

OLIVIA DRUSIN

DUMMY

ALYSSA DAVIS GALLERY

March 7-April 19, 2026
28 Warren St, Floor 4. NYC

Olivia Drusin

DUMMY

March 7–April 19, 2026

Exactitude signifies that every quality, however subtle, imbues something with its own uniqueness. Exactitude is thin-skinned. It is lean and delicate, offering little shelter. It speaks of translucent layers of pigment, lacking the body to obscure the marks and hues below or the surface on which they rest. An exact painting does not coalesce into expansive blocks of solid color; rather, it invites the eye to discern the meticulous selection and application of each atomized fleck of pigment and medium.

Twine, *Fragmented Value*, and *Threshold Loop* — all on wood — illustrate how this exactitude is calibrated to the grounding material, a substratum of painting often overlooked when one becomes absorbed in interpreting the surface. Since this trio resides on wood, it possesses an anatomical clarity. The surface imprints itself upon the image. The accumulation of color is tender and nuanced. Heavy layers might smooth over the peaks and valleys of wood's organic landscape, but that is not the intention here. Instead, these images reveal two truths: the truth of what they depict, and the truth of their material. They are paintings that you can both fall into, and also procedurally fall through.

Another common element in the show is the depiction of reflective surfaces that redirect to light sources outside of the frame. Light in these situations is not pure. It is the precisely-observed banal light that comes from a bulb that is too warm screwed into an unflattering overheard reflected off the walls in a corridor that is too narrow.

Or it's the stalking light of enclosed passage that exudes the smell of ammonia as in *Tunneling Scaffolding*. It is, again, exact. An observed phenomenon that leads to a process of very precise decisions. In *Spider* a viridian glimmer, applied early in the composition's development, remains unmasked. The entire visual experience begins with a light source out of frame, refracted through a prism dangling from a chandelier's arm. The subject (a light source) is the ventriloquist's dummy for another light source. It's a nuanced way to render light. It emphasizes its component chromatic ingredients, rather than the thing itself.

Liminal gets overused these days. Its usage chart really shot up after 2000 and continues to reach record levels year after year. I know Drusin dances around this word, preferring to describe scenarios as mundane and intimate as in her most recent two-person exhibition. I understand the aversion, but her painting illustrates an intention captured by that word very well. The liminal by its definition as a transitional moment can not be really abstracted and moralized. Its mood is not divine or pure or proper. It's really a condition made out of components that are out of the frame, colliding at a threshold. The liminal in painting is about seeing the exact effects of elements as they move through an image, and not the sources and conclusions.

