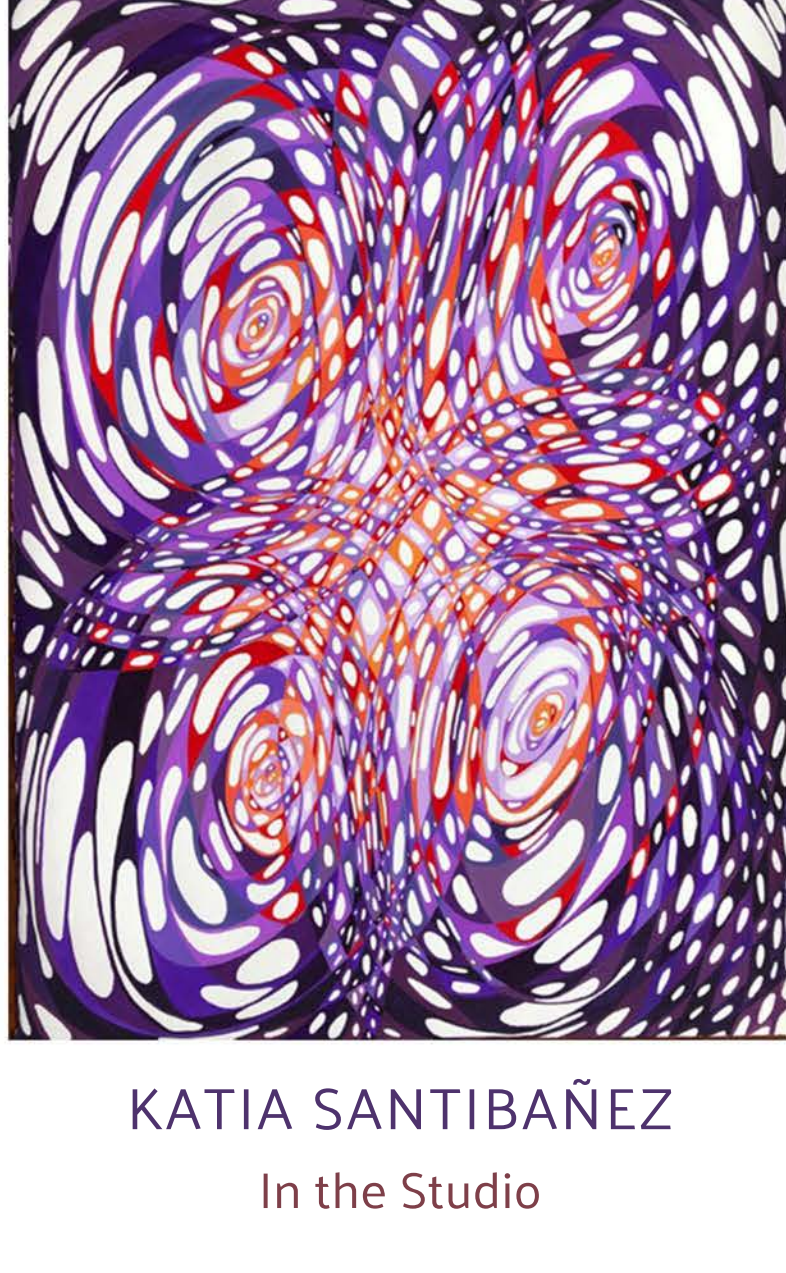


TEXAS GALLERY

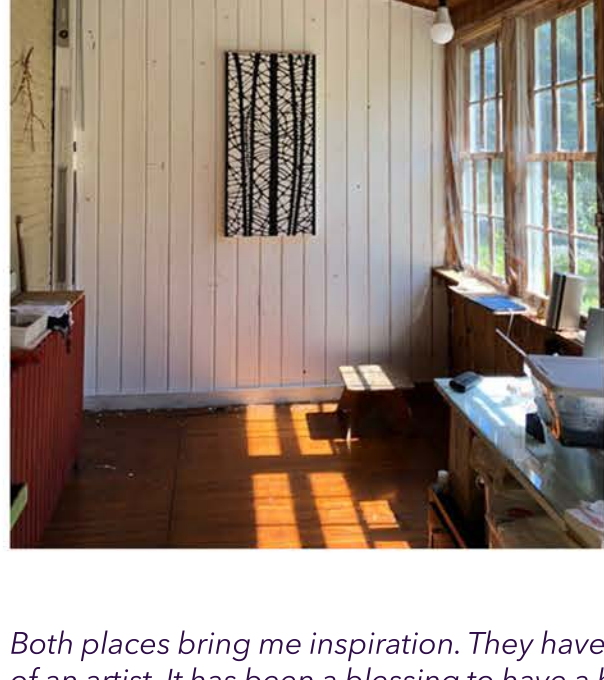


KATIA SANTIBAÑEZ

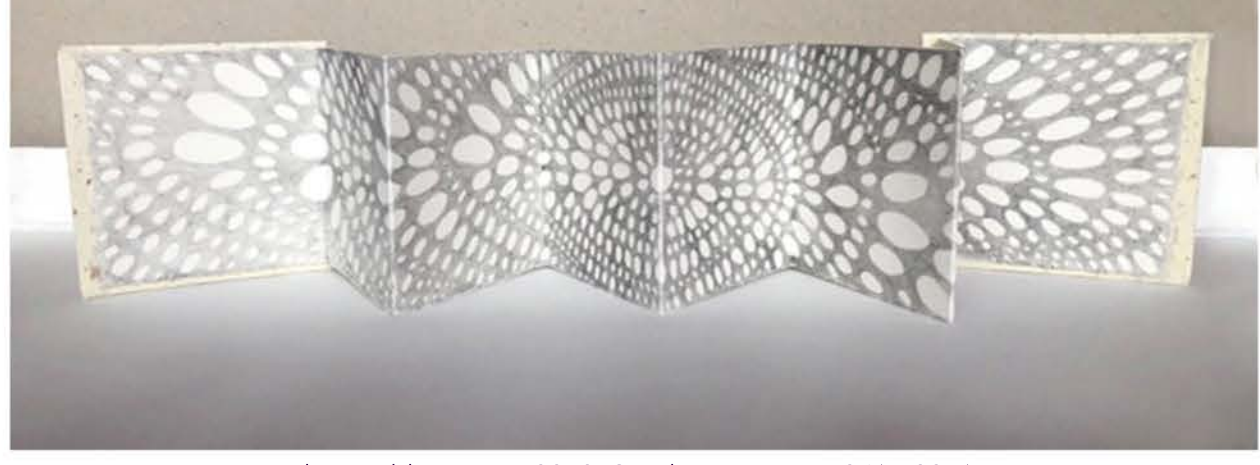
In the Studio

Above: *On All Fours*, 2020, Gouache on paper, 30 x 22"

I have been living between NYC and Otis, MA. On March 13, I came to Otis for the weekend. On September 4, I am still here with my husband James, and we have decided to stay for a year or two.

