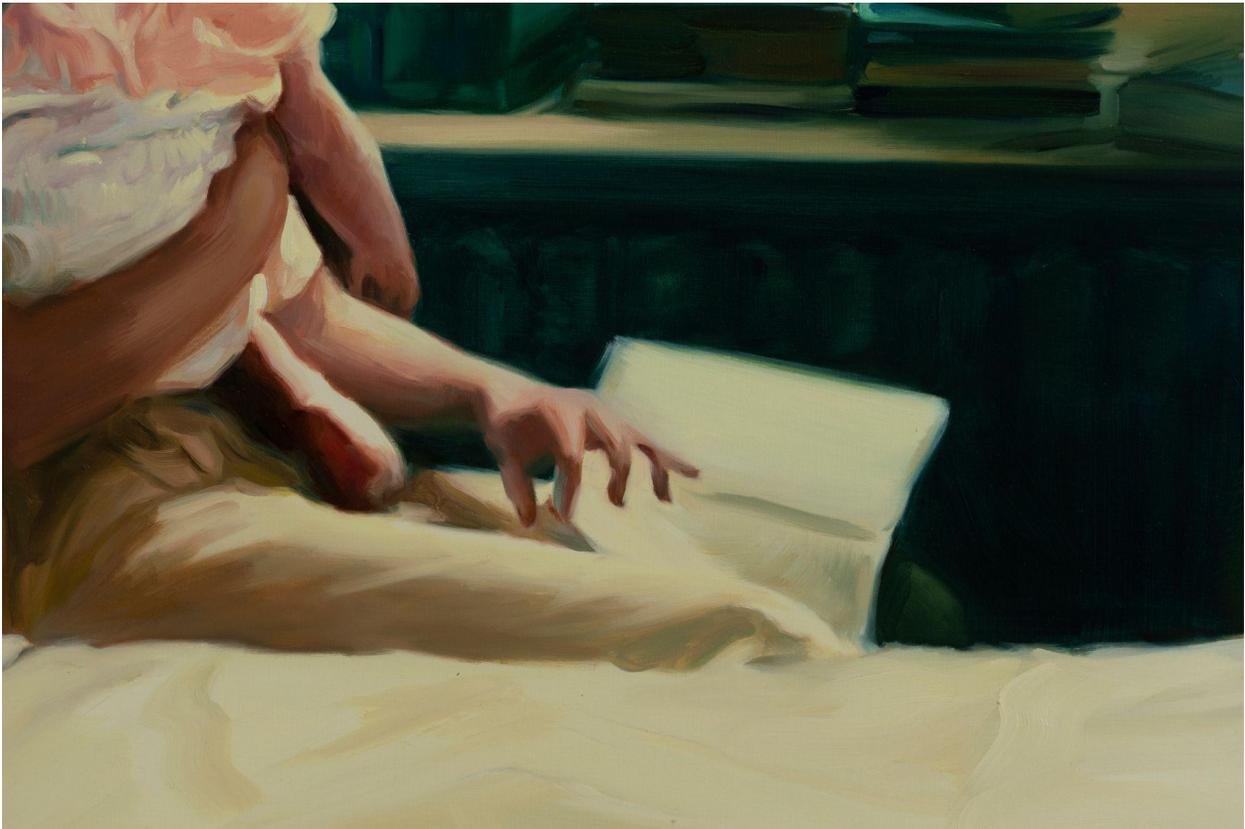


Leticia Sánchez Toledo

Intimate Pauses



SEPTEMBER - NOVEMBER 2023

Pan American Art Projects
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Gallery Notes

Introduction

Intimate Pauses is, in many ways, Leticia Sánchez Toledo's expression of her own interpretation and analysis of the diversity of visual language. These new paintings, which show the artist's stunning approach to perspective and mood, also show her deep understanding of — and careful attention to — art history, cinematic history, and a broader context of women artists working today.

