



THE EDWARD LENTSCH COLLECTION

A Snapshot in Time 2026

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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.

LONDON 2014

WRITTEN BY Anna Wallace-Thompson
GALLERIE KASHYA HILDEBRAND







Cloud Dancer
66x108 inches



Romance Sonambulo
66x88 inches



Veils of Perception
54x76 inches



Infinite Continuity
46x76 inches



The Enneads of Plotinus
70x100 inches



The Heavy Feather
78x54 inches



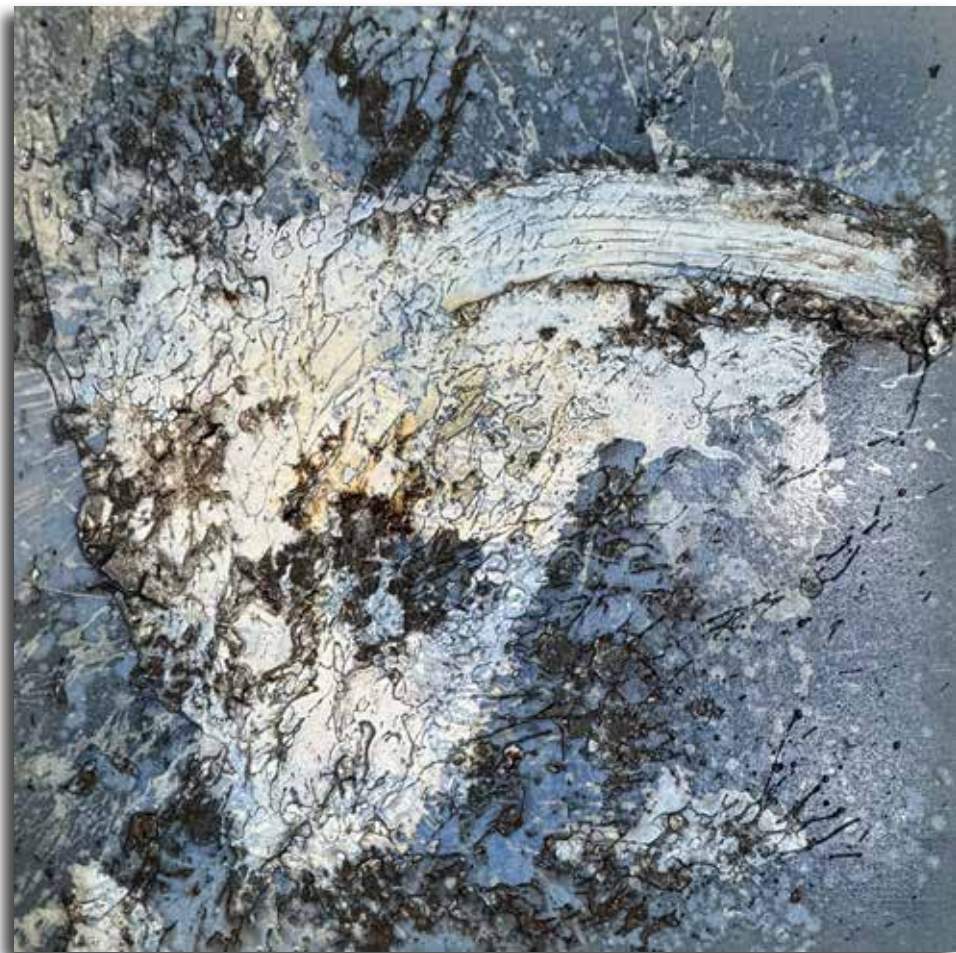
Soft as a Dream
70x50 inches



Large White Bird
42x72 inches



The Elantris
76x46 inches



Consciousness in Motion
46x46 inches



Lines on Ale
46x46 inches



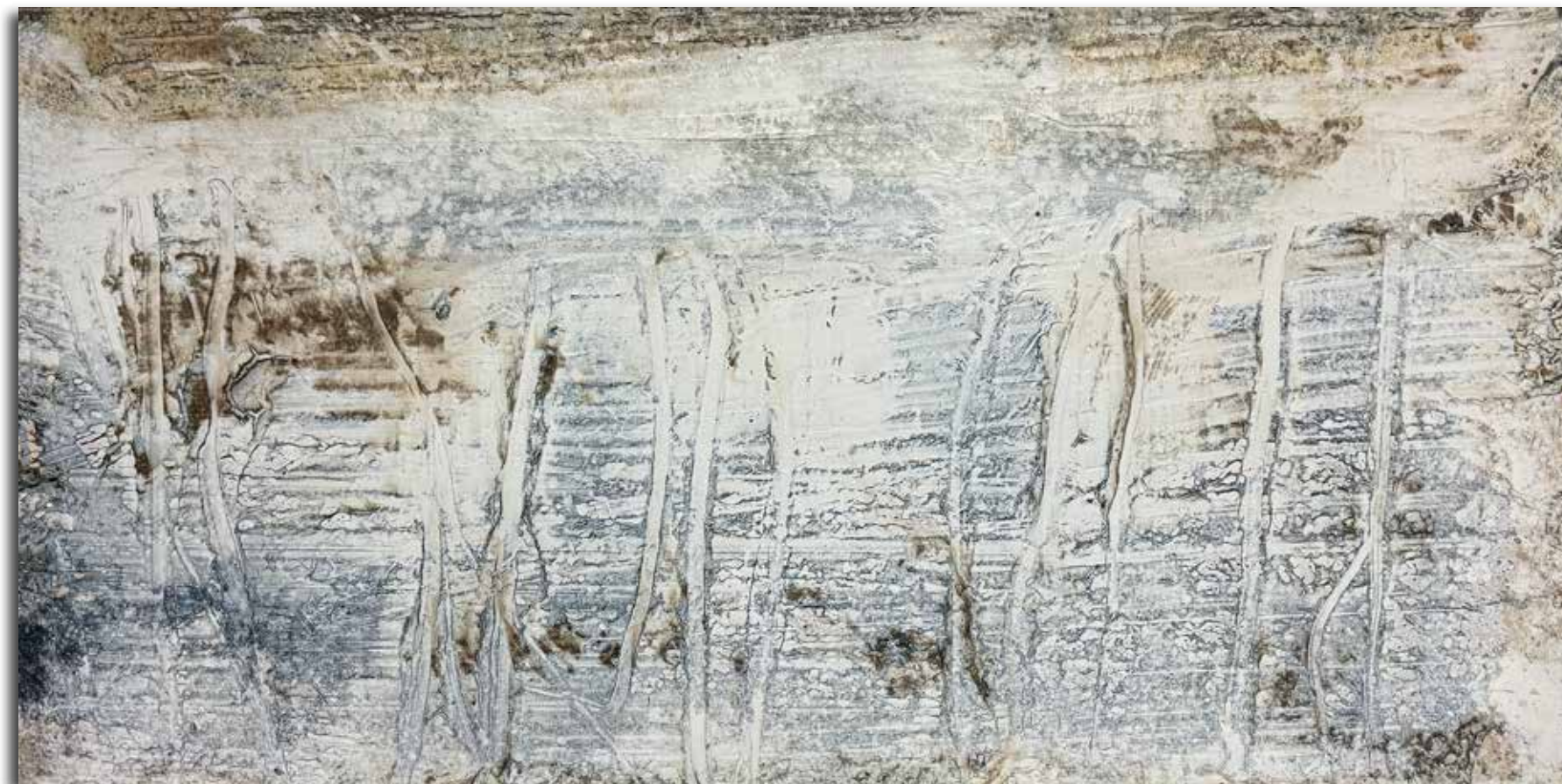
Newtons Law
60x90 inches



The Path to Enchantment
48x42 inches



Tranquility
48x72 inches



Symphony of Light
54x96 inches



The Silent Circle of Peace
72x60 Inches



Raging Fire of the Sun
66x43 Inches



Waves of Intuition
76x46 inches



Petrarchan Sonnet
70 x 100 Inches



Juniper
55 Inches



Vincent
40x32 Inches



The Chronicle of Kings
25x25 Inches Each



The Stone of Perfection
48x80 Inches



The Mysterious Etruscans Part I & II
60x48 Inches each



