



*Resting Woman*, 2023. Oil and charcoal on Kraft paper, diptych: 120 x 252 cm (unframed)

Sydney Albertini (b.1973, Paris) is a French multidisciplinary artist based in Amagansett, Long Island, whose artwork explores the themes and techniques normally associated with what society calls 'women's craft.'

Albertini creates both two-dimensional works, in the form of large painted drawings, embroidery quilts and weavings, and three-dimensional pieces, with a focus on traditional fibre techniques such as knits and fabrics. Vividly colourful and irreverently abstract, Albertini's works are full of energy and movement, with even the subjects of her paintings seeming to wriggle off the canvas. Every new series of works continues to explore relationships both strictly visual (flat versus volume and time) and emotional (man versus woman, individual versus society).

The *Movement* series strips away all elements of classical representational painting and focuses on what is usually considered pure embellishments. Here, the decorative features are given the centre stage. The colours and patterns interact with one another creating visuals of energy and emotion. This dynamic symbiosis merges the line between figurative and abstraction.

The *Botanicals* series evokes all that is extraordinary in this world. Flora holds constant mystery for Albertini as it embodies strength and beauty in the most complex ways while simultaneously offering immediate aesthetic pleasure for the eye. All pieces are narratives of space based on the tight relationship between each element weaving movement, shape, and colour. They are entirely imagined and inspired by Albertini's recollection of walks and road trips. The patterns, the combination of colours, and the intermingling shapes represent this complex yet beautiful phenomenon of plant life.

Albertini attended the Atelier de Sèvres in Paris and then studied fresco painting at the International Studio Art Centre in Florence. "In Italy, I learned how to do frescoes, so it was all about colours and narrative," she says. "The narrative focus from the Italian Renaissance completely influenced me. My work is based on that same aspect: piecing things together to tell a story." She then moved to New York in 2002 to study fine art at Parsons School of Design and she showed with Ille Arts and Ashawagh Hall, Duck Creek Arts Centre, and the Parrish Museum. Her work is held in many, USA private and public art collections, such as the Parrish Art Museum, Southampton, USA and Guild Hall in East Hampton, USA.

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- Selected Exhibitions**
- 2024 *Too Close To Me*, solo exhibition at Tristan Hoare Gallery, London, UK  
*Summer Wall*, group exhibition, The Fridge NYC, 280 Mott Street, New York, NY
- 2023 *Paper*, Tristan Hoare Gallery, London, UK  
*An Expanded Portrait: Works from the Permanent Collection*, Parrish Art Museum, New York, USA  
Solo exhibition at Sisley, Trois Cinq Friedland, Paris, France
- 2022 *Joji Nakamura & Sydney Albertini*, The Fridge, New York, USA  
*Impressions*, solo exhibition at Tristan Hoare Gallery, London, UK
- 2021 *Folds*, Tristan Hoare Gallery, London, UK
- 2018 *Sky Diary*, Ashawagh Hall, East Hampton, NY, USA  
*Frankenstein*, curated by Peter Dayton, Private venue, Sag Harbor, NY, USA  
*Five and Forward*, Parrish Art Museum, Southampton, NY, USA  
Julien David Jingumae Shop, Tokyo, Japan
- 2017 *A Visual Textile Diary part 1*, Ashawagh Hall, East Hampton, NY, USA  
*This Woman's Work*, Duck Creek Arts Center, East Hampton, NY, USA
- 2016 *Heads*, Jack's Carriage House, Amagansett, NY, USA
- 2015 *Above and Beyond*, Point Gallery, Amagansett, NY, USA
- 2014 *Albertini + Spillman*, Flynn Gallery, Greenwich, CT, USA
- 2013 *...and also I have no idea*, Parrish Road Show, Amagansett, NY, USA
- 2012 *Stuffed and other feelings*, Ille Arts gallery, Amagansett, NY, USA
- 2011 *In Between and Around*, Ashawagh Hall, East Hampton, NY, USA  
*...and now for something completely different*, Ille Arts Gallery, Amagansett, NY, USA  
*Ephemere*, French Institute, New York, USA
- 2010 *Small Works*, Ashawagh Hall, East Hampton, NY, USA  
*O Joy*, Private venue, New York, USA  
*Recent Works*, Ashawagh Hall, East Hampton, NY, USA

