



**Bud Holman**  
*A Retrospective*



Mulvane Art Museum | Topeka, Kansas



*New Mexico Landscape*  
Begun 1971 | Completed 1980  
Oil on Masonite  
36" x 26"



*Red Landscape*  
Begun 1965 | Completed 1970  
Oil on panel  
32" x 24"

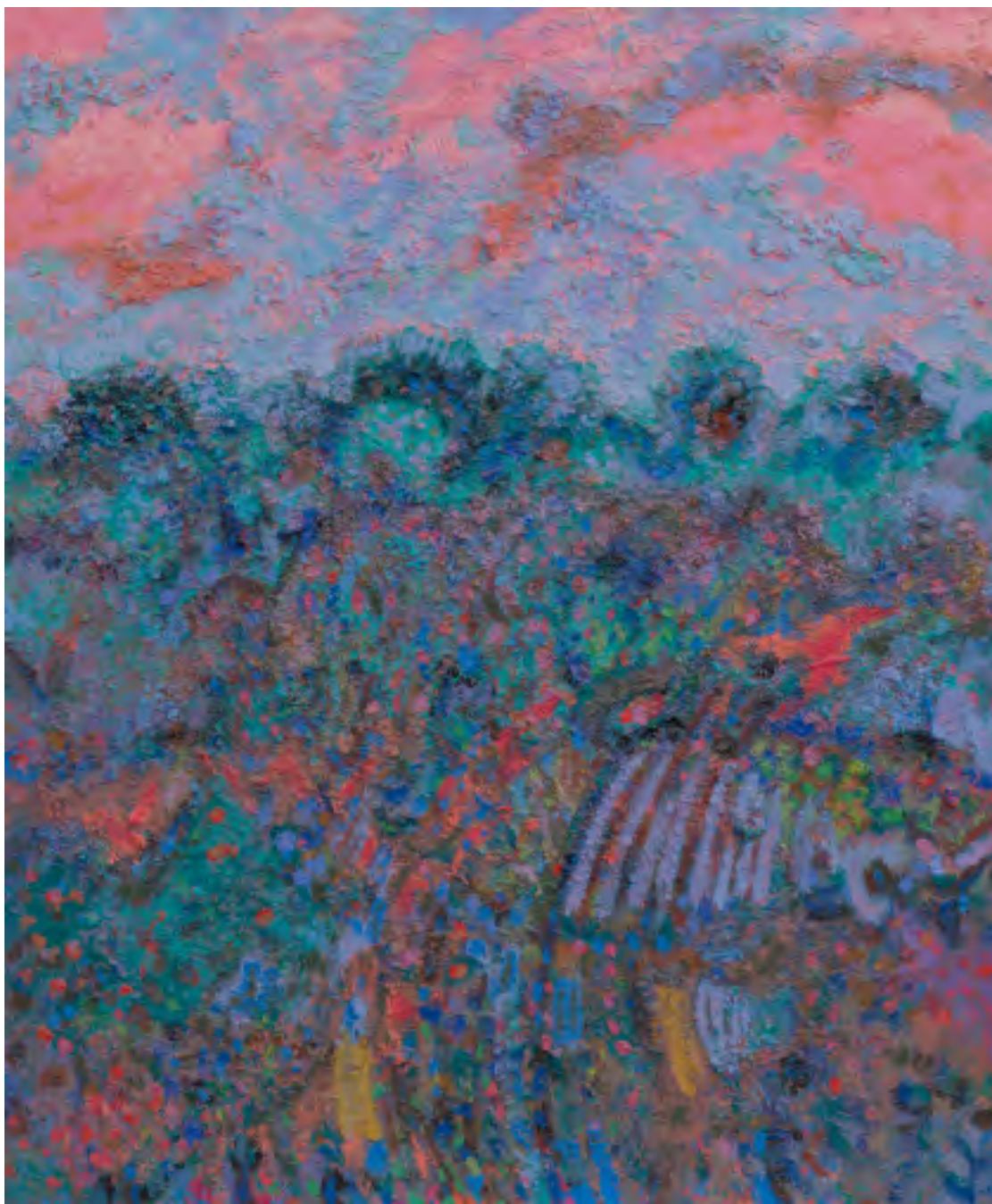
Mulvane Art Museum  
1700 SW College Avenue  
Topeka, KS 66621

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Design: Pat Maines  
All photographs courtesy of Cal Holman



## ACKNOWLEDGEMENT

For more than seven decades, Bud Holman has created a deeply felt body of work that explores and maps the landscape of the human spirit. Through his engagement with the painted medium he shares with us the world he has experienced through his 90-year journey.

Of all our thanks, our deepest gratitude goes to Bud Holman for his life-long obsession with the act of painting and the pursuit of the landscape. We would also like to thank Glenn Swogger for believing in this project and making the exhibition and catalogue possible, and John Hunter who introduced us to Holman and his work.