Legend of the Golden Dolphin
60x50 Inches



Poet Paripatetic
43x46 inches



Bouclou La Flambea
50x80 inches



Logic
40x40 inches



Mystic Merylinitite
60x90 inches



Asclepius
70x120 inches



Carnival of Colors
72x76 inches each



Love and Hate
76x46 inches



Opel Symbol of Hope
42x42 inches



Uruka
60x36 inches



A Realm of Ideas
42x70 inches



Roots of Reflection
42x70 inches



The Journey Within
46x76 inches



The Rhodora
46x76 inches



The Blue Teal
70x50 inches



Aristotle's Lyceum
76x46 inches



Athena
68x52 inches



Seeds of Intention
46x76 inches



Blue Teal Quill
70x50 inches



The Azabache Sequence
60x60 inches



The Zeigarnic Effect
60x60 inches



Praesons de Conatu
67x43 inches



The Art of Hope
48x48 inches



Plumeria I
43x43 inches



The Ancient Mariner
50x80 inches



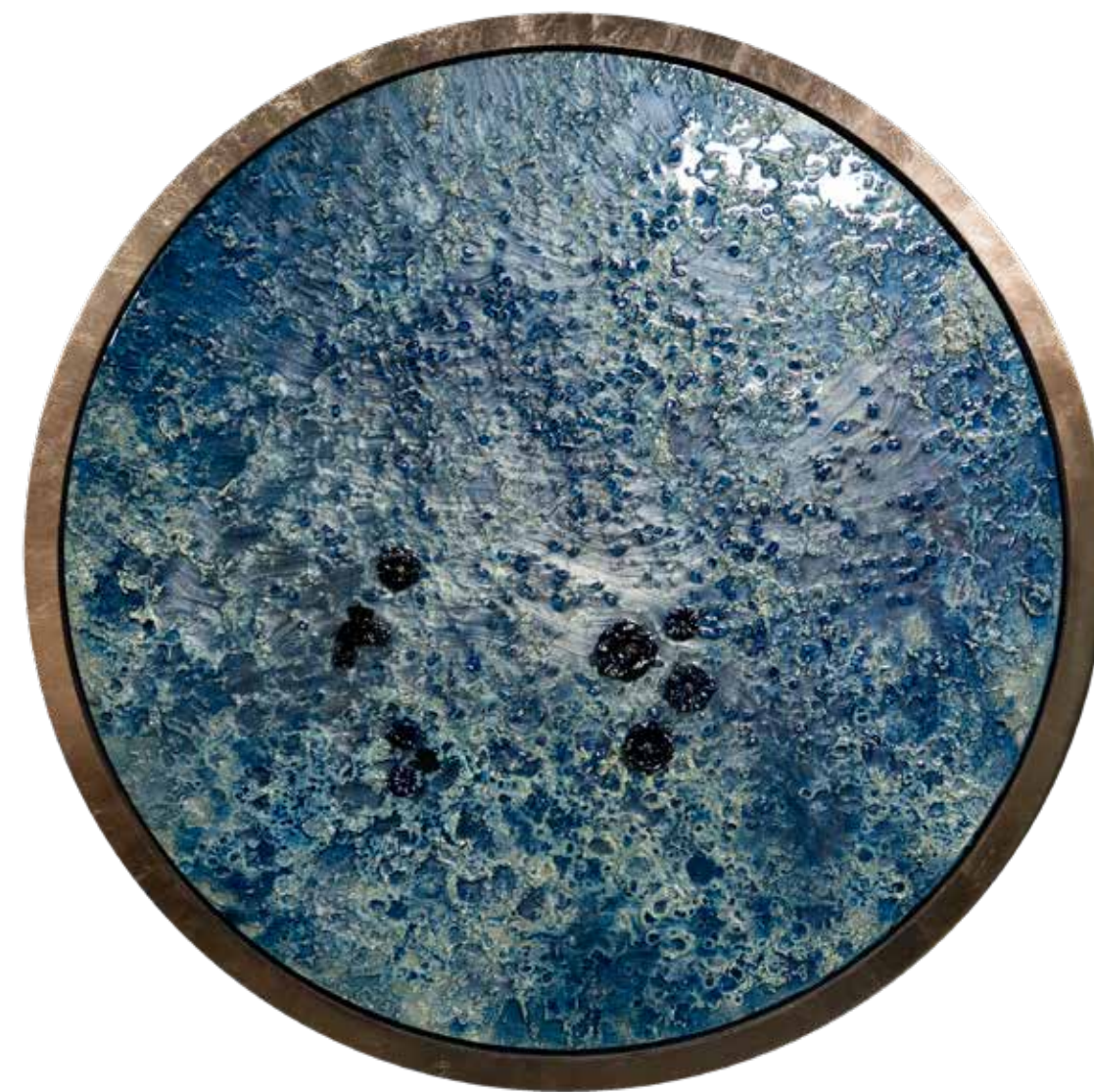
A Thousand Waves of Light
50x90 inches



Horizons of Possibilities
76x54 inches



ALabyrinth of Treasures
59 inches framed



Babtistia Australis
47 inches framed



Perpetual Optimism
94x74 inches



Awakening the Minds Eye
88x66 inches



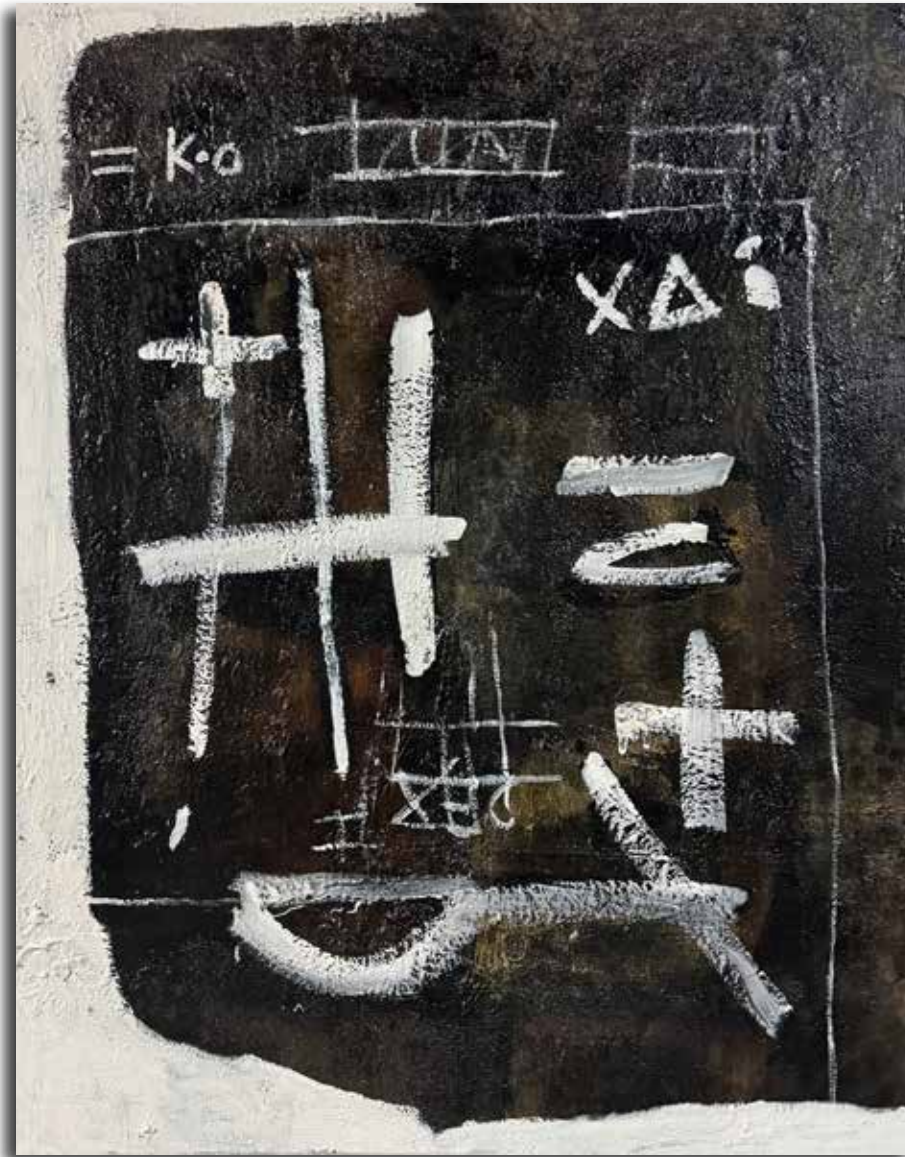
The Paradigm of Consciousness
80x60 inches



