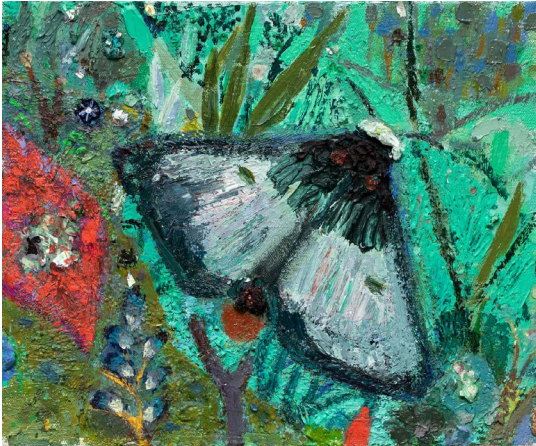


ALEXANDRE

Independent



Recent Work: Lisa Sanditz

Independent New York
Spring Studios
50 Varick Street, New York, NY 10013

May 8 – 11, 2025

New York, NY . . . Alexandre Gallery is thrilled to participate in Independent New York 2025 with a solo exhibition of new paintings and works on paper by Lisa Sanditz. This presentation marks the artist's first solo showing in New York in over a decade.

Renowned for her vividly expressive compositions, Sanditz explores the uneasy intersections between the natural world and human intervention, drawing from her own encounters with landscapes, cities, and the layered stories they hold.

Through kaleidoscopic landscapes and surreal vignettes, Sanditz's new body of work reflects on the resilience of both the earth and the human spirit amid environmental and emotional upheaval. Whether depicting a superbloom, a double rainbow, or a solitary moth, Sanditz infuses her work with a keenly observant painterly voice.

In addition to recent paintings, the presentation will also debut a new series of mixed media works on paper. Developed through both plein air painting and studio work, the botanical works invite reflection on the complex web of relationships connecting human and plant life.

In the artist's own words: "These most recent works on paper are meandering, riotous botanical drawings, the result of research, field studies and studio work. They are drawn and painted with colors that lean into a 1970s palette. Drawing flowers and fields in these colors represents a relationship of nostalgia, lament and joy to the landscape. Working in the chroma zone from the 1970s serves as a sense of nostalgia for a time when my relationship to ecology and the environment was much more naive. It laments for the misdirection of care and stewardship of these life-giving plants and hopes for their continued capacity to thrive alongside us."

This project is presented in cooperation with Philip Martin Gallery, Los Angeles.

Lisa Sanditz (b. 1973, St. Louis, MO) received her BA degree from Macalester College (St. Paul, MN) and her MFA from the Pratt Institute (Brooklyn, NY). Sanditz is included in major public collections including Dallas Museum of Art (Dallas, TX); St. Louis Art Museum (St. Louis, MO); Kemper Museum of Contemporary Art (Kansas City, MO); Smithsonian

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Museum of Art (Washington, D.C.); West Collection (Oaks, PA); Fogg Art Museum, Harvard University (Cambridge, MA); and Herbert Johnson Museum of Art, Cornell University (Ithaca, NY). Sanditz lives and works in Hudson Valley, New York.

Public Fair Hours:

Friday, May 9: 11AM-7PM

Saturday, May 10: 11AM-7PM

Sunday, May 11: 11AM-6PM

The artist will be present at the gallery's booth on Friday, May 9th.

On view at the gallery (25 East 73rd Street) from April 26 through June 20th: *Lois Dodd: Small Panel Paintings*.

Image: *Missing Moth*, 2025. Acrylic and holographic CD foil on canvas. 9 x 11 inches.

