



*The Paradigm of Consciousness*

*Edward Lentzsch*





*Lentsch's work has the pathos of Rembrandt, and the atmosphere of Kiefer.*

Tonya Turner

Turner Carroll Gallery Santa Fe, NM

“I cannot make a mistake in identifying works of consequence...

Edward Lentsch...it's bold it's innovative it's impeccably well made!”

Legendary Art Dealer Ivan Karp

EDWARD LENTSCH

American born April 14, 1959 California

Working in mixed media on canvas, Lentsch's monumental sized works exhibit unique surfaces and refined textures while also reflecting a contemplative element of alchemy and spiritual introspection.

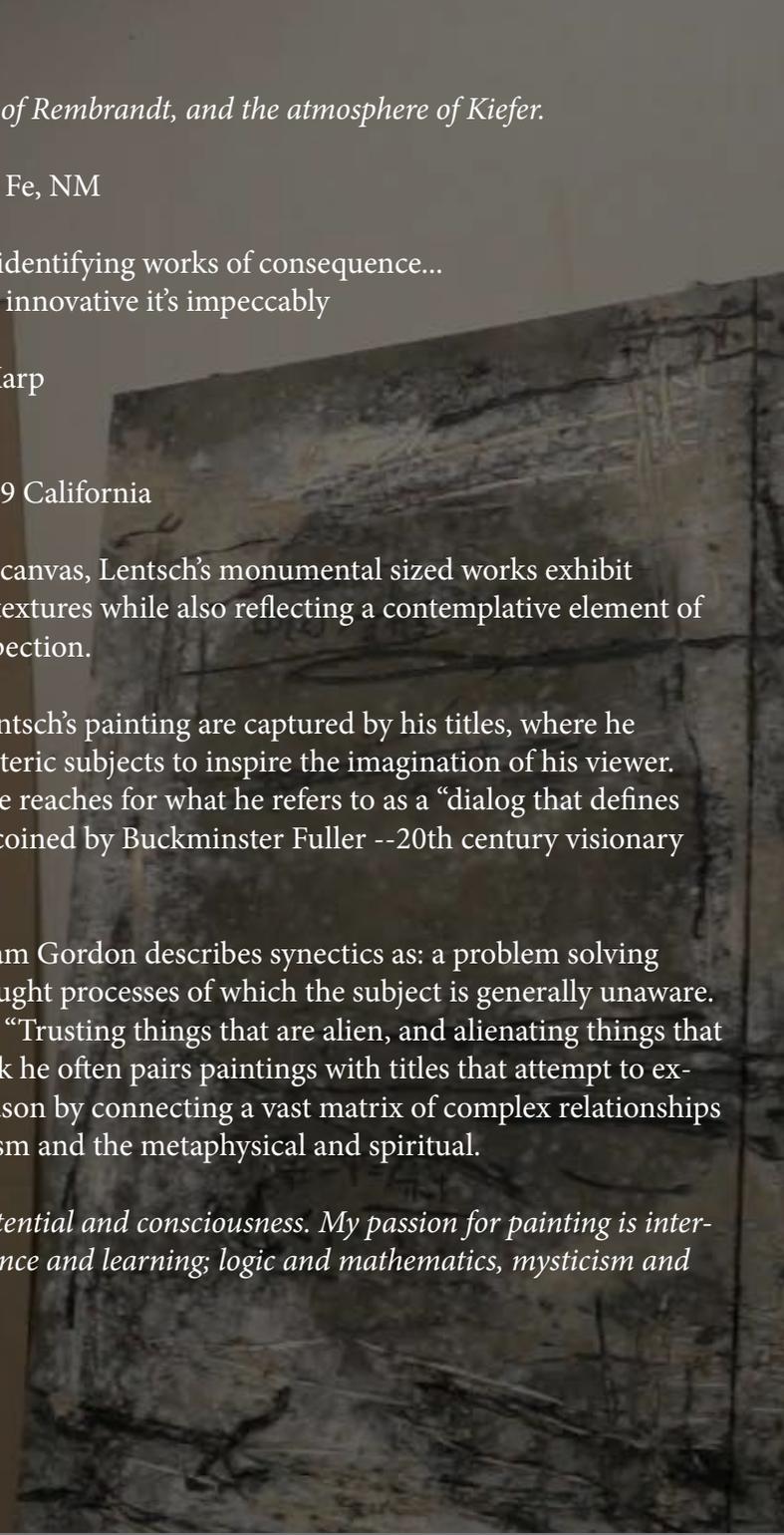
The spiritual overtones of Lentsch's painting are captured by his titles, where he uses mystical images and esoteric subjects to inspire the imagination of his viewer. His titles are compelling as he reaches for what he refers to as a “dialog that defines synectics...” (a concept first coined by Buckminster Fuller --20th century visionary inventor.)