The Stillness of Time
60x90 inches



The Wandering Paripatetic
120x80 inches



The Primitive
90x70 inches



The Divine Madness of Phaedrus
60x90 inches



Game Theory
108x72 inches



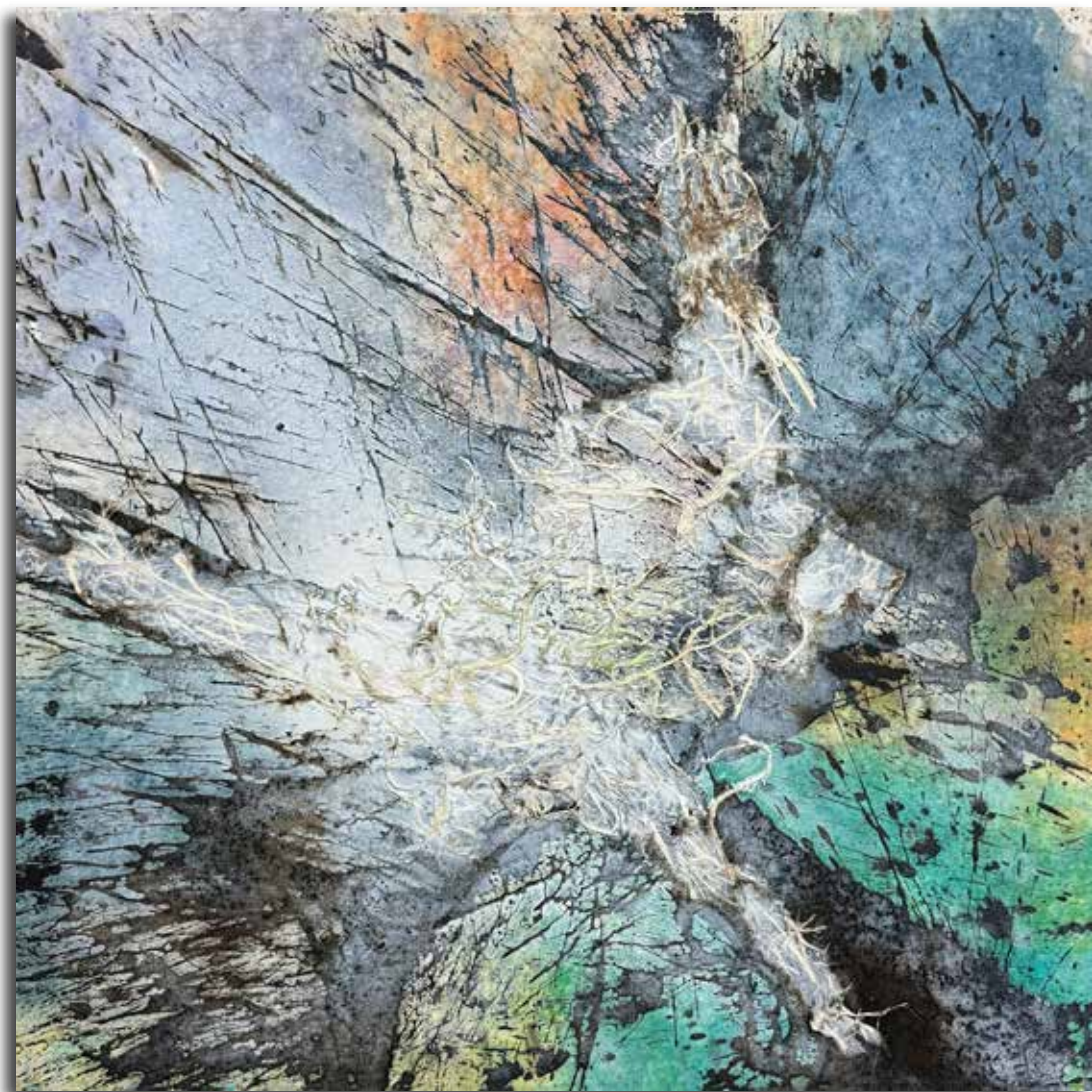
Invariance
90x60 inches



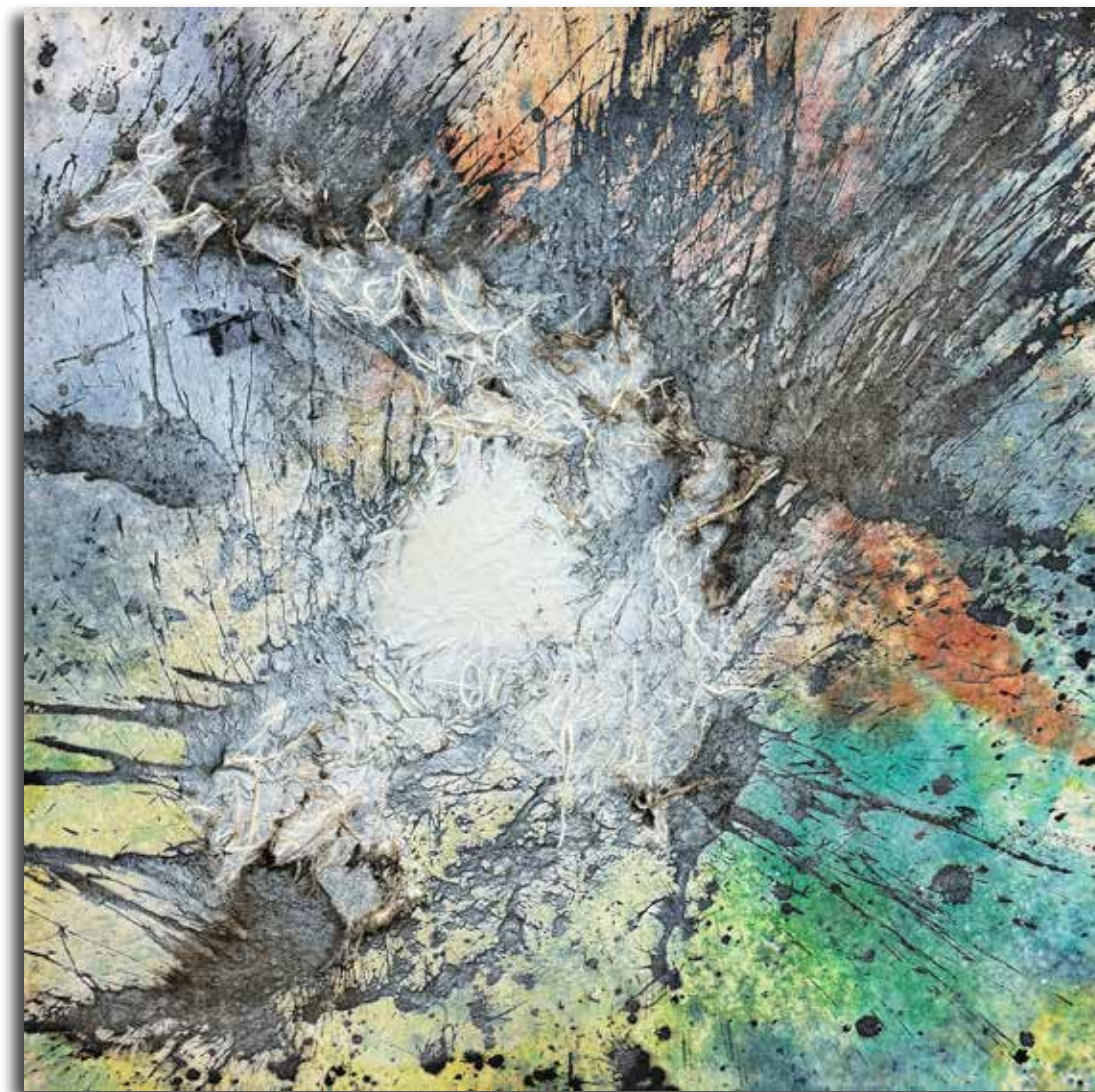
Mr Q
59 inches framed



Clarity Through the Fog
70x50 inches



The Joyful Butterfly
50x50 inches



Lasting Light
50x50 inches



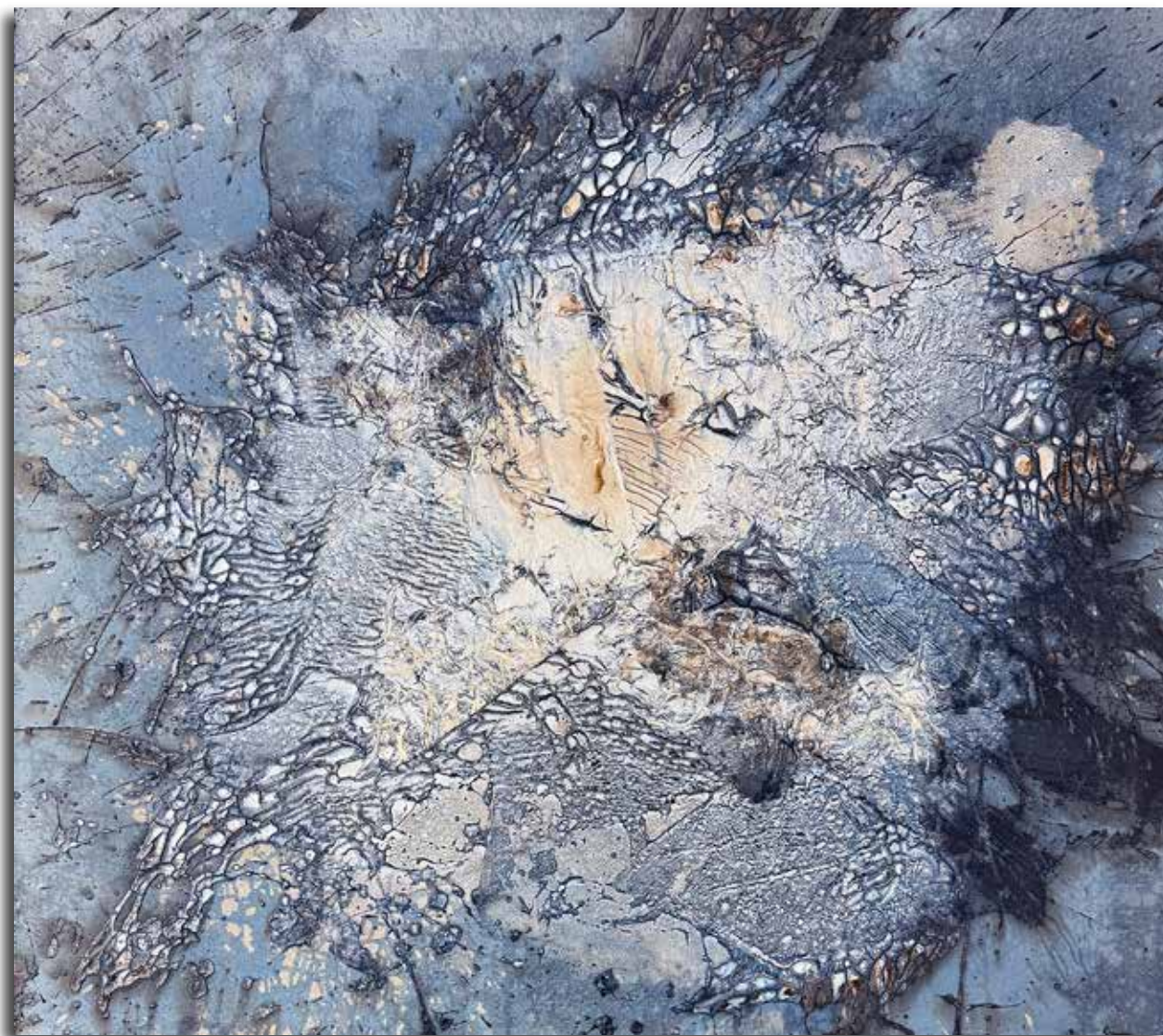
K is Zero
58x46 inches



Roots of Reflection
70x42 inches



Lemurian Caves
80x56 inches



Celestial Cyclones
50x55 inches



Whispers of the Mind
70x50 inches



The Elements of Perspective
60x90 Inches



Harmony
46x76 inches



The Butterfly Effect Part I
50x50 Inches



The Butterfly Effect Part II
