



2004

Taylor Davis
Born 1959, Palm Springs, CA
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Taylor Davis's elegant sculptures embody Minimalism's concern for the use of industrial and manufactured materials and its intense investigation into the physical and visual relationship between object and viewer. Since the late 1990s, Davis has used plywood, lumber, and mirrors to create structures of architectural clarity that are intricately linked to questions of material, perception, and physical experience. Davis's earliest sculptures engaged in a thoughtful investigation of the physical properties of plywood. For *Architect* (1997), Davis cut a full sheet of plywood into a pattern that released concentric springboardlike planes. Rising over a simple corner-shaped structure of pine placed on the floor, the work relates to the flatness and planarity of Minimalist sculpture while simultaneously making reference to the floorboards of housing construction.

With *Stations*, a group of four sculptures built in 1999, Davis invites the viewer to enter a space defined by intersecting walls of plywood that contains simple shelves and boxes of pine. Although she opts for basic construction materials, the artist carefully selects the individual sheets and boards, milling and

joining the lumber to achieve the desired grain pattern and proportions. *Untitled (Colbert WA)* (1999) and *Untitled (1 to 4)* (1999) are constructed of two sheets of boldly grained plywood that are connected, respectively, by a counter-height shelf and a thick-walled box of pine. Placed in two corners of the existing gallery, the works are both building element and barrier, defining spatial limitations while drawing the viewer to gather around them. *Storage* (2001) resembles a large upended table with multiple legs of varying lengths extending out from a single sheet of plywood. On the back (or vertical underside of the "table"), horizontal cuts divide top from bottom, causing the sculpture to pitch forward and compress the already narrow space between multiple shelves on the front side. The collapsing form is supported by a single vertical two-by-four that simultaneously holds the sculpture up and suggests its original height.

In her most recent work, Davis uses mirrors in conjunction with plywood and pine to expand on the relationship between the viewer, architecture, and the object. *Pallet* (2002), made from nine mirrors screwed to three parallel boards of rough lumber,

holds the reflected image of its viewer and surrounding architecture the way its real-life counterpart holds the heaviest of construction materials. *Untitled* (2002), a tall, narrow enclosure measuring 10 x 15 x 4 feet, resembles an animal cage or high fence. Built of equally spaced vertical boards attached to a pine structure, the sculpture appears deceptively simple until the viewer discovers that the inside of each vertical is inset with a narrow mirror, turning the interior of the seemingly rough enclosure into a spectacle of refraction. Circumambulating the sculpture, the viewers—alternately seeing the outside of the work, their own reflection inside, and the gallery walls—experience both a materializing and dematerializing of structure, architecture, and self. CR



Pallet, 2002. Pine and mirror, 5 x 52 x 45 in. (12.7 x 132.1 x 114.3 cm).
Collection of the artist