

WILDING CRAN GALLERY

Karon Davis *MUDDY WATER*
September 16 – November 4, 2018



Old Man Moses
2018
74 x 44 x 33 in
Plaster strips, chicken wire, steel armature, glass eyes, Onye's hair, Native American staff



Blue Boy
2018
53 x 27 x 27 in
Plaster strips, chicken wire, steel armature, glass eyes, sand from Siwa (Egypt)



The Smiths
2018
14 1/4 x 15 x 22 in
Metal mail box, plaster and acrylic paint



God Bless Preston
2018
66 x 70 x 34 in
Plaster strips, chicken wire, steel armature, glass eyes, stop sign



James and Baby Girl Star
2018
55 x 28 x 34 in
Plaster strips, chicken wire, steel armature, glass eyes



Beth and Solomon
2018
53 x 99 x 39 in
Plaster strips, chicken wire, steel armature, glass eyes, burlap, 99¢ store earrings, synthetic hair



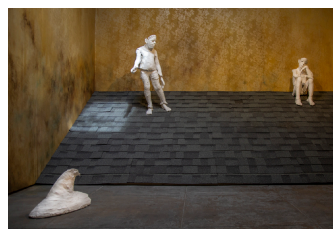
Noah and his Ark
2018
46 x 155 x 50 in
Wooden row boat, various found objects, Plaster strips, chicken wire, steel armature, glass eyes



Russell
2018
37 x 31 x 23 in
Plaster strips, chicken wire, steel armature, glass eyes



Mami Wata
2018
42 x 24 x 36 in
Plaster strips, chicken wire, steel armature, glass eyes, cowry shells, Karon's old weave, tears



George Bush doesn't care about black people... and neither does Trump
2018
dimensions variable
Plaster strips, chicken wire, steel armature, glass eyes, wood, distressed wallpaper, plywood, roof shingles

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Wilding Cran Gallery is pleased to present *Muddy Water*, a solo exhibition of new sculptures by Karon Davis.

This show takes its name from Bessie Smith's 1927 recording of *Muddy Water*, a song about the Great Mississippi Flood. The body of work reflects on the effects of climate change, and subsequent migration and displacement, offering a glimpse into the experiences people encounter during natural disasters.

Davis continues to work with full scale plaster-cast figures. Intentionally their armatures remain visible, juxtaposing the inner strength of the sculptures against their fragile exteriors; she likens the process to 'reassembling broken souls'. Some of the figures are inspired by images Davis discovered while reading news coverage of the recent events in Montecito, Puerto Rico & Houston (to name but a few), others are imagined from personal experience of evacuating her home during the 2017 Thomas Fire. Woven into the exhibition as a whole is the sense of immediacy, crisis and loss, which is drawn from having to abandon cherished property in the blink of an eye.

Muddy Water is Karon Davis' second solo exhibition at Wilding Cran Gallery.

About Karon Davis

Karon Davis has a wide-ranging multimedia practice that encompasses installation, sculpture, film, photography and performance. Davis grew up the child of Broadway performers in New York City, trained at USC film school, and credits her late husband Noah Davis with teaching her much of her cross medium practice. Her work draws on elements of performance, theatricality, and mythology as it explores issues of humanity, survival, and ways of being. Davis is also the co-founder of The Underground Museum, a cultural hub and urban oasis located in Arlington Heights that serves low-to-moderate income communities in Los Angeles and cultivates the hope that increasing access to art will inspire, educate, and transform lives.

Davis's work has been included in several museum exhibitions internationally including: *Starless Midnight*, BALTIC Centre for Contemporary Art (Newcastle, UK); *NEW SUNS*, Bonnefantenmuseum (Maastricht, NL); and *Reclamation! Pan-African Works from the Beth Rudin DeWoody Collection* at the Taubman Museum of Art (Roanoke, VA). Recent gallery exhibitions include, *PAIN MANAGEMENT* at Wilding Cran Gallery (Los Angeles); *POWER* at Sprüth Magers (Los Angeles); *HOMEWARD BOUND*, Nicodim Gallery (Los Angeles); *Ours is a City of Writers*, Los Angeles Municipal Art Gallery; and *PEOPLE* at Jeffrey Deitch Gallery, (New York). Davis is a recipient, of The Louis Comfort Tiffany Foundation 2017 Biennial Grant. Her work is the collection of The Brooklyn Museum and Beth Rudin DeWoody Collection.