

Jordan Holms



Jordan Holms has exhibited across North America and the United Kingdom. She is a painter and textile artist who has participated in residencies and served as a curator. Her work has been published in notable publications such as Artsinsquare and she is represented by Marrow Gallery in San Francisco.



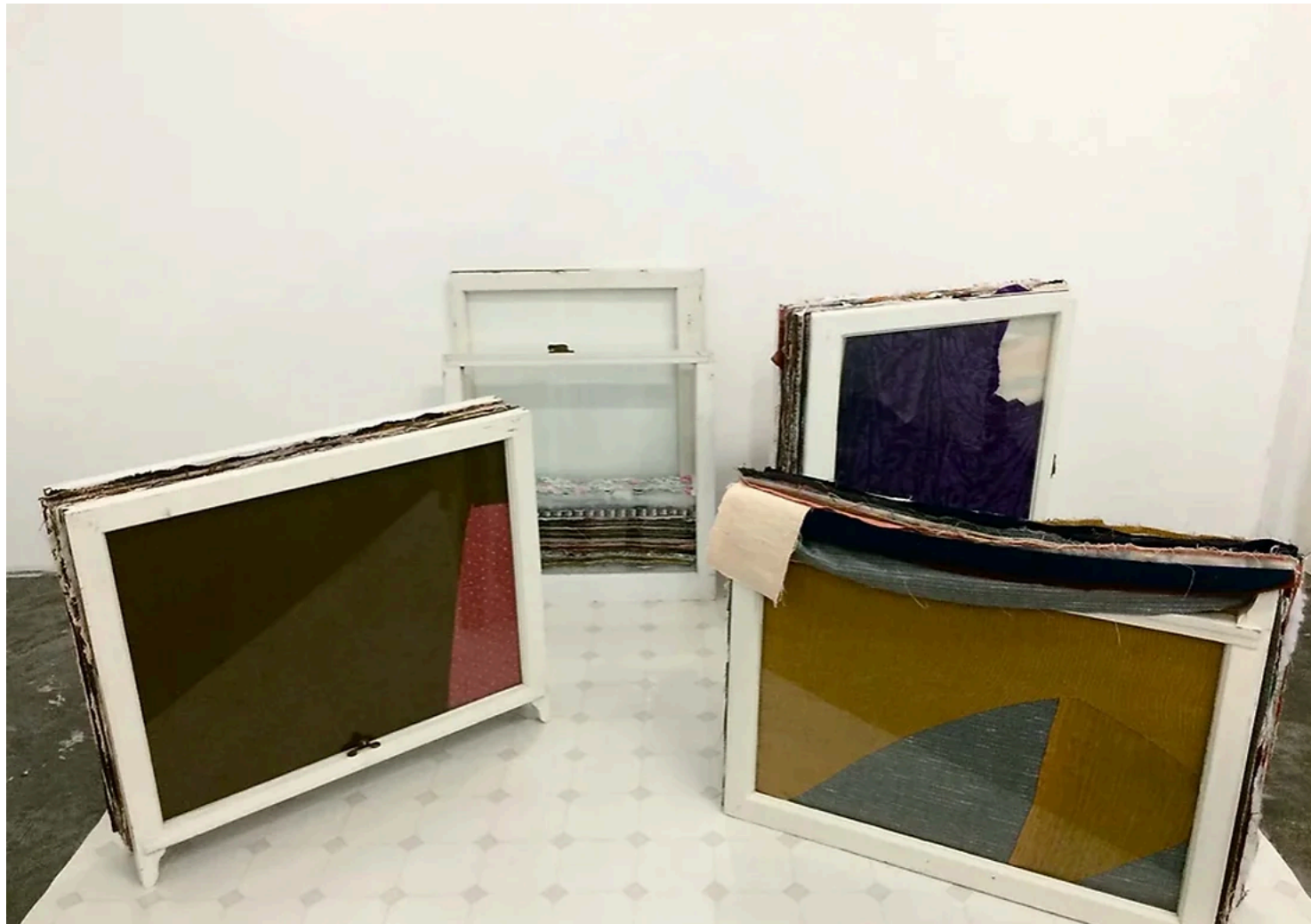
Jordan's paintings often depict abstracted forms and shapes usually using a mix of pastels, cool and earth tones. One piece in particular which has caught my attention, *Thresholds IV*, reveals a painter deeply inspired by textile-like design. The painting comes off as a cross between fabrics and interiors. Appearing as if peering through the blinds of various windows with drapes against the walls. Although probably not her intention, the painting may also be enjoyed as pure abstraction without connotations to representation. Ranging from pure flatness to expressive brush strokes and jagged linearity, the works are a lesson in nuance. According to Jordan, the paintings and sculptures are interpretations of interior design and interior experiences, being abstracted observations rather than abstract.