Wikipedia contributor William Gordon describes synectics as: a problem solving approach that stimulates thought processes of which the subject is generally unaware. He describes this method as, “Trusting things that are alien, and alienating things that are trusted.” In Lentsch's work he often pairs paintings with titles that attempt to explain this idea of synectic reason by connecting a vast matrix of complex relationships between science and mysticism and the metaphysical and spiritual.

*“My work is about human potential and consciousness. My passion for painting is intertwined with a passion for science and learning; logic and mathematics, mysticism and mastery.”*

EDWARD LENTSCH

APRIL 2015



## Professional Profile

Edward Lentsch's expansive artistic practice explores his relationship between the self, nature and the universe. From the Fibonacci sequence to the teachings of Aristotle, Lentsch attempts to create a bridge between the natural world and these intellectual canons, exploring the interconnection between the realms of science and mysticism, the metaphysical and the spiritual. He explores how these three facets are integrated within a global environment and moreover how we, as humans, fit within this complex matrix of thought using the ideas of some of the world's greatest writers and scholars.

Lentsch works across a variety of media to create an 'energy of intention', in which textures, compositions and colours (or their absence) are combined. At first glance, his abstract canvases bring to mind the earthen tones of Kiefer, or the scratched surfaces of Tàpies. Lentsch, however, draws from a broader art historical canon, and painting becomes an extension of the life force around him, a transformative experience through which he can mediate a pure experiential moment. Flowing from a nonverbal intuitive state of creative expression, Lentsch bridges a complex visual language in which colours and textures are lifted from the natural world. On canvas, they are refracted and tessellated, at times put through the process of entropy, which allows for them to be transformed and transmuted.

Lentsch starts with a mastic and polymer foundation, before working with stone powders and dry pigments. Here, while the work is still wet, he uses trowels and sticks creating visual interventions. Before encapsulating the work in shellac and various varnishes, each work's effervescence is enhanced and its distressed surface is developed. Works take on qualities of organic surfaces, such as sandstone or granite, using an intricate network of flecks and dots of pigment to proliferate the densely worked surface. One can imagine soft, snowy landscapes of white and grey or the verdant green of a tranquil overgrown pond or even the harsh dark lines of barren twigs

and brush against an autumn landscape. Lentsch's technique allows for the translation of our natural landscapes into abstract environments.

It is the complex relationship between what is known, or the skill and technique, and what is manifested, the interpretation or intuition, that lies at the heart of Lentsch's painterly technique. He uses the force of the paint as it is applied to the canvas as a sensory way to connect with the energy of the life force around him.

Lentsch's paintings also use logic existing within nature; for example, the number sequences that comprise the fractals of a snowflake. This ontological approach is spurred by the artist's interest in Synectics, a methodology that seeks to explore how creativity works by a connecting of dots to reach a higher plane of understanding that encompasses the physical, psychological and symbolic. In this way Lentsch explores links between elemental phenomena and more ethereal, spiritual and magical experiences.

Each of Lentsch's works refers to a particular theory or intellectual or spiritual manifesto. His titles are not intended to act as complete narratives for individual paintings, but rather to demonstrate their significance as a Theoretical foundation where each piece is connected to the other. His work becomes a series of links within a chain creating an intuitive dialogue between the conscious and subconscious. Just as his paintings make connections between the natural world and abstraction, it is the force of painting that helps him complete the circle. In diving into the canvas Lentsch understands his connection to the beauty and complexity of life that allow him to find freedom and personal empowerment.

