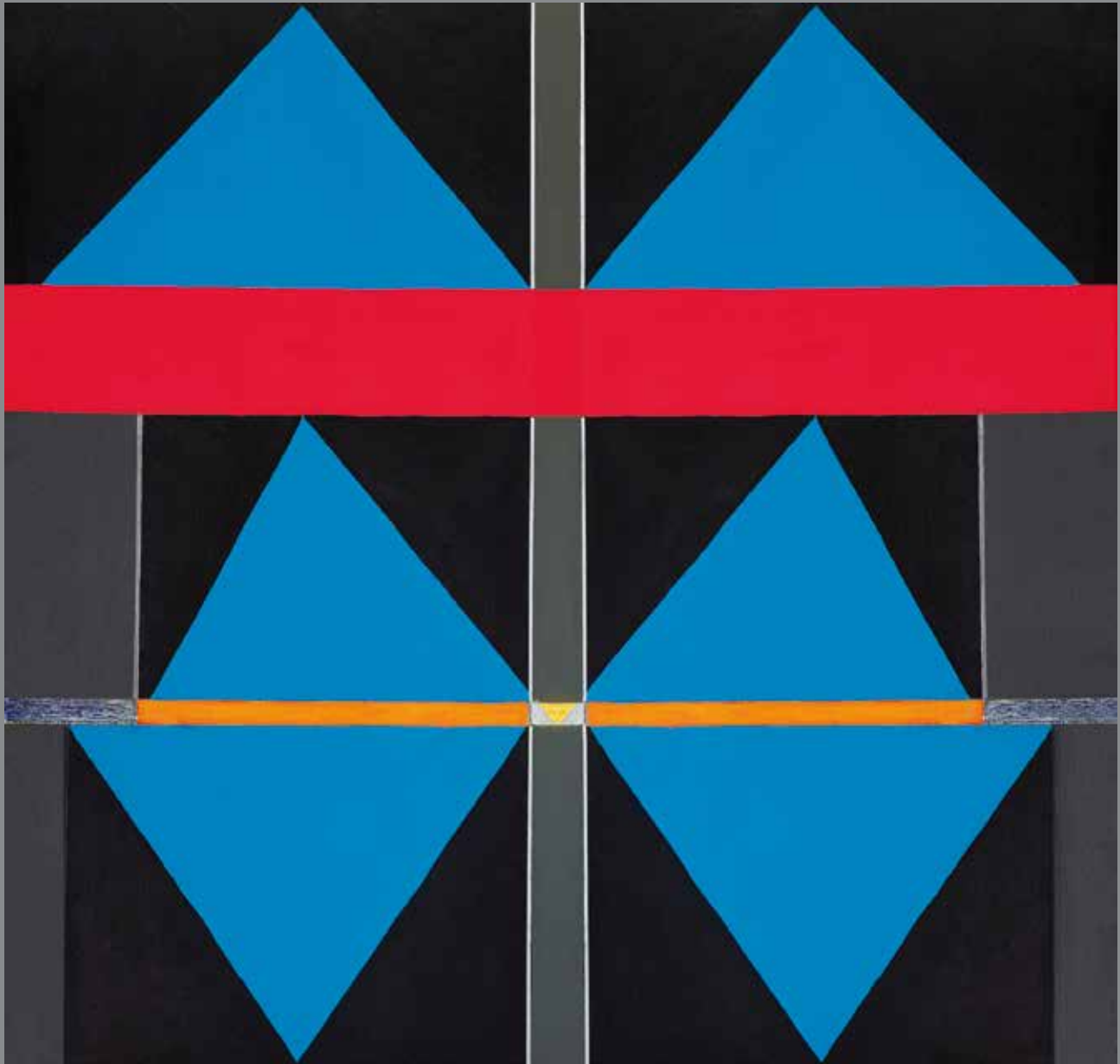




Fanny Sanín

Thresholds for
Contemplation



Umbrales para la
Contemplación

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Contemplation | Umbrales para la
Contemplación

“This exhibition is a tribute to Cesar Segnini,
loyal friend and driving force of Latin American Art.”

“Esta exposición es un tributo a César Segnini,
fiel amigo y gran impulsor del arte latinoamericano”.

Fanny Sanín



César Segnini y Fanny Sanín en el *Penetrable BBL Blue 2/8*, 1998, de Jesús Soto. Fotografía: Mayer Sasson
César Segnini and Fanny Sanín in Jesús Soto's *Penetrable BBL Blue 2/8*, 1998. Photo: Mayer Sasson

INTRODUCTION



FIG. 36
Acrylic No. 5, 1988
Acrylic on canvas
42 x 54 in.
106.7 x 137.2 cm
FSPA-88-0005

For over five decades, Fanny Sanín has inhabited an autonomous creative universe wherefrom she has extracted one-off colors to construct forms as unique as they are singularly her own. Sanín is not interested in comparisons or descriptions but rather in a penetrating understanding of the work to which she has devoted her entire life. Undoubtedly, critics consider her the most prominent geometric abstraction artist in Colombia and one of the great Latin American “geometers” of the 20th century: “The most outstanding geometer of her generation in her country of origin,”¹ was also, with Helen Escobedo and Mira Landau, as James Oles affirms, one of the “most audacious pioneers of geometric abstraction” in Mexico in the late 1960s.² Esteban García Brosseau has rightly reinstated her presence in Mexico’s history of art through her close relationship with the artists of the *Ruptura*, and he has stated that the expression “glacial spark” used by Octavio Paz to define the work of precursor Gunther Gerzso “could very well apply to Sanín’s painting.”³ Anna Sokoloff, trustee of the Fanny Sanín Legacy Project, defines the artist’s work as “a tribute to perseverance, rigor and respect for color.”⁴ Edward Sullivan in turn recalls how Sanín and Lilia Carrillo—also an “intriguing and important figure in the complex and still under-researched subject of mid-twentieth-century abstract art in Mexico”⁵—“exchanged ideas and most likely discussed their mutual engagement with poetic abstraction.”⁶ And many decades after this pioneering work—which later paved the way for a new geometry of her own, concrete geometry, one not any less sensitive for it—we may assert with Sullivan that “Fanny Sanín’s trajectory has been one of singular dedication to a method and style” quite unmistakable.⁷ Beverly Adams echoes this point when she states that Sanín, from the outset of her career to date, has characterized herself by creating against prevailing currents and tendencies.⁸

Thinking of her “exquisite, immensely accomplished, large-scale and carefully constructed art,”⁹ Edward Sullivan points out that “fortunately, we are living in an era of renewed art historical revisionism, occasioning a more logical acceptance and thoughtful openness to artists like Sanín who have labored for decades as integral parts of the New York art world.”¹⁰ Clayton Kirking calls Fanny Sanín “a sublime master of color”¹¹; José Roca emphasizes that her work represents “one of the most solid and consistent investigations”¹² in a “self-referential and concrete” search¹³ that flows into an art form capable of producing, incessantly, a “gradual bedazzlement.”¹⁴ Because her art arises from the contemplative exercise of transiting through her interior world, and demands it of our gaze in turn, we need to understand what Tobias Ostrander has concluded: that her “abstractions conjure perceptual states that transcend time.”¹⁵ Only then is it possible to cross the thresholds for contemplation that her art opens up.



Among Latin American “geometers” who devoted their lives to expanding the current of geometric abstraction in their own way—at times wayward and not subject to manifestos or guidelines dictated by the diverse movements that crisscrossed the southern part of the continent—Fanny Sanín has traveled a route of rigorous discipline, and the harmony of her style is achieved through aesthetic restraint.

Her oeuvre, profoundly introspective, unquestionably opens up those unique thresholds for contemplation where the universe steadily and rhythmically arranges itself, leaving space for a freedom in style similar to Béla Bartók’s music. The “continuity of style in Bartók’s evolution” that Elliott Antokoletz wrote about could be applied to her: It is based on a system in which the “diverse tonal formations of the music may be brought together under a unified set of principles.”¹⁶ Her use of color allows her, surely, to “construct unique structures within a flexible organizational principle.”¹⁷

Sanín’s trajectory sheds light on those principles. Following *The Art of the Real at MoMA* in 1968, when she embraced the foundational influence of the color field movement and of artists who, like Ellsworth Kelly, discovered “the power of pure color” and made it the central subject of the work¹⁸, Sanín’s investigations have approximated her to those predecessors but have also led her to differentiate herself from them. Because, whereas they minimized forms, she took care of fusing form and color in an indissoluble way and imbued the geometric structures with the experience of emotions—hence, to Marta Traba, her work is part of a geometry as inventive as it is sensitive¹⁹: “She has used geometry to perceive the world as something still and intense, as a stable structure that may be perfectly permeated by unobstructed emotion.”²⁰

An attentive observer of art happenings in her own time, Sanín has always sought to find a way to comply with an explicit precept: “That my work be always my work,”²¹ something she was able to achieve even in the 1970s—when she began using vertical bands—with the way she embraced this type of compositional structure by resorting to “pinks, purples, oranges, ochres and browns, which differ significantly from the primary colors advocated by most of her New York peers,”²² as Ostrander explains. In the ‘80s, when her compositions accommodated squares and rectangles, her unique colors turned warmer, and in 1987, defying conventional rules of geometric abstraction, she begins to use diagonals and, eventually, even curved forms. After seeing her own retrospective exhibition at the Museum of Modern Art of Bogota, she recalls she asked herself how her painting would evolve, meditating on this close to a year—until she introduced diagonals with a clear view of their potential movement.²³ But it’s a stationary movement—an oxymoron that becomes possible thanks to its way of contrasting with the hieratic frontality predominant in her structures.

In the early 1990s, there is an insinuation of thresholds in her works, subtle vestibules that come into view but are not discovered at first sight: geometric forms that stimulate close observation and reveal passageways of visual thought and entryways into the infinite space of that interior city wherefrom Fanny Sanín extracts a vision of every form-color structure she conjugates in multiple ways to construct the course of her artistic journey, as unique as the color hues that not even she herself could reproduce. Unlike Joseph Albers, who methodically wrote down each color proportion he used in his chromatic mixtures, she intuitively creates colors that she’s not interested in duplicating. Above all, the universe of her geometric abstraction is the creation of chromatic- compositional units that arise from findings and discoveries that do not come directly from anything in particular existing in the exterior world—although they might have received the influence of everything perceived. Her infinitely varying structures, her barely insinuated volumes, the symmetry and planes that duplicate mirror-like with variations that produce the unexpected, all arise from contemplative immersion: to create, Fanny Sanín immerses herself in a “city” that only she can travel through, a city in which she loses herself as she works. She returns from each pictorial meditation with a new creation extracted from a non-transferable place: the domain of the inner imagination.

While geometric abstraction in Colombia did not sever the final link with the landscape (as is the case with the works of Carlos Rojas) or with ancestral pre-Columbian forms (as one can detect in Ramirez Villamizar) and is not afraid of that certain approximation-distance duet with actual forms (undoubtedly present in the work of Omar Rayo), Fanny Sanín evokes no other world than the concrete places of this sort of imaginary city inhabited by her only. None of her structures, colors, forms and intersections come directly from the same sources that nourished the work of her contemporaries, with whom she had long friendships. She is the closest one to concrete art, but the founders of the various schools of this movement in the southern part of the continent would have expelled her because her rigorous rules regarding continuous reinvention subvert the tenets of every one of the schools. It is true that she “invents, she does not copy,” but she surpasses with her freedom of style the two-dimensionality of the planes of Concrete Art-Invention or of Madi, and with her sense of playful composition, referring solely to the work itself, the ultimate connection with the world of Neo-Concretism. Fanny Sanín’s work unleashes a sort of perceptive experience that is distant and different from Op Art diversion, eluding white almost systematically in doing so. She does not usually produce a three-dimensional illusion on the totality of the plane, ever, but rather on small isolated segments. Thus, she can assert that she works with flat surfaces, but her painting is not so. She herself admits that in her artworks there is a certain “progress of color towards a three-dimensional universe,”²⁴ and the role of symmetry, omnipresent in her artwork, is that of creating communicating vessels between one side of the painting’s surface and the other, but also between imaginary architectures and the viewers’ perception as well. At any rate, her work opens up unexpected entrances to some hidden space before the surface, and offers a passage to the gaze that tends to fall through the spigot of the well of each of her inventions.



FIG. 3 Watercolor, 1966



FIG. 4 Watercolor (I), 1968

A UNIVERSE OF EXPRESSIONIST WATERCOLORS

Patterson Sims specifies that “Fanny Sanín is better known for her painting, first oils and later, beginning in the 1970s, acrylic on canvas. But since the early 1960s she has created a substantial body of work, parallel and linked thereto, of watercolor and acrylic drawings.”²⁵ Including a group of four watercolors from the mid-1960s in the exhibition *Fanny Sanín: Thresholds for Contemplation* at Durban Segnini Gallery allows us to go back to a period prior to concrete geometry in which the expressive quality of the strokes is tangible, and which accomplishes, without the rigor of the usual perspective, insinuating depth to the observer through the juxtaposition of organic and irregular forms and transparencies.

Graphic works of that period are filled with a different type of sensitivity, and being much less rational, flow impregnated with the vitality of her hand to elicit universes as an extension of the gesture of touching the paper once and again to revisit the genesis of the forms. There's such tactility on the trace of each stroke that, without any figure offering any kind of reference whatsoever, the vibration of the corporal instills a sort of pulsation to each form. The surface of the medium itself, its porosity, allows us to follow the process of the traces such as the absorption of the medium, the trace of the brush itself, the thickest spot at which it stopped, or the stroke with which it ended, in such a way that the work reveals its own history and, thus, is self-reflective.

Watercolors from 1968 are particularly interesting, not only for their organic beauty but also because they mark the final period of a style. Oddly, one of them, *Watercolor (I)*, 1968 (FIG. 4), insinuates the appearance of a vertical red band which, although incomplete, gives enormous strength to the composition.

A REVEALING SELECTION OF STUDIES

“I don't have minor works—all of them are final, complete, and are, creation-wise, important.”

Fanny Sanín

The exhibition *Umbrales para la contemplación* at Durban Segnini includes a consequential selection of 22 studies for painting that Fanny Sanín carried out between 1983 and 2022, a period of almost four decades. These studies are essential in understanding the rigor but also the pleasure with which the artist travels through the sensitive field of her geometries, full of occurrences and potentiality, of unexpected spaces, of tension and solutions that she, architect of those threshold spaces where each form-color is an inseparable unit, is in charge of sustaining. In her universe, order does not rush into chaos, nor the richness of the components into excess: the beauty of harmony, cursed by poets since the late 19th century, prevails in the successive studies that precede her acrylic paintings. These are not prior sketches as is usually the case, nor part of a series: Sanín's paintings are each unique, and the studies (which at one time were close to 15 but whose number is unpredictable) are equivalent to “finished versions”; as she explains: “I am so immersed in the subject matter that I simply want to continue researching, evolving, up to a given moment in time that I am unable to determine beforehand.”²⁶ Each painting's origin comes from an internal vision, as she captures the forms within herself, within her imaginary “city,” guided also by her intuition. But the creative process includes sketches on paper that she carries out in any given number, without exception. In the course of successive compositions, a moment comes when she finds the one she will carry out in a larger size and using a different medium. The titles show the order in which the compositions were created and the year-by-year versions, starting with Number 1. Some of the studies in the exhibition may be compared with some of the variations, such as *Study for Painting¹ 1 (3)*, 1984 (FIG. 6), with *1 (8)*, 1984 (FIG. 8), or *3 (5)*, 1993 (FIG. 5), with *3 (7)*, 1993 (FIG. 7): each has its own way of ending the structural composition and reveals the rigor of the artistic discipline, as well as the successive variations that Fanny Sanín executes.



FIG. 5 Study for Painting No. 3 (5), 1993



FIG. 7 Study for Painting No. 3 (7), 1993

¹ To facilitate the reading of this text, we will refer hereinafter to each of her *Study for painting*, as originally titled in English, as “Study.”



FIG. 11 Study for Painting No. 2 (4), 1983



FIG. 10 Study for Painting No. 4 (4), 1985



FIG. 24 Study for Painting No. 1 (8), 2008

Her *Study 2 (4)*, 1983 (FIG. 11), is one of the studies that caused critics to erroneously connect her work to pre-Hispanic textiles; of course, it is to be expected that past experiences of accrued perceptions inhabit the universe of her designs, including, above all, formal components of a landscape or a piece of fabric, the brilliance of a yellow or a red that is transformed in the forms she constructs in her works. Other studies, such as the fourth of the same series number she carried out in 1985, *Study 4 (4)*, 1985 (FIG. 10), *Study 1 (2)*, 1987 (FIG. 13), *Study 2 (5)*, 1989 (FIG. 20), *Study 3 (5)*, 1995 (FIG. 12) and *Study 1 (8)*, 2008 (FIG. 24), remit us to a composition structure that the mind correlates with architectural spaces. But, once again, it's not about representing an inhabitable building but instead the architecture of an inexplicable interior world of her own where forms and structures resonate with archetypical three-dimensional forms that do not resemble urban constructions but rather the atemporal architecture of the unconscious, even the remote image of sacred spaces where dolmens and temples were erected before they took on a physical form. Of course, it's not about inhabitable or real constructions, as they belong to the realm of an interior vision. Fanny enters those architectures of the imagination—and their incessant variations arise from meditating and traversing its intersections and spaces.