Finally, our thanks to Cal Holman for his untiring assistance with reviewing, selecting, and photographing the artworks.

Support for the exhibition was provided by the Redbud Foundation and the Friends of the Mulvane Art Museum. They make it possible for the Mulvane Art Museum to share the work of Bud Holman with the world.

*Pink Clouds Tucson*  
Begun 1984 | Completed 1994  
Oil on canvas  
25" x 30"

## BUD HOLMAN: A Retrospective

**“Whenever we enter the land, sooner or later we pick up the scent of our own histories, and when we begin to travel vertically, we end up following road maps in the marrow of our bones and in the thump of our blood.”**

**– William Least Heat Moon**

Imagine if you will the life of one man told through the strokes and textures of paint, densely layered, streaming across miles of canvas. Each morning, he rises with the desert sun and with paint brush in hand, begins the ritual of dancing the world into being. Canvases line up and capitulate to his strokes and slashes as he builds layer upon layer of color and light, form and rhythm--the world of the towering mountains and rocks jutting from the earth, the colors of life blooming in an unforgiving desert, the memories of distant places and far off lands. The patterns and symmetry of nature and man emerge, disappear and reemerge as the artist constructs the world. This is the life of Bud Holman.

Cradled along the southern most border of the United States, Holman’s studio is just a stone’s throw from the vertical beams that soar 18 to 20 feet high and define the landscape for as far as the eye can see. The fence that separates Old Nogales, Mexico, from Nogales, Arizona, stands as a monumental and sweeping barrier that forms a shuttered view of another world. Through the slatted wall, vestiges of businesses, homes, and architecture clinging to distant bluffs are revealed. Traces of lives lived just on the other side of this vertical fortification create dances of color, texture, shadow, and light that flicker in and out of view. Although his work is not political by nature, the presence of the steel barrier that separates Mexico and the United States pervades his latest works in the strong perpendicular slashes that advance across the horizon. The barrier echoes the rock formations that jut from the desert valley and define the tortured landscape.

The Sonoran Desert stretches across southern Arizona into Mexico and has served as a prime source of inspiration for the artist. During his lifetime Holman has explored its mountains, valleys, towering volcanic cliffs, and landscapes animated by changing seasons—it is this that has sustained his studio practice through the years. *New Mexico Landscape*, 1971-80 (page 1); *Catalina Mountains 1*, 1983-85 (page 14); *High Sonoran Desert Landscape*, 1985-92 (page 10); *Baboquivari Mountains*, 2000-07 (page 23); and *The Tough Nut*, 2012-15 (page 20), communicate the terrible beauty of the desert and give voice to its dominion. To the people of the Tohono O’odham Nation, Baboquivari is a sacred mountain and considered to be the navel of the world, the opening in the Earth from which they emerged after the world flood. The layers of paint, texture, form, and color built up over many years is a tribute to the sacredness of the landscape—the discipline of painting each day is a ritual act of consecration.

Working in pentimento, earlier images, forms, and strokes emerge from beneath new layers reminding us of their presence. Holman’s process is slow and methodical, as the viewer’s experience of it should be. We can sense his systematic and persistent layering of paint as he works on multiple canvases at once. The result is arresting. Surfaces are so vast, so deep, the viewer is commanded to take a closer look. Simultaneous nearness and farness are conveyed in the very texture of the paint itself. The presence of previous layers fuse with later stages giving evidence to the mutability of the landscape and the ways the subject may have occurred to the painter through his process. For Holman, each canvas is a garden that is planted, grown, tilled, and replanted. Always the remnants of previous plots remain to remind us of the gardener’s changing relationship with the ground he cultivates.

Holman is first and foremost a colorist with an unflinching eye for the nuances of reflected light. His pallet belies what we think we may know of the desert’s barrenness. “Throughout the year, the desert portrays many different

Here and there, you can see a tidbit of a hidden layer hanging out on one side or the other of my paintings, like gardens overlaid many times for different uses.

**—Bud Holman**



*Old Nogales, Mexico*  
Begun 2013 | Completed 2016  
Oil on canvas  
30" x 24"

attitudes," he says. A master at capturing the many moods and tones of the places that he has traversed, Holman captures a sense of the light, movement, and sacred in all of his landscapes' many moods. Although Holman's most recent paintings express the character of the Southwest, he does not hesitate to borrow from the exotic locations that reside in his memories. *Topeka*, 2013-16 (page 18); *Shawnee*, 2015-16 (page 18); *Old Nogales, Mexico*, 2013-16 (above); *Manitou*, 2013-16 (page 21); and *Lake Lucerne*, 2013-16 (page 18), all pay tribute to these remembrances. More lyrical and darker than earlier works, deep greens are slashed with black marks and intersections of pinks, lavenders, and blues. These most recent works speak of the twilight hours and exist as evidence of the battles that are waged each morning as the artist paints a world of visions extracted from half seen light. At 90 years old, and slowly losing his eyesight, Holman gathers these scenes from memory, as he pursues the ritual of dance and creation. The colors and forms of landscapes where he has wandered coalesce as they reflect the reminiscences and heart of the artist's relationship with the landscape of his life. Not so much a record of place, these works are a record of a voyage that is not complete.

