



HOLLY LANE

NOT ENOUGH TIME
to Love the World

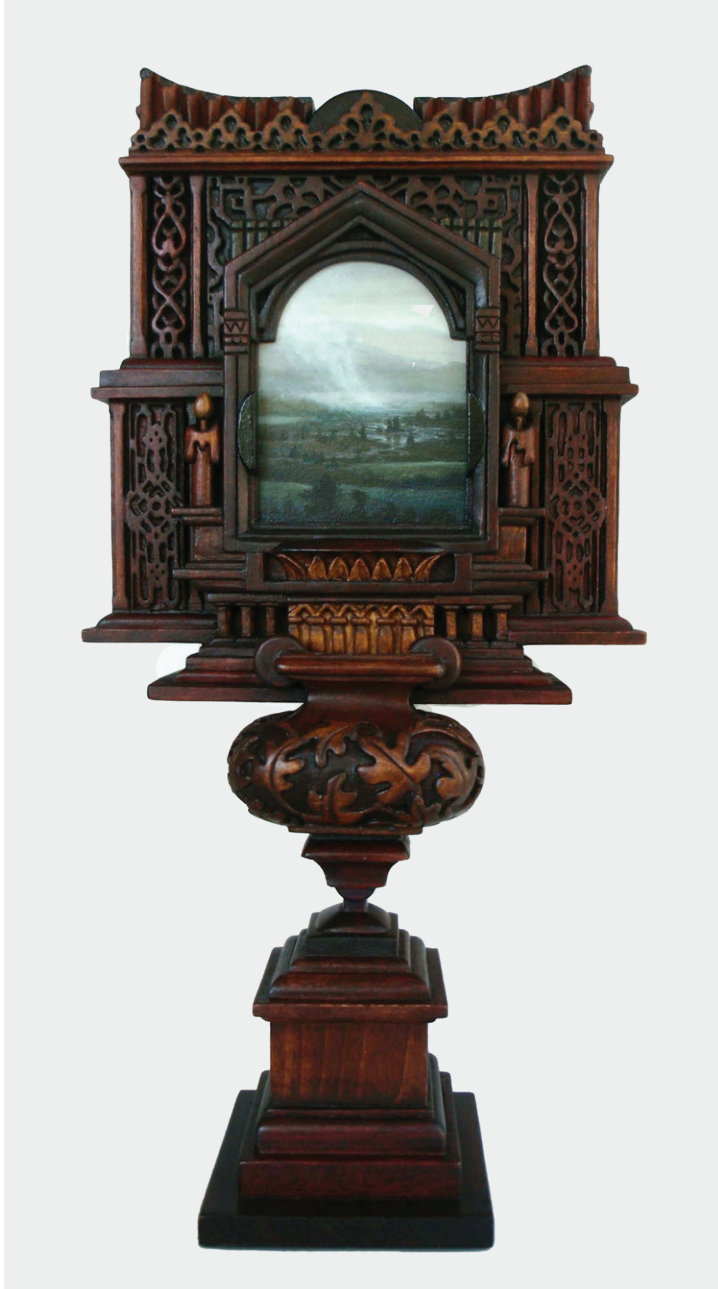
NOT ENOUGH TIME to Love the World

The earth, its trees, rocks, bodies of water, celestial realms, and animal inhabitants are the central themes and motivations for Holly Lane's recent body of work. Within her radiant depictions of hushed and sanctified landscapes – set in their hand-carved reliquary housings – there lies the kind of harmony and spiritual renewal that only nature can bestow. Yet this sense of unity with the natural world is intertwined with grief over its continuing threats and losses, and the fear that time grows short.

Since Lane moved from San José's urban environment to a rural central California community, her daily interactions with nature have expanded in new directions. Besides giving her closer access to Yosemite National Park, she can now easily visit a nearby wetlands sanctuary where tens of thousands of birds, especially geese and Sandhill Cranes visit annually. The spectacle of so many non-human beings congregating and orchestrating their movements together and in mutual benefit has had a powerful impact on Lane. Nature's facility to care for itself in this way, seamlessly and without human intervention, conveyed a valuable teaching that she has woven into every tone and tendril of her work. From the diminutive *Wanderings in Summer Gladness*, to the monumental *After the Storm*, to the purely sculptural *Eudaimonia* and *the Four Pillars of the Sky* with its gilded skin, Lane illuminates the fundamental connections to nature we all must acknowledge, and the urgency and hope-amidst-the-peril that accompanies it. The voice of nature is ever-present, if we will only choose to listen.