–Eduardo A. Alfonso

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EXIT



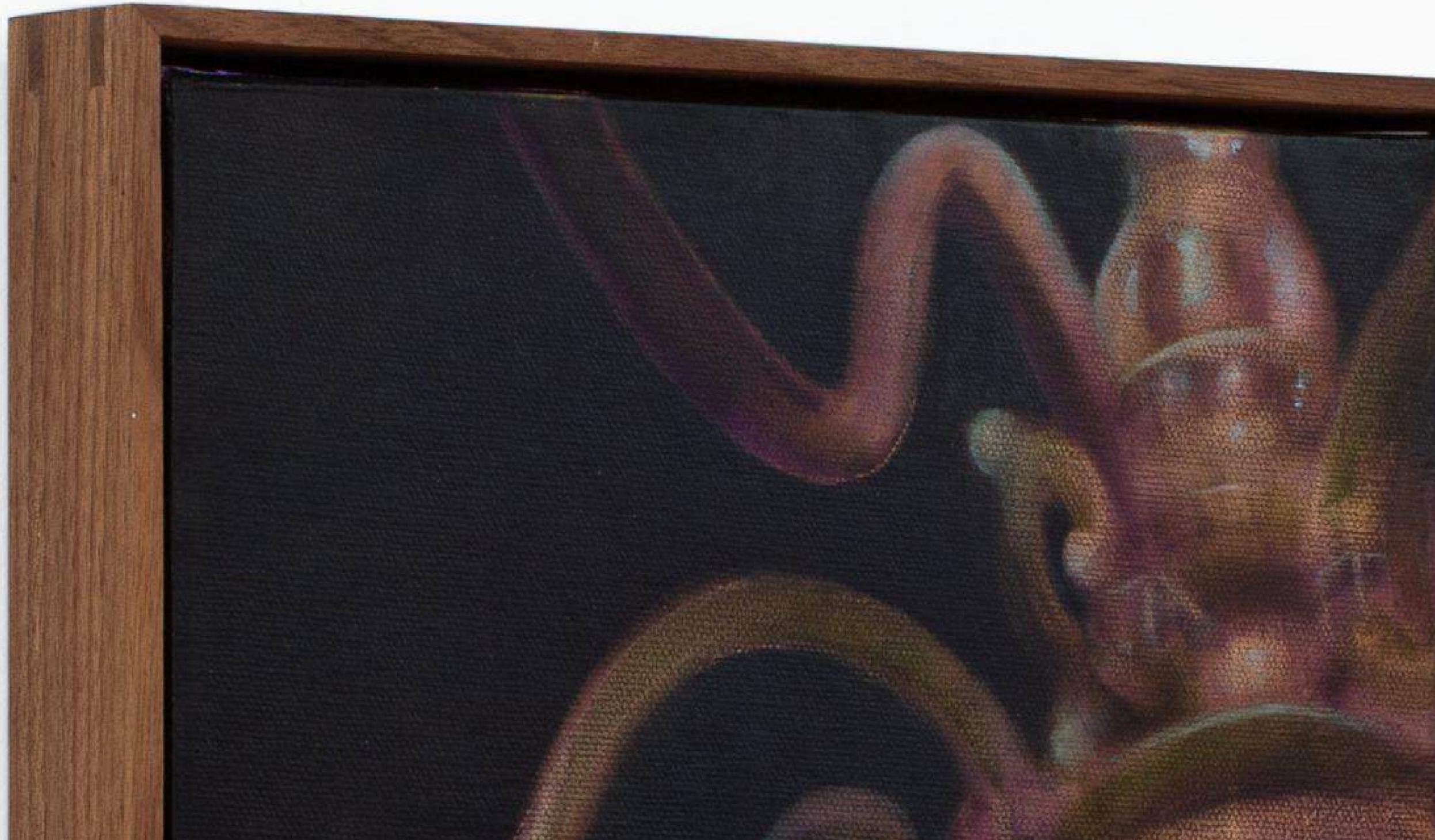
EXIT





Olivia Drusin
