

LOREN HOLLAND

BITTERSWEET HARMONY

September 4 - October 2, 2018

South wall



The Shadow Queen
Oil on canvas, 2017



Bathers
Oil on canvas, 2017



The Devil's Workshop
Oil on canvas, 2018

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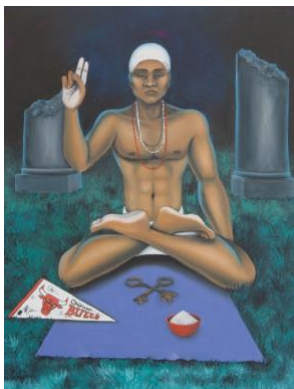
North wall



Major Arcana: Death
Oil on canvas, 2015



Major Arcana: Strength
Oil on canvas, 2015



Major Arcana: Hierophant
Oil on canvas, 2015



Major Arcana: The Star
Oil on canvas, 2015

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West wall



The Pact

Oil on canvas, 2018

East wall



Primavera

Oil on canvas, 2018

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This new series of paintings and drawings is inspired by mythology, gothic literature, music and the coded mysteries of the occult, juxtaposed with contemporary and pop culture.

Incorporating metaphysical and alchemical symbolism, this series attempts to subvert media stereotypes about the relationships between women and men of color—typically depicted as dysfunctional or violent. Whether traditional, passionate, innocent, symbiotic or antagonistic, these relationships are as diverse and complex as the people who comprise them.

Set against the picturesque backdrops of darkly silhouetted woods, murky lily pad swamps and misty meadows, this series challenges the belief that women of color are not typically associated with “Classical” beauty and are instead identified with the “exotic”, the sexually deviant or “otherness”. Additionally, it re-examines depictions of men of color. Frequently represented as hideous, sub-human beings, men of color are routinely portrayed by the media as innately savage, animalistic, destructive and criminal. Using symbolic associations, the works also focus on the lack of control people of color have over their own social representation, as well as the potential lack of control of their physical bodies due to low societal status, institutional racism and negative cultural perceptions.

With an emphasis on the dramatic and a hint of the macabre, this series was inspired by vivid imagery and twisted plot lines of 19th century gothic fiction and horror. Concepts central to this series are beauty, vulnerability, exposure, misconception, transformation, growth, decay, duality and balance.

BIO | Loren Holland received her MFA in Painting and Printmaking from Yale University and both her BA in Visual Arts and BS in Neuroscience from Brown University. Holland’s solo exhibitions include Bittersweet Harmony at LAUNCH LA (2018), Specimen Lab at the California African-American Museum (2009), Black Magic Woman at the Santa Monica Museum of Art (2007), The Virtues of Vice (2009) and Native Strangers (... and Stranger Natives) (2006)—both at Anna Kustera Gallery. Selected group exhibitions include Eyes Forward: Creating Our Narrative at the CSU Fresno M-Street Gallery (2018), Sweet Sticky Things at LAUNCH LA (2017), New Works at the LA ArtCore Brewery Annex (2013), The Calendar’s Tales at Boston University’s 808 Gallery (2012), The Garden of Forking Paths at Track 16 Gallery (2011), Embracing Ambiguity at the CSU Fullerton Main Art Gallery (2010), LA Paint at the Oakland Museum of California (2008), Urbanity on Paper at Anna Kustera Gallery (2008), Figuring the Landscape at the University of Connecticut (2006) and Relics and Remnants at the Jamaica Center for Arts & Learning (2005). A former studio assistant to artist Alison Saar, Holland was a recipient of a 2011 Puffin Foundation Individual Artist Grant, as well as the spring 2010 Winifred Johnson Clive Foundation Teaching Fellowship at the San Francisco Art Institute. Holland is currently a Visiting Professor at Pomona College.