In the studies, Fanny Sanín not only uses acrylic but also markers and color pencils, or gouache, as may be seen in *Study 5 (1)*, 1988 (FIG. 29), *Study 1 (3)*, 2007 (FIG. 28), *Study 1 (2)*, 2015 (FIG. 25), and *Study 2 (2)*, 1996 (FIG. 23). These pieces have a particular organicity, both on account of the visible trace made by the hand, which is not possible to track otherwise, and by the exceptional appearance of circular and curved forms, whether barely insinuated or made into essential components. The predominant vertical axis of these pieces is clear, even if they contain partitions on a horizon that she moves around: it may be on the upper edge as a thick horizontal band, or it may be a thin line not situated exactly on the center of a two-part plane.

"I do not obey rules," Fanny Sanín affirms. Critics who have invested sufficient time to enter this city of hers where she constructs color composition of structures and infinite variations thereof with the passage of time, understand that she has constructed—as has Rothko in other ways—an oeuvre for contemplation. Dynamism pulsating with the vibrations of everything that exists in the apparent stillness of each surface. The frontality of works such as *Studio 1 (4)*, 1996 (FIG. 16), *Studio 1 (10)*, 1999 (FIG. 15) and *Studio 2 (6)*, 2016 (FIG. 14), is maintained

through the construction value of structures imbued with a certain monumentality. They are designed in blacks, grays or dark browns, but are "illuminated" with rectangular segments of various proportions in bright yellow and red, or with soft pink or blue bands that suggest floating spaces or spaces ahead of the plane, thus creating a sort of three-dimensionality which is almost always barely insinuated in Fanny Sanín's interior city.

In *Studio 1 (3)*, 2021 (FIG. 27), however, it's rather the bright yellows and reds that sustain the central structure. Other previous studies, such as *1 (4)*, 2005 (FIG. 21), and *2 (3)*, 2006 (FIG. 22), not only utilize diagonal structures and construct a three-dimensional optical effect but even suggest a sort of "vestibule" towards those mysterious thresholds that began to appear in Sanín's work in the 1990s. In the first one the central axis is divided into diagonal strokes that suggest an elevation over the dense black parallelepiped, and in the second one, a black structure in the form of a cross in whose center a yellow rectangle scintillates, takes precedence. In *Study No. 2 (3)*, 2018 (FIG. 26), bright blue triangles or parallelepipeds, whose edges touch lightly, scintillate on the middle horizontal section and the bilateral symmetry creates a sustained harmony. The recent *Studio 1 (4)*, 2022 (FIG. 17), however, reprises the central band reinforced by an intense red segment on the upper half, but the eye alternates between the spaces with triangles and parallelepipeds in opaque hues and the symmetrical bands in light blue with blazing yellow segments.

Study No. 1 (1), 2002 (FIG. 31), allows us to observe the mirror-image duplication concept. The powerful inverted black triangle on the upper plane not only contains another smaller triangle inside, like a Russian doll, but it reappears in slightly larger size on the lower plane, in turn repeating the triangle inside triangle concept. Two separate dark red bands run through both central black triangles; the bands are of different sizes and are constructed with those slight displacements that Sanín uses to create a subtle optic game of depths between planes. The small triangles and straight segments in bright blue illuminate the work and produce the unexpected spatial outcome that characterizes the piece. The artist constantly uses variations that destabilize the constant use of symmetry and central axes that support, like an "axis mundi," the universe of each piece. The wisdom of the construction of that world that is Fanny Sanín's own reveals itself in other proportions in the complexity of pictorial works that also form part of the exhibition *Thresholds for Contemplation*.



FIG. 15 Study for Painting No. 1 (10), 1999



FIG. 26 Study for Painting No. 2 (3), 2018

FIG. 34 *Acrylic No. 1*, 2012FIG. 36 *Acrylic No. 5*, 1988FIG. 37 *Acrylic No. 7*, 2009

ACRYLICS AND ARCHITECTURES OF THE IMAGINATION

Five paintings created between 1988 and 2017—*Acrylic No. 5*, 1988 (FIG. 36), plus the first acrylics each that she carried out in the years 2007 (FIG. 32), 2012 (FIG. 34) and 2017 (FIG. 33)—which, according to her notation system start each year with the Number 1, allow us to appreciate the incessant variations of the composition system revealed by the imaginary architectures of Fanny Sanín's invisible city. The black geometric forms or their variations in dark grays—whether curved segments, triangles, rectangles or parallelepipeds—bestow depth or bring the surface to a front plane while, in contrast, red, rose or small white segments seem to bring the painting forward. In any event, constants such as a surface divided into two large segments—horizontal and/or vertical—from a central axis and the construction within each segment of symmetrical but interchangeable compositions, open the path to a countless number of solutions that come from the incessant play that takes place in the development of her inventions.

Contemplating Fanny's painting gives us the pleasure of observing the multiplication of the inexhaustible universes of her compositions. There is a formal resonance in these works that are subdivided into horizontal planes and utilize mirror-image principles, with chromatic, dimensional and formal alterations. In this manner, the "world" above seems to reflect on the one below, although, unexpectedly, she can disrupt the kaleidoscopic vision and expand the symmetry of the "world" below, simultaneously, into new forms, colors and proportions, while preserving a similarity that is never identical. In *Acrylic No. 7*, 2009 (FIG. 37), the black inverted trapeze widens and elongates ostensibly on the lower plane, while the red band and small trapezes of rose-ochre or apple green colors are repeated in a larger scale. But the horizontal rose band culminates with the appearance, on each side, of two small white segments with a strong compositional value. The painting ends with a minimal horizontal band that insinuates the beginning of a new duplicated mirror image of still greater proportions. What the attentive eye perceives is that the form will continue to reflect and multiply beyond what our eyes can see. The compositional strategy transfuses the form-color component beyond the limits of the square, as a potentially dynamic occurrence.

The exhibition additionally includes a valuable selection of her large-scale compositions on paper, that enable us to appreciate how Sanín enriches the dynamic structure. *Composition No. 5*, 1992 (FIG. 40), is a key example of the way in which the use of diagonals invigorates a structure. The straight central band seems to ascend and becomes wider on the upper plane in the form of a cone, and in so doing the green and purple symmetrical bands not only culminate in a diagonal but also transform the plane completely, creating depth and making the eye sink into the red axial space. In turn, Fanny Sanín suggests another type of complementary depth by dividing orange and red forms into segments painted as irregular triangles that seem to prop against the thin horizontal band over an intensely black background. Thus, both the vertical and horizontal axes open up to a three-dimensional illusion that is not static: when you look at it closely, they shift from one plane to the other.

In *Composition No. 3*, 2017 (FIG. 39), the central axis is gray and creates a bilateral vertical design that is enriched by partitioning the plane into three horizontal segments, each with two intense blue triangles over a background of black squares or rectangles. Of different proportions, the upper "world" reflects on the one below, separated by a wide red horizontal band that cuts through the surface on the top third, and another much thinner intense orange one on the middle third. Here we can appreciate, in addition, an unusual procedure: glazing in the intersection of the geometric zones, a recourse that incorporates the idea of superposition and, therefore, insinuates an illusion of depth, strictly prohibited in the classical manifestos of Concretism.

In *Composition No. 1*, 2016 (FIG. 38), the gray lateral bands are exactly symmetrical in their design, each with a blue triangle, but the principle is disrupted on the upper and lower edges. The horizontal axis, formed by a thin band with bright red segments that end in yellow ochre, is situated on the upper third of the plane while wide black diagonal bands converge at an acute angle at the center of the surface, and triplicate, segment by segment, suggesting a rotating vision. The extraordinary power to draw the gaze results from Fanny Sanín's ability to seemingly capture in her work segments of the rearranged movement of a figure that reorganizes itself with the same components, in the manner of a kaleidoscope. In other words, we see a composition created by visions of forms rotating at different moments in time.

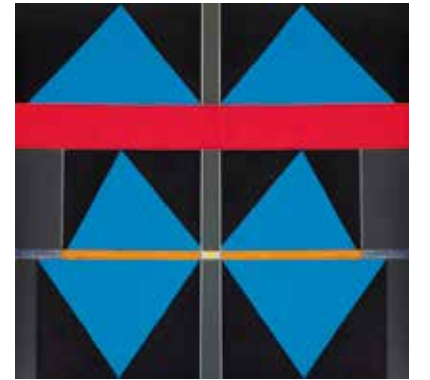
FIG. 39 *Composition No. 3*, 2017FIG. 40 *Composition No. 5*, 1992



FIG. 42 Lithograph No. 3, 2021



FIG. 43 Lithograph No. 4, 2021

Work by work, Fanny Sanín constructs universes of dynamic chromatic forms with structures that duplicate and transform in the interior of each painting, generating constant rearrangements that pull the gaze towards surfaces that display her approach to composition and observation. While white is almost nonexistent in her paintings—unlike what has been the norm in the entire history of Concrete Art since Suprematism—or is used with exquisite moderation to draw the gaze to a threshold of light that always subtly suggests an opening on the surface, a passageway to a different depth, black is a component of enormous power in the structure of the mysterious architectures of her imagination. The exhibition includes three powerful lithographs created successively in 2021 (*No. 1* (FIG. 41), *No. 3* (FIG. 42) and *No. 4* (FIG. 43)) that stand out for the chromatic intensity of the tones, the combinations of primary and secondary colors and the use of partitions that result from her use of diagonals, but mostly by taking advantage of triangular sections vertices in conjunction that transform into new axes, and from the appearance of central rhombuses that result by the intersecting chromatic forms. In *Lithography No. 1*, 2021 (FIG. 41), the central orange rhombus, subtly traversed by a thin perpendicular band of lighter shade, seems almost to float over the dark brown axial band, “supported” by two tiny white triangles that in turn touch the horizontal and vertical lateral bands with the perfect symmetry of a mirror image without variations, except on the upper and lower edges.

There is a self-assurance, an exquisite wisdom in the composition of these works that transmit nothing less than pleasure to the attentive observer. The irregular black rhombuses ushered in by the chromatic vertices attract the eye and exert a centripetal force, almost suggesting an optical passageway inwards, that does not flow into any space other than the avenues of infinitely duplicating forms and the variations of Fanny Sanín’s imaginary city. Both in *Lithograph No. 3* (FIG. 42) and *No. 4*, 2021 (FIG. 43), black creates not only optical depth but a territory for introspective observation, while the appearance of irregular trapezoid segments enriches, with playful freedom, a perfectly symmetrical bilateral composition. The miniscule red triangles on the lower edge of *Lithograph No. 4*, 2021, close the work with their unexpected and dazzling appearance. As Tobias Ostrander notes, “Sanín’s use of geometry is central to the spiritual qualities the paintings convey.” This curator and critic points out that symmetry is present in the composition of the human body itself, in all of nature and in its “platonic perfection”: “Notions of grace and beauty are tied to symmetrical forms that often come to imply the transcendence of their material support, positioning symmetrical manifestations

somehow outside of everyday temporal experience.” Undoubtedly, Fanny Sanín’s entire oeuvre offers us an entryway into the parallel universe she inhabits, immersed, while she creates a universe which we may access from the thresholds that her studies, compositions, lithographs and paintings open for us. When we exit these passageways, we reappear with the inextinguishable embers of beauty adhered to the internal perception.

¹ Adriana Herrera, *Women Geometers* (Miami: Piero Atchugarry Gallery, 2019), Zel Edizioni, Treviso, Italy, 2020, 99.

² James Oles, “Fanny Sanín in Mexico,” *Fanny Sanín. The Concrete Language of Color and Structure*, Lucia Marquand | Seattle, 2020, 32.

³ Esteban García Brosseau, *Fanny Sanín: abstracción colombiana vs abstracción mexicana*, July, 2022, artist’s document archives. E-mail sent to the author on September 6, 2022.

⁴ Ana Sokoloff, “Introduction,” *Fanny Sanín. The Concrete Language of Color and Structure*, Lucia Marquand | Seattle, 2020, 6.

⁵ Edward J. Sullivan, “Fanny Sanín: The Constructivist Impulse,” *Fanny Sanín. The Concrete Language of Color and Structure*, Lucia Marquand | Seattle, 2020, 12.

⁶ Ibid.

⁷ Ibid, 23.

⁸ Beverly Adams, “Go on to Infinity: Fanny Sanín and Pure Abstraction,” Ibid, 36.

⁹ Edward J. Sullivan, “Fanny Sanín: The Constructivist Impulse,” *Fanny Sanín. The Concrete Language of Color and Structure*, Lucia Marquand | Seattle, 2020, 17.

¹⁰ Ibid.

¹¹ Clayton Kirking, “Fanny Sanín –The Late Works: Color, Composition, and Problem-Solving,” *The Concrete Language of Color and Structure*, Lucia Marquand | Seattle, 2020, 57.

¹² José Roca, *Presentación, Fanny Sanín 1987-1999. Color y Simetría*. Catalog of exhibition curated by Germán Rubiano Caballero. Luis Ángel Arango Banco de la República Library. Mint. March 8 -June 11, 2000, Santafé de Bogotá, 5.

¹³ Ibid.

¹⁴ Ibid. Roca attributes the phrase “dazzle gradually” to Emily Dickinson, 6.

¹⁵ Tobias Ostrander, “Temporal discrepancies,” text written for the Aichi Triennial. Upcoming publication.

¹⁶ Pieter C. van den Toorn, Elliott Antokoletz. *The Music of Béla Bartók: A Study of Tonality and Progression in Twentieth-Century Music*. Berkeley: University of California Press, 1984, *Music Theory Spectrum*, Volume 9, Issue 1, Spring 1987, Pages 215–222, [www://doi.org/10.2307/746128](https://doi.org/10.2307/746128)

¹⁷ Clayton, Kirking. Op. Cit.p. 38.

¹⁸ Goossen, E. C. *The Art of the Real, USA. 1948-1968*. The Museum of Modern Art: Distributed by New York Graphic Society, Greenwich, Conn. p.11 www.moma.org/documents/moma_catalogue_1911_300299018.pdf.

¹⁹ *Fanny Sanín: Color y Geometría*, Op. Cit.p. 77.

²⁰ Ibid, p. 81.

²¹ Adriana Herrera, Op. Cit., p.99 (*Fanny Sanín interview. June 2019*).

²² Tobias Ostrander, “Temporal discrepancies,” text written for the Aichi Triennial. Upcoming publication.

²³ Conversation with the author, September 13, 2022.

²⁴ Conversation with the author, September 13, 2022.

²⁵ Patterson Sims, “Fanny Sanín on Paper,” *The Concrete Language of Color and Structure*, Lucia Marquand | Seattle, 2020, 63.

²⁶ Conversation with the author, September 13, 2022.

²⁷ Tobias Ostrander, Op. Cit.

²⁸ Ibid.

INTRODUCCIÓN



FIG. 37

Acrylic No. 7, 2009

Acrylic on canvas

20 x 24 in.

50.8 x 61 cm

FSPA-09-0007

Fanny Sanín habita un universo creativo autónomo del que a lo largo de más de cinco décadas ha extraído colores irrepetibles constructores de formas tan únicas como propias. No le interesan las comparaciones ni los calificativos, sino la penetrante comprensión de la obra a la que ha dedicado la totalidad de su vida. Pero sin duda, es considerada por la crítica como la artista más destacada de la abstracción geométrica en Colombia y una de las grandes “geómetras” latinoamericanas en el siglo XX: “La más notable geómetra de su generación en su país de origen”¹, fue también en el México de fines de los sesenta, según James Oles, una de las “más audaces pioneras de la abstracción geométrica” junto con Helen Escobedo y Mira Landau.² Esteban García Brosseau recobra justamente su presencia en la historia del arte de México desde la estrecha relación con los artistas de la Ruptura, y escribe que la expresión de “centella glacial” que Octavio Paz usó para definir la obra del precursor Gunther Gerzso “bien podría aplicarse a la pintura de Sanín”.³ Ana Sokoloff, Fideicomisaria del Fanny Sanín Legacy Project, define el trabajo de la artista como “un tributo a la constancia, al rigor y al respeto por el color”.⁴ Edward Sullivan evoca a su vez cómo Sanín y Lilia Carrillo —también “una figura intrigante e importante en el tema complejo y aún poco investigado del arte abstracto de mediados del siglo XX en México”⁵—, “intercambiaban ideas y conversaban extensamente sobre su mutuo compromiso con la abstracción poética”.⁶ Décadas después de ese trabajo pionero, que luego abriría paso a su geometría concreta, pero no por ello menos sensible, es posible afirmar, con Sullivan, que “la trayectoria de Fanny Sanín ha sido única en su dedicación singular a un método y a un estilo” inconfundible.⁷ “Beverly Adams hace eco a esta consideración al asegurar que, desde el inicio de su carrera, hasta el presente, Sanín se ha caracterizado por crear a contravía de las corrientes y tendencias predominantes.”⁸

Pensando en su “exquisito, inmensamente logrado, arte de gran escala cuidadosamente construido”⁹, Edward Sullivan puntualiza que, “por fortuna, vivimos en una era de renovado revisionismo histórico del arte, lo cual ocasiona una mayor aceptación y una apertura reflexiva a artistas que, como Sanín, han laborado durante décadas constituyendo parte integral del mundo del arte neoyorquino”.¹⁰ Clayton Kirking llama a Fanny Sanín “maestra sublime del color”¹¹, y José Roca advierte que su obra representa “una de las investigaciones más sólidas y constantes”¹² dentro de una búsqueda “autorreferencial y concreta”¹³, que desemboca en un arte capaz de producir, de modo incesante, un “deslumbramiento gradual”.¹⁴ Porque su arte surge del ejercicio contemplativo de transitar en sus mundos interiores, y lo exige a su vez, de la mirada, para comprender el modo en que, como concluye Tobias Ostrander, sus “abstracciones conjuran estados perceptivos que trascienden el tiempo”.¹⁵ Sólo así es posible atravesar los umbrales para la contemplación que su arte abre.