From his earliest days in Topeka, Kansas, to his most recent paintings, Holman's connection to the land has been unassailable. For Holman, the landscape encompasses many things: the physical features of a place, the quality and character of light, the peoples, traditions, stories, and cultures that exist there. In "The Lure of the Local," Lucy Lippard writes that "Space defines landscape, where space combined with memory defines place." For Holman, landscape resides in his memory and place is expressed in the moments and impressions that encompass a ninety-year journey.



Old Nogales, Mexico

I was crazy about Franz Kline's  
paintings with their black slashes,  
drips and turmoil.

—Bud Holman

I paint not the things I see but the  
feelings they arouse in me.

—Franz Kline

Born in Topeka, Kansas, in 1926, Charles Edward Holman, II was known as Bud by family and friends. He came from a line of abolitionist Presbyterian ministers from Vermont and New Hampshire, and grew up during the Great Depression, attending a one-room schoolhouse—he thrived in an environment that nurtured his curiosity. His days were often spent riding his horse across the open Kansas prairie. A collector at heart, he would gather arrowheads left by Shawnee Indians who had lived and hunted on the plains. He also collected butterflies and raised night-flying moths, touched by the mystery of transformation of the pupae to an adult. His resourcefulness, imagination, and closeness to the earth during these early years formed the foundation of his aesthetic sensibilities and curiosity about the world and life.

Holman's first sight of the Southwestern desert was in the early 1940s aboard the Union Pacific Railroad, gazing out the window on two-day train rides from Kansas to California. Those vast, mountainous landscapes sparked something deep down, incubating for decades before emerging on canvas. During these summer vacations he received his first formal lessons in landscape painting from Marion Kavenaugh Wachtel. An American Impressionist, Wachtel was known for her landscapes of the dramatic terrain of California and the Southwest. The young Holman was soon drawing and painting his neighborhoods and community, capturing the buildings and landscapes that surrounded him.

In the mid-1940s, Holman left Kansas for Stanford University where he studied Art History and Archeology. While attending school, he worked at the Stanford Museum piecing together thousands of pottery shards from the Cesnola collection—one of the richest and most varied representations, outside of Cyprus, of Cypriot antiquities. Handling cultural artifacts that dated back to 2500 BCE fed Holman's eagerness to experience the mysteries and beauty of the world. During this time, he met Sarah Stein who was the wife of Gertrude Stein's older brother, Michael. An influential collector of modern art, she befriended and was a staunch supporter of Henri Matisse. "Her house was wall-to-wall with Matisse's, Cezanne's and Picassos," says Holman. As a student of art history, Holman was electrified by Stein's formidable collection of early 20th century French masterpieces. "Once when I opened a closet to hang up my coat," he recalls, "I found myself face-to-face with three Picasso portraits of the Stein family hanging on the inside of the door!" Holman was particularly struck by Matisse's 'Woman With a Hat' that hung in the Stein's living room. The intense colors, complementary values, and bright green stripe intersecting the face made a lasting impression and would influence his work.

Sarah Stein took an interest in the nascent artist, and the two would spend afternoons in her garden, painting side by side. His growing interest in modern art and the close encounters with French masterpieces laid a foundation for the artist he would become. The texture and movement of the yellow sky in *Kansas Ghost Town*, 1947-49 (page 7), is a precursor to the rich and densely layered surfaces of Holman's later works. From his earliest days, he possessed an instinctive feel for color and composition, and the initial paintings of the community landscapes of his hometown provide insight into a lexicon that would emerge during the next ten years.

After graduating from Stanford with a Bachelor's degree followed by a Master's degree, Holman spent time traveling throughout Europe. He eventually headed for New York City where he found an artist's studio in the West Village on Commerce Street and a job at the Museum of Modern Art. Over the course of the next twenty years, the transplanted Kansan evolved into a highly competent painter. Friendships and participation in group exhibitions with the vanguard of 20<sup>th</sup> century modern art placed him in the middle of a burgeoning and vibrant arts scene. Jasper Johns, Robert Rauschenberg, Andy Warhol, Franz Kline, and William de Kooning were among his acquaintances during this period, and group exhibitions at Eleanor Ward's Stable Gallery and the Bertha Schaefer Gallery included Holman's work. A close friendship with Cy Twombly played an important part in Holman's development as an artist. In 1959, he was hired by the architectural firm Skidmore, Owings and Merrill. During the next several years, Holman worked under the direction of David Rockefeller to assemble a \$12 million art collection for the 60-story Chase Manhattan Bank on Wall Street.



