NEWCHILD

RIVER | Andrew Sendor

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Andrew Sendor

Andrew Sendor is a visual artist recognized for his extraordinary facility in representational painting that serves to illuminate his ongoing engagement with the power of the imagination. The artist introduces us to fictional characters in storylines whose genesis derives from a unique creative process: Sendor scripts, produces, directs, and documents performances recounting the life and times of his eccentric cast. Representing scenes from these psychologically charged, hallucinatory narratives, each meticulously rendered artwork surveys the materiality of images and the interrelated history of photorealism and evolution of photography. Sendor builds monochromatic compositions using acute pictorial focus along with disrupted visual motifs, and situates the works in artist's frames whose physicality elevates the painted imagery — and which together comprise an idiosyncratic language of painting.

Andrew Sendor (b. 1977 in New York City) has been part of numerous exhibitions in North America, Europe, and Asia. Most recently, a solo exhibition of his work was presented by The Eli and Edythe Broad Art Museum MSU. In 2019 his work was the subject of the two-person exhibition "Micro-Macro: Andrew Sendor and Ali Banisadr" at MOCA Jacksonville. His works have been included in numerous museum exhibitions, including the Nassau County Museum of Art, NY; Funen Art Museum, Odense, Denmark; Hudson Valley MOCA, Peekskill, NY; Knoxville Museum of Art, Knoxville, TN; Kemper Museum of Contemporary Art, Kansas City, MO; and the ARKEN Museum of Art, Ishøj, Denmark. Private and public collections owning his work include The Broad Art Museum MSU; The Morgan Library & Museum, New York; Hall Art Foundation, US and Germany; Rubell Museum, Miami; and Museum of Contemporary Art Jacksonville. The artist lives and works in New York.

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RIVER
October 17 — November 28, 2025

The subject matter of Andrew Sendor's enigmatic paintings derives, as in the art of the past, from a textual source: in his case, a narrative written by the artist himself. Yet rather than literally depicting the events described, his paintings explore their implications and the ideas they generate, which are ones that could not be more current: the troubled authority of the visual image; contemporary anxieties about human agency in a world of synthetic cognition; and above all, the urgency of retaining the hand-made in an increasingly disembodied cultural environment. These are ideas that specifically relate to Sendor's chosen visual language: that of the meticulously rendered illusion of virtual reality on a flat surface. These are works, then, that reflect on painting's relationship with the truth, a concern that is both rooted in historical artistic practices and utterly of our moment.

This approach is equally true of the narrative from which these images spring. Sendor has created a story within a story, displacing his own authorship onto a fictional surrogate: a teenaged writer named River Wright. In Wright's unfinished debut novel, a piece of speculative fiction set in the near future, four teenagers form a collective called The Off Liners, each one utilising their analogue skill sets to carve out a utopian community independent of the digitised present. Yet this separation is threatened as the possibility of complete withdrawal from technology becomes increasingly questioned. It is this narrative that supplies the impetus for the paintings on display in this exhibition. In River Found Solace, for instance, River Wright's white-gloved hands are seen holding open the pages of a book, with a photograph of Pencilessa, a character in his novel, held still under its left thumb, while the other hand seems caught in the act of writing on a blank page. The painting's allusion to the visual tropes of 17th century western European painting – we might think of the intense focus of candlelit scenes by Georges de la Tour or Hendrick ter Brugghen – helps unpack the central concerns of Sendor's work. Just as painting's relationship to shared reality was pressurised in European art of that period, so too is Sendor's. After all, the technology-induced anxieties in Wright's novel are part of the artist's paintings too. Like The Off Liners themselves, Sendor produces defiantly analogue objects that nevertheless are haunted by contemporary digital troubles. Historical questions of art's claims to truth are recuperated and made urgent in Sendor's work.