Entre las “geómetras” latinoamericanas que dedicaron su vida a expandir la corriente de la abstracción geométrica a su manera —a menudo díscola y no sujeta a los manifiestos ni lineamientos dictados por los diversos movimientos que fueron atravesando el sur del continente— Fanny Sanín ha transitado una ruta de rigurosa disciplina y su lenguaje alcanza la armonía a través de la contención estética. Su obra, profundamente introspectiva, abre ciertamente esos umbrales únicos

de contemplación donde el universo se ordena acompasada y rítmicamente, pero dejando espacio para una libertad similar a la de la música de Béla Bartók. Podría decirse de ella, lo que escribió Elliott Antokoletz sobre la “continuidad del estilo en la evolución de Bartók”: se basa en un sistema en el que “se pueden reunir las diversas formaciones tonales de su música bajo un conjunto unificado de principios”.¹⁶ Su uso del color le permite, ciertamente, “construir estructuras únicas dentro de un principio organizativo flexible”.¹⁷

Su trayectoria arroja luz sobre estos principios. Desde cuando abrazó, a raíz de la exhibición *The Art Of The Real*, en el MoMA, en 1968, el influjo fundacional del movimiento de campo de color y de los artistas que, como Ellsworth Kelly, descubrieron “el poder del color puro” convirtiéndolo en el sujeto central de la obra,¹⁸ sus indagaciones la han llevado a aproximarse, pero también a diferenciarse de sus predecesores. Porque si para estos la forma se minimizaba, ella se encargaría de fusionar de modo indisoluble forma y color, e infundiría a las estructuras geométricas la experiencia de la emoción, por lo cual, para Marta Traba, su obra forma parte de una geometría tan inventiva como sensible.¹⁹ “Ella ha usado la geometría para percibir el mundo como algo quieto e intenso, como una estructura estable que puede ser perfectamente permeada por la emoción sin disrupción”.²⁰

Observadora atenta del acontecer artístico de su propio tiempo, Sanín ha buscado siempre encontrar el modo de cumplir su explícito precepto: “Que mi obra, siempre sea mi obra”²¹ y lo logró incluso en los setentas, cuando asumió el uso de las bandas verticales, por el modo en que abrazó esa estructura compositiva recurriendo, como sostiene Ostrander, a “rosas, morados, naranjas, ocre y cafés, que diferían significativamente de los colores primarios defendidos por la mayoría de sus contemporáneos en Nueva York”.²² En los ochenta, cuando sus composiciones dieron espacio a cuadrados y rectángulos, sus colores irrepetibles se tornaron aún más cálidos, y en 1987, desafiando las reglas convencionales de la abstracción geométrica, comienza a utilizar diagonales e incluso, eventuales formas curvadas. Ella evoca que, después de haber visto su retrospectiva en el Museo de Arte Moderno de Bogotá, se preguntó cómo iba a evolucionar su pintura y meditó en ello cerca de un año hasta cuando introdujo las diagonales con una clara conciencia de su movimiento potencial.²³ Pero es un movimiento-quieto, un oxímoron que se hace posible por el contraste con la hierática frontalidad predominante en sus estructuras.

A inicio de los noventa, hay en su obra una insinuación de umbrales, sutiles portales de entrada, que aparecen, pero no se descubren a primera vista: son formas geométricas que inducen la observación detenida para revelar los pasadizos del pensamiento visual y la entrada al espacio infinito de esa ciudad interior de donde Fanny Sanín extrae la visión de cada estructura de forma-color, que ella conjuga de múltiples maneras para ir construyendo el transcurso de su travesía artística tan única como las tonalidades de colores que ni siquiera ella misma podría hacer de igual modo. A diferencia de Joseph Albers, que anotaba metódicamente cada proporción en sus mezclas cromáticas, ella crea intuitivamente colores que no desea repetir. Ante todo, el universo de su abstracción geométrica es la creación de unidades cromático-compositivas, surgidas de hallazgos y descubrimientos que no provienen directamente de nada cuanto existe en el mundo exterior, aunque puedan haber recibido el influjo de todo lo percibido. Sus estructuras infinitamente variables, los apenas insinuados volúmenes, las simetrías y planos que se duplican especularmente, pero con variantes que inducen lo imprevisible, provienen de su inmersión en lo contemplativo: para crear, Fanny Sanín se sumerge en una “ciudad” que sólo ella puede transitar y en la que se pierde mientras trabaja. De cada meditación pictórica ella regresa con una nueva creación extraída de un lugar intransferible: el dominio de la imaginación interior.

Mientras la abstracción geométrica en Colombia no rompió el vínculo último con el paisaje (como ocurre con las obras de Carlos Rojas) o con las formas ancestrales precolombinas (como se advierte en Ramírez Villamizar), y no teme esa cierta danza de aproximación-distancia con las formas reales (que sin duda hay en la obra de Omar Rayo), Fanny Sanín no evoca otro mundo que los parajes concretos de esa suerte de ciudad imaginaria de la cual ella es la única habitante. Ninguna de sus estructuras, colores, formas e intersecciones proviene directamente de las fuentes que nutrieron la obra de sus contemporáneos, con quienes sostuvo largas amistades. Ella es la más cercana al arte concreto, pero los fundadores de las distintas vertientes de este movimiento en el sur del continente, la habrían expulsado pues sus rigurosas reglas de reinención continua subvierten los principios de todas las escuelas. Es cierto que “inventa, no copia”, pero desborda con su libertad la bidimensionalidad de los planos del arte concreto invención o del MADI, y con su sentido de lúdica compositiva referida únicamente a la obra en sí, la reconexión última con la vida del neo-concretismo. La obra de Fanny Sanín desencadena un modo de experiencia perceptiva distante y diferente de los juegos del arte óptico, y elude casi sistemáticamente el blanco, para hacerlo. No suele inducir tampoco la ilusión tridimensional en la totalidad del plano nunca, sino en pequeños, puntuales segmentos. Por eso, puede afirmar que trabaja con superficies planas, pero su pintura no lo es. Hay en sus obras, como ella admite, un cierto “ir del color hacia un universo tridimensional”²⁴, y la función de la simetría, omnipresente en su obra, es también la de crear vasos comunicantes entre uno y otro lado de la superficie de la pintura, pero también entre sus arquitecturas imaginarias y la percepción de los observadores. Su obra abre, en todo caso, entradas inesperadas a algún espacio escondido anterior a la superficie, y ofrece un pasaje a la mirada que suele caer por el brocal del pozo de cada una de sus invenciones.



FIG. 1 Watercolor, 1965



FIG. 2 Watercolor, 1968

EL UNIVERSO DE LAS ACUARELAS EXPRESIONISTAS

Patterson Sims puntualiza: “Fanny Sanín es más conocida por su pintura, primero en óleo, y después, a partir de los setenta, en acrílico sobre lienzo. Pero desde los tempranos sesenta ha creado un sustancial cuerpo de trabajo, paralelo y entrelazado a esta, de dibujos en acuarelas y acrílico”.²⁵ La inclusión de un grupo de cuatro acuarelas de mediados de los sesenta, en la exhibición *Fanny Sanín: Umbrales para la contemplación*, en Durbán Segnini Gallery, permite remontarse a un período anterior a la geometría concreta, en el cual es tangible la cualidad expresiva de trazos y, sin el rigor de la perspectiva habitual, logra insinuar, a través de la yuxtaposición de formas orgánicas e irregulares y de transparencias, el espacio de profundidades para la mirada.

Las obras gráficas de ese período están llenas de otro modo de sensibilidad, y siendo mucho menos racionales, fluyen impregnadas de la vitalidad de la mano que hace surgir universos como extensión del gesto de tocar el papel una y otra vez para volver al génesis de las formas. Hay una tactilidad tal en la huella de cada brochazo que, sin que ninguna figura ofrezca referencia alguna, la vibración de lo corporal infunde una suerte de pulsación a cada forma. La propia superficie del medio, su porosidad, permite seguir la huella de procesos como la absorción de la liquidez del medio, el rastro del mismo pincel, el punto más grueso donde este se detuvo, o el gesto con el que finalizó, de modo que la obra contiene su propia historia y es, de este modo, auto-reflexiva.

Las acuarelas de 1968 son particularmente interesantes, no sólo por su belleza orgánica, sino porque marcan el período final de un lenguaje. Curiosamente, en una de estas, *Watercolor (1)*, 1968 (FIG. 4), se insinúa la aparición de una banda vertical roja que, no obstante ser incompleta, da enorme fuerza a la composición.

UNA REVELADORA SELECCIÓN DE ESTUDIOS

“No tengo obras menores: todas son realizadas, completas y como creación son importantes”

Fanny Sanín

La exhibición *Umbrales para la contemplación* en Durbán Segnini incluye una significativa selección de 22 estudios para pintura de Fanny Sanín, realizados entre 1983 y 2022, un período de casi cuatro décadas. Los estudios son esenciales para comprender el rigor, pero también el placer con el que la artista transita el campo sensible de sus geometrías, llenas de acontecimientos y potencialidades, de espacios inesperados, de tensiones y soluciones que ella, la arquitecta de ese espacio propio de umbrales donde cada forma-color es una unidad inseparable, se encarga de sostener. En su universo, el orden no se precipita en el caos, ni la riqueza de elementos en el exceso: la belleza de la armonía, maldecida por los poetas desde fines del XIX, prevalece en los estudios sucesivos que anteceden sus pinturas en acrílico. Estos no son, como usualmente, bocetos previos ni parte de una serie, porque Sanín trabaja en pinturas únicas, y los estudios, que en determinada época llegaron a ser casi 15, pero cuyo número es impredecible, equivalen a “versiones terminadas”, según explica: “Estoy —dice Sanín— tan inmersa en el tema que sencillamente quiero seguir indagando, avanzando, hasta un momento dado que no puedo determinar de antemano”.²⁶ En el origen de cada pintura hay una visión interior, pues ella aprehende sus formas dentro de sí, en su “ciudad” imaginaria, también guiada por la intuición; pero el proceso de creación incluye los dibujos sobre papel que sin excepción realiza, en un número variable. En el curso de las sucesivas composiciones hay un momento en que encuentra la que llevará a una dimensión más amplia y a otro medio. La nomenclatura muestra el orden de creación de la composición y la versión realizada año por año, comenzando por el número 1. En la exhibición pueden compararse algunos estudios con algunas variantes, como su *Study for Painting* (estudio para pintura)¹ 1 (3), 1984 (FIG. 6), con el 1 (8), 1984 (FIG. 8), o el 3 (5), 1993 (FIG. 5), con el 3 (7) (FIG. 7), 1993: cada uno posee su propio modo de finalización de la estructura compositiva y revela el rigor de la disciplina artística y las variantes sucesivas que Fanny Sanín realiza.



FIG. 6 Study for Painting No. 1 (3), 1984



FIG. 8 Study for Painting No. 1 (8), 1984

¹ Para facilitar la lectura nos referiremos en adelante en español a cada uno de sus *Study for Painting*, originalmente titulados en inglés, como “Estudio”.



FIG. 11 Study for Painting No. 2 (4), 1983

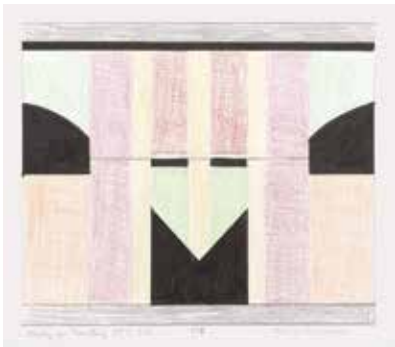


FIG. 29 Study for Painting No. 5 (1), 1988

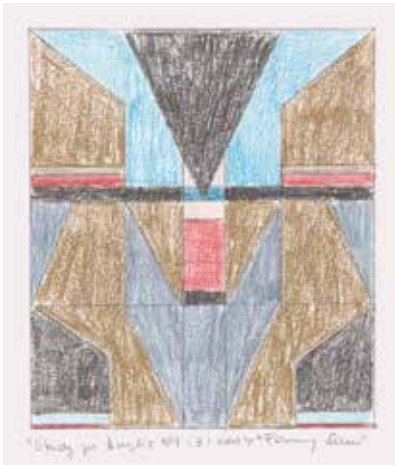


FIG. 28 Study for Painting No. 1 (3), 2007

Su *Estudio 2* (4), 1983 (FIG. 11), es uno de los que indujo erróneamente a críticos a conectar su obra al textil prehispánico, pero por supuesto en el diseño de su universo habitan todas las experiencias perceptivas acumuladas, incluyendo, ante todo, los elementos formales que componen un paisaje, o una tela, el resplandor de un amarillo o de un rojo, transformados en las formas constructoras de la obra. Otros estudios como el cuarto del mismo número de obra que realizó en 1985, *Estudio 4* (4), 1985 (FIG. 10), el *Estudio 1* (2), 1987 (FIG. 13), el *Estudio 2* (5), 1989 (FIG. 20), y el *Estudio 3* (5), 1995 (FIG. 12), y su *Estudio 1* (8), 2008 (FIG. 24), remiten a una estructura compositiva que la mente correlaciona con espacios arquitectónicos. Pero, una vez más, no se trata de la representación de ningún edificio habitable, sino de la arquitectura de un mundo propio interior, inexplicable, donde las formas y la estructura resuenan con formas tridimensionales arquetípicas no semejantes a las construcciones urbanas, sino a la arquitectura atemporal del inconsciente, incluso a la remota imagen de espacios sacros, donde se erigieron —antes de cobrar forma física— dólmenes y templos. No se trata, desde luego, de construcciones habitables o reales porque pertenecen al reino de la visión interior. Fanny entra en esas arquitecturas de la imaginación y sus variantes incesantes surgen de transitar y meditar en sus intersecciones y espacios.

Entre los estudios, Fanny Sanín no solamente utiliza el acrílico, sino marcadores y lápices de colores, o gouache, como se advierte en *Estudio 5* (1), 1988 (FIG. 29), *Estudio 1* (3), 2007 (FIG. 28), *Estudio 1* (2), 2015 (FIG. 25) y en su *Estudio 2* (2), 1996 (FIG. 23). Son piezas que tienen una particular organicidad tanto por el trazo visible de la mano, que no es posible rastrear de otro modo, como por la excepcional aparición de formas circulares o curvas, sean apenas insinuadas o convertidas en elementos centrales. El eje vertical predominante en estas piezas es claro, aun si contienen particiones de un horizonte que ella mueve de lugar: puede estar en el extremo superior, como una gruesa franja horizontal o constituir apenas una delgada línea no situada en el centro exacto del plano bipartito.

“No obedezco a reglas”, advierte Fanny Sanín. Los críticos que se han tomado el tiempo suficiente para entrar en esa ciudad propia donde construye las estructuras de color compositivas y sus infinitas variantes a medida que el tiempo corre, comprenden que ella ha construido —como de otro modo Rothko— una obra para la contemplación. Lo dinámico late con la vibración de cuanto existe en la aparente quietud de cada superficie. La frontalidad de obras como *Estudio 1* (4), 1996 (FIG. 16), *Estudio 1* (10), 1999 (FIG. 15) y *Estudio 2* (6), 2016 (FIG. 141), se sostiene en el valor constructivo de estructuras imbuidas de una cierta monu-

mentalidad. Están diseñadas en negros, grises o cafés de tonalidad oscura, pero “iluminadas” por segmentos rectangulares de distintas proporciones de amarillo encendido y rojo, o por franjas de tenue rosado o azul, que sugieren espacios flotantes o anteriores al plano, construyendo un modo de tridimensionalidad que casi siempre es apenas insinuada en la ciudad interior de Fanny Sanín.

En su *Estudio 1* (3), 2021 (FIG. 27), son en cambio los colores encendidos de amarillo y rojo los que sostienen la estructura central. Otros estudios para pintura previos, como el 1 (4), 2005 (FIG. 21), y el 2 (3), 2006 (FIG. 22), no sólo utilizan estructuras en diagonal y construyen una tridimensionalidad óptica, sino llegan a sugerir una suerte de “portales” hacia esos umbrales misteriosos que aparecieron en la obra de Sanín desde los noventa. En el primero el eje central se bifurca en trazos diagonales que sugieren una elevación sobre el denso paralelepípedo negro y en el segundo prima la estructura en cruz negra en cuyo centro un rectángulo amarillo destella. En su *Estudio No. 2* (3), 2018 (FIG. 26), los triángulos o paralelepípedos de azul encendido, cuyos extremos se tocan levemente, destellan en la sección media horizontal y la simetría bilateral construye una sostenida armonía. El reciente *Estudio 1* (4), 2022 (FIG. 17) retoma en cambio la franja central, reforzada por el segmento de intenso rojo en la mitad superior, pero el ojo alterna entre los espacios de triángulos y paralelepípedos de tonos opacos y las simétricas franjas de claro azul con segmentos de resplandeciente amarillo.