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- Art Fairs**
- 2024 NOMAD Fair St. Moritz, Tristan Hoare Gallery
- 2023 NOMAD Fair St. Moritz, Tristan Hoare Gallery
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## Public Collections

*Knit Head XII*, Guild Hall Museum, East Hampton, New York, USA, donation

*Head natural/red*, Parrish Art Museum, Southampton, New York, USA, partial donation

*Primary Island Blue*, Parrish Art Museum, Southampton, New York, USA partial donation

*Couple Female/Female*, Parrish Art Museum, Southampton, New York, USA, partial donation

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## Education

1991 Atelier de Sèvres (Paris, France), preparatory degree

1993 Studio Art School International (Florence, Italy), studies in fresco technique

1995 Parson's School of Design (New York, USA), BFA

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# SYDNEY ALBERTINI

## TOO CLOSE TO ME

4<sup>TH</sup> - 31<sup>ST</sup> JUL 2024

Tristan Hoare is delighted to present *Too Close to Me*, Sydney Albertini's second solo exhibition at the gallery. *Too Close to Me* presents a new body of work created by Albertini over the past two years, following a series of recent surgeries and exploring the healing process that followed. Albertini's new *Glass* and *Standing Woman* series incorporate elements of her earlier *Movement* works while pushing the boundaries of the picture plane. The artist takes the viewer on a journey from the initial shock of the body malfunctioning to recovery, while immersing them in patterns of her imaginary textiles and landscapes.

During her recovery, Albertini's return to the studio was gradual. A series of painted collages on Fabriano paper allowed Albertini to create works on a scale that her body permitted, pasting cut-out painted shapes in various configurations. Unlike her large-scale painting, this collage approach allowed Albertini the flexibility to reconfigure the composition multiple times, exploring range of motion on paper in a way that her body could not.

The exhibition's focal point is *Resting Woman*, a large two-panel painting which bears Albertini's signature patterned textiles, usually appearing to fall off the canvas, but here given structure by the resting figure; its abdomen, torso and head concealed by the jarring black and orange checkered fabric, the legs tucked and one arm resting on its stomach in a protective pose. This figure's entire universe has become the sofa she reclines on, the fabric enveloping the whole picture plane, leaving no negative space or room to breathe. The cherry textile is reminiscent of a summer garden, a real place that Albertini looked out on during her recovery, a physical landscape which becomes a part of her immediate surroundings in the form of the spread she rests on. This eventually evolves into the *Standing Woman* series, upright figures caught in various stages of undressing, throwing off the textiles that conceal them. Unlike the *Resting Woman* who appears enveloped by the drapery that surrounds her, the *Standing Woman* stands tall and strong and is in control of the textile that has been concealing her.

Albertini continues to use drapery as a character signifier, employing colours and patterns to denote various attributes of her subjects. In this body of work, Albertini builds a language of patterns, which she mixes and matches the way a musician would combine notes to create compositions. In fact, Albertini's new series of *Glass* works is inspired by the music of Philip Glass. The repetitiveness of Glass's notes is echoed in Albertini's use of recurring patterns, as well as the frantic and twisting movement of the compositions, reminiscent of written musical notes, or of an ECG machine recording the rhythm of a patient's heartbeat. The works have a new intensity, as the drapery takes over the entire picture plane, leaving no room for anything else. Albertini paints this series of works with both her hands, the way Glass would play his compositions on the piano.

The *Botanicals* series continue Albertini's exploration of her fantastical imagined landscapes inspired by her travels. The vibrancy and vitality of these landscapes are a testament to Albertini's ceaseless positivity and drive, culminating in the artist's largest botanical landscape to date. Unlike the artist's other multi-panelled landscapes which stretch across the wall, Albertini's *Blue/ Black Tree* towers above the viewer and completely envelopes them in fantastical, wild and, at times seemingly dangerous, flora.

*Too Close to Me* is a visual manifestation of Albertini's inner world, inspired by music, memories, her physical and psychological state, and is the result of close study of sights and sounds that one often takes for granted. Albertini explores her immediate surroundings with the same care and attention which one would bestow on a new and unfamiliar environment. Viewers are invited to immerse themselves in Albertini's vibrant inner world in Fitzroy Square between the 4<sup>th</sup> and 31<sup>st</sup> July.



**TRISTAN HOARE**

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Tuesday - Saturday  
11am - 6pm

**PRESS ENQUIRIES**

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