Spider, 2025
Oil on canvas
11 x 9 in

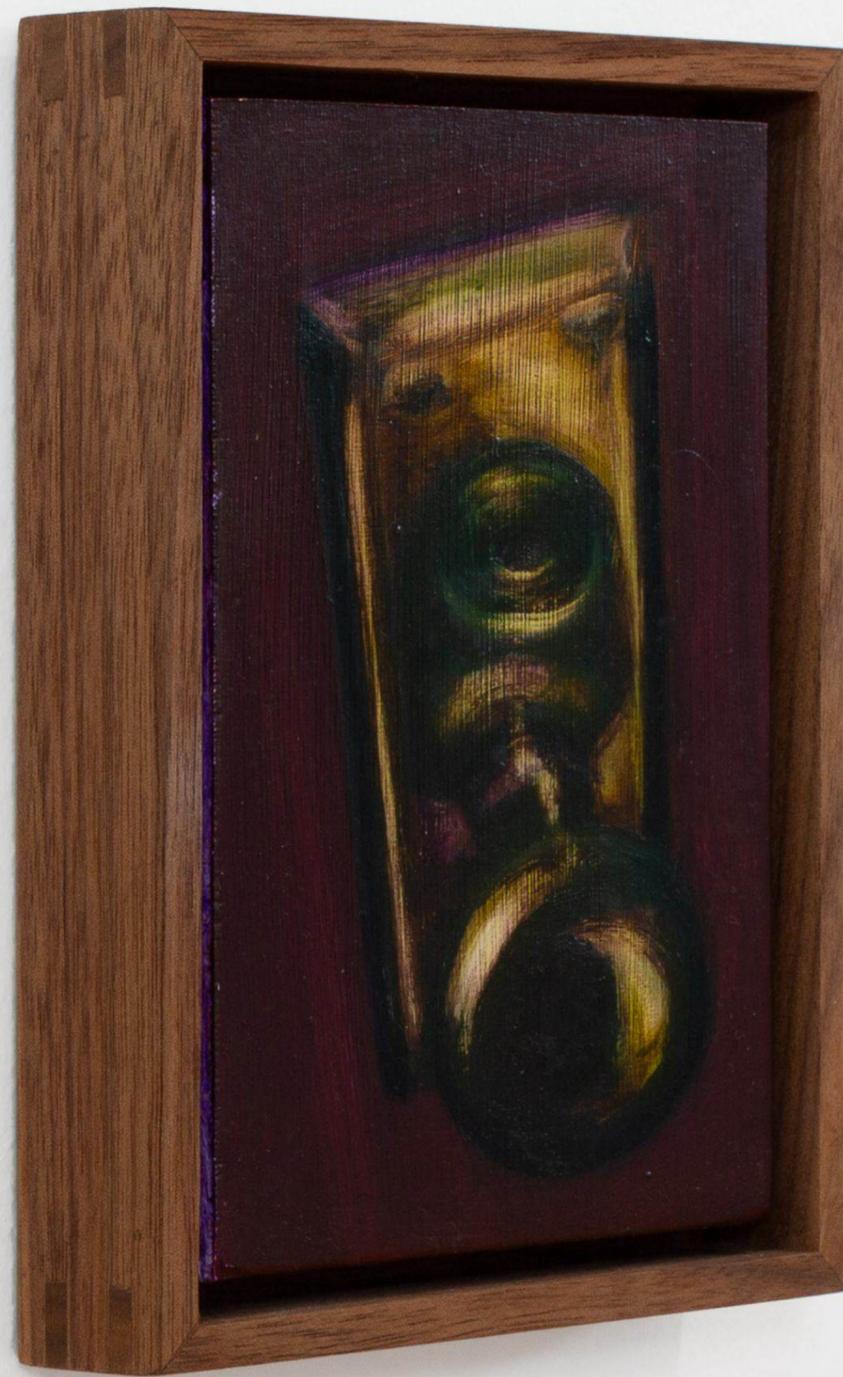
Olivia Drusin
Spider, 2025 (detail)
Oil on canvas
11 x 9 in





