

HOLLIS TAGGART

Hollis Taggart Now Represents Artist Edward Holland

New York (December 22, 2022)—Hollis Taggart is delighted to announce its representation of Edward Holland (Philadelphia, PA; b. 1980), who joins the gallery’s expanding contemporary program. Holland’s works bring to life the full potential of collage as an aesthetic and conceptual device. Often combining mixed media such as oil paint, acrylic, graphite, and printed papers, his compositions are scaffolded by the linear geometry of zodiac constellations that provide a basic framework for each painting. Holland builds on this foundation with brushstrokes and collage, negotiating various elements on the picture plane to create unexpectedly moving juxtapositions. A selection of Hollands’s works was included in Hollis Taggart’s Spring 2022 group presentation, *Beyond the Surface*, at the gallery’s Southport, Connecticut location. A solo exhibition of the artist’s paintings is planned for 2024.

“We are excited to add New York City-based artist Edward Holland to our growing contemporary program,” says Paul Efstathiou, the director of Hollis Taggart Contemporary. “One can feel the influence of Jasper Johns and Robert Rauschenberg in Holland’s compelling mixed-media collage paintings. He is a brilliant, methodical, and hard-working artist, whose works were loved by everyone who visited our group show ‘Beyond the Surface’ in Southport, Connecticut. We were happy to place many of his works from ‘Beyond the Surface’ into loving art collections. We are also looking forward to his first museum solo exhibition in 2024 at the Brattleboro Museum and Art Center in Vermont.”

For Holland, zodiac constellations—like art itself—represent an ancient way of storytelling and communicating universal myths about human nature and the world. His poetic works, reminiscent of Rauschenberg’s North African collages that also incorporate printed papers and maintain geometric structures, speak to Holland’s keen ability to bring together disparate elements into surprising and fresh configurations. Underpinning his practice is his belief “in the romance of painting and its ability to create meaning, whether directly or openly, empirically or emotionally.”

Influenced by the works of Manet, Joan Mitchell, Jasper Johns, and Sigmar Polke among others, Holland sees the process of building his compositions as a continual, intuitive dance. He mobilizes collage as a means of adding layers of content and imagery, and in the spirit of Hans Hofmann’s “push-pull” method, works to activate and organize the space of the collage by seeing what needs to come forward and what needs to be de-emphasized or pushed back into space. Always sourcing materials for his collages serendipitously, Holland allows collage materials to enter his life any which way, including materials sent by people he knows, materials he finds, or books on the street. The concrete materiality of collage fragments in his works are often marshaled in opposition to abstraction, which take the form of painterly strokes, soft washes, or untethered masses of color. Placing opposites in his work, whether formally or conceptually, reinforces the inherently paradoxical nature of painting itself as a flat object that depicts and conjures deep, dimensional space. “By using things in opposition,” Holland notes, “you give elements more agency. The collage feels more vital because it is surrounded by abstraction. The abstraction feels more painterly, or transitory, in relation to the concreteness of the collage.”

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Edward Holland was born in Philadelphia in 1980. He received a BFA in painting from Syracuse University and a MA in studio art from New York University. His work has been shown in galleries nationwide, including Causey Contemporary, New York; Gallery 543 at URBN, Philadelphia; Long-Sharp Gallery, Indianapolis, IN; MM Fine Art, Southampton, NY; and Gerald Peters Gallery, New York, and Santa Fe. His work has been discussed in ArtZealous, The Huffington Post and in Eyes Towards the Dove, among others. He lives and works in New York City.

About Hollis Taggart

Founded in 1979, Hollis Taggart presents significant works of American art, showcasing the trajectory of American art movements from the Hudson River School to American Modernism and the Post-War and Contemporary eras. Its program is characterized by a deep commitment to scholarship and bringing to the fore the work of under-recognized artists. The gallery has sponsored several catalogue raisonné projects, most recently for the American Surrealist artist Kay Sage, and has been instrumental in advancing knowledge of such artists as Alfred Maurer, Arthur B. Carles, and more recently, Theodoros Stamos, Marjorie Strider, and Michael (Corinne) West. In the summer of 2019, the gallery announced the formal expansion of its primary market business and focus on the presentation of contemporary work. It continues to expand its roster of contemporary artists, focusing on emerging and mid-career talents. With more than 40 years of experience, Hollis Taggart is widely recognized by collectors and curators for its leadership, expertise, and openness, on matters of art history, and market trends and opportunities.

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