

Loie
Hollowell

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Plumb Line

PACE

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*Motherhood's
Impossible
Syllogism*

Cells fuse, split, and proliferate; volumes grow, tissues stretch, and body fluids change rhythm, speeding up or slowing down. Within the body, growing as a graft, indomitable, there is an other. And no one is present, within that simultaneously dual and alien space, to signify what is going on. "It happens, but I'm not there." "I cannot realize it, but it goes on." Motherhood's impossible syllogism.¹

—Julia Kristeva

**Emma
Enderby**

Each painting by Loie Hollowell is a story brought into being through sculptured sensual forms, poised compositions, illuminated surfaces, and iridescent colors. They originate from 9 × 12 inch pastel studies; some begin as musings that turn into paintings only when the imagined story becomes real. When Hollowell's son was born, her pastel works based on the fantasy of pregnancy and giving birth became large-scale paintings.

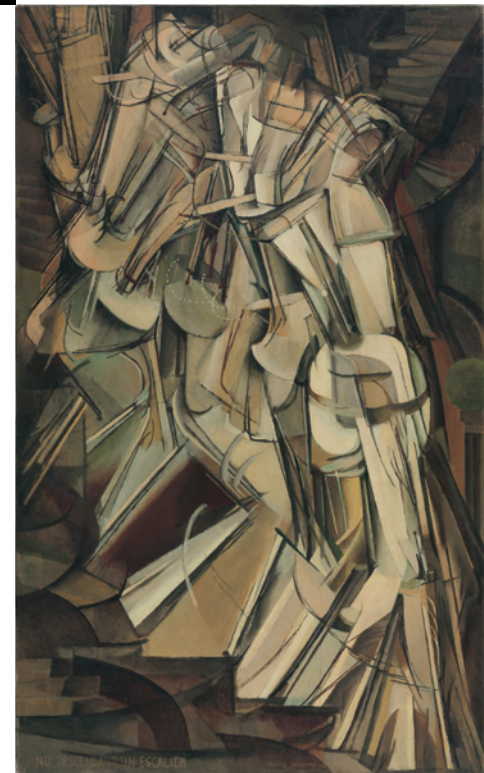
These tightly rendered paintings featured in her exhibition *Plumb Line* (Pace Gallery, 2019)—nearly human in scale, six times the size of the pastels—use the vernacular of abstraction to dissect the human form, or to be more precise, a pregnant woman's form. Hollowell breaks down the figure into distinct areas or planes. While this style recalls Cubism, the artist does not offer simultaneous viewpoints within the same space but rather one fixed perspective—that of a monolithic being. Hollowell interrupts the two-dimensional flatness of the surface by adhering high-density, geometric foam shapes to the canvas so that the paintings protrude as sculpture. Whole and dissected circles and ovals move down a central axis, a spine: heads, breasts, stomachs, butt cheeks, vulvas. Sometimes a figure stands; at others it sits or squats.

The Paleolithic sculpture *Woman of Willendorf* {FIG. 1}—whether ancient fecundity figure or self-portrait—distills the sensation and realness of fertility and nurturing to the parts of the body most affected, most changed, by pregnancy. Similarly, in Hollowell's recent paintings, the figure is heavy and full, with disproportionately large breasts and butt, and a prominent open vulva. Yet the rectangle of the canvas holds the body, which never breaks the boundary of the frame, sitting composed and still with a Zen-like luminosity.

In the contemporary period, scientific order is applied to this time-honored experience of bodily chaos through gynecology, hospitals,



{FIG. 1} Venus von Willendorf



{FIG. 2} Marcel Duchamp
Nude Descending a Staircase, No. 2 1912



{FIG. 3} Giacomo Balla,
Dynamism of a Dog on a Leash 1912



{FIG. 4} Nicolás Enríquez
The Virgin of Guadalupe with the Four Apparitions 1773



{FIG. 5} Hilma af Klint
The Ten Largest, No. 7, Adulthood 1907

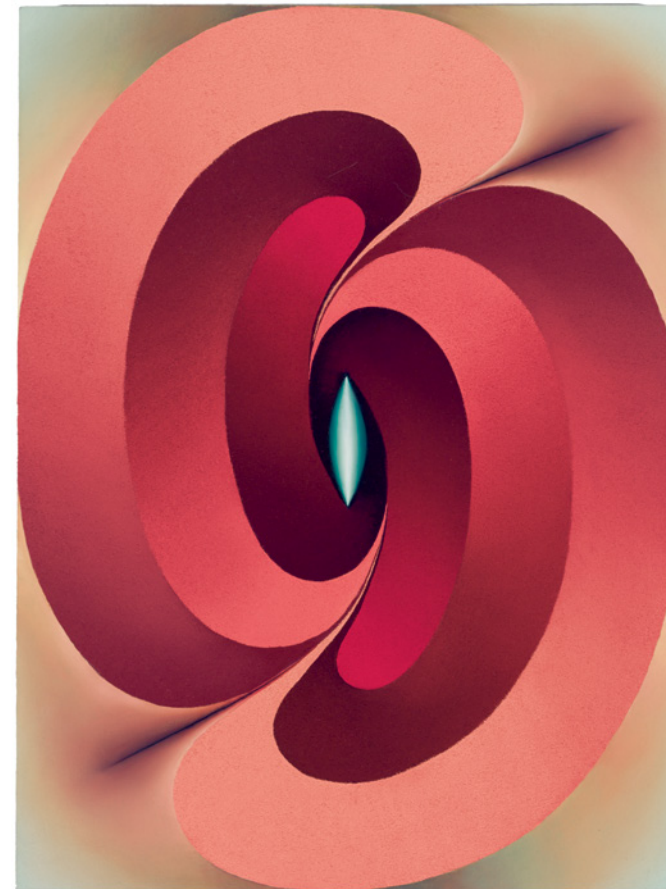
suggested rhythms and positions, the epidural. For Hollowell, the “automatic” process extended into the early months of motherhood, which was “both the most bodily yet mechanical-like experience.”² This sensation—body as machine, machine as body—might have led to the chronophotographic composition of *Postpartum Plumb Line* (2019) {PAGE 153}, in which the motion of the lower body is mapped through a set of static positions reminiscent of Marcel Duchamp’s *Nude Descending a Staircase, No. 2* (1912) {FIG. 2} or Futurist Giacomo Balla’s *Dynamism of a Dog on a Leash* (1912) {FIG. 3}. Hollowell, who often references and adopts the methodology of Modernist painting, extends to motherhood a key fixation of the twentieth-century avant-garde: the dilution of the human-machine dichotomy; and as with the Dada artists—Duchamp, Francis Picabia, Man Ray—the idea of motion steps beyond movement itself and into a preoccupation with the flux of memories and sensations.

As scholar Erik Davis writes in his book *TechGnosis: Myth, Magic, and Mysticism in the Age of Information* (1998), science and technology have often intersected with the mystical, especially when it comes to the functions of the human body. Hollowell is clearly aware of the relationship between scientific order and the mystical unknown. Her paintings frequently include sacred geometries, such as the shell-shaped logarithmic spiral, oval lingam, and almond-shaped *vesica piscis* formed by the intersection of two disks. These fundamental universal patterns reappear at all scales in the natural and human-made world, from the cosmos to architecture. For Hollowell, their universality is imbedded in the female form: In her paintings the *vesica piscis*—that meeting of Heaven and Earth, according to Christian symbolism—exclusively represents female genitalia. Hollowell has referenced the *vesica piscis* as genitalia and connected it to the mandorla, the almond-shaped frame surrounding Jesus and the Virgin Mary {FIG. 4} in medieval artworks, relating to an open, light-filled orifice, most notably appearing in scenes of the annunciation and the ascension, the inception and the death of Christ.

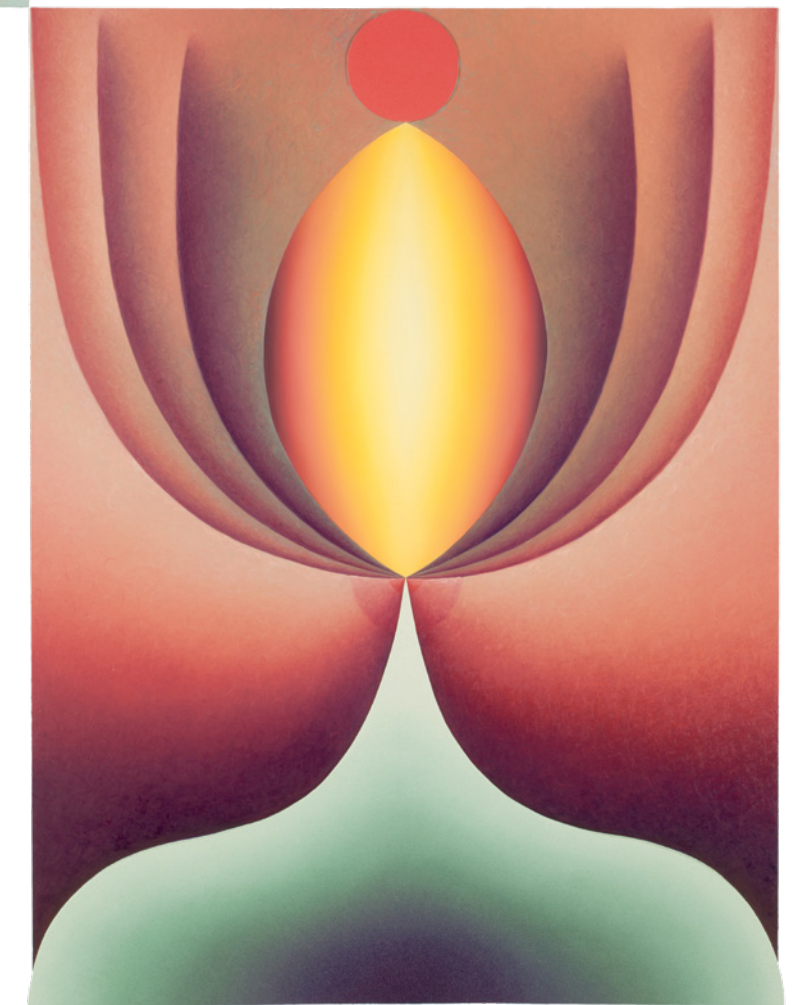
Hollowell's works can be understood next to those that seek a universal knowledge—tangible and intangible—through the canvas. Transcendental artists such as Agnes Pelton and Emil Bisttram rejected realism in favor of painting an inner emotional state using symmetry, color, and abstract iconography. Neo-tantric artists Gulam Rasool Santosh and Biren De composed the body by employing geometry and color in order to create mystical imagery. Hollowell follows Santosh and De in presenting feminine and masculine energies through form and color—just as visionary Swedish painter Hilma af Klint did before them.

In af Klint's work we see an abundance of the spiral and *vesica piscis*, forms so universal, so dynamic, they transcend their time and maker. Af Klint assigned meaning to dominant colors within her works: Yellow was masculine, blue feminine, and green—the blending of the two—harmony, the universal. This resonates with Johann Wolfgang von Goethe's *Theory of Colours* (1810), where yellow and blue are complementary and green is the congruous result of mixing them; "[t]he [beholder has] neither the wish nor the power to imagine a state beyond it,"³ he wrote. It's little surprise that after Hollowell gave birth, when painting *Postpartum Plumb Line* she shifted the original hues of the pastel drawing—orange, yellow, red—to green, a color of union, life and growth, the cosmos.

Like Hollowell, whose paintings chart the stages of pregnancy in geometric form from inception to lactation to the realignment of the body, in her series *The Ten Largest* (1907), af Klint envisioned the stages of human growth from "childhood" to "old age." The diverse symbolic shapes and floral patterns—germ cells, blossoms, seeds, stamens—exemplify her continuous use of allegory and plant imagery in exploring sexual reproduction and geometry: Spheres resemble testicles, semicircles resemble female breasts, sperm wriggle, cells divide {FIG. 5}.⁴ Hollowell too develops explicit allegories between



{FIG. 6} Loie Hollowell
Linked Lingams in Red and Blue 2015



{FIG. 7} Loie Hollowell
A Gentle Meeting of Tips 2018

sex and floral compositions in works such as *Linked Lingams in Red and Blue* (2015) {FIG. 6} and *A Gentle Meeting of Tips* (2018) {FIG. 7}, leading many to compare her to Georgia O’Keeffe.

What I find most interesting here is the abstraction of the flower motif as a feminist gesture. Whether or not O’Keeffe identified as a feminist, one can’t deny her accomplishment in creating new ways to see the female form. Through allegory, she broke with the tradition of the male gaze defining the female nude. Other artists followed—Louise Bourgeois, Huguette Caland, Eva Hesse, Ana Mendieta, Judy Chicago—showing that women should provide the art historical definition of their own bodies. They used metaphor and abstraction to depict the female form as a feminist act, a tradition Hollowell continues in her unapologetically frank, sensual, sexual, raw, intoxicating paintings. Her work is phenomenological—as if symmetry, color, and light are painted into the surface. She probes at our self-awareness, our sense of being. Hollowell celebrates the realities of order and disarray within the lived form, finding balance within a chaotic event, intertwining the mystical and scientific, terrestrial and comic realms, “[m]otherhood’s impossible syllogism.”

Notes

- 1 Julia Kristeva, “Motherhood According to Giovanni Bellini,” in *Desire in Language: A Semiotic Approach to Literature and Art* (New York: Columbia University Press, 1980), 237.
- 2 Conversation with the author, July 23, 2019.
- 3 Johann Wolfgang von Goethe, *Theory of Colours*, trans. Charles Lock Eastlake (London: John Murray, 1840), 316.
- 4 See Julia Voss, “Hilma af Klint and the Evolution of Art,” in *Hilma af Klint: Painting the Unseen*, ed. Emma Enderby with Melissa Blanchflower (London: Serpentine Galleries, 2016), 28.

sex and floral compositions in works such as *Lingams in Red and Blue* (2015) {FIG. 6} and *Meeting of Tips* (2018) {FIG. 7}, I compare her to Georgia O’Keeffe.

here is the abstraction of gesture. Whether a minimalist, one can’t deny new ways to see. She broke with the female nude. Huguetta C. Chicago—historical metaphors as a feminist unapologetic painting if symmetrical face. She being. disarranged a chaotic tific, terrible impossibility

1 Julia Kristeva, "According to Kristeva," in *Desire in Language: An Approach to Literary Theory* (New York: Columbia University Press, 1980), 237.

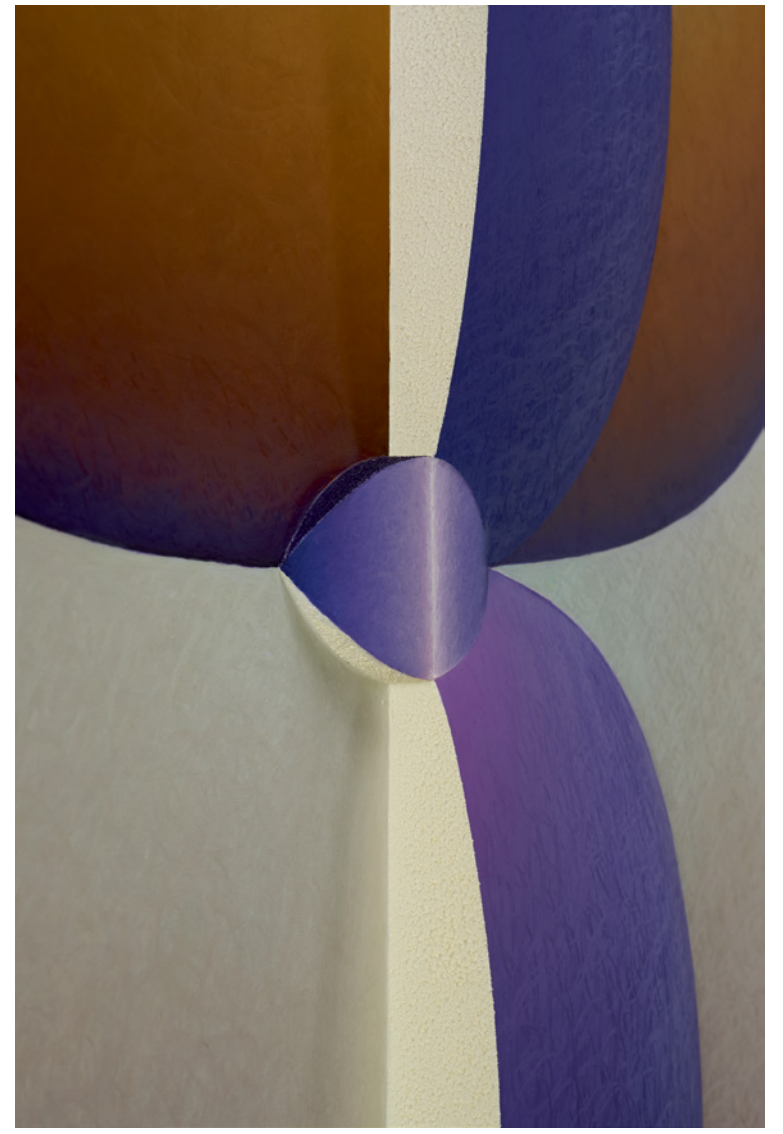
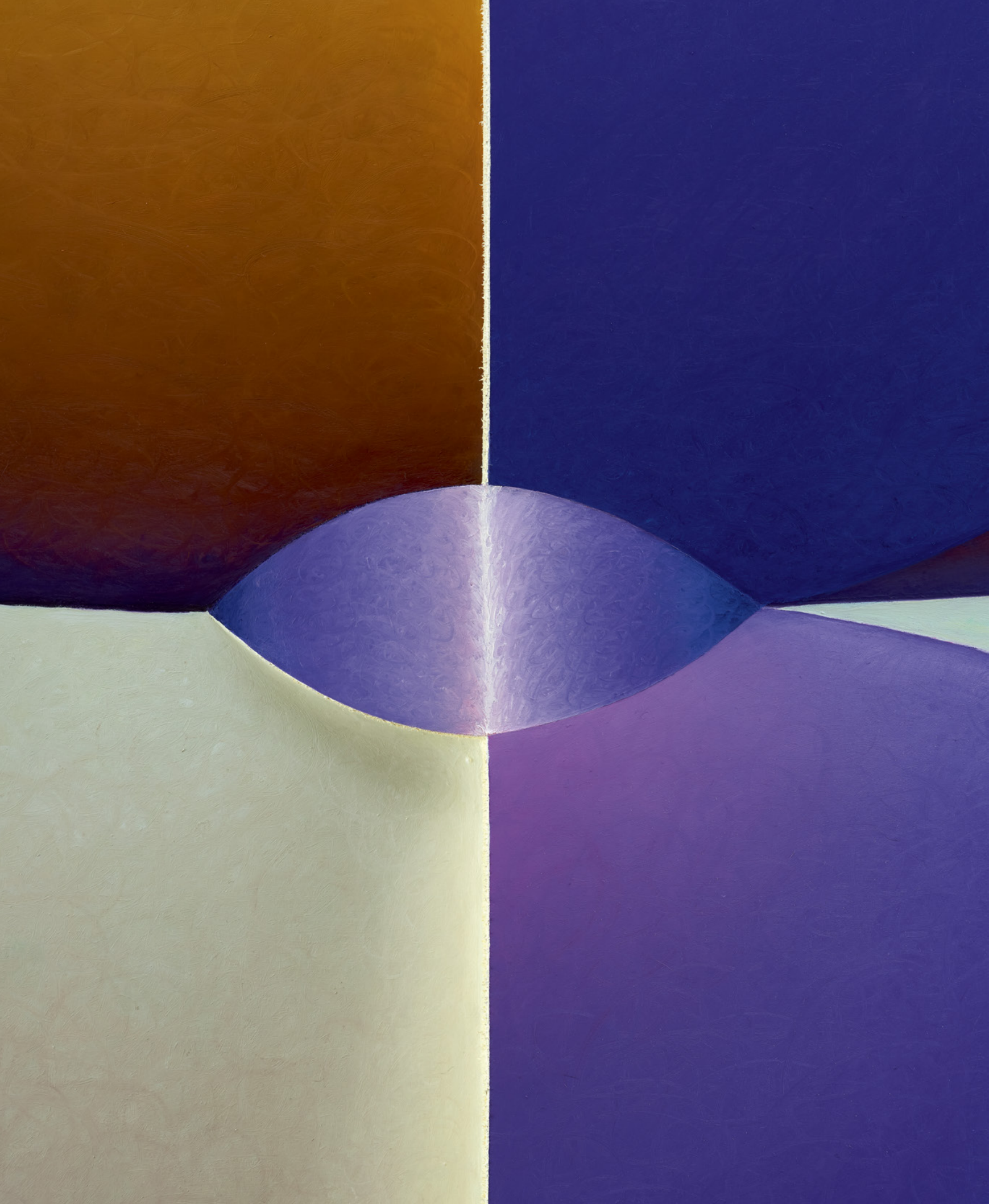
2 Conversation with the author, 23, 2019.

4 and *Hilma*, ed. Emma Blanchflower (Galleries, 2016), 2

Approaching the edge of a foreign planet, we prepare ourselves to touch sublime surface. As in, what lies on the other side of anything we've known before. Fingers brush against a bright border, the planet's membrane stretched to the point of opening. Reach through, first with hands, and then—remember there are no gloves, no helmet, no vessel to bring us to the interior. Perihelion. Even our skin now porous, penetrated by the law of the place we are entering.

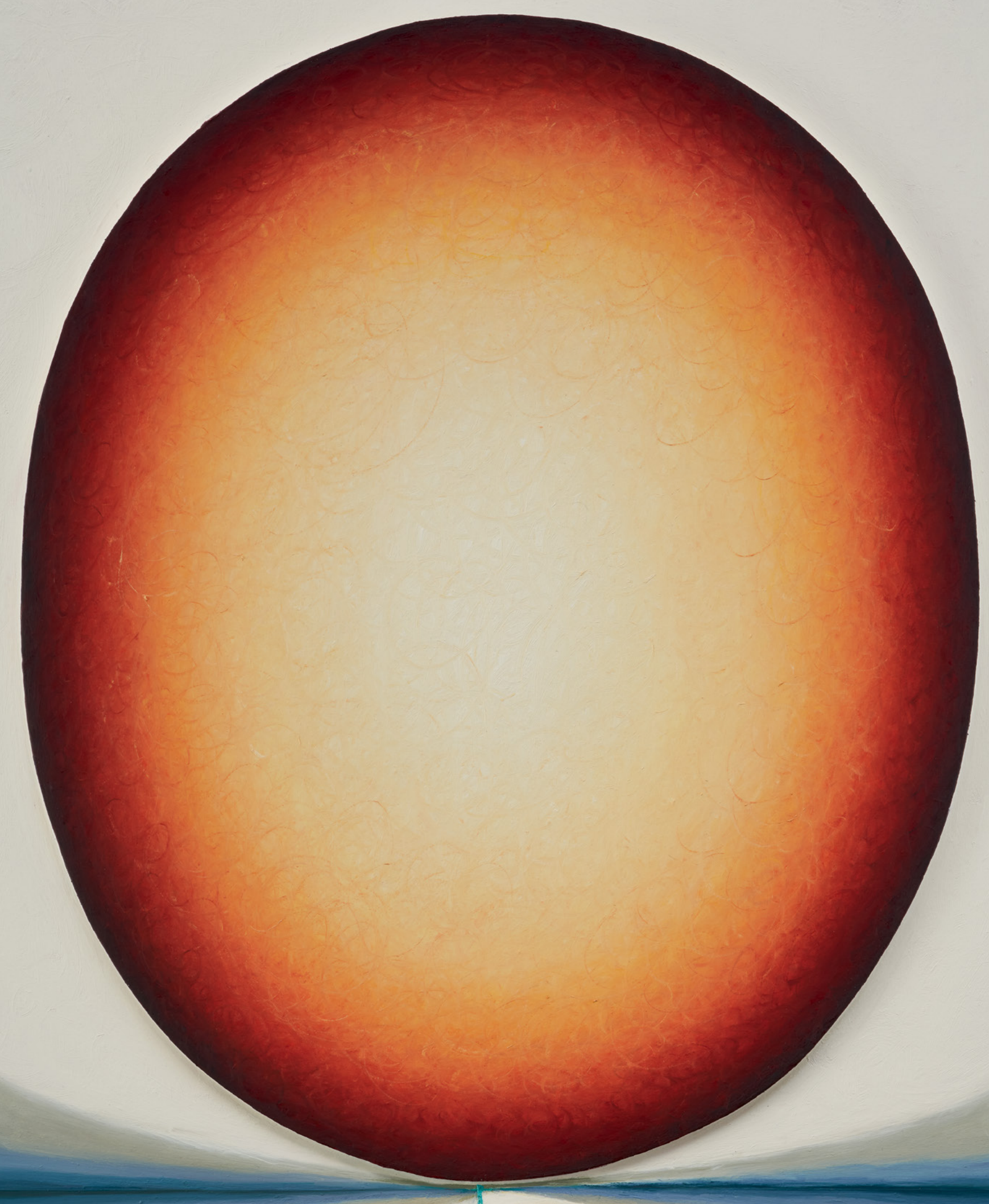
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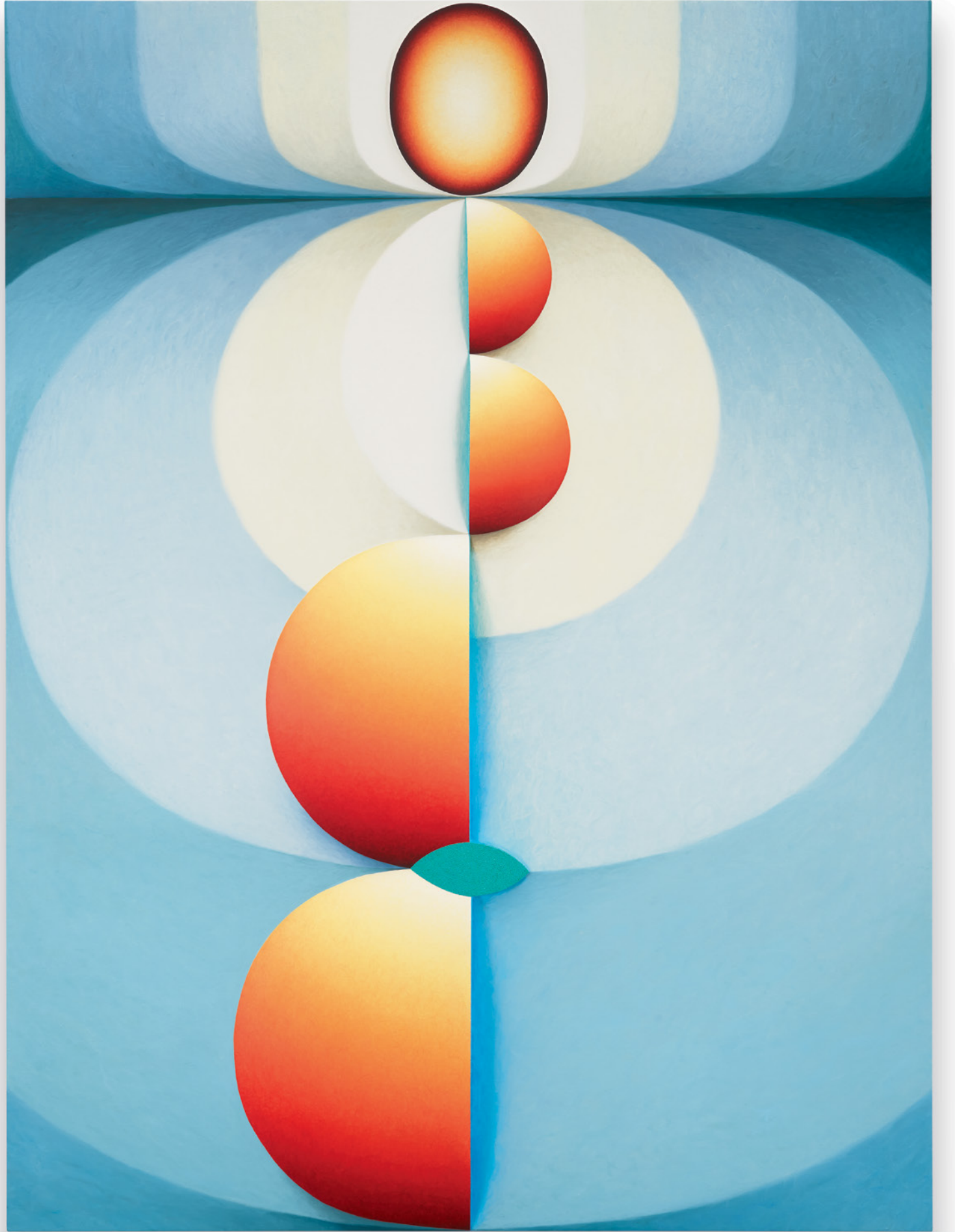