50x50 Inches



A Symphony of Stillness
50x55 inches



The Phenomenon
48x72 inches



Eleusias
46x76 inches



Lyapunov Exponents
50x50 inches



Through the Lens of Entropy II Shannon
60x42 inches



The Language of Snowflakes
50x50 inches



Transcendentalism / For Whitman
60x90 inches



Purple Paris
90x60 inches



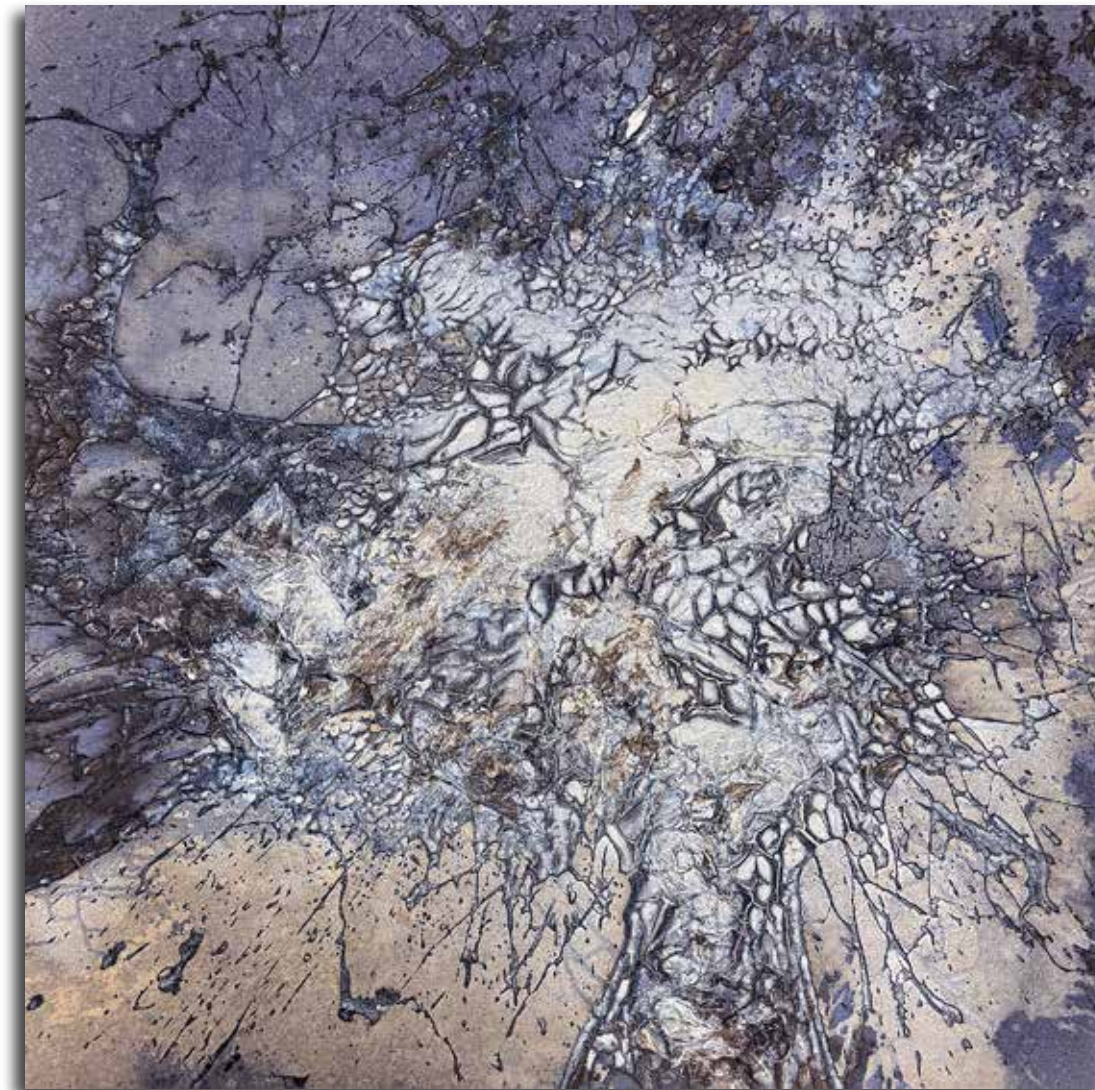
Castor and Pollux
46x34 inches each



Anadolu Tales
48x72 inches



Strange Attractors Part I
46x46 inches



Strange Attractors Part II
46x46 inches



Forty-Eight Seconds of Momentum
90x60 inches



Concert
60x60 inches



Reality Shines Resplendent
90x60 inches



Homeric Bards
70x100 inches



The Enchantment of the Blue Lotus
60x90 inches



Ottava Rima
72x58 Inches



Gaze Long and Distant
60x90 Inches



