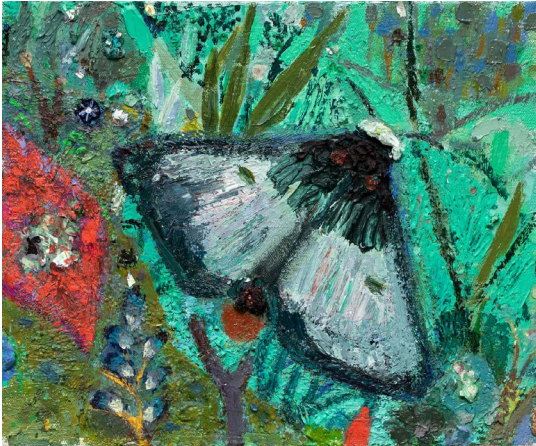


# ALEXANDRE

## Independent



**Lisa Sanditz**

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

**May 8 – 11, 2025**

New York, NY . . . Alexandre Gallery is pleased to present a solo exhibition of new paintings and works on paper by Lisa Sanditz (b. 1973, St. Louis, MO), marking the artist's first solo presentation in New York in over a decade.

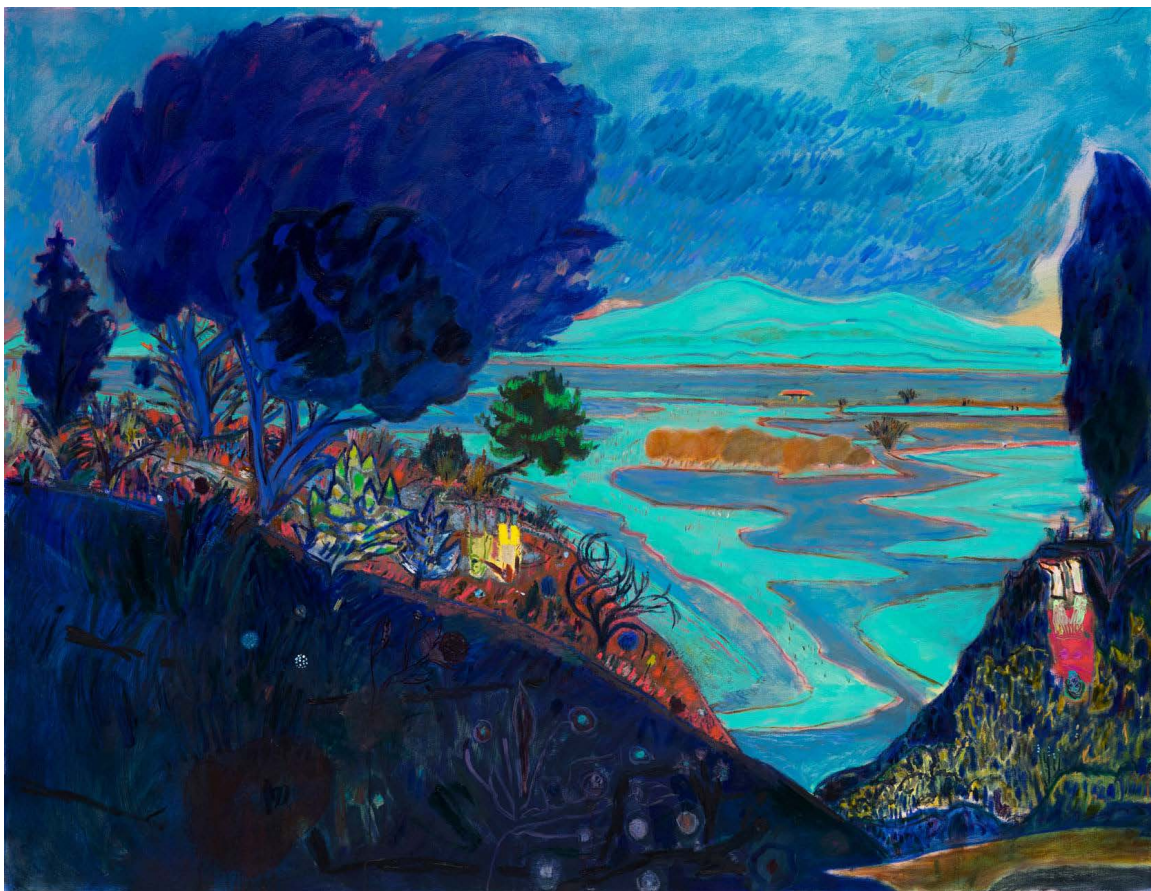
Renowned for her vividly expressive compositions, Sanditz explores the uneasy intersections between the natural world and human intervention, drawing from her own encounters with landscapes, cities, and the layered stories they hold.

