

**Davina Semo** makes sculpture that is shaped by questions about self-awareness and relationships in a world of hustle, desire, isolation, technology, speed, survival, discipline and love. Using concrete, glass, and metal, Semo has developed a formal syntax that is imbued with narrative. In her hands, these materials suggest autobiography; they become emblems of power and control between populations, lovers and enemies. Emphasized by her distinctive titles, the artist employs poetics as pneumatics—inflating Minimalism’s deliberate remove with a rugged humanity.

There is an appealing slippage between sculpture and practices of painting, drawing and writing. Concrete works, their surfaces hacked and molded into the impression of a thick impasto, are emblazoned with a range of emotive colors, forcing an oscillation between the heft of the material and the pure ecstatic painterly surface. Large scaffolding Xs, elegantly re-engineered in brass, cut slender paths across the walls and floor creating a sculptural line that forces architecture into complicity. Etched one-way mirrors reference modes of gestural abstraction and imply fencing architectures of surveillance and exclusion, while simultaneously implicating the viewer’s reflection alongside the distorted reflections of nearby works.

As a method of unifying discrete works into a cohesive installation, Semo focuses on small but critical details by designing hardware and plinths that belie the rough affect of the work. Multi-part sculptures are slung like old sneakers over systems of poles that bisect the space, continually bringing the implications of street life to bear on the rarefied sanctum of the gallery. In tone and material alike, both toughness and grace are bound in a perpetual, mutually reinforcing exchange.

**Davina Semo** : (b. 1981 in Washington, DC) received her MFA from the University of California, San Diego (2006) and a BA from Brown University, Providence, RI (2003). Recent solo exhibitions include *Davina Semo*, White Flag Library, St. Louis, MO (2013); *PACING LIKE A TIGER*, Galerie Gabriel Rolt, Amsterdam (2012); *Miami – 70 NW 20 Street* at Shoot the Lobster, Miami, FL (2012); *WE BEGIN WITH THE NOISE* at Martos Gallery, New York (2011). She has been included in group shows at Night Gallery, Los Angeles, CA; Derek Eller, New York, NY (2013); Bureau, New York, NY; Nicole Klagsburn, New York, NY; Greene Naftali Gallery, New York, NY; and the Bridgehampton Biennial among many others. In 2005, she received a grant from the University of California Institute of Research in the Arts. The artist lives and works in New York.