General inquiries: inquiries@alexandregallery.com

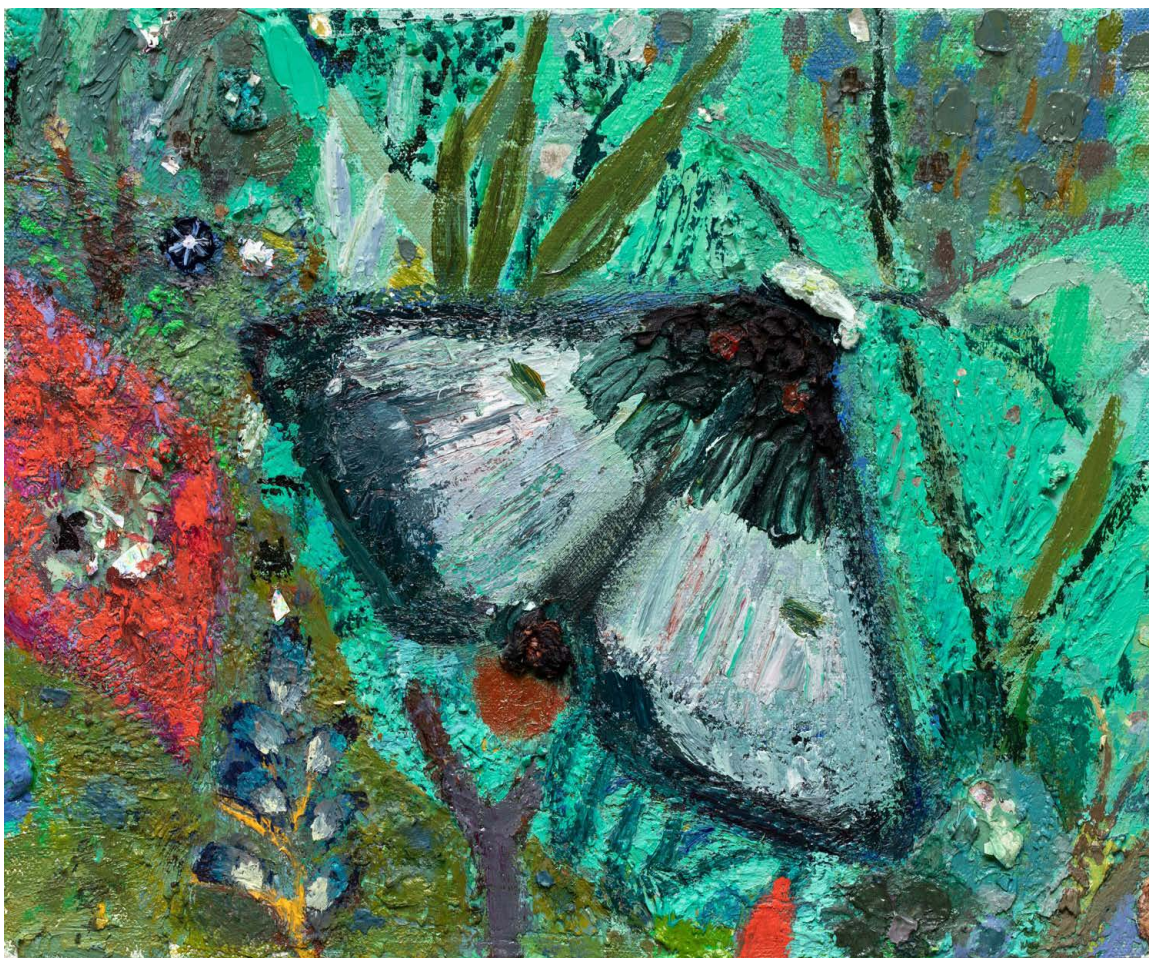
Press inquiries: team@danamannix.com

Please check with the gallery for availability as all works are subject to prior sale.



Double Rainbow/What Does it Mean?

2024, acrylic on canvas, 9 x 12 inches, (LS 24.08)



Missing Moth

2025, acrylic and holographic CD foil on canvas, 9 x 11 inches, (LS 25.01)



Remember Ash Trees?

