EDWARD LENTSCH
2021

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

Tonya Turner
Turner Carroll Gallery Santa Fe, NM

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.) Wikipediacontributor 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

THE PERFECTIONS SERIES 2016-2020

From Big Magic by Elizabeth Gilbert

Because creative living is a path for the brave, we all know this. And we all know that when courage dies, creativity dies with it. We all know that fear is a desolate boneyard where our dreams go to desiccate in the hot sun. This is common knowledge. But sometimes we just don't know what to do about it.

THE PERFECTION
55 INCHES | 140 CM FRAMED

PLATO'S OCEAN
48X90 INCHES | 122X229 CM

…For my unconquerable soul. In the fell clutch of circumstance
... I am the master of my fate, I am the captain of my
soul…
Invictus by William Ernest Henley

THE NOTION OF AN IDEAL STATE
60X90 INCHES | 152X229 CM

THEORY OF FORMS
50X90 INCHES | 127X229 CM

THE DAYS PAST ENCHANTED
55 INCHES | 140 CM FRAMED

HESTIA
66X52 INCHES | 168X132 CM

ATHENA
66X52 INCHES | 168X132 CM

THE GRIZZLED SKIPPER II
42 INCHES | 106 CM UNFRAMED

NEWTON'S LAW
60X90 IN | 152X228 CM

SEMPER AD MELIORAS
88X66 IN | 223X167 CM

LETTERS TO LUCILIUS
60X90 IN | 152X228 CM

CASSANDER
54X76 IN | 137X193 CM

THE RIEMANN HYPOTHESIS
88X66 IN | 223X167 CM

IMMORTAL POETRY
46X76 IN | 116X193 CM

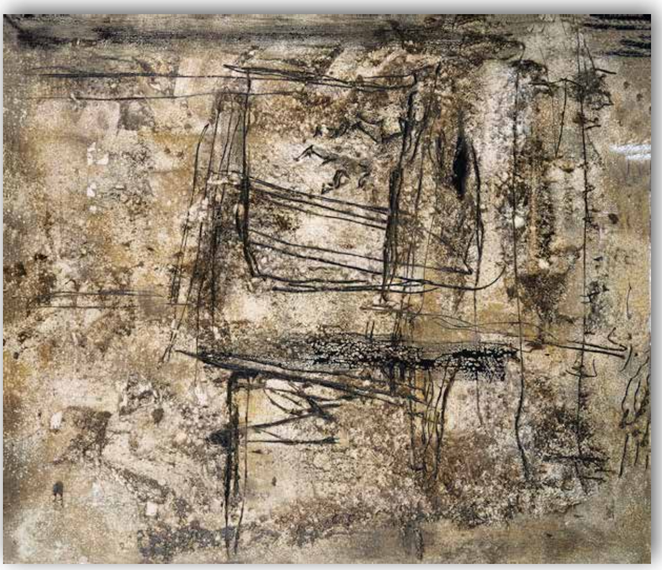
SERAPEUM OF ALEXANDRIA
70X100 IN | 177X254 CM

THE GOLDEN ARROW
90X60 IN | 228X152 CM

ANDALUSIA
104X80 INCHES | 265X203 CM

DANCE OF THE MULBERRY GROVE
60X90 INCHES | 152x229 CM

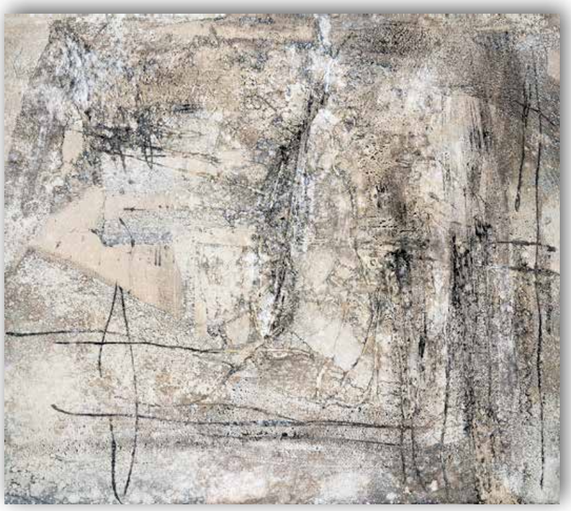
ONE INDEPENDENT VARIABLE
72X60 INCHES | 182x152 CM