Empedocles Theory
76x54 Inches



Eurika Moment
76x54 Inches



Oz
90x60 Inches



Dreamcatcher's Logic
70x50 inches



Tales from the Silk Road
46x76 Inches



Prestige
88x66 inches



The Nine of Cups
60x42 Inches



Apeiron Objective
72x60 Inches



Gracias a Dios
70x50 Inches



Azabache Tablet
58x38 Inches



Mykonos
55 Inches Framed



All I See is Light
88x66 Inches



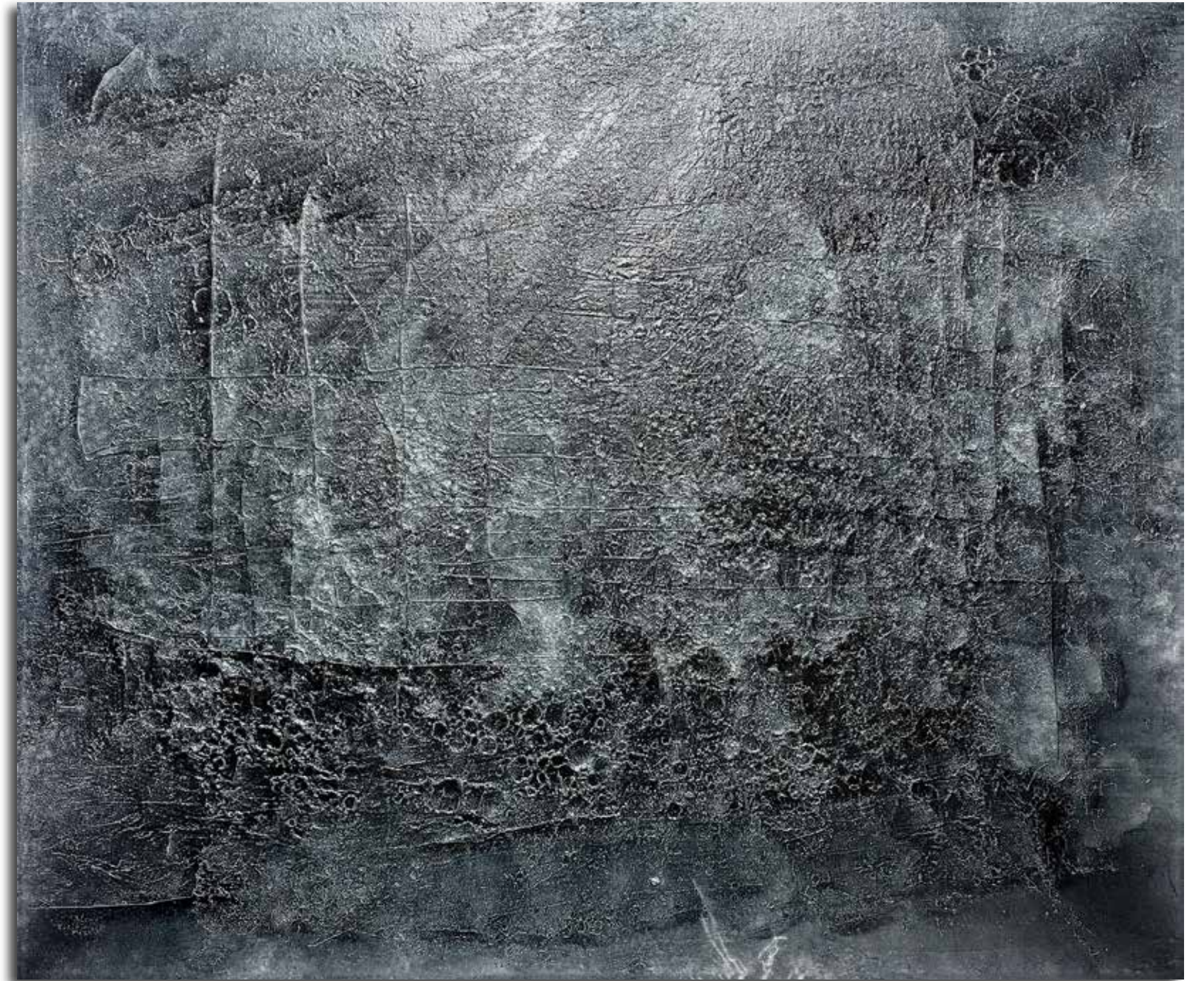
The Major Arcana
88x66 Inches



Galileo's Discovery
100x150 Inches



Precision
94x88 Inches



Resurrection of Coltrane
86x102 inches



Hemegela Syntaxis 2014
80x120 inches

Liquid Imagination
70x120 inches





The Eye of Horus
86x120 inches



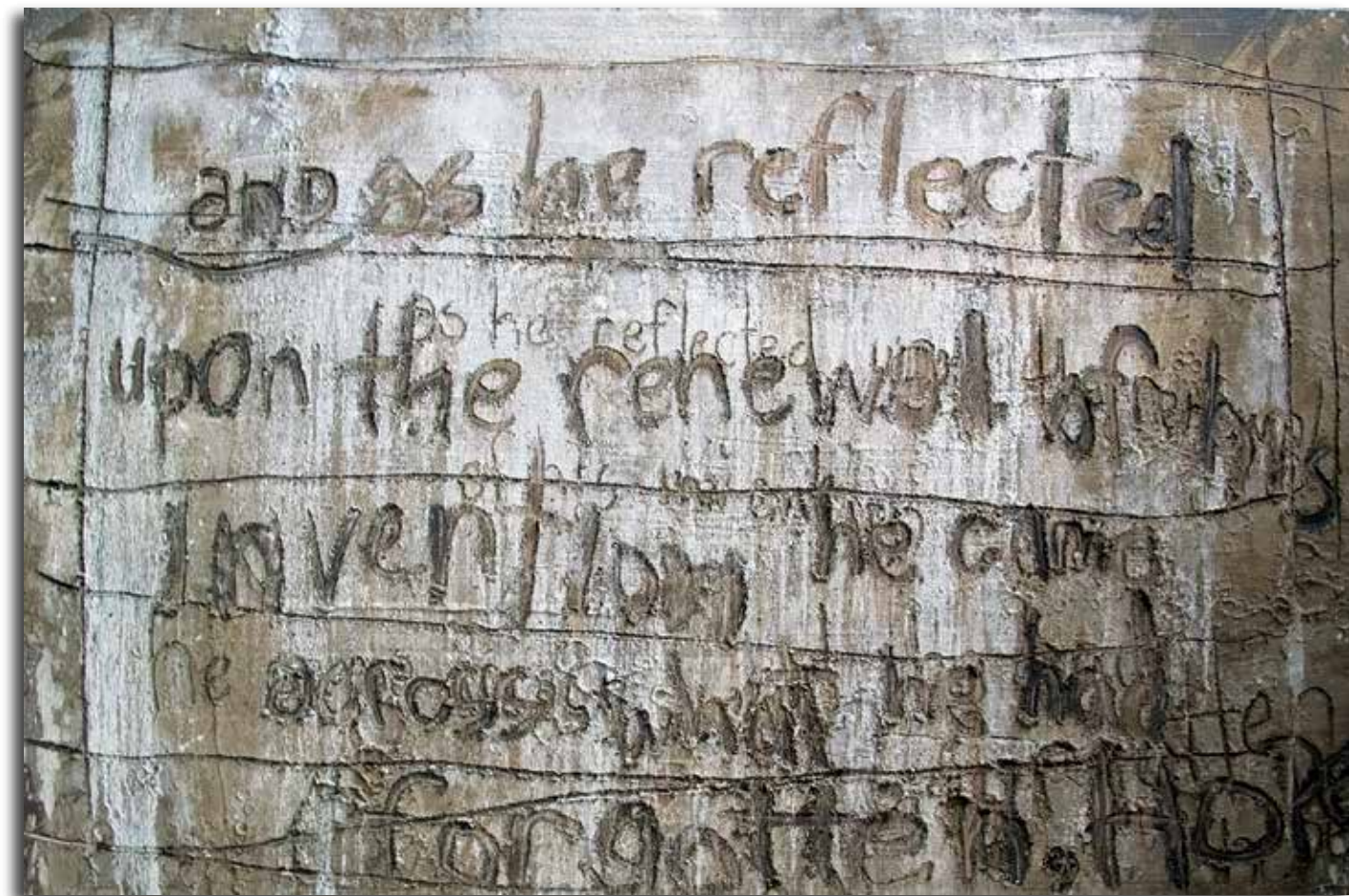
Blue Magna
80x104 inches



Idea of the Century
80x60 inches



Carpe Noct