2023-24, acrylic on canvas, 20 x 16 inches, (LS 24.05)



Superbloom Selfies 2

2024 acrylic on canvas, 42 x 54 inches, (LS 24.04)



Hyperaccumulators

2023, acrylic, flashe and oil on canvas, 70 x 50 inches, (LS 23.01)

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Sanditz's paintings reflect back the evidence of us marking our ways everywhere on the planet—planting, occupying, extracting, producing. Consumption courses through each of these landscapes, equal parts disease and desire, radiating anxiety, tenderness, and optimism in lucent, dirty, pretty presences infused with disappointment and wonder but speak, resolutely, of light amid the darkness.

— Kanishka Raja, Bomb Magazine, 2017



Hunters

2024, acrylic on canvas, 54 x 42 inches, (LS 24.07)



Malt Liquor Bottle + Feather

2019, porcelain, stoneware and glaze, 10 x 6 x 6 inches, (LS 19.01)

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For over fifteen years, Lisa Sanditz's pulsating, Kool Aid-colored landscapes have captured the intersection between the natural world and built environments and its effect on food production, consumption, ecology, and the economy. Sanditz travels to diverse places -single-industry cities in China, junk food factories in Arizona, industrial sites in Miami-and collects artifacts, smells, tastes, and stories, making sketches and taking photographs, then returns to her studio to replicate the human action on the land, using what she calls her "painterly moves."

In her work Color Farm (2010), Sanditz reimagines a factory in Miami that tests the colorfastness, strength, and durability of plastic by exposing it to sunlight. She creates an aerial view of a farm with flat columns of squares like paint chips thriving against a green ground; here and in other paintings, such as Upstate Swamp (2016), which depicts a waterway contaminated with brightly colored microplastics, the saturated palette is testament to the endurance and longevity of plastic in the landscape. Sanditz stumbled upon the idea for Fumigation Tents (2016) when driving through the streets of Los Angeles and seeing houses draped in brightly striped tents to rid each house from pests. She incorporates two perspectives - a close-up along the bottom edge and an aerial view of a cantilevered city in the upper two-thirds, saying "When I paint, I don't just view the image as if I'm looking at it through a camera." The whimsical landscape is dotted with a number of these tents, but color seeping out of their lines as well as aerosol spray-paint marks at the top of the painting hint at their deadly purpose.

— Barry Schwabsky, 2019

Work on Paper

These most recent works on paper are meandering riotous botanical drawings, the result of research, field studies and studio work. They are drawn and painted with colors that lean into a 1970s palette. Drawing flowers and fields in these colors represents a relationship of nostalgia, lament and joy to the landscape. Working in the chroma zone from the 1970s serves as a sense of nostalgia for a time when my relationship to ecology and the environment was much more naive. It laments for the misdirection of care and stewardship of these life-giving plants and hopes for their continued capacity to thrive alongside us.

— Lisa Sanditz, 2025



Swamp Mallow Rose + Plant Friends, 2025, mixed media on Rives BFK, 14 x 18 inches, (LS 25.02)



Poppies + Plant Friends, 2025 mixed media on Rives BFK, 14 x 18 inches, (LS 25.04)



Milkweed + Plant Friends, 2025 mixed media on Rives BFK, 14 x 18 inches, (LS 25.05)



Hollyhock + Plant Friends, 2025 mixed media on Rives BFK, 14 x 18 inches, (LS 25.06)

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In Lisa Sanditz' ebullient, skewed landscapes, flatly painted in an array of punchy colours, the USA is a crazy quilt of oddities and conflicting fantasies. At their best, the paintings suggest a dizzyingly iridescent, ad hoc culture in which the artificial mixes with the natural like oil with water.