LAS AGUAS
46X76 INCHES | 116x193 CM

HYPNOTIZED BY THE HORIZON
60X90 INCHES | 152x229 CM

AD ASTRA PER ASTRA
46X40 INCHES | 116x101 CM



OUR COCOON OF LIFE
36X72 INCHES | 91x182 CM

THE ADJACENT POSITIVE PART I & II
70X42 INCHES | 177x106 CM

THE PERIPATETIC ADJECTIVE
76X54 INCHES | 193x137 CM

REACHING TO THE OTHER SIDE OF THE UNKNOWN
80X60 INCHES | 203x152 CM

CLAIROYANT INDIGO
60X90 INCHES | 152x229 CM

THE PHOENIX
60X90 INCHES | 152x229 CM

A QUATERNION
70X42 INCHES

ACT A NON VERBA PART I & II
60X42 INCHES | 152x106 CM

SYMPHONY
46X76 INCHES | 116x193 CM

THE MYTH OF WHITENESS
42X64 INCHES | 106x162 CM

FOUR SQUARE
25X25 INCHES | 64x64 CM EACH

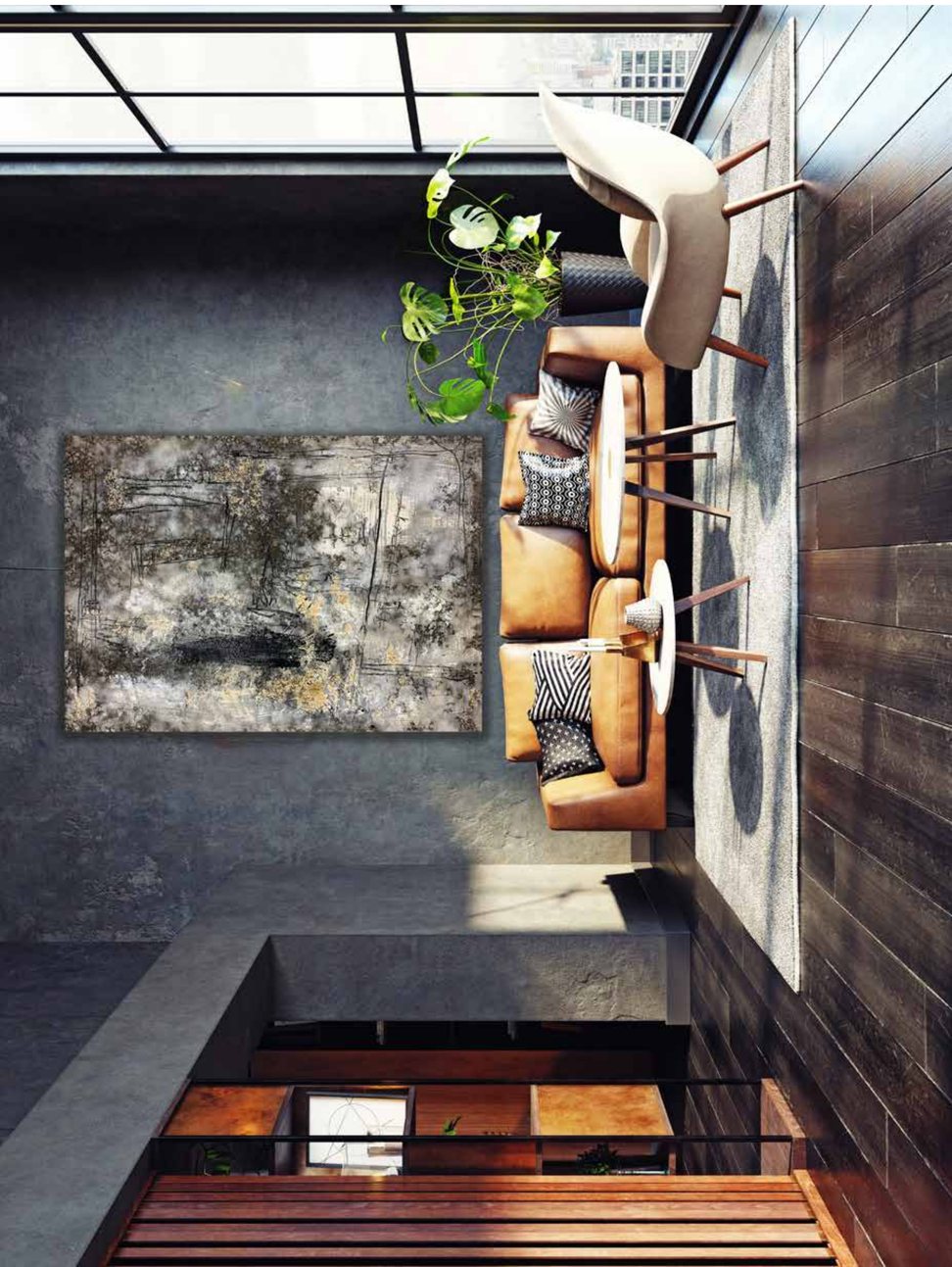
WHITE ASH II
60X60 INCHES | 152x152 CM

THIRTEEN WAYS OF LOOKING
27X84 INCHES | 68x213 CM

THE PEARLY BAG OF THE THREE CAVERNS
66x88 INCHES | 168x223 CM

THE CRYSTAL PALACE
46X42 INCHES | 116x106 CM

THE EUREKA MOMENT
80X60 INCHES | 203x152 CM



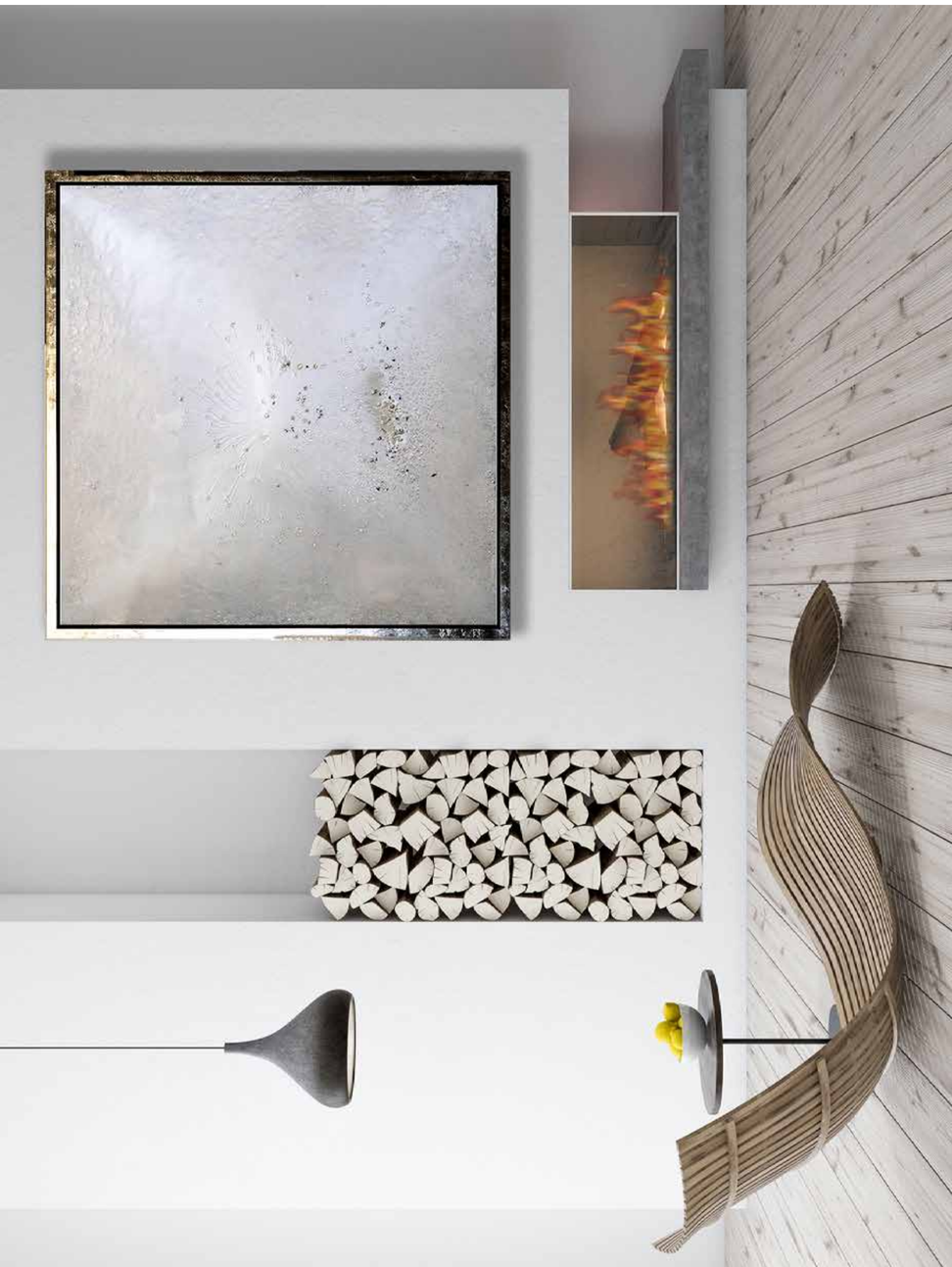
CELLULAR REJUVENATION
88X66 INCHES | 223X168 CM