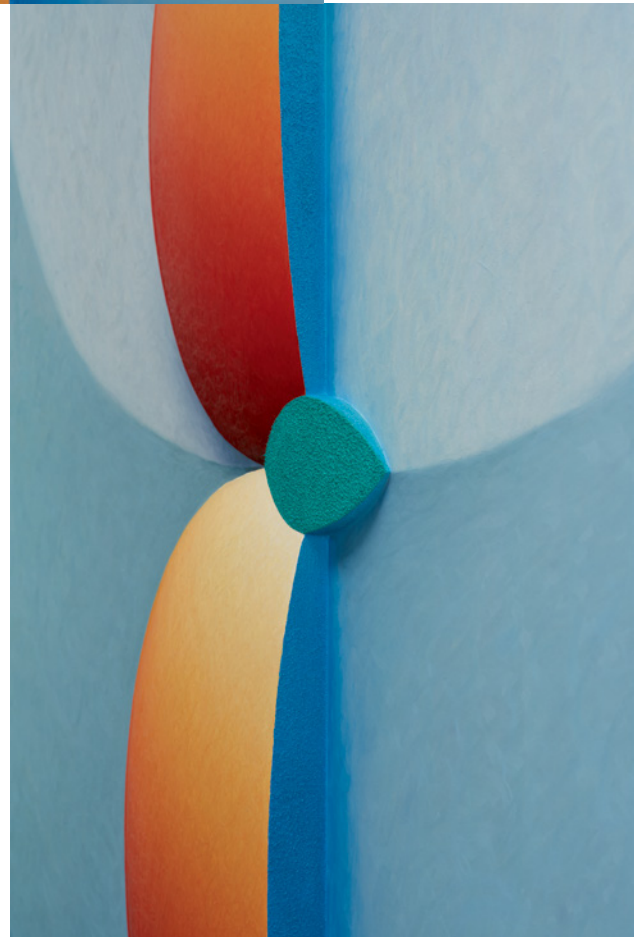


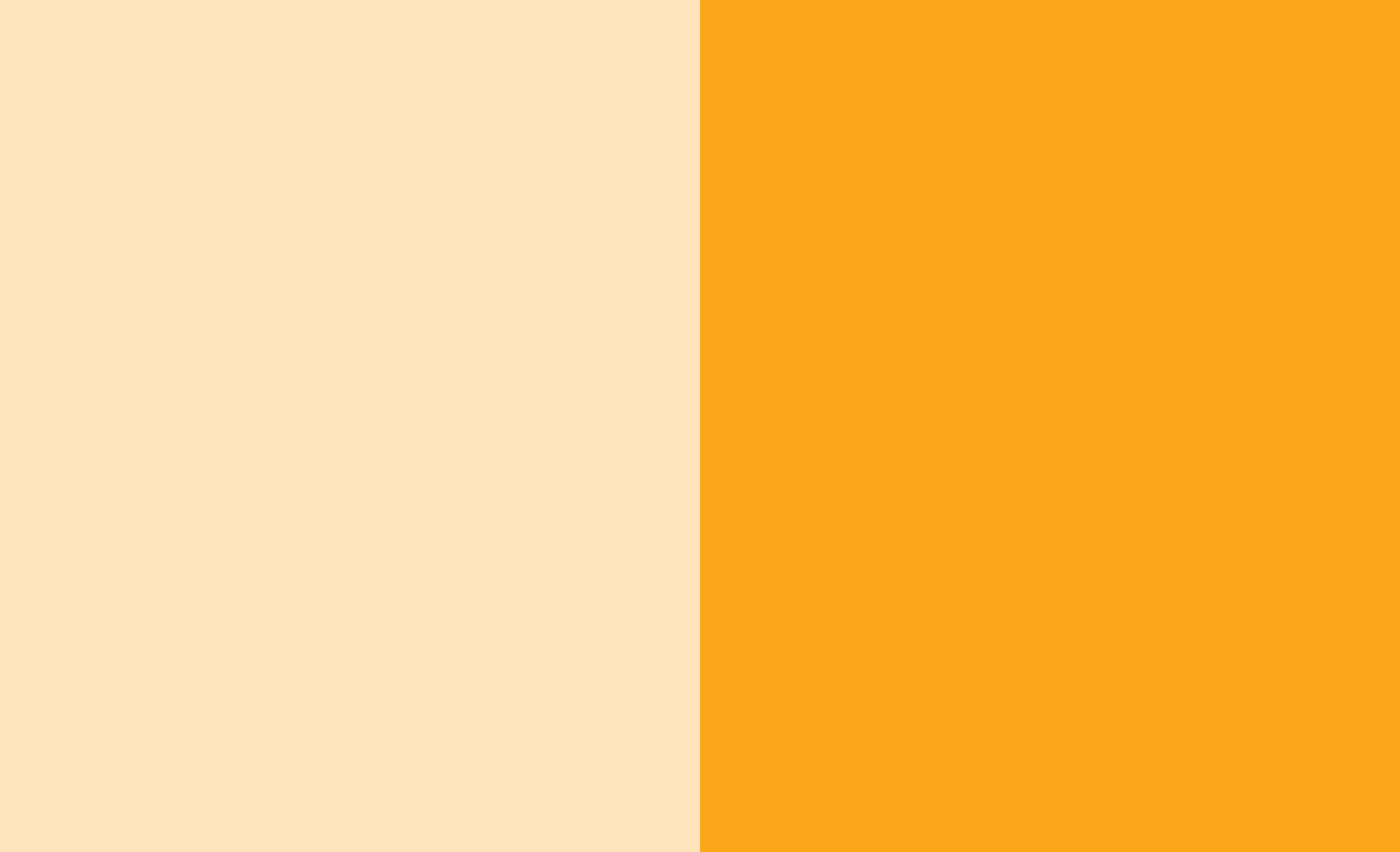










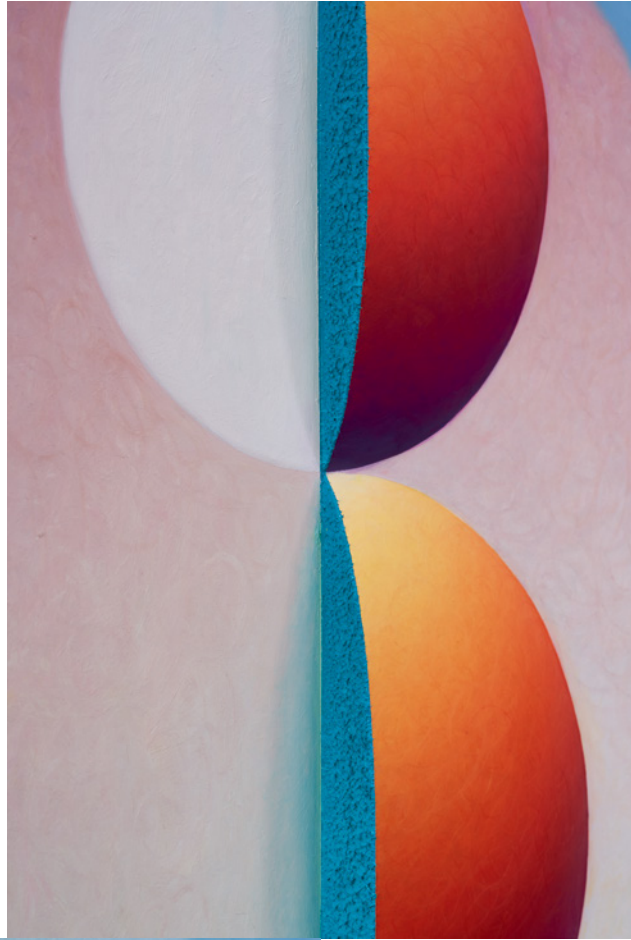


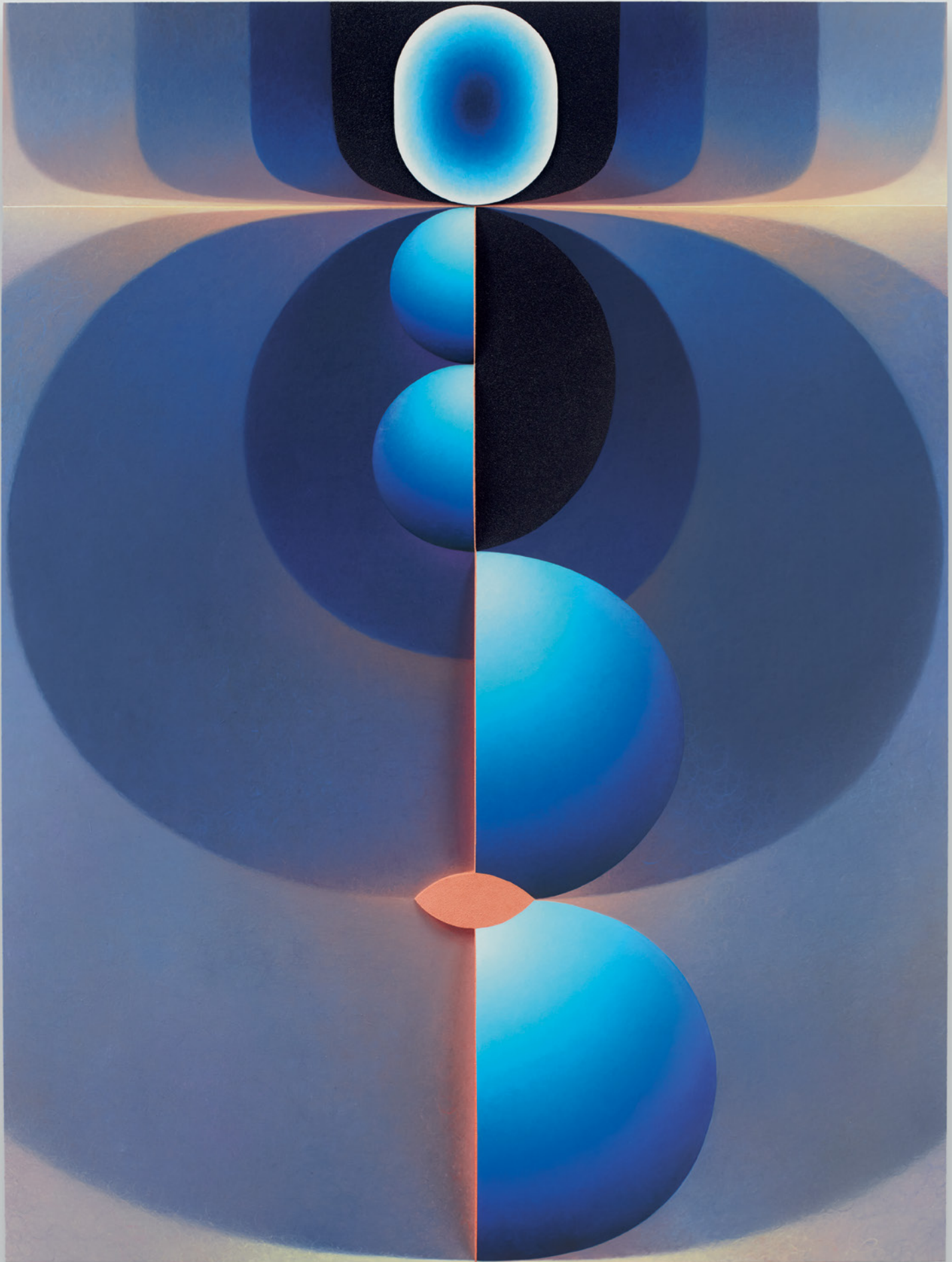




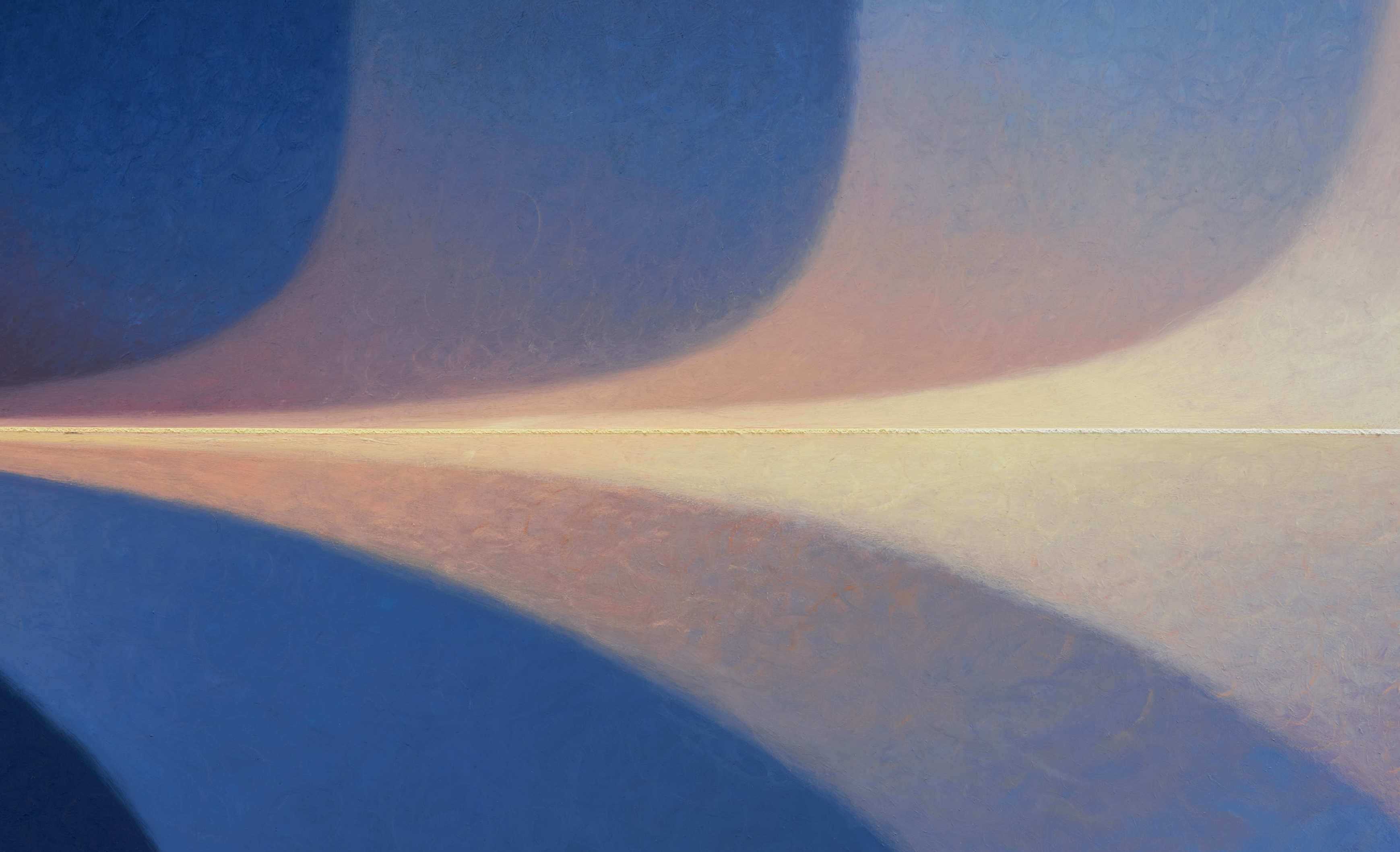




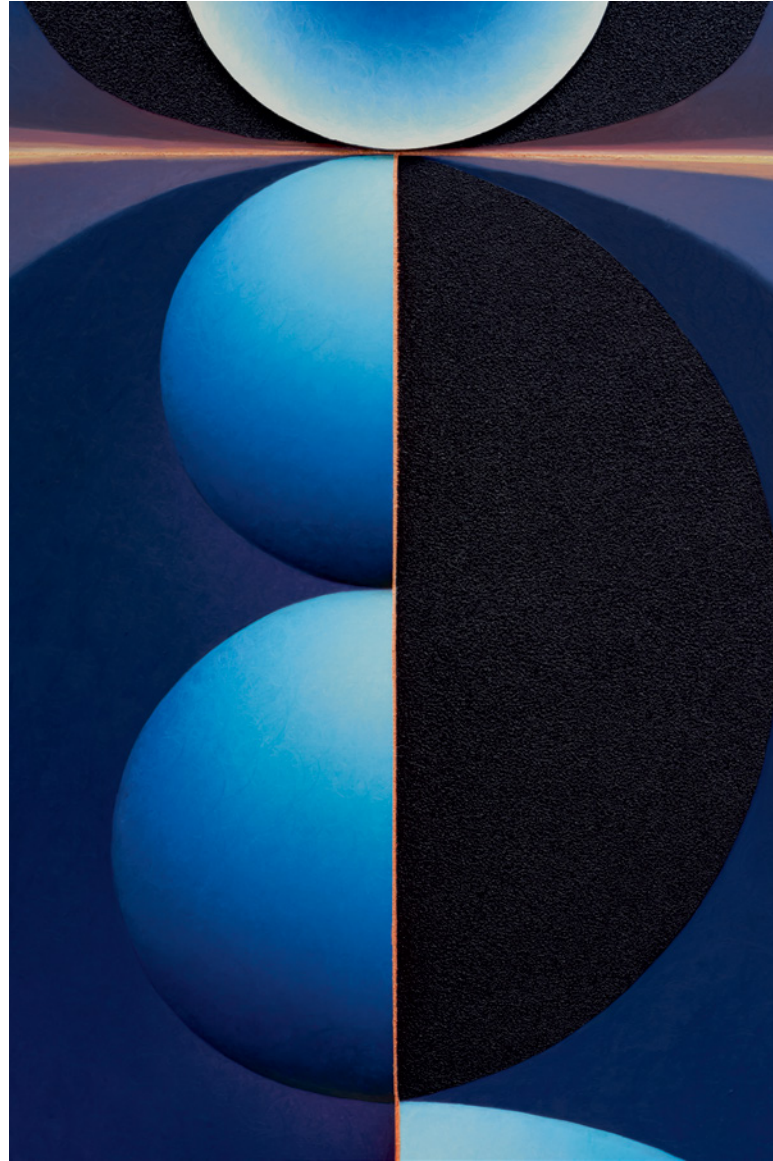




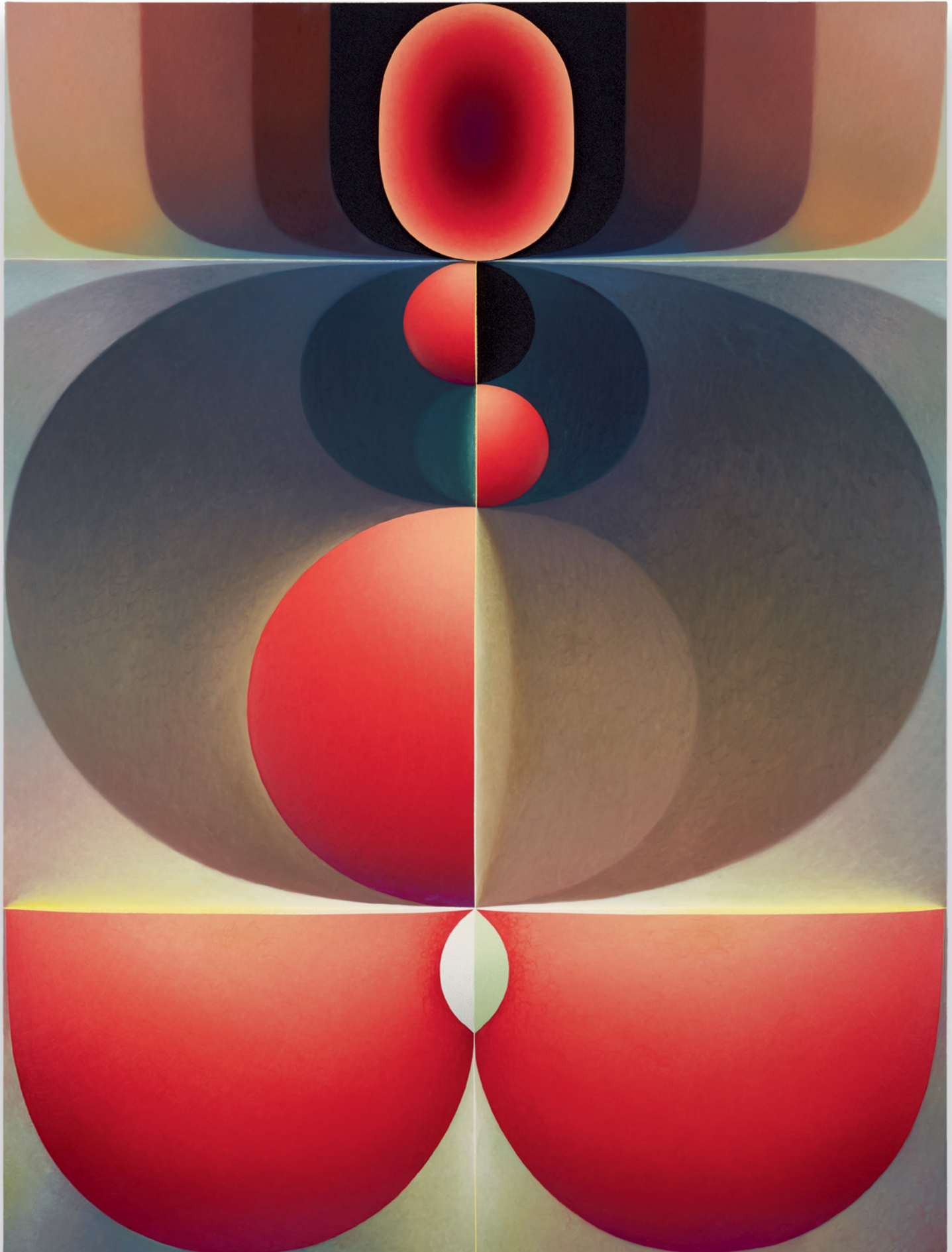




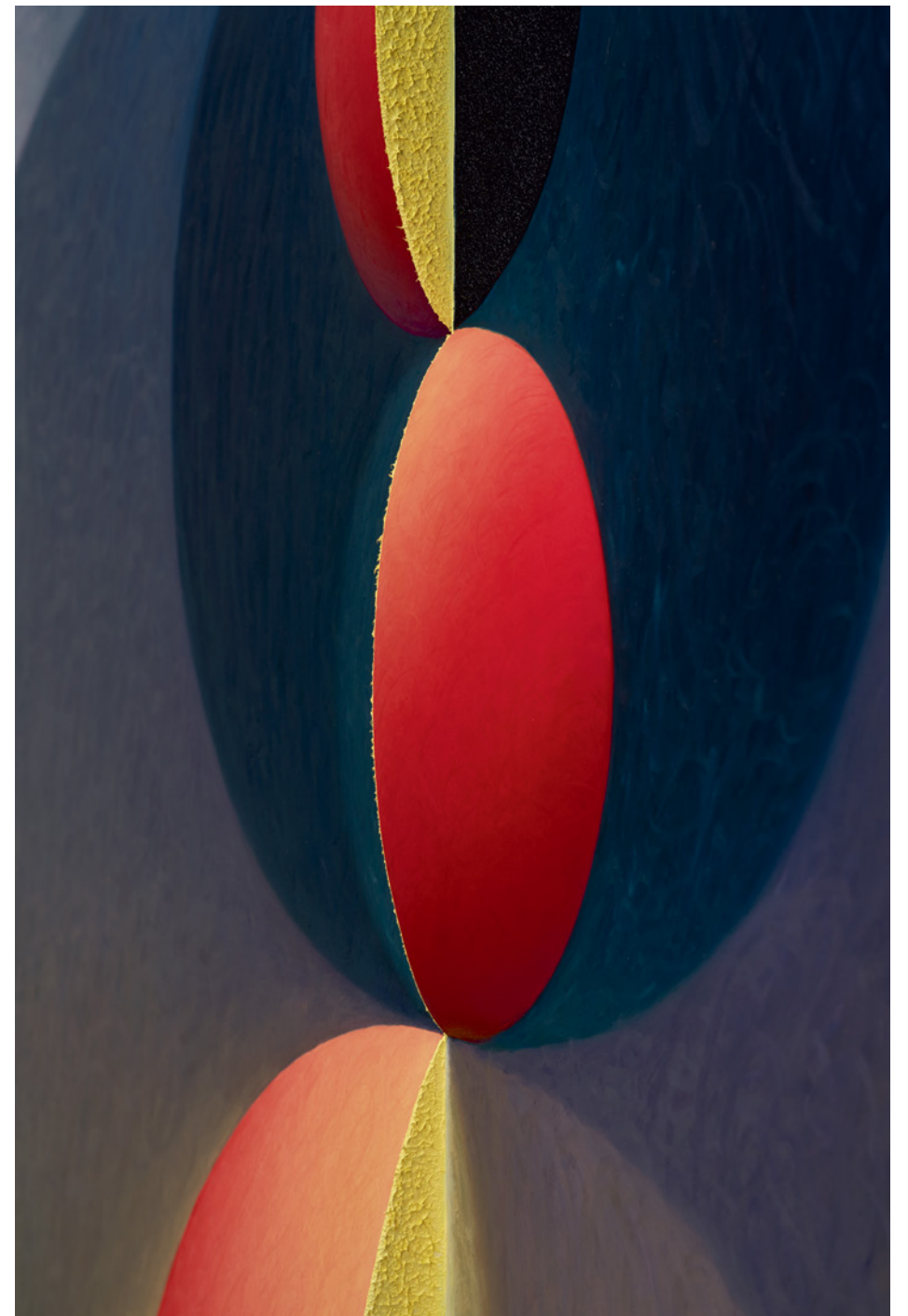
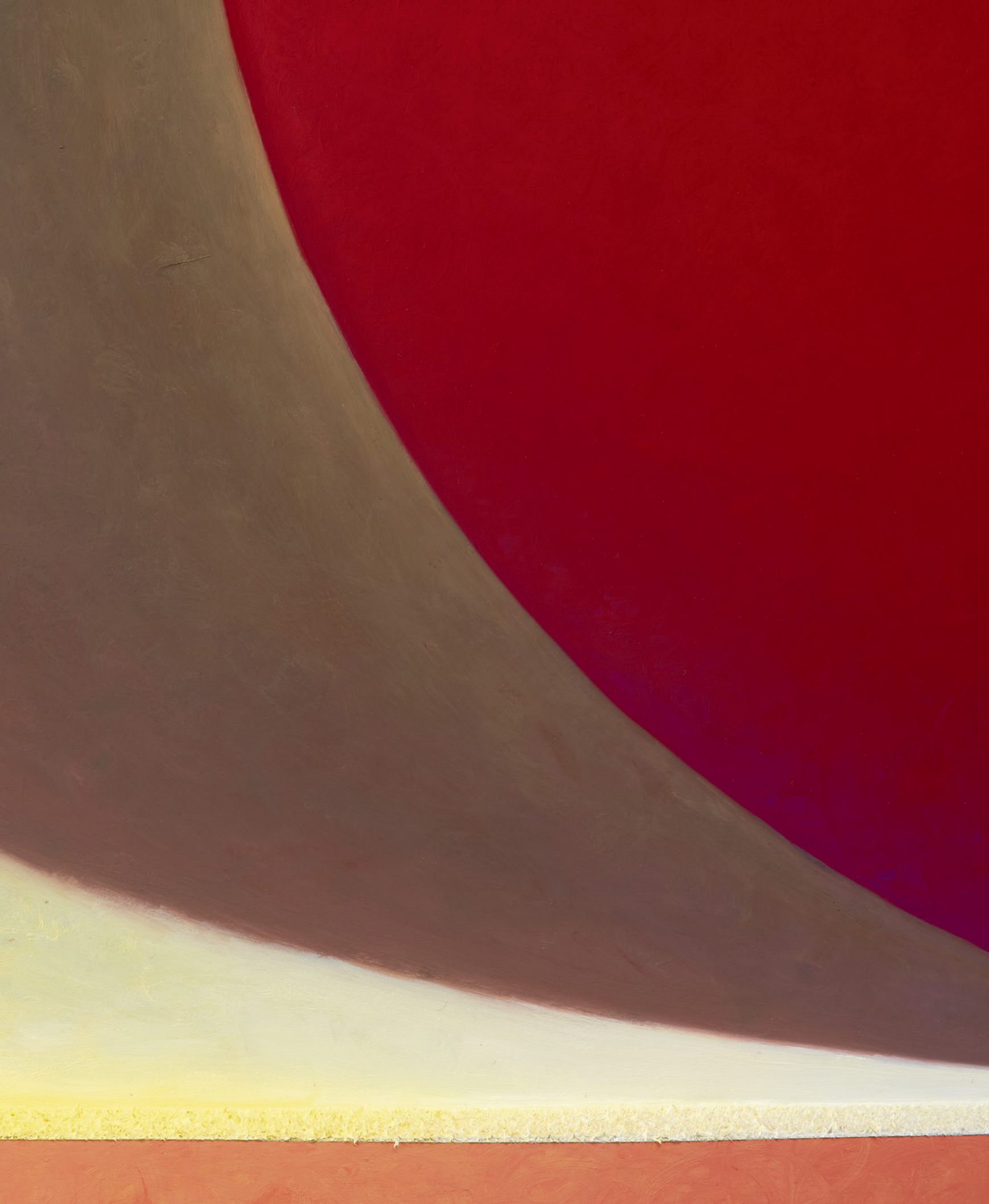


