

To answer the question: Who am I as an artist? Or what is my work. I needed to look at its larger framework and context so I deconstructed the studio, emptied the walls of their dialogue and painted it white.

I also took apart its altar, with its dusty history, and its ancient muses.

I left my glow in the dark Guan Yin and a mexican dance mask that represents my young ego.

In order to speak of the work. The "I" has to be asserted-in this culture especially.

Without the "I" there is just "what is happening" or "what is arising" in the work.



Glyphs and Meanders, Spring 2015. Acrylic, pencil stick, 30" x 11"; 22" x 11"

A brief development of the creative "I".

One of the sources for the decades of exploration of meaning through art, philosophy, religion & psychology was a teenage koan: If life is so fleeting do I need to become something?

The other source- which led me to turn my search for meaning protectively inward, was my then forbidden gay sexuality.



Self Portrait, 1972, acrylic on paper 16" x 20"



Self Portrait, late 1980s, photograph, painting, objects



Map: 16-63 *The Arc of the Meaning of "I"*, 2017, pencil on rice paper, read right to left



Untitled, Spring 2015, acrylic on panel 45" x 32"



To the 9th, acrylic on panel, 2007, 30" x 80"

The freshest work has a transparency, a buoyant quality, if dark there is light shining through—a record of what is arising at the time of making where art, humor, history emotion, politics, and sexuality can mix freely in the encouraged states of the opened heart.

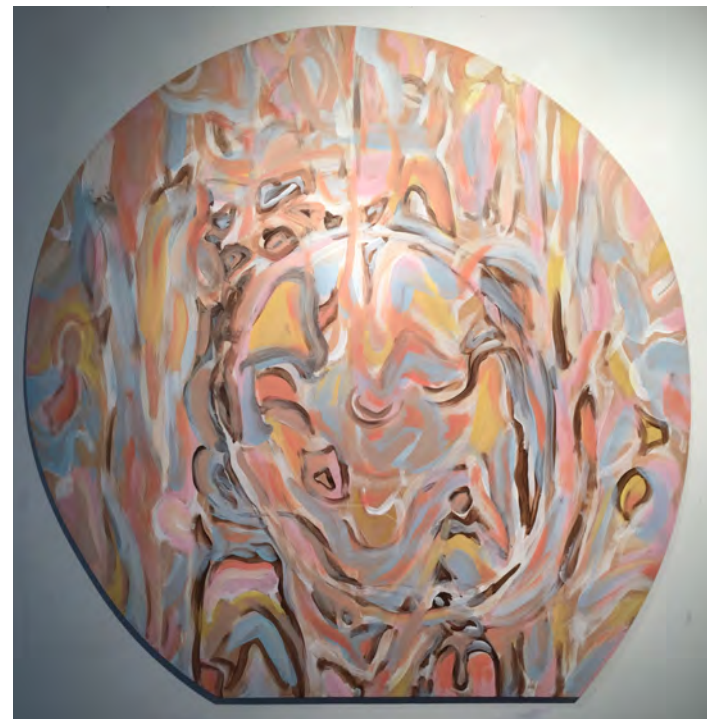


Untitled, 2012, acrylic on jigsawed panel, 31" x 16"

A snapshot of coming into being. The paper, panel, or canvas being the field of sense contact arisal. Sometimes the field is the subject. Sometimes it is coming into being from that field. The mind's crop. What is chosen to manifest is the object that is coddled into being.



Endless Struggle, 2015–ongoing, acrylic on panel, 42" x 48"



Baby Planethead, Winter Solstice, 2014-2015, acrylic on panel, 40" x 40"

In any case it is painted or made until it has connective qualities of being-a suchness that has resonance, a vitality, a statement, a life of its own. (Albert Pinkham Ryder painted on top of his original narrative until it was resolved.)

Some pieces are sticky with the feelings-sensations that are coming through.

Equipose: When the work just flows from mind to hand.



*Two untitled pieces, Summer 2016–17, studio installation.
Top 24" x 96", on floor 33" x 40", both acrylic on panel*



Summer Waves, Summer 2016, acrylic on cut and folded paper, 18" x 32"



Ghost Ship Fire, Fall 2016, 33" x 42". Horrifying. This started as a bouyant summer painting. After it was done in the Fall,. I had to turn it to the wall.

Others are more oracular, broader scoped swept up into the collective social/political rivers of the moment or season.

See also "Heart of the Ogre" on page 3: Two years of evolving formation, stories or states, culminating with the presidential election.



Joniboy, Fall 2016, 19" x 30", acrylic on cut and folded paper. One of a pair on gender.