66x56 inches



Amsterdam
48x74 inches



The Secret Lies in Google
55x46 inches



Blue Galileo
75x100 inches



Handmaid Miracles
100x80 inches



The Intention Experiment
100x80 inches



Singularity
99x77 inches



Lady Liberty
100x80 inches



Waterstone of the Wise
76x54 inches



Reaching to the Other Side
80x60 inches



The Seven Horsemen
84x132 inches



The Golden Egg
99x77 inches



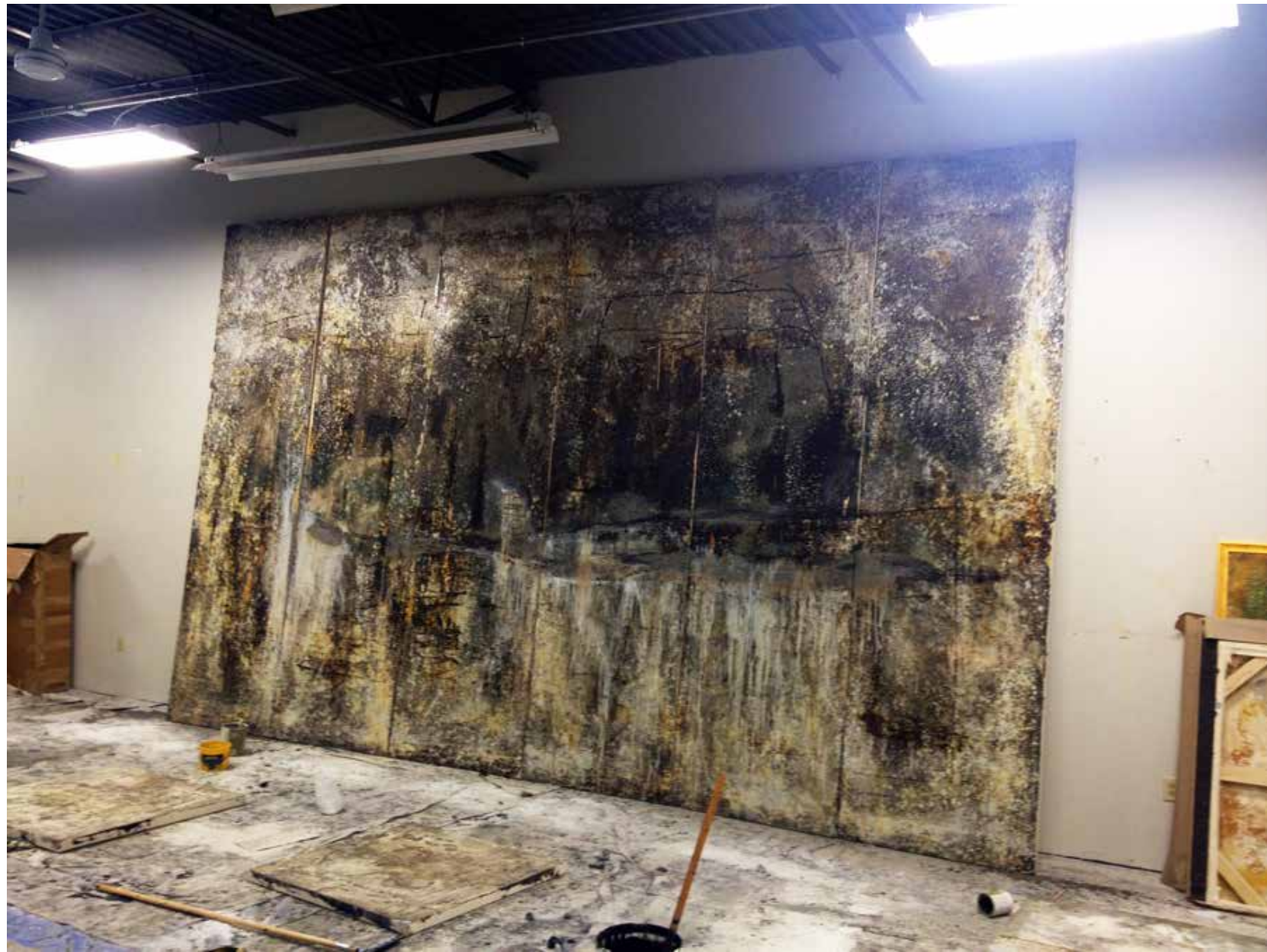
Patina Babtsite Azul
100x80 inches



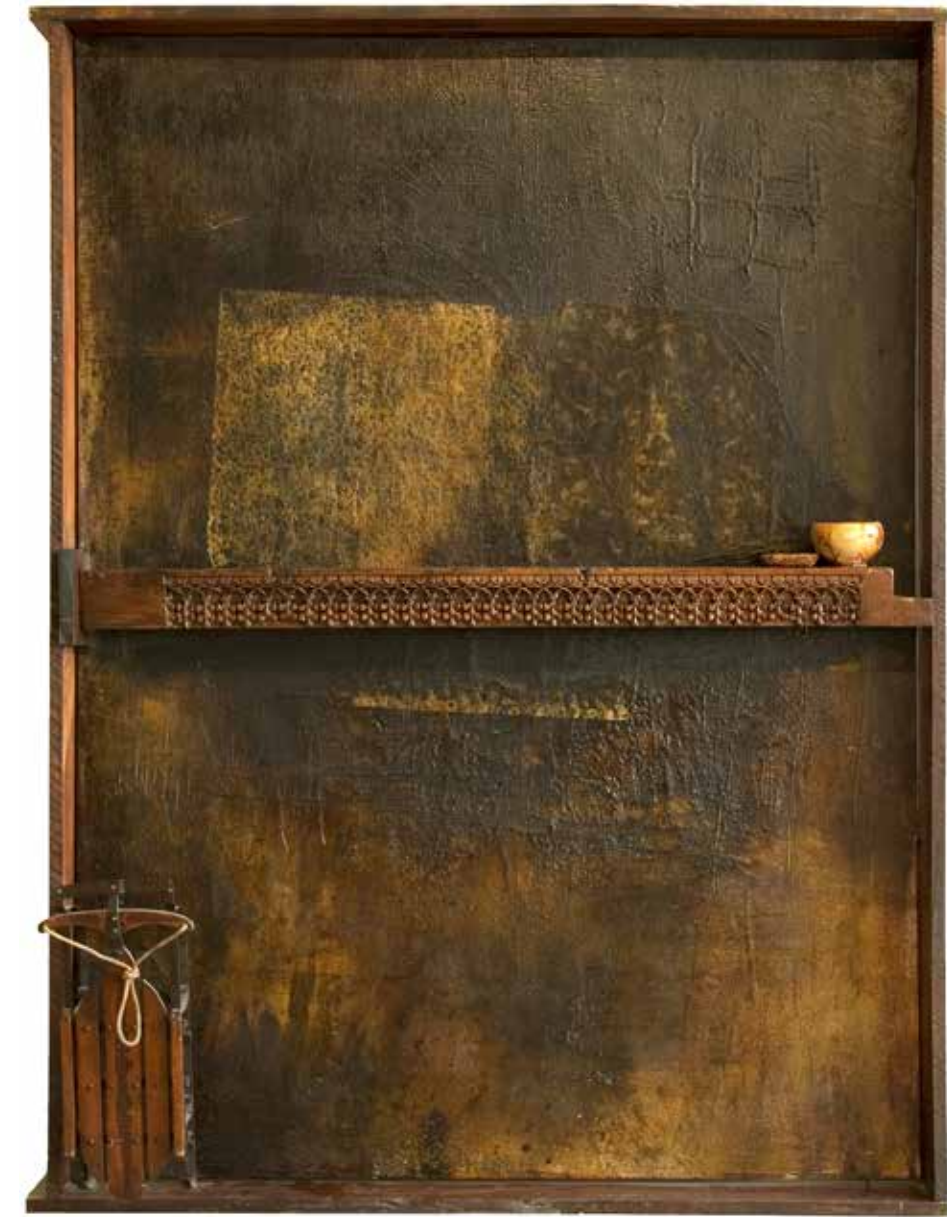
Vestigia Nulla Retrorsum
80x100 inches



Still as a Mountain
100x80 inches



The 65th Hexagram
156x252 inches



Reincarnation
90x68 inches



Dancing With Cranes
69x59 inches



Liber Abacci
60x50 inches



The Instance within a Second
120x80 inches



The Sephora