En su *Estudio No. 1* (1), 2002 (FIG. 31), se observa el procedimiento de duplicación especular. El poderoso triángulo negro invertido del plano superior no sólo contiene, como en el principio de la muñeca rusa, otro triángulo más pequeño en su interior, sino que reaparece, en una proporción ligeramente mayor, en el plano inferior y a su vez repite el principio del triángulo dentro del triángulo. Ambos triángulos negros centrales están atravesados por dos bandas de oscuro rojo discontinuas, construidas con esos leves desplazamientos y cambios de dimensión con los que Sanín crea un sutil juego óptico de profundidades entre los planos. Los pequeños triángulos y segmentos rectos de azul encendido iluminan la obra y dan lugar a los acontecimientos espaciales inesperados que caracterizan la obra. La artista maneja constantemente variantes que desestabilizan el uso constante de la simetría y de los ejes centrales que sostienen como un “axis mundi” el universo de cada obra. La sabiduría constructiva de ese mundo propio de Fanny Sanín se revela en otras proporciones en la complejidad de las obras pictóricas que también forman parte de su exhibición *Umbrales para la Contemplación*.



FIG. 22 Study for Painting No. 2 (3), 2006



FIG. 27 Study for Painting No. 1 (3), 2021



FIG. 12 Study for Painting No. 3 (5), 1995



FIG. 32 *Acrylic No. 1*, 2007



FIG. 33 *Acrylic No. 1*, 2017

ACRÍLICOS Y ARQUITECTURAS DE LA IMAGINACIÓN

Cinco pinturas creadas entre 1988 y 2017 —*Acrylic (Acrílico) No. 5*, 1988 (FIG. 36), junto con los primeros acrílicos que realizó en cada uno de los siguientes años: 2007 (FIG. 32), 2012 (FIG. 34) y 2017 (FIG. 33)— y que, según su sistema de notación se inician cada año con el número 1, permiten apreciar las incesantes variantes del sistema compositivo que revela las arquitecturas imaginarias de la ciudad invisible de Fanny Sanín. Las formas geométricas negras o sus variantes de grises oscuros — sean segmentos curvos, triángulos, rectángulos o paralelepípedos— otorgan profundidad o llevan la superficie hacia un plano anterior, mientras, en contraste, rojos, rosas, o pequeños segmentos blancos, parecieran empujar la pintura hacia adelante. En todo caso, constantes como la división de la superficie en dos grandes segmentos —horizontal y/o vertical— a partir de un eje central, y la construcción de composiciones simétricas dentro de cada segmento, pero variables entre sí, abren paso a una infinidad de soluciones provenientes del incesante juego en el proceso de sus invenciones.

La contemplación de la pintura de Fanny provoca el placer de observar la multiplicación de sus inagotables universos compositivos. Hay una resonancia formal entre las obras subdivididas en planos horizontales que utilizan un principio especular, pero con alteraciones cromáticas, dimensionales y formales. De este modo, el “mundo” de arriba pareciera reflejarse en el de abajo, pero inesperadamente ella puede quebrar la visión caleidoscópica y expandir la simetría de modo simultáneo hacia nuevas formas, colores y proporciones, conservando una relación de semejanza que no es nunca idéntica. En *Acrylic (Acrílico) No. 7*, 2009 (FIG. 37), el trapecio invertido negro se ensancha y elonga ostensiblemente en el plano inferior mientras la banda roja y los pequeños trapecios de un color rosa-ocre o verde manzana se repiten a mayor tamaño. Pero la banda horizontal rosa culmina con la aparición, a cada lado, de dos pequeños segmentos blancos de fuerte valor compositivo. La pintura termina con una mínima franja horizontal que alcanza a insinuar el inicio de una nueva duplicación especular con proporciones aún mayores. Lo que el ojo atento percibe es que la forma continuará reflejándose y multiplicándose, más allá de lo que su visión alcanza. La estrategia compositiva transfiere la forma-color más allá del límite del cuadro, como un acontecimiento dinámico potencial.

La exhibición incluye además una valiosa selección de sus composiciones en formatos grandes de papel, que permiten apreciar el modo en que Sanín complejiza la estructura dinámica. Su *Composition (Composición) No. 5*, 1992 (FIG. 40), es un ejemplo clave del modo en que el uso de las diagonales dinamiza la estructura. La banda recta central roja parece ascender y ensancharse en forma cónica en el plano superior y, al hacerlo, no sólo hace que a su vez las bandas simétricas en verde y morado culminen en forma diagonal sino transforma el plano completamente creando una profundidad que hace que el ojo se abisme en el espacio rojo axial. A su vez, al segmentar con formas naranja y rojo pintadas como triángulos irregulares que parecen sostenerse sobre la delgada banda horizontal sobre el trasfondo de profundo negro, Fanny Sanín sugiere otro modo de profundidad complementaria. Así, tanto el eje vertical como el horizontal se abren a un juego de tridimensionalidades que no es estático pues al mirarlo detenidamente cambian de uno a otro plano.

En *Composition (Composición) No. 3*, 2017 (FIG. 39), el axis central es gris y crea una bilateralidad vertical que se complejiza por la partición del plano en tres segmentos horizontales que triplican dos triángulos de azul intenso en el trasfondo de cuadrados o rectángulos negros. Con variaciones en las proporciones, el “mundo” de arriba y abajo se reflejan, pero están separados por una ancha banda roja horizontal que atraviesa la superficie en el primer tercio, y otra, mucho más delgada, pero de intenso naranja en el segundo tercio. Aquí se advierte además un procedimiento inusual, la veladura en la intersección de las zonas geométricas; un recurso que añade la idea de superposición y, por tanto, insinúa, la ilusión de la profundidad, estrictamente prohibida en los manifiestos clásicos del concretismo.

En *Composition (Composición) No. 1*, 2016 (FIG. 38), hay una exacta simetría de las bandas laterales grises, cada una diseñada con un triángulo azul, pero el principio se rompe en los bordes superior e inferior. El axis horizontal, formado por una delgada franja con segmentos de encendido rojo, y amarillo ocre en los extremos, se sitúa en el primer tercio mientras anchas bandas diagonales negras convergen en un ángulo agudo en el centro de la superficie y se triplican, segmento a segmento, sugiriendo una visión rotacional. El extraordinario poder de atracción del ojo responde a que Fanny Sanín pareciera haber plasmado en su obra segmentos del movimiento reordenado de una figura que se reorganiza, con los mismos elementos, a modo de un caleidoscopio. Es decir: vemos una composición creada con visiones de tiempos distintos de las formas en rotación.



FIG. 31 *Study for Painting N.º 1 (I)*, 2002



FIG. 38 *Composition No. 1*, 2016



FIG.41 *Lithograph No. 1, 2021*

Obra a obra, Fanny Sanín construye universos de formas cromáticas dinámicas con estructuras que se duplican y transforman en el interior de cada cuadro generando constantes reordenaciones y arrastrando la mirada hacia superficies que despliegan tratados de la composición y de la observación. Mientras el blanco —a diferencia de lo que sucede en toda la historia del arte concreto, desde el suprematismo— es casi inexistente en sus cuadros, o lo usa con exquisita moderación para atraer la mirada hacia un umbral de luz que sugiere, siempre sutilmente, una apertura en la superficie, un pasadizo hacia otra profundidad; el negro es un elemento estructurador de enorme poder en las misteriosas arquitecturas de su imaginación. La exhibición incluye tres poderosas litografías realizadas de modo sucesivo en 2021 (No. 1 (FIG. 41), No. 3 (FIG. 42) y No. 4 (FIG. 43)) que destacan por la intensidad cromática con variaciones tonales y combinaciones de tonos primarios y secundarios, el uso de particiones derivados de su inclusión de las diagonales, pero sobre todo, por el aprovechamiento de los vértices de secciones triangulares en conjunción que se transforman en nuevos ejes, y la aparición de rombos centrales surgidos de la intersección de las formas cromáticas. En *Litograph* (Litografía) No. 1, 2021 (FIG. 41), el rombo naranja central, sutilmente atravesado por una delgada franja perpendicular de tono más claro, parece casi flotar sobre la banda axial café oscuro, y lo “sostienen” dos pequeñísimos triángulos blancos que a su vez tocan las franjas laterales construidas de modo horizontal y vertical con la perfecta simetría del principio especular sin variaciones, salvo en los extremos superior e inferior.

Hay una seguridad, una exquisita sabiduría compositiva en estas obras que transmiten no menor placer al observador atento. Los rombos negros irregulares escoltados por los vértices cromáticos atraen al ojo ejerciendo una fuerza centrípeta y casi sugieren un pasadizo óptico hacia un adentro que no desemboca en otro espacio que en las avenidas de las formas de infinitas duplicaciones y variantes de la ciudad imaginaria de Fanny Sanín. Tanto en *Litograph* (Litografía) No. 3 (FIG. 42) como en la No. 4, 2021 (FIG. 43), el negro crea profundidades no sólo ópticas sino un territorio para la observación introspectiva, mientras la aparición de segmentos trapezoides irregulares enriquece, con una libertad lúdica, la perfecta simetría compositiva bilateral. Los minúsculos triángulos rojos en los extremos inferiores de *Litograph* (Litografía) No. 4, 2021, cierran la obra con su inesperada, y brillante aparición. Como advierte Tobias Ostrander: “El uso de la geometría en Sanín es central para las cualidades espirituales que transmiten sus cuadros”. Este curador y crítico nota que la simetría está presente en la propia composición del cuerpo humano, en toda la naturaleza y en su “perfección platónica”: “Las nociones de gracia y belleza están

ligadas a las formas simétricas, que a menudo derivan en una implicación de la trascendencia de su soporte material, situando a las manifestaciones simétricas de algún modo fuera de la experiencia temporal cotidiana”. Sin duda, la totalidad de la obra de Fanny Sanín nos ofrece la entrada a un universo paralelo en el que ella vive, inmersa, mientras crea y al cual podemos acceder, a través de los umbrales que abren estudios, composiciones, litografías y pinturas. Al salir de sus pasadizos regresamos con el rescoldo inextinguible de lo bello adherido a la percepción interior.

¹ Adriana Herrera, *Women Geometers* (Miami: Piero Atchugarry Gallery, 2019), Zel Edizioni, Treviso, Italia, 2020, 99.

² James Oles, “Fanny Sanín in Mexico”, *Fanny Sanín. The Concrete Language of Color and Structure*, Lucia Marquand | Seattle, 2020, 32.

³ Esteban García Brosseau, *Fanny Sanín: abstracción colombiana vs abstracción mexicana*, Julio de 2022, archivo documental de la artista. E-mail enviado a la autora, septiembre 6 de 2022.

⁴ Ana Sokoloff, “Introduction”, *Fanny Sanín. The Concrete Language of Color and Structure*, Lucia Marquand | Seattle, 2020, 6.

⁵ Edward J. Sullivan, “Fanny Sanín: Ther Constructivist Impulse”, *Fanny Sanín. The Concrete Language of Color and Structure*, Lucia Marquand | Seattle, 2020, 12.

⁶ Ibid.

⁷ Ibid, 23.

⁸ Beverly Adams, “Go on to Infinity: Fanny Sanín and Pure Abstraction”, Ibid., 36.

⁹ Edward J. Sullivan, “Fanny Sanín: Ther Constructivist Impulse”, *Fanny Sanín. The Concrete Language of Color and Structure*, Lucia Marquand | Seattle, 2020, 17.

¹⁰ Ibid.

¹¹ Clayton Kirking, “Fanny Sanín –The Late Works: Color, Composition, and Problem-Solving”, *The Concrete Language of Color and Structure*, Lucia Marquand | Seattle, 2020, 54.

¹² José Roca, *Presentación, Fanny Sanín 1987-1999. Color y Simetría*. Catálogo de la exhibición curada por Germán Rubiano Caballero. Biblioteca Luis Ángel Arango Banco de la República. Casa de la Moneda. Marzo 8 -Junio 11 de 2000, Santafé de Bogotá, 5.

¹³ Ibid.

¹⁴ Ibid., Roca le atribuye la frase de Emily Dickinson “dazzle gradually” (deslumbrar gradualmente), 6.

¹⁵ Tobias Ostrander, “Temporal Discrepancies”, texto escrito para la Trienal Aichi. Próxima publicación.

¹⁶ Pieter C. van den Toorn, Elliott Antokoletz. *The Music of Béla Bartók: A Study of Tonality and Progression in Twentieth-Century Music*. Berkeley: University of California Press, 1984, *Music Theory Spectrum*, Volume 9, Issue 1, Spring 1987, pages 215–222, [www://doi.org/10.2307/746128](https://doi.org/10.2307/746128)

¹⁷ Clayton, Kirking. Op. Cit., 38.

¹⁸ Goossen, E. C. *The Art of the Real, USA. 1948-1968*. The Museum of Modern Art: Distributed by New York Graphic Society, Greenwich, Conn. 11. www.moma.org/documents/moma_catalogue_1911_300299018.pdf.

¹⁹ *Fanny Sanín: Color y Geometría*, Op. Cit. 77.

²⁰ Ibid. 81.

²¹ Adriana Herrera, Op. Cit., p.99 (Fanny Sanín entrevista. Junio de 2019).

²² Tobias Ostrander, “Temporal Discrepancies”, texto escrito para la Trienal Aichi. Próxima publicación.

²³ Conversación con la autora, septiembre 13 de 2022.

²⁴ Conversación con la autora, septiembre 13 de 2022.

²⁵ Patterson Sims, “Fanny Sanín on Paper”, *The Concrete Language of Color and Structure*, Lucia Marquand | Seattle, 2020, 63.

²⁶ Conversación con la autora, septiembre 13 de 2022.

²⁷ Tobias Ostrander, Op. Cit.

²⁸ Ibid.

FIG. 1
Watercolor, 1965
 Watercolor on paper
 15.25 x 18.5 in.
 38.7 x 47 cm
 FSWP-65-0001



FIG. 2
Watercolor, 1968
 Watercolor on paper
 10.5 x 13.3 in.
 26.7 x 33.7 cm
 FSWP-68-0000



FIG. 3

Watercolor, 1966
 Watercolor on paper
 14.75 x 18 in.
 37.5 x 45.7 cm
 FSWP-66-0001



FIG. 4

Watercolor (1), 1968
 Watercolor on paper
 9.25 x 11.625 in.
 23.5 x 29.5 cm
 FSWP-68-0001



FIG. 5
Study for Painting No. 3 (5), 1993
Acrylic on paper
15 x 20 in.
38.1 x 50.8 cm
FSST-93-0003.5



FIG. 6
Study for Painting No. 1 (3), 1984
Acrylic on paper
15 x 20 in.
38.1 x 50.8 cm
FSST-84-0001.3

FIG. 7
Study for Painting No. 3 (7), 1993
Acrylic on paper
10.125 x 15 in.
25.7 x 38.1 cm
FSST-93-0003.7

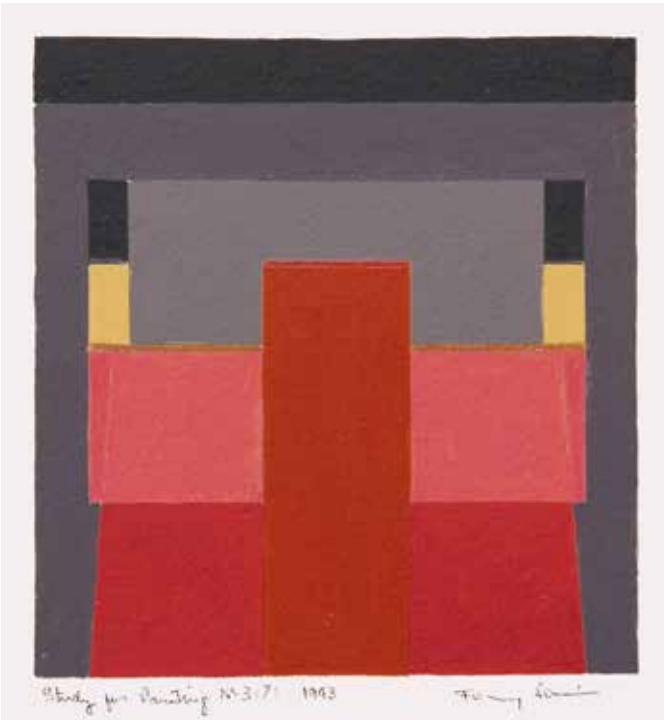


FIG. 8
Study for Painting No. 1 (8), 1984
Acrylic on paper
15 x 20 in.
38.1 x 50.8 cm
FSST-84-0001.8



FIG. 9
Study for Painting No. 3 (3), 1983
Acrylic on paper
9.875 x 13.25 in.
25.1 x 33.7 cm
SST-83-0003.3



FIG. 10
Study for Painting No. 4 (4), 1985
Acrylic on paper
11 x 17.5 in.
27.9 x 44.5 cm
FSST-85-0004.4

FIG. 11
Study for Painting No. 2 (4), 1983
Acrylic on paper
13.875 x 15 in.
35.2 x 38.1 cm
FSST-83-0002.4



FIG. 12
Study for Painting No. 3 (5), 1995
Acrylic on paper
10 x 15 in.
25.4 x 38.1 cm
FSST-95-0003.5

FIG. 13
Study for Painting No. 1 (2), 1987
Acrylic on paper
12.25 x 18 in.
31.1 x 45.7 cm
FSST-87-0001.2



FIG. 14
Study for Painting No. 2 (6), 2016
Acrylic on paper
6.5 x 11.5
16.5 x 29.2
FSST-16-0002.6.