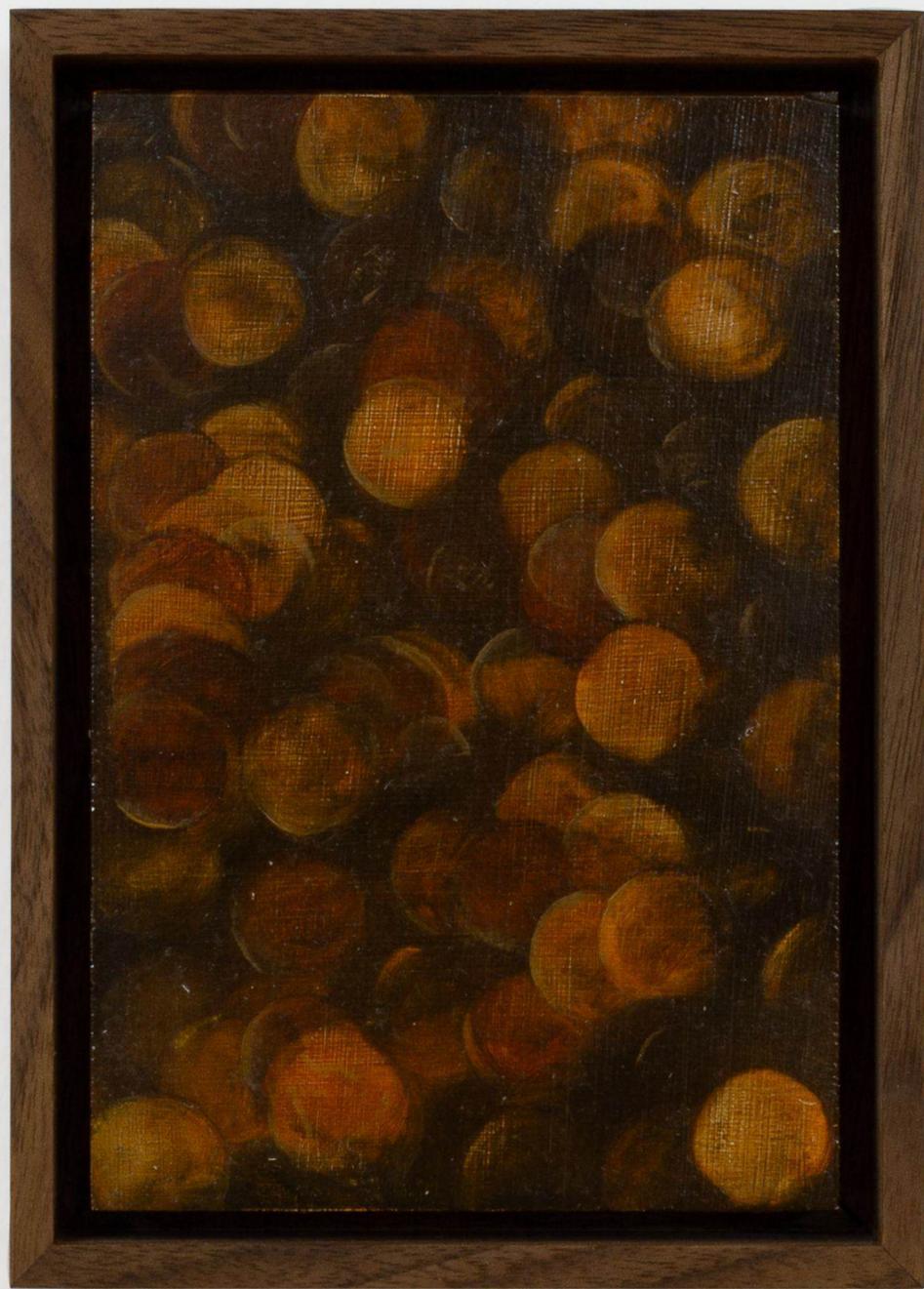


Olivia Drusin
Threshold Loop, 2025
Oil on wood
6 x 4 in

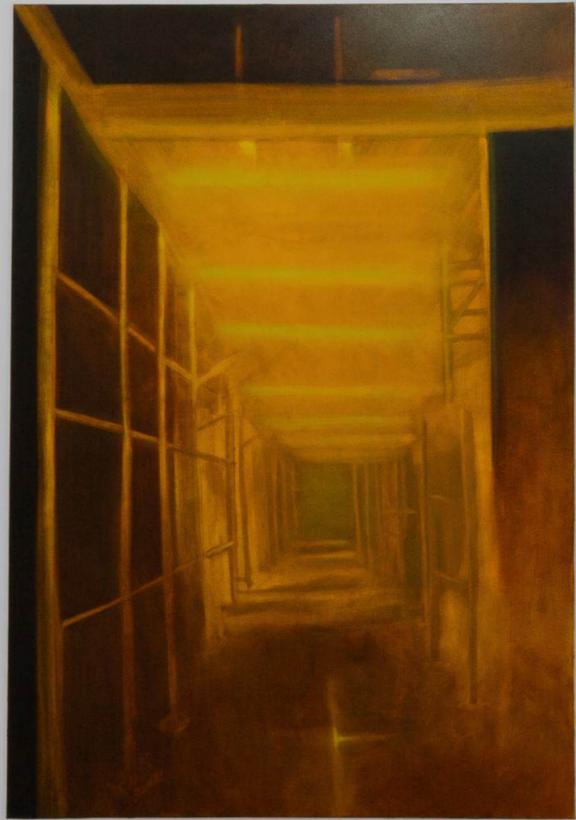


Olivia Drusin
Threshold Loop, 2025
Oil on wood
6 x 4 in

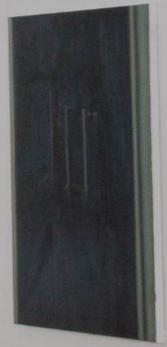




Olivia Drusin
