

## Lisa Sanditz: Big Boy

24 April - 31 May 2025



*Big Boy/Big Gulp*, 2025

Lisa Sanditz

Huxley-Parlour are delighted to announce their third solo exhibition of works by Lisa Sanditz, opening at our Swallow Street gallery in April 2025. *Big Boy* will present a suite of nine works on canvas which interrogate familial and generational power dynamics through a playful disruption of figurative scale, whose fraught and tender interactions mimic the fecund and fragile landscapes they inhabit.

Sanditz plays with scale, as both a narrative and formal device, to investigate the tensions of the contemporary moment. Informed by historical principles of painting, where scale has been used to create a sense of perspective and as a means to denote visual hierarchies, the artist manipulates her subjects in relation to each other and their environment. Monumental figures dominate their natural surroundings, which heightens our attention paid to the landscape, and suggests our outsized impact upon it. Painted in a patriotic palette of red, white and blue, a young boy slurps on a sugary drink as he lies back on an overshadowed hillside; a diminutive human hands food to a much larger black cat whose green eyes look down from on high; an enormous teenager is imposed amongst coral, dominating the inky blue underwater scene, tenderly holding hands with a smaller mother figure. The surreality of scale speaks to a sense of being overcome, to a loss of control as power, agreed realities and truths, and climate security slip from our grasp.

In this new body of work, Sanditz engages with a redistribution of the dynamics of power, drawing from personal experiences as a parent, as well as reflecting wider societal shifts, in particular the political landscape in America and the heightening climate crises. The works in *Big Boy* are suggestive of a state of flux, caught in a constant tide between polarised positions: broad horizons are countered by tween

largesse - in *Big Boy/Big Gulp* a rolling landscape is occupied by an emboldened sugary-infused supine; the young boy in *Reef* stands timidly apprehensive of the dark unknown. *Sonrise* and *Pinus Erectus* are suggestive of the threshold between present and future, old and new: a face, like a creation-myth, rises out of the murky water under a blood-red moon in *Sonrise*, while *Pinus Erectus* cheekily suggests the liminal state between childhood and teendom, reinforced by cartoonishly rendered erect evergreens. Sanditz' canvases bristle with gestural marks that weave amongst broad planes of colour, invigorating her paintings with a vitality and immediacy that points to the fractious unease of the now and the simultaneous possibility and uncertainty of the future. The works address the inevitability of the passage of time and its uncomfortable realisation, as well as the disquiet inherent in shifting power dynamics.

Lisa Sanditz was born in St Louis, Missouri in 1973. In 1994, Sanditz received her BA degree from Macalester College, St Paul, Minnesota, later graduating with an MFA from the Pratt Institute in Brooklyn, New York in 2001. In 2008, Sanditz was awarded a Guggenheim Fellowship which allowed her to expand on her interest in depicting the built environment. Sanditz's work has been exhibited internationally in the United States, Italy, China and Belgium and is included in the permanent collections of the Dallas Museum of Art, Texas, the Kemper Museum of Contemporary Art, Kansas and the Columbus Art Museum, Ohio. In 2019 Sanditz was included in the publication *Landscape Painting Now*, edited by Tom Bradway. Sanditz has also worked as the visiting artist at SUNY Purchase, the University of New Orleans and Rhode Island School of Design. Sanditz lives and works in Tivoli, New York.

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Private View 23 April, 6–8 pm

HUXLEY-PARLOUR

3–5 Swallow Street, London W1B 4DE

Opening Hours Monday to Friday, 10:00am - 5:30pm

Saturdays, 1:30pm - 5:30pm

Entry is free

More information can be found online at [www.huxleyparlour.com](http://www.huxleyparlour.com)