

BANKSIDE
GALLERY
LONDON

48 Hopton St, London SE1 9JH
www.banksidegallery.com

presents the new paintings of

Laurel Holloman
Deep Dive

8 > 19 JULY 2020

from 11 am to 6 pm

Private view 7 of July from 6 to 9 pm



Defloree-28x50-inches-72x127-cm

For her second solo exhibition at the Bankside Gallery, Laurel Holloman takes a deep dive into the exploration of water and land and our relationship and connection to the earth.

Visuals on www.christinepaulve.com

BANKSIDE GALLERY

Laurel Holloman



With her distinct use of color and movement, Holloman maintains her signature style by creating two dimensional depth in her pieces, displaying muted darker tones which reseed into the painting and lighter tones that pop and dance on the canvas's surface. Holloman continues to blur the line between abstraction and figurative work by using large bold brushstroke combined with delicate precisely placed smaller strokes. This a show not to be missed with paintings ranging in various sizes loaded with emotion.

Deep Dive exhibition is co-produced with Claudine Gil Gallery.

Claudine Gil is an innovative contemporary art gallery present beyond the walls. The gallery bases its program on partnership with selectively chosen female artists. Their chosen mediums are as varied as painting, drawing, sculpture, installation and photography. We produce exhibitions exclusively in specific locations chosen by the artist themselves or in collaboration with public institutions.

With this format rather than a traditional permanent on-site gallery or in the framed context of art fairs, the artist can occupy and use the space that best suits them to freely advance their personal artistic journey. I feel that for an artist's emotional drive to be best appreciated they should be given such freedom so they can tell their own story themselves.

www.artsy.net/claudine-gil
www.laurelholloman.net

BANKSIDE GALLERY

Laurel Holloman

BIOGRAPHY

Based in Los Angeles, **Laurel Holloman** is known for her vibrant use of color and larger-than-life paintings capable of capturing tumultuous emotions with a vivid movement that create a three-dimensional illusion.

"I feel my paintings have a secret language born out of science and my obsessiveness with why and how we are here. I paint through abstraction with subtle hints of elemental imagery; the sky, water, fire, earth, a bird flying, cells reproducing, or a celestial bed of stars. I am obsessed with metallics and textures and use playful brushstrokes that give paintings a third dimension and explore emotion," she reveals.

Ever since her acclaimed debut in 2010 with her New York studio collection, **TriBeCa**, Holloman has firmly established her artistic presence both domestically and abroad.

In April 2012, **Coeur Libre** exhibited at the Pantheon Town Hall in Paris by invitation of the mayor. In this show, some 15 of Holloman's works were on view. Juxtaposing the sensation of freedom with the weight of repression, Holloman was able to capture the dichotomy of opposing forces—a recurring through line in the artist's oeuvre—by skillfully playing with multiple layers of color, texture, and movement. This show was followed by **Free Falling** at The Ateneo Veneto and ran during the 2012 Venice Architecture Biennale and was the first exhibition to contain large luminous murals. This exhibition was also the first collaboration between Holloman and Lea Mattarella, art history professor and art critic for La Repubblica, who curated the installation.

In spring 2013, **All The World Inside** featured 17 large-scale murals in three rooms at the Grand Palazzo Italia (Berlin). Also curated by Mattarella, this impressive collection furthered the artist's visual and visceral discourse on universal elements and existentialism.

Holloman's interest in "the how of life" is demonstrated in pieces such as **Inevitable Fault Line** and **The Necessity of Affection**, which ask how are we connected together—and can we thrive without connection? In summer 2013, Holloman's painting *Swell* was picked for the group show, *Nell'Acqua Capisco*, at the Venice Art Biennale where it was chosen for the official catalog.

In July 2014, **The Fifth Element** was held in Paris at Galerie Joseph where it was met with a public increasingly drawn to the poetic emotion of Holloman's work. The 28 pieces visually reflect the four major tangible elements—Earth, Air, Water, Fire—while the mysterious "fifth element" is represented in the emotion of each painting. This show was followed in October 2014 by an invitation to the International Contemporary Art Biennale in Buenos Aires.

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Holloman's work entitled **The Reach** was awarded First Prize of the Biennale in the paintings category and won the Banco Ciudad Award for the Best Work in all categories. In November 2015 in London, the artist presented **The Innocents**, a stunningly intimate series featuring portraits of women and children. Showcasing the range of Holloman's vision and talent, these works veer from the abstract and focus on the figurative immediacy of each subject to offer an emotional exploration of how life changes us as we age.

