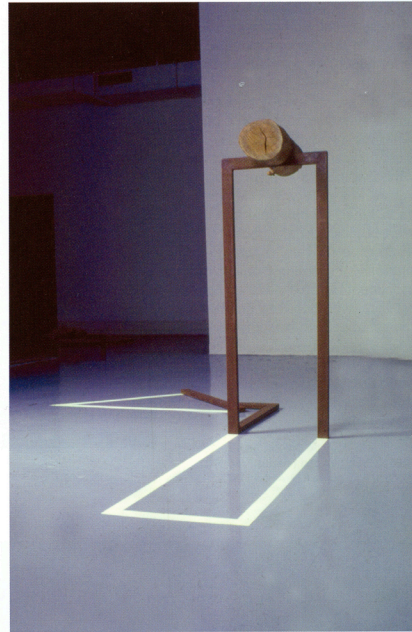


Artist: Woods Davy [b.1949]

Art Form(s): Sculpture, Public Art

"An early, formal construction by Woods Davy explores paradoxes of perspective and illusion, with angle iron and white tape defining overlapping space, straddled by an incongruous tree stump. A later piece suggests possible oppositions of materials—smooth wood cylinders and sections with thin metal rods which weave erratic trajectories through them, supporting and linking but tugging and pulling as well. This playfulness culminates in two pieces whose smooth shapes of candypapple tangerine-flake finish are opposed to shaped metal rod constructions vaguely reminiscent of fifties furniture. The formal tension of materials is augmented by the titles: *Dixon's Beauty Bar* and *Sunnyland Slim* (homage to a blues guitarist), suggesting a tension of opposites that are psychological as well as tangible—the intimations of a tangerine-flake, working-class lifestyle versus the aristocratic (i.e., esthetic/intellectual) value system of making art."

Joan Hugo, "Six Downtown Sculptors," *Artweek*, v.10, April 21, 1979, p.5



Kokoma, 1979.
Steel, wood, tape. 54 inches x 71 feet x 96 inches.
Courtesy of the artist.

"Sculpture in the LACE show seems primarily connected by geography of artists' studios...Several combine natural materials with man-made products. Davy is most successful. In *Panama*, an angular steel structure topped by a section of tree trunk, an upright 'doorway' unfolds into space via metal framework and painted lines on the floor. The wood seems to have fallen out of nowhere. Instead of looking misplaced, it jostles expectations. Davy also combines bright painted rods and bars with rough wood and metal bases, effectively provoking whimsical conflict."

Suzanne Muchnic, "Art Review, New York Painter; L.A. Sculptors," *Los Angeles Times*, April 23, 1979, p.8

Notes from Paradise, 1978.
Lacquered aluminum, eucalyptus, steel. 10 feet H x 42 feet W x 5 feet D.
Courtesy of the artist.