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WRITTEN BY Anna Wallace-Thompson  
GALLERIE KASHYA HILDEBRAND







*“The aim of art is to represent not the outward appearance of things, but their inward significance.”  
Aristotle*

reckless, he redoubt-  
lessly measured his way to  
be remarkably  
renewed or reinventing  
himself and as  
he reflected

upon the renewal of  
his invention,  
he came across what he  
had almost  
forgotten  
**HOPE**







Romance Sonambulo  
66x88 inches



All I See is Light  
88x66 Inches



The Major Arcana  
88x66 Inches



Galileo's Discovery  
100x150 Inches



Asclepius  
70x120 inches



Cloud Dancer  
66x108 inches



Veils of Perception  
54x76 inches



Mystic Merylinite  
60x90 inches



Infinite Continuity  
46x76 inches



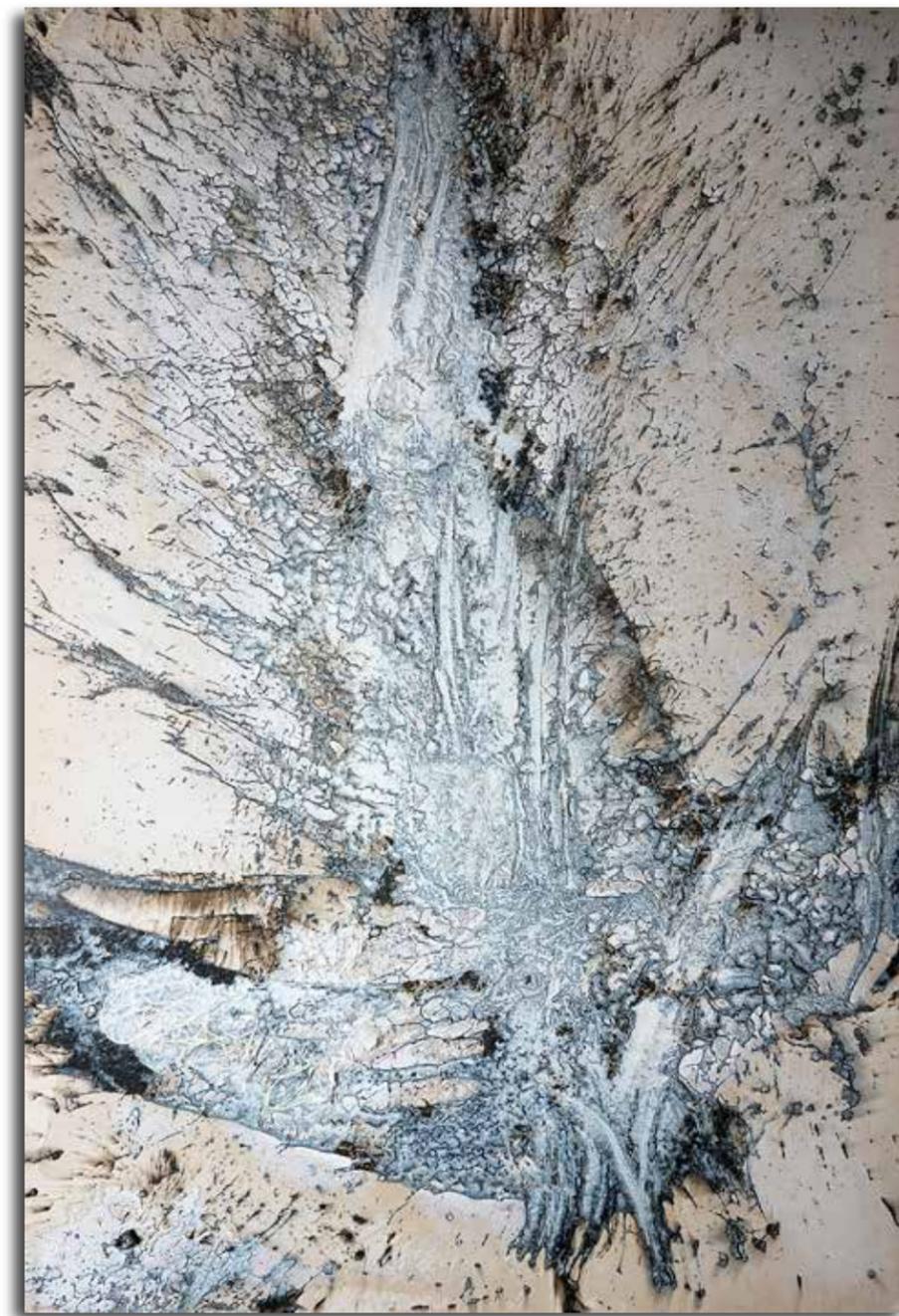
The Enneads of Plotinus  
70x100 inches



ALabyrinth of Treasures  
59 inches framed



Precision  
94x88 Inches



Game Theory  
108x72 inches

Liquid Imagination  
70x120 inches





The Heavy Feather  
