

Paula Wilson

Richard Levy Gallery
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□ **Paula Wilson**

In the Desert: Mooning, 2016
collagraph on muslin from two plates,
hand printed collage on muslin and
inkjet collage on silk, mounted on
canvas and wood
69.5 x 43.75 in
176.5 x 111.1 cm
edition of 10
\$4,900



□ **Paula Wilson**, *From the Ground Up*, 2020, Woodblock print, acrylic, oil on muslin and canvas, 72 x 62 in, 182.9 x 157.5 cm, \$14,500



Paula Wilson

Reflected, 2020

Oil, acrylic, woodblock print, digital print,
lithographic print on muslin and canvas

50 x 71 in

127 x 180.3 cm

\$14,000





Paula Wilson

Amphoras, 2014

Four color screen print

4.5 x 4.25: image

11.4 x 10.8 cm cm

7.5 x 5.5 inches: paper

19.1 x 14 cm

Edition of 9

\$400



Paula Wilson

Mooning (lil solo cyan), 2020

Woodblock print on BFK Rives

Lightweight Cream paper

6.5 x 5 inches

16.5 x 12.7 cm

Edition of 9, 1 available

\$190





Paula Wilson

Mooning (lil solo yellow), 2020

Woodblock print on BFK Rives

Lightweight Cream paper

6.5 x 5 inches

16.5 x 12.7 cm

Edition of 9, 1 available

\$190





Paula Wilson

Mooning (lil solo magenta), 2020

Woodblock print on BFK Rives

Lightweight Cream paper

6.5 x 5 inches

16.5 x 12.7 cm

Edition of 9, 1 available

\$190





Shot on Virginia Key Beach, the historic 'colored only beach,' in May of 2014. This video chronicles a painting's creation myth—born from the sea with vessel bearing caryatids and picnickers on the edge of a rising tide.



Paula Wilson,

Salty & Fresh, 2014

single-channel video, 3 minutes

Director of Photography: Andres Garzas

Editor: Reinhard Lorenz of First Eye Films

Sound: AMRA

Casting: Liz Ferre

Caryatids: Jeffery Winthrop, Katie Sirman, Jenna Balfe

Picnickers: Ricardo Mor, Liz Ferrer, Allyn Marie Ginns, Joseriberto Perez, Erin Elder

Made with the generous support of Cannonball Miami.



The left side of this two-channel video presents documentation of the removal of a confederate monument of General Beauregard Equestrian Statue which occurred in New Orleans. On the right channel, the artist performs the following year in a hand-painted costume and dancing on top of the remaining base of the statue. This performance was captured right before she was forced to leave the premises by law enforcement.

- **Paula Wilson,**
Living Monument, 2018,
Two-channel video, 1 minute
Director of Photography: Vashni Korin (right channel)
Editor: Vashni Korin (right channel) and
Paula Wilson (left channel)
Sound: “Speaking in My Native Tongue”
by Jamel Henderson

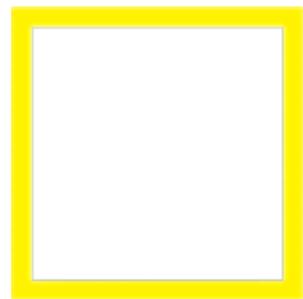


My work is monumental and tactile. It describes narratives and environments that fit my experience as a biracial Black woman. I reimagine art historical tropes and insert versions of myself into the landscape and canon. Shifting between graphic and painterly representations, I build narratives by collapsing pictorial planes. My work is anchored in self-portraiture, printmaking, installation, and collage. I print images with wood blocks, silkscreens, intaglio, and monotypes; I layer acrylic, oil, and spray paint; I shoot videos inserting 2-D work into the landscape; I cut, glue, and stitch to make colorful dense assemblages. My works often burst from their wall or frame, reflecting a constant re-assembly of lived experiences: black and white, urban and rural, traditional and contemporary, singular and collective. – Paula Wilson

Paula Wilson (b. 1975) is a multimedia artist whose densely layered, colorful, and often monumental works utilize a variety of painting, collage, film, installation, and print techniques. As a Black biracial woman born in Chicago and living in the American desert, Wilson's multifaceted work resists a singular viewpoint. Her layering of color, image, pattern, and materials acts as a visual metaphor for the complex stratum of histories and cultures, both real and imagined.

Explorations of myth, race, gender, sexuality, and the natural world inform Wilson's work. The human backside is an iconic motif found in her work and serves as a universal symbol for humanity. This gender-neutral form is humorously inverted top to bottom, back to front. Asses become faces, and the subject of the gaze perpetrates the gaze. What looks back at us? Which us is us?

Wilson's work has been exhibited internationally and can be found in the collections of The Studio Museum in Harlem, Yale University, Mildred Lane Kemper Art Museum, The Rubell Family Collection, The New York Public Library, and The Fabric Workshop & Museum to name a few. She is a recipient of the Joan Mitchell Artist Grant, Bob and Happy Doran Fellowship at Yale University, and Princeton University's Hodder Grant. Wilson is based in Carrizozo, New Mexico where she is co-founder of the artist organizations [MoMAZoZo](#) and the [Carrizozo Artist in Residency](#) (AIR).



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