FIG. 15
Study for Painting No. 1 (10), 1999
Acrylic on paper
15 x 20 in.
38.1 x 50.8 cm
FSST-99-0001.10



FIG. 16
Study for Painting No. 1 (4), 1996
Acrylic on paper
10 x 15 in.
25.4 x 38.1 cm
FSST-96-0001.4

FIG. 17
Study for Painting No. 1 (4), 2022
Acrylic on paper
12.25 x 18 in.
31.1 x 45.7 cm
FSST-22-0001.4



FIG. 18
Study for Painting No. 3 (7), 1990
Acrylic on paper
15 x 10 in.
38.1 x 25.4 cm
FSST-90-0003.7



FIG. 19
Study for Painting No. 1 (11), 1989
Acrylic on paper
15 x 20 in.
38.1 x 50.8 cm
FSST-89-0001.11



FIG. 20
Study for Painting No. 2 (5), 1989
Acrylic on paper
10 x 14.75 in.
25.4 x 37.5 cm
FSST-89-0002.5

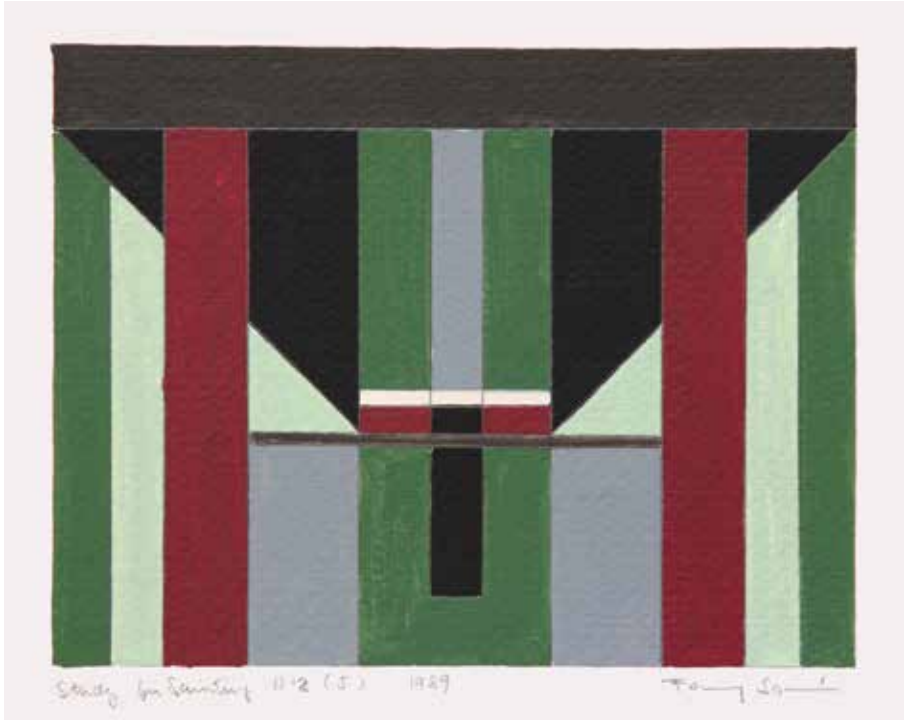


FIG. 21
Study for Painting No. 1 (4), 2005
Gouache on paper
18 x 22 in.
45,7 x 55,8 cm



FIG. 22
Study for Painting No. 2 (3), 2006
Gouache on paper
17.7 x 22 in.
45 x 56 cm

FIG. 23
Study for Painting No. 2 (2), 1996
Gouache on paper
17.75 x 21.75 in.
45 x 55,2 cm

FIG. 24
Study for Painting No. 1 (8), 2008
Gouache on paper
20.7 x 20.7 in.
52,7 x 52,7 cm



FIG. 25
Study for Painting No 1 (2), 2015
Acrylic on paper
13.875 x 15 in.
35.2 x 38.1 cm
FSST-15-0001.2



FIG. 26
Study for Painting No. 2 (3), 2018
Acrylic on paper
15 x 11 in.
38.1 x 27.9 cm
FSST-18-0002.3



FIG. 27
Study for Painting No. 1 (3), 2021
Acrylic on paper
19.25 x 18 in.
48.9 x 45.7 cm
FSST-21-0001.3



FIG. 28
Study for Painting No. 1 (3), 2007
Acrylic on paper
12.5 x 9.5 in.
31.8 x 24.1 cm
FSST-07-0001.3

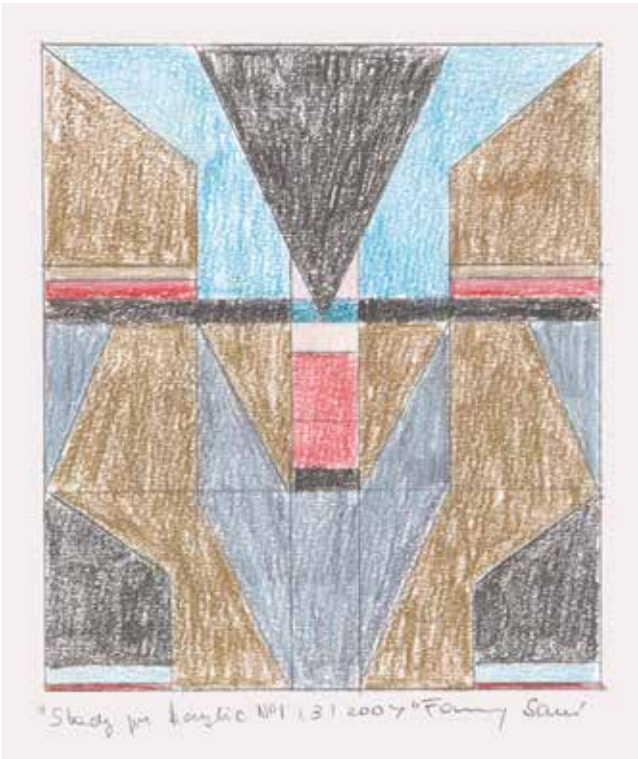


FIG. 29
Study for Painting No. 5 (1), 1988
Acrylic on paper
18.75 x 20.75 in.
47.6 x 52.7 cm
FSST-88-0005.1

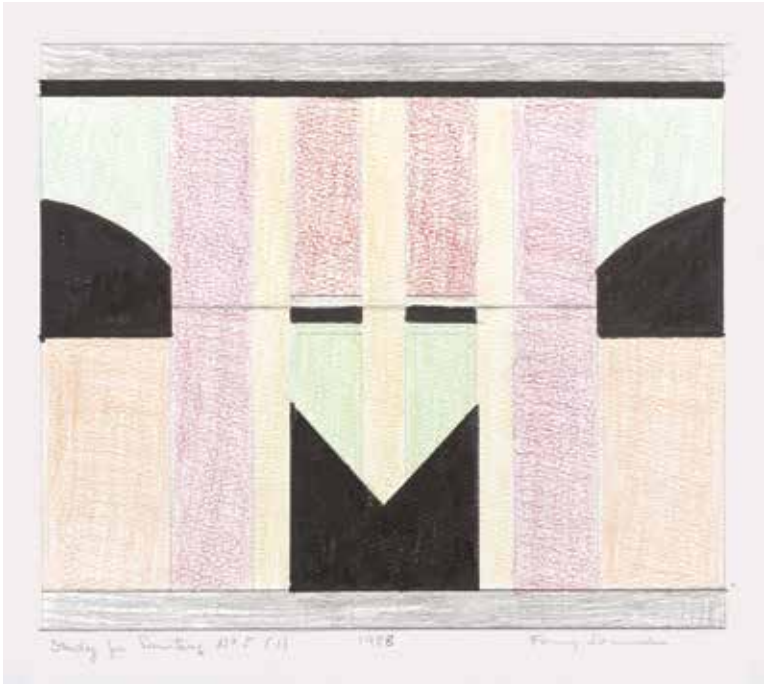


FIG. 30
Study for Painting No. 1 (5), 2017
Acrylic on paper
15 x 20 in.
38.1 x 50.8 cm
FSST-17-0001.5



FIG. 31
Study for Painting No. 1 (1), 2002
Gouache on paper
18 x 22 in.
45,7 x 55,8 cm



FIG. 32
Acrylic No. 1, 2007
 Acrylic on canvas
 32 x 22 in.
 81.3 x 55.9 cm
 FSPA-07-0001



FIG. 33
Acrylic No. 1, 2017
 Acrylic on canvas
 58 x 48 in.
 147.3 x 121.9 cm
 FSPA-17-0001



FIG. 34

Acrylic No. 1, 2012
Acrylic on canvas
44 x 42 in.
111.8 x 106.7 cm
FSPA-12-0001



FIG. 35

Acrylic No. 5, 2009
Acrylic on canvas
44 x 42 in.
111.8 x 106.7 cm
FSPA-09-0005



FIG. 36

Acrylic No. 5, 1988
 Acrylic on canvas
 42 x 54 in.
 106.7 x 137.2 cm
 FSPA-88-0005



FIG. 37

Acrylic No. 7, 2009
 Acrylic on canvas
 20 x 24 in.
 50.8 x 61 cm
 FSPA-09-0007



FIG. 38
Composition No. 1, 2016
 Acrylic on paper
 26 x 40.2 in.
 66 x 102 cm
 FSCO-16-0001

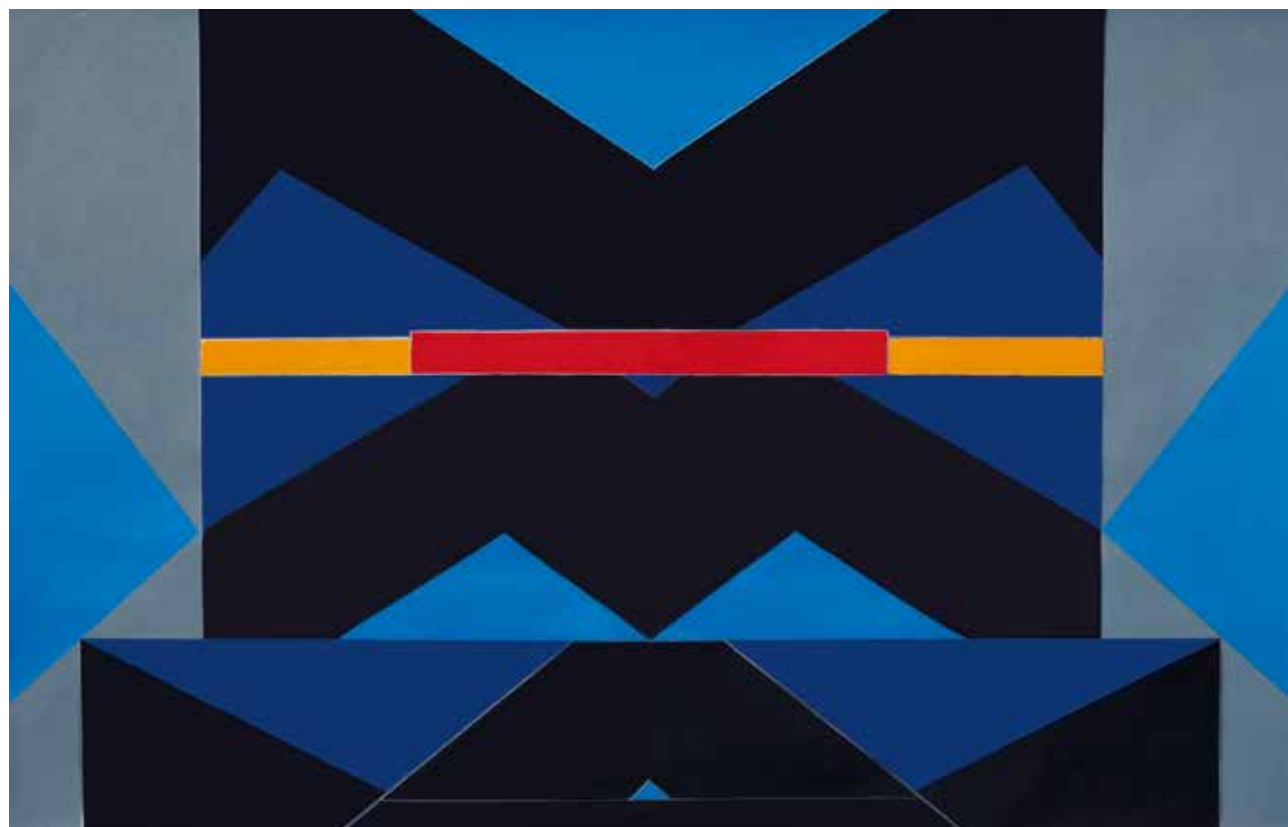
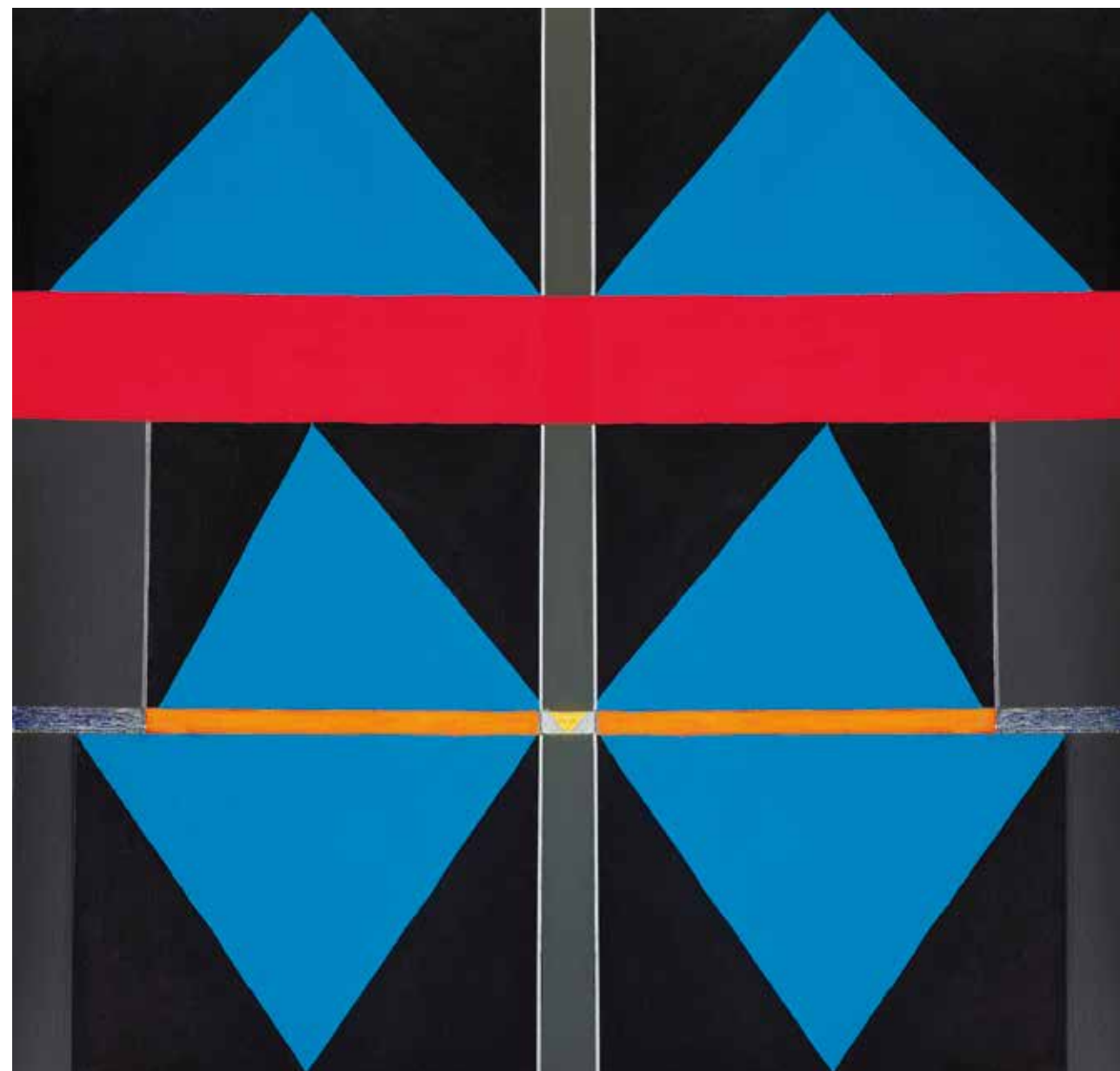


FIG. 39
Composition No. 3, 2017
 Acrylic and pencil on paper
 48.5 x 50 in.
 123.2 x 127 cm
 FSCO-17-0003



Composition No. 5, 1992

Acrylic on paper
30 x 22.25 in.
76.2 x 56.5 cm
FSCO-92-0005



FIG. 41
Lithograph No. 1, 2021
Lithograph
Edition of 30 + 10 AP
35.9 x 27.6 in.
91.2 x 70.1 cm
FSPP-21-0001



FIG. 42
Lithograph No. 3, 2021
Lithograph
Edition of 30 + 10 AP
31 x 27.58 in.
78.7 x 70.1 cm
FSPP-21-0003



FIG. 43
Lithograph No. 4, 2021
Lithograph
Edition of 30 + 10 AP
30.94 x 27.56 in.
78.6 x 70 cm
FSPP-21-0004



