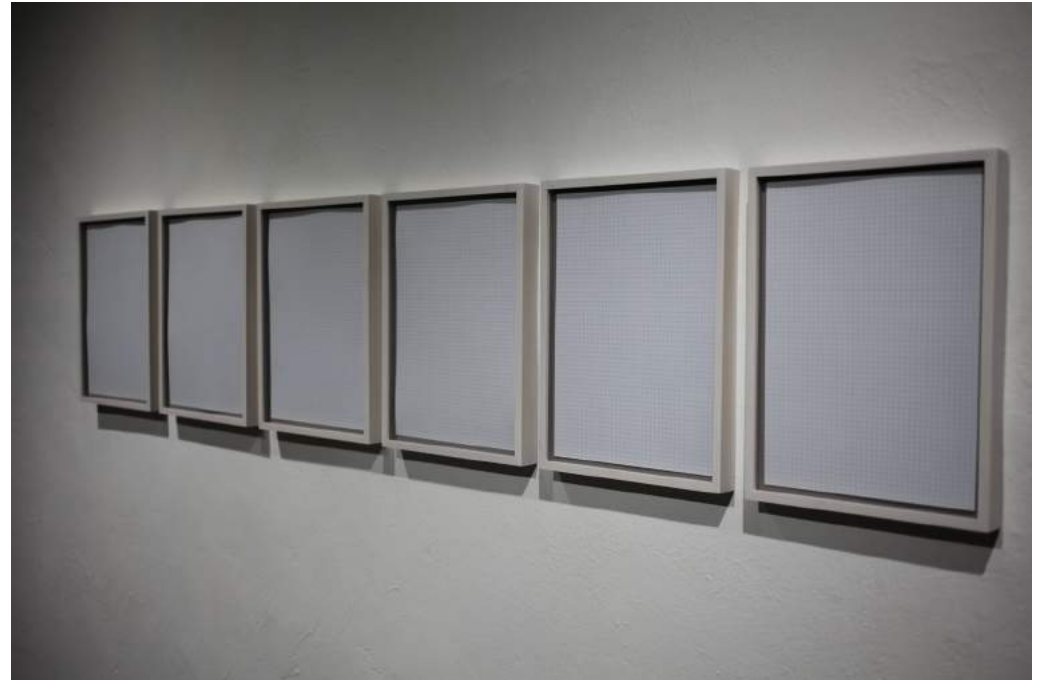
<https://vimeo.com/133386111>





Little Error, 2013
Pigment print after drawing
series of unique items, 29,7 x 21 cm

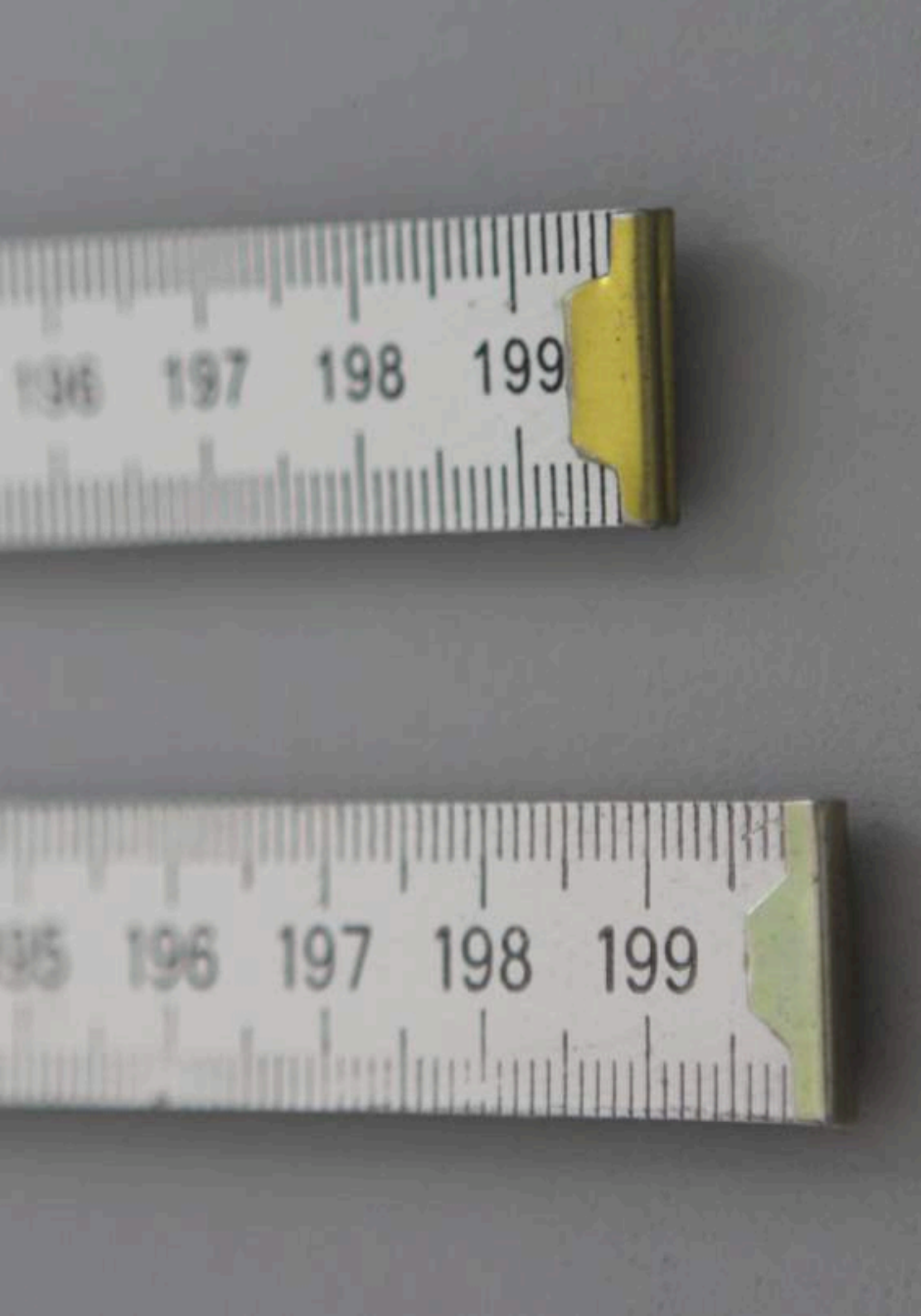
As if the squared paper was tired of being the backing for arithmetic problems, some of the lines torn. In order to get the same texture as industrial paper the drawings were scanned and printed. Each print is a unique item.