EQUIPOISE
66X52 INCHES | 168X132 CM

ODE TO RICHTER
43 INCHES | 110 CM FRAMED

THE PHOENIX AND THE TURTLE
50X50 INCHES | 127X127 CM

INNOCENCE
60X60 INCHES | 152X152 CM



THE PLEDGE AND THE PRESTIGE
60 INCHES | 152 CM FRAMED

BUT A DREAM WITHIN A DREAM
46X76 INCHES | 116X193 CM

THE LARGE WHITE BIRD
42X72 INCHES | 106X183 CM

THE PERFECTION OF THE WHITE DRAGON
46X84 INCHES | 116X213 CM

COINCIDENTIA OPPOSITORUM
55 INCHES | 140 CM FRAMED

THE PERFECTION OF TE'
60X90 INCHES | 152X229 CM

LIFE'S PERFECT IMPERFECTIONS
75 INCHES | 190 CM FRAMED

FLOWING EMANATIONS
54X76 INCHES | 137X193 CM

THE PERFECTION OF SIMPLICITY
45 INCHES | 114 CM FRAMED

RETROCOGNITION
38X58 INCHES | 95X148 CM

THE SOFTER SIDE OF ZEN
100X80 INCHES | 254X203 CM

THE PERFECTION OF THE BLACK LINES
42X70 INCHES | 106X178 CM

LE MERCURE ANIME
60 INCHES | 162 CM FRAMED

THE DELPHIC ORACLE
46X40 INCHES | 116X102 CM

THE CLAIRVOYANCE SERIES

Clairvoyance ; from French clair meaning “clear” and voyance meaning “vision”) is the alleged ability to gain information about an object, person, location, or physical event through extrasensory perception. Any person who is claimed to have such ability is said accordingly to be a clairvoyant (“one who sees clearly”).

CLAIRVOYANCE
70X46 INCHES | 178X116 CM

detail Castles in the Sky

SOLVE ET COAGULA

IS A MAXIM OR MOTTO OF ALCHEMY WHICH MEANS "DISSOLVE AND COAGULATE". IT MEANS THAT SOMETHING MUST BE BROKEN DOWN BEFORE IT CAN BE BUILT UP.

MIXED MEDIA; GENUINE PEARLS KISHA; BIWA; NATURAL; GIUSTO MANETTI PALADIUM WHITE GOLD, MOON, 24K DEEP AND ROSENOBLE GOLD; PERIDOT AND LEMURIAN QUARTZ CRYSTALS, PIGMENT, CAST RESIN; CAST DICHROIC CRYSTAL GLASS BUTTERFLIES; ALL PIECES FRAMED WITH MANETTI GOLD LEAF...