— Kristin M. Jones, Frieze Magazine, 2005



Dropped Cheetos, 2025 mixed media on Rives BFK
14 x 18 inches, (LS 25.03)

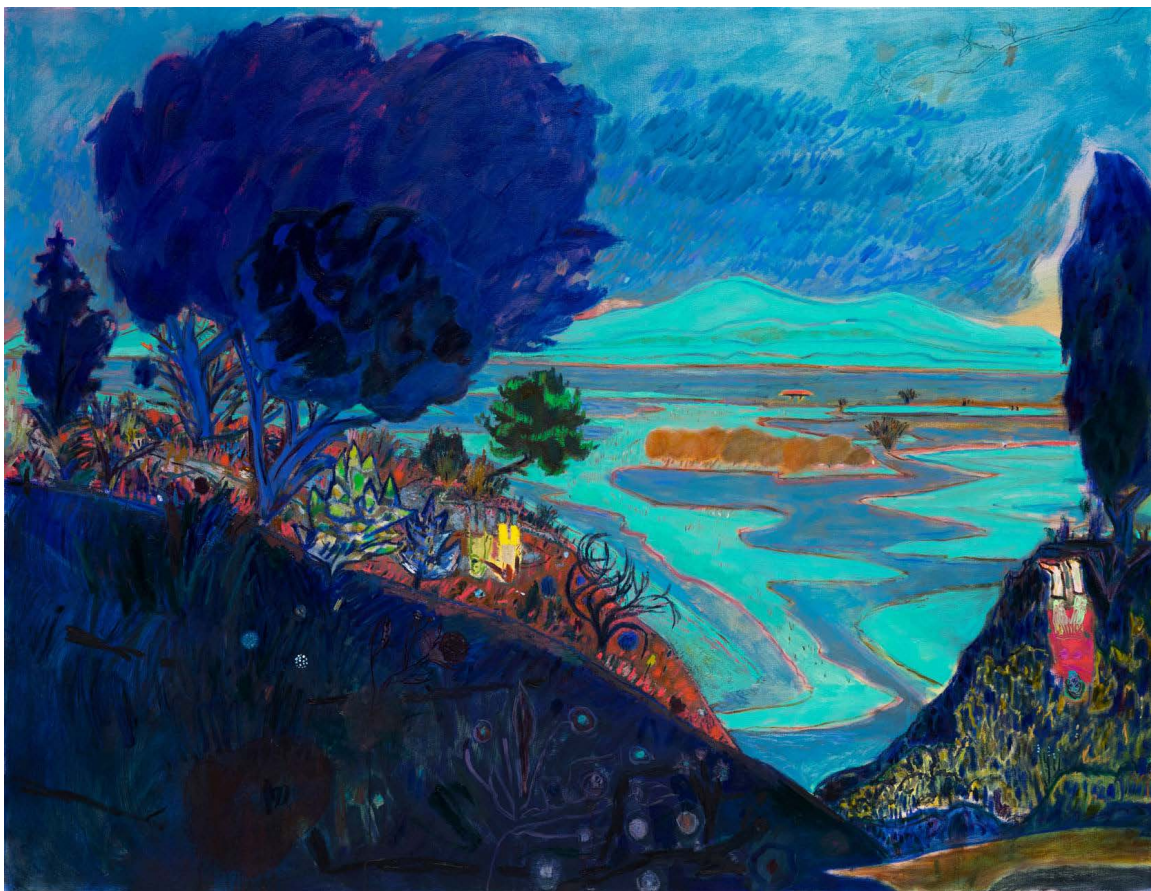


Flaming Hot Snake

2024, colored pencil, walnut ink and watercolor on paper, 18 x 24 inches, (LS 24.01)

