

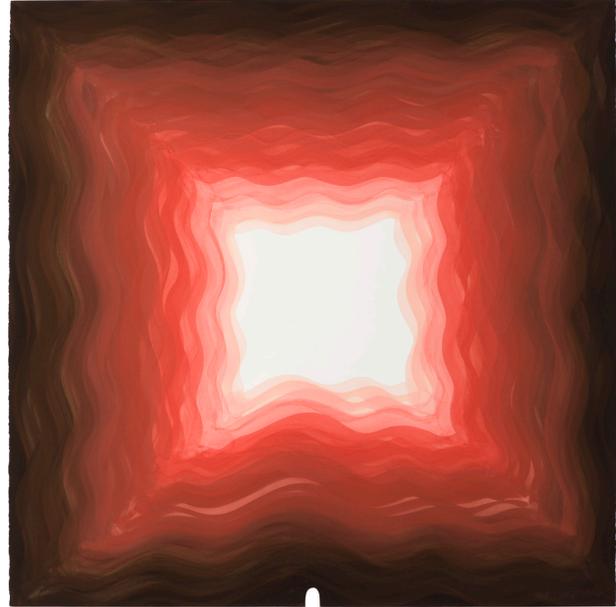
*For immediate release*  
 October 25, 2018

Inman Gallery is pleased to present

**KARIN DAVIE**  
*Liquid Life*

November 2, 2018 – January 5, 2019

*Opening reception Friday, November 2,  
 6–8pm*



Karin Davie, *Liquid Life no 3 (Large)*, 2011  
 gouache on shaped paper, 41 x 41 inches

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Inman Gallery is pleased to announce its first exhibition by Karin Davie, *Liquid Life*. Opening with a reception from 6–8pm on Friday, November 2, the exhibition will be on view through January 5, 2019.

Karin Davie’s five large-scale gouache drawings from the *Liquid Life* series are a suite of works on paper composed of vibrant, undulating brush strokes on shaped paper. They engage ideas around perception with an emphasis on the interaction between object and observer and concepts of the self and body in painting. The fluid, overlapping, gestural paint layers display a deft paint handling and sensuality. Varying in opacity, the repeating gestures start out by following the paper’s edge, which in some works includes a protrusion or indent along the bottom edge, and in another includes a wave-shaped “spine” down the center of the work. As the painted gestures move toward the center of the composition they gently slip out of alignment, then dissolve completely into a white space created by the paper left bare. Davie intentionally uses the untouched white of the paper to become a part of the image, and to function as both the presence and absence of a material and surface and the illusion of a light source. These direct but obsessive wavy strokes shift in tone from dark to light in variations of intense red and blue hues. This creates what appears to be a virtually moving and pulsating organic field or membrane: one with a sense of mystery, light, and space. The image is abstract in the traditional sense, but evocative, suggesting watery portals or internal bodily tunnels revealed by the light.

At the paper’s bottom edge of four of these works, Davie has created a small thumb-shaped protrusion or a thumb-shaped indent in the paper, each of which is unique and hand-cut. This surprising little shape, traced from the artist’s own thumb, dramatizes the scale of the square/rectangle and the painted image, and underscores the relationship of the gesture and image to the artist’s body and to that of the viewer’s. It also acts to formally activate the space around it, as if some inside or outside force has caused a disruption and upset the solid, predictable geometry of the square/rectangular format. By doing so, Davie forces us to see this as an intrusion whereby the painted gesture is forced to react and accommodate this abnormality. Apart from the drawings’ formal continuities and serial nature, the works also suggest the potential for literal interconnections between them. Almost like two pieces of a puzzle, one could imagine the works fitting together, creating a diptych. Or, perhaps, seen in a more human way, we might imagine them having a companion.

As the art critic Barry Schwabsky points out, it is "...abstract painting that is not quite abstract—one that eschews all direct representation of the body yet continues to evoke it as an underlying presence..."

In Davie's own words... "In a sense, concepts of 60's edge painting, Minimalism and Process Art have been humorously re-imagined. The iconic architecture of the 'square within a square' motif and suggestion of a metaphysical light at the end of the tunnel is transformed into a Pop infused personal image that is both optical and visceral, figurative and landscape—conjuring irrepressible energies, anthropomorphic identities, and metabolic processes. It is a 'wavy' image, a recurring theme in my work and a metaphor for human emotions and life's challenges—something I seem to be obsessed with representing."



Karin Davie, *Liquid Life with Spine no 1 (Large)*, 2012  
gouache on shaped paper, 41 x 37 inches

**Karin Davie** is a leading artist in the current wave of painting practices transforming the legacy of high modernism to capture the dynamics of contemporary life. Born in Toronto, she received a BFA from Queen's University, Kingston, Ontario (1987) and MFA from the Rhode Island School of Design (1989). Her work has been exhibited across North America and Europe and was the subject of a major retrospective at the Albright-Knox Art Gallery, Buffalo, NY (2006). Her work has been included in exhibitions at The Rubell Family Collection (2016), National Museum of Woman in the Arts, Washington, DC (2016-17); Smithsonian Museum of American Art, Washington DC (2014); The Tang Museum at Skidmore College NY (2014); The Aldrich Contemporary Art Museum, Ridgefield, CT (2008); Art Gallery of Ontario, Toronto (2008); Artnews Projects, Berlin (2008); Mary Boone Gallery NY (2001-2007); SITE Santa Fe, NM (2004); and The Museum of Modern Art, NY (1998).

Davie is the recipient of a 2015 Guggenheim Foundation Fellowship, two Pollock-Krasner Awards (1999 and 1991), and the American Academy of Arts and Letters Award (1999). Her work is in numerous public and private collections, among them the Art Gallery of Ontario, Smithsonian Museum of American Art, Seattle Art Museum, Albright Knox Art Museum, The Rubell Family Collection, Paul Allen Collection, Goldman Sachs Collection, and Modern Art Museum of Fort Worth. Davie currently lives and works in Seattle, Washington.

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