The procedure by which these paintings were made is typical of Sendor's approach to date, which is as much reminiscent of filmmaking as it is of painting. Each work is the result of a complex history, beginning with a written narrative, continuing into casting and staging, and then documentation in photography and film, which then feeds the artist's labour-intensive studio practice. This rigorously mediated process nonetheless results in paintings that possess a startling naturalism and convincingness. In Atlassa's lines of code, the hair of Atlassa, another character from Wright's novel, cascades down the centre of the painting with a shimmer and precision that invite a tactile response. Yet thin lines at the painting's vertical edges and diagonally across its bottom right corner disrupt the clarity of the image, providing a visual interference that opens up a space of doubt. As in Gerhard Richter's Betty (1988), a portrait of his young daughter with her head turned away, the painting's hidden information – you wish they'd turn, just once – becomes part of a larger inquiry into our faith in visual images and the truths they contain. It is in this sense that a work like this extrapolates the central themes of the narrative from which it derives and expands outwards into contemporary concerns.

The fragmented nature of Sendor's scenes reflects his source material's unfinished nature. What we are often witness to in these works is a sense of withheld conclusions, enigmas that resist interpretation. Things are half-seen, half-obscured. A disembodied hand reaches towards out of the shadows towards a lit candle in The Metallic Scent Of Blood; below, juxtaposed as in a collage, glistening waves break on a beach. In Salome And Apollo Look To The Sea, Breath The Salty Air And Become Absorbed By The Coastal Atmosphere, similar seascapes take up the painted space, the naturalism of their rendition made strange by Sendor's division of the surface into zones of differing hues. What's staged here is a tension between a painting's claims to veracity and the presence of formal interruptions that cast them into doubt. As proxy for Sendor himself, River Wright comes to stand for the ambitions of a creative practitioner whose work stages acts of resistance to the increasing dislocation of the world in which he operates.

—words by Ben Street

Andrew Sendor
A pulse of something not entirely Atlassa's own rippled through her chest, 2025
Oil on matte black plexiglass in welded aluminum floater frame
45 x 37 cm (framed)
Newchildgallery.com

Andrew Sendor
An almost imperceptible hum, as if the land itself had awakened with them., 2025
Oil on matte black plexiglass in welded aluminum floater frame
45 x 37 cm (framed)
Newchildgallery.com