Fragmented Value, 2025
Oil on wood
6 x 4 in



EXIT





Olivia Drusin
Tunneling Scaffolding, 2025
Oil on canvas
79 x 55 in



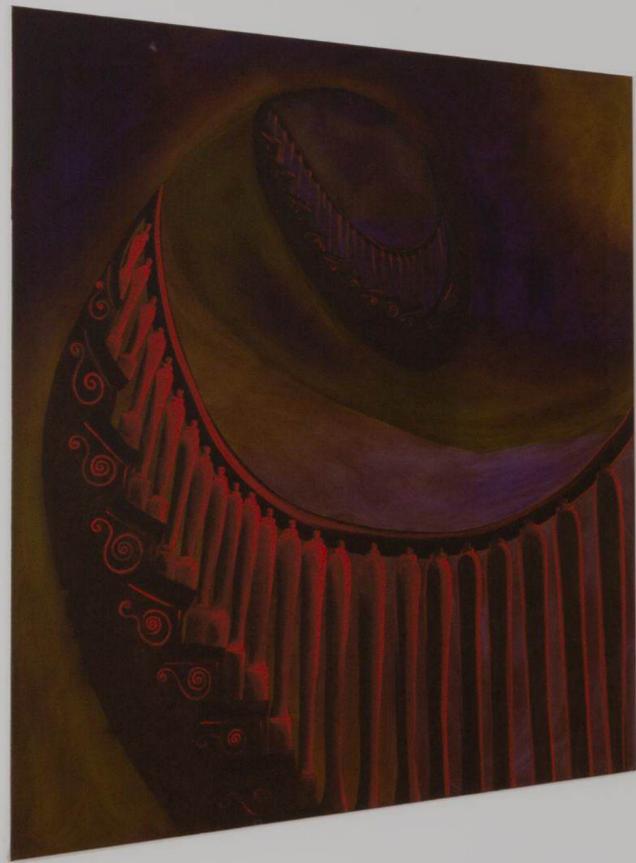


Olivia Drusin
Foggy Interpose, 2024
Oil on canvas
72 x 60 in





Olivia Drusin
Greeting, 2023