In the following essay by Dr. Hamlet Fernández, he alludes to Sánchez Toledo's historical references, especially those like American artist Edward Hopper whose muted, modernist brushstroke was a vehicle for showing intimate domestic scenes. Sánchez Toledo inserts herself not only into that history, but also into the wider dialogue of women artists like Scottish artist Caroline Walker or English-born Cece Philips, to name a few, who deal with similar styles and subject matters, notably the intimacy of female domestic spaces and a play with light, shadow, and line.

Sánchez Toledo is also a student of film, and a self-proclaimed lover of classic cinema. It is easy to tell that the artist is making explicit references to film, with compositions that are familiar motifs to cinephiles: the diner booth that haunts gangster movies of the 80s and 90s, or the voyeuristic camera-woman that calls to mind Hitchcock's *Rear Window* and its numerous remakes and reinterpretations, for example.

It is clear that Sánchez Toledo is a skillful painter, but even more so an excellent student of the art world, engaging with a sense of intellectualism and self-reflection.

The intermediate metaphors of Leticia Sánchez Toledo

About Intimate Pauses

By Hamlet Fernández

In one of this show's paintings, *Veiled Light Awakens in Dreamful Reverie*, the artist has us witness the main figure from the outside; we are trespassers spying from the garden. Inside, a woman sleeps face down on some sort of settee. But, we cannot enter, even though the door is open. The light hits the woman's blond hair and filters outside, despite the artificial barrier of the glass wall. The work evokes a dreamscape—a curiosity of what she may dream about after the glass of wine that lies beside her.

Leticia Sánchez Toledo is an artist with an immense control over painting as an artistic language. I contend that Sánchez Toledo's newest work, on view here, sits between two points: a cinematic frame that she often emulates, and a reaffirmation of the static nature of painting. Sánchez Toledo creates a world of desire and curiosity that could easily be turned into a motion picture, but she leaves us in a still moment at the threshold of longing to see more of the reality she constructs.

Film captures our gaze and pulls us into a scene, moving with the rhythm of the editing, telling our eye where to look. We are taken into the diegetic world of the film and given the capacity to see what other characters can see. Painting, on the other hand, forces us to see the world from a static point of view. A painting preassigns the place of its spectators, and the dialectical relationship between them and the canvas is non-negotiable. Nothing is there to aid us, offer a close-up of important elements, or let us see from another's view.

Sánchez Toledo applies these representational principles with mastery. In her work *Alice*, for example, the spectator is inside a bedroom; this time the artist brings us up close to the intimacy of her characters. The woman is completely nude with her back turned to us. The man, clad in a bathrobe, shaves at the bathroom mirror. As both are faceless, the beauty of this scene is in its intimacy and the mystery of these unknown people.

In film, this intimacy would be fluid as the camera would follow the characters and perhaps cut to a different angle. We would hear the conversation and see the next moments of the scene. Film, thus, makes us active voyeurs, fulfilled as much as possible. Painting, however, condemns us to the role of a voyeur who can never fully be satisfied. Sánchez Toledo insinuates the movements but leaves them paused; an "intimate pause"—or paused intimacy, perhaps, for our contemplation. Everything the artist leaves out, we must imagine it ourselves.

The artist has stated that painting, for her, is a way of putting her own pause on the unyielding rhythm of contemporary life. The artist reacts almost like the Romantics did, frightened by the disenchantments brought on by industrialization. Today, she reacts to a hyper-postmodernity; a society of spectacle and consumption through social networks. Everything is quick, fleeting, superficial—a schizophrenic collage of

overstimulation. Sánchez Toledo uses painting as an escape from this patience-free world in order to slow down, to breathe, and to open her senses to the details, subtleties, and gestures of her characters.

If we view all of her works in this show — the paintings, the small-format studies, and her pastel drawings— it is easy to see that women are her main protagonists. Sánchez Toledo's work moves broadly toward an investigation of the feminine experience. She paints to depict how these women behave in simple banal moments, when they are not acting for anyone but themselves.

Sánchez Toledo uses sketches and studies as to not be capricious in her selection of images. The artist carefully selects the frame of the entire image with the intent to establish the angle from which our perspective is set at the start of her process. The design of the composition inside that frame is then the result of the artist's attempts to capture life's fleeting moments and the relationship between spaces, people, and objects, a clear reflection of her academic background in design.

