

FORMAL COLOR FEATURING SARA GENN, BRIAN SANCHEZ AND JULIE SPEIDEL

MARCH 27 – MAY 10, 2025

*reception Saturday March 29th, 4-6pm

Formal Color is an exhibition which explores the profound impact of color and form through the lens of minimalism. Showcasing the work of Sara Genn, Brian Sanchez, and Julie Speidel, this exhibition demonstrates how a restrained yet intentional approach to abstraction can evoke space, emotion, and meaning.

Sara Genn's free-hand color field paintings highlight process, materiality, and the singularity of color. Her soft-edged graphics formulate a visual language—*A New Alphabet*—that distills complex ideas into their untranslatable essence. Eschewing projection, tape, or mechanical assistance, Genn creates tranquil yet commanding works that balance precise geometry with the subtle irregularities of the human hand. The result is a dynamic tension between control and spontaneity, where shape and color quietly captivate the viewer.

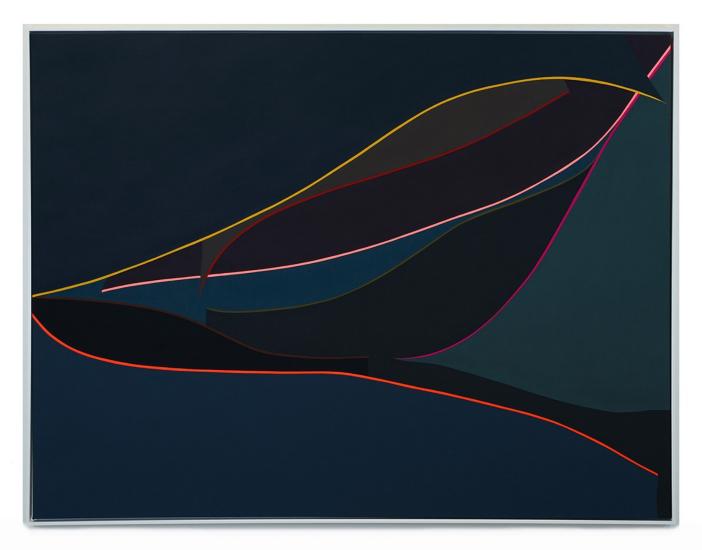
Brian Sanchez approaches abstraction with bold compositions that fuse robust shapes, intricate line work, and striking color relationships. His layered forms and interwoven bands of complementary hues create a sense of movement and depth, activating space through a highly attuned sensitivity to color interactions. Sanchez's vivid palette elicits a raw emotional response, reflecting the depth and complexity of human experience.

Julie Speidel operates at the intersection of figuration and abstraction, suggesting the human form through elegantly simplified shapes. While some works lean toward pure abstraction, they often preserve the fundamental elements of the figure—circles and ovals reminiscent of heads, vertical forms evoking limbs. Speidel's work invites both symbolic interpretation and appreciation of its formal properties, engaging in a dialogue not only with the natural world but also with the continuum of human history and artistic tradition.

Formal Color presents three distinct yet harmonious approaches to minimalism, demonstrating the expressive power of color and form in their purest states.

cover: Brian Sanchez, Entity

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Brian Sanchez, Good Water (432Hz), 2023, Vinyl emulsion on canvas, (framed dimensions: $55 \times 73 \times 2.25$ inches), \$18,000



Brian Sanchez, Entity, 2023, Vinyl emulsion on canvas, 72×54 inches (framed dimensions: $73 \times 55.25 \times 2.25$ inches), \$18,000



Brian Sanchez, Bulb, 2024, Vinyl emulsion on canvas, 16×12 inches (framed: $17 \times 13.25 \times 2.25$ inches) \$2,500



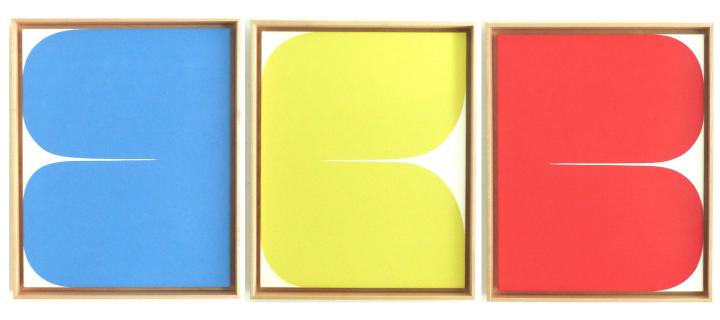
Julie Speidel, Taghmon, 2022, Hand rubbed oil on Japanese paper, 38 x 26 inches (Frame size: 46.5 x 33.5 x 2 inches), \$13,500



Sara Genn, Moon Woke Me Up Fifteen Times (Touchy), 2022, Acrylic on canvas, 20×16 inches (framed dimensions: $21.5 \times 17.5 \times 2$ inches), \$6500

Sara Genn, Moon Woke Me Up Fifteen Times (All This Time), 2022, Acrylic on canvas, 20×16 inches (framed dimensions: $21.5 \times 17.5 \times 2$ inches), \$6500

Sara Genn, Moon Woke Me Up Fifteen Times (Blind Faith), 2022, Acrylic on canvas, 20 x 16 inches (framed dimensions: $21.5 \times 17.5 \times 2$ inches), \$6500



Sara Genn, Moon Woke Me Up Fifteen Times (Bright Eyes), 2022, Acrylic on canvas, 20 x 16 inches (framed dimensions: $21.5 \times 17.5 \times 2$ inches), \$6500

Sara Genn, Moon Woke Me Up Fifteen Times (Pluck), 2022, Acrylic on canvas, 20×16 inches (framed dimensions: $21.5 \times 17.5 \times 2$ inches), \$6500

Sara Genn, Moon Woke Me Up Fifteen Times (Roar), 2022, Acrylic on canvas, 20 x 16 inches (framed dimensions: $21.5 \times 17.5 \times 2$ inches), \$6500



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