100x80 inches



The Receptive
66x56 inches



The Code
66x55 inches



Destruction of Gibraltar
88x66 inches



Poet Paripatetic
43x46 inches



Eponymous
76x54 inches



Acta Non Verba I and II
60x42 inches each



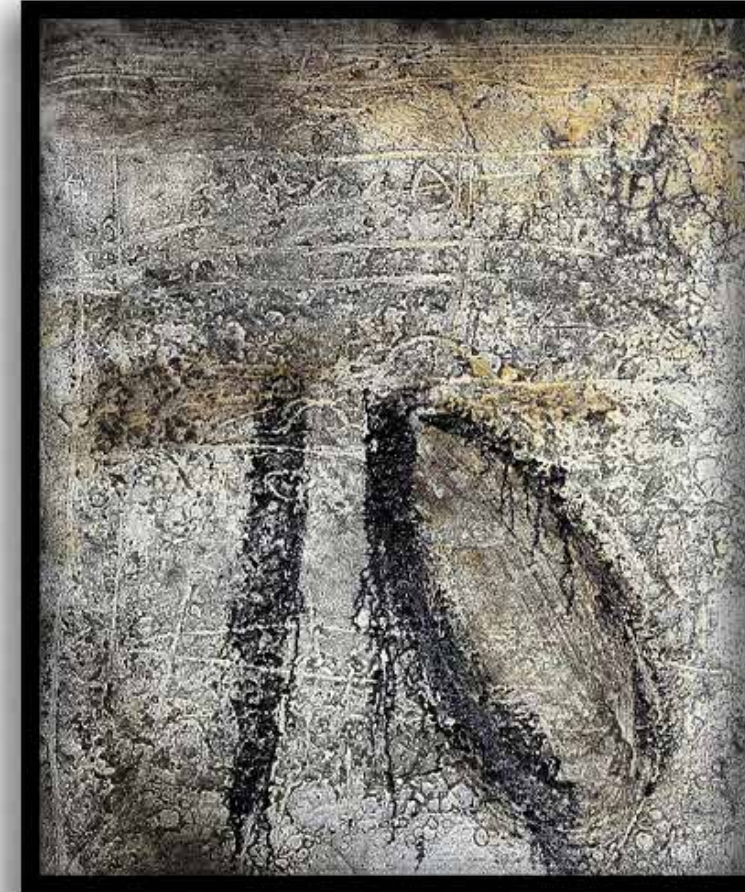
The Quiet Space
50x80 inches



Metaphysica
76x46 inches



Ancient Tablet of Lagash
72x48 inches



Ajanta
45x36 inches each



Socratic Dilemma
76x54 inches



Grizzled Skipper
46 Inches Framed



Crystal Completeness 2019
96x147 cm



Imago Exegitica 2014
140x115 cm



The Raven Maestro 2014
147x97 cm



Castles in the Sky 2018
106 cm



Armetrine 2015
116x177 cm



The Lucas Series 2015
140 x115 cm



Amaxagorus
152x127 cm



Eleusinian Mysteries Part I
106x106 cm

Galileo's Pendulum
100 × 150 in