Oil on canvas
38 x 27 in

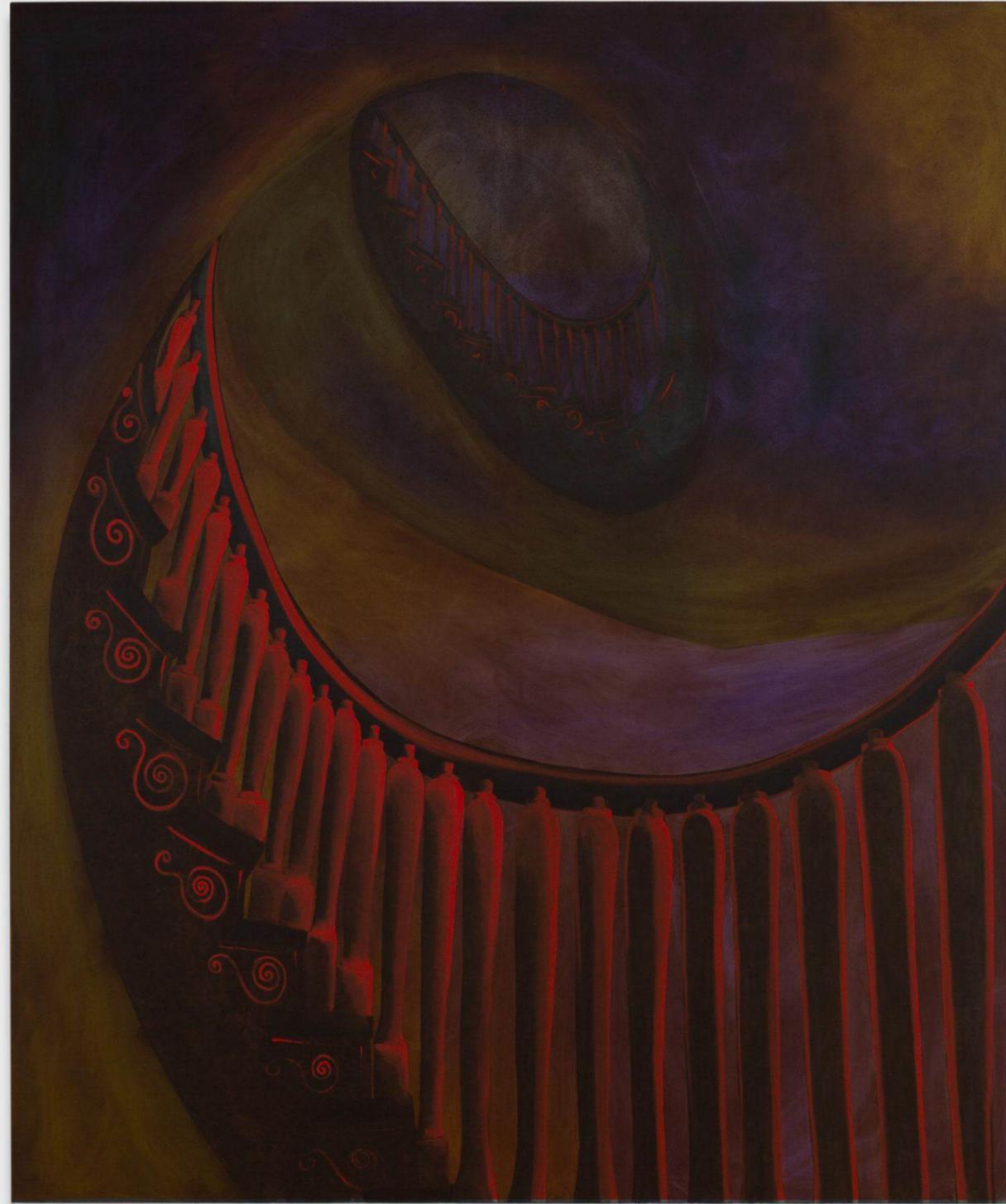


EXIT





Olivia Drusin
Untitled, 2026
Oil on canvas
72 x 60 in





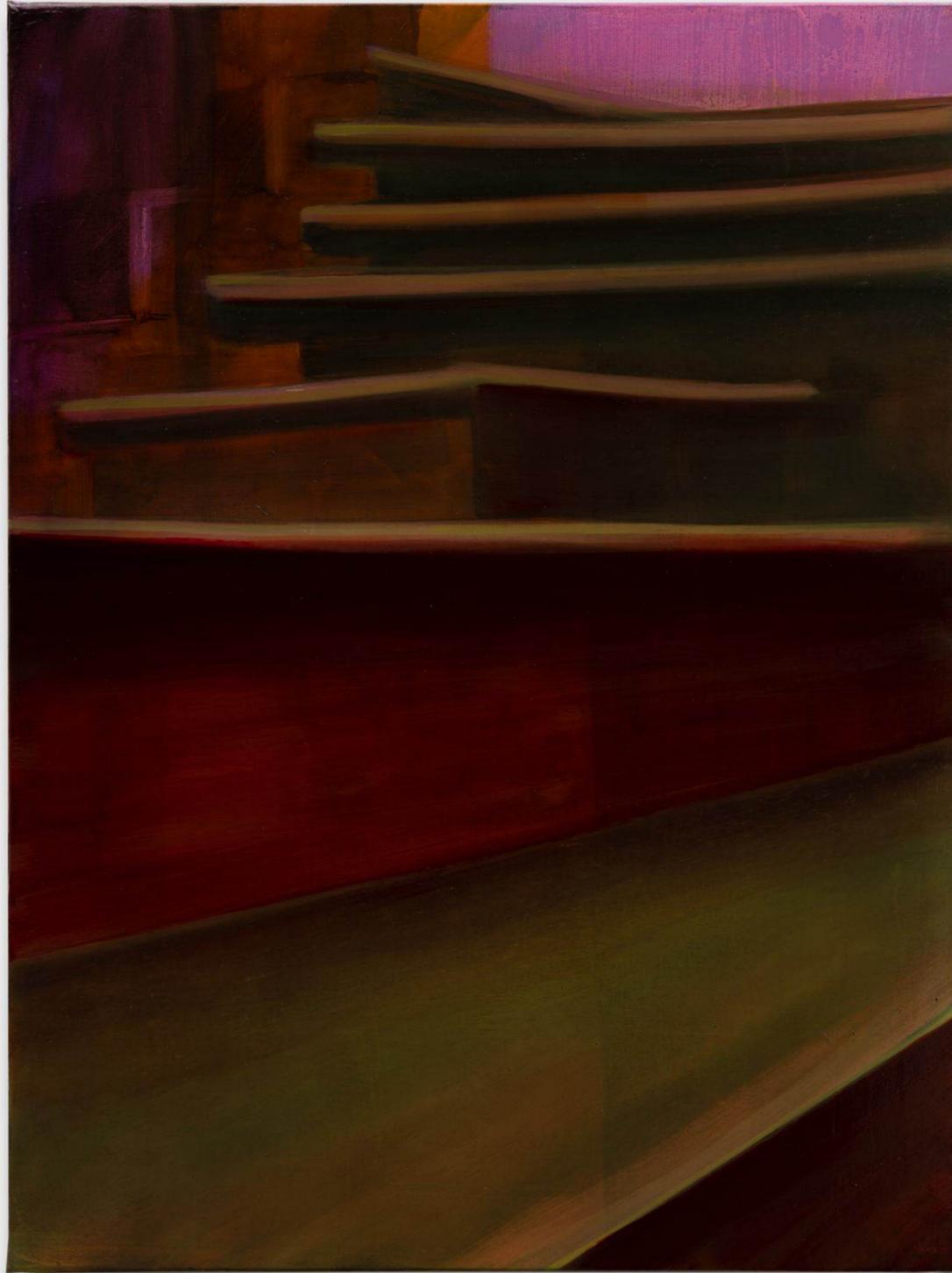


Olivia Drusin
Twine, 2025
Oil on wood
6 x 4 in



Olivia Drusin
de Chirico's Clutter, 2025
