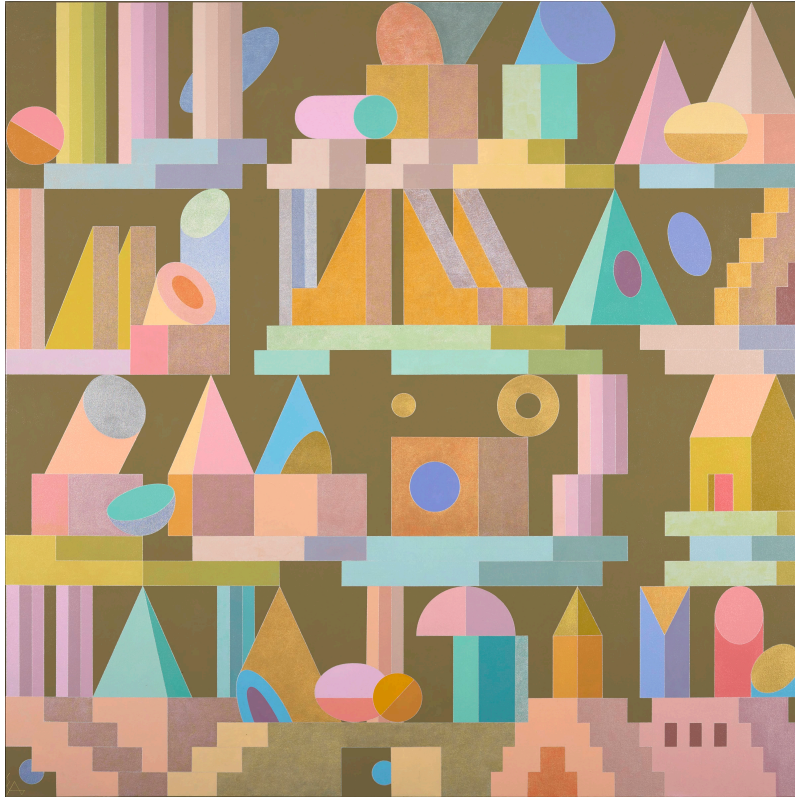


EDNA ANDRADE

Bright Objects

November 21, 2025 - January 10, 2026

LOCKS GALLERY



Edna Andrade, *Deserted Place*, 198 acrylic on canvas, 66 x 66 inches



Locks Gallery is pleased to present *Bright Objects*, an exhibition of paintings and drawings by Edna Andrade (1917-2008) exploring her lifelong interest in revitalizing geometric forms through dynamic configurations. Throughout her career, Andrade worked between two-dimensional, graphical space and a mental world of abstract architecture. This exhibition brings together works that reveal a deep interest in hypothetical three-dimensional space pursued by the artist using geometric solids as building blocks within a whimsical, child-like space of abstraction.

The endless permutations and arrangements in her compositions reflect a pleasure in geometry that Andrade connects to her earliest memories of arranging colorful Montessori blocks and tiles into wide-ranging patterns of hexagons, triangles, and squares. Like her optical investigations that she is most known for—comprised of complex linear designs and pulsating color patterns that test the limits of perception—her work with three-dimensional mathematical objects takes perception further into the imagination into a landscape of the mind.



Edna Andrade, *Philosopher's Garden*, 1986, acrylic on canvas, 24 1/8 x 24 1/8 inches.

Bright Objects highlights works across different time periods of Andrade's career, exemplifying the artist's enduring and evolving interest in geometry over the course of her life. In *Falling Cubes*, a landmark painting from 1966, she utilizes a grid framework of rotated cubes set against a black background to create a quintessential, classical mid-century feel. Later collages from the 1990s such as *Morning* (1991), are inspired by her travels to Japan in 1987, and reflect a woodblock-inspired seascape with playful geometric structures in the foreground.

Central to the exhibition are works influenced by Andrade's travels to India in 1984. Of particular interest was her visit to the Jantar Mantar observatory in Jaipur, Rajasthan, built in the 18th century. Comprised of a collection of architectural structures featuring astronomical instruments, the artist was compelled by the site's use of geometry in creating a space designed to observe the cosmos and measure celestial systems. Paintings such as *Deserted Place* (1988) and *Astrologer's Garden* (1987) exemplify the interplay of mathematical and celestial space through the use of geometric solids that evoke the observatory's architecture. In other works, such as *Philosopher's Garden* (1986), Andrade places these spheres and polyhedra atop a background of hexagonal star-patterns and linear designs drawn from Indian and Islamic tiles, carpets, and ornamentation.

Edna Andrade (1917-2008) lived and worked in Philadelphia for the majority of her career and is now recognized as an early leader in the Op Art movement. She received her BFA from the dual degree program at the Pennsylvania Academy of Fine Arts and University of Pennsylvania. At PAFA she was awarded two traveling scholarships which allowed her to visit Europe, exposing her to Bauhaus and post-war artists that influenced her later work. In 1996, she went on to teach at the Philadelphia College of Art where she was highly celebrated and awarded the College Art Association Award for Distinguished Teaching. Andrade was one of the foremost artists to emerge in Philadelphia in the 1960s and the focus of two major perspectives during her lifetime at PAFA and the ICA in Philadelphia. She has been represented by the gallery since 1971.