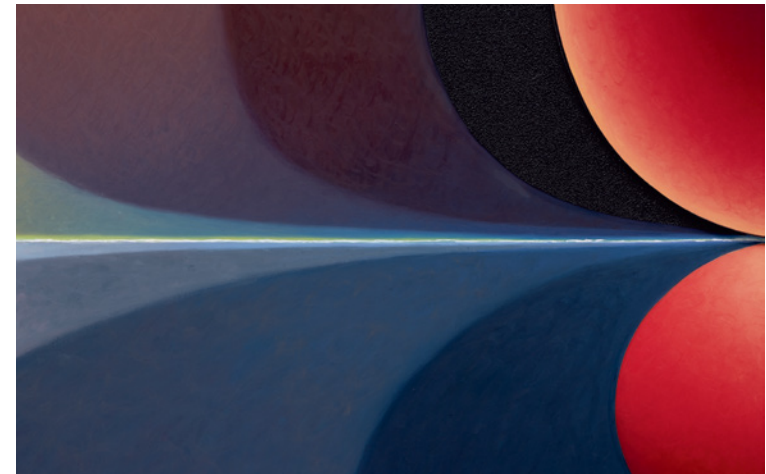
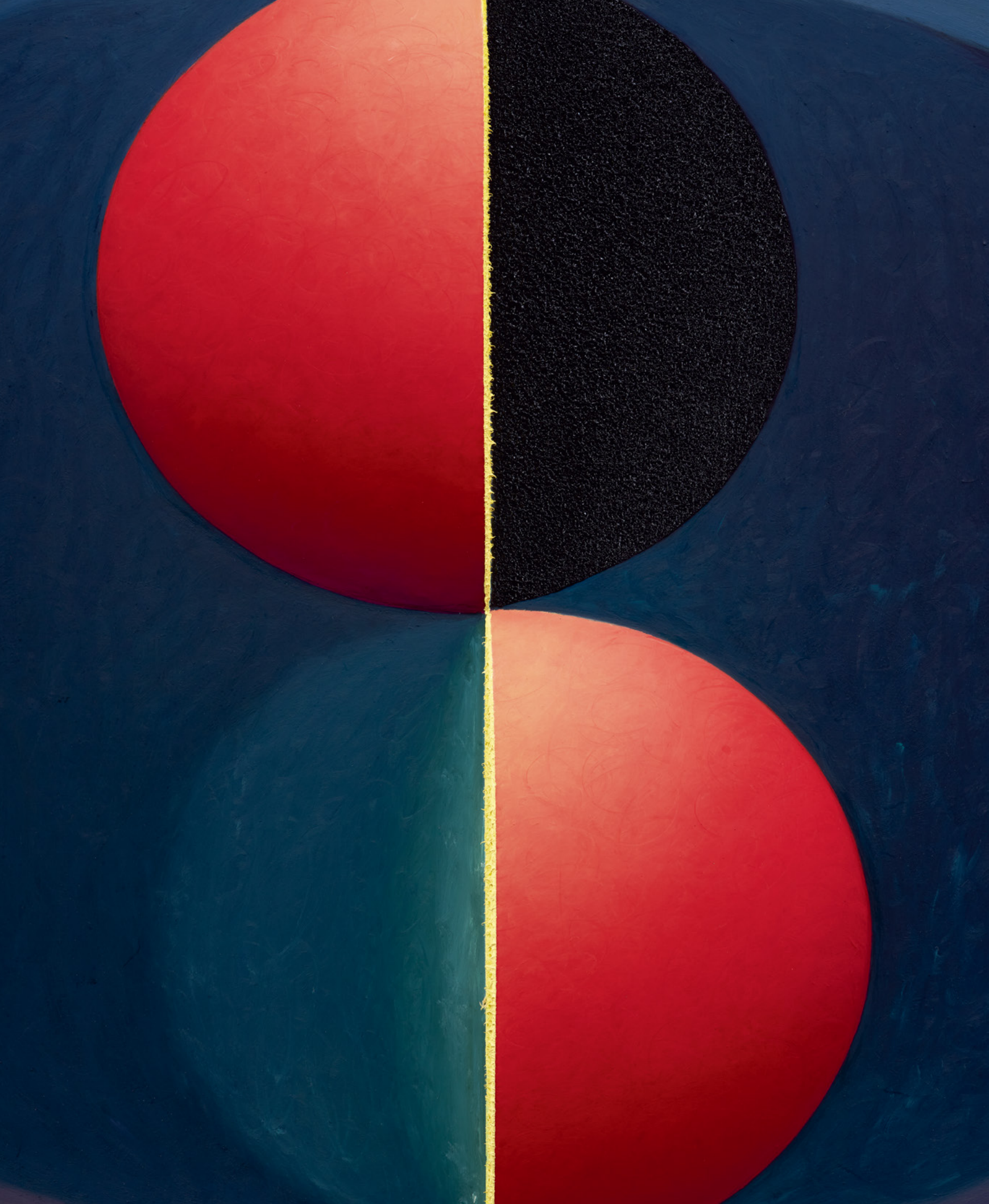


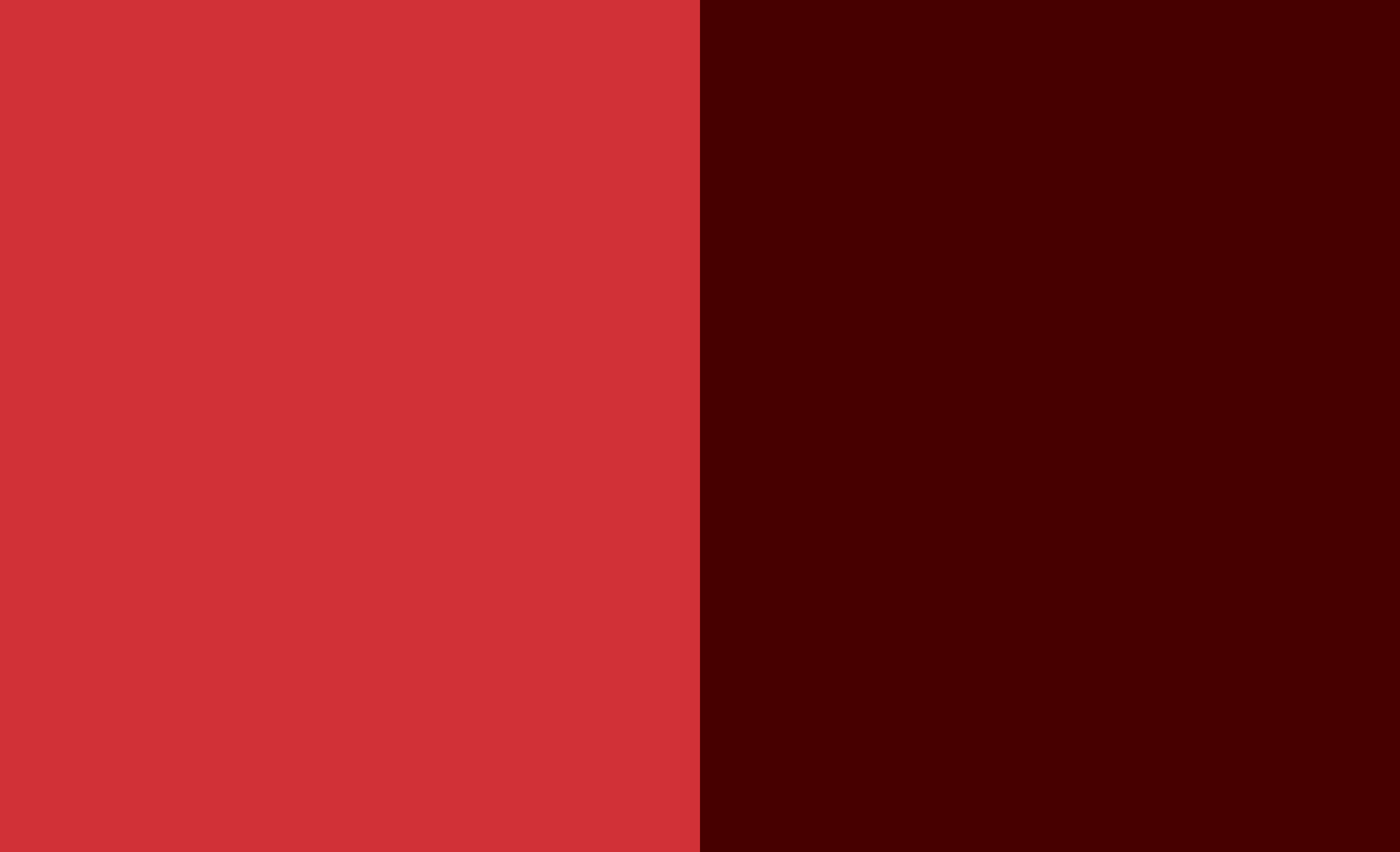
The press of a certain sphere, a round
wet head against a low bowl of bone.
I mean to say, this bone is mine. From
the other side, press four fingers to
a fattening mound, thinking of the
strawberry pincushion I used to
reach for while sewing teenaged ideas.
Now a receptive pillow waiting
to be pulled apart by arrival.
Fall asleep to the image of my
hinged bones opening for your hinged bones.
Pulse in the color of your coming.
There's a rhythm to the way you rest.

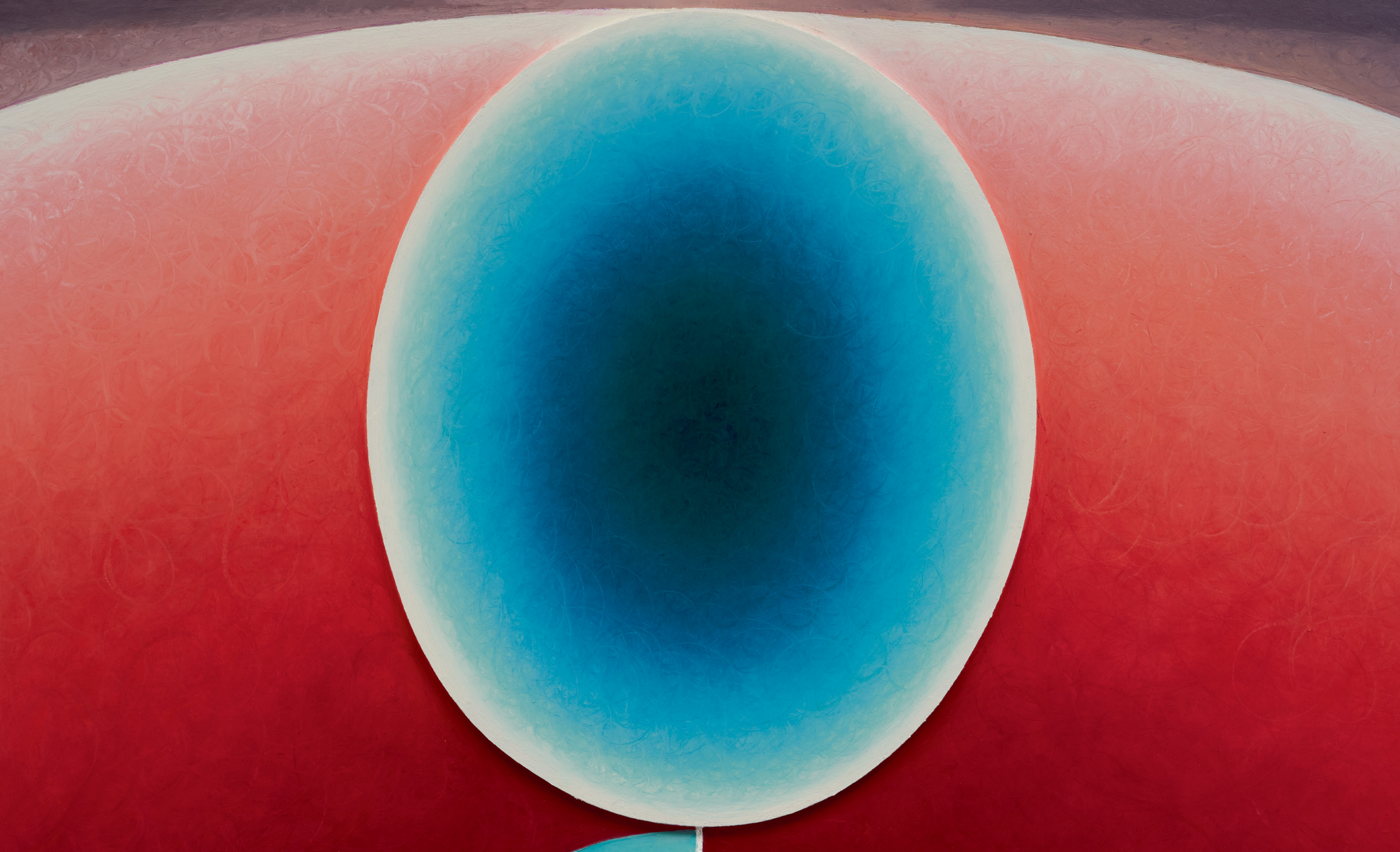


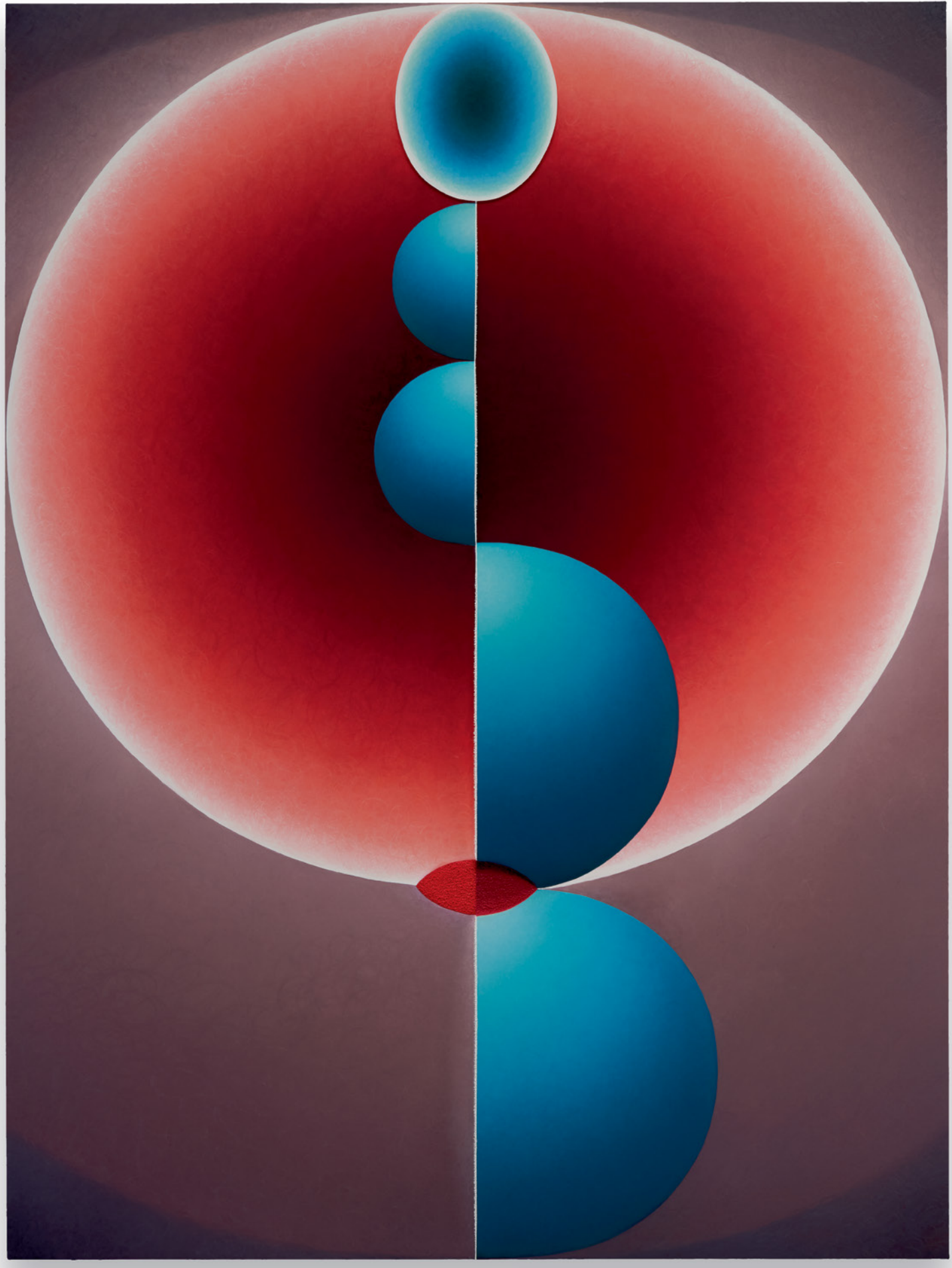




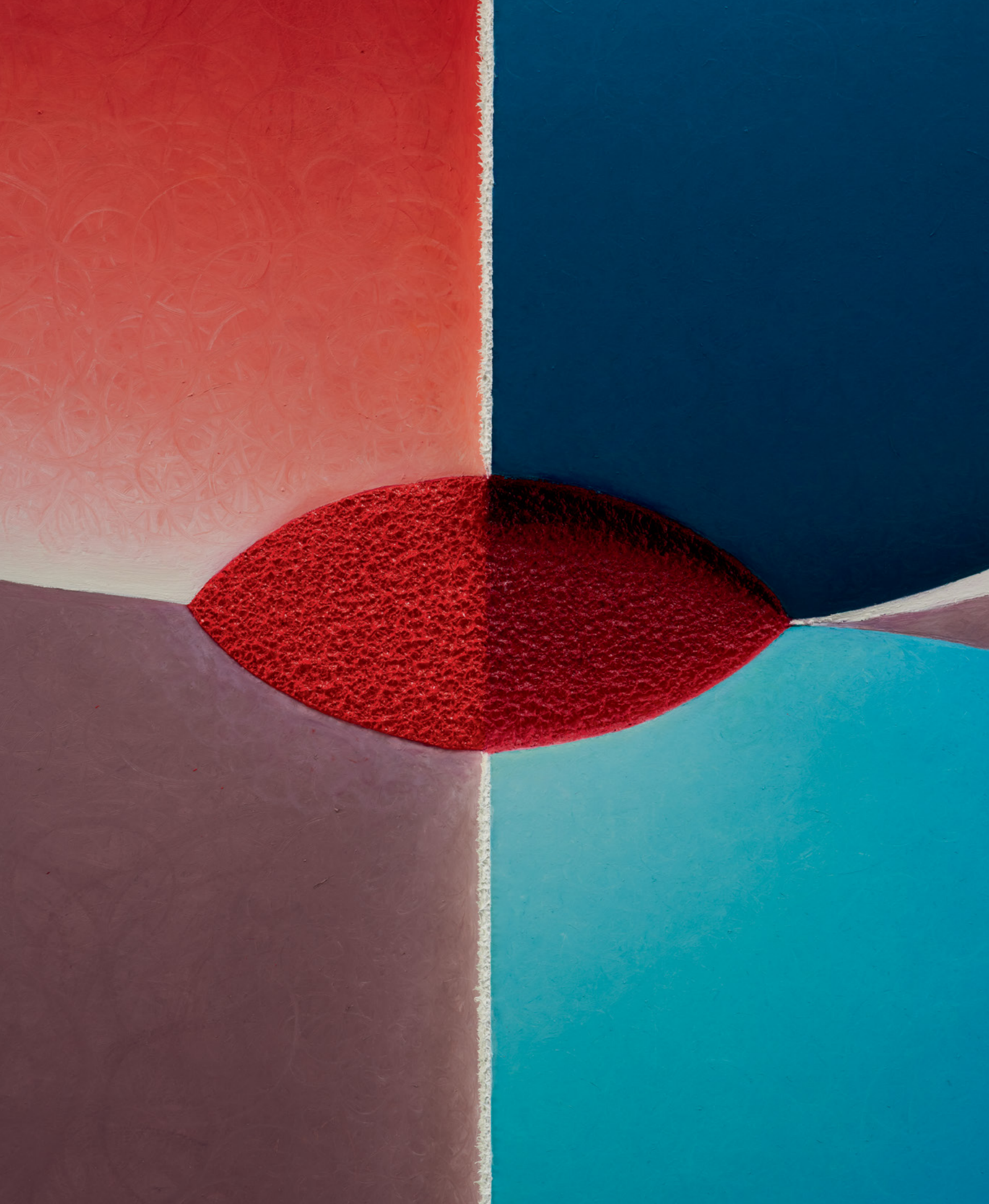


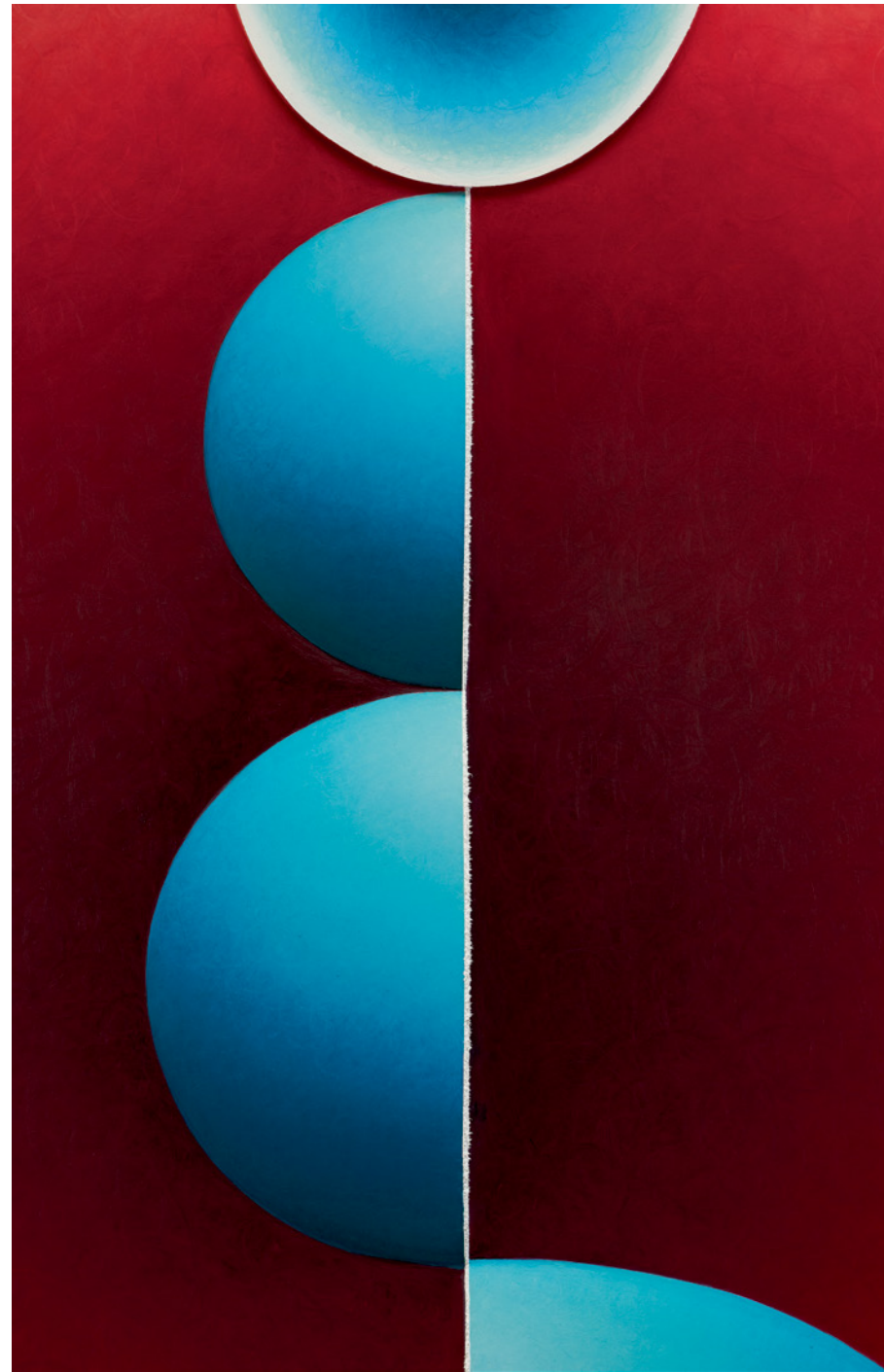












*Form is
Personal*

Elissa
Auther

in
conversation
with

Loie
Hollowell

EA

How do you describe your paintings to someone who isn't familiar with contemporary art or feminist art history?