The fabric sculptures are equally as fascinating as the paintings, although altered in approach and conceptual representation. Coming off as 'fabric structures', these designs even have connotations with architecture such as titles of 'Pantheon'. These installation-bound pieces reflect a huge range of materials related to interiors such as scrubbing brushes, window panels, and linoleum. Process and observation to our surroundings in the home are critical to Jordan's message. Some of these fabric models almost appear as designs for experimental contemporary architecture.



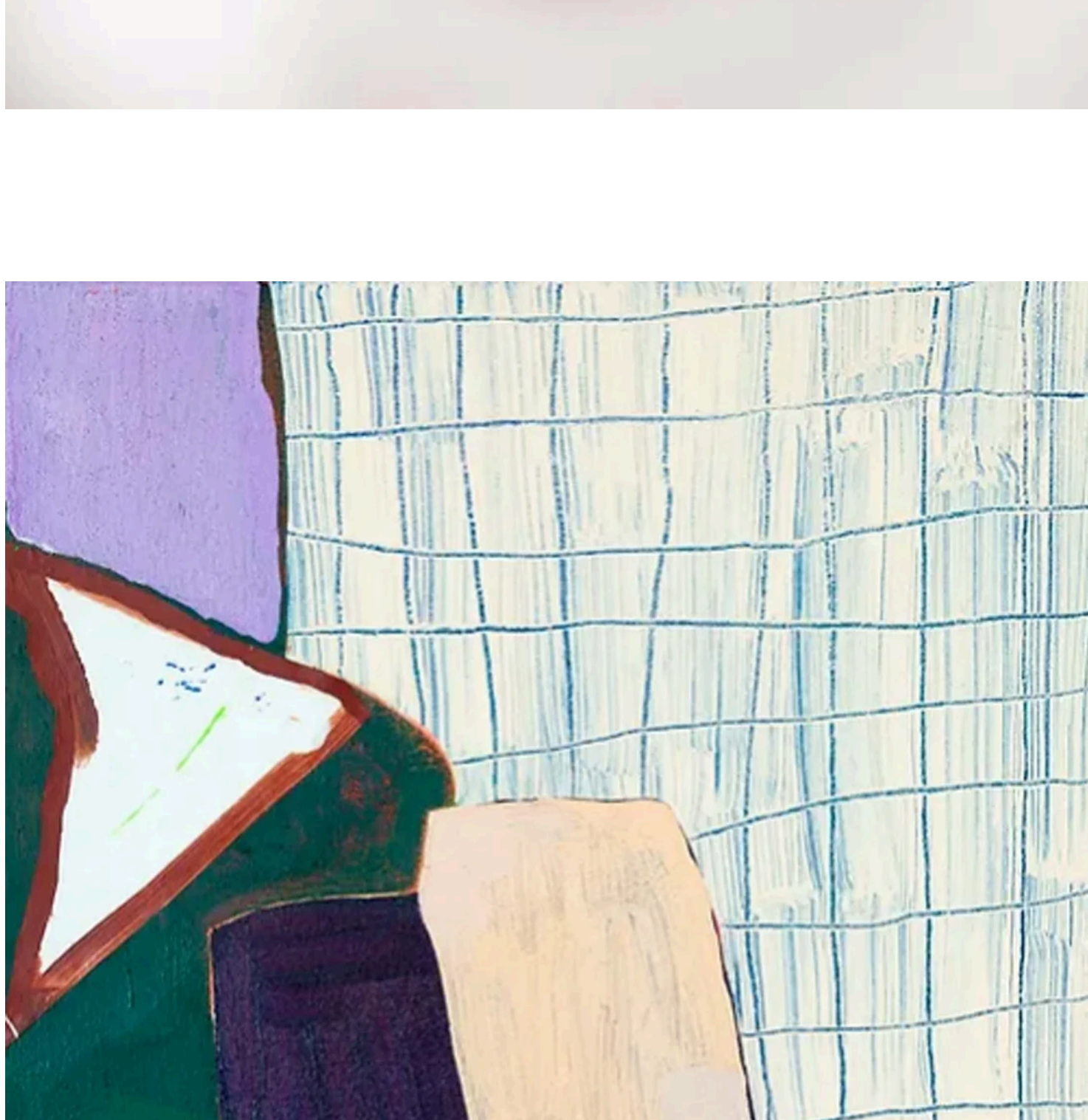
Jordan discusses in writing the role of textile and fiber and how these mediums have evolved with women from objects of craft to tools of fine art with statements of socio-political status. These sculptures come across as industrial, worn, rugged, and reassembled. Often appearing aged and worn down by the process of erosion, such as the chipped paint on the window panels. She discusses space and as to how it relates to past social constructs, the references to interiors are a study of space and their intrinsic value to determine roles and experiences one endures.



