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PRESS RELEASE

Fanny Sanín: Progression, 1966 to Now

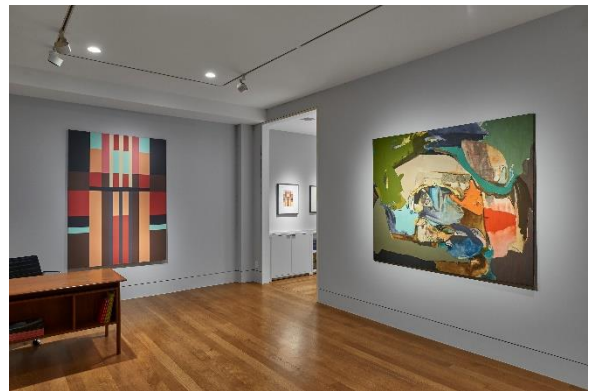
Dickinson New York

980 Madison Avenue, New York, NY 10075

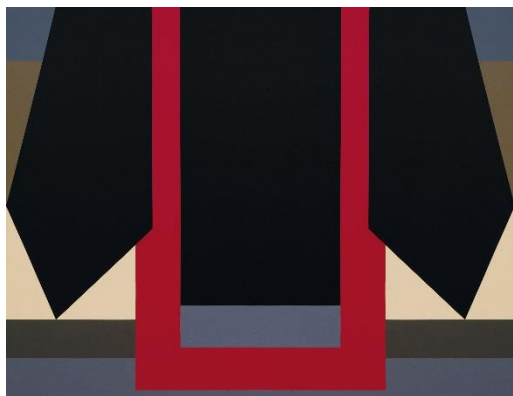
Opening February 7, 2022

“My language is one of pure abstraction devoid of any allusion to an external reality.”

Dickinson New York is delighted to present a group of paintings and works on paper by Fanny Sanín (b. 1938, Bogotá, Colombia), considered one of the leading artists of the Abstract movement in the Americas. *Fanny Sanín: Progression, 1966 to Now* will feature six large format paintings together with a fascinating group of thirteen works on paper selected from almost six decades of experimentation. These works beautifully



document the processes through which each composition is developed. The presentation will illustrate how the artist has drawn on influences from her native Colombia, time spent in Mexico and London, and her long residence in New York, as well as the painstaking process by which composition and palette are refined on paper, to evolve a rigorous but endlessly inventive body of work.



Fanny Sanín (b. 1938), *Acrylic No. 3, 1991*, 1991, acrylic on canvas, 44 x 58 in.

Fanny Sanín’s first participation in a major public exhibition was at the *Salón de Aristas colombianos* in Bogotá in 1962. That year she moved with her husband, Mayer Sasson, to study at the University of Illinois in Urbana-Champaign, later transferring to Monterrey, Mexico, in 1963. There she grew close to artists of the *Ruptura* generation who had broken with the Muralist tradition and were exploring a lyrical abstraction in tune with gestural process evolving in Paris and New York. Two years spent in London in 1966-68 gave the artist firsthand experience of the European avant-garde. Most significantly Sanín saw the Paris iteration of the MoMA exhibition *The Art of the Real*, which introduced her to Hard-Edge, Minimalist and Color Field artists such as Kelly, Noland, Frankenthaler, Stella and Newman.

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Fanny Sanín settled permanently in New York in 1971. Since then she has tenaciously explored the possibilities presented by balancing color and form, achieving equilibrium within self-imposed restrictions of symmetry and palette. This has built a towering body of work that continues to evolve. She has painted no more than eight paintings a year and sometimes only one, preparing for each composition with a sequence of between four and eighteen works on paper in which forms seem to dance across the page until they coalesce into a final array.



Fanny Sanín (b. 1938), *Oil No. 8, 1966*, 1966, oil on canvas, 59 x 71 in.

"Drawings are the first and most important part of my creation ... I use them to plan and reach the image that I would finally love to paint on canvas."

Highlights of the exhibition include:

Oil No. 8, 1966 (1966): one of the last works painted in Mexico before Sanín left for London. A tour de force of expressive Lyrical Abstraction, with a gorgeous play of textures and tones, the careful deployment of forms suggests a powerful sense of structure reminiscent of the style of Hans Hofmann. Following her experience in London this centripetal force snaps into the rigorous Geometric Abstraction that she explores to this day.



Fanny Sanín (b. 1938), *Study for Painting No. 1 (3), 2021*, (2021), acrylic on paper, image 8 x 7 ¼ in., sheet 15 ½ x 11 in.

Acrylic No. 3, 1991 (1991): a tripartite composition that has the monumental feeling of a Pompeian wall painting. The three accompanying drawings show that the form was settled early but the colorways follow a more considered progression.

Composition No. 1, 2016 (2016): a large format work in acrylic on paper. The beetling triangular forms mass and separate through five studies as the artist searches for poise and balance in form and color.

The presentation closes with two studies in acrylic on paper from 2021 which prepare for a major work that Fanny Sanín will present at the Aichi Triennale in Japan in Summer 2022. These works show that entering her seventh decade of experimentation this quietly indefatigable master continues to refine her practice.

"I am seeking order in my work, harmony in the elements, and purity in the colors."

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The Museo de Arte Moderno de Bogotá organized a retrospective of 25 years of Fanny Sanín's career in 1987. In 2015-16 she was again the subject of a major retrospective, at the National Museum of Colombia, which holds a representative survey of her paintings and works on paper in its permanent collection. Her works are also found in major international collections including the Los Angeles County Museum of Art, Los Angeles, CA; the Museum of Fine Arts, Houston, TX; the National Museum of Women in the Arts, Washington, DC; the Smithsonian American Art Museum, Washington DC; the Museo de Arte Moderno, Mexico City; the Museo de Bellas Artes, Caracas; the Bibliothèque Nationale, Paris; and in many distinguished university and private collections.

We are grateful to the Fanny Sanín and Mayer Sasson for allowing us to present these works and to the Fanny Sanín Legacy Project, Ana Sokoloff and Leon Tovar for their kind help and advice. Dickinson is excited to continue its relationship with the artist following the wonderful response to a group of her paintings presented at Frieze Masters in London in 2021 as part of *Perspective of the Imagination: Women Artists of Latin America*. That presentation built on our exhibition *Carmen Herrera in Paris 1949 – 1953* at Dickinson New York in November 2020. Dickinson has long promoted and exhibited Modern and Contemporary Latin American art in shows such as *Playing with Form: Neoconcrete art from Brazil* (2011) and *Ivan Serpa: Pioneering Abstraction in Brazil* (2012).

Fanny Sanín: Progression, 1966 to Now will be on view at Dickinson New York, 980 Madison Avenue, from February 7 through March 31.

For further press information or images please contact Emily Walker, emily@simondickinson.com, +1 212 772 8083

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Notes for Editors:

Founded in 1993 and with almost 400 years of collective art world experience, Dickinson specializes in privately and discreetly handling a uniquely broad range of quality artworks, from early Renaissance masters through to blue-chip Contemporary artists.

In addition to our offices at 58 Jermyn Street, London. and 980 Madison Avenue, New York, Dickinson works with trusted partners based across Europe, the Americas and Asia, relying on decades of experience in the art market and familiarity with the world's greatest collections, to offer our clients a discreet and professional service. Together with regular gallery exhibitions, Dickinson is known for the high quality of our curated presentations located prominently at international art fairs, including TEFAF Maastricht. TEFAF New York, Masterpiece and Frieze Masters.

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