

Laurel Holloman: A Universe With Its Own Language



in front of **The Necessity of Affection**

Photo: Andreas Rentz/Getty Images Europe

“A work of art is the unique result of a unique temperament.” – Oscar Wilde

[Laurel Holloman](#) – an accomplished actress and devoted humanitarian, whose recent years are dedicated to the susceptible and solitary world of human emotions, embodied in the vibrant space of the visual arts.

Since 2012 Laurel Holloman had solo exhibitions in France (Paris, **Coeur Libre**), Italy (Venice, **Free Falling**) and Germany (Berlin, **All the World Inside**), and her paintings were presented in the group exhibition *Nell' Acqua Capisco* in Venice (Italy 2013). She is an active supporter of Doctors without Borders and several of her artworks were auctioned or donated to different organizations such as Maasai Wilderness Conservation Trust, Sewing Hope and Bark, acquiring large amounts for their magnanimous missions.

It is impossible to remain indifferent towards her paintings. The interlacement of colors and shapes in an imaginative yet explicit way, depicts the forces of nature within us. A materialization of sublime and perplexed human thoughts, feelings and observations, boldly revealing their strengths, weaknesses, endurance and fears. No shades of varnish. It is all real and perceptible, floating on the immense world on the canvas, touching the senses of the onlooker as a delicate string with the most powerful sound.

“You can’t express yourself until you have a self to express.” What are the most important features of the “world inside” you that created and developed the artist in you?

LH: For **All The World Inside** I wanted to create a universe that explored abstraction but really hinted at something else. For me the 2 largest murals are very symbolic. They explore our connectivity and in some way are symbols of cell life, reproduction, sensuality, and existentialism. They need to be large so they can float in their frames. I wanted to hint at infinity and spacial vastness.



Inevitable Fault Line

For me they are part of a long series that I am not finished with yet. My goal is to put them together, maybe ten in all and create a small universe with its own language. They are inspired by Rothko's colorfield paintings, but I want to take them to a place where they move off the canvas more and the use of metallics helps with that. I also wanted them to be more feminine and sensual, which I think they are. *Quiet Alpha Male* is interesting because although masculine in palette it is actually womb like in shape. *The Silver Lining* is more feminine in palette but masculine in shape. *Quiet Alpha Male* to me was symbolic of an energy for me that comes from great male leaders that are calm and collected and aim to protect. It was about men that lead without bullying. It was about men that pick strong women. To me the painting looked slightly like melted cufflinks. The Silver Lining for me was more playful and very feminine maybe a bit more elusive.

The medium murals explore visual worlds to me that look inviting to fall into. They hint at water, fire, fields, grass, trees, the sky. **All of these things interest me so much.** They are my escapes, I guess.



with *Quiet Alpha Male*

“All the World Inside” is your current solo exhibition in Berlin – a city famous for its diversity and a very dynamic art scene. Did it fulfill your expectations (if you had such) and what are your personal impressions?

LH: I still feel like I have so much to see in Berlin, but I fell in love with the city. I didn't know that I would. It is really beautiful and I have seen some amazing art there. I feel Berlin is a city that values and nurtures its artists. It is definitely a city to take risks. It is inspiring for both art and architecture. Also with places like Hamburg Banhoff and architecture from some of the world's best it feels very dynamic.

How has your artwork changed over the last few years? What were the main influences for that?

LH: Yes, it is moving in a direction where I think my style is consistent. Work, work, work, I guess. I am a perfectionists and my personality very obsessive.



Red Rain

You are also an accomplished actress. Is the cinema or the visual arts more rewarding to you in terms of personal growth and contentment?

LH: The visual arts. It is how I see myself growing old. I love film, but rarely watch any TV at all so it was a hard place to hold my interest. I feel more alive when I am out in the world at exhibitions or traveling and painting, I have never really sat down to watch TV very much. It seems like a numbing thing to do. Plus, I have trouble sitting still. I never watched TV in high school or college. I never had one. I loved working in tv, but soon realized I wanted to create something more lasting with my art.

I mainly wanted to control my creativity beginning to end. The thing I miss are the people and the friendships that you make on film and TV sets. Painting suits me better, but it is very lonely. It is for loners really. Gerhard Richter implies this in the Corinna Belz documentary. I agree with it. My family would say this was my nature as a child. I was someone that could tinker around with a project for hours and I am not afraid to get dirty. Painting is a dirty job, and I love it. **I LOVE BEING A MESS.**

What are the sources of inspiration behind your realized ideas?

LH: Some manic desire to tap into whatever is holding a question in my subconscious. Maybe the desire to be free of some of my emotions. I crave the repetition of painting. It is like a drug to me. That is the emotional inspiration, but visually it is everywhere for me. The shape of my daughter's foot, the ocean as it retreats, the night sky, the clouds from a plane. It is endless visually.





in Berlin

You are a supporter of Doctors Without Borders and have donated several paintings to humanitarian organizations. What is your personal belief about the contribution of art for increasing social consciousness and awareness?

I believe very strongly that when you can help others and when you put that energy into the world you unite yourself with others. It is connectivity. (*The Necessity of Affection* shows this in symbols) If you live in a universe where you ignore that others need help, there is (in my mind) a karmic consequence.

Newline sense8's slogan is "accept the differences". What is your perception of individuality and uniqueness? I ask this question because of the famous "imitation is the sincerest form of flattery".

LH: Nice slogan!! I strive to get to a place where I am not influenced by outside factors, and to be deeply grounded, within that you can be FREE. When you are free you can create what is close to your heart. **When you are free there is permission to take the risk to go against the grain. To see and show the world your perception, your individuality.** Our emotions make us unique.



In your opinion, to what extent stepping out of the comfort zone is vital for the progress of the arts?

LH: I think you should always feel a bit uncomfortable, vulnerable.

Is there anything you would trade art / creativity for?

LH: No.

What and when was the first significant piece of work that you have created?

LH: A painting called *AND, I LOVE YOU*. It was really about loss and loving people even when they are troubled, abusive, lost, sick or depressed. Also a painting called *Untitled Blue* that I painted after the birth of my daughter. It is much darker. Almost a skeleton floating in the water. I felt very vulnerable after giving birth, scared really. My labor took a turn and we were in trouble and I had a c section. I didn't want anything to happen to her or me. I see in the painting fear. I didn't painting it for months later but it was all there.

What are you working on at the moment?

LH: Pieces that are icy and dark and grey with hidden images underneath. It is about stillness and being frozen. Less colorful than the Berlin show.

What do you consider the least known fact about you, as an artist and actress?

LH: That I studied art and performance art before acting. But I didn't paint so much, I was intimidated in school, better with sculpture.



What do you wish for yourself as a professional achievement for the forthcoming years?

LH: Just to be able to exhibit and be brave.

I believe...

LH: ... you have to live for today for the now!



During *Free Falling* exhibition
Venice 2012

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