Cottonwood Moon, 2023
Acrylic and carved wood
27 x 11 x 6 in



The Lazarus Hour, 2018
Acrylic and carved wood
Collection of Katie Gibson
19 x 9.75 x 6 in



We Shall Rise, 2024
Acrylic and carved wood
36.5 x 12.75 x 5.75 in

Unexpected, singular, visionary – Holly Lane’s multi-disciplinary fusion of painting and wood carving is hard to categorize. Rarely do we come upon the truly original, something that when first encountered takes our breath away. Viewers regularly have this response, yet are skeptical that a single artist could make the delicate paintings and also design and carve their intricate framing structures. But Holly Lane has both painted these ethereal scenes, and built and carved their intricately ornamented mountings.

Lane has been absorbed in the arts since childhood. While an undergraduate at San José State University, she began to consider the relationship of an artwork to its frame. She discovered that medieval scribes often decorated their texts by adding small illustrations in the margins as commentary and entertainment. This idea stuck with her. She decided that rather than enclosing her paintings in simple frames, she would test her new woodworking skills and design her own elaborate versions.

The creative fearlessness that led Lane to question a basic convention like framing also drives her curiosity. Along with art, interests that inspire her work include philosophy, mythology, symbolism, nature mysticism, and animal behavior and cognition. But transcendent connection with the natural world and concern for its well-being is now her primary focus. Experiences in nature fill her paintings with luminous portrayals of its beauty, its sense of refuge, and its hints of fragility. She may choose to use a limited range of greys or greens to convey one mood, or brilliant color to describe another. Motifs drawn from animal and plant life ornament her frames and support a mix of architectural elements inspired by classical and art nouveau styles. Similar elements are explored in her free-standing sculpture, which Lane refines further by hand-gilding each in gold.

In her chosen mediums, Holly Lane masterfully unites concept and design, the world of imagination with the world of form. Paintings draw our eye into an illusory realm, and tactile wood engages us on the physical plane. Each component is essential and inseparable from the work as a whole, united in a complementary expression of artistry and care for the natural world.



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To experience the space of a painting we project our minds into the painting; consequently I see pictorial space as mind space. The spatial qualities of sculpture exist in our own physical space; we walk around it, proportion our bodies to it - in part it is apprehended or 'seen' by the body. By fusing sculptural frames with pictorial images I hope to address both modes of aesthetic perception.

-Holly Lane

(top, left)

Growing Still, 2017

Acrylic and carved wood

Collection of Joe Naujokas

19 x 14 x 4 in

(lower, left)

To All Gentle Feelings Be True, 2019

Acrylic and carved wood

15.5 x 13.25 x 3.25 in

IN THE ARTIST'S STUDIO

Holly Lane works in two very different disciplines, so it is not surprising that she has two separate studios. Her early years of questioning the framing process and the frame's relationship to the artwork it holds prompted her investigations into a new approach to this usually predictable alliance. Instead of considering the frame an afterthought, she has chosen to devote as much, or even more, creative attention to its development and integration with her paintings.

Lane earned a BFA in Painting with Great Distinction, and an MFA in Pictorial Arts from San José State University. There she had access to a variety of talented mentors, tools, and studios, including a woodshop. When she began readying her paintings to show, she personally took on their framing too, applying new insights gained from working with wood. From a simple beginning, her interest in the medium grew, and she taught herself through books and by studying architecture and furniture in museums.

Lane's painting and woodworking are closely linked, and each piece proceeds like two sides of a single coin. Preliminary drawings, studies, and schematics are an integral part of the process. She begins by working out her painting and frame compositions, color relationships, design elements, sizes, and dimensions on paper, always keeping in mind the ideas she wants to express. Both of her studio spaces are in her home in Merced, California, where she has recently relocated. Her painting studio looks out to a garden, which provides a lovely muted light. Its walls are adorned with preparatory drawings, a selection of finished pieces, plus photos and mementos. A bookcase adjoins her table of brushes and paints and adjacent easel. The attached garage space houses Holly's woodworking shop, with its bench, stacks of (sustainable) wood in planks and blocks, plus carving tools, glues, and stains. A fan stands ready for the summer heat, and a selection of finished sculptures line the perimeter. Both studios reflect the dedicated and inventive spirit of a lifelong artist who feels wholly at home in both of them.



On view at New Museum Los Gatos
Not Enough Time to Love the World
August 2, 2024 - January 5, 2025
In the Artist's Studio
August 23, 2024 - January 26, 2025



106 East Main Street, Los Gatos, CA
numulosgatos.org

Guest curated by Helaine Glick

(above)
Indwelling, 2014
Acrylic and carved wood
22.5 x 29 x 8.375 in

(cover)
Not Enough Time to Love the World, 2022
Acrylic and carved wood
13 x 11 x 3.75 in

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