78x54 inches

Perpetual Optimism  
94x74 inches





The Path to Enchantment  
48x42 inches





Newtons Law  
60x90 inches



Dreamcatcher's Logic  
70x50 inches



The Wandering Paripatetic  
120x80 inches



Symphony of Light  
54x96 inches



Gracias a Dios  
70x50 Inches



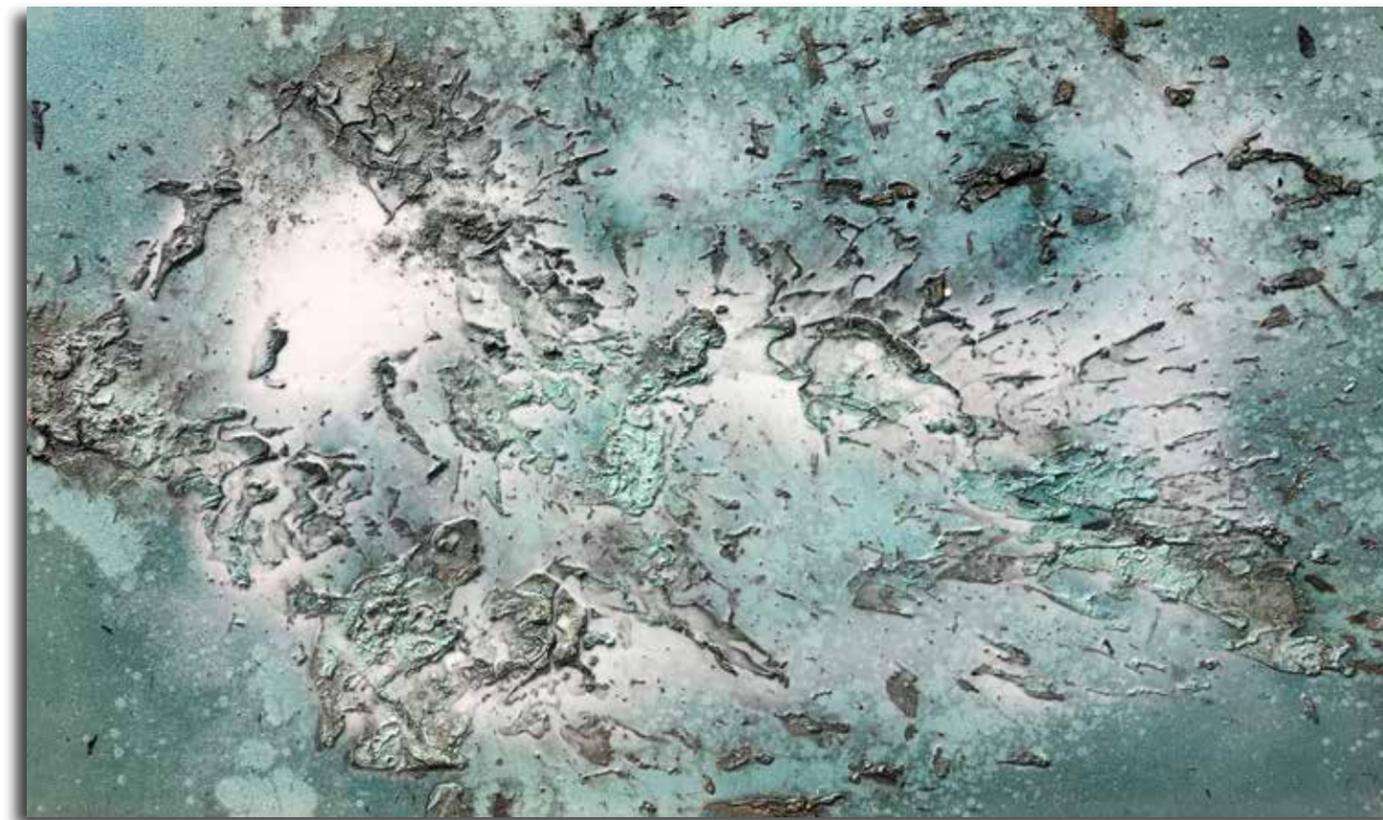
Petrarchan Sonnet  
70 x 100 Inches



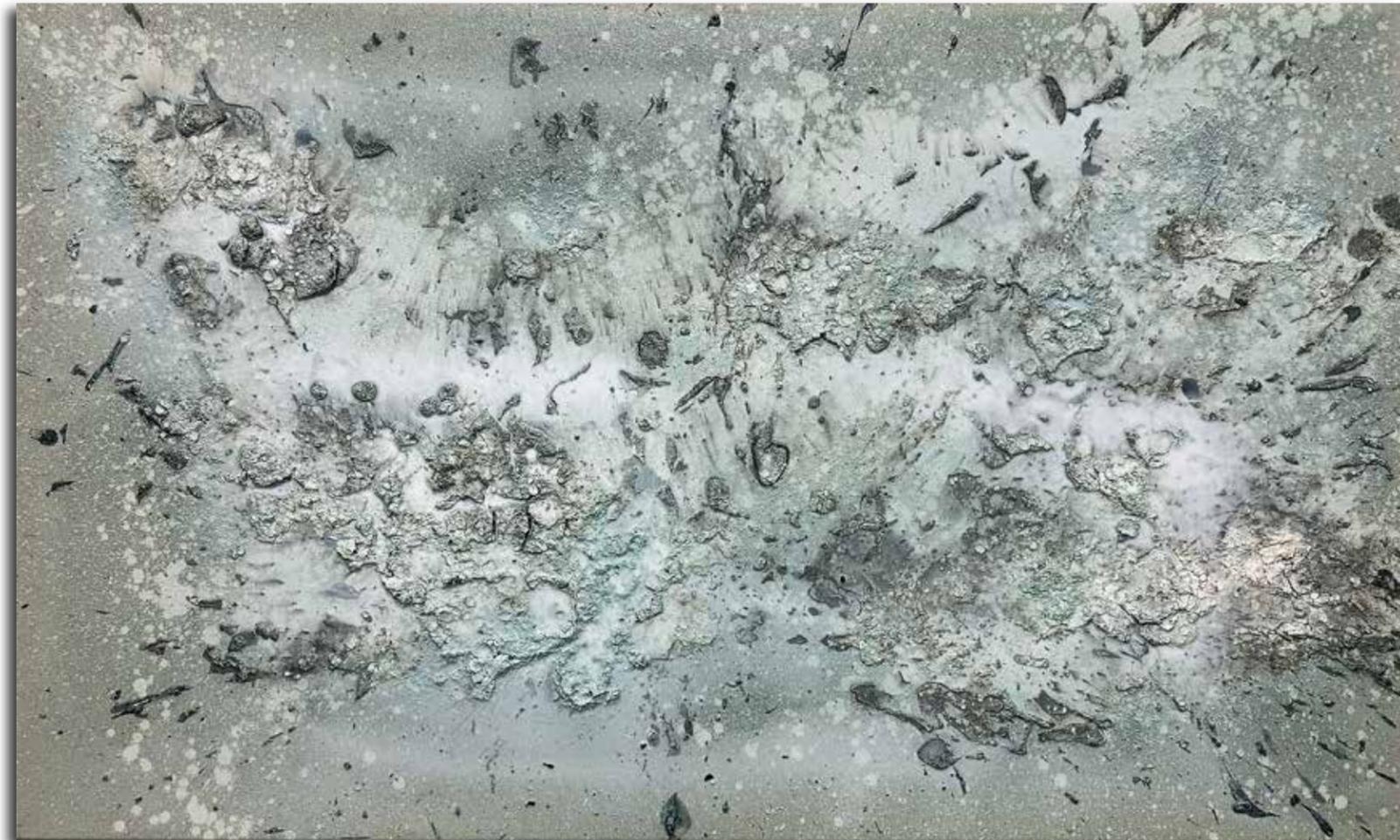
Logic  
40x40 inches



Carnival of Colors  
72x76 inches each



A Realm of Ideas  
42x70 inches



The Journey Within  