LH

Well, my paintings work in two different registers simultaneously. But if I were to try for a basic description, I would say that they are abstractions of the body. It's more complicated, of course. They are a mixture of abstraction and figuration: On the one hand, they're about formal issues that connect them to a long history of abstract painting; on the other, they're symbolic and psychological, and that content is related to the physical experience of my body.

When you talk about formal questions of painting, for most audiences it kind of goes in one ear and out the other, so I tend to downplay that aspect in interviews about my work. I know that feeling because I grew up with a painter father who was constantly talking about his work, and I can remember an age when I just tuned out when he would talk. Of course, that eventually changed, and the formal issues that drove him as a painter now drive me. But I also strive to make my work as phenomenological as possible, which takes me in a different direction in terms of the history of formalist painting. Still, the effect I'm looking for is rooted in form. I'm trying to create an experience for the viewer that doesn't need words, that truly grabs them on an experiential or phenomenological level. I do this with high contrasts of saturated and diluted color, varying degrees of line and shape solidity, and especially through the way I use chiaroscuro to construct light.

EA

Can you tell me more about your tuning out your father's

conversations about painting and then coming back to them with a new perspective?

LH

It's an interesting way to understand how I've come to be where I am, where the formal language of painting is a driver. I was young when I realized I wanted to be an artist. I didn't know what that meant except in relation to my dad, and I didn't want to be what my dad was. Growing up I was much more intrigued with what was tangible, which was a conversation around my body and the way it could be connected to a theoretical discussion that extended to how to make things. Like, if you make images about your female body, you can talk about feminist art and theory as a way of framing or contextualizing the work. This can be an interesting avenue into a conversation about the work, but it can also feel too detached from how the work actually appears. In other words, the feminist conversation is not necessarily inherent or directly discoverable in the work. That way of working was easier for me to do in school, as I was trying to figure out who I was as an artist and grappling with grand ideas about feminism, about my body in relationship to culture at large, and about how to make that statement in visual form. That gave me the support and confidence to make something with my hands. But when I got out of school, I realized I wasn't actually happy with my final product. The idea was interesting, but it didn't feel realized in the work itself. I surmised that part of the problem was that I wasn't skilled enough as a painter to render exactly what I wanted. So I just started forcing myself to paint. At that point I realized I could turn to my father with basic questions about painting. He would have me do simple studies to work out the answers—like, only paint with black and white until you understand how to

create a light-filled space with grays, or only work on small canvases until you grasp the full compositional potential within that rectangle. By the time I relocated from California to New York, I had accepted enough of my dad's teachings to be able to create a stimulating relationship between the conceptual-based work I'd made as an undergraduate and his formal instruction. Now, after twelve years of life experience in New York City, two years of that in graduate school, I think I've finally hit my stride.

EA

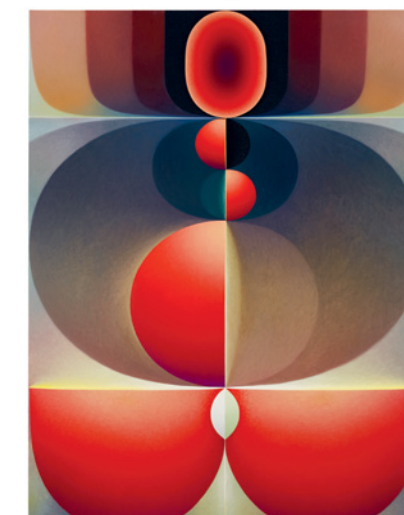
How do you begin a new series of works?

LH

This series of paintings has a relationship to the preceding group of paintings, which were about implantation and conception—my husband's penis meeting my vagina and his sperm meeting my egg. That series was very direct visually and at times became comical. I liked that because the act of sex can be pretty funny, especially when you're trying to make a baby. Sex becomes a chore, so you have to make it fun by trying new positions or timing the act to see if you can finish even quicker than the morning session. With the paintings in this show, I'm on the other side of that. These are about being pregnant, giving birth, and postpartum experiences, like lactation and urinary incontinence. Not so comical. In contrast to the preceding works, my full body is framed by the canvas, meeting the painting's edge vertically, horizontally, or both. The paintings are 6 x 4 ½ feet: the height to fit my fully erect body, the width just shy of my outstretched arms. These are also the largest and the most sculpturally built-up paintings I've ever made.

In these paintings I break my body into five elements: head, breasts,

pregnant belly, vagina, and butt. These elements are situated on a vertical or horizontal stream of light. The light stream acts as a spine in the vertically oriented compositions. When placed horizontally, it's a seat, shelf, or bed from which my butt hangs and torso is supported. Throughout the pregnancy and postpartum, it felt as if my body was breaking down and being rearranged, which in a way it was. Therefore, in these paintings my body is bisected, dissected, and treated as modular shapes to be reconfigured along the vertical and horizontal axis. In these paintings the color of my body parts indicate how I was feeling at the time, which is also documented by the configuration of shapes. For example, in *Pregnant Red* {FIG. 1} I was nine months pregnant and always felt overheated and exhausted, hence the red. In *Boob Wheel* {FIG. 2}, I was breastfeeding and pumping around the clock. I used ultramarine blue to represent this state because I felt I was cloaked in a heavy, peaceful depression. In contrast to the pure hues of my body parts, the background colors are tinted, toned, and shaded. This way the figure pops visually as well as physically since it's the only sculpted area. Along with the titles of the paintings, there are illustrative cues in these backgrounds that tell the story of the physical state of my body.



{FIG. 1} *Pregnant Red* 2019



EA

Your paintings actually begin as pastel drawings. What role do they play?

LH

Right. All my paintings begin with pastel drawings in which I work out the composition and color. When the drawing is done, I'll make notes in the margins to remind myself of things I'd like to change for the painting. The study for *Birthing Dance* {FIG. 3} was one of the first I made in this series. In this one I determined that I wanted the figure elements to be pure hues and the backgrounds to tell a narrative, but in a muted palette. This was also the first drawing I made where my butt had grown to such a size and weight that it had fallen to the bottom of the frame. The heavy earth butt is sandwiched between the edges of the panel and becomes a table or pedestal for everything else. This drawing was pivotal in helping me figure out how I could create multiple horizontal lines of light. In the painted version of *Birthing Dance* {FIG. 4}, the top of the butt is a physical, three-dimensional shape set at a forty-five-degree angle to the panel on which it is mounted. In the margin of the *Birthing Dance* drawing, I make a note to build up the

{FIG. 2} Boob Wheel 2019

paint on the butt/shelf knowing that I want light to reflect off it and onto the painting's surface. As I make the notes in the margins, the painting comes to life in my head.



{FIG. 3} Birthing Dance (study) 2017



{FIG. 4} Birthing Dance in Green 2018

EA

Talk more about the notes in the margins of your drawings.

LH

With the *Birthing Dance* drawing, I made a lot of notes because it sat around for a long time.

I made the drawing in October 2017 and the painting in January 2019, a month after my son was born. Right after he was born, I added a note in the margin about how the fingertips should be redder and more bloody-looking. Obviously there was more blood during the actual birth than I had imagined in the drawing years before.

EA

In addition to color and surface texture, do you also work out in the drawings which elements will appear in relief in the painting?

LH

Yes. In this series, I wanted to minimize my compositions by focusing on a single figure. After making the first drawing, I realized that in order to drive home the importance of the central figure I would only need to sculpt the five elements of my body, which consisted of three basic shapes: semicircles for the breasts, belly, and butt; an oval for my head; and the mandorla or almond shape for my vagina. In each drawing I repositioned those three shapes on the vertical and horizontal axis.

Most of the drawings were made during or right after the experience or event they depict. For this reason I feel very connected with them. Considering the time I spent caring for a newborn, it was a good decision to minimize my questions, to limit my formal play to a narrow set of parameters—in this case, color and light. The forms or shapes within the painting were set in the drawings, and this helped to limit my questions and focus on the parts that mattered most to me.

EA

You move from the pastel drawings to the preparation of your canvases, and I know a lot of work goes into that too. What's the process?

LH

In this series the shapes were digitally rendered based on my drawings and then milled with a CNC [computer numerical control] machine out of high-density closed-cell foam. Basically, the shapes are milled out of a heavy piece of plastic. My husband and sculptor, Brian Caverly, who is a materials genius, helps me work out all the technical and sculptural elements. After the shapes are milled, they are glued and screwed to the linen-covered panel. Then the whole thing is covered with layers of a gel medium and gesso mixture to give it a protective shell.

EA

From there you move to the painting process, which you've described as a "smoothing out of the abstraction."

LH

Yeah. I thumbtack my drawing on the wall next to the sculpted painting and start underpainting based on the colors in the drawing. Usually by the third layer of paint, I discover that the colors, the light, or the clarity of an edge needs to be altered to work better on the grander scale. For example, in the *Birthing Dance* drawing I noted that I wanted more red in the fingertips. Once I put it there, I realized that I needed more in other places—coming out of the vagina, pooling under the butt. Also in the painting I added a vagina shooting into the neck of the figure. [Laughs] That had to be added because my vagina was a much bigger pain in my neck during the birth than I could have ever imagined in the drawing, when I made it years before.

EA

The surface textures vary as well from pastel to painting. That's partly because of the difference in media, but what else is informing those decisions?

LH

I would call myself a wrist drawer and painter. I'm not moving my whole arm when I make marks. I'm not a gestural painter. I'm a pretty neurotic person, so a tight and controlled wrist movement comes naturally to me. Actually my moves don't scale up too much from pastel to painting. When viewed from afar, the paintings look as if they could have been airbrushed. I like that as you move closer, the slightly varied movements of my swirled wrist stroke come into focus. A few years ago I started drawing and painting with these swirling marks because I was trying to create the sensation of hair and then found that it was a great blending technique.

Since the paintings have the added relief element, I wanted to enhance the edges that were at a forty-five-degree angle to the their surfaces—they were not immediately visible to a viewer standing directly in front of the paintings. I used a dish sponge to apply a thick carpet of paint to these surfaces so that the light would reflect off of them and encourage viewers to move around the work to see these different textures.

EA

That's also related to your use of relief to accentuate line.

LH

Exactly. The addition of the reliefs creates actual shadow and light. In *Birth Dance*, light reflects off the top of the textured shelf of the butt relief and blurs the line between painted and reflected light. On the horizontally oriented breast relief, the white line shooting up to the head is particularly hard edged, and bright white is only in the line itself because the flat black semicircle it is up against absorbs all reflected light.

EA

What attracts you to this labor intensive way of working?

LH

Sometimes I think it's just in my blood because my father is a photo-realist figurative painter who works in a pointillistic technique. He works on a painting for about two years and his process is very traditional, involving the building of a ground with sepia tones and adding color onto that. For me, painting with a swirl mark is like a step faster than pointillistic painting. In addition, my mother is a seamstress, so there's a satisfaction to the precision involved in making clothes and perfecting a stitch that I get out of painting with my wrist rather than making big, loose gestures. I've tried to be a gestural painter and to play with sculpture in a loose, open way, but I always end up back in a very worked place. I need a certain level of finish to feel like the work is completed.

EA

I don't think it's unrelated that your paintings are stunning. How much does beauty matter to you? Is it an element of your work that you want the viewer to respond to?

LH

Yeah. I mean, beauty is subjective, obviously, just as color is subjective. I'm working with colors that respond to very specific personal experiences, but color is also culturally symbolic. For instance, red is often associated with dominance and aggression, whereas green is more earthy, rich, and subdued. For me, yellow and white are sources of light, describers of radiance and precision. But beauty is not just visual, it is also experiential. I would hope that my work, when seen in the flesh, leaves a

lasting retinal impression on the viewer—that a viewer comes away not necessarily knowing what I was trying to say about, for example, my birth experience, but instead leaves with an impression of brightness or richness or radiance that has something to do with their relationship to their own body.

EA

Let's talk about painters or movements with whom you share affinities, such as Judy Chicago and Georgia O'Keeffe.

LH

Judy Chicago is an interesting reference point because she's engaged with color and brightness and she's fearless when playing with form and realism and even moving into the realms of illustration to describe an experience for the viewer. She's visually generous with every aspect of her work. Probably one area where we differ is that, with the sculptural elements, I've tried to move away from an illustrative space and into a more physical realm. I'm trying to create a more phenomenological experience with the work in person. I know some of Chicago's work does that too, but I've also pulled out a lot of the broader feminist content and made it all about my body as the source of inspiration. Much of Chicago's work is engaged with a more overarching feminist narrative.

EA

Would you say you're channeling the sensation or feeling that's coming from O'Keeffe's approach to form?

LH

O'Keeffe was painting recognizable objects, but her subject matter was often an extension

of her body: The flowers that she planted in her garden were extensions of herself, as was the home she built in New Mexico. The natural objects she found almost became personifications. In that way, I probably feel more aligned with O'Keeffe than with Chicago. But obviously, my work is much more bright, colorful, and abstract from the beginning. O'Keeffe eventually moved into more abstract painting, but then there's my blending of painting and sculpture that kind of takes me out of her world.

EA

Are there other artists or movements important to the understanding of your work?

LH

Chicago and O'Keeffe are important touch points for understanding my painting, but I'm most closely influenced by the Neo-Tantric art movement that came out of India in the 1960s and '70s. It consisted of painters such as Mahirwan Mamtani, G.R. Santosh, and Biren De, who synthesized the iconography of tantra philosophy and Western abstraction of the twentieth century. Tantra involves the worship of the dual male-female principle and the idea of human origin as an indivisible oneness. The practice, which has a sexual component, also involves the meditative contemplation of objects such as lingams and yantras, forms I've also investigated in my work. One of my favorite Neo-Tantric painters is Santosh, who embraced the conventions of Western Modernist image-making but with the geometric language of tantra meditation tools. He broke down the human figure into elemental parts, abstracting it with color and situating it within the frame of the picture in ways that motivate me too.

EA

Did he or his fellow Neo-Tantric artists position their paintings as meditative tools, or were they presented as works of fine art? Or both?

LH

Both. They fluctuated between making a painting that was in conversation with contemporary Western painting and moving back to a belief in the work as a meditative tool or practice. In that fluctuation, the toggling between the formal realm of painting and personal experience, I find similarities with my own work.

EA

What's next for you?

LH

I'm exploring sculpture next. I've decided to try and pull the figures in this series of paintings off the canvas or out of the rectangle, bringing the semicircles and oval shapes into the world. And these fully three-dimensional shapes are going to be painted, which is the reverse of what I've done up to this point. I've been sculpting under painting, now I'd like to try painting over sculpture.

EA

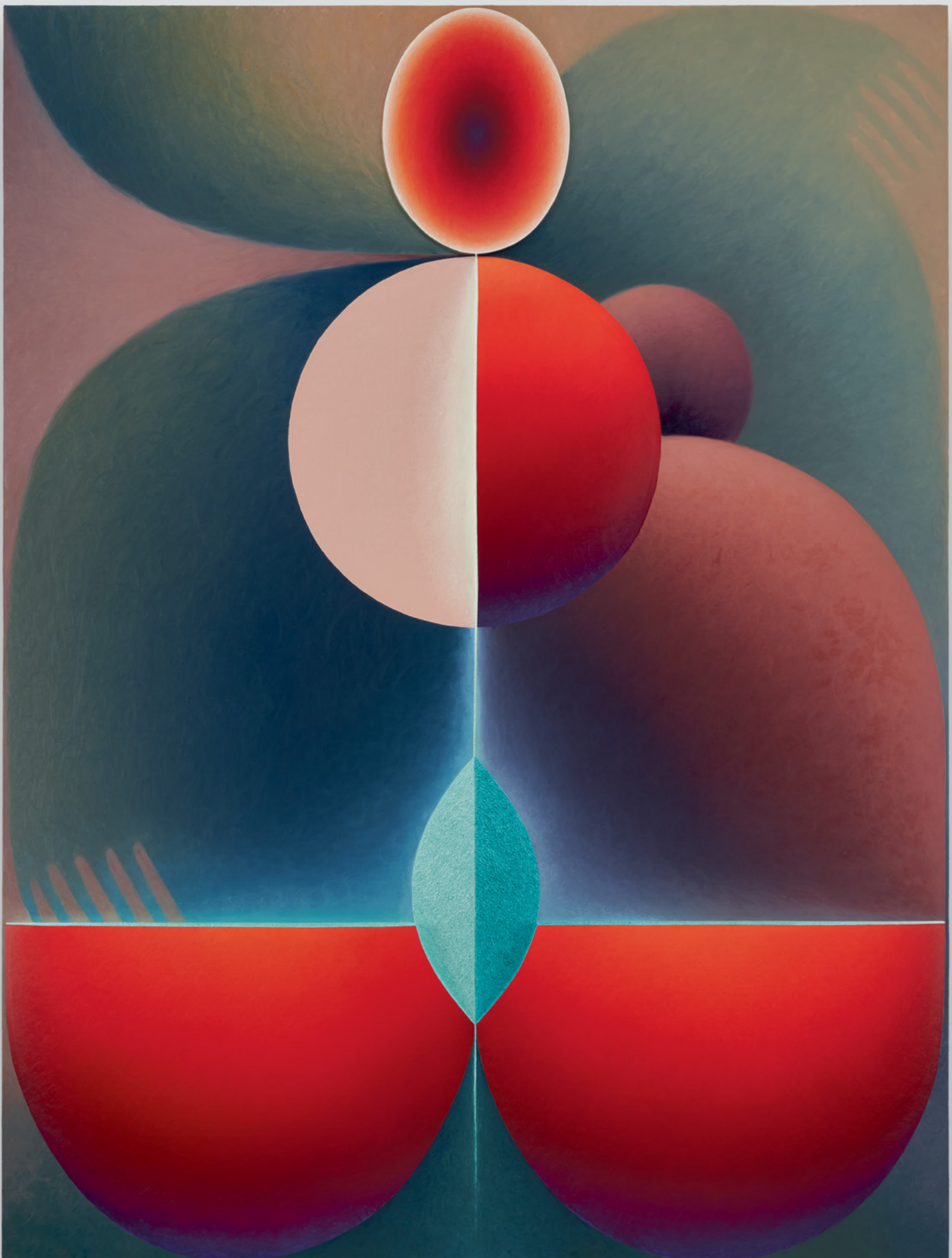
Did he or his fellow Neo-Tantric
artists position their paintings
as meditative tools, or were they
presented as works of fine art? O

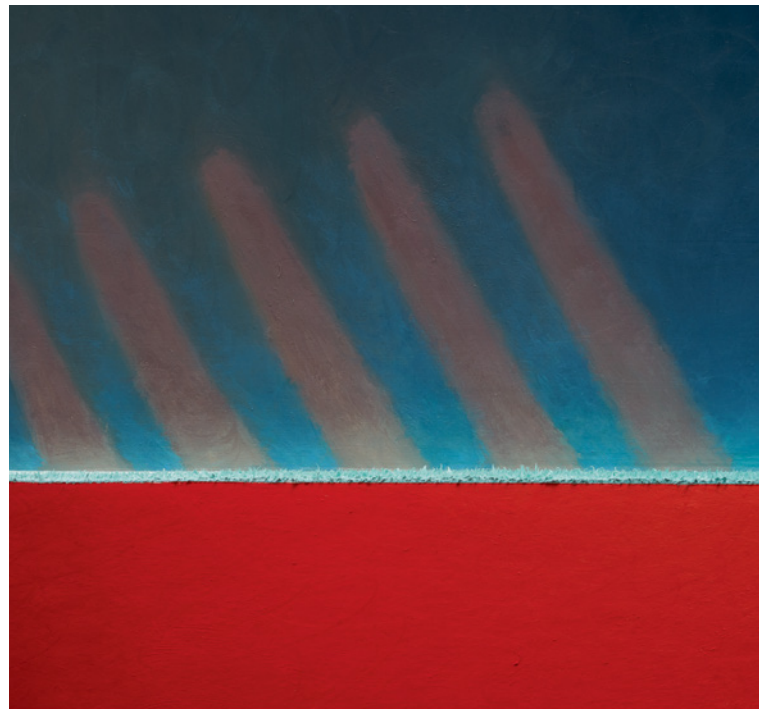
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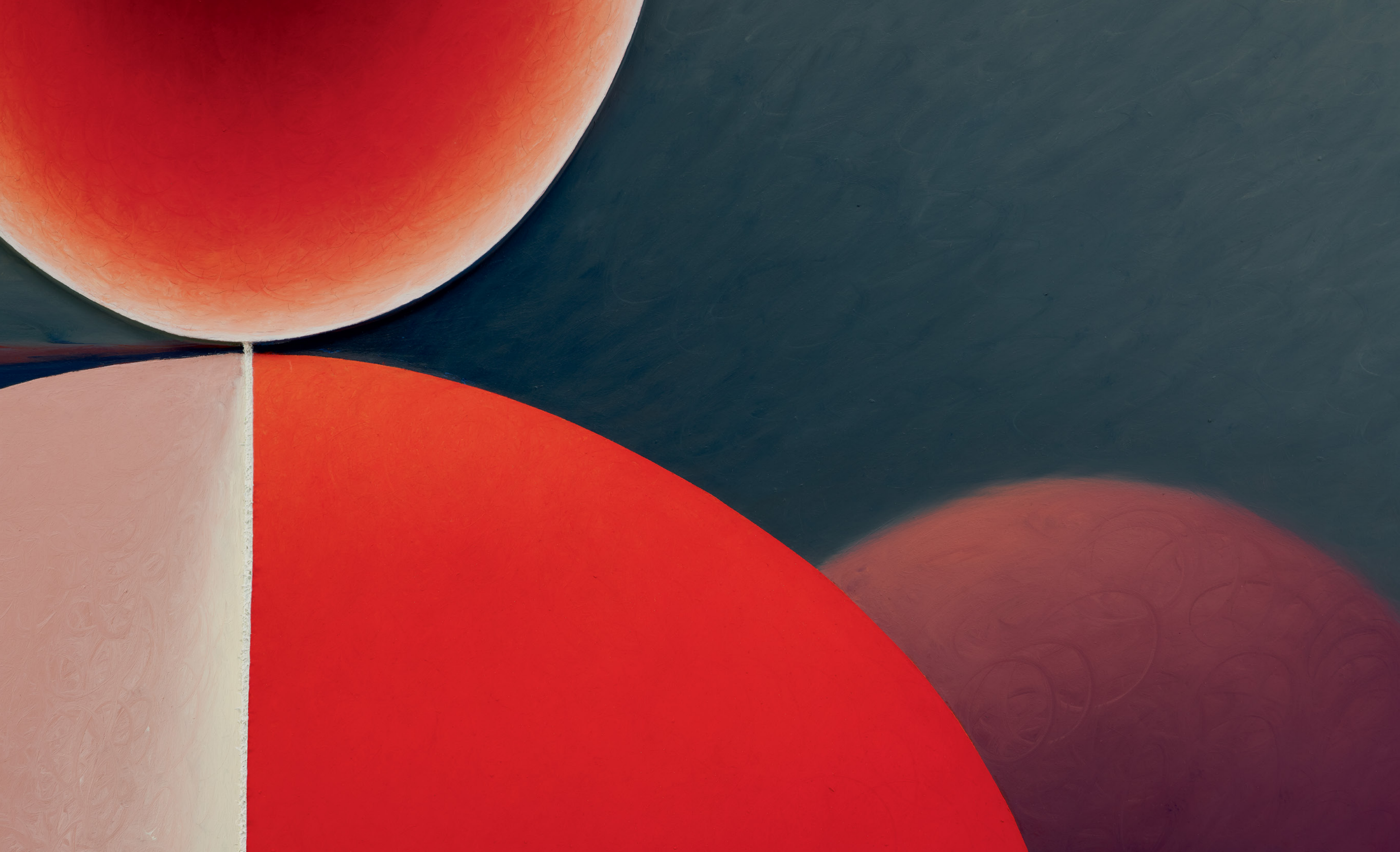
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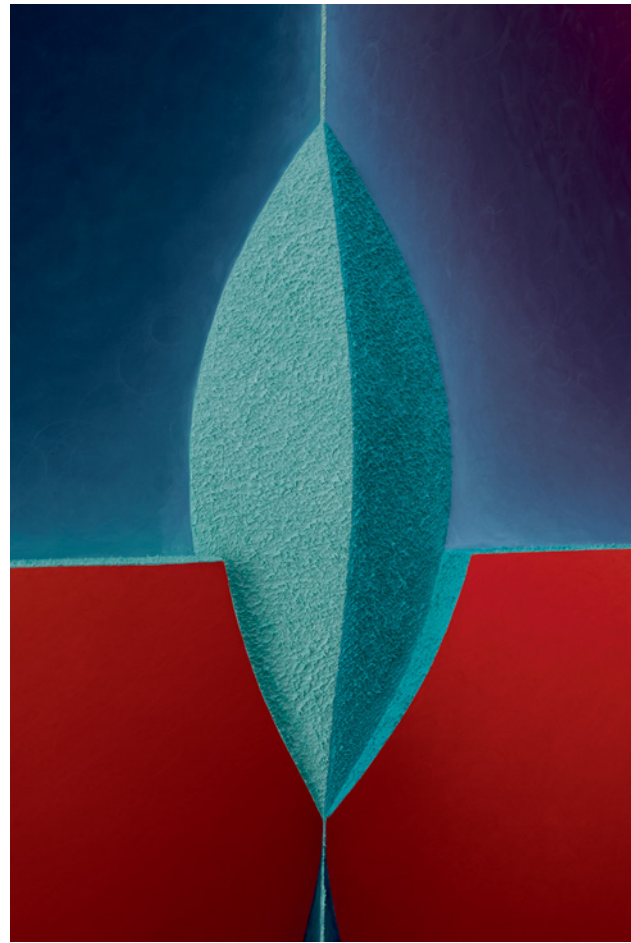