Emotions and drama come from a psychological use of color. The artist takes advantage of the expressiveness of light, warming and cooling the spaces, covering and revealing what needs to be seen— or not— with shadows. Her brushwork is smooth and thick, which one cannot quite define as impressionist, nor realist, nor expressionist. It's a brushstroke many might associate with Edward Hopper or Eric Fischl.

The genealogy of artists from which Sánchez Toledo has pulled inspiration could even take us all the way back to the Northern Renaissance, with figures like Johannes Vermeer, with his descriptive interiors, female figures, and play on windows and light. Furthermore, Leticia Sánchez Toledo claims a space in the long legacy of female artists, including many of the women impressionists. She maintains at the core a close attention to femininity, everyday gestures and tasks that are simple in their beauty. She creates spaces for the simple and intimate delights, which raises her work to a level of play that is truly postmodern, a visual game in which painting exerts over the art of cinema a sort of power that lasts for a moment.

Translation by Dr. Ross Karlan

Works
Paintings

Mother, 2023



Signed verso
Oil on canvas
48 x 72 in
121.9 x 182.9 cm
(6021-2441)

\$ 14,000.00

A shared chapter, 2023



Signed verso
Oil on linen
48 x 72 in
121.9 x 182.9 cm
(6021-2442)

\$ 14,000.00

Somebody That I Used to Know, 2023



Signed verso
Oil on canvas
48 x 72 in
121.9 x 182.9 cm
(6021-2440)

\$ 14,000.00

Handmade, 2023



Signed verso
Oil on linen
52 x 96 in
132.1 x 243.8 cm
(6021-2446)

\$ 18,000.00

Veiled Light Awakens in Dreamful Reverie, 2023



Signed verso
Oil on linen
32 x 40 in
81.3 x 101.6 cm
(6025-2218)

\$ 6,000.00

By lamp light, 2023



Signed verso
Oil on linen
30 x 38 in
76.2 x 96.5 cm
(6021-2445)

\$ 6,000.00

Alice, 2023



Signed verso
Oil on linen
60 x 48 in
152.4 x 121.9 cm
(6021-2438)

\$ 12,000.00

Distance, 2023



Signed verso
Oil on linen
48 x 34 in
121.9 x 86.4 cm
(6021-2443)

\$ 8,000.00

Works

Studies on paper



Study for Awkward age, 2023

Signed verso

Oil on paper

24 x 18 in

61 x 45.7 cm

(6021-2455)

Framed

\$ 2,200.00



Study for Blurred, 2023

Signed verso

Oil on paper

18 x 24 in

45.7 x 61 cm

(6021-2448)

Framed

\$ 2,200.00



Study for A Shared Chapter, 2023

Signed verso

Oil on paper

18 x 24 in

45.7 x 61 cm

(6021-2453)

Framed

\$ 2,200.00



Study for Between Blues , 2023

Signed verso

Oil on paper

18 x 24 in

45.7 x 61 cm

(6021-2454)

Framed

\$ 2,200.00



Study for Handmade, 2023

Signed verso

Oil on paper

16 x 24 in

45.7 x 61 cm

(6021-2456)

Framed

\$ 2,200.00



Study for Distance, 2023

Signed verso

Oil on paper

24 x 18 in

61 x 45.7 cm

(6021-2444)

Framed

\$ 2,200.00



Untitled, 2023

Signed verso

Oil on paper

24 x 18 in

61 x 45.7 cm

(6021-2447)

Framed

\$ 2,200.00



Study for Handmade 03, 2023

Signed verso
Pastel on paper
11 x 9 in
27.9 x 22.9 cm
(6021-2452)
Framed

\$ 800.00



Study for Handmade 03, 2023

Signed verso
Pastel on paper
11 x 9 in
27.9 x 22.9 cm
(6021-2452)
Framed

\$ 800.00



Study for Handmade 03, 2023

Signed verso
Pastel on paper
11 x 9 in
27.9 x 22.9 cm
(6021-2452)
Framed

\$ 800.00



Study for Handmade 03, 2023

Signed verso
Pastel on paper
11 x 9 in
27.9 x 22.9 cm
(6021-2452)
Framed

\$ 800.00

Biography

CV

Leticia Sánchez Toledo (1985, Cabaiguán, Cuba) is a young Cuban artist who currently lives and works in the city of Miami. She graduated in 2013 from the Higher Institute of Design (ISDI) in Havana, Cuba. She comes from a family of artists, where she had the opportunity to grow up in an environment conducive to delving into her preferred medium: painting.