Fanny Sanín – Biographical Highlights



Born in Bogotá, Colombia

- 1956-60 Degree in Fine Arts, University of the Andes, Bogotá, Colombia
- 1962-63 Graduate studies in printmaking and art history, University of Illinois, Urbana
- 1963 Moves to Monterrey, Mexico
Awarded the *VIII November Salon Prize*, Monterrey, Mexico
- 1964 First career solo gallery exhibition in Monterrey
- 1966 For the next 3 years lives in London
- 1967 Studies printmaking at the Chelsea School of Art and Central School of Art, London
Selected in open competition among 1500 artists working in Great Britain to participate in the *I Edinburgh Open 100*, Edinburgh Festival, Edinburgh, Scotland;
Jury: Norman Reid, Sir Roland Penrose
- 1968 Selected in competition for admission of new members to the Artists International Association; Jury: Mary Martin, Patrick Proctor
- 1969 Moves back to Monterrey, Mexico
- 1970 Receives the *Medellín Award*, II Coltejer Art Biennial, Medellín, Colombia;
Jury: Giulio Carlo Argan, Miguel Aguilera Cerni and Lawrence Alloway
- 1971 Takes up residence in New York where she continues to reside to date
- 1976 Receives the International Women’s Year Award, in recognition of outstanding cultural contributions and dedication to women and art, International Women’s Arts Festival, New York
- 1979 Selected to represent Colombia at the XV International Sao Paulo Biennial, Sao Paulo, Brazil
Joins the Garcés Velázquez gallery in Bogotá
- 1980 Joins the Phoenix Gallery in New York

- 1985 Receives the *Canadian Club Award*, Mira: The Canadian Club Hispanic Art Tour, Museo del Barrio, New York
- 1992 Joins the Richard Humphrey gallery in New York
- 1993 Receives the *Colombia Award in Art* given to Colombians living abroad, for contributions to the arts, Miami
- 2000 Opens retrospective exhibition *Fanny Sanin – Color y Simetría* at the Biblioteca Luis Angel Arango, Bogotá, curated by Germán Rubiano and José Roca
- 2001 Admitted as member of the National Arts Club, New York
- 2004 Joins the Latincollector gallery (later Frederico Seve gallery) in New York
- 2006 Receives the *Colombia Abroad Excellence Award* given to Colombians who have excelled in their careers in the USA, Miami
- 2007 Receives *Honorable Mention*, Members Exhibition, National Arts Club, New York
- 2008 Designs the set of the theatrical production in New York of Walt Whitman’s *A Clear Midnight* directed by Germán Jaramillo
Donates Print No. 1, 2018 for the benefit of the Latin American art program at Essex University, England, to print an edition, which was done at Arte Dos Gráfico, Bogotá
- 2010 Joins the Durban Segnini gallery in Miami
- 2011 Designs the official poster for the XXVIII Bogotá Film Festival
Receives the Caring for Colombia award for her “Lifetime Contributions to the Arts”
- 2012 The Fanny Sanin Legacy Project is founded for the long-range preservation of, and knowledge on, her art
- 2013 Invited to do a mural for the new Coliseum building, Universidad de Antioquia, Medellín, Colombia
- 2014 Her work *Acrylic No. 13, 1970* enters the collection of the Los Angeles County Museum of Art
- 2015 Conferred honorary doctorate degree (Magister en Artes Honoris Causa), Universidad de Antioquia, Medellín, Colombia
Receives *Honorable Mention*, Members Exhibition, National Arts Club, New York
Donates 9 large paintings to the Museo Nacional de Colombia in Bogotá in recognition for her formation and education in Colombia
- 2016 Joins the Leon Tovar gallery in New York
- 2017 The Louver Gallery in Los Angeles presents an exhibition of her work in the context of the Pacific Standard Time LA/LA celebration
- 2018 Her work *Acrylic No. 6, 1975* enters the collection of the Smithsonian American Art Museum in Washington, DC
- 2019 Joins the Sicardi-Ayers-Bacino Gallery in Houston
The book *Fanny Sanin – The Concrete Language of Color and Structure* was published by Lucia Marquand
- 2021 The Institute of Fine Arts in New York presents the symposium *New Approaches to Fanny Sanin: Women Artists and Geometric Abstraction*
Included in the exhibition of Dickinson Gallery at Frieze Masters, London, *Perspective of the Imagination: Women Artists in Latin America*
Editions of four lithographs were printed by Polígrafa, Barcelona
- 2022 Proposed by Tobias Ostrander, is invited to show 9 paintings at the Aichi Triennale in Japan
Leon Tovar gallery presents a solo show of her work at the Armory Show in New York
Invited to the inaugural exhibition of the *David Rockefeller Creative Arts Center*, in Pocantico Hills, New York
Art & Antiques features her work on the cover and with an article in its October edition
- 2023 Invited to do a mural at the new Ciudadela de Robledo campus of the Universidad de Antioquia, Medellin, Colombia
Invited to be part of the *Action / Gesture / Paint: a global story of women and abstraction 1940-70* exhibition at the Whitechapel Gallery, London, which will tour to Fondation Vincent Van Gogh, Arles, France

Collections

AGPA – Cartón de Venezuela Collection, Caracas, Venezuela
Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio
Ángel-Gómez Foundation, Medellín, Colombia
ARCO Collection, Denver, CO
Avianca Collection, Bogotá, Colombia
Berkeley Art Museum, Berkeley University, CA
Biblioteca Luís Ángel Arango, Bogotá, Colombia
Bibliothèque Nationale, Paris, France
Chemical Bank Collection, New York, NY
Colgate University, Hamilton, NY
Comindustria, Palmira, Colombia
Congressional Hispanic Caucus Institute, Washington, DC
Davis Museum, Wellesley College, Massachusetts
Everson Museum of Art, Syracuse, NY
Gallery of Latin American Art, Krakow, Poland
Greater Lafayette Museum of Art, West Lafayette, IN
Icetex Collection, Bogotá. Colombia
Instituto Nacional de Cultura y Bellas Artes, Caracas, Venezuela
Inter-American Bank, Washington, DC
Los Angeles County Museum of Art, Los Angeles, CA
Minnesota Museum of Art, St. Paul, MN
Museo de Antioquia, Medellín, Colombia
Museo de Arte Abstracto Manuel Felguérez, Zacatecas, Mexico
Museo de Arte Contemporáneo, Bogotá, Colombia
Museo de Arte Contemporáneo, Monterrey, Mexico
Museo de Arte de la Universidad de Antioquia, Medellín, Colombia
Museo de Arte de la Universidad Nacional, Bogotá, Colombia
Museo de Arte Moderno Ramírez Villamizar, Pamplona, Colombia
Museo de Arte Moderno, Barranquilla, Colombia
Museo de Arte Moderno, Bogotá, Colombia
Museo de Arte Moderno, Cartagena, Colombia
Museo de Arte Moderno, Medellín, Colombia
Museo de Arte Moderno, Mexico City, Mexico
Museo de Arte, Ibagué, Colombia
Museo de Arte, Popayán, Colombia
Museo de Bellas Artes, Caracas, Venezuela
Museo La Tertulia, Cali, Colombia
Museo Municipal de Artes Gráficas, Maracaibo, Venezuela
Museo Nacional, Bogotá, Colombia
Museo Rayo, Roldanillo, Colombia
Museum of Art of the Americas, Washington, DC

Solo Exhibitions

2022
— Fanny Sanin. Durban Segnini Gallery, Miami
— Fanny Sanin, Leon Tovar Gallery at the Armory Show, New York
— Fanny Sanín: Progression, 1966 to Now, Dickinson Gallery, New York
2020
— Fanny Sanín's New York: The Critical Decade, 1971-1981, The James B. Duke House, Institute of Fine Arts, New York University, New York
2019
— Fanny Sanin: Concrete Abstractions, Sicardi-Ayers-Bacino Gallery, Houston (exhibition catalogue essay by James Oles)
2018
— Fanny Sanín: En abstracto, Centro Colombo Americano, Cali, Colombia
2017
— Fanny Sanín, LA Louver, Los Angeles (exhibitioncatalogue, essay by Patrick Frank)
— Equilibrium: Fanny Sanín, National Museum of Women in the Arts, Washington, DC (exhibition catalogue, essay by Virginia Treanor)
— Fanny Sanín: En abstracto, Centro Colombo Americano, Bucaramanga, Colombia, and Museo de Arte del Tolima, Ibagué, Tolima, Colombia (exhibition catalogue, essay by Miguel González)
2016
— Fanny Sanín: The Balance of Color, Goya Contemporary, Baltimore (exhibition catalogue, essay by Patterson Sims)
— Fanny Sanín: Pinturas, Museo Rayo, Roldanillo, Colombia (exhibition catalogue, essay by Miguel González)
— Symmetry, Leon Tovar Gallery, New York (exhibition catalogue, essay by Clayton Kirking)
— Fanny Sanín. Homenaje a la constancia, Museo de la Universidad de Antioquia, Medellín, Colombia (Exhibition catalogue, essays by Darío Ruiz Gómez and Félix Angel)
2015
— Fanny Sanín en Abstracto, Museo Nacional, Bogotá (exhibition catalogue, essays by Germán Rubiano and Christian Padilla)
2012
— Fanny Sanín Drawings and Studies 1960 to Now, Frederico Sève Gallery, New York (exhibition catalogue, essay by Patterson Sims)
2010
— Fanny Sanín: Discipline in Painting and Sculpture (with Eduardo Ramírez Villamizar), Durban Segnini Gallery, Miami (exhibition catalogue, essay by Carlos M. Luis)
— Fanny Sanín, Alonso Garcés Galería, Bogotá (exhibition catalogue, essay by Maria Belén Sáez de Ibarra)

2008
— Fanny Sanín: A Chromatic Journey, 1966–2006, Latincollector, New York (exhibition catalogue, essay by Mónica Espinel)
— 3 Views of Abstraction, New Arts Gallery, Litchfield, Connecticut
2007
— Fanny Sanín, La Struttura Cromatica, Istituto Italo-Latino Americano, Rome (exhibition catalogue, essay by Félix Angel)
2005
— The Chromatic Structures of Fanny Sanín, 1974–2004, Colombian Embassy, Washington, DC (exhibition catalogue, essay by Félix Angel)
2004
— Concrete Realities, Latincollector, New York (exhibition catalogue, essay by Edward J. Sullivan)
2003
— National Arts Club, New York
— Gomez Gallery, Baltimore (exhibition catalogue, essay by Clayton Kirking)
2000
— Color y simetría—Retrospective Exhibition, 1987–1999, Museo de Arte del Banco de la República, Bogotá, and Centro Cultural Avianca, Barranquilla, Colombia (exhibition catalogue, essays by Germán Rubiano Caballero [curator] and José Ignacio Roca)
1996
— Museo de Antioquia, Medellín, Colombia (exhibition catalogue, essays by Maria Elvira Iriarte and Libe de Zulategui)
1994
— Galería Garcés Velásquez, Bogotá (exhibition catalogue, essay by Richard Humphre
1991
— Fanny Sanín: At the Edge, Inter-American Art Gallery, Miami-Dade Community College, Miami (Exhibition catalogue, essay by Donald Goodall)
1990
— Greater Lafayette Museum of Art, Lafayette, Indiana (exhibition catalogue, essay by Sharon Theobald)
1987
— Retrospective exhibition, Museo de Arte Moderno, Bogotá (exhibition catalogue, essays by John Stringer and Gloria Zea)
— Retrospective exhibition, Centro Cultural Avianca, Barranquilla, Colombia; Museo de Arte Moderno, Medellín, Colombia; Museo de Arte Moderno, Cartagena, Colombia
1986
— Cámara de Comercio, Cali, Colombia
— Galería Garcés Velásquez, Bogotá
— Schiller-Wapner Gallery, Eva J. Pape, Curator, New York (exhibition catalogue, essay by Mario Amaya)

Group Exhibitions

- 1984
- Juan Martín Gallery, Mexico City

— Museo Rayo, Roldanillo, Colombia
- 1982
- Phoenix Gallery, New York (exhibition catalogue, essay by Peter Frank)

— Galería Garcés Velásquez, Bogotá
- 1980
- Phoenix Gallery, New York (exhibition catalogue, essay by Ida E. Rubin)
- 1979
- Galería Garcés Velásquez, Bogotá

— Quintero Gallery, Barranquilla, Colombia

— Museum of Modern Art, Mexico City (exhibition catalogue, essay by Fernando Gamboa)
- 1978
- University of Illinois, Urbana

— Long Island University, New York
- 1977
- Phoenix Gallery, New York (exhibition catalogue, essay by Carla Gottlieb)
- 1972
- Instituto Nacional de Cultura y Bellas Artes, Caracas (exhibition catalogue, essay by Germán Rubiano Caballero)
- 1970
- Galería Casa de la Cultura, Monterrey, Mexico
- 1969
- Panamerican Union Gallery, Organization of American States, Washington, DC
- 1968
- AIA Gallery, London
- 1967
- Museo de Bellas Artes, Caracas (exhibition catalogue, essay by Germán Rubiano Caballero)
- 1966
- Galería Colseguros, Bogotá
- 1965
- Museo de Arte Moderno, Bogotá

— Casa del Lago Gallery, National University, Mexico City

— Galería Turok-Wasserman, Mexico City

— Instituto Tecnológico y de Estudios Superiores de Monterrey, Manuel Rodríguez Viscarra, Curator, Architecture Department, Monterrey, Mexico
- 1964
- Galería de Arte Moderno, Monterrey, Mexico

- 2023
- Action / Gesture / Paint: a global story of women and abstraction 1940-70, Whitechapel Gallery, London and Fondation Vincent Van Gogh, Arles, France
- 2022
- Inspired Encounters: Women Artists and the Legacies of Modern Art, Inaugural Exhibition, David Rockefeller Creative Arts Center, Pocantico Hills, NY

— Colombia: a Work of Art, Art Museum of the Americas, Washington, DC

— Member Exhibition, National Arts club, New York
- 2021
- Latinx Abstract, BRIC, Brooklyn, New York

— Perspective of the Imagination: Women Artists in Latin America, Dickinson Gallery, Frieze Masters, London
- 2020
- Connecting Currents. Inaugural Exhibition of the Nancy and Rich Kinder Building, Museum of Fine Arts, Houston

— Sightlines, Leon Tovar Gallery, New York

— Maestros, Galería El Museo, Bogotá

— Maria Thereza Negreiros y 16 mujeres artistas de su generación, Museo La Tertulia, Cali

— Ahí Están Pintadas – Homenaje a la Mujer, Centro Cultural Reyes Católicos – Embajada de España, Bogotá

— Members exhibition, New York Arts Club, New York
- 2019
- Women Geometers, Atchugarry Art Center, Miami

— Outlines, Leon Tovar Gallery, New York

— Seven Artists: Colombian Geometry Abstraction, Durban Segnini Gallery, Miami

— Art Latin America: Against the Survey, Davis Museum, Wellesley College, Massachusetts

— Members exhibition, National Arts Club, New York
- 2018
- Edgar Negret, Fanny Sanín, Eduardo Ramírez Villamizar: Structured Rhythms, Leon Tovar Gallery, New York

— Permanent collection, Smithsonian American Art Museum, Washington, DC

— Art of the Americas: Collection of the Art Museum of the Americas of the Organization of American States, Washington, DC

— 68,70,72 Bienales de arte Coltejer, Museo de Antioquia, Medellín, Colombia

— Color, Form, Unicorn: Recent Acquisitions, Berkeley Art Museum and Pacific Film Archive, University of California, Berkeley

— Summer Exhibition, Leon Tovar Gallery, New York

Group Exhibitions

- Amazonas, Galería Lamazone, Bogotá
- Members exhibition, National Arts Club, New York
- Be Part Art Auction, Bambi Homes, White Space, New York
- Linea de Tiempo III, 2011–2018, Galería Espacio Alterno, Uniandinos, Bogotá
- Maestros, Galería El Museo, Bogotá
- 2017
- Alonso Garcés Galería, Bogotá

— Edges and Angles, Leon Tovar Gallery, New York

— Members exhibition, National Arts Club, New York
- 2016
- Colección Avianca, Museo de Arte Moderno de Cartagena, Colombia

— Fundadores, Museo de Arte Contemporáneo, Bogotá

— The Illusive Eye, El Museo del Barrio, New York

— Members exhibition, National Arts Club, New York

— Benefit auction, Art Depot, Fundación Corazón Verde, Cámara de Comercio de Bogotá

— Artistas por la Paz, Biblioteca Julio Mario Santo Domingo, Bogotá; El Solar,

— Bucaramanga; and Biblioteca pública Virgilio Barco, Bogotá
- 2015
- Gala auction, Museum of Fine Arts, Houston

— Abstracción y constructivismo: Continuidad y ruptura de la modernidad latinoamericana, Durban Segnini Gallery, Miami

— Members exhibition, National Arts Club, New York

— Folding: Line, Space & Body / Latin American Women Artists Working Around Abstraction, Henrique Faria Gallery, New York

— Arte moderno de la Colección Avianca, Museo de Arte de Pereira, Pereira, Colombia

— Formas referentes: Maestros colombianos, Beta Galería, Bogotá

— VivArte benefit auction, Phillips, New York

— Permanent collection, Museo Universitario de la Universidad de Antioquia, Medellín, Colombia