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.

Image: Lisa Sanditz, *Missing Moth*, 2025. © Lisa Sanditz, courtesy the artist and Alexandre Gallery, New York

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*Tivoli Bays Blue*

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





*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

ALEXANDRE GALLERY ALEXANDRE FINE ART INC. ESTABLISHED 1996

# ALEXANDRE

*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.*

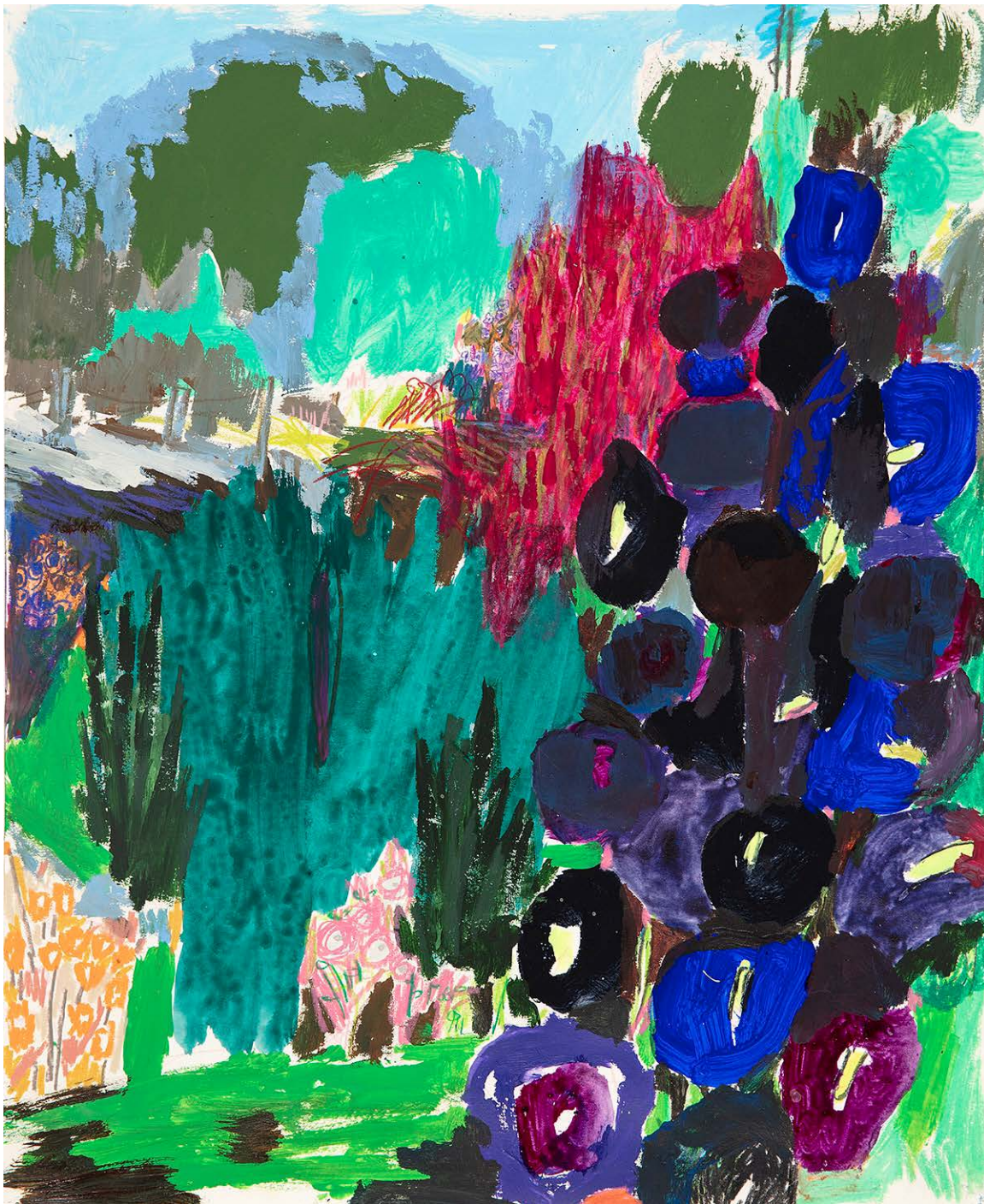
— Kanishka Raja, Bomb Magazine, 2017



*Blue Flowers*

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





*Black Hollyhocks and*

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





*Superbloom Selfies 2*