*Kansas Ghost Town 1*  
Begun 1947 | Completed 1949  
Oil on canvas  
12" x 8"

*West of Topeka*

Holman's painting during this time evolved into a highly expressionistic treatment of space and texture with a color palette that tended to be more muted and constrained. More abstract than his later works, Holman's paintings are firmly fixed in geographic terrain and his impression of the cultural landscape. *Landscape, 1964-70* (page 26), *Sagaponack, 1965-70* (page 21), and *Red Landscape, 1965-70* (page 2), are characterized by highly textured surfaces built up over time, and horizons interrupted by architecture and suggestions of brush strokes that move in and out of view. Connected to a lineage of artists such as Cy Twombly, Alfred Jensen, John Grillo, Angelo Ippolito, and Franz Kline, Holman experimented with different techniques through the fifties and sixties all the while honing his skills. Holman's *Jazz, 1969-70* (page 17), seems to be influenced by Jensen's paintings of grids that incorporated brightly colored geometric forms executed in a thick impasto, but it was preceded by almost fifteen years with *New York, 1954-55* (page 16). There is a mathematical precision to *Jazz* and *New York* that is devoid of space and reveals the stylistic foundation upon which Holman often builds—formal structures submerged beneath thick layers of paint intersected by a distant horizon.

During the 1960s Holman was also exploring collage and assembling found objects and material onto the surface of his paintings. *Greek Landscape, 1955-58* (page 28), and *Landscape with Llama, 1957-58* (page 29), provide a glimpse into how rapidly Holman's command of his medium progressed from ten years before when he was recording the architecture in Topeka, Kansas. These two paintings incorporate material culled from mass culture and juxtapose disparate elements that contrast images and structure. In contrast, *Collage Landscape 2* (page 35) and *3* (page 28), 1959-64, completed a few years later, imply collage in their visual arrangement rather than their physical structure.

Holman acknowledges that Kansas is deeply rooted in his work. Although it may lack the tortured drama of landscapes of the Southwest, the Kansas prairie, with its tall grasses and numbing distances, possesses subtleties in its open and lean vistas. *Kansas Sunset, 1961-65* (page 25), was completed sixteen years after *Ghost Town* when he was living in New York. The red palette and thickly textured paint and horizon that soars high above suggest the later landscapes of the Southwest, but it is the drama of skies that surround the boundless Kansas prairie hills and the suppressed energy of a world turned to fire during the annual controlled burns that is communicated.



**Painting is my way of life. “The 16th century philosopher Michel de Montaigne declared, ‘I want death to find me planting my cabbages, neither worrying about it nor the unfinished gardening.’ That notion appeals to me. I, too, would like to be found at the end of my life in my unfinished garden, in the midst of one last painting . . .**

**—Bud Holman**

Throughout his life, Holman has traveled the world and impressions of people and places such as Turkey, Greece, Morocco, Mexico, Yucatan, Peru and regions of the United States figure prominently in his paintings. “The three countries that have had the most impact on me in terms of color are Turkey, Egypt, and Morocco,” he says. *Tuareg Landscape 1 and 2* (page 22) with their deep blues energized with marks of black and earth are not so much records of the landscape, but rather purvey the essence of a semi-nomadic, desert dwelling people that inhabit a large band of territory that includes middle and western Sahara. Sometimes known as the “blue men of the Sahara,” the Tuareg swath themselves in deep indigo robes. Holman recalls a tall, aristocratic, and beautiful people and the vibrant, intense blue of the paintings expresses the deep folds and shadows of indigo flowing and dancing. “I was heavily influenced by the swirl of action, the vibrant sense of color and color combinations, the patterns of tiles, and the exotic dress of the natives,” he recalls. In the same vein, *Voyage to Crete, 1968-70* (page 33), with its patterns of color forming fields of static across the horizon, suggests the rhythms of vocal patterns that are the essence of ‘mantinades’— the art of verbal or musical expression that is characteristic of Cretan daily routines. Or perhaps the energetic eruption centered in a sea of blue alludes to the tempo of the Mediterranean and vibrant patterns of island life.

In 1974, drawn to the freedom and open spaces of the Southwest, Bud Holman moved to Santa Fe, New Mexico, purchasing a 225-year-old adobe hacienda on Canyon Road that he restored. He spent much time visiting the pueblos along the Rio Grande and Acoma to observe Native American dances and rituals. Throughout his life as a painter, Holman has rarely ventured beyond the landscape, but his exploration of native cultures influenced his studio practice, and during this time he painted several “Mud Pies” and “Mudheads.” Mudheads have a unique role within native ceremonies — while not considered to be a priest or ceremonial dancer, they are a part of many ceremonies and gatherings where they perform as curers, directors, warriors, messengers, sages, and tricksters. *Mudhead, 1978-80* (page 30), suggests playful, impish creatures that drum, dance, and play games.

