

JUDY HOLDING

2011



Landscape with Clouds
two-pack auto enamel on
aluminium, CorTen steel base
edition: 20, h60 x w50 x d25cm



THE UNSHAPED WORLD II

Trees and birds are totemic figures of transformation. They connect the shifting realms of past, present and future. Holding's birds seem to converse in languages unknown; they commue, pressed together on the page, the space between them dripping and energized. Inspired by ornithological diagrams, they circle blackly in high ambits or stand as black monoliths in the foreground. Holding's trees essay many architectural forms. Birds feed, maraud and stand sentinel in their branches.

Martina Copley
Freelance Curator, Melbourne



above:
Red Cocky
powdercoated aluminium, edition: 20, 8 x 4cm

left:
Diver Duck and Wattle Tree
watercolour on paper, 70 x 50cm



top:
Tree II
two-pack coated MDF, h50 x w27 x d1cm

right:
Blue Wren at the Lake
watercolour on paper, 70 x 50cm

below:
Hot Day Hunting
acrylic, collage and ink on paper, 100 x 70cm





top:
Bird Landscape II
watercolour on paper,
100 x 70cm

left:
Shade
watercolour on paper,
57 x 57cm

far left:
Bird Landscape III
watercolour on paper,
100 x 70cm



top:

Fourteen Wrens

watercolour on paper, 54 x 216cm

above:

Fourteen Wrens (detail)

JOYOUS CELEBRATION OF NATURE

...‘In the major pieces in the exhibition, such as the water colours *Early Morning at the Waterhole* and *Fourteen Wrens*, the latter stretching over two metres, the silhouettes of the birds are juxtaposed with the silhouettes of the trees. The work can be seen to be about presence and absence, shadows, vanishing species and vanishing habitats, as well as a celebration of the fecundity, beauty and diversity in nature. The whole technique of layering of imagery reminds one that the artist is a printmaker who thinks in terms of building up an image through the use of several plates or screens as in a screenprint. The technique is also a carrier of its own meaning. It can be viewed as a metaphor for the layering of species and habitats in nature to form an eco-system and that everything is connected with everything else. The destruction of one element, like that of old growth forests, can set up a butterfly effect that can lead to the extinction of species.’ ...

Sasha Grishin AM, FAHA
The Sir William Dobell Professor of Art History,
Australian National University
Canberra Times, 1 June 2011



top:
installation: **Figuring the Earth**
Judy Holding, John Wolseley and
Mimih figures from the Gabrielle Pizzi
collection, Castlemaine Festival, 2011

above:
Tree I
two-pack coated MDF,
h50 x w40 x d1cm

left:
Evening Birds
watercolour on paper, 27.5 x 24.5cm

below:
Hot Day at Barkers Creek
watercolour on paper, 100 x 70cm



above:
Bird Landscape I
watercolour on paper, 100 x 70cm

Hot Day, Mallee

powdercoated aluminium, Coreten steel base
edition: 5, h240 x w355 x d40cm



Dry Mallee

Coreten steel, powdercoated steel base
edition: 20, h46 x w44 x d7cm

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images: John Brash, fotograffiti
design: Ronald James Butters
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Two Hundred Trees 2011
www.beavergalleries.com.au