In summer 2016, the Jan van der Togt Museum in Amsterdam invited the artist for a solo exhibition. In this show dealing with environmental issues, Holloman captures actual images of woods, plants, and animals in their damaged natural spaces. **Reminiscent of stained glass, Everglow** is an installation of 12 back-panel LEDs that serve as a commentary on our current global warming crisis. Each piece is a combination of fire and ice, representing the inevitable melting we have witnessed in our farthest-reaching climates. As the artist declares, *"We cannot deny at this moment we are dependent on nature for our survival. Put simply, science doesn't lie."*

Also in this show, **Painting in Reverse** is an exploration in recycling and reusing materials. Originally created in 2014, the painting was never used and left unfinished in the studio. Instead of repainting the piece or throwing it away, it was de-framed and sanded over a four-month period to remove all the paint down to the primer. Each sanding session was photographed and certain sections were chosen to leave the remaining paint intact. The process was aimed at creating the look of old blue jeans. A pair you could never throw out.

In **Fertile Ground**, Holloman's second London exhibition (Bankside Gallery, July 2017), the artist continued to explore her favorite themes of nature, including the world of flora—from the tight abstracted micro images of flowers to posed portraits of the different stages of blooming.

In Holloman's words, *"I have always been fascinated with flowers and the evolution that nature creates as they start to bloom, then open, and eventually deteriorate. The shapes, the turns, and the elegance of the petals, all interest me. Flowers have valleys and crevices close up, just like a landscape."*

In April 2018, **Color Forest** at the Luciana Matalon Foundation in Milan revealed several works referencing the style of large murals Holloman created for her solo shows *All The World Inside* and *The Fifth Element*, but with dimensions more suited to the spaces of the foundation.

The link between these works is not only the stylistic choice but also the theme: the "liminal space or threshold" that is the border between life and death. From this sentiment also comes a section entitled **Memory Paintings**, in which layers of paint are superimposed with patinas of gold and silver diluted in linseed oil, to which tiny amounts of pearlescent pigments and color are added. The result is iridescent works that—depending on the viewer's point of view—represent "a sort of search of the imaginary that nevertheless fades too quickly." ..!..

Returning to technical experimentation, Holloman created a series of paintings in which the color is mixed with a light resin, "a perfect combination for landscapes and to create light" as well as to create organic impressions, which reflect the artist's curiosity for science. Laurel Holloman earned her Bachelor of Arts at the University of North Carolina at Chapel Hill, majoring in performance art and visual art. She continued her studies at UCLA and the British American Drama Academy in London alternating between theatre and visual art.

Before she decided in 2010 to become a full-time painter and make a mark in the art world, Holloman had a successful 20-year acting career. Her performances include the acclaimed 15-year-old Mick Kelly in the off-Broadway play *The Heart is a Lonely Hunter*, a breakthrough role as a gay teen in *Two Girls in Love*, which played at Sundance Film Festival, followed by several characters in independent films directed by Paul Thomas Anderson and Jean-Marc Vallée. Holloman then turned to television with a recurring role in *Angel* and the lead in *The L Word for* which she won The Golden Satellite for the Best Actress in a Drama Series.

Solo Exhibitions:

2019: Memory and Movement, Galerie Joseph, Paris
2018: Color Forest (duo exhibition with sculptor Susi Kramer)
Fondazione Luciana Matalon, Milan, Italy
2017: Fertile Ground, Bankside Gallery, London, UK
2016: Everglow, Museum Jan van der Togt, Amstelveen, NL
2015: The Innocents, Menier Gallery, London, UK
2014: The Fifth Element, Galerie Joseph, Paris, France
2013: All the World Inside, Palazzo Italia, Berlin, Germany
2012: Free Falling, Ateneo of Venice, Venice, Italy
2012: Coeur Libre, Pantheon Town Hall, Paris, France

Group Exhibitions:

2018: Museum of Art- Biennale Chianciano (Italy)
2018: Water for Life, International Art Exhibition, Niagara Falls History Museum, Canada
2014, 2016, 2018: The Contemporary Art Biennale of Argentina, Centro Borges Museum, Buenos Aires, Argentina
2017: Museo Ateneo de Madrid, A Collection Art from Spain and the Americas, Madrid, Spain
2014: Spectrum Miami, Contemporary Arts Selection, Miami, Florida
2014: The Opera Gallery, Monaco, France
2013: The Venice Biennale, Nell'Acqua Capisco, San Marco Piazza, Venice, Italy

Awards:

1st Place in Painting, Contemporary Art Biennale of Argentina, 2014
Banco Ciudad Award Best Overall, Contemporary Art Biennale of Argentina, 2014
5th Place in Painting, Florence Biennale, 2015
1st Place, The International Federation of Art Critics, Chianciano Biennale, 2018

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