CASTLES IN THE SKY
42 INCHES | 106 CM FRAMED

THE PERFECTION OF SYNCHRONICITY
42 INCHES | 106 CM FRAMED

THE ENOCHIAN JOURNALS
88X66 INCHES | 223X168 CM

MAJESTIC
50 INCHES | 127 CM FRAMED

THE VARISCITE STONE
46X34 INCHES | 116X85 CM

TYGER
29 INCHES | 74 CM FRAMED

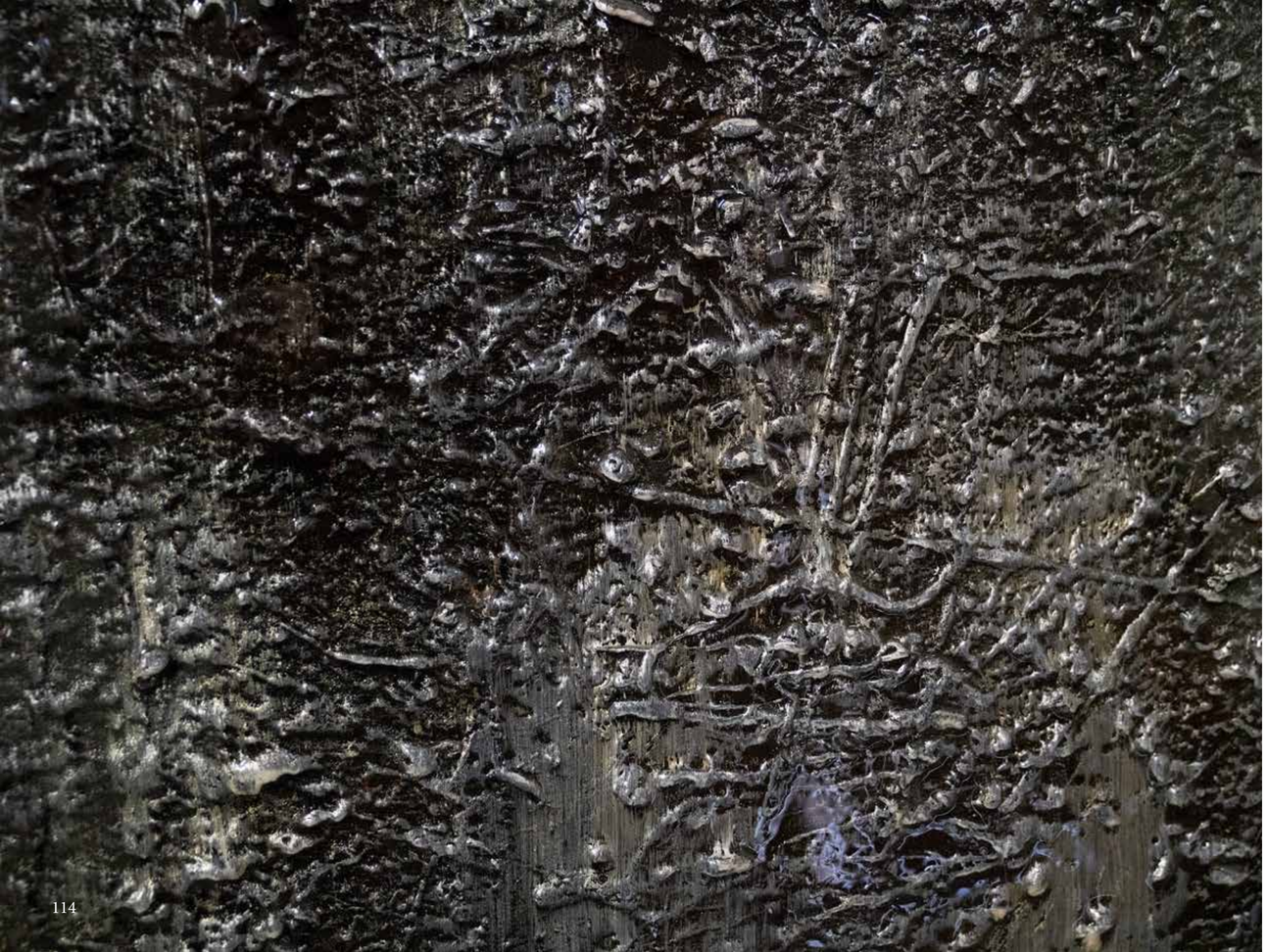
IMMACULATE CONCEPTION
50 INCHES | 127 CM FRAMED

