

*Waiting in 1972; What about 2007?*

Art Basel Solo Statement with Sorcha Dallas Gallery, 2007

Faith Wilding's influential 1972 performance *Waiting*<sup>1</sup> questioned both the role of women in the 1970s and challenged what art could be at that time. Over thirty years later, Davis seeks to readdress Wilding's notion of waiting in relation to her own present. Conceived specifically for Art Basel, *Waiting in 1972; What about 2007?* furthers Davis' enquiry into the relationship between the two-dimensional image, the three-dimensional form and the viewer.

'Her installations operate as minimal stage sets through which our passage is carefully orchestrated encouraging associative connections to ricochet back and forth between each element or gradually accumulate.'<sup>2</sup>

Confronting the possibilities and limitations within that exchange, Davis returns to Wilding's projection of woman as a subject-in-process presenting an installation and accompanying bookwork which situates herself in the space between the observer and the observed.

Exploring the potential of the ceramic vessel as an expectant receptacle, *Waiting in 1972; What about 2007?* references the potter, Lucie Rie's<sup>3</sup> ceramic vessels with their meticulous and inventive forms and surfaces (the rigour Rie applied to her creative process notably echoing Wilding's relentless rendition of 'Waiting'). Looking to Rie and Wilding, both in terms of subject and process, Davis attempts to challenge the position of 'waiting' today.

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<sup>1</sup> A 15-minute monologue by Faith Wilding performed at Womanhouse, Los Angeles in 1972. *Waiting* condenses a woman's entire life into a monotonous, repetitive cycle of waiting for life to begin while she is serving and maintaining the lives of others.

<sup>2</sup> Quote from text by Lizzie Carey-Thomas for Kate Davis exhibition *Your Body is a Battleground Still*, Art Now Tate Britain, 2007

<sup>3</sup> Lucie Rie (1902 -95) became an influential British studio potter whose work has had a considerable impact on the direction of modern ceramics.