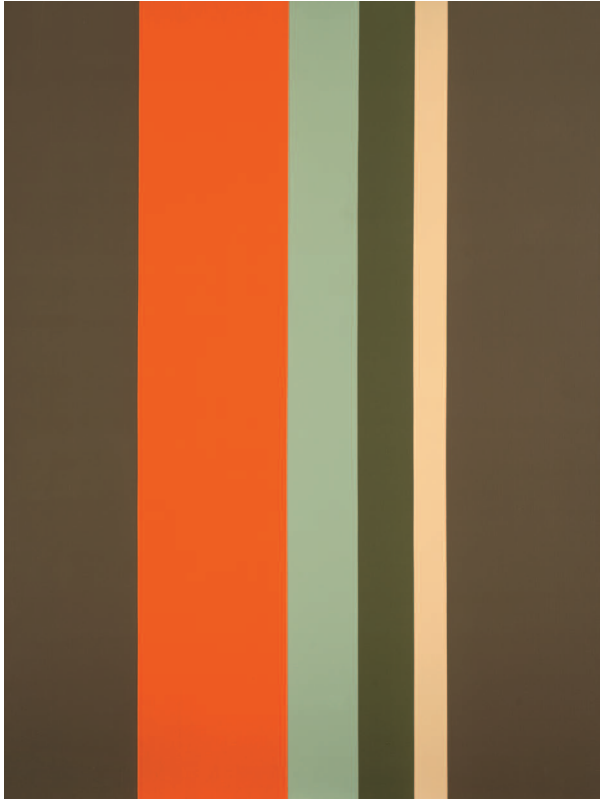
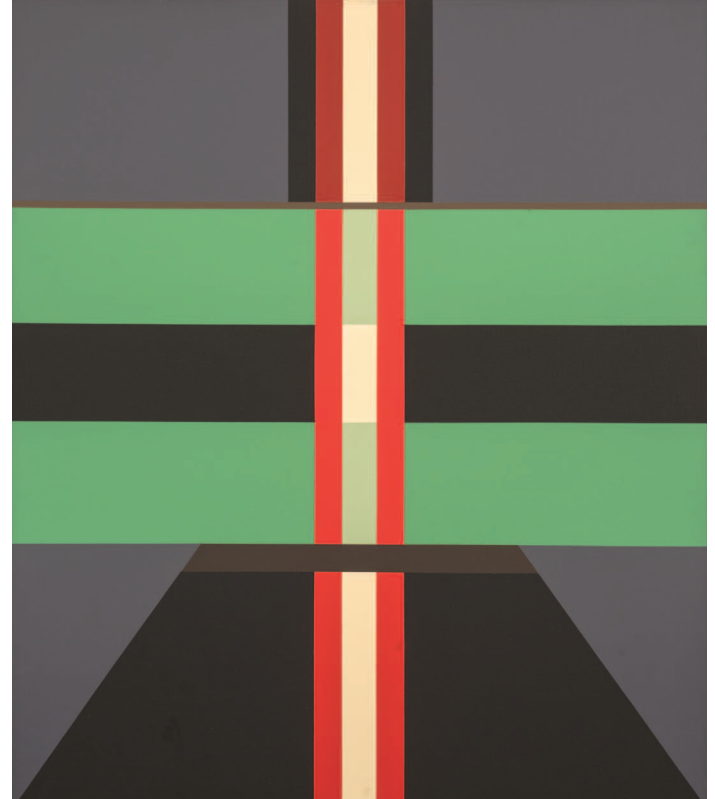


Fanny Sanín

Acrylic No. 7



Acrylic No. 3



NATIONAL MUSEUM of WOMEN *in the* ARTS

Acrylic No. 7, 1970

Acrylic No. 3, 1988

Straight Up!

Colombian-born **Fanny Sanín (b. 1938)** began her career creating gestural abstractions akin to those of American counterpart Lee Krasner (1908–1984), also in the museum’s collection. Sanín shifted to an ordered style in 1969 and visually balanced, rhythmic paintings became her hallmark.

Take a closer look

The strong verticality of *Acrylic No. 7*, typical of Sanín’s early geometric works, highlights the canvas’s surface. In the 1980s, she added horizontal and diagonal lines to her compositions, as in *Acrylic No. 3*. These elements create a depth of field that draws us into the piece.

Something to talk about

The artist mixes her own colors, generating many variations before identifying the perfect hues. How would you describe Sanín’s choice and placement of colors?

In her own words

“Drawings are the first and most important part of my creation. I do many studies on the same idea, thinking of color, structure, order, and harmony.”

Fanny Sanín, *Acrylic No. 7*, 1970; Acrylic on canvas; 69 x 51 inches; National Museum of Women in the Arts, Gift of the artist; © Fanny Sanín; Photograph by Lee Stalsworth

Fanny Sanín, *Acrylic No. 3*, 1988; Acrylic on canvas; 45¾ x 40 inches; National Museum of Women in the Arts, Gift of the artist; © Fanny Sanín; Photograph by Lee Stalsworth