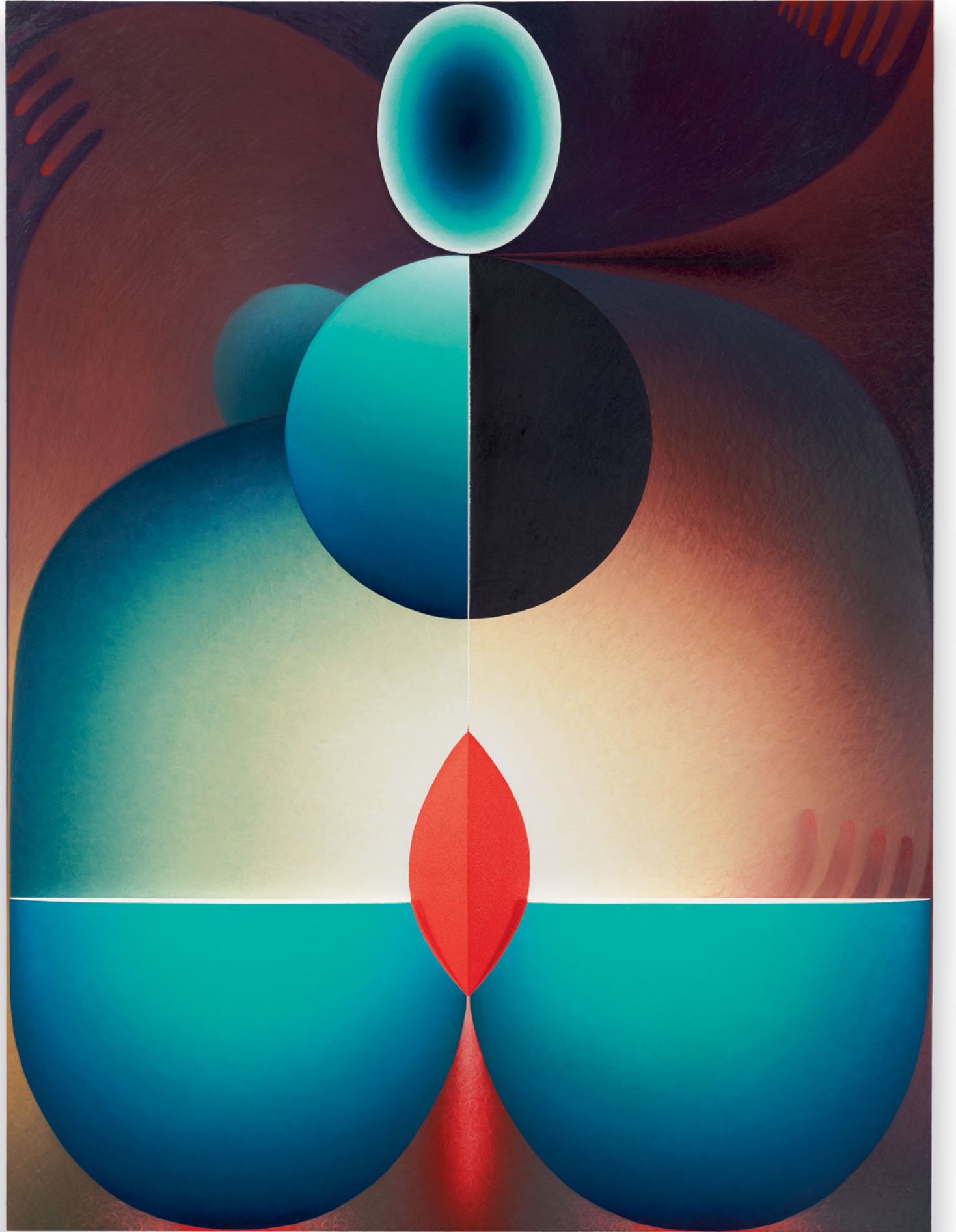




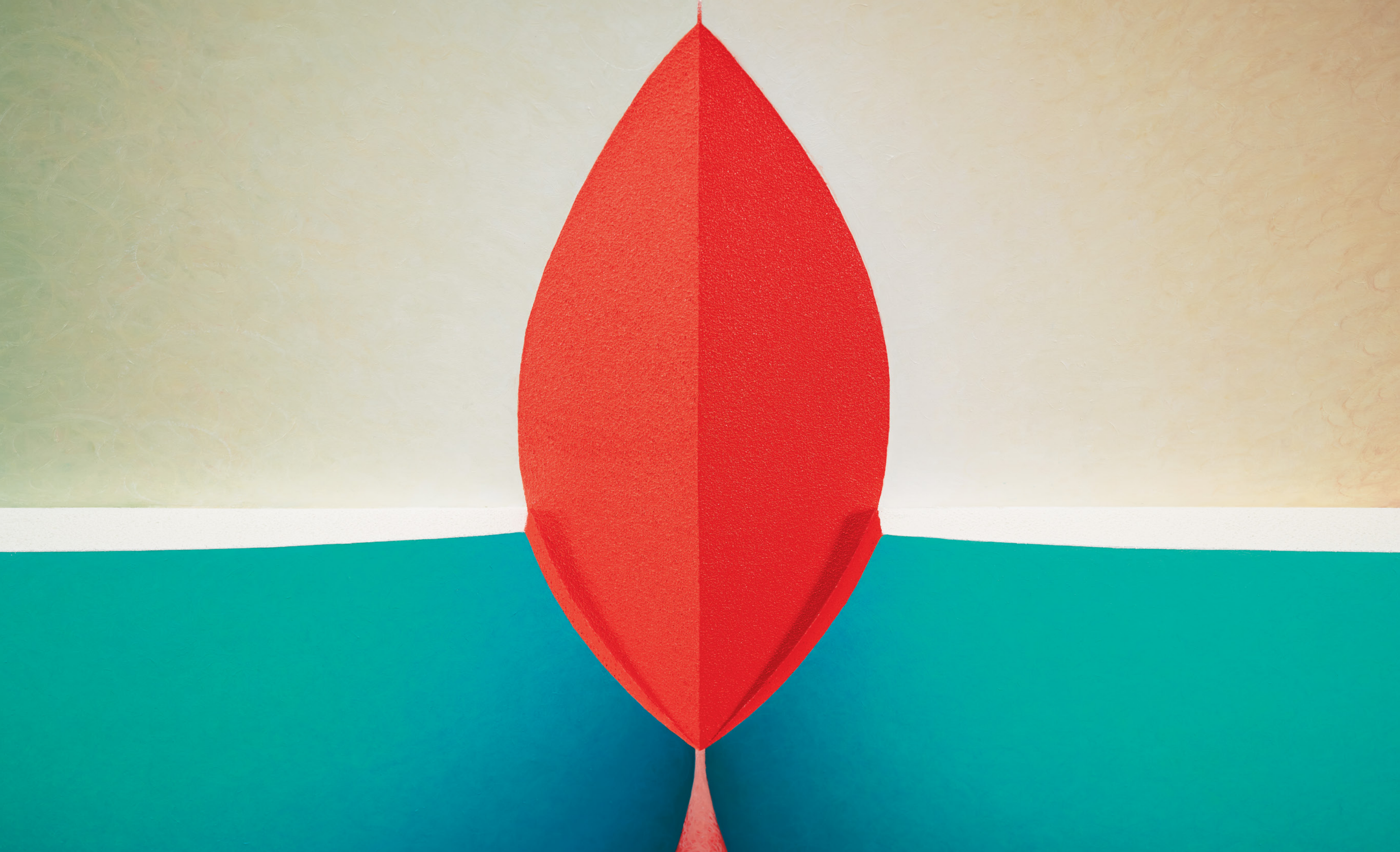








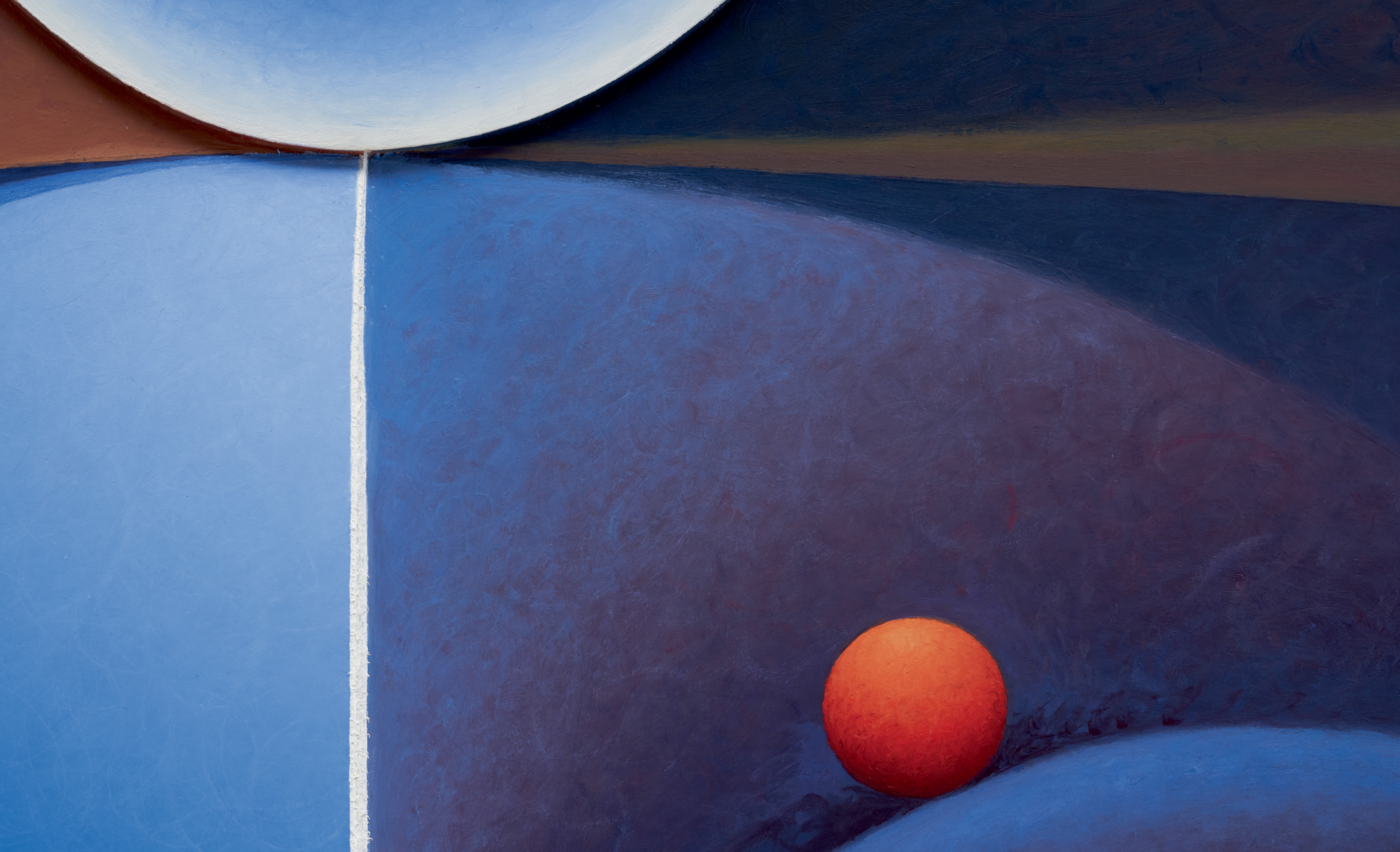




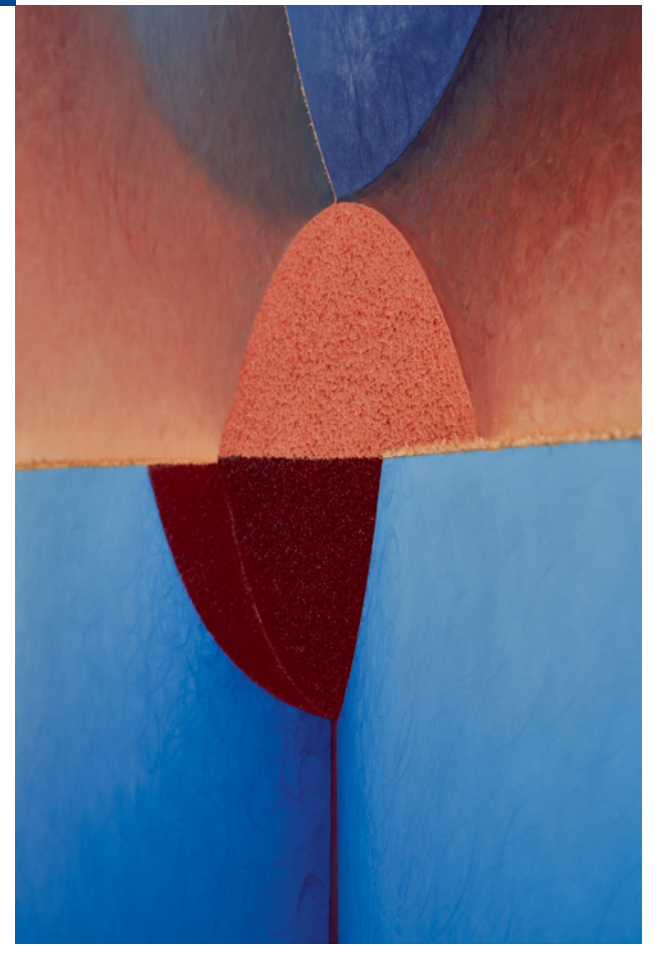
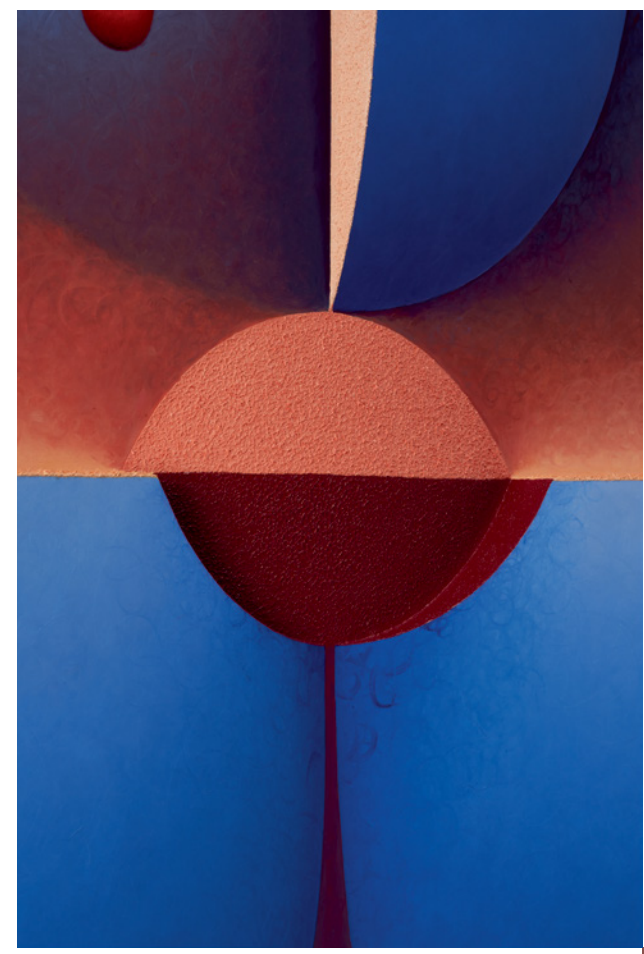
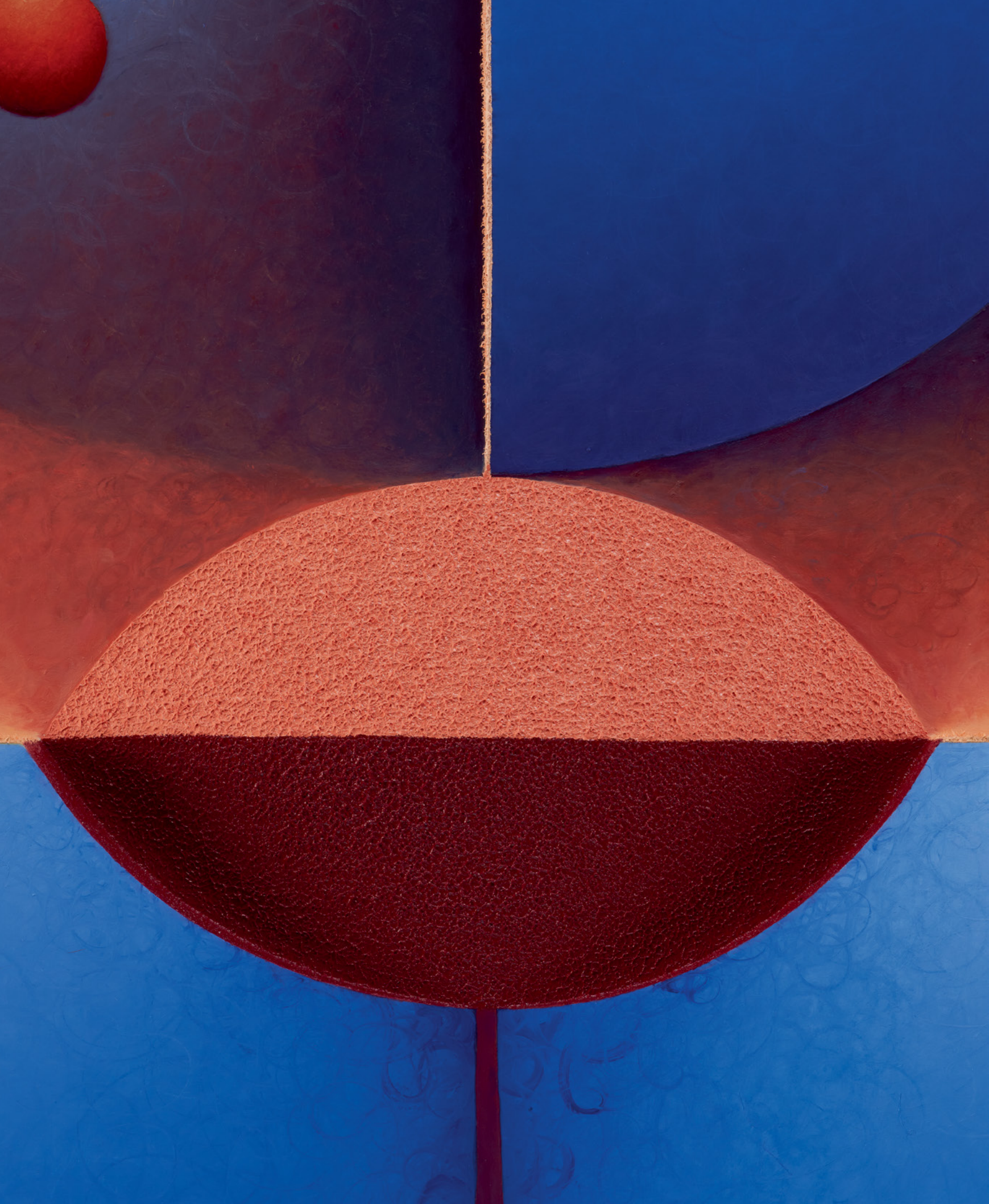


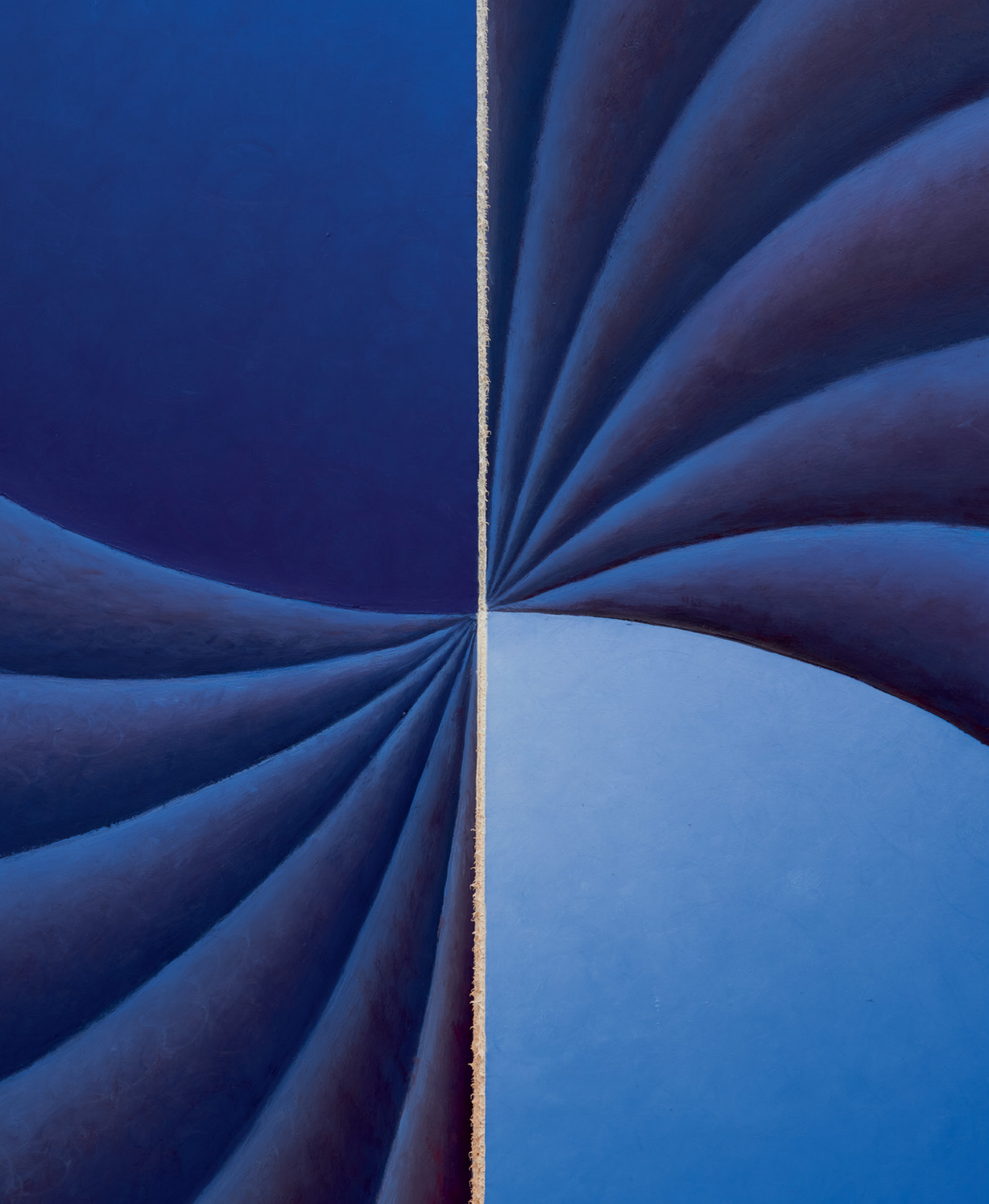
The limits of our organic state
are very narrow. Just enough air
and water and nourishment, or else.
This morning, fresh Sicilian bread with
butter, coffee, oxygen for two
even though no one's counting. Measure
the minutes between each minor change.
Meanwhile, concentric rings of routine
enclose each daily habit tightly.
The furthest ring is the nation-state,
although some say certainly the Earth.
The closest ring surrounds the body.
Within that ring, there's someone. Someone
without an address, number, or name.

