With her first solo exhibition, Gone, Kara Walker was thrust into the public eye at 24. Drawing from the folklore of the Antebellum south, Kara is known for her startling, subversive, and politically satirical oeuvre. Kara fearlessly tackles taboo issues of gender and race through haunting narrative depictions of the period.

While best known for panoramic silhouetted displays, her expressions are quite diverse. From monumental installations, seen in *A Subtlety, or the Marvelous Sugar Baby,* to the delicate interplay of light and shadow, of *…calling to me from the angry surface of some grey and threatening sea, I was transported*.

Often her work is described as “...dealing with history”, Kara positis her work doesn't deal with history— it is “susummed or consumed with history”; as it poses provocative questions about the representation of the history of slavery in the united states.