



FASCINATING FORM

Painting from a very early age, Anyya was heavily influenced by her father and grandfather and the creative environment in which she was raised. Now at the age of only 23, she has owned her own gallery and become a successful artist with a number of exhibitions behind her and a fruitful year ahead, having decided to concentrate solely on her own work rather than running a gallery.

above: China Doll, 20 x 30 inches, Approx 50 x 100cm, Oil on canvas.

top right: Anyya Sand

bottom right: Green Lady 32" x 39", Approx 81 x 100cm, Oil on canvas.

Although she has painted since childhood, (early works were realistic depictions of animals and oriental figures mostly given as gifts to family), Anyya only began selling her work in February 2006, when she was chosen to exhibit at Harvey Nichols. One year later her custom-made works are in high demand, with some clients owning up to eight pieces.

An avid art collector, Anyya has bought works on her travels around the world, and from artists during her time as an art dealer. A favourite is Ronald Cameron, a sculptor who like Anyya has a penchant for the female

nude. One of her latest works "The Conception" exemplifies this instinctive desire to depict the female form.

"The Conception is an abstract womb, with a baby inside, a woman lying asleep on top and a man sitting underneath," explains Anyya. This is a larger piece, which Sands worked on for a year, whereas other smaller and less detailed works take up to a month. "I like working with large canvases because I can play with my imagination, plus the larger works are more popular with buyers."

Anyya's palette consists primarily of soft earthy hues and she admits to experiencing "funny stages with colour: I had

right: It Takes Two, 30" x 40"
(Approx. 77 x 102 cm), Oil on
canvas.

below: Conception, 30 x
30, Approx 100 x 100cm, Oil on
canvas.



a grey blue stage, now it's a red and brown stage. I had a period when I couldn't paint in any other colours. It even affected my wardrobe, I couldn't wear any colours except grey or blue."

Just as Anya's senses react intuitively to colours, her creative process works in the same way. "I used to start works with sketches, but I would plan to paint a girl and it would become a tree."

In her latest work, two women stride gracefully with baskets atop their heads, elongated bodies resembling bulbous trunks with long branching limbs. These fluid figures are often in movement, almost as if mid flight - dancing elegantly across the canvas, mimicking the movements that Anya learnt as a child in ballet and figure-skating classes. "I want the works to be alive. I hate doing portraits. I get bored and it never works," Anya explains. "I think if the paintings are alive and have movement in them they will emit positive energy."

Just as she avoids the static energy of the portrait, attaining dynamism through graceful strokes, Sand's work also contains a strong spiritual element. Portraying the female form with great reverence, Sand places emphasis on the source of her inspiration being a well of "positive energy" which she hopes will emanate from her work.

Through out the years Anya has donated some of her paintings to several charity campaigns, a passion which she intends to pursue. With so many big plans ahead, Anya confides that her ultimate goal is to one day start a charity for children in need, where they and their parents can practise and learn about the arts in every form, from fine art to dance to literature. This is an admirable goal from an admirable young artist.