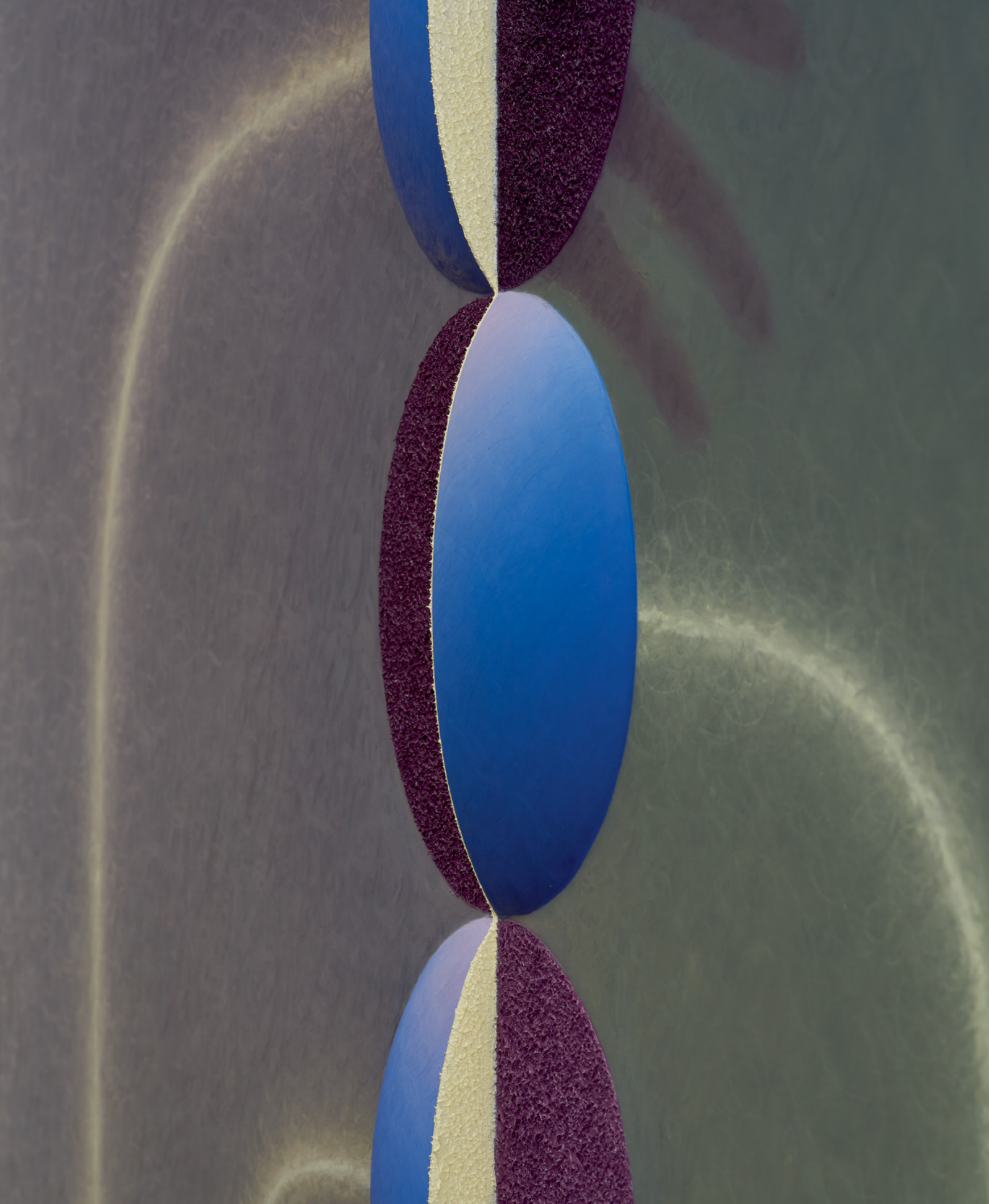


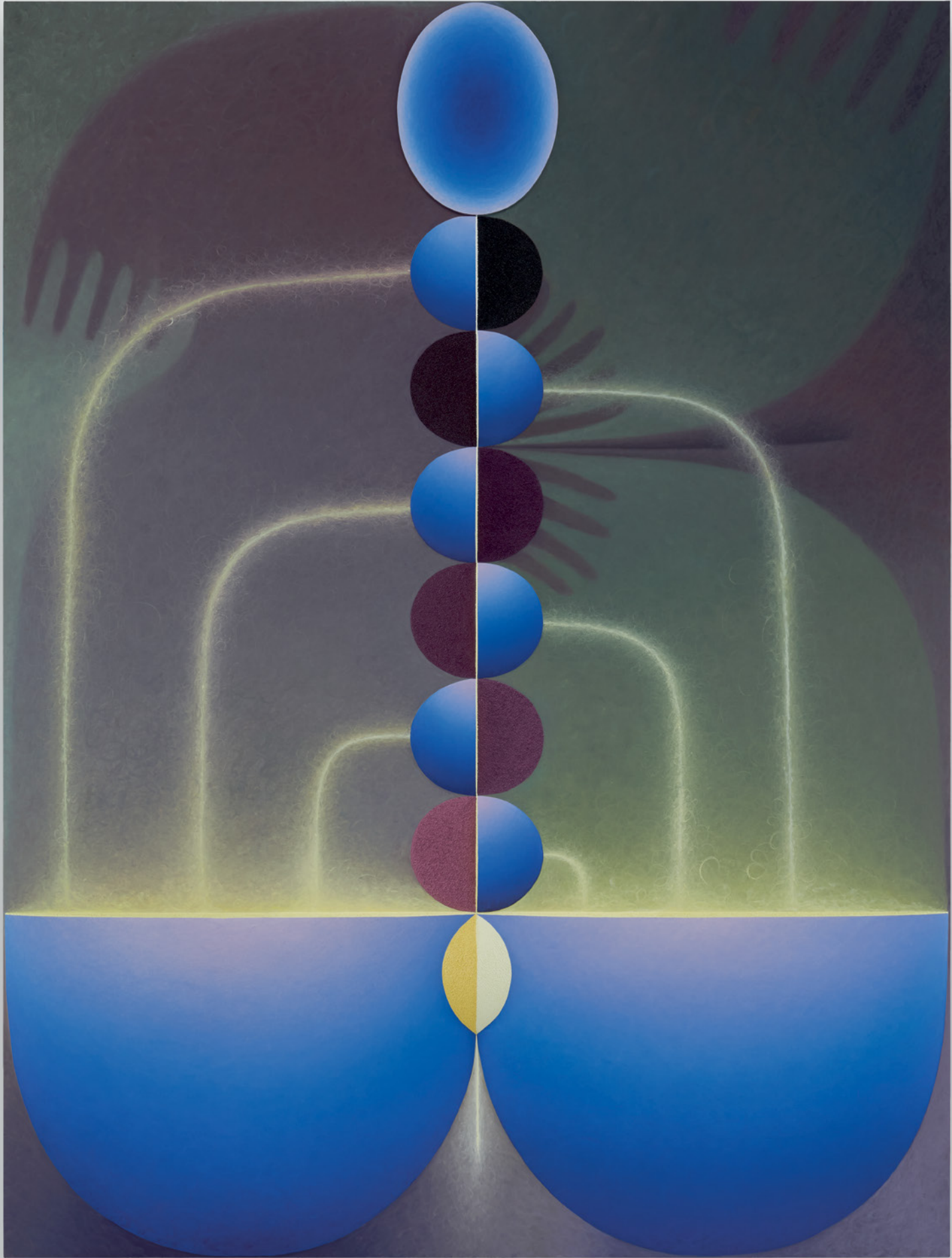


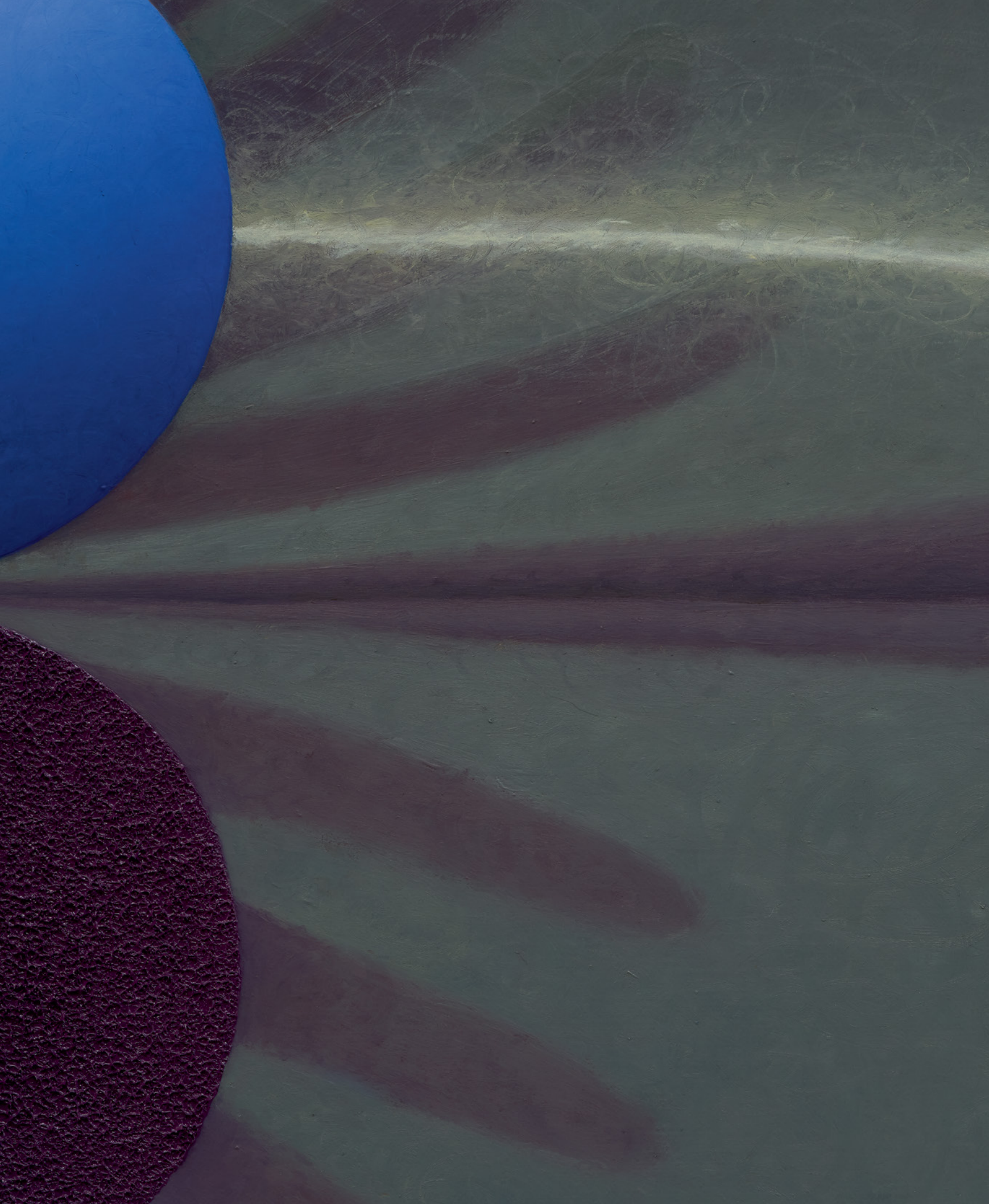


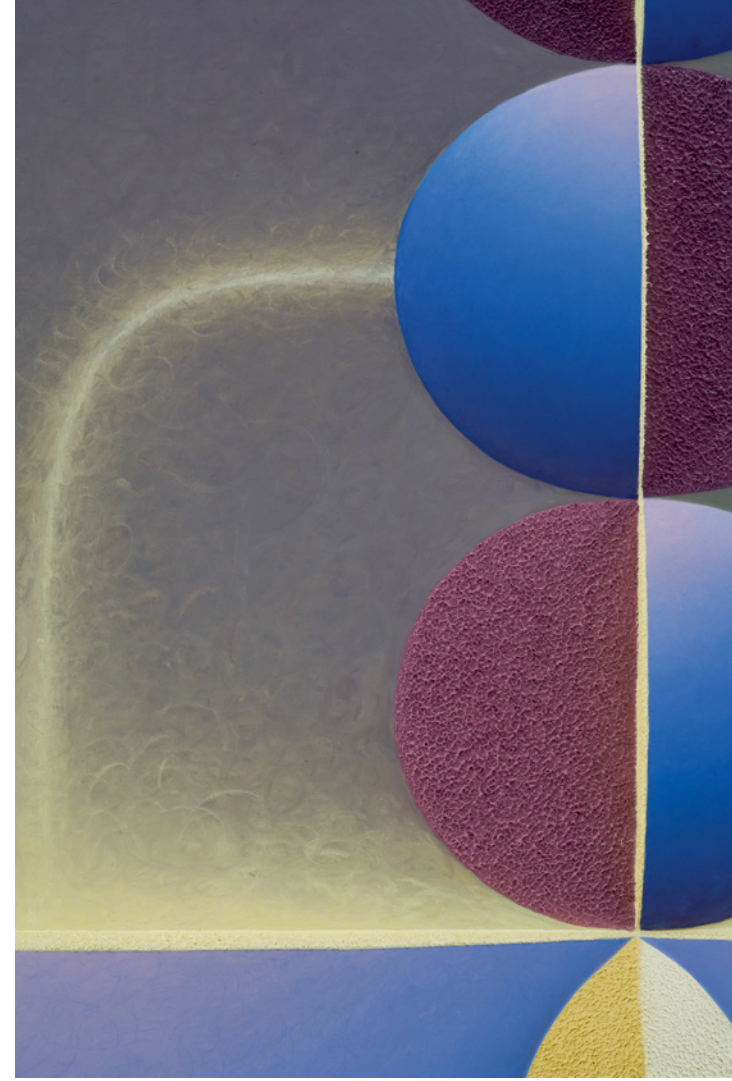


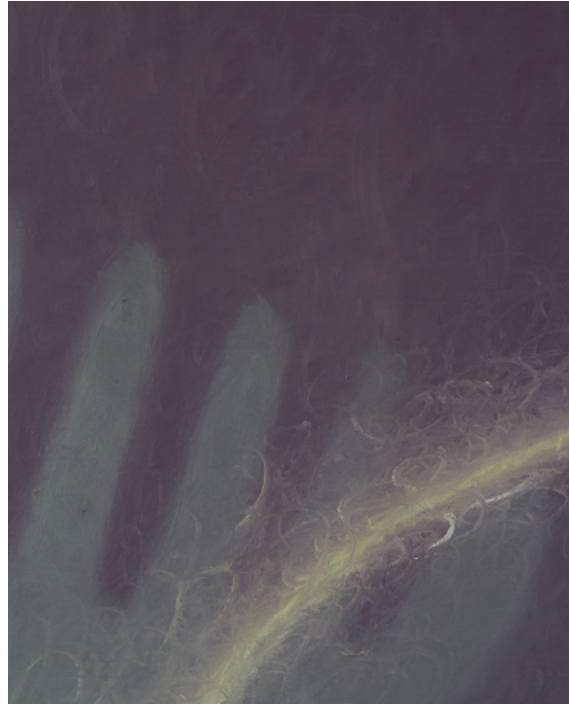






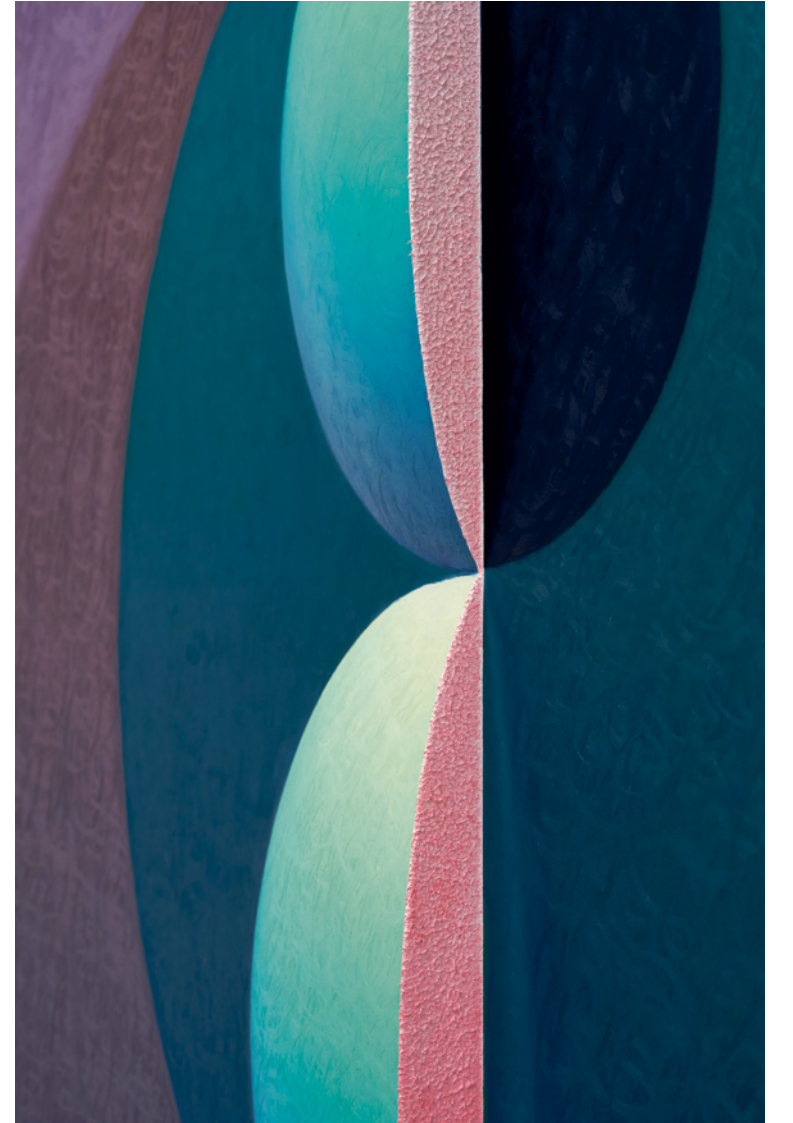




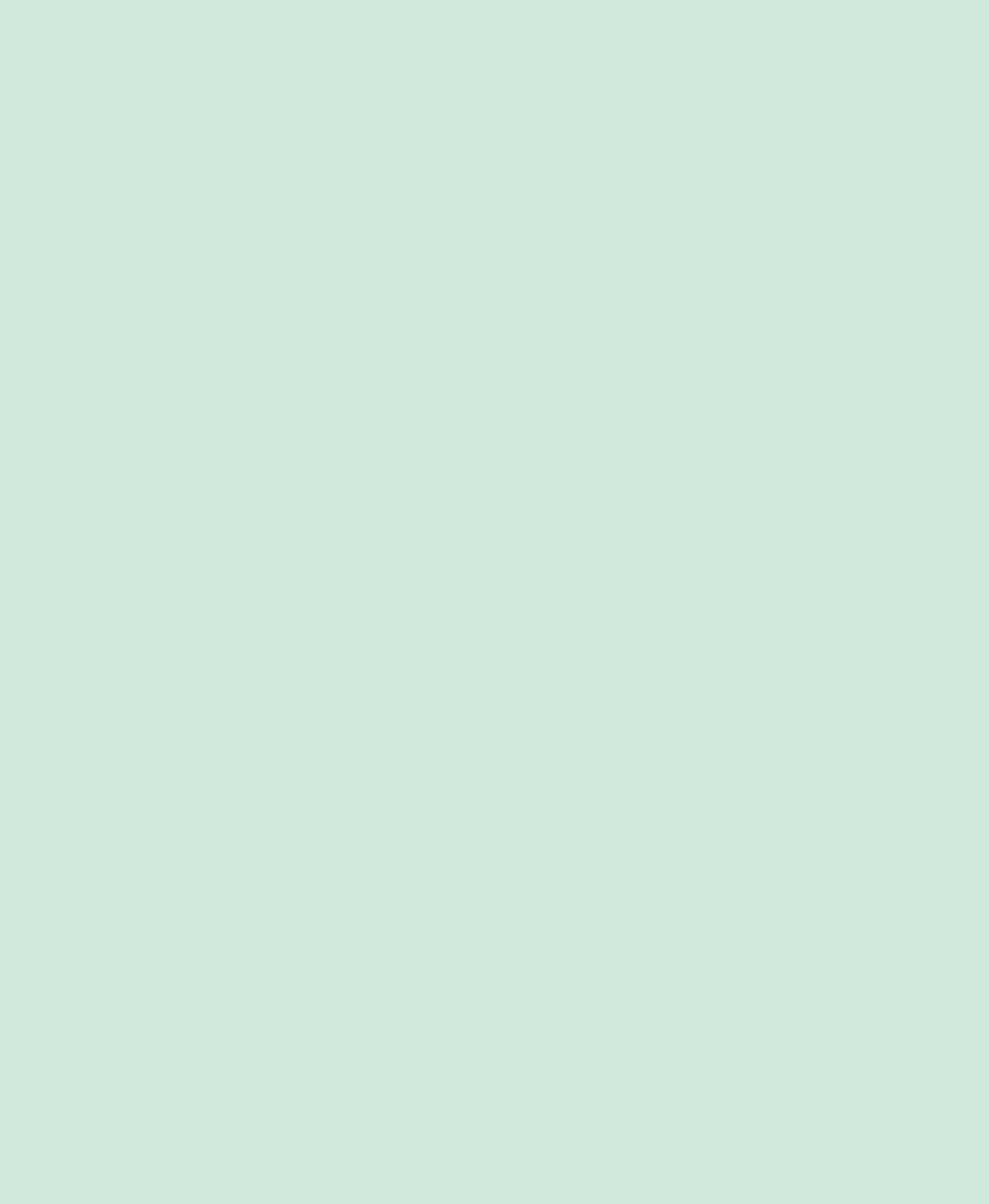


Pour boiling water into crystal pitcher, a vintage vessel, and let steep several tonic herbs. Set the fruit and squashes and tubers out on the table for peeling and grating. Pre-heat the oven. In the turn from one station to another, remember this morning, early, being naked among bed-things. The dark half of you parted from daylight by a plumb-line. Before opening your eyes you knew its pull. Like sitting on a rope-swing over water. The other person rested in your center's center. She has a center of her own, you thought.









Dec 26, 2018

Another night of two hours

Sleep. My brain is fucked up

Sleep while the baby sleeps
except I can't sleep

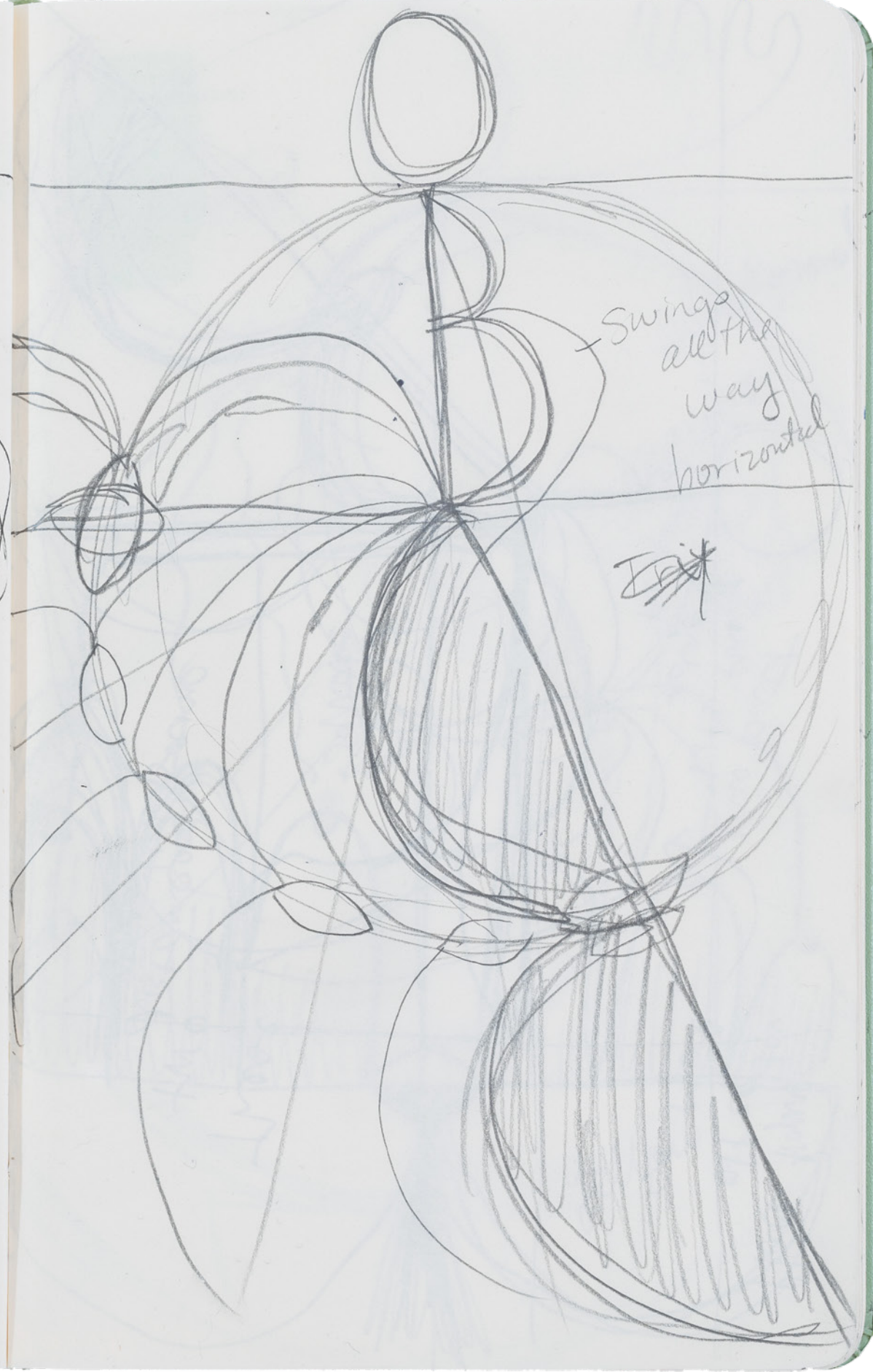
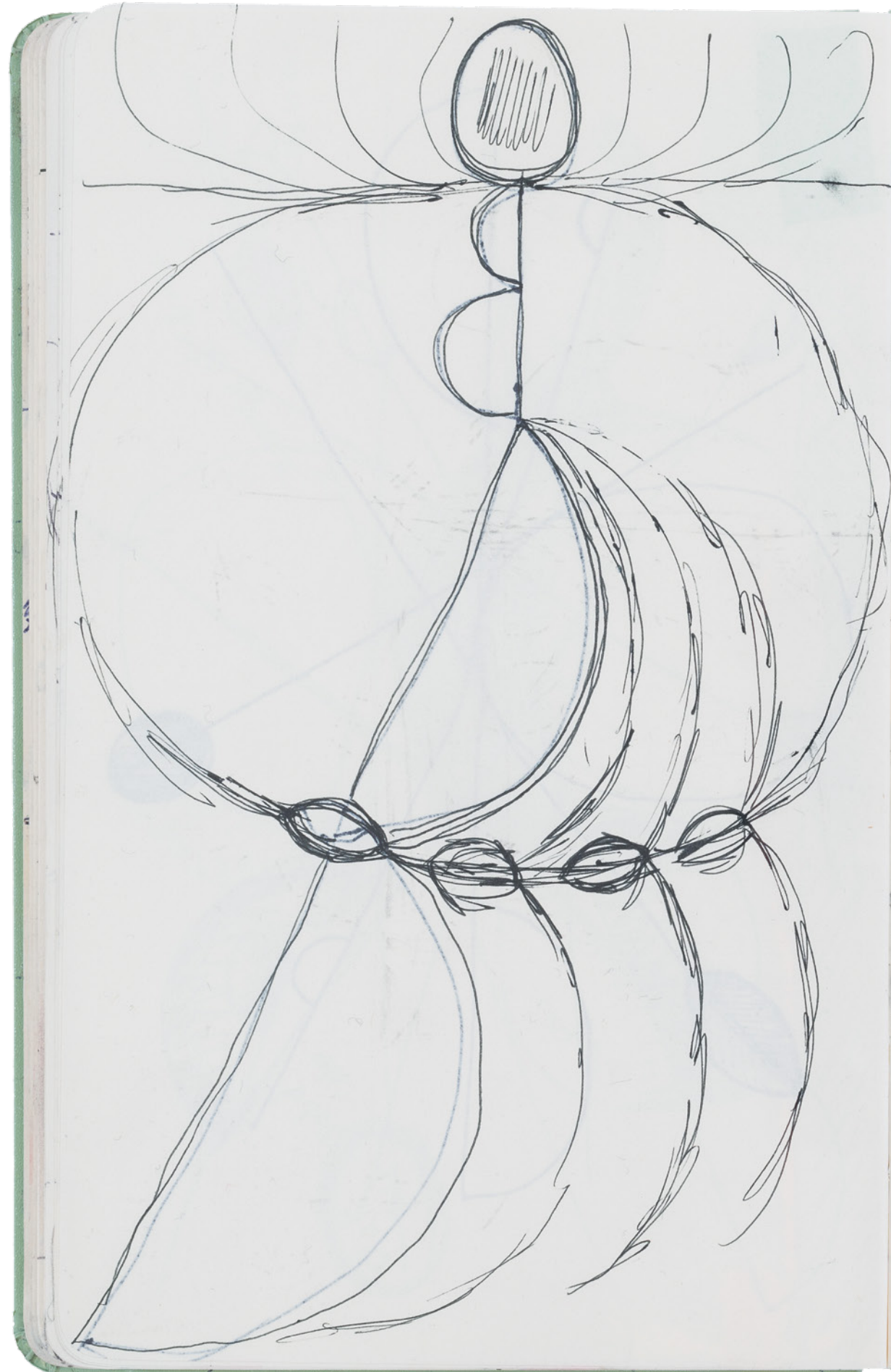
While the baby sleeps
because I get too anxious.