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

## ALEXANDRE

*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

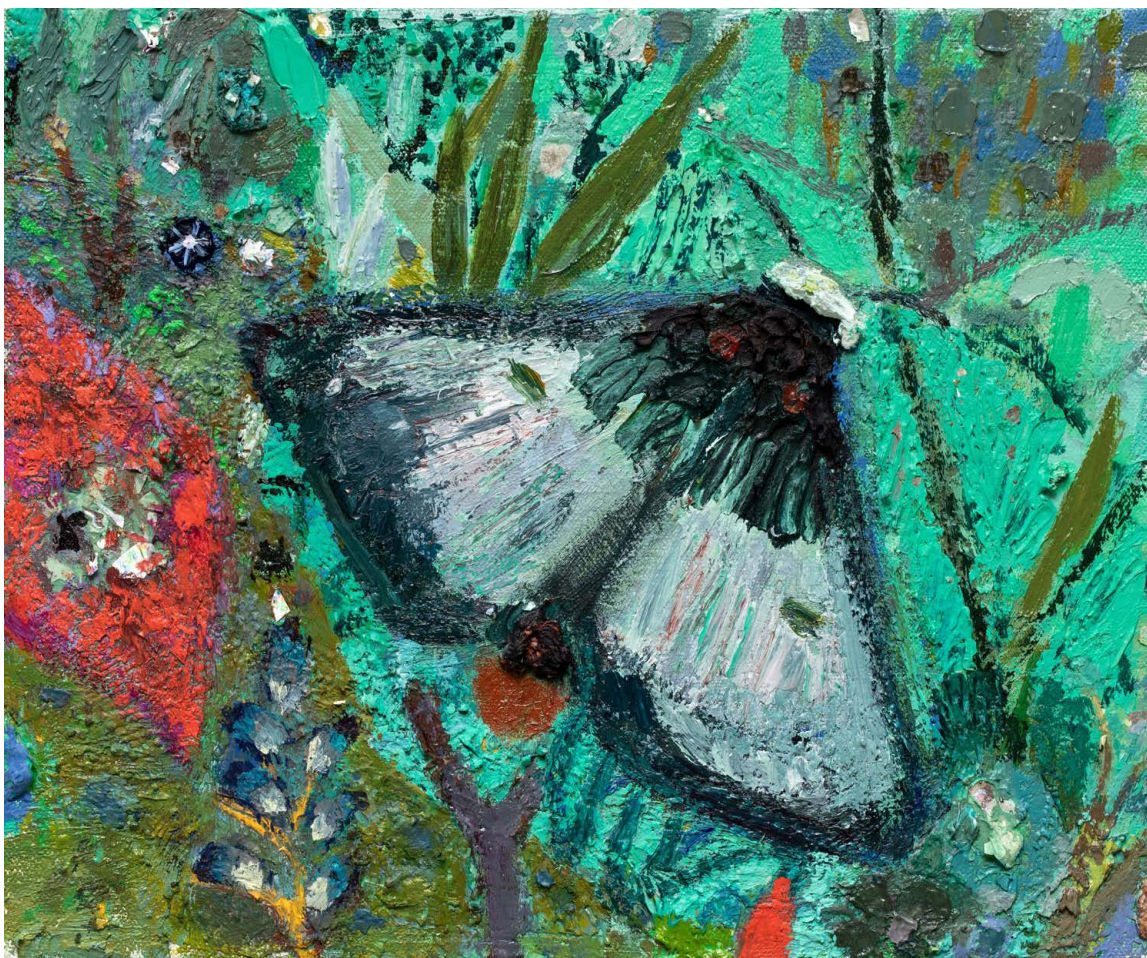




*Remember Ash Trees?*

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





*Missing Moth*

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



# ALEXANDRE

*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



*Hunters*

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





*Double Rainbow/What Does it Mean?*

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





*Hyperaccumulators*

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



# ALEXANDRE

*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



*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)