Leticia is best known for her personal representations of women, who tell her stories through somewhat melancholic atmospheres influenced by her love of cinema. Her childhood was spent exploring the world through the big screen of the cinema in her town. For her, the relationship between color and light plays a fundamental role in her works when it comes to evoking the unique aura of each painting.

The artist brings her personal vision of her desires and concerns while examining social, cultural, and ethnic issues that shape the lives of contemporary women. She does it as a mental challenge, using frames to communicate her perspective in the social space, inviting reflection and dialogue.

Sancti-Spíritus, Cuba, 1985.

EDUCATION

Higher Institute of Design (Instituto Superior de Diseño, ISDI), Havana, Cuba, 2013.

SOLO SHOWS

2023 "Pausas Íntimas". Pan American Projects, Miami, Florida, USA.

2023 "Miami", (Two Person Show). Annex Gallery, Cincinnati, Ohio, USA.

2019 "Punctum", Centro de Arte Tomás y Valiente (CEART), Fuenlabrada, Madrid, Spain.

2016 "Certeza Errónea", XII Havana Biennial. La Rampa Movie Theater, Havana, Cuba.

2013 "Puzzle Fiction", Galería Luz y Oficios, Old Havana, Cuba.

2012 "2Miradas", El Templete, Havana, Cuba.

2011 "Esplendor Caribe", Mesa Fine Art Gallery, Santo Domingo, Dominican Republic.

COLLECTIVE EXHIBITIONS

2023 "A mí me manda Carmen". Museum of Contemporary Art of the Americas (MOCCA), Miami, Florida, USA.

2022 "CUBA: Island in the Cold". Island Space Caribbean Museum, Plantation, Florida, USA.

2022 "ABCDEFGH". Pan American Art Project, Miami, Florida, USA.

2019 "Un viaje de ida y vuelta" (Luciano Méndez Private Collection), DA2 1 DOMUS ARTIUM, Salamanca, Spain.

- 2015 "18 Artistas Cubanos de Hoy", José Martí Memorial. Havana, Cuba.
- 2014 "Cuba Adentro, Artistas contemporáneos de Cuba". Casa dei Carraresi, Treviso Italia. (Luciano Benetton Collection).
- 2014 "SENSELAB 6", Centro de Desarrollo de las Artes Plásticas. Havana, Cuba.
- 2014 "Exposición de obras de la Colección Luciano Méndez", Embassy of Spain, Havana, Cuba.
- 2013 "20 artistas cubanos de hoy", Memorial José Martí, Havana, Cuba.
- 2013 "Martí ese misterio que nos acompaña". Casa Oswaldo Guayasamín (Art Center), Havana, Cuba.
- 2012 "Exposición de Arte Contemporáneo RGB (rojo, verde y azul)". The Browse Gallery, Germany.
- 2012 "La Marchanta", Museum of Fine Arts, Santo Domingo.
- 2000 "Salon Oscar Fernández Moreira", Sancti-Spíritus, Cuba.

ACKNOWLEDGMENTS

- 2008 Prize in the Visual Artists event at the Higher Institute of Design (ISDI).
- 2007 Photography Award from the Higher Institute of Design.
- 2006 Prize in the event of Visual Artists of the Institute of Design.
- 2000 Mention in the Salón Oscar Fernández Moreira. Sancti-Spíritus, Cuba.

PRIVATE COLLECTIONS

- Jorge Pérez
- Luciano Méndez
- Luciano Benetton
- Museo de Arte Contemporáneo de las Américas (MOCCA)
- Moda Arte "Manu Fernández"