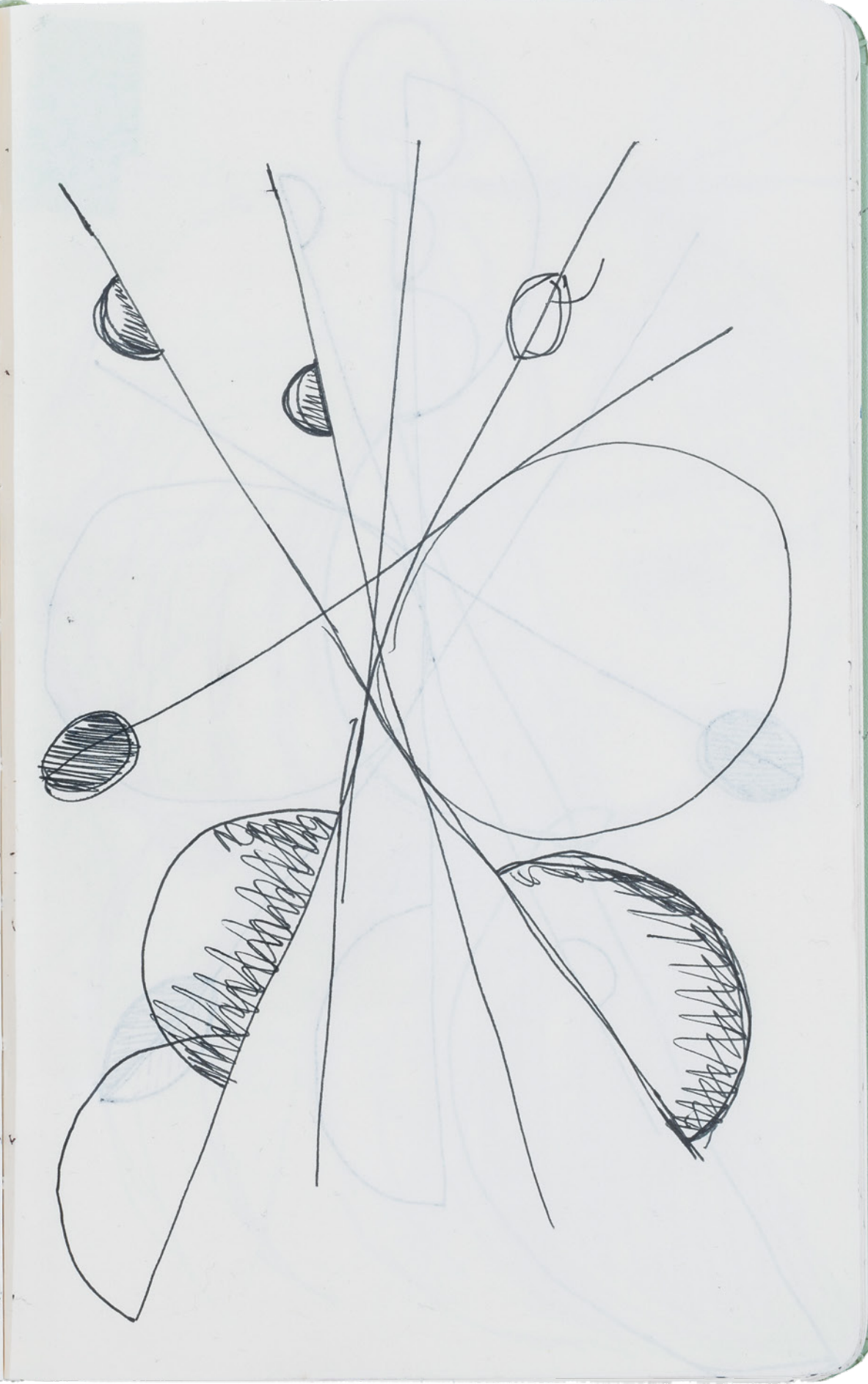
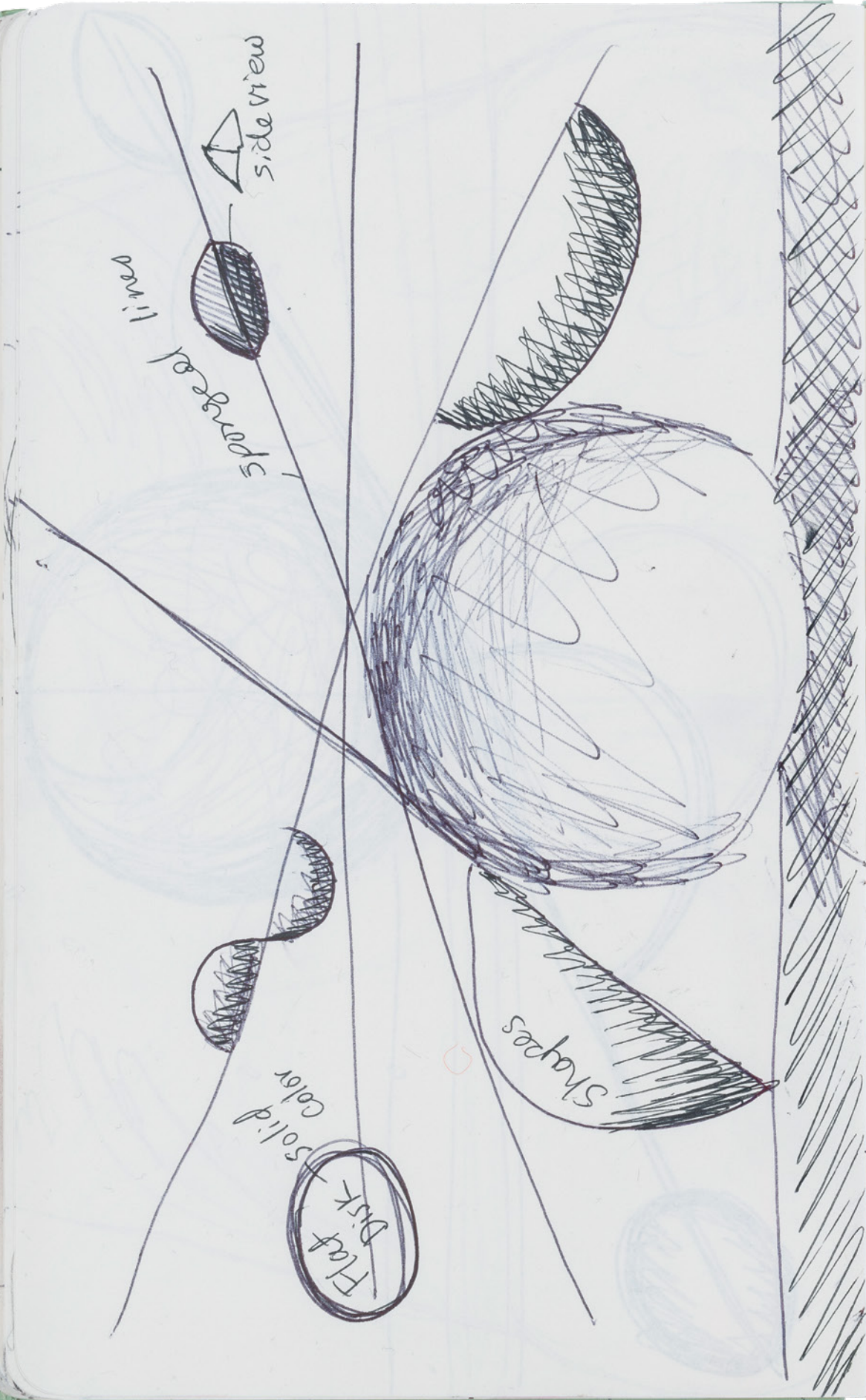
My brain won't turn off.

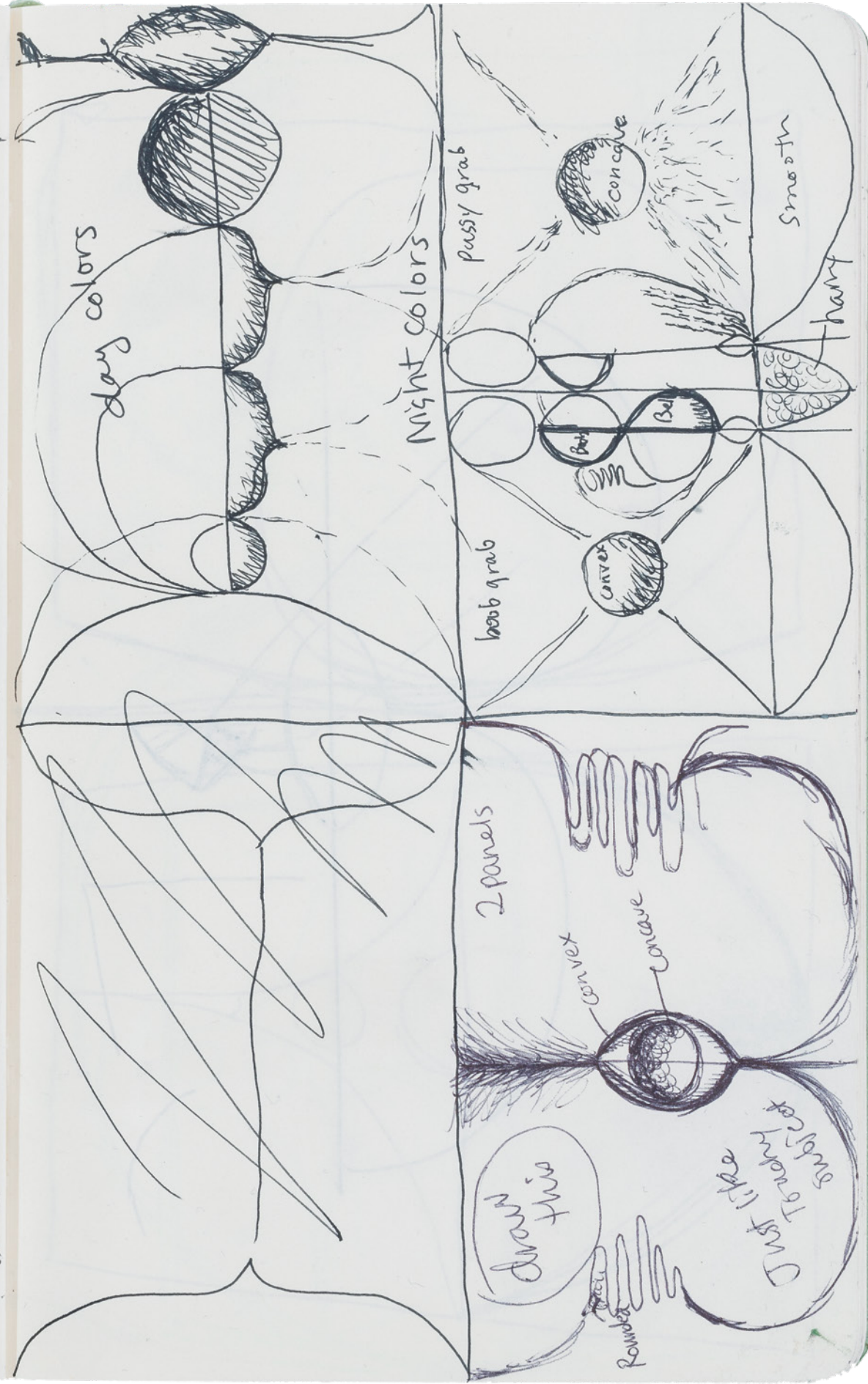
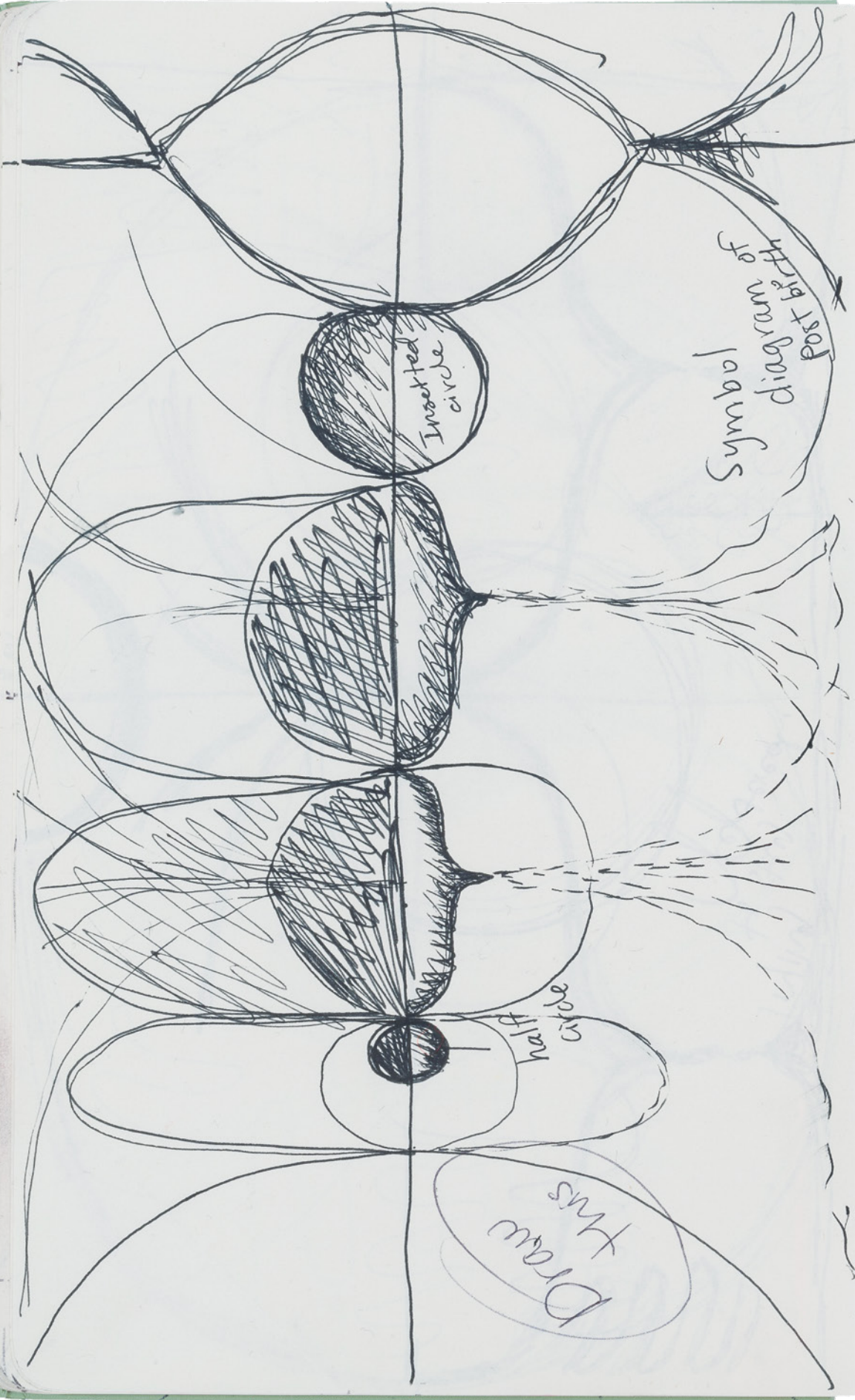
Trid to take two naps
today w/ no luck.

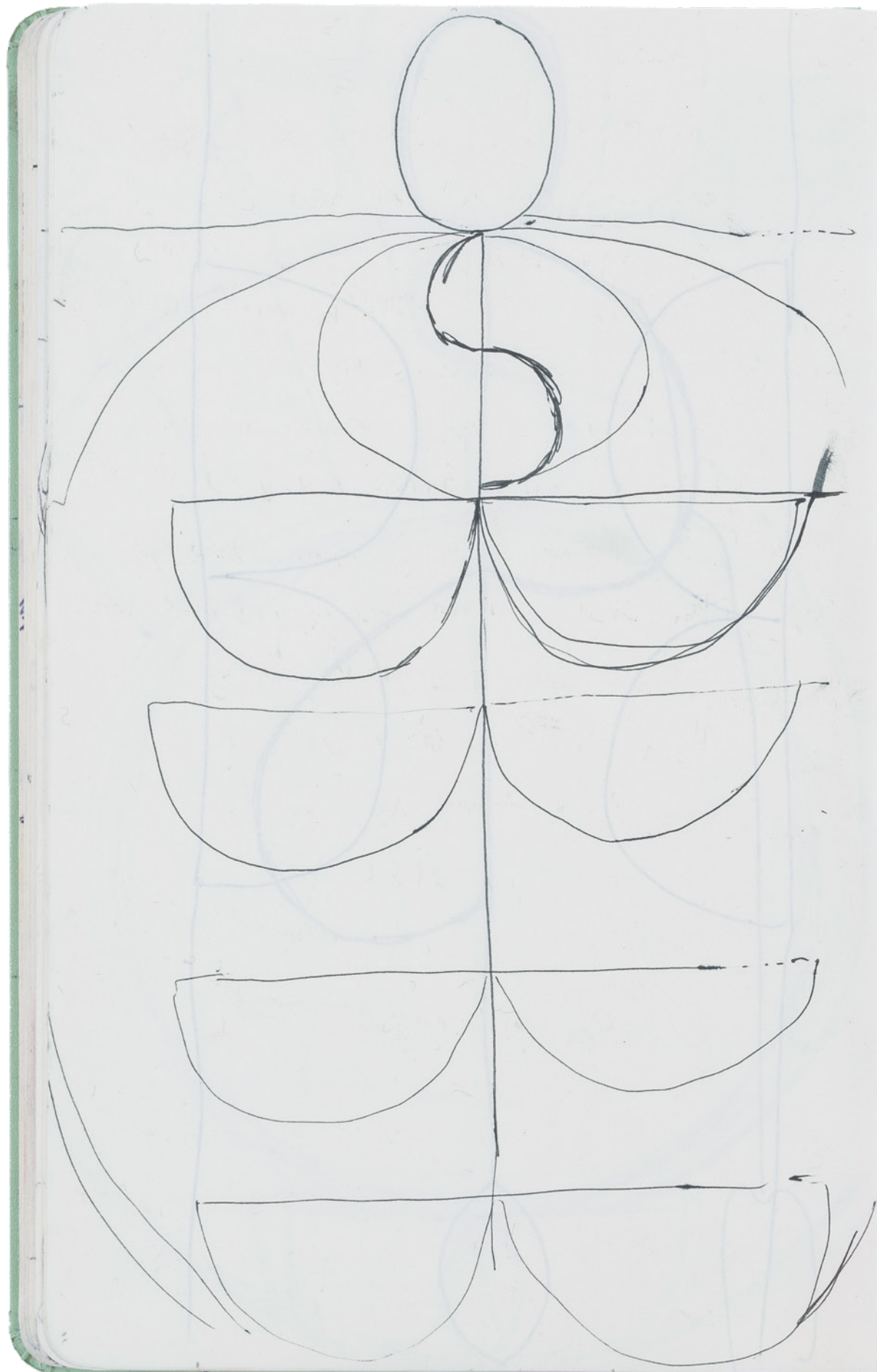
Main anxiety is that I'll
have to get up to pump

in a hour anyways so
can't sleep cause can't stop

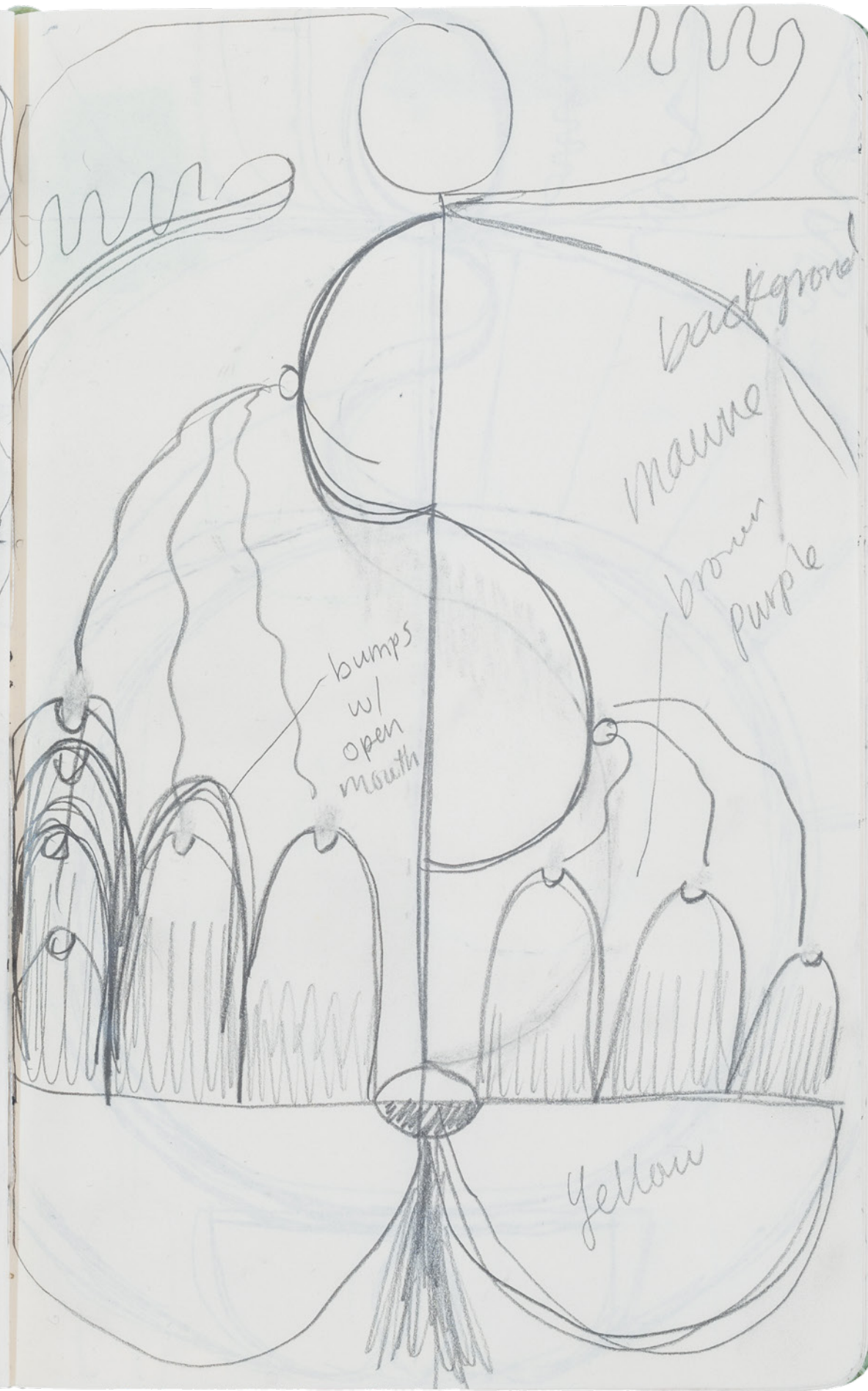
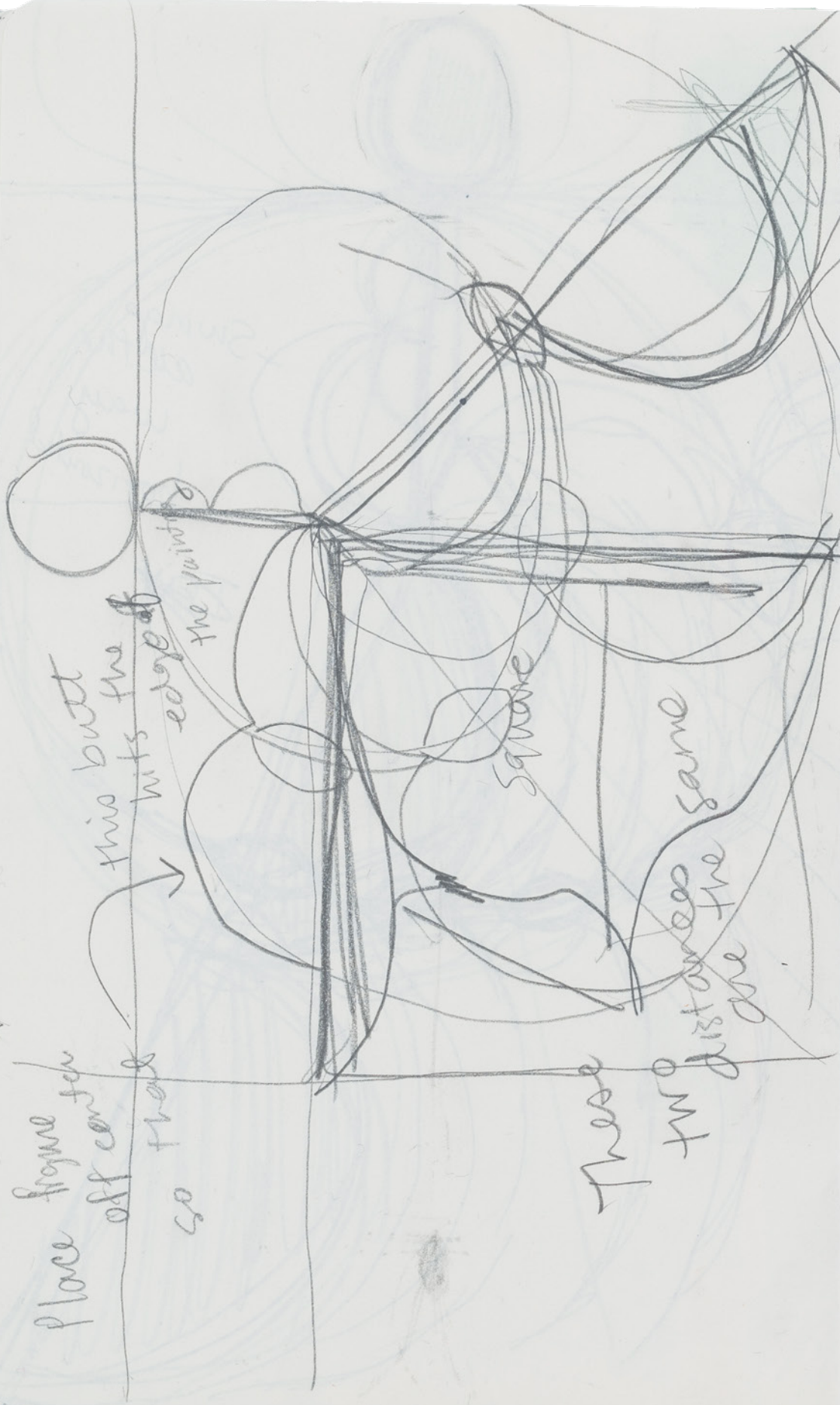


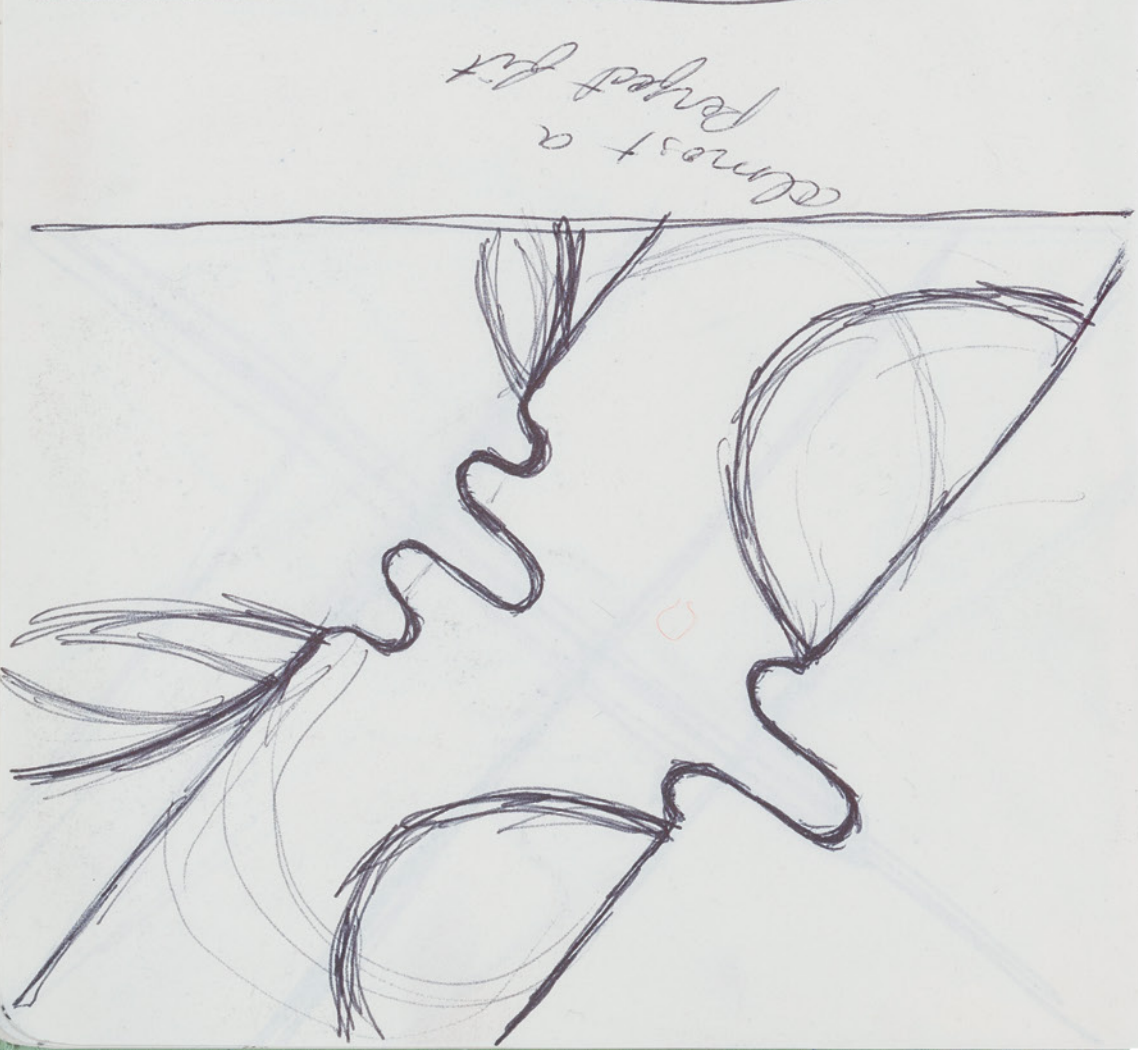
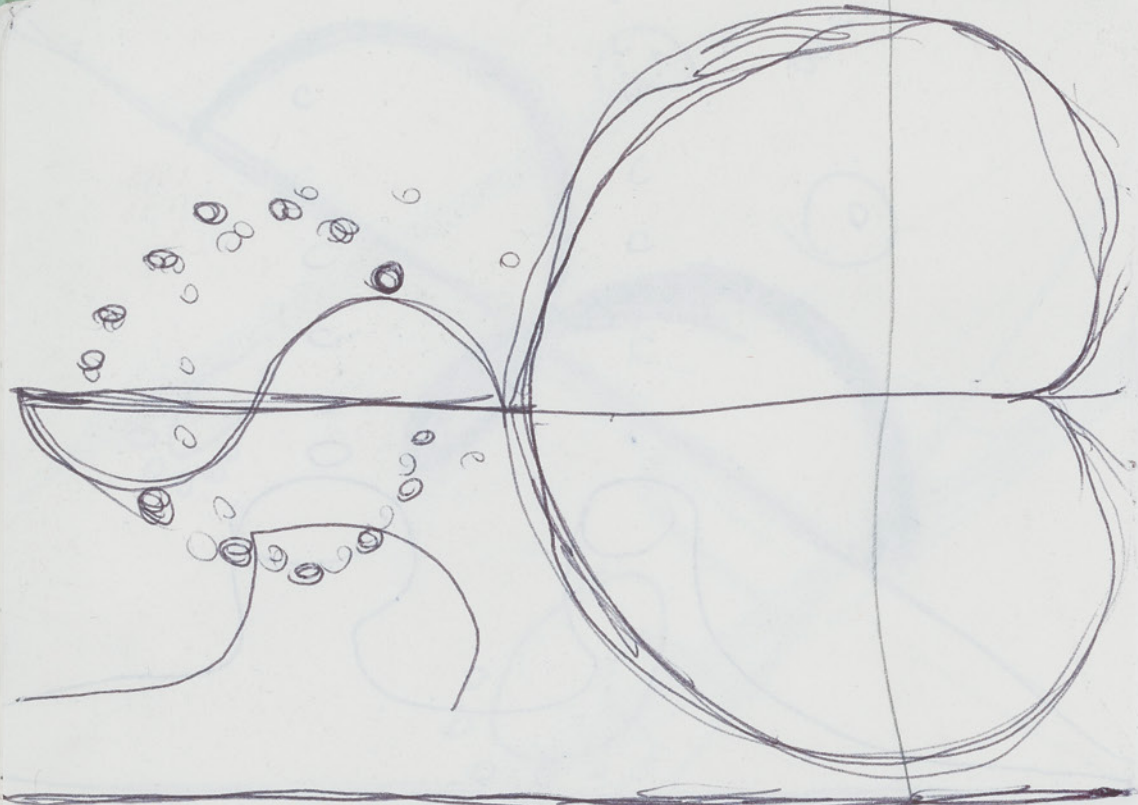