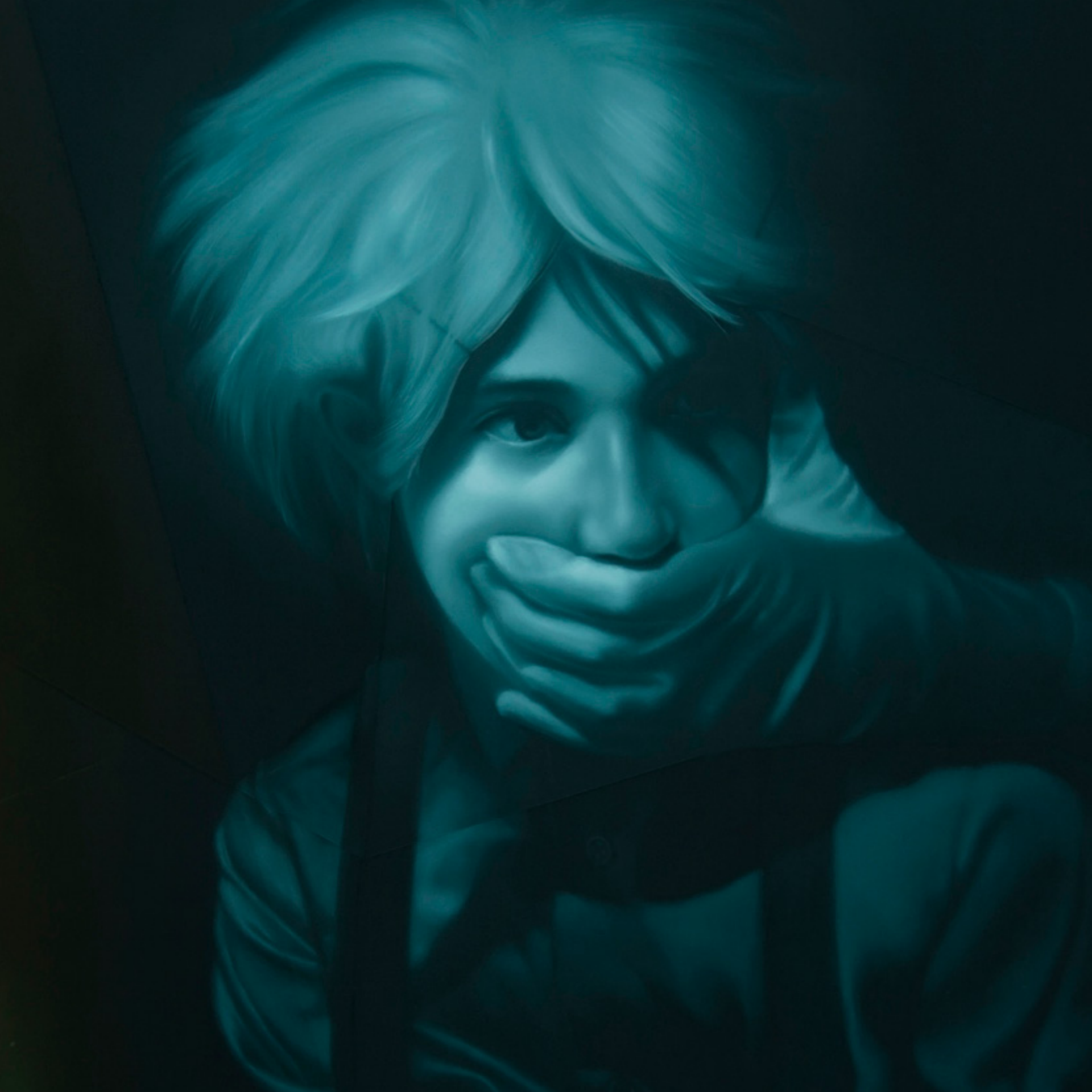
Andrew Sendor
Every so often, each of them paused—mid-step, mid-thought— as if listening for something just beyond the edge of hearing, 2025
Oil on matte white plexiglass in white powder aluminum floater frame
45 x 35 cm (framed)
Newchildgallery.com

Andrew Sendor
Pencilissa heard his strangled cry and hurried to the door, 2025
Oil on matte black plexiglass in welded aluminum floater frame
64 x 50 cm (framed)
Newchildgallery.com

Andrew Sendor
The image replayed in Lamond's mind—not only the defiance of physics,
but the flicker in Atlassa's eyes, sharp and strange, as if a hidden part of her had switched on, 2025
Oil on matte white Plexiglas in white powder aluminum Artists frame
52.5 x 42 cm (framed)
Newchildgallery.com

Andrew Sendor
The air felt close, almost metallic, as if the storm above was holding its breath, 2025
Oil on matte white plexiglass, in aluminum white powder coated frame
70 x 57 cm (framed)
Newchildgallery.com

Andrew Sendor
"The Offliners" by River Wright, 2025
Oil on matte white plexiglass in tiger maple Artists frame
56.5 x 63 cm (framed)
Newchildgallery.com



Andrew Sendor
Yohimbee lingered apart, the sphere cradled against his side, watching the sun climb the mountain ridge, 2025
Oil on matte white plexiglass in tiger maple Artists frame
57.5 x 47 cm (framed)
Newchildgallery.com

Andrew Sendor
Lamond noticed something strange—not just the impossible stillness of the jar, but the air itself shifting., 2025
Oil on matte white plexiglass in tiger maple Artists frame
52.5 x 42 cm (framed)
Newchildgallery.com

Andrew Sendor
There was no declaration, no turning point—just a slow, silent transfer of power, 2025
Graphite on paper in tiger maple Artists frame
52.5 x 42 cm (framed)
Newchildgallery.com

Andrew Sendor
For an instant it felt as though the land itself were watching, measuring them, weighing whether to accept or resist what they were about to build., 2025
Graphite on paper in tiger maple Artists frame
52.5 x 42 cm (framed)
Newchildgallery.com

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