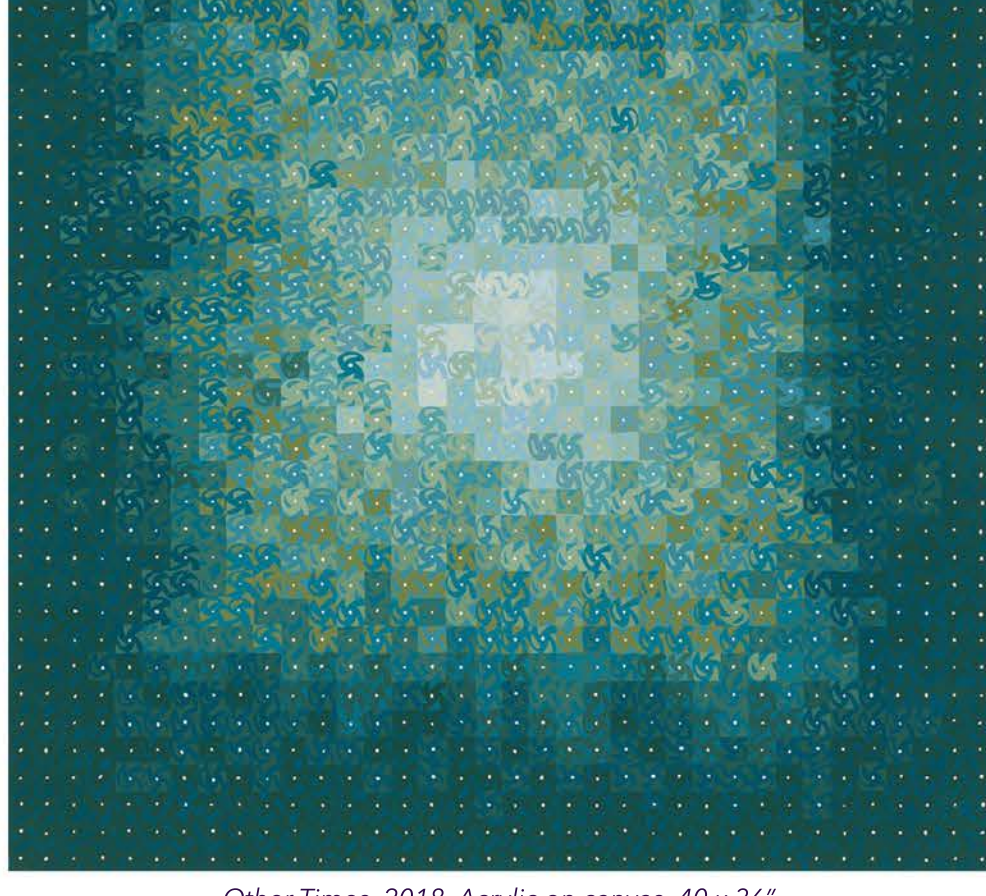


Both places bring me inspiration. They have the different energies necessary to fulfill the life of an artist. It has been a blessing to have a house in Otis during the pandemic, even though I miss New York immensely. In March, to replace my daily swim in the city, I decided to walk on a road alongside the trees. The only person I could hug is my husband, so I decided to hug a tree every day!



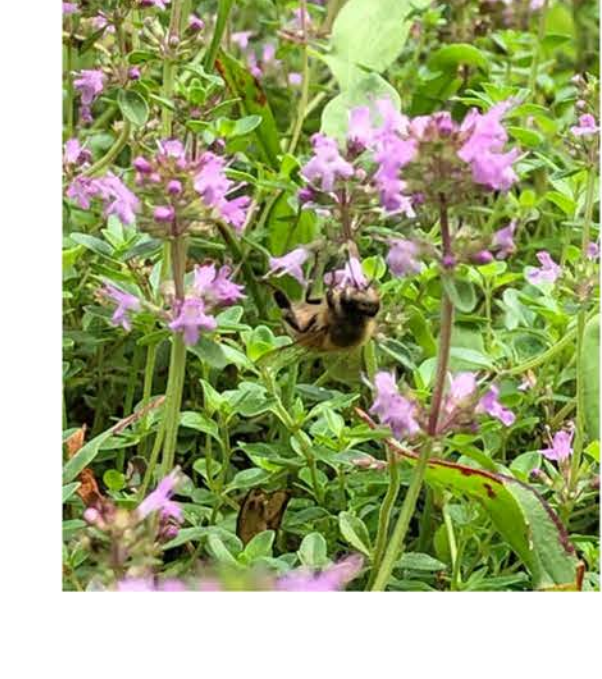
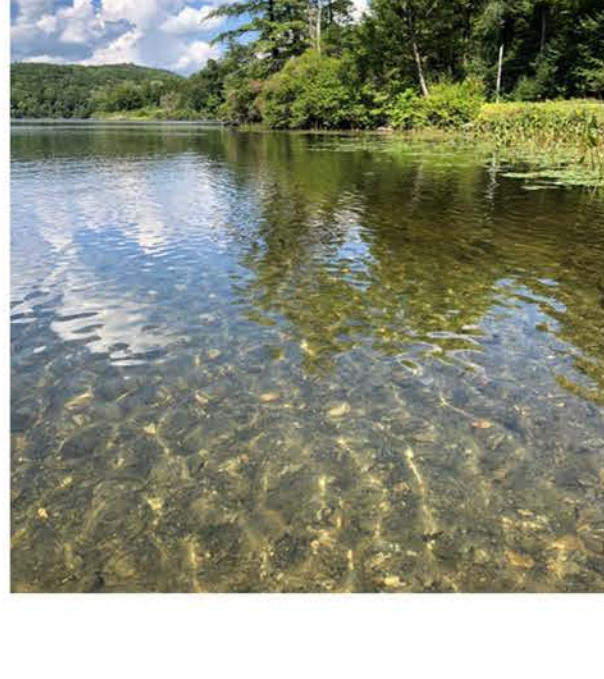
Pleasurable Motion, 2018, Graphite on paper, 2 ¾ x 20 ¼"

I have been making paintings, drawings on paper, and copper plates for etchings. I started listening to audiobooks, which help me to focus more in the studio. The book "Ninth Street Women" by Mary Gabriel discusses how artists have moved from the city to the countryside for a short or more extended period. Many of my peers left New York City during the pandemic, the ones who were lucky to have a country house. Some left the city for good.