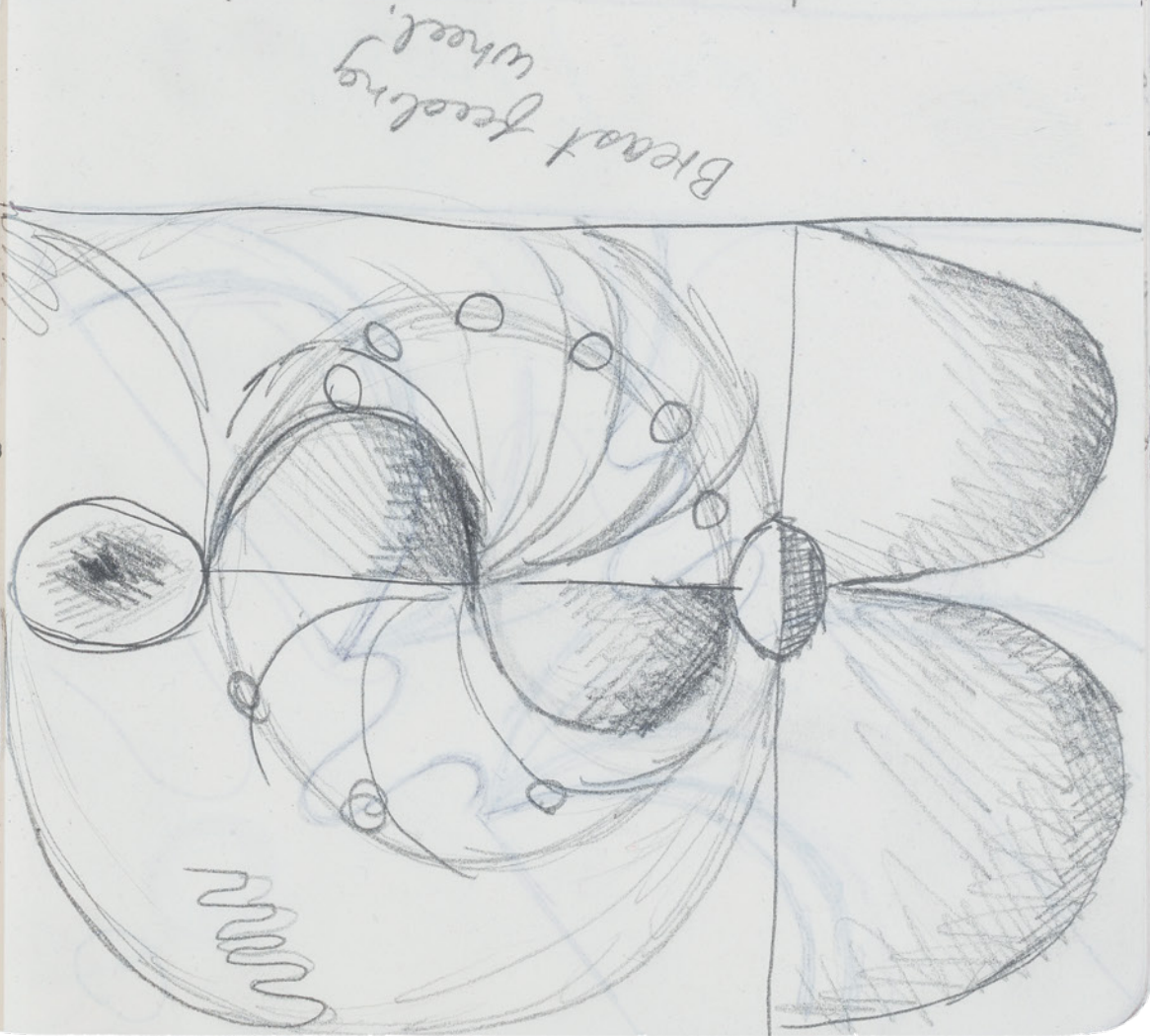
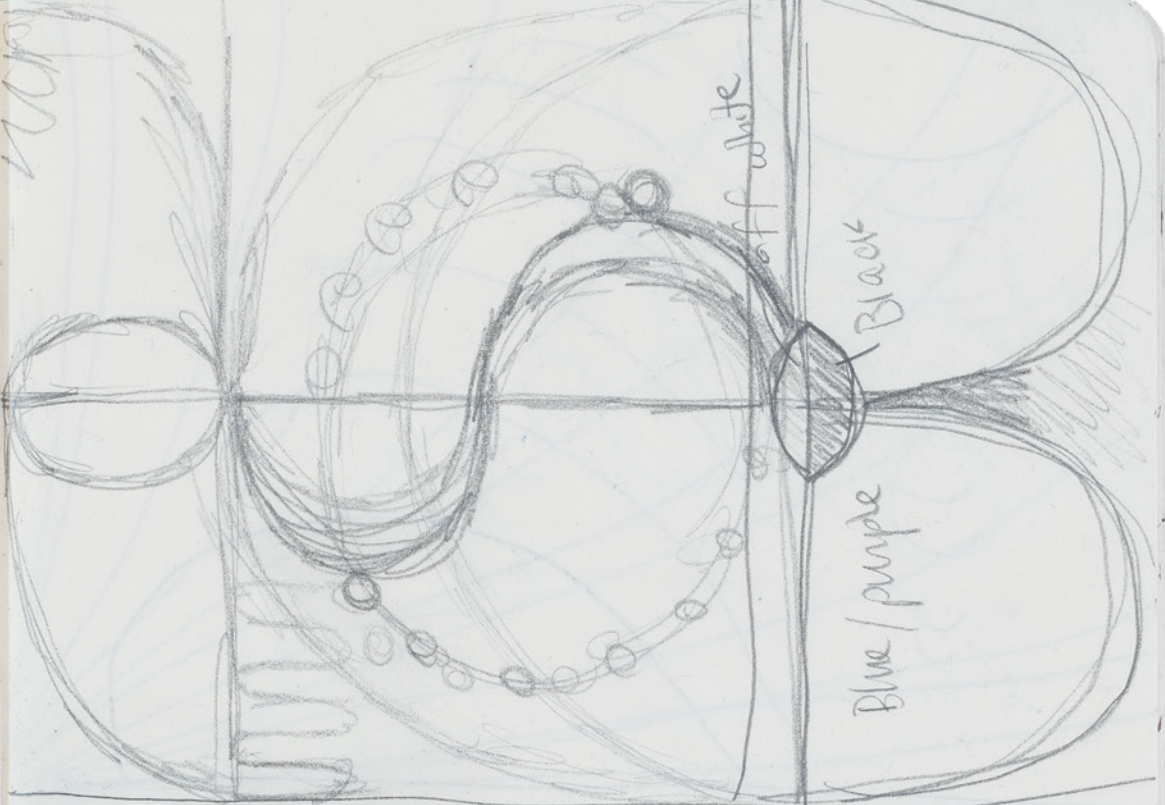


~~Jim~~ ~~was~~ ~~paying~~ 30/h for a night
 nurse for me to lay in bed crying
 that I can't sleep. Sleeping pills
 ain't working. To much stimulation
 tonight, went to Army's house, had
 wine and cake and then read
 a sad book. My boobs are filled w/
 milk and ~~Jim~~ ~~removes~~ I can't sleep
 stop thinking about being woken up
 in less than an hour by my boobs
 letting down. This ~~is~~ ~~not~~ ~~even~~
 being forced to stay up all night and
 I'm staying up all night.
 I think I do need to start taking
~~my~~ the lexapro. My anxiety is
 driving me insane. Can't stop thinking
 about what I said ~~the~~ last night
 at dunn's and now tonight at
 Army's. I repeat everything I





almost a
perfect fit



Breast feeding
wheel.

off white

Black

Blue/purple

Mama

~~12/3~~ Friday

~~Last Friday~~ in

Last Saturday in Dec 2018 @ 2am in
the morning.

pumped at 12:30 and poured the
pumped milk into the wrong side of
the glass so that ~~the~~ milk
splashed everywhere. I was super
out of it! Then promptly woke
up w/ panic attack symptoms,
and woke Brian up who of
course was angry to be
woken up. Don't cry over spilt milk
is more appropriate than ever,
Although not sure how anyone
wouldn't cry over the idea that
their baby is going to get
formula or nothing ~~to eat~~ because

~~12/3~~ Pro

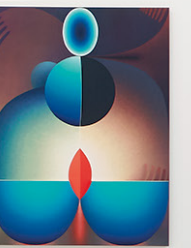
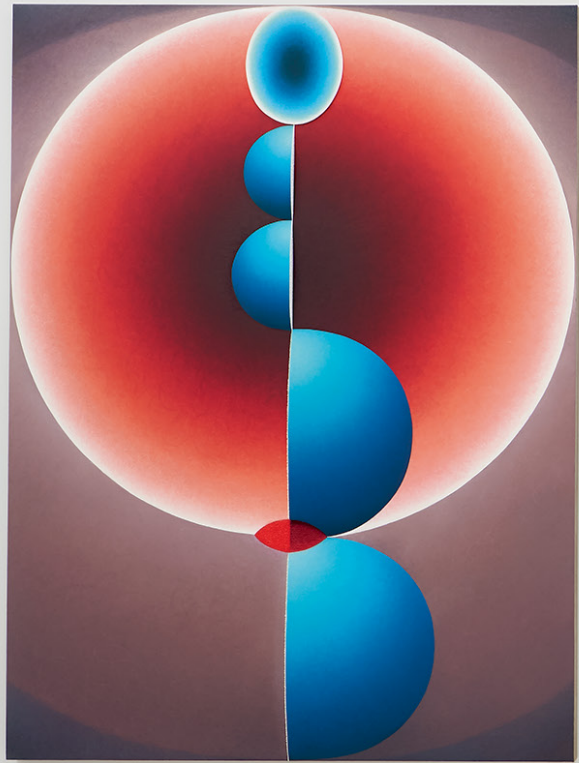
Last

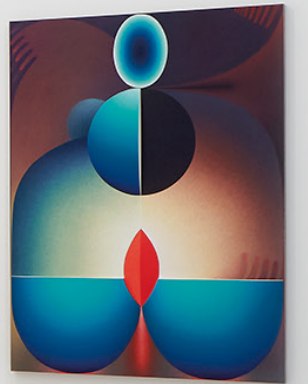
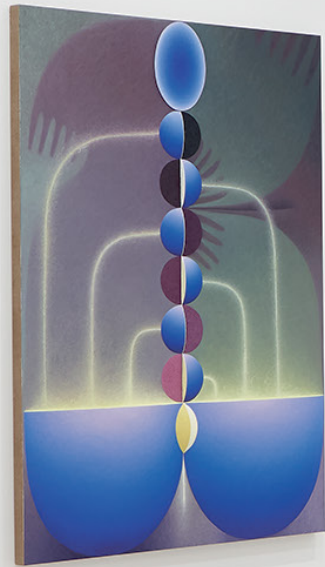
9

won

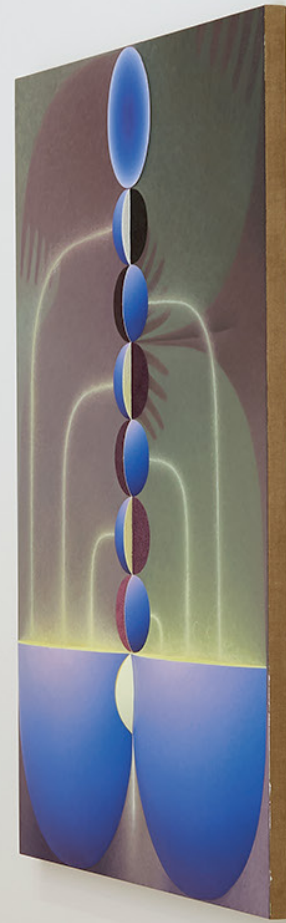
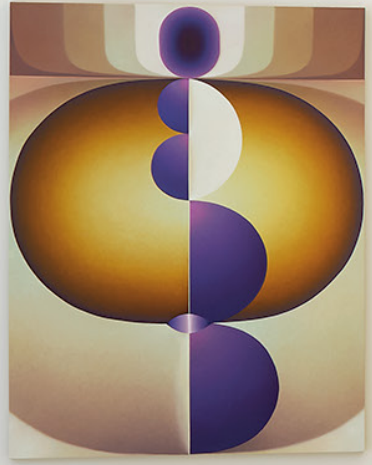
their ba

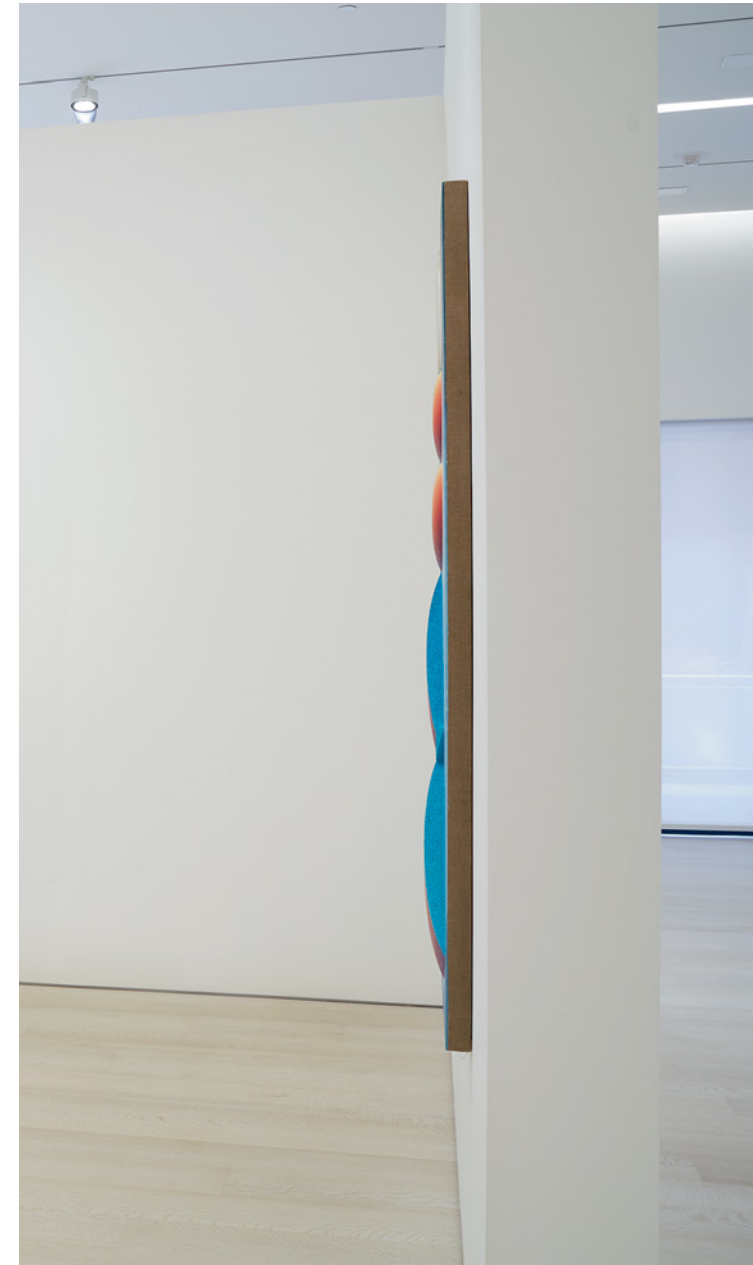
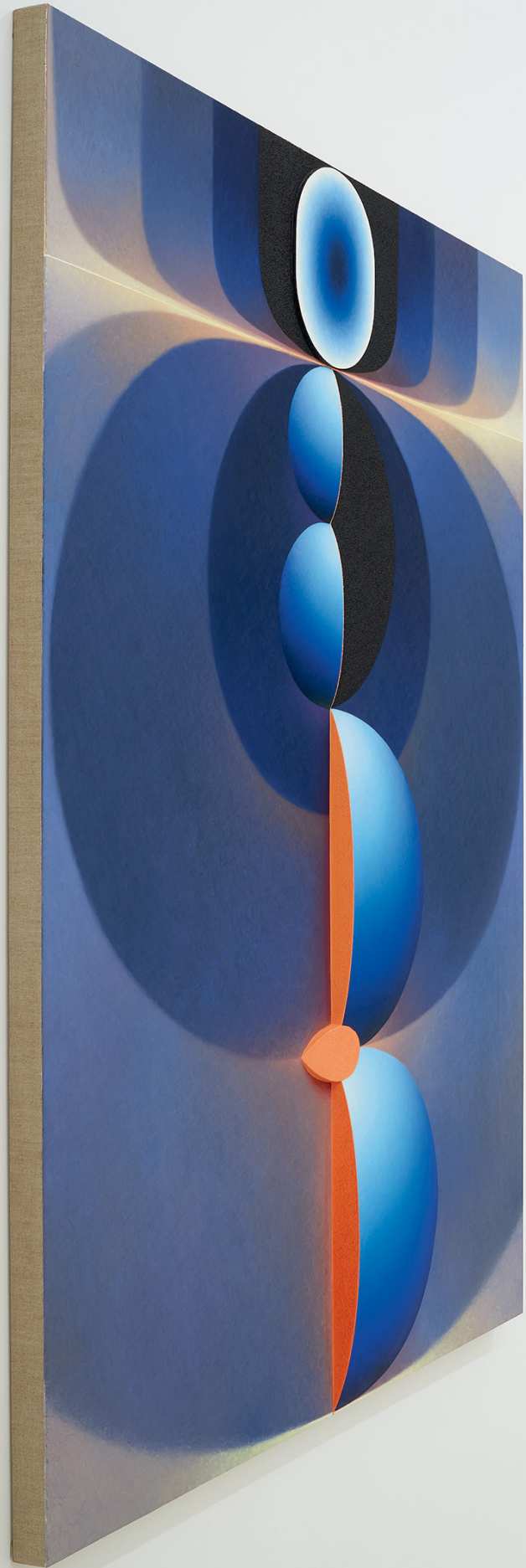
Formula









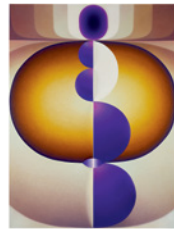






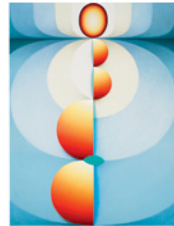


P 23



Yellow Ovum 2019
oil paint, acrylic medium,
sawdust and high density foam
on linen mounted on panel
72 ¼ × 54 ⅛ × 3 ½ in
(183.5 × 137.5 × 8.9 cm)

P 35



Standing in Light 2018
oil paint, acrylic medium,
sawdust and high density foam
on linen mounted on panel
72 × 54 × 3 ½ in
(182.9 × 137.2 × 8.9 cm)

P 45



Prenatal Plumb Line 2019
oil paint, acrylic medium,
sawdust, and high density foam
on linen mounted on panel
72 × 54 × 3 ½ in
(182.9 × 137.2 × 8.9 cm)

P 57



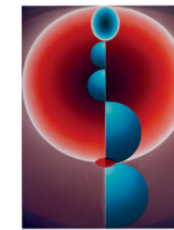
Standing in Blue 2018
oil paint, acrylic medium,
sawdust, and high-density foam
on linen mounted on panel
72 × 54 × 3 ½ in
(182.9 × 137.2 × 8.9 cm)

P 69



Pregnant Red 2019
oil paint, acrylic medium,
sawdust and high density foam
on linen mounted on panel
72 ¼ × 54 ⅛ × 3 ¾ in
(183.5 × 137.5 × 9.5 cm)

P 81



Red Hole 2019
oil, acrylic medium, and high
density foam on linen over panel
72 ¼ × 54 × 3 ¼ in
(183.2 × 137.2 × 8.3 cm)

P 111



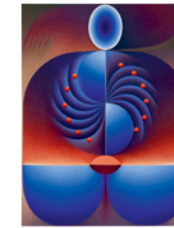
Birthing Dance in Red 2018
oil paint, acrylic medium,
sawdust and high-density foam
on linen mounted on panel
72 × 54 × 3 ½ in
(182.9 × 137.2 × 8.9 cm)

P 121



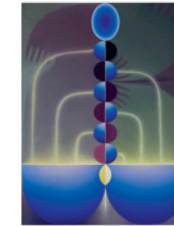
Birthing Dance in Green 2018
oil paint, acrylic medium,
sawdust and high density foam
on linen mounted on panel
72 × 54 × 3 ½ in
(182.9 × 137.2 × 8.9 cm)

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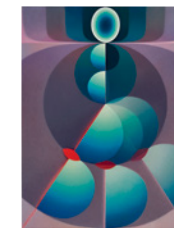
Boob Wheel 2019
oil paint, acrylic medium,
sawdust and high density foam
on linen mounted on panel
72 ¼ × 54 ⅛ × 3 ½ in
(183.5 × 137.5 × 8.9 cm)

P 143



Milk Fountain 2019
oil paint, acrylic medium,
sawdust and high density foam
on linen mounted on panel
72 × 54 × 3 ½ in
(182.9 × 137.2 × 8.9 cm)

P 153



Postpartum Plumb Line 2019
oil paint, acrylic medium,
sawdust, and high density foam
on linen mounted on panel
72 × 54 × 3 ½ in
(182.9 × 137.2 × 8.9 cm)

List of Illustrations

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Venus von Willendorf c. 28,000 BCE–25,000 BCE
© Natural History Museum Vienna,
Alice Schumacher

Giacomo Balla

Dinamismo di un cane al guinzaglio (Dynamism of a Dog on a Leash) 1912
oil on canvas
35 3/8 x 43 1/4 in (89.8525 x 109.855 cm)
Collection Albright-Knox Art Gallery, Buffalo, New York; Bequest of A. Conger Goodyear and Gift of George F. Goodyear, 1964
©2019 Artists Rights Society (ARS), New York / SIAE, Rome. Image courtesy Albright-Knox Art Gallery

Marcel Duchamp

Nude Descending a Staircase (No. 2) 1912
oil on canvas
57 7/8 x 35 1/8 in (147 x 89.2 cm)
Philadelphia Museum of Art, The Louise and Walter Arensberg Collection, 1950
©Association Marcel Duchamp / ADAGP, Paris / Artists Rights Society (ARS), New York 2019

P 10

Nicolás Enríquez

The Virgin of Guadalupe with the Four Apparitions 1773
oil on copper
22 1/4 x 16 1/2 in (56.6 x 41.9 cm)
Framed: 25 1/4 x 19 7/8 x 1 3/8 in (64.1 x 50.5 x 3.5 cm)
Photograph courtesy The Metropolitan Museum of Art, New York

Hilma af Klint

The Ten Largest, No. 7, Adulthood, 1907
Photograph by Moderna Museet, Stockholm, courtesy Hilma af Klint Foundation

P 13

Loie Hollowell

Linked Lingams in Red and Blue 2015
oil on linen and panel
28 x 21 in (71.1 x 53.3 cm)
Photograph courtesy Loie Hollowell Studio

Loie Hollowell

A Gentle Meeting of the Tips 2018
oil paint, acrylic medium, sawdust,
and high-density foam on linen mounted on panel
48 x 36 x 3 1/2 in (121.9 x 91.4 x 8.9 cm)
Photograph by Rich Lee
Courtesy Pace Gallery

Loie Hollowell *Plumb Line*
September 14 – October 19, 2018

Pace Gallery
540 West 25th Street
New York
pacegallery.com

Catalogue © 2019 Pace Gallery
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Albright-Knox Art Gallery: p. 9 {FIG. 3}
Tom Barratt: pp. 35, 95 {FIG. 4}, 121
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109-119, 122-158, 179-192
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Heather Johnson: pp. 161-174
Rich Lee: p. 13 {FIG. 7}
Loie Hollowell Studio: p. 13 {FIG. 6}
The Metropolitan Museum of Art, New York: p. 10 {FIG. 4}
Moderna Museet, courtesy Hilma af Klint Foundation: p. 10 {FIG. 5}
Philadelphia Museum of Art: p. 9 {FIG. 2}
Alice Schumacher, courtesy Naturhistorisches
Museum Wien: p. 9 {FIG. 1}

Artist's Acknowledgements

To Linden, thank you for giving me a rebirth and showing me what true love is. To Brian, as always an endless stream of thank yous, together we can do it all. I would also like to thank Ben Strauss-Malcolm for his insightfulness and Marc Glimcher for his effusive support of my practice.