A shift in Holman’s color pallet emerged following his relocation to Santa Fe. The impressionistic quality of light evolved as a defining characteristic of his work, and his reference to the landscape deepened. “I was struck by these gorgeous mountains and odd shapes and the distant Sangre De Cristo Mountains and things turned a little bit more realistic,” he says. *New Mexico Landscape, 1975-80* (page 1), describes a curious and animated horizon that distinguishes the New Mexico skyline and captured Holman’s imagination.

Eventually Holman moved to Tucson and finally to Nogales. Through the years, he has continued to experiment, but the landscape endures as his inspiration. *Santa Fe Landscape, 1975-80* (page 31); *Rincon Mountains, 1983-85* (page 32); and *Red Sky Landscape, 2010-14* (page 33), span almost 40 years of his practice. The glory of a desert in bloom and awash with golden light from a vanilla sky are reminiscent of impressionist works that emphasize qualities of light, color, and atmosphere. But the spirit and temperament of the desert are what define this work. In all its variety and character, the landscapes of his life are what shine through. Holman’s paintings form a narrative arc of a ninety-year journey that started in Topeka, Kansas, and remains true throughout his career as a painter. In *The Way to Ithaka, 2005-15* (page 9), Holman references the ten-year voyage of Ulysses to find his way home. For Holman his way to Ithaka is mapped in his paintings ... through his landscapes we experience the story of his life. That journey continues.

Connie Gibbons, Director, Mulvane Art Museum and  
Curator of *Bud Holman: A Retrospective*

The Way to Ithaka (excerpt)

Hope the voyage is a long one.  
May there be many a summer morning when,  
with what pleasure, what joy,  
**you come into harbors seen for the first time;**  
may you stop at Phoenician trading stations  
to buy fine things,  
mother of pearl and coral, amber and ebony,  
sensual perfume of every kind—  
**as many sensual perfumes as you can;**  
and may you visit many Egyptian cities  
to gather stores of knowledge from their scholars.

Keep Ithaka always in your mind.  
Arriving there is what you are destined for.  
But do not hurry the journey at all.  
Better if it lasts for years,  
so you are old by the time you reach the island,  
wealthy with all you have gained on the way,  
not expecting Ithaka to make you rich.

