

# KARIN DAVIE

## IT COMES IN WAVES

30 OCTOBER - 20 DECEMBER 2025  
525 WEST 22ND STREET

**NEW YORK – MILES McENERY GALLERY** is delighted to announce *It Comes In Waves*, an exhibition of new works by Karin Davie, on view 30 October through 20 December 2025 at 525 West 22nd Street. The exhibition is accompanied by an illustrated publication featuring an essay by Jane Ursula Harris.

When much of the 1990s art world declared painting passé (overshadowed by the rise of performance, installation, and new media), Karin Davie was among a new generation of artists that proved otherwise. Following her breakout emergence in the 90's New York art scene, Davie has returned again and again to the “stripe” motif to depict anthropomorphic contours and evocative forms, grounded by uniquely shaped formats. Influenced by the legacy of Abstract Expressionism, Op Art, and Post-Minimalism, Davie equally channels the forces that shape our everyday lives, with references to feminism, pop culture, and physics. Here, the striped contours become an instrument to explore the intertwined nature of the body, time, perception, and the cosmos.



In her newest large-scale works, each leviathan stroke is both a somatic and temporal record, preserving the sweep of her body in motion. Davie constructs pictorial spaces that mirror their making, embedding gestures in each mark: long corporeal strokes of fleshy pinks, blood reds, watery blues, and earthly yellows, conjure sinewy strands of muscle, tissue, the landscape, and electric waves of energy. In the *Strange Terrain* series, small drips spill over skillful lines, while diptych seams interrupt the undulating rhythm of her wavy fields. In her *Trespasser* paintings, enlarged thumb-shaped cutouts (a sly nod to Frank Stella's cutouts and *V Series*) poke down to obstruct the brush's path, echoing to form a serpentine spinal column running through the intense motion of waving peaks and valleys; part anatomy, part topography, Davie suggests a hypnotic reciprocity between landscape and body, bringing to mind the iconic 1966 Sci-fi movie, “*Fantastic Voyage*”, one she cites as an inspiration.

These paintings oscillate between presence and absence, spontaneity and choreography, process and image. In the space between such opposing forces, Davie illuminates a bridge between the physical and metaphysical, rendering a world at once unstable and wondrously alive. As Jane Ursula Harris notes, “this is the artist's inimitable gift to us... Not only does she invigorate the legacy of abstract painting by doing so, one could say she liberates it.”

**KARIN DAVIE** (b. in Toronto, Ontario, Canada) received her MFA from the Rhode Island School of Design, Providence, RI and her BFA from Queen's University, Kingston, Ontario, Canada. In 2006, the Buffalo AKG Art Museum exhibited a major solo retrospective of Davie's early to mid-career work. Davie has received numerous distinguished awards over the course of her career, including the John Simon Guggenheim Foundation Fellowship Award in 2015.

Davie's work has been the subject of solo exhibitions at The Aldrich Contemporary Art Museum, Ridgefield, CT; The Buffalo AKG Art Museum, Buffalo, NY; CHART, New York, NY; Diaz Contemporary, Toronto, Ontario, Canada; Inman Gallery, Houston, TX; Mary Boone Gallery, New York, NY; SITE, Santa Fe, NM; Wetterling Gallery, Stockholm, Sweden; White Cube, London, United Kingdom; and Van Doren Waxter, New York, NY, among others.

The artist has been included in group exhibitions at numerous international institutions including the Smithsonian American Art Museum, Washington, D.C.; National Museum of Women in the Arts, Washington, D.C.; Rubell Museum, Miami, FL; The Art Gallery of Ontario, Ontario, Canada; Institute of Contemporary Art, Philadelphia, PA; Kunsthau Zurich, Zurich, Switzerland; The Museum of Modern Art, New York, NY; The New Museum of Contemporary Art, New York, NY; The Seattle Art Museum, Seattle, WA; Tate St. Ives International and Contemporary Art, Cornwall, United Kingdom; and the Weatherspoon Art Museum, Greensboro, NC.

Her work may be found in the collections of the Art Gallery of Ontario, Toronto, Ontario, Canada; The Buffalo AKG Art Museum, Buffalo, NY; The Frances Young Tang Teaching Museum & Art Gallery, Saratoga Springs, NY; Kunstverein in Hamburg, Hamburg, Germany; Nerman Museum Of Contemporary Art, Overland Park, KS; The Norton Museum of Art, West Palm Beach, FL; Orlando Museum of Art, Orlando, FL; Palm Springs Art Museum, Palm Springs, CA; Rubell Museum, Miami, FL; Smithsonian American Art Museum, Washington, D.C.; Seattle Art Museum, Seattle, WA; and elsewhere.

For press inquiries, please contact [press@milesmcenergy.com](mailto:press@milesmcenergy.com)

Image: *Trespasser no 1 (small)*, 2025, Oil on linen over shaped stretcher, 40 x 32 inches, 101.6 x 81.3 cm.

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