AURIBUS TENEO LUPUM
47 INCHES | 118 CM FRAMED

BROKEN WING
47 INCHES | 118 CM FRAMED

THE TEMPORAL FUGUE
44 INCHES | 111 CM FRAMED

BLACK AND PEARL



CARPE NOCTEM/SEIZE THE NIGHT
66X56 INCHES | 168X140 CM

THE INDALO
80X60 INCHES | 203X152 CM

THE SILENCE OF SAND
35X30 INCHES | 85X69 CM

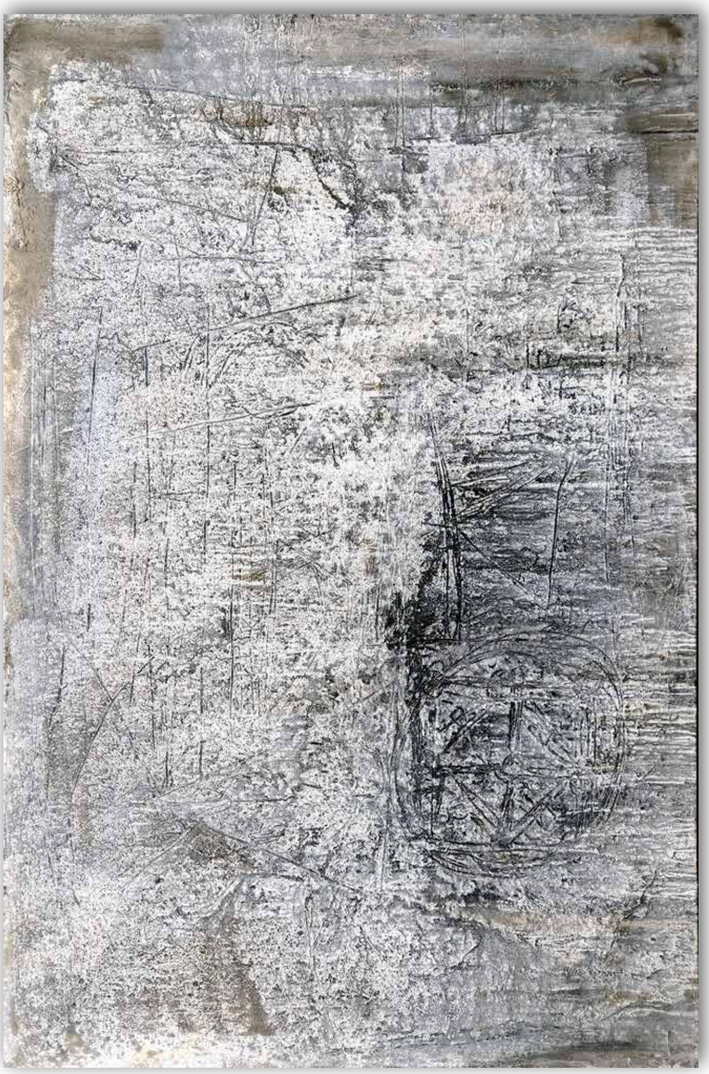
THE PERFECTION OF PHI
31 INCHES | 79 CM FRAMED