46x76 inches



The Blue Teal  
70x50 inches



Purple Paris Purple Rain  
60x90 inches



Seeds of Intention  
46x76 inches



Enduring Strength Part I&II  
46x46 inches each



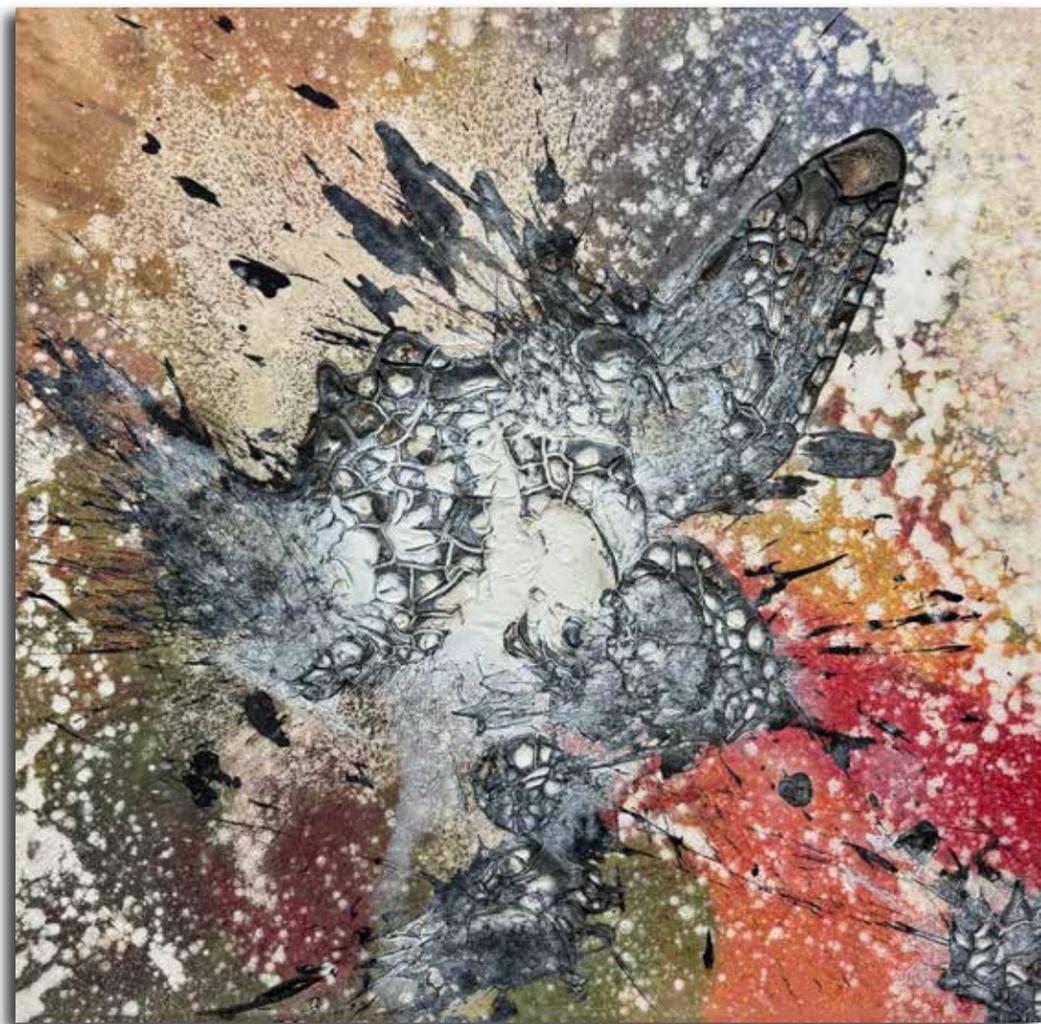
Horizons of Possibilities  
76x54 inches



Awakening the Minds Eye  
88x66 inches



Invariance  
90x60 inches



The Butterfly Effect Part I  
50x50 Inches



The Butterfly Effect Part II  
50x50 Inches



Harmony  
46x76 inches



Horizon of Possibilities  
66x88 inches





K. Smith