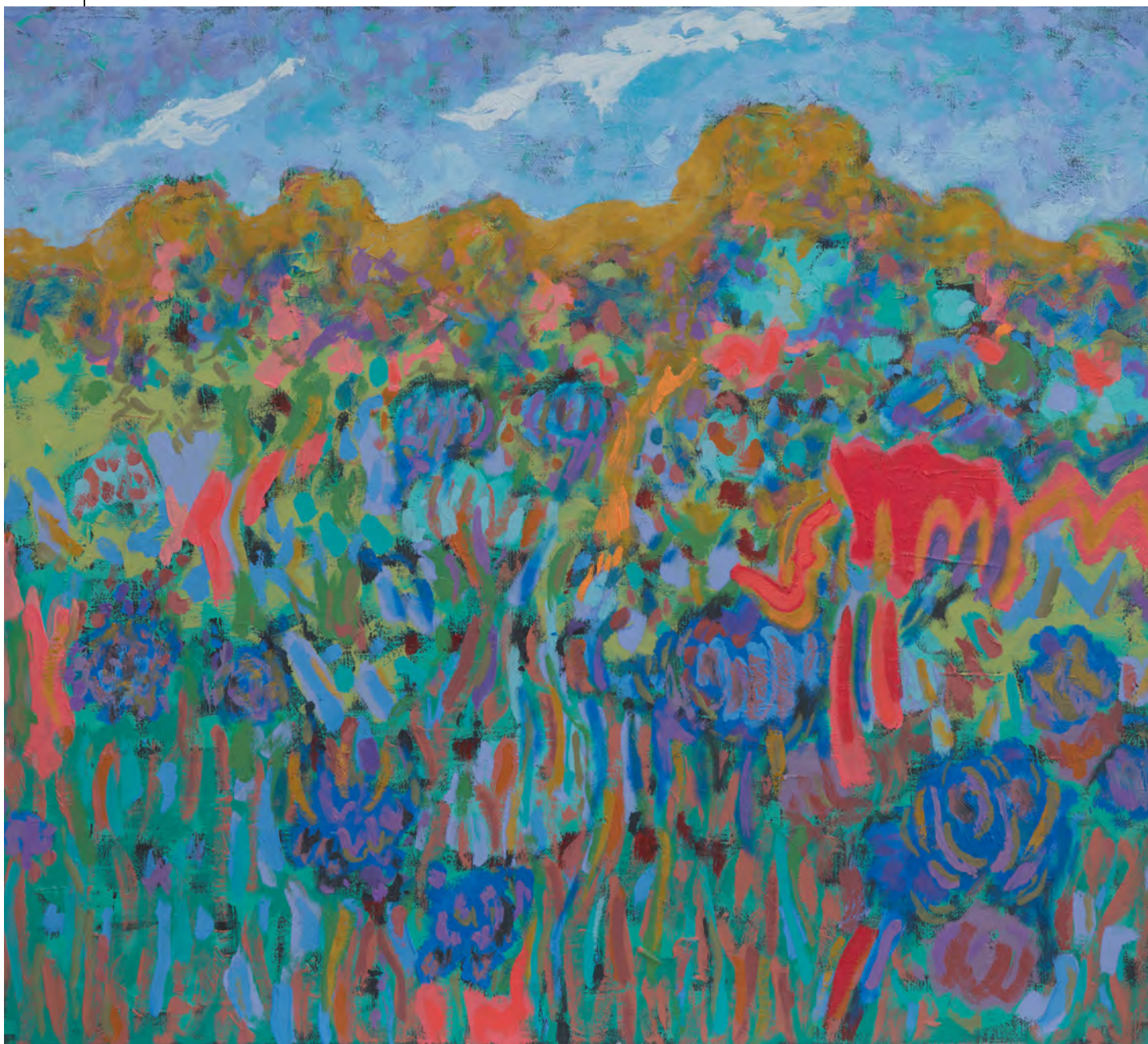
C. P. Cavafy, 1863-1933

Translated by Edmund Keeley/Philip Sherrard

*The Way to Ithaka*  
Begun 2005 | Completed 2015  
Oil on canvas  
64" x 60"

*Island below Athens - Sparta*





*High Sonoran Desert Landscape*  
Begun 1985 | Completed 1992  
Oil on canvas  
27" x 24"



*Bursa*  
Begun 2010 | Completed 2014  
Oil on canvas  
28" x 22"

*Sagaponack Sand Dunes 1*  
Begun 1961 | Completed 1968  
Oil on canvas  
36" x 31"



*Sagaponack Sand Dunes 2*  
Begun 1964 | Completed 1970  
Oil on canvas  
14" x 12"



*Sagaponack Sand Dunes 3*  
Begun 1964 | Completed 1969  
Oil on canvas  
14" x 10"





*Tumacácori 2*  
Begun 2005 | Completed 2008  
Oil on Masonite  
14" x 17.5"



*Catalina Mountains 1*  
Begun 1983 | Completed 1985  
Oil on canvas  
24" x 24"



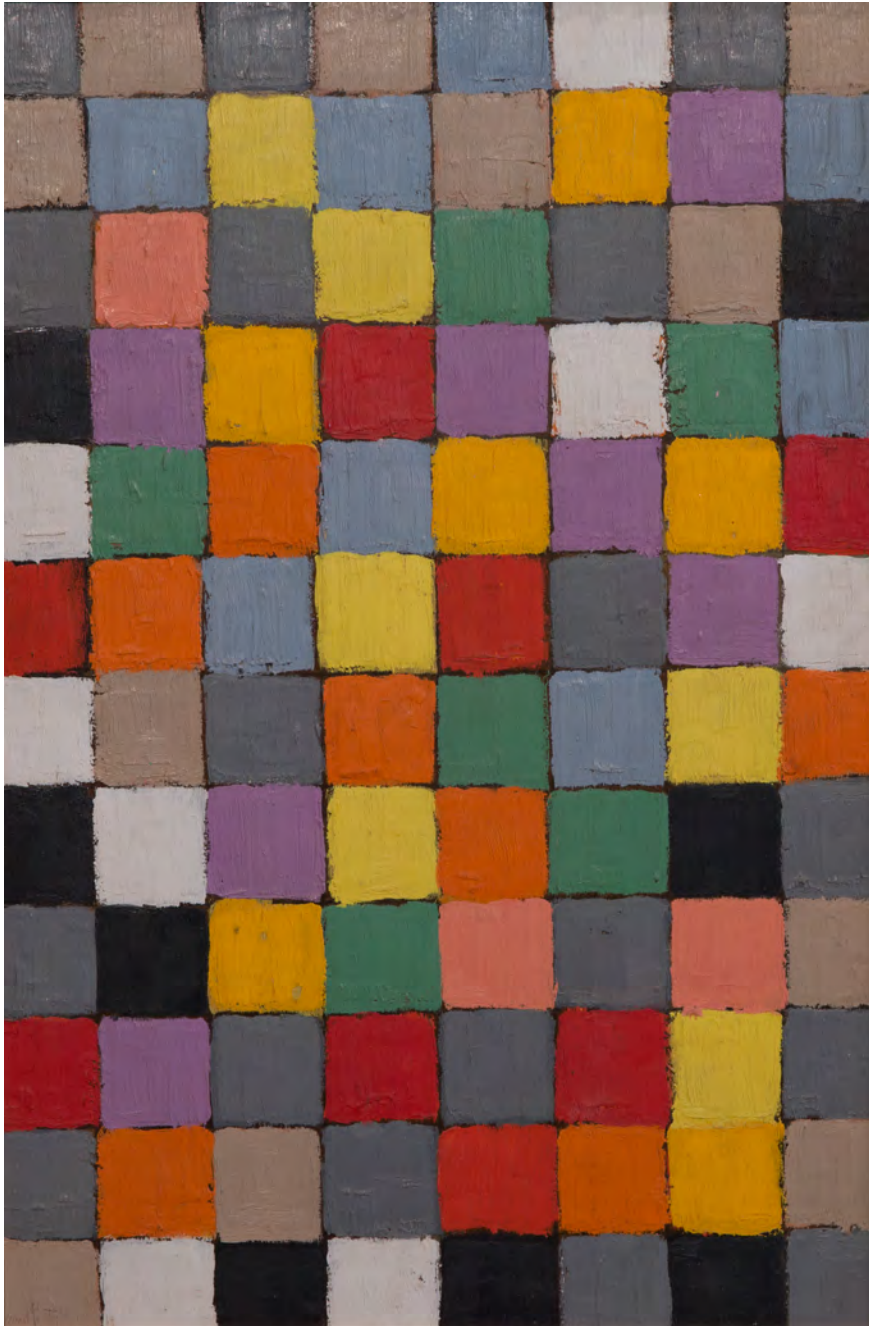
*Catalina Mountains 2*  
Begun 1983 | Completed 1985  
Oil on canvas  
30" x 25"