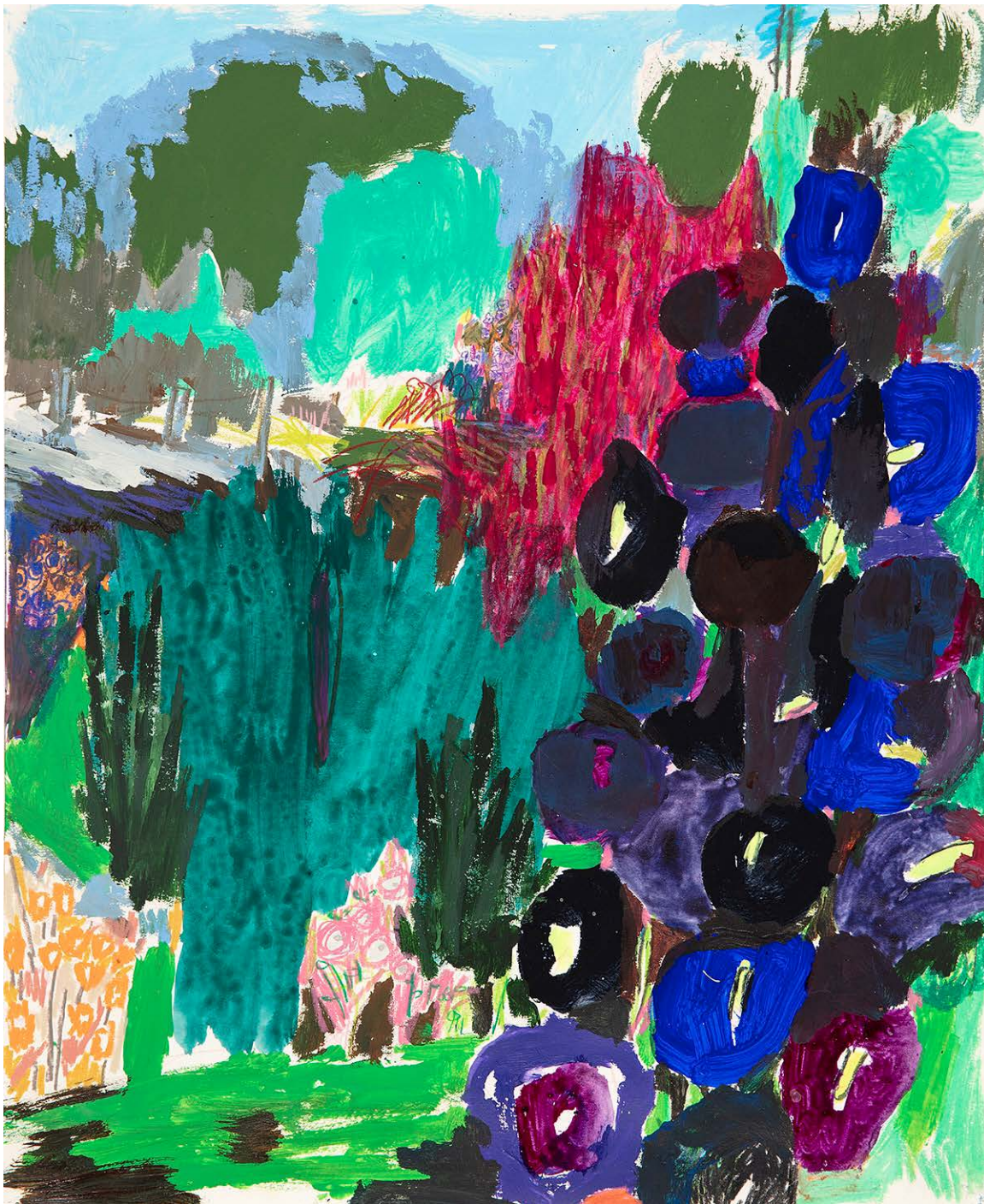
25 East 73rd Street, 2nd Floor, New York, New York 10021 212.755.2828 alexandregallery.com

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Tivoli Bays Blue

2022, oil on canvas, 70 x 50 inches, (LS 22.01)



Black Hollyhocks and

2024, colored pencil and watercolor on paper 17 x 14 inches, (LS 24.03)



Blue Flowers

2024, acrylic, colored pencil and flashe on paper, 11 x 15 inches, (LS 24.02)

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Sanditz's work is undeniably crowd-pleasing in its brilliant use of color, and she has a great excuse for this beauty: It's the double-edged sword that forces us to balance our enjoyment of these scenes with our understanding that they represent our exploitation of the developing world.

— T.J. Carlin, Time Out New York, 2008



Stump

2019-23, oil on canvas, 16 x 12 inches, (LS 23.02)



Boat

2019-23, oil on canvas, 16 x 12 inches, (LS 23.03)