THE AZABACHE PEARL
65 INCHES | 164 CM FRAMED

selected works 2000-2014

SAWYER EFFECT
120X80 INCHES | 304X203 CM

HEMEGALA SYNTAXIS
80X120 INCHES | 203X304 CM



WHEN THE EARTH TOUCHES THE SKY
80X120 INCHES | 203X304 CM

THE EXISTENTIALIST
66X88 INCHES | 168X224 CM

THE SEPHORA
100X80INCHES | 254X203 CM

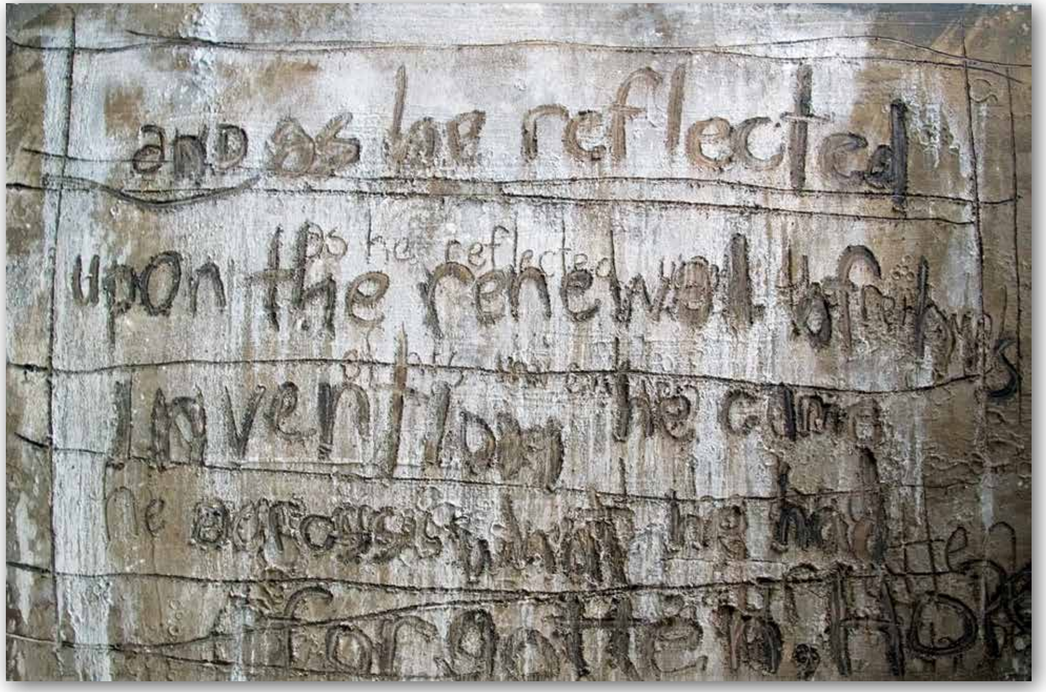
THE MAGUS AND THE FOOL
80X100 INCHES | 203X254 CM

THE GOLDEN EGG
100X80INCHES | 254X203 CM

SECOND SIGHT
60X90 INCHES | 152X229 CM

THE WANDERNIG PARIPATETIC
120X80M INCHES | 304X200 CM

THE COMPANIONS OF SIMPLICIUS
100X80INCHES | 254X203 CM



AMSTERDAM
48X75 INCHES | 122X190 CM

THE INTENTION EXPERIMENT
100X80 INCHES | 254X203 CM

ARGUMENTUM AD HOMINEM
100X80 INCHES | 254X203 CM

THE MAJOR ARCANA
88X66 INCHES | 223X168 CM

THE OASIS
100X150 INCHES | 254X380 CM

GALILEO'S PENDULUM
100X150 INCHES | 254X380 CM

REINCARNATION
90X68X10 INCHES | 229X173X25 CM

The Ars Magna
138x192 inches

ZEIGARNIK EFFECT PART III
60X60 INCHES | 152X152 CM

GAN MA LIN
54X54 INCHES | 137X137 CM

WAITING FOR THE CRANES
66X56 INCHES | 168X142 CM

THE DESTRUCTION OF GIBRALTER
88X66 INCHES | 223X168 CM

THE APEIRON INFINITIVE
72X60 INCHES | 183X152 CM

GAZE LONG AT THE DISTANT
60X90 INCHES | 152X229 CM

HERMETICUM 55
66X55 INCHES | 168X140 CM

EPONYMOUS
76X54 INCHES | 193X137 CM

FORBIDDEN TRANSFORMATION
72X49 INCHES | 183X125 CM

BOUCLA FLAMBOU
50X80 INCHES | 127X203 CM

SECRETS FROM THE LEMURIAN CAVES
80X56 INCHES

WATERSTONE OF THE WISE
76X54 INCHES | 254X380 CM

THE SECRET LIES IN GOOGLE
55X46 INCHES | 140X116 CM

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 works' 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