*New York*  
Begun 1954 | Completed 1955  
Oil on panel  
24" x 16"

*First painting made in New York City where  
I knew I was a real painter.*



*Little Bird*  
Begun 1965 | Completed 1970  
Mixed media  
6" x 11"

*Sculpture of found wood, thread,  
spools and nails.*

*Jazz*  
Begun 1969 | Completed 1970  
Oil on panel  
13" x 23.5"

*Topeka*  
Begun 2013 | Completed 2016  
Oil on canvas  
33" x 24"



*Shawnee*  
Begun 2015 | Completed 2016  
Oil on canvas  
28.5" x 20.5"

*Mulvane Art Museum Collection*  
*Donated by Bud Holman in honor of*  
*Glenn Swogger*





*Lake Lucerne (Burgenstock)*  
Begun 2013 | Completed 2016  
Oil on canvas  
30" x 40"

*The Tough Nut*  
Begun 2012 | Completed 2015  
Oil on canvas  
50" x 74"

*Tombstone, Arizona, 1870-1880*  
*Gold and silver mines*





*Sagaponak*  
Begun 1965 | Completed 1970  
Mixed media  
24.5" x 12.5"



*Manitou*  
Begun 2013 | Completed 2016  
Oil on canvas  
30" x 24"

*Tuareg Landscape 1*  
Begun 1969 | Completed 1974  
Mixed media  
22" x 14"



*Tuareg Landscape 2*  
Begun 1969 | Completed 1974  
Mixed media  
22" x 14"





*Baboquivari Mountains*  
Begun 2000 | Completed 2007  
Oil on canvas  
40" x 40"

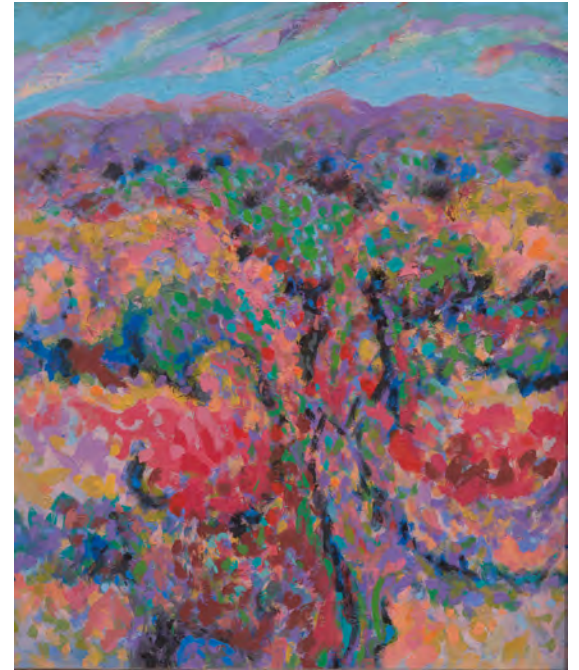




*Tucson Mountains 1*  
Begun 1983 | Completed 1985  
Oil on canvas  
20" x 20"