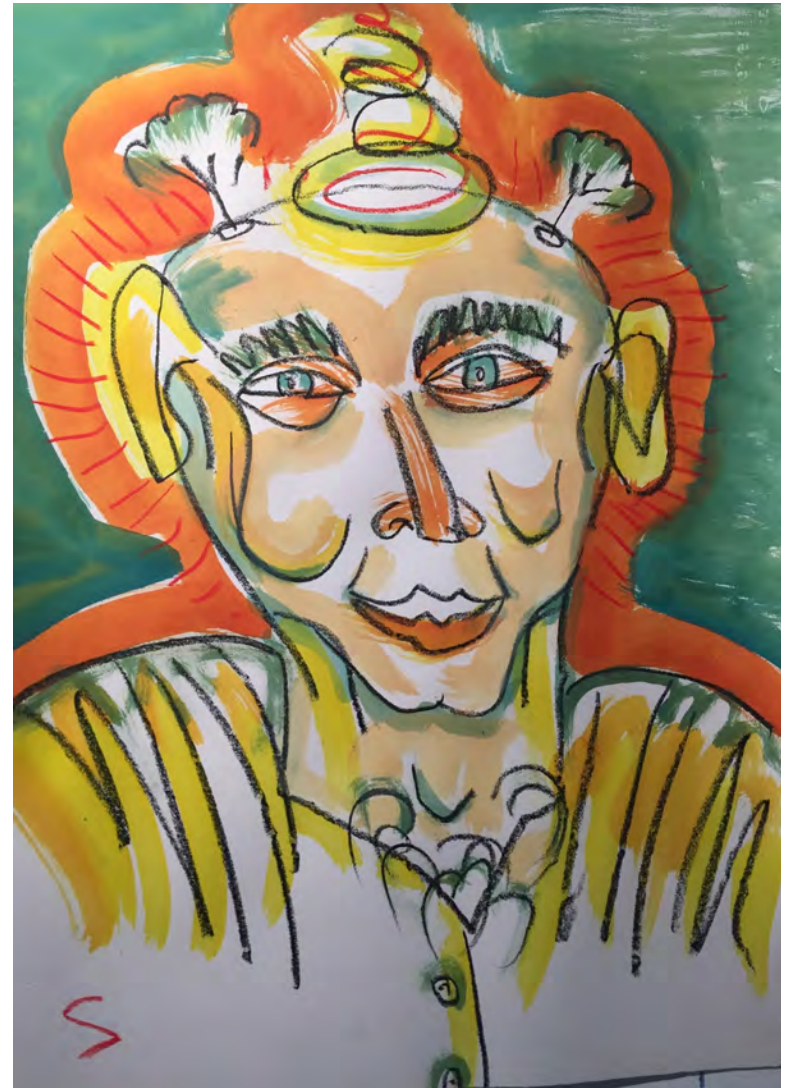


White House Caryatid, Fall 2016, 22" x 60", acrylic on paper. Part of a pair. Working title: "Inaugural Couple".

Paintings reflecting personal events: Friends, mentors and muses.



A Day with Bill, Spring 2017, 22" x 30", acrylic on paper



Benevolent Figure with Flowering DBS, 2017, 22" x 30", acrylic on paper

“Mindfields” and “Meanders”

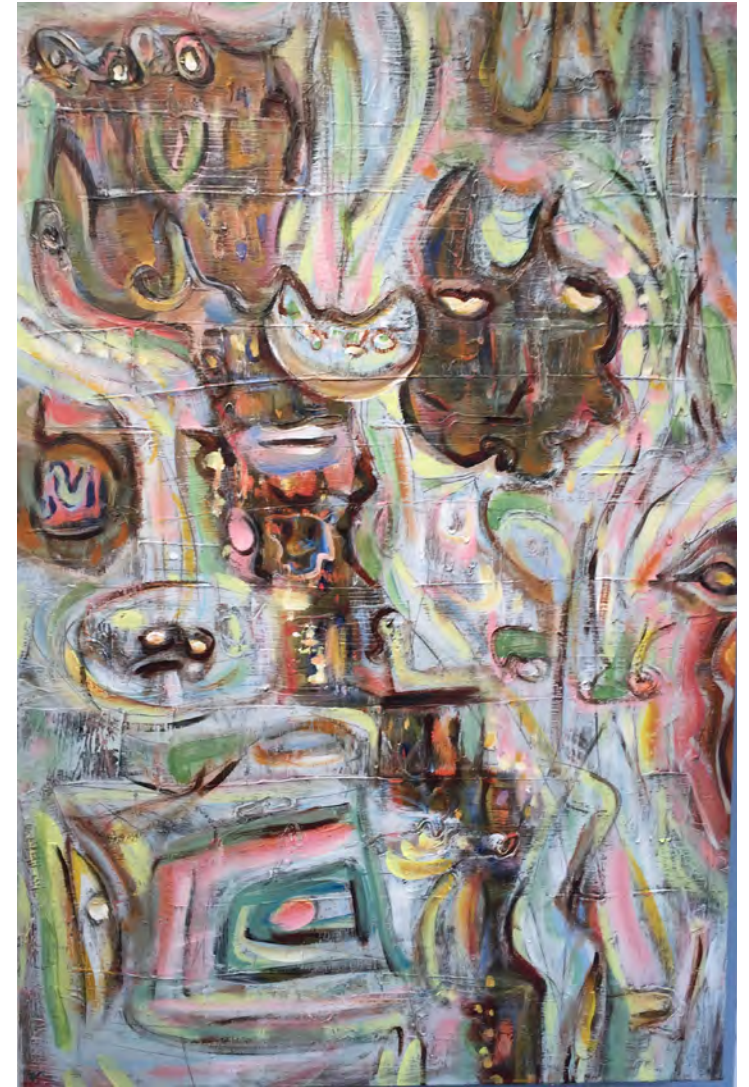
Process: Ways of making a new work:

In Mindfields the imagery bubbles up to the surface, they can remain bubbles, and turn inward, or inter-connect in various way: In lines, like a grid, or when multiplanar, a weave— a community.

Meanders are movement: Snaking, columnar, but askew. Movement created by relationship— contraposto. Rivers of time.



Spring Mindfield, 2014–15, acrylic on canvas, 24" x 36"



Midnight Meander, 2014–15, acrylic on canvas, 24" x 36"

And in closing:

Two pieces from the year I moved to Oakland establishing a home & studio here in 1978.



Going Camping, 1978, acrylic on paper, 22" x 30"



Too Bad, 1978, mixed media, 11" x 15"

A brief pre- and post-Oakland bio travelogue:

LA/Mendocino 1972–78:

Clay, printmaking, performance & photography
Painting: Pop and Punk usurp Hippy Nouveau

Yorkville 1975:

Large paintings on muslin.
Cage, Castaneda, and one hundred years of solitude
The Cockettes

San Raphael 1978:

Neo Christian martyr paintings

Oakland/Santa Fe 1985–95:

The AIDS years.
Reliefs and icons. Sheet metal, leather acrylic, photographs, masonite, and canvas
Large, unstretched canvas wall hangings

India 1986:

Monastic training

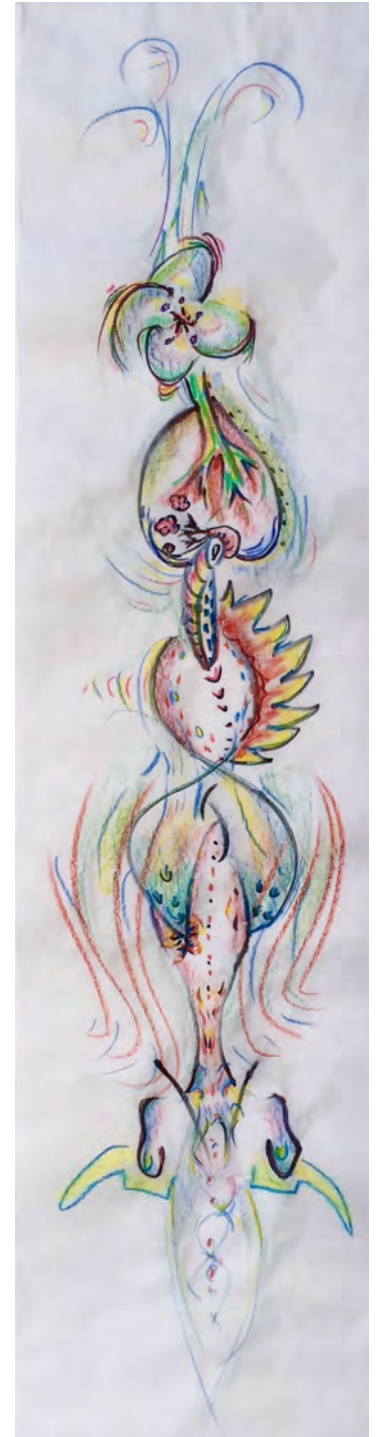
This is an introduction to some of the work. There are many hundreds of works on canvas, panel, and archival paper. Some rich chunks of time and place. Series following lines of thought, or a exploration of form.

There are blocks of lived history: “The 70s”, “Burgeoning gay identity and the aids epidemic” for example. The overall arc is a mirroring of the human condition, and the search for truth via the heart.

Scott Holloway

Oakland

September 2017



P passing through: with great fervor!, Spring 2017.
Memories of a friend, ink & pencil on rice paper
(unmounted). Part of a new series of drawings
on rice paper scrolls.