

# SEARS·PEYTON·GALLERY

## NEW YORK·LOS ANGELES

**Lourdes Sanchez**

**CV**

### **EDUCATION**

- 1987 University of West Georgia, Carrollton, GA (painting)
- 1989 School of Visual Arts, New York, NY (printmaking)

### **SOLO EXHIBITIONS**

- 2018 *Gaze*, Sears-Peyton Gallery, New York
- 2015 *entonces*, Sears-Peyton Gallery, New York

### **GROUP EXHIBITIONS**

- 2021 *Spring Selections*, Sears-Peyton Gallery, New York
- 2019 *Summer Essentials*, Sears-Peyton Gallery, New York
- 2020 *Summer Selections*, Sears-Peyton Gallery, New York
- 2014 *Season Preview*, Sears-Peyton Gallery, New York
- 2014 Summer Group Show, Sears-Peyton Gallery, New York
- 2013 *Dolce Far Niente*, Sears-Peyton Gallery, New York
- 2011 *Turning*, Root Hill, Brooklyn, NY

### **SELECTED COLLECTIONS**

- Mariska Hargitay, New York, NY
- Club Monaco, Inc., New York, NY
- Rosie Huntington Whiteley and Jason Statham , Los Angeles, CA
- Ben and Karen Sherwood, Los Angeles, CA
- Kate Spade, Inc., New York, NY
- The University of Maine Museum of Art, Bangor, Maine
- Tudor Investments, New York, NY
- Willow Gardens, New Rochelle, NY
- Atairo, New York, NY
- Georgie Restaurant, Beverly Hills, CA

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## **Artist Statement**

"My work is propelled by a desire to both revel in and to transcend (perhaps as well to ultimately alchemize) a persistent sense of displacement in the human world. These works aim to fuse ancient and archetypal geometric forms with inky randomness to form totems to the idea that the big mess of it all will be beautiful eventually, and sometimes is so, even now. These are images that, having traveled the arc of the Ugly Duckling paradigm, are emboldened to be quietly and defiantly elegant."

- Lourdes Sanchez

Lourdes Sanchez is a Cuban-born artist whose primary medium is watercolor, which she uses to explore compositions that are equal parts geometric and organic. Her watercolors flirt with pattern and over the years her paintings have attracted the attention of the fashion and design industries, and her art has been translated into fabrics for leading designers. She currently lives and works in Brooklyn, NY and Merida, Yucatan.

# WIDEWALLS

## Top Ten Contemporary Watercolor Artists You Should Follow

By Angie Kordic

*Widewalls Magazine*

February 18, 2016

### **Lourdes Sanchez**

A swarm of flowers, some looking like mere ink stains, others evoking retro designs of wallpapers; patterns of color, saturated stripes, drops and circles, quite inspired by design. That's how one would describe the art of Lourdes Sanchez, a Cuban-born artist and textile designer currently residing in Brooklyn. According to her website, the artist is now focusing on fine art painting, although her watercolors are the ones having everyone going nuts over her work, wanting it to hang on their walls so desperately. Lourdes Sanchez is beautifully poetic, serene and incredibly capable to transmit all that through sometimes quite narrow palette.



## With Silk as Her Canvas, Lourdes Sanchez Finds the Rhythm of Paint

By K. Sundberg

*Artsy*

June 5, 2015

In “entonces” at Sears–Peyton Gallery in Chelsea, Cuban–born and Brooklyn–based Lourdes Sanchez presents a vibrant grouping of formal explorations that hover between abstraction and representation. Working in ink on silk, the artist accesses a playful space between control and acquiescence, understanding her materials to the extent where she creates limits and then sets them free, allowing natural seepage and absorption to determine the form they take.

Described by the artist as touchstone in a life of displacement, the works themselves have a wandering, dance–like feeling of movement. Each exhibits a purposeful attention to tone and rhythm. No matter what their form, the works in “entonces” tend to alternate between darks and lights, and highs and lows, a tempo that carries across from her former practice creating surface designs for fashion designers and fabric makers.

Some works, such as two of her untitled pieces (both 2015), originate from one point, exploding or disappearing into darkness; the shape seems to personify sound, as if blasting from the mouth of a trumpet: washes of blue and black ripple outwards like waves in one; more defined swaths of bold reds, blues, yellows and blacks twist through another. These blasts of color are repeated in the rolling *Merengue 6* (2015), a fitting title. Other works are more field–based in their composition. Drum–like staccatos speed across the paper in wet ink in *Abstract Dots Small* (2014), highly controlled by their gesture but also dependent upon the potential absorption of the ink as it spreads outwards. This flower–like quality is repeated again in looser form with *Untitled* (2015), which takes a random composition of marks and allows them to come into their own until much of the paper is covered by the deep black and blue.

Sanchez’s interest in the seepage afforded by her materials and her vivid, unapologetic palette shows a clear line back to her color field predecessors of the 1960s—cues from Helen Frankenthaler and Clyfford Still are loud and clear. Held together by material and palette, these works are individualized discrete objects, similar in their visual language but different in their song.