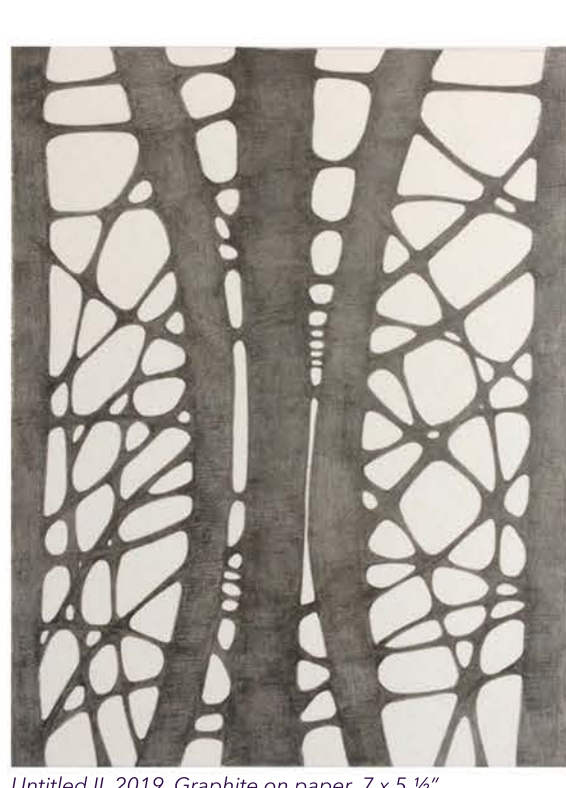


Other Times, 2018, Acrylic on canvas, 40 x 36"

Living here every day has allowed me to see nature transitioning from one season to the next. The naked trees, which are my muses, wrapped themselves with a variety of green blankets. Flowers bloomed and created a magnificent palette of colors. Bees, butterflies, birds and frogs, always very active, orchestrated sounds to engage my attention. As the weather warmed up, the pond replaced the chlorinated New York City pool.



The thyme and mint are in full bloom. Bees are at work, making their honey; I am in the studio every day. I have been spiraling elements of nature for many years. Eight years ago, when I was in France, the spiral seen on the snails invaded my paintings. Climate change and our chaotic political and social situations have all impacted my work. The distorted spiral and the disrupted grid have replaced the tranquil spiral and the orderly grid. The vertical trees depicted in my paintings are slowly bending, curving, and embracing the me, letting the light shine through the branches, reminding me of the stained glass at the Sainte-Chapelle in Paris or the Sagrada Familia in Barcelona.



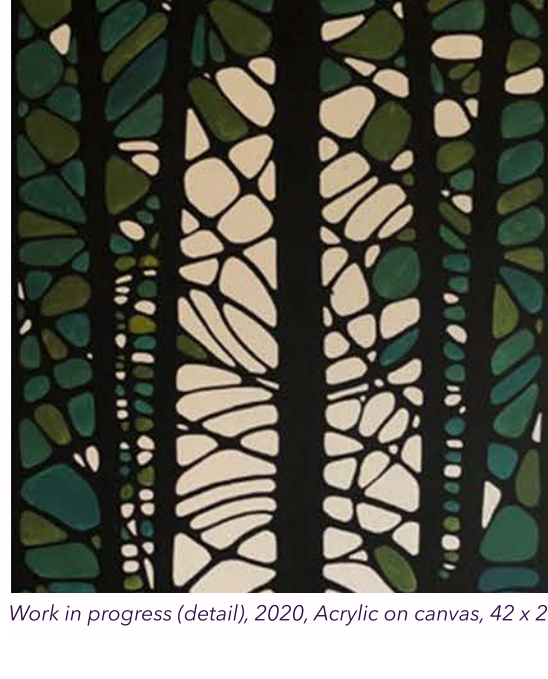
Untitled II, 2019, Graphite on paper, 7 x 5 ½"



Red Symphony 1, 2019, Colored pencil on paper, 24 x 18"



Memories for Spring, 2019, Graphite on paper, 17 x 14"



Work in progress (detail), 2020, Acrylic on canvas, 42 x 21"

The powerful virus is surviving; the summer is slowly fading, the leaves of the trees are ready to embrace the oranges and yellows of the fall. The pandemic has been spiraling us into unpredictable health and economic crisis. When will it end? No-one knows! What I do know is that I will continue to observe nature in Otis; it is the only way I can get through the worldwide crisis. I am inviting viewers to see and look at nature, respect it, and care for it. We have responsibilities to take care of nature and each other. -Katia Santibañez



Surrounded, 2019, Acrylic on canvas, 59 x 59"