



JUDY HOLDING — *the unshaped world*

Caucus (detail)
powder coated aluminium, Corten steel, edition: 5, 240 x 355 x 40 cm



above:

Bird Landscape

watercolour, ink, collage on 350gsm Magnani paper, 70 x 240 cm

left:

Diver Duck

linocut, watercolour, ink on 350gsm Magnani paper, edition: 20, 60 x 51 cm

below:

Cold Day Waterhole

watercolour, ink on 350gsm Magnani paper, 100 x 70 cm



Holdings is an expressive gesturing landscape; vital, elegiac and screeching. Soft watercolour washes and threaded forms create an ambiguous, planar depth. Densely packed images are drawn, collaged, stencilled and painted to create a many-layered surface. Interlocking rings and ellipses gather and shift to mark ceremonial ground. Silhouetted forms appear as X-ray like inversions. Space pools and eddies. Sounds enter the skin like colour. In the complex interplay of figure and ground, material and immaterial merge.

Installation *fortyfivedownstairs* Melbourne 2010





above:
Night Sky at Barkers Creek
watercolour, ink on
350gsm Magnani paper
100 x 70 cm

left:
Bush Camp
watercolour on 350gsm Magnani paper
62 x 57 cm

below:
Cold Day Waterhole
watercolour, ink on
350gsm Magnani paper
100 x 70 cm



Trees and birds are totemic figures of transformation. They connect the shifting realms of past, present and future; earth and sky. In Holding's work, they turn around the waterhole. Birds have long been thought to mediate between the living and the dead or unborn, as carriers of the sacred aspect of the soul. Holding's birds seem to converse in languages unknown. They commune, pressed together on the page, the space between them dripping and energized, circle blackly in high ambits and stand as large monoliths in the foreground. Holding's trees essay many architectural forms. Freed from their immobility, Eucalypts, Banksia, Boab and Mallee people this unshaped world. Birds feed, maraud and stand sentinel in their branches.



Kapirigi's Tree

Coreten steel, 12 mm
262 x 136 x 70 cm



Hinterland

Coreten steel, powder coated aluminium
edition: 5, 162 x 166 x 30 cm



left:
Sunset at the Waterhole
watercolour, ink, collage on 350gsm Magnani paper, 210 x 200 cm

below:
Noisy Crows
watercolour, ink, collage on 350gsm Magnani paper, 100 x 150 cm

bottom:
Hot Day Waterholes
watercolour, ink, collage on 350gsm Magnani paper, 70 x 240 cm





Bluegum
synthetic polymer paint, marine plywood, 350 x 450 cm

JUDY HOLDING — *the unshaped world*

below:

Kapirigi's Tree II

Coreten steel 6mm, stainless steel
edition: 5, 95 x 40 x 20 cm

bottom:

Cold Day Mallee

watercolour on 350gsm Magnani paper, 100 x 70 cm



Bim – String Picture

watercolour on 350gsm Magnani paper, 62 x 57 cm



My Symbols

artist book, edition: 10, linocut, silkscreen, watercolour on 350gsm Magnani paper, 15 x 15 x 390 cm



Shimmering figure-ground relationships suggest a plenitude or fullness that is indeed also a vast emptiness. Striations and stippled markings flow through and around a distinctive web of flora and fauna like contour lines on topographical maps, songlines or seed pods cast to the wind. Intimations of an unseen realm, such markings recall the Raark that feature in ceremonial Arnhem Land painting. Making visible that which is invisible, these energetic tracings appear to create the features of the landscape

words: Martina Copley
photographs: John Brash, fotograffiti
design: Ronald James Butters
© Judy Holding, 2010
www.judyholding.com