Layla and Majnun
96x73 in



RAMA'S BRIDGE
68X108 in



The Hovering Sky
60x90 in



The Emerald Tablet
80x60 in



Semper ad Meliora
88x66 in



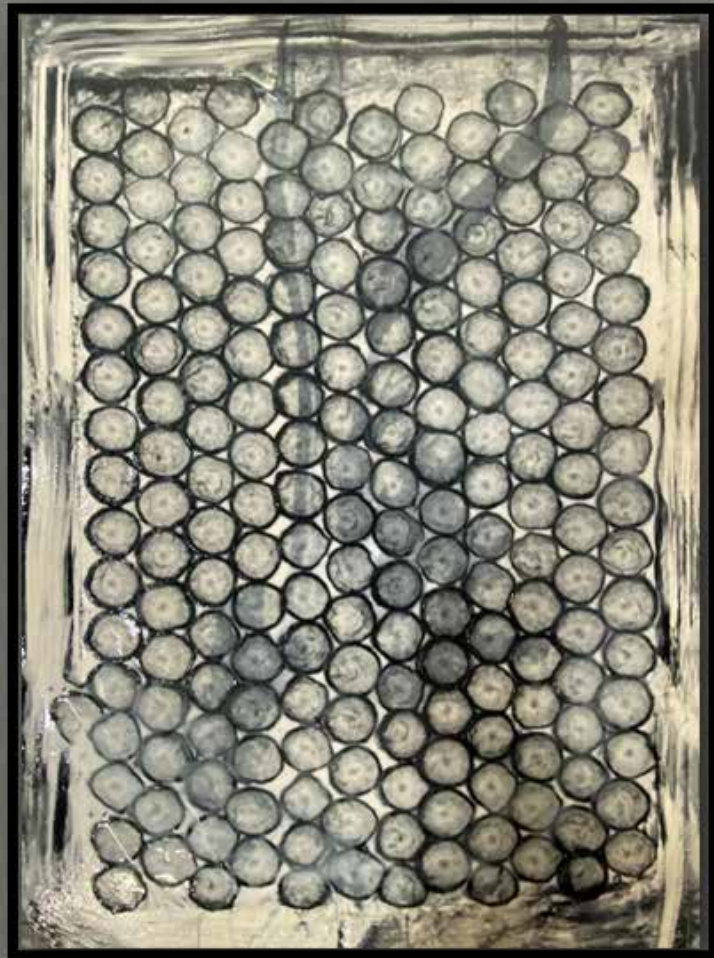
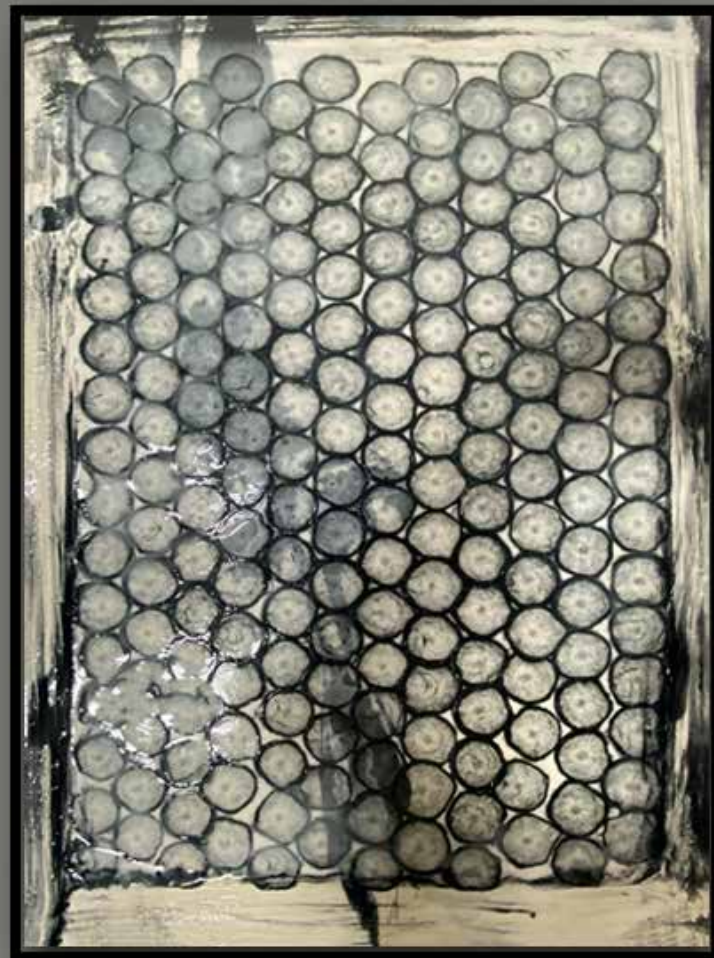
CELLULAR REJUVINATION PART I
88X66 in



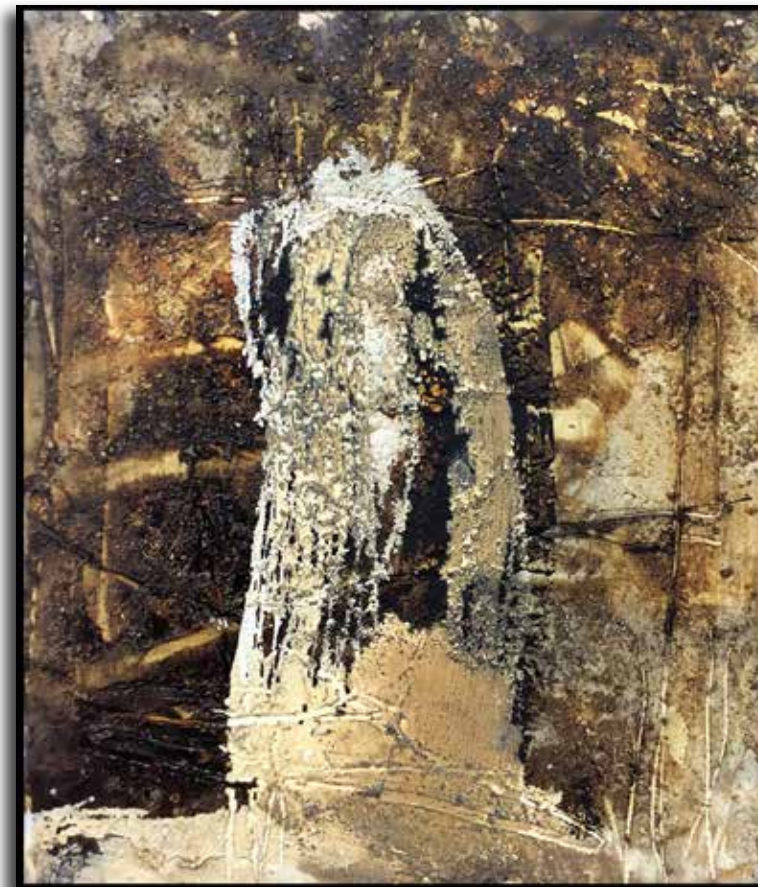
The Scribe
88X48 in



The Golden Arrow
90X60 in



Honeycomb Suite
43X35 in each



Know Your Star
35X30 in



Punctilious
35X30 in



Miracle of Watermelon
55X40 in



Forbidden Transformations
72x43 in



Idea of the Century
80X60 in



Magus and the Fool
80X100 in



A handwritten signature in black ink, appearing to read "Lentsch". The signature is stylized with a large, looped initial "L" and a trailing flourish.

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