— Permanent collection, Museo de Arte Moderno de Medellín, Medellín, Colombia
- 2014
- Maestros, Galería El Museo, Bogotá

— Be Part Art Auction, Bambi Homes, Gabarron Foundation, New York

— Herland—8 Women Artists from the Collection Invite 8 Women Artists, Deutsche Bank, New York

— Benefit auction, Fundación Corazón Verde, Christie's, Seminario Mayor, Bogotá

— Group show, Ellsworth Gallery, Santa Fe, New Mexico

- Recordando a Enrique Grau: 10 años, Biblioteca Julio Mario Santo Domingo, Bogotá
- Cinetismo y geometría, Alonso Garcés Galería, Bogotá
- Summer 2014, New Arts Projects, Litchfield, Connecticut
- Silencio, rumor, grito, Museo de Arte Moderno, Mexico City
- Sala modernidades, Museo Nacional, Bogotá
- Constelaciones, constructivismo, internacionalismo y la vanguardia lationamericana, Museo de San Pedro, Puebla, México
- Colección Avianca, Museo Rayo, Roldanillo, Valle, Colombia
- Objects: MMAA, Minnesota Museum of American Art, St. Paul
- Members exhibition, National Arts Club, New York
- Calendario Propal 2014, Museo de Arte Moderno La Tertulia, Cali, Colombia
- 2013
- Colecciones en la colección, Museo de Arte Moderno, Bogotá

— Stephen Petronio Company benefit auction, Metropolitan Pavilion, New York

— AID for AIDS benefit auction, New York

— Transformer benefit auction, Corcoran Gallery, Washington, DC

— 200 Years of Identity bi-Coa: Visions of Latin/ American Art, Cervantes Institute New York

— Clásicos, experimentales y radicales: Itinerarios del arte colombiano, 1950–1980, Banco de la República, Bogotá

— Pan American Modernism: Avant-Garde in Latin America and the US, Lowe Art Museum, University of Miami, Coral Gables (exhibition catalogue, essay by Edward J. Sullivan)

— Permanent collection, Museo del Barrio, New York

— 13 mujeres artistas colombianas, Museo de Arte Moderno, Barranquilla, Colombia

— Trabajos sobre papel, Pedro Tagliafico, Curator, Sala Mendoza, Caracas

— Grau y sus amigos, Quinta Galería, Bogotá

— Colección Avianca, Museo Zenú de Arte Contemporáneo, Montería, Colombia

— Barcodes: Merging Identity and Technology, Soledad Salomé in collaboration with Sanín, Goya Contemporary, Baltimore

— 68, 70,72, Bienales de arte Coltejer, Museo de Antioquia, Medellín, Colombia

— Visión de Arte Latino/Americano, Las Cortes de Cadiz: 200 Years of Identity, Instituto Cervantes, New York

— SolidArte 2013 Benefit Auction, Galería El Museo, Bogotá

- El cine en el arte, benefit auction, Festival de cine de Bogotá, Bogotá
- Maestros colombianos, Galería El Museo, Bogotá, 30 Years of Storefront—Benefit for Storefront for Art and Architecture, 5 Beekman Building, New York

2012

- Stephen Petronio Dance Company benefit auction, Metropolitan Pavilion, New York
- Barcodes: Merging Identity and Technology, Soledad Salomé in collaboration with Sanín, Art Basel, Miami
- Colección Avianca, Museo de Arte Moderno, Bogotá, and Museo de Arte Moderno, Barranquilla, Colombia
- Donaciones, Museo de Arte Contemporáneo
- Minuto de Dios, Bogotá
- Benefit auction, Fundación Corazón Verde in association with Museo de Arte Moderno
- Ramírez Villamizar, Club El Nogal, Bogotá
- Artistas uniandinos en la colección del MAC, Centro Cultural Uniandinos, Bogotá
- Group show, Frederico Sève Gallery, New York
- Red/Read Benefit for Storefront for Art and Architecture, Woolworth Building, New York
- Benefit auction, Bambi Homes, Miami
- Permanent collection, National Museum of Women in the Arts, Washington, DC
- Formations, Frederico Seve Gallery, New York
- The Marvelous Real: Colombia through the Vision of Its Artists, Inter-American
- Development Bank, Washington, DC
- Permanent collection, Museo de Antioquia, Medellín, Colombia

2011

- Stephen Petronio Company benefit auction, Metropolitan Pavilion, New York
- AID for AIDS benefit auction, New York
- Art preview and fund-raiser, ID Studio Theater, New York
- Benefit auction, Bambi Homes, Gabarron Foundation, New York
- Por una causa, benefit auction, Conexión Colombia, Claustro de la Enseñanza, Bogotá
- Subasta Rayo, Corazón Verde, Club El Nogal, Bogotá
- Members exhibition, National Arts Club, New York
- Diversidad y rompimiento, Museo Rayo, Roldanillo, Colombia
- Centenary Exhibition, New York Public Library, New York
- Introspection: 15-Year Celebration, New Arts Gallery, Litchfield, Connecticut
- Permanent collection, National Museum of Women in the Arts, Washington, DC

- Trayectorias V: Una explosión de color, Centro Cultural Uniandinos, Bogotá
- Permanent collection, El Museo del Barrio, New York
- Art in Embassies program, American Embassy, San Salvador, El Salvador
- Geometría y Abstracción, Miguel González, Curator, Museo Rayo, Roldanillo, Colombia

2010

- Arte en América, Palacio de la Moneda, Santiago de Chile
- Por una causa, benefit auction, Conexión Colombia, Bogotá
- Geometría, homenaje a Leo Matiz, Galería La Cometa, Bogotá
- Geometric Illusions, Frederico Sève Gallery, New York
- Then and Now: Abstraction in Latin American Art from 1950 to Present, Monica Esquivel, Curator, Deutsche Bank, New York
- Subasta SolidArte, Galería El Museo, Bogotá
- Members exhibition, National Arts Club, New York
- Exposición colectiva plástica celebrando el bicentenario, Galería Elida Lara, Barranquilla, Colombia

2009

- Permanent collection, Greater Lafayette Museum of Art, West Lafayette, Indiana
- Geometric Abstract Works: The Latin American Vision from the 1950s, 60s and 70s, Henríque Faria Fine Art, New York
- Benefit auction, Bambi Homes, Gabarron Foundation, New York
- Por una causa, benefit auction, Conexión Colombia, Centro de Convenciones AR, Bogotá
- Benefit auction, NACA Foundation, Consulate of Argentina, New York
- The Line Is a Sign, Latincollector, New York
- Sala de Juntas—artistas colombianos en la colección Bancafé, Museo Nacional, Bogotá
- Members exhibition, National Arts Club, New York

2008

- Benefit auction, Conexión Colombia, La Cometa Gallery, Bogotá
- Art in Embassies program, American Embassy, Belgrade, Serbia
- AID for AIDS benefit auction, 120 Wall Street, New York
- Becarte, Fundación Dignificando, Bogotá
- Views of Abstraction, New Arts Gallery, Litchfield, Connecticut

2007

- Abstracción geométrica, Museo de Arte del Tolima, RemArte, Organization of American States, Washington, DC

- Arte colombiano de la colección, 1960–2000, Museo de Arte Moderno, Bogotá
- Abstracción geométrica en Colombia, Galería Mundo, Bogotá
- Group exhibition, Latincollector, New York

2006

- Members exhibition, National Arts Club, New York
- Proyecto 40, Museo de Arte Contemporáneo, Bogotá
- Geometry and Gesture from the Collection, Museum of Art of the Americas, Washington, DC

2005

- Members exhibition, National Arts Club, New York
- Arte y diversidad, Alonso Garcés Galería, Bogotá
- Abstracción y geometría, Alonso Garcés Galería, Bogotá
- Taller al coleccionista benefit auction, Amigos del Museo Nacional, Museo Nacional, Bogotá
- Selected Paintings and Photographs by Gallery Artists, Latincollector, New York

2004

- Members exhibition, National Arts Club, New York
- Latin American Art: Contexts and Accomplices, Sainsbury Centre for Visual Arts, University of East Anglia, Norwich, England
- El universo del arte abstracto, Alonso Garcés Galería, Bogotá
- Subasta a beneficio por los Niños Campesinos de Colombia, Centro de Convenciones Tramonti, Bogotá

2003

- Members exhibition, National Arts Club, New York
- Sólo Dibujo, Luis Cantillo, Curator, Museo de Arte, Universidad Nacional, Bogotá
- Two Artists, Gomez Gallery, Baltimore
- Más allá de la línea, Alonso Garcés Galería, Bogotá
- Permanent collection, Museum of Art of the Americas, Washington, DC

2002

- Homenaje a Eduardo Ramírez Villamizar, Galería Diners, Bogotá
- A Clear Midnight (set), ID Studio Performance at Americas Society, New York
- Homenaje a Nueva York, Galería La Cometa, Bogotá

2001

- Contemporary Colombian Artists: Four Perspectives, Carol Ann Lorenz, Curator, Colgate University, Hamilton, New York
- Capítulos Ilustrados del Quijote, Museo de Arte Moderno de Bucaramanga, Colombia

- Arte, memoria y sociedad, Lilia Gallo, Curator, Archivo Nacional, Bogotá
- Permanent collection, inaugural exhibition, Museo de Arte Abstracto Manuel Felguérez, Zacatecas, Mexico
- Colección internacional del museo: Donaciones de artistas, Museo Rayo, Roldanillo, Colombia
- International Benefit Art Auction, National Arts Club, New York

2000

- Mujeres en el arte colombiano del Siglo XX, Club el Nogal, Bogotá
- 1960: Una visión del arte colombiano, Centro Empresarial de la Cámara de Comercio de Bogotá

1999

- Virtual Portfolio, University Art Museum, Arizona State University, Tempe
- XX Century Colombian Art, Ana Sokoloff, Curator, Christie's, London
- ICCB Benefit Art Auction, National Arts Club, New York
- Subasta silente por la niñez del Eje Cafetero, Banco Cafetero, Bogotá
- La abstracción en Colombia vista desde la colección, Marta Rodríguez, Curator, Museo de Arte, Universidad Nacional, Bogotá
- Life Benefit Auction in the spirit of compassion, Museum of Tibetan Art, Staten Island, New York

1998

- Arte en los 50 años de la Universidad de los Andes, Christie's, Bogotá

1997

- Colors: Contrasts and Cultures, Benjamin Ortiz, Curator, Discovery Museum, Bridgeport, Connecticut
- Rethinking Geometry, Rina Carvajal, Curator, Yale University—Art Assets, New York
- Crossing Borders, Benjamin Ortiz and Gustavo Valdez Jr., Curators, Castle Gallery, College of New Rochelle, New Rochelle, New York
- Solidarte 97, benefit for the Fundación Francia Solidaridad, Colombia
- Permanent collection, Biblioteca Luis Ángel Arango, Banco de la República, Bogotá
- Abstracción Local—Reflexión con Carlos Rojas, Galería El Museo, Bogotá
- Preserving the Past, Securing the Future, National
- Museum of Women in the Arts, Washington, DC

1996

- Paintings, Space 504, New York

1995

- Reconstructivism: New Geometric Paintings in New York, Peter Frank, Curator, Space 504, New York

— Latin American Women Artists, 1915–1995, Gerry Biller, Curator, Milwaukee Art Museum; Phoenix Art Museum; Denver Art Museum; Museo de las Americas, Denver; National Museum of Women in the Arts, Washington, DC; Center for Fine Arts, Miami

— Reaffirming Spirituality, Museo del Barrio, New York

— Six Latin American Artists, Westminster Gallery, Bloomfield College, Bloomfield, New Jersey

— Subasta: El arte de dar, Museo de Arte Moderno de Bogotá

1994

— Latin American Artists in Washington Collections, Felix Ángel, Curator, Inter-American Development Bank Cultural Center, Washington, DC

— Arte en America Latina—obras selectas, Museo de Arte de las Américas, Washigon, DC

— Third Ibero-American Fine Arts Salon, Brazilian American Cultural Institute, Washington, DC

— Permanent collection, Museo de Arte Moderno, Cartagena, Colombia

— Mujeres artistas, Galería Gardner-Uribe, Bogotá

— Samper y las artes, Galería Garcés Velásquez, Bogotá

— Anniversary: A Westminster Retrospective, Bloomfield College, Bloomfield, New Jersey

— Permanent collection, Museo de Arte Moderno, Bogotá

1993

— Latin America and the Caribbean in Contemporary Painting, Inter-American Development Bank, Hamburg, Germany

— Galería Garcés Velásquez, Bogotá

— El arte de dar, Uniandinos, Bogotá

— Fiesta for Life Auction—Latin Amercian Artists, Puck Building, New York

— Permanent collection, Museum of the Americas, Washington, DC

— Group exhibition, Eugenia Cucalón Gallery, New York

— Collection of the Museum of Art of the Americas, BID, Hamburg, Germany

— Latin American Artists Fight Aids, Calvin Morris Gallery, New York

— Colección del Museo de Arte de Popayán, Casa Negret, Bogotá

1992

— From Torres-Garcia to Soto, Bélgica Rodríguez, Curator, Art Museum of the Americas, Washington, DC

— Discovery '92: Six Latin American Women Artists, Richard Humphrey and Robert Metzger, Curators, Center Art Gallery, Bucknell University, Lewisburg, Pennsylvania

— Small Works on Paper by Outstanding Colombian Artists, 1942–1992, Colombian Consulate Art Gallery, Washington, DC

— Collection of the Museum of Modern Art of Pamplona, Galería Garcés y Velásquez, Bogotá

— XXXIV Salón de artistas colombianos, Corferias, Bogotá

— Permanent collection, Museo de Arte, Universidad Nacional, Bogotá

— The Impact of Two Worlds, Artspace, New Haven, Connecticut

— Paper Visions IV: A Biennial Exhibition of Works on Paper by Contemporary Latin American Artists, Hausatonic Museum of Art, Bridgeport, Connecticut

— Exposición inaugural—Segunda etapa, Galería Beatriz Daza, Museo de Arte Moderno Ramírez Villamizar, Pamplona, Colombia

— Salón Regional, Corferias, Bogotá

— Arte moderno, Galería Garcés Velásquez, Bogotá

1991

— Mujeres del siglo XXI, Alcaldía de Manizales, Planetario, Bogotá

1990

— The Reductive Image, Andrea Marquit Fine Arts, Boston

— Homage to the Square, Nohra Haime Gallery, New York

— Antología: Obras de la colección permanente, Biblioteca Luis Ángel Arango, Bogotá

— Panorama del arte abstracto colombiano: 40 concretos, Galería Casa Negret, Bogotá

— Hispanic Encounter, Long Island University, New York

— Latin Vistas, Women Caucus for the Arts, New York

1989

— Latin American Artists, Liza Rabinowitz, Curator, Bloomfield College, Bloomfield, New Jersey

— La mujer artista, Galería Alfred Wild, Bogotá

— 3 décadas de arte uniandino, Maria Teresa Guerrero, Curator, Biblioteca Luis Ángel Arango, Bogotá

— 6 at 6—A Collective of Contemporary Colombian Art, Carla Stellweg, Curator, Rempire Fine Art, New York

— The Alice Baber Collection, Lafayette Museum of Art, Lafayette, Indiana

— Inaugural Exhibition, Galería Luis Pérez, Bogotá

1988

— De Bogotá para Santa Fé: Bogotá 450 años, Galería Acosta Valencia, Bogotá

— Pintores a Bogotá, celebración 450 años, Museo de Arte Contemporáneo, Bogotá

— Permanent collection, Museo de Arte Moderno, Bogotá

1987

— Artistas abstractos suramericanos, Galería Casa Negret, Bogotá

— XXXI Salón de artistas colombianos, Antiguo Aeropuerto Olaya Herrera, Medellín, Colombia

— Latin American Visions I, Lafayette Museum of Art, West Lafayette, Indiana

— 6 mujeres pintoras, Espacio Alterno-AEXANDES, Universidad de los Andes, Bogotá

— Colombian Art: Myth, Dream, Reality, Inter-American Development Bank, Washington, DC

— Arte abstracto geométrico, Museo de Arte, Universidad Nacional, Bogotá

1986

— 2nd Bienal de la Habana, Museo Nacional de Bellas Artes, Havana, Cuba

— Into the Mainstream, Giulio Blanc, Curator, Jersey

— City Museum, New Jersey

— Diamond Jubilee, 1911–1986, New Orleans Museum of Art

— MAC 20 años, Museo de Arte Contemporáneo, Bogotá

— Colección de arte colombiano, Galería Garcés Velásquez, Bogotá

— XXX Salón de artistas colombianos, Museo Nacional, Bogotá

— 100 Obras de la Colección, Museo de Arte Moderno La Tertulia, Cali, Colombia

— 4 Gallery Artists, Schiller-Wapner Gallery, New York

— Abstract Visions, V. Cardozo School of Law, Yeshiva University, New York

— 10th Anniversary, New England Center for Contemporary Art, Brooklyn, Connecticut

— Canadian Club Tour, Hyde Park Art Center, Chicago

— In Homage to Ana Mendieta, Zeus/Trabia Gallery, New York

1985

— 100 años de arte colombiano, Museo de Arte Moderno, Bogotá; Paço Imperial, Rio de Janeiro; Centro Cultural São Paulo, São Paulo; Istituto Italo—Latinamericano, Rome; Centro Cultural Avianca, Barranquilla, Colombia