Oil on canvas
79 x 55 in





Olivia Drusin
Close Ascent, 2025
Oil on canvas
24 x 18 in



EXIT





Olivia Drusin
Aperture, 2025
Oil on canvas
38 x 27 in





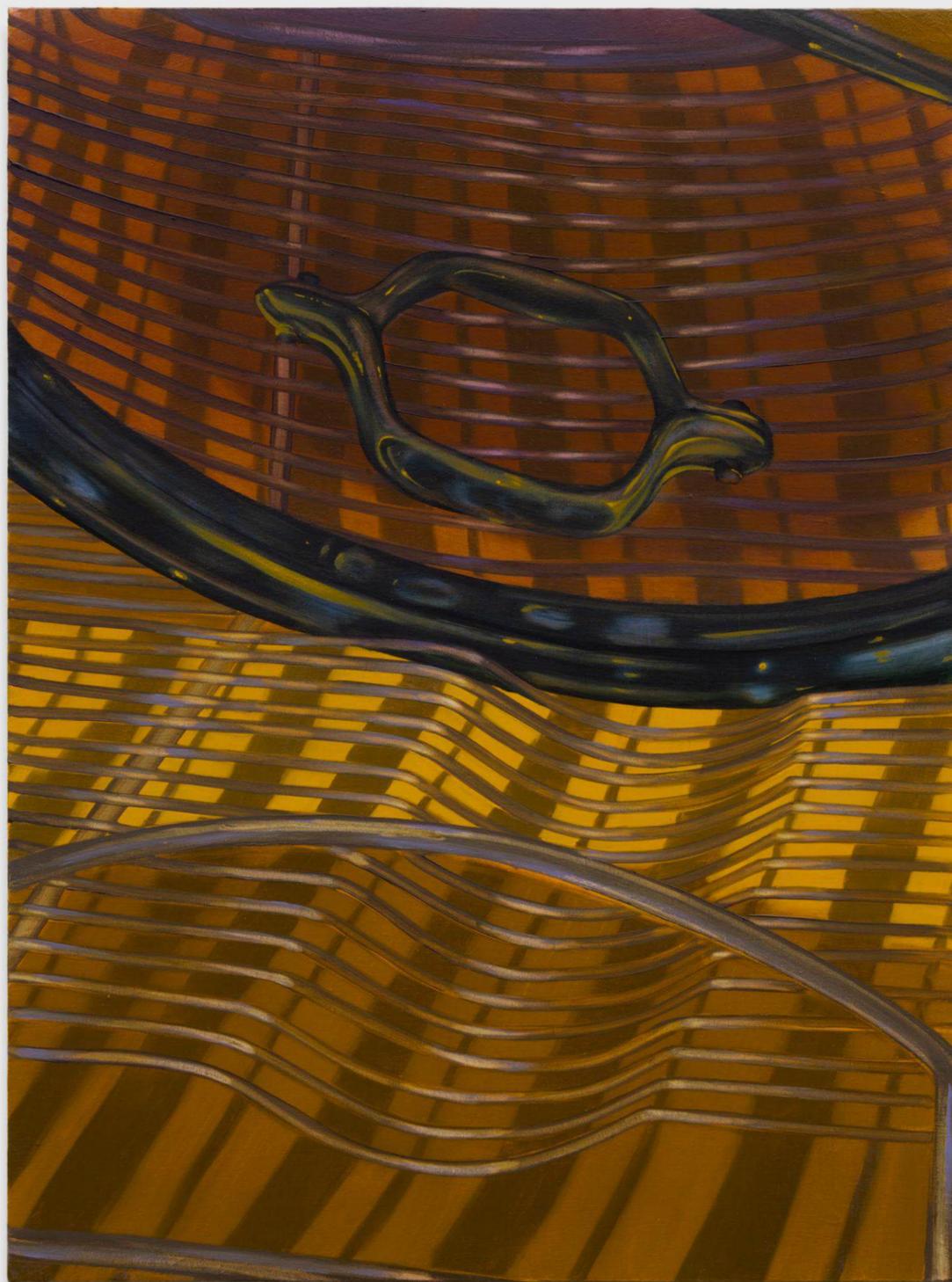
Olivia Drusin
Pitching Surface, 2025
Oil on canvas
72 x 60 in