From an aesthetic point of view, the works are lush, vibrant in color, tone, and texture. The cross between pastels and earth tones reflect expressive qualities with a juxtapositioned sense of muteness and quiet form. One observation to take with you would be the asymmetrical geometric consistency in the body of work. As a statement, the jagged shapes may convey a sense of abandonment of structure, be it metaphorically, literally, or sociologically.



Jordan Holms represents a dynamic, sociological take on image-making, the process of making fine art through careful choice of materials, and deconstruction of form and barriers. She entices us to think about our surroundings, what they mean for our collective and individual identities, and what they meant for us in the past. Her work remains intellectual, spirited, and beautiful.



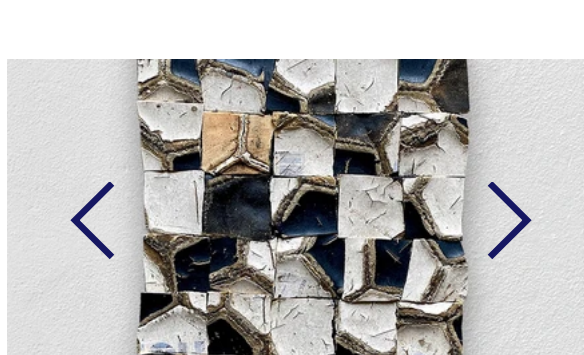
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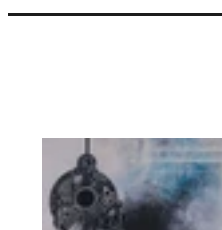
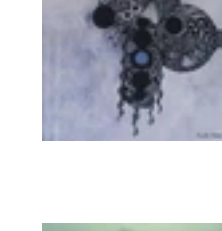
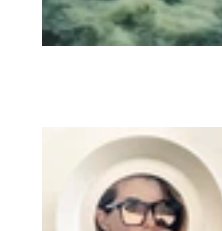
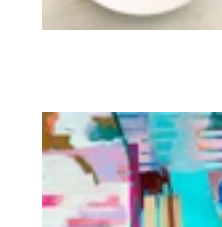
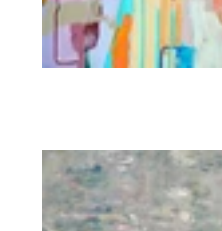
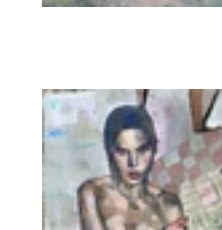
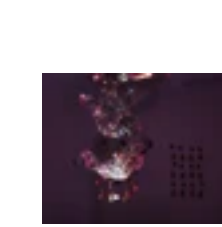

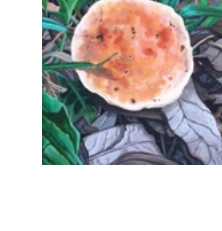
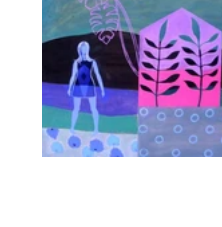


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