Nassauischer Kunstverein, 2013, Wiesbaden



Two Meters, 2012, framed objects, 13 cm x 215cm
Plumb Bob, 2013, object, size variable



Two Meters, 2012, framed objects, 13 cm x 215cm
Both meters are divided in 200 cm, but in fact they differ in length.

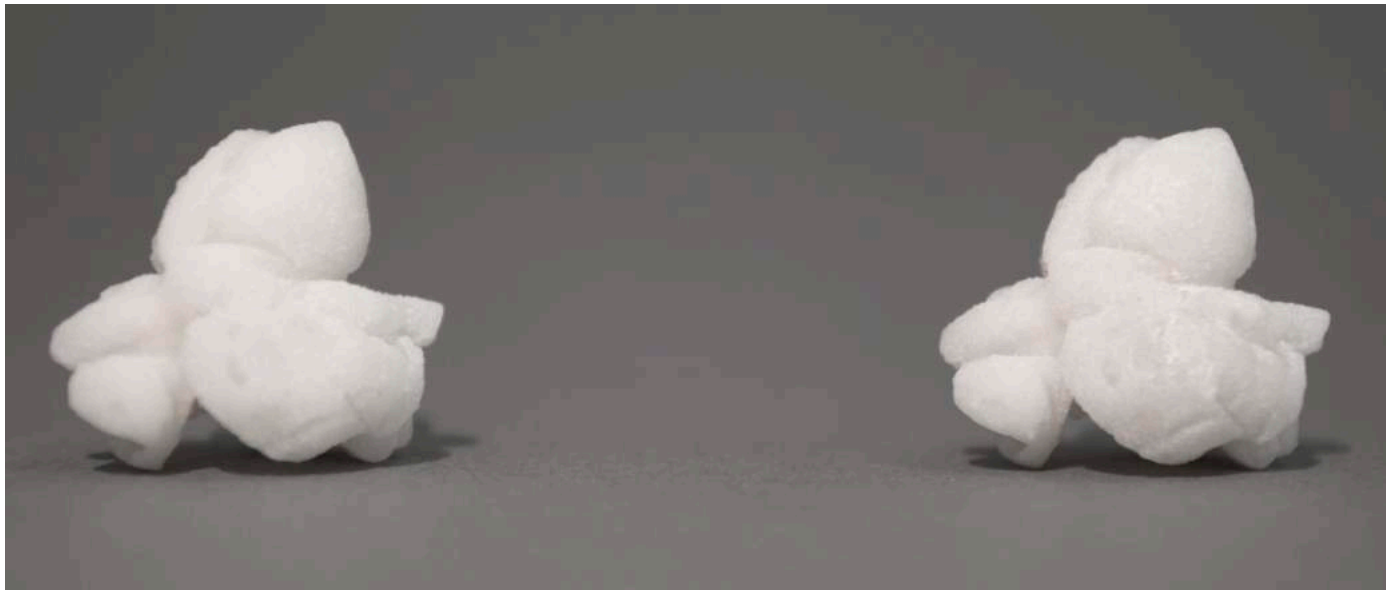


Lighting up, burning down
2009, Videoinstallation
0:20 min. loop, colour, sound
edition of 5 + 2AP

The video lighting up, burning down shows a candle that is burning at both ends. The noise of a vacuum cleaner off camera explains how it is physically possible for a flame to burn upside down.

<https://vimeo.com/133654538>





Popcorn Clone
2011, corn storch
2 x 2 cm each
unique item

Popcorns are as diverse as snowflakes.
These two are identical.



Weather Chart, 2014

Site specific installation at Neue Nationalgalerie, Berlin for *The Festival of Future Nows*

Two banners, light sensitive pigment on polyester fabric, 560 x 360 cm each

Light sensitive pigment turns transparent at night and becomes visible once exposed to sunlight.



pigments exposed to bright sunlight

no sunlight



Weather Chart, 2014

Site specific installation at Neue Nationalgalerie, Berlin
for *The Festival of Future Nows*

A weather chart of Europe displaying sunny weather is printed on two banners of thin fabric. The applied pigments are sensitive to light. As a function of the amount of ultraviolet light the weather chart appears and disappears depending on the daytime, weather conditions, and the duration of exposure to the sun. The forecast of sunny weather turns visible in the very moment sun is shining and hence becomes a self-fulfilling prophecy of a hopefully sunny future.



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