EXIT







Olivia Drusin
A Pathetic Fallacy, 2025
Oil on canvas
24 x 18 in



ALYSSA DAVIS GALLERY

OLIVIA DRUSIN

B.1994 NEW YORK, NY

LIVES AND WORKS IN BROOKLYN, NY

EDUCATION

2024 | MFA, Columbia University, New York, NY

2016 | BFA, The Cooper Union School of Art, New York, NY

SOLO EXHIBITIONS

2026 | *DUMMY*, Alyssa Davis Gallery, New York, NY

2017 | *DARK HUMORISM*, *SARDINE*, Brooklyn, NY

2016 | Thesis, The Cooper Union School of Art, New York, NY

SELECTED GROUP EXHIBITIONS

2026

Duo exhibition, International Waters, Brooklyn, NY (forthcoming, Spring 2026)

GIVE ME TWO curated by Marcus Jahmal and Giorgia Alliata, Anton Kern, New York, NY (forthcoming, January 2026)

2025

CLOSE TO 60, Umarell, New York, NY

Passion for the Void, Duo with Kay Kasparhauser, Spill 180, Brooklyn, NY

Entanglements co-curated by Thais Bignardi, Mama Projects, New York, NY

Inside Out / Outside In, Martha's, Austin, TX

Landscapes of Fear, International Waters, Brooklyn, NY

2024

Currents curated by Aidan Chisholm and Farren Yuan, SK Gallery, New York, NY

MFA 2024 Thesis, The Wallach Art Gallery, Columbia University, New York, NY

2023

All Our Puny Sorrows, Pablo's Birthday, New York, NY

High-Stakes curated by Lisa Boudet, Paris, France

in medias res curated by Aidan Chisholm and Farren Yuan, theBLANC, New York, NY

Private Viewing, organized by Alyssa Davis, Blade Study and Grove, New York, NY

MFA First Year Show, Wallach Art Gallery, Columbia University, New York, NY

Local Objects, International Objects, Brooklyn, NY

Too Long at the Fair curated by Victoria Horrocks, Galleri Golsa, Oslo, Norway

SELECTED GROUP EXHIBITIONS (Cont.)

2022

Painting As Is II curated by Heidi Hahn and Tim Wilson, Nathalie Karg Gallery, New York, NY

The Hidden Sublime, Selenas Mountain, Queens, NY

2021

The Dead Don't Die curated by Shawn Powell, Abattoir Gallery, Cleveland, OH

2017

Post-Magic Symbiosis curated by Lacey Fekishazy, Matteawan Gallery, Beacon, NY

Laurel curated by Laurence Dujardyn, Tatiana Kronberg, Rosie Motley, Brooklyn, NY

2016

The Black Monochrome, Kustera Projects, Brooklyn, NY

2015

Six Flags Part 2, Duo with Willie Stewart, 41 Cooper Square Gallery, New York, NY

A Synthetic Wound curated by Isabel Legate, 41 Cooper Square Gallery, New York, NY

AWARDS & FELLOWSHIPS

2024 | Dean's Travel Grant, Columbia University, New York, NY

2023 & 2022 | Teaching Assistant Fellowship, Columbia University, New York, NY

2016 | The Eleanor Gay Lee Gallery Foundation Scholar Award, The Cooper Union School of Art, New York, NY

ALYSSA DAVIS GALLERY

The background of the entire page is a dark, almost black, abstract painting. It features several vertical, slightly blurred streaks of light blue and yellowish-gold, which appear to be painted or dripped onto the surface. The overall effect is moody and textured.

OLIVIA DRUSIN

ALYSSA DAVIS GALLERY

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