— Geometric Abstraction in Latin American Art, 1914–1984, CDS Gallery, New York

— Artistas colombianos, Galería Elida Lara, Barranquilla, Colombia

— Inaugural Exhibition, Museum of Contemporary Hispanic Art, New York

— I lenguaje del color, Museo de Arte Contemporáneo, Bogotá

— Proyectos para el aeropuerto de Medellín, Biblioteca Luis Ángel Arango, Bogotá, and Museo de Arte Moderno, Medellín, Colombia

— Pro-Armero Auction, Amazoni Gallery, Miami

— MIRA: Canadian Club Art Tour, Museo del Barrio, New York

— Arte peatonal, Pro-Industria, Palmira, Colombia

— Mujeres en las bellas artes, Museo de Arte Contemporáneo, Bogotá

— Visual Cross-Currents: Latin American Artists Living in New York, Art Consult International Gallery, Boston

1984

— Premio de pintura Cristóbal Colón, Centro Cultural Conde Duque, Madrid

— Marta Traba: Su visión del arte en Colombia, Museo de Arte Moderno, Bogotá

— Latin American Artists in New York, Art Consult Gallery, Panama City

— 5 artistas abstractos, Galería Garcés Velásquez, Bogotá

— Thirteenth Collection, Sotheby's Parke Bernet, New York

— 3rd Latin American Graphic Arts Biennial, Cayman Gallery, New York

— Arte abstracto, Museo de Arte Contemporáneo, Bogotá

— Benefit auction, Museo de Arte Moderno La Tertulia, Cali, Colombia

— Concurso nacional de obras para el Aeropuerto Internacional José María Córdoba, Museo de Arte Moderno, Medellín

1983

— Colombie: Art de l'atelier, art de la rue, École Nationale Supérieure de Beaux Arts, Marta Traba, Curator, Paris

— Permanent collection, Museo de Arte, Universidad Nacional, Bogotá

— Latin American Women Artists, Central Hall Artists, New York

— Celebration García Márquez, Hofstra University, Hempstead, New York

— Subasta Pro Popayán, Unión Caucana, Fundación Alzate Avendaño, Bogotá

— Panorama artístico de las artes gráficas en Colombia, Galería El Callejón, Bogotá

— Colombian Art Exhibition, Colombian Center, New York

— Artistas colombianos en la colección UNICEF, Galería Pluma, Bogotá

— Premio de pintura Cristóbal Colón, Galería Santa Fé, Planetario Distrital, Bogotá

— Thirteenth Collection, Sotheby's Parke Bernet, New York

— Cartón de Colombia, Museo de Arte Moderno, Bogotá

1982

— 25 años del Movimiento Forma y Espacio, Museo de Arte Contemporáneo, Santiago, Chile

— Christmas Show, Phoenix Gallery, New York

- Thirteenth Collection, Sotheby's Parke Bernet, New York
- Benefit Fair—Prints, Center for Inter-American Relations, New York
- AGPA: Cartón de Venezuela, Galería de Arte Nacional, Caracas
- Women of the Americas, Kouros Gallery and Center for Inter-American Relations, New York
- A Mini Salon, Kouros Gallery, New York

1981

- Colombian Art in the 80s, Rutherford Barnes Collection, Denver
- Arte colombiano del siglo XX, Centro Colombio-Americano, Bogotá
- IV Bial de Arte de Medellín, Medellín, Colombia
- Art Consult Gallery, Boston
- Group exhibition, Galería Garcés Velásquez, Bogotá
- Monologues, Henry Street Settlement, New York
- Artistas colombianos, Galería Amparo, Miami
- Expo Arte '81, Cochabamba, Santa Cruz, Bolivia
- III Bial de arte INBO, La Paz, Bolivia
- Interart '81, United Nations Playhouse, New York
- 14 Contemporary Latin American Artists, Castle Gallery, College of New Rochelle, New Rochelle, New York
- Thirteen Collection, Sotheby's Parke-Bernet, New York
- International Play Group, New York
- 4 maestros abstractos, Galería Iriarte, Bogotá
- Group exhibition, Galería Garcés Velásquez, Bogotá
- Pintura abstracta de Colombia, Museo de Arte Moderno de Cartagena, Cartagena, Colombia

1980

- Small Things, Phoenix Gallery, New York
- Obras de grandes maestros, Museo de Arte Contemporáneo, Bogotá

1979

- National Drawing '79, Rutgers University, New Jersey
- Permanent collection, Museo de Arte Moderno de Bogotá
- XV Bial Internacional de São Paulo, São Paulo
- Magnet—Geometry—Magnet, Inter-American Development Bank, Washington, DC
- Icarus Odyssey, Guadalajara, Mexico
- Arte colombiano, Galería El Callejón, Bogotá
- Manhattan, Phoenix Gallery, New York
- Arte latinoamericano, Galería Juan Martín, Mexico City

1978

- Variations on Latin Themes in New York, Center for Inter-American Relations, New York
- Trends, Cayman Gallery, New York
- Pan-American Paintings, Ward Gallery, Rochester, New York

- Trabajos sobre papel, Museo de Artes Gráficas, Maracaibo, Venezuela
- Process as Art, Phoenix Gallery, New York
- Resurgimiento 1978, inaugural exhibition, Museo del Barrio, New York
- Permanent collection, Museo de Arte Moderno, Bogotá

1977

- Magnet—Geometry—Magnet, Cayman Gallery, New York, and 1978, Inter-American Development Bank, Washington, DC
- Tres artistas abstractos, Taller 5, Bogotá
- Winter Group Show, Phoenix Gallery, New York
- La nueva gente del museo, Museo de Arte Moderno, Bogotá
- Salón de agosto, Museo de Arte Contemporáneo, Bogotá
- Summer Group Show, Phoenix Gallery, New York
- 50 años de arte colombiano, Casa de las Américas, La Habana, Cuba
- 40 mujeres artistas, Museo de Arte Contemporáneo, Bogotá
- Artists Choice, Women in the Arts Traveling Exhibition, Randolph Macon Women's College, Lynchburg, Virginia, and WIA Gallery, New York

1976

- Four Colombian Artists, British Council, Bogotá
- Iman—New York—Iman, Center for Inter-American Relations, New York, and Museo de Ponce, Puerto Rico
- Pintura colombiana actual: II Salón de artes plásticas ACOPEX, Museo de Arte, Universidad Nacional, Bogotá
- Cork Gallery of Lincoln Center, New York
- Memorial Library Gallery, United Art Group, New York
- Group exhibition, AIR Gallery, London
- Artists Choice: Women in the Arts Traveling Exhibition, Chatham College, Pittsburgh; State University of New York, Binghamton; Virginia Polytechnic Institute, Blacksburg; and Lehigh University, Bethlehem, Pennsylvania
- Group exhibition, Phoenix Gallery, New York
- Women Artists Awards and Slide Exhibition, International Women's Arts Festival, New York
- Nuevas adquisiciones, Museo de Zea, Medellín, Colombia

1975

- Works on Paper—Women Artists, Brooklyn Museum, New York, and Center for the Performing Arts, C.U.N.Y., New York
- Recent Acquisition of 10 Major Works, Gruenebaum Gallery, New York
- Women Artists—Soho Festival, WIA Gallery, New York
- United Art Group—I, First National City Bank of New York, Union Carbide Building, New York

- Young Artists '75, United Nations Playhouse, New York
- Farleigh Dickinson University, New Jersey

1974

- Christmas Show, Women's Interart Center, New York
- 3 artistas abstractos, Carmen Rada, Curator, Galería Monte Ávila, Bogotá
- Arte colombiano de hoy, Galería de la Fundación Eugenio Mendoza in association with Museo de Arte Moderno de Bogotá, Caracas
- XXV Salón nacional de artes visuales, Museo Nacional, Bogotá

1973

- Art Lift 549, Women's Interart Center, New York

1972

- Group Show—Women in the Arts, C. W. Post College, Long Island University, New York
- III Bial de arte Coltejer, Medellín, Colombia
- Latinamerican Art, Institute of Latin-American Studies, Columbia University, New York
- XXIII Salón de artistas nacionales, Museo Nacional, Bogotá

1970

- XX aniversario, Icetex, El Planetario, Bogotá
- II Bial de arte Coltejer, Medellín, Colombia
- XXI Salón de artistas colombianos, Museo Nacional, Bogotá

1968

- Summer Exhibition, Royal Society of British Painters, London
- Permanent collection, Museo de Arte Contemporaneo, Bogotá
- I Bial iberoamericana de pintura Coltejer, Medellín, Colombia
- New Members '68, AIA Gallery, London
- Trends 1968, FBA Galleries, London
- Primer Festival de Arte de Caracas, INCIBA, Caracas
- Colección del Museo de Arte Contemporáneo, Centro Colombo-Americano, Bogotá
- Centro Colombo-Venezolano, Caracas
- Summer Exhibition, Royal Society of British Artists, London

1967

- I Festival de artes INCIBA, Galería El Muro, Caracas
- Los jóvenes terribles del Museo de Arte Moderno de Bogotá, Galería Ervico, sponsored by the Museo de Arte Moderno, Bogotá, and Concejo de Montenegro, Quindío, Colombia
- I Edinburgh Open 100, Edinburgh Festival, Scotland
- XIX Salón de artistas nacionales, Biblioteca Luis Angel Árago, Bogotá
- Permanent collection, Museo de Arte Contemporáneo, Bogotá

1966

- Centro Audiovisual, Universidad de los Andes, Bogotá
- Galería Danetti, Bogotá
- XVIII Salón de artistas nacionales, Museo Nacional, Bogotá

1965

- Instituto Tecnológico de Monterrey, Monterrey, Mexico
- XVII Salón de artistas nacionales, Museo Nacional, Bogotá

1964

- I Salón Intercol de artistas jóvenes, Museo de Arte Moderno, Bogotá
- Salón de noviembre, Arte AC, Monterrey, Mexico
- Salón nacional de mujeres artistas, IV Festival nacional de la artes, Cali, Colombia
- XVI Salón de artistas colombianos, Museo Nacional, Bogotá

1963

- Salón de noviembre, Arte AC, Monterrey, Mexico
- XV Salón de artistas colombianos, Museo Nacional, Bogotá

1962

- XIV Salón de artistas colombianos, Museo Nacional, Bogotá

1959

- Exposición académica, Universidad de lo Andes, Bogotá

1958

- Exposición de alumnas, Universidad de los Andes, Bogotá

Exhibition artworks



FIG. 1
Watercolor, 1965
Watercolor on paper
15.25 x 18.5 in.
38.7 x 47 cm
FSWP-65-0001



FIG. 2
Watercolor, 1968
Watercolor on paper
10.5 x 13.3 in.
26.7 x 33.7 cm
FSWP-68-0000



FIG. 3
Watercolor, 1966
Watercolor on paper
14.75 x 18 in.
37.5 x 45.7 cm
FSWP-66-0001



FIG. 4
Watercolor (I), 1968
Watercolor on paper
9.25 x 11.625 in.
23.5 x 29.5 cm
FSWP-68-0001



FIG. 5
Study for Painting No. 3 (5), 1993
Acrylic on paper
15 x 20 in.
38.1 x 50.8 cm
FSST-93-0003.5



FIG. 6
Study for Painting No. 1 (3), 1984
Acrylic on paper
15 x 20 in.
38.1 x 50.8 cm
FSST-84-0001.3



FIG. 7
Study for Painting No. 3 (7), 1993
Acrylic on paper
10.125 x 15 in.
25.7 x 38.1 cm
FSST-93-0003.7



FIG. 8
Study for Painting No. 1 (8), 1984
Acrylic on paper
15 x 20 in.
38.1 x 50.8 cm
FSST-84-0001.8



FIG. 9
Study for Painting No. 3 (3), 1983
Acrylic on paper
9.875 x 13.25 in.
25.1 x 33.7 cm
SST-83-0003.3



FIG. 10
Study for Painting No. 4 (4), 1985
Acrylic on paper
11 x 17.5 in.
27.9 x 44.5 cm
FSST-85-0004.4



FIG. 11
Study for Painting No. 2 (4), 1983
Acrylic on paper
13.875 x 15 in.
35.2 x 38.1 cm
FSST-83-0002.4



FIG. 12
Study for Painting No. 3 (5), 1995
Acrylic on paper
10 x 15 in.
25.4 x 38.1 cm
FSST-95-0003.5



FIG. 13
Study for Painting No. 1 (2), 1987
Acrylic on paper
12.25 x 18 in.
31.1 x 45.7 cm
FSST-87-0001.2



FIG. 14
Study for Painting No. 2 (6), 2016
Acrylic on paper
6.5 x 11.5
16.5 x 29.2
FSST-16-0002.6



FIG. 15
Study for Painting No. 1 (10), 1999
Acrylic on paper
15 x 20 in.
38.1 x 50.8 cm
FSST-99-0001.10



FIG. 16
Study for Painting No. 1 (4), 1996
Acrylic on paper
10 x 15 in.
25.4 x 38.1 cm
FSST-96-0001.4



FIG. 17
Study for Painting No. 1 (4), 2022
Acrylic on paper
12.25 x 18 in.
31.1 x 45.7 cm
FSST-22-0001.4



FIG. 18
Study for Painting No. 3 (7), 1990
Acrylic on paper
15 x 10 in.
38.1 x 25.4 cm
FSST-90-0003.7



FIG. 19
Study for Painting No. 1 (11), 1989
Acrylic on paper
15 x 20 in.
38.1 x 50.8 cm
FSST-89-0001.11



FIG. 20
Study for Painting No. 2 (5), 1989
Acrylic on paper
10 x 14.75 in.
25.4 x 37.5 cm
FSST-89-0002.5



FIG. 21
Study for Painting No. 1 (4), 2005
Gouache on paper
18 x 22 in.
45,7 x 55,8 cm



FIG. 22
Study for Painting No. 2 (3), 2006
Gouache on paper
17.7 x 22 in.
45 x 55,2 cm



FIG. 23
Study for Painting No. 2 (2), 1996
Gouache on paper
17.75 x 21.75 in.
45 x 55,2 cm



FIG. 24
Study for Painting No. 1 (8), 2008
Gouache on paper
20.7 x 20.7 in.
52,7 x 52,7 cm



FIG. 25
*Study for Painting
No. 1 (2)*, 2015
Acrylic on paper
13.875 x 15 in.
35.2 x 38.1 cm
FSST-15-0001.2



FIG. 26
*Study for Painting
No. 2 (3)*, 2018
Acrylic on paper
15 x 11 in.
38.1 x 27.9 cm
FSST-18-0002.3



FIG. 27
*Study for Painting
No. 1 (3)*, 2021
Acrylic on paper
19.25 x 18 in.
48.9 x 45.7 cm
FSST-21-0001.3



FIG. 28
*Study for Painting
No. 1 (3)*, 2007
Acrylic on paper
12.5 x 9.5 in.
31.8 x 24.1 cm
FSST-07-0001.3



FIG. 29
*Study for Painting
No. 5 (1)*, 1988
Acrylic on paper
18.75 x 20.75 in.
47.6 x 52.7 cm
FSST-88-0005.1



FIG. 30
*Study for Painting
No. 1 (5)*, 2017
Acrylic on paper
15 x 20 in.
38.1 x 50.8 cm
FSST-17-0001.5



FIG. 31
*Study for painting
No. 1 (1)*, 2002
Gouache on paper
18 x 22 in.
45,7 x 55,8 cm



FIG. 32
Acrylic No. 1, 2007
Acrylic on canvas
32 x 22 in.
81.3 x 55.9 cm
FSPA-07-0001



FIG. 37
Acrylic No. 7, 2009
Acrylic on canvas
20 x 24 in.
50.8 x 61 cm
FSPA-09-0007



FIG. 38
Composition No. 1, 2016
Acrylic on paper
26 x 40.2 in.
66 x 102 cm
FSCO-16-0001



FIG. 39
Composition No. 3, 2017
Acrylic and pencil
on paper
48.5 x 50 in.
123.2 x 127 cm
FSCO-17-0003



FIG. 40
Composition No. 5, 1992
Acrylic on paper
30 x 22.25 in.
76.2 x 56.5 cm
FSCO-92-0005



FIG. 41
Lithograph No. 1, 2021
Lithograph
Edition of 30 + 10 AP
35.9 x 27.6 in.
91.2 x 70.1 cm
FSPP-21-0001



FIG. 42
Lithograph No. 3, 2021
Lithograph
Edition of 30 + 10 AP
31 x 27.58 in.
78.7 x 70.1 cm
FSPP-21-0003



FIG. 43
Lithograph No. 4, 2021
Lithograph
Edition of 30 + 10 AP
30.94 x 27.56 in.
78.6 x 70 cm
FSPP-21-0004



FIG. 33
Acrylic No. 1, 2017
Acrylic on canvas
58 x 48 in.
147.3 x 121.9 cm
FSPA-17-0001



FIG. 34
Acrylic No. 1, 2012
Acrylic on canvas
44 x 42 in.
111.8 x 106.7 cm
FSPA-12-0001



FIG. 35
Acrylic No. 5, 2009
Acrylic on canvas
44 x 42 in.
111.8 x 106.7 cm
FSPA-09-0005



FIG. 36
Acrylic No. 5, 1988
Acrylic on canvas
42 x 54 in.
106.7 x 137.2 cm
FSPA-88-0005

Fanny Sanín
Thresholds for | Umbrales para la
Contemplation Contemplación

December 2, 2022 to March 31, 2023