

Jon DAVIS

Born in the USA, he lives and works in Miami (Florida).



Five questions about the artist and his work

What is it like to be an artist in the USA today?

It's hard. I just think it's hard to be an artist today anywhere now. We are bombarded with art everywhere from the massive art fairs to the huge surge in street art to the online art stores. Sometimes it seems like all that has taken some of the magic away. That people forget how much actually goes into making a body of art and creating your own language through different mediums.

How would you define your work in five words?

Juxtaposition, interesting, capsulating, layered, not shadow boxes!

What is the best tool to create a work of art? Why?

Having the desire and determination to create your own "rules" for your art. I believe that once those rules are established you can break and bend those rules and you know what you've done and why you did it. Without that, I think you're sailing without a rudder. There is so much saturation of art today that it's very easy for ideas to bleed into your work and for you to not know why they are there.

What message do you wish to convey through your art?

That everything is built from what has preceded it. Also, our secrets, desires, what goes on behind closed doors, to provoke memories and in a strange way that we are all in this together.

How must a gallery be today in order to represent your work?

Trust. A belief and understanding of what each other is trying to do. The art is very personal for the artist. He/She are putting themselves out there for display and the gallery is saying we believe in them. They both have to know what each other is saying.

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JON DAVIS SCULPTURE



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PREFACE

Jon Davis began his professional career as a carpenter. Then, he turned to painting. He told me that his teachers described his work as being in line of Lucian Freud's works. What many would have accepted as a compliment, deeply disturbed Jon.

Like many others, without denying the great masters of the more or less recent past, nor their influences and references, Jon was sure he had a style and an approach as personal as his need to paint, draw and sculpt, which has always been part of him.

From our first exchange, I felt that, and when I visited his studio after seeing some pictures of his works, I must admit that a form of eagerness to defend and present the work of Jon came over me.

His sketchbooks, installations and collages, all of them attracted my eyes and sharpened my curiosity.

Each, according to the wish of Jon Davis, made me travel between familiar images, art or media icons and "family" images as those of an "unknown" family life, which could be mine, or his, and ultimately, it did not matter. Indeed, it was all there: emotion, surprise and, ultimately, unexpected and powerful works.

Jon wished to join 55Bellechasse. Fairly quickly, with Hans, we wanted to offer him a contract. Like him, who found, by chance of a trip into town, a suitcase full of photographs that was to change his life and, in any case, give meaning to all his researches, we considered that it could be one of the missing links of 55Bellechasse.

Follow us and you will know what the future will tell.

Bertrand Scholler & Hans Mautner
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