EXHIBITIONS (partial list)

International Art Fair Exhibitions

2019 LA Art Show
2018 Art Market Hamptons
2016-17 Palm Springs Fine Art Fair
2015-17 Dallas Art Fair
2015 Scope Miami
2015 SCAPE Corona Del Mar/Newport Beach, CA
2015 Dallas Fine Art Fair
2014 Abu Dhabi Int'l Fine Art Fair
2014 KFIAF Seoul South Korea
2013 Costello Childs Scottsdale
2012-14 Art Aspen
2012 Art San Diego
2012 Palm Springs International Art Fair
2012 Art Hamptons
2011 Art San Diego
2011 San Francisco Fine Art Fair
2010 Art Hamptons
2005 Art Chicago Navy Pier, Chicago, IL
2003 Art Chicago, Julie Baker Fine Art, Grass Valley, CA
2002 Palm Springs International Art Fair, Palm Springs, CA
2000 Palm Springs International Art Fair, Palm Springs, CA

Gallery Exhibitions

2015-17 Costello Childs, Scottsdale
2015 Melissa Morgan Fine Art, Palm Desert
2015 Turner Carroll Gallery, Sante Fe
2015 Kashya Hildebrand Gallerie, London
2015 S.C.A.P.E (Southern California Artist Projects and Exhibitions, Newport Beach, CA
2014 Lanoue Fine Art, Boston
2013 Peter Marcelle Gallery, Bridgehampton
2011-12 Costello Childs Scottsdale 2016 Solo Exhibition New River Fine Art Ft Lauderdale
2010 Tobi Tobin, Los Angeles
2010 The Edge, Santa Fe
2010 Costello Childs Gallery Scottsdale
2010 Budwell Middle East Muscat, Oman
2010 "Paradigms and Paradoxes" Forré and Co. Aspen, CO
2009 "The Iridescence of Lepodoptera" Lanoue Fine Art, Boston
2009 "The Alchemist" Ogilvie Pertl Gallery, Chicago, IL
2009 Madison Gallery, La Jolla, CA
2009 Zane Bennett, Santa Fe, NM
2009 Zane Bennett, Art Chicago
2008 Gallery Moda, Santa Fe, NM
2008-09 Onessimo Fine Art
2008 Ogilvie Pertle Gallery, Chicago, IL
2007-2008 "Return to the Source OK Harris Works of Art, New York, NY"
OK Harris Works of Art, New York, NY
2007 "Lesson's From the I Ching" Onessimo Fine Art, Palm Beach Gardens, FL
2007 "Remembering Atlantis" Eleonore Austerer Gallery, Palm Desert, CA
2007 Hernandez Contemporary, Scottsdale, AZ
2007 Ogilvie/Pertl Gallery, Chicago, IL
2007 Gallery Moda, Santa Fe, NM
2006 "The Saffron Adhara" Lanoue Fine Art, Boston, MA
2006 "Modern Masters, Santa Fe, NM
2006 Hernandez Contemporary, Scottsdale, AZ
2006 Modern Masters Fine Art, Palm Desert, CA
2005 Flanders Gallery, Minneapolis, MN
2004 Elizabeth Edwards Fine Art, Palm Desert, CA
2004 Flanders Gallery, Minneapolis, MN

MEDIA AND PUBLICATIONS

2014 Cover Luxe Magazine Southern California
2013 Harpers Bazaar Magazine Japan
2013-2014 TV show Million Dollar Listing
2010 Music Video recording artist Enrique Iglesias "I Like It"
2010 Music Video recording artist Ne-Yo "Champaign Life"
2012 Elle Décor Magazine
2011 Angelino Magazine LA
2010 LA Times
2010 Palm Springs Life
2007 Art in America
2006 Palm Springs Life