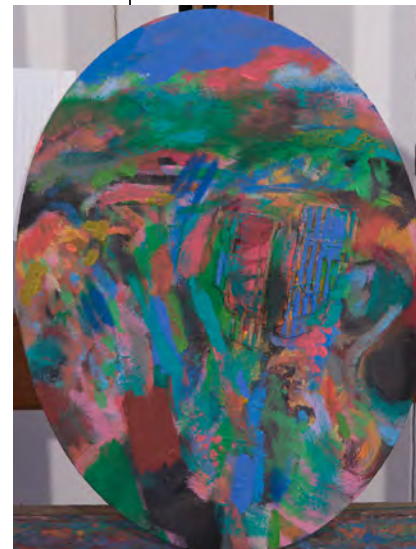
*Tucson Mountains 2*  
Begun 1983 | Completed 1985  
Oil on canvas  
20" x 20"



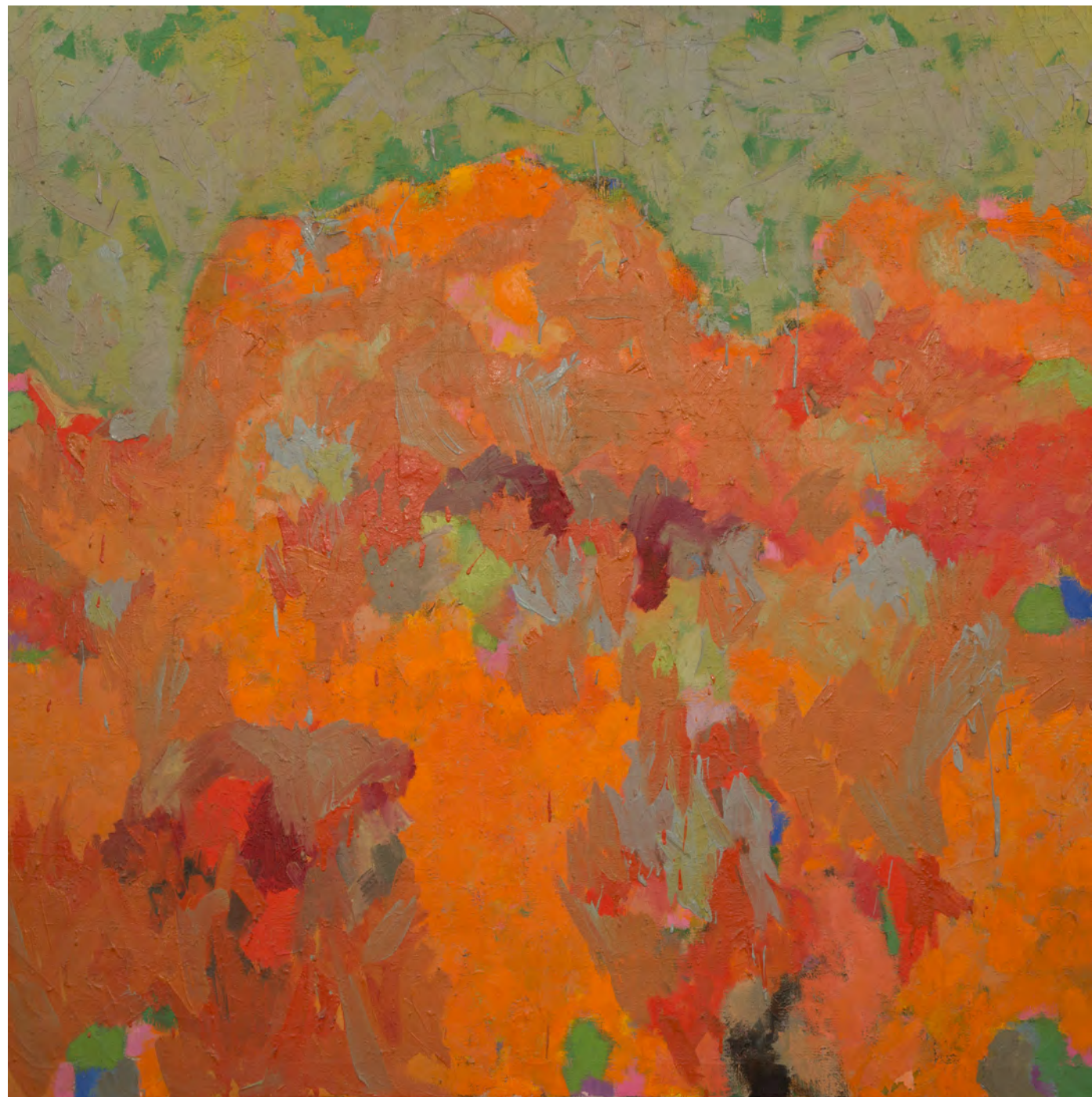
*Tumacácori 1*  
Begun 1985 | Completed 2003  
Oil on panel  
18" x 21.5"



*Kansas Ghost Town 2*  
Begun 1952 | Completed 1953  
Oil on panel  
14" x 12"



*Old Mexico Landscape*  
Begun 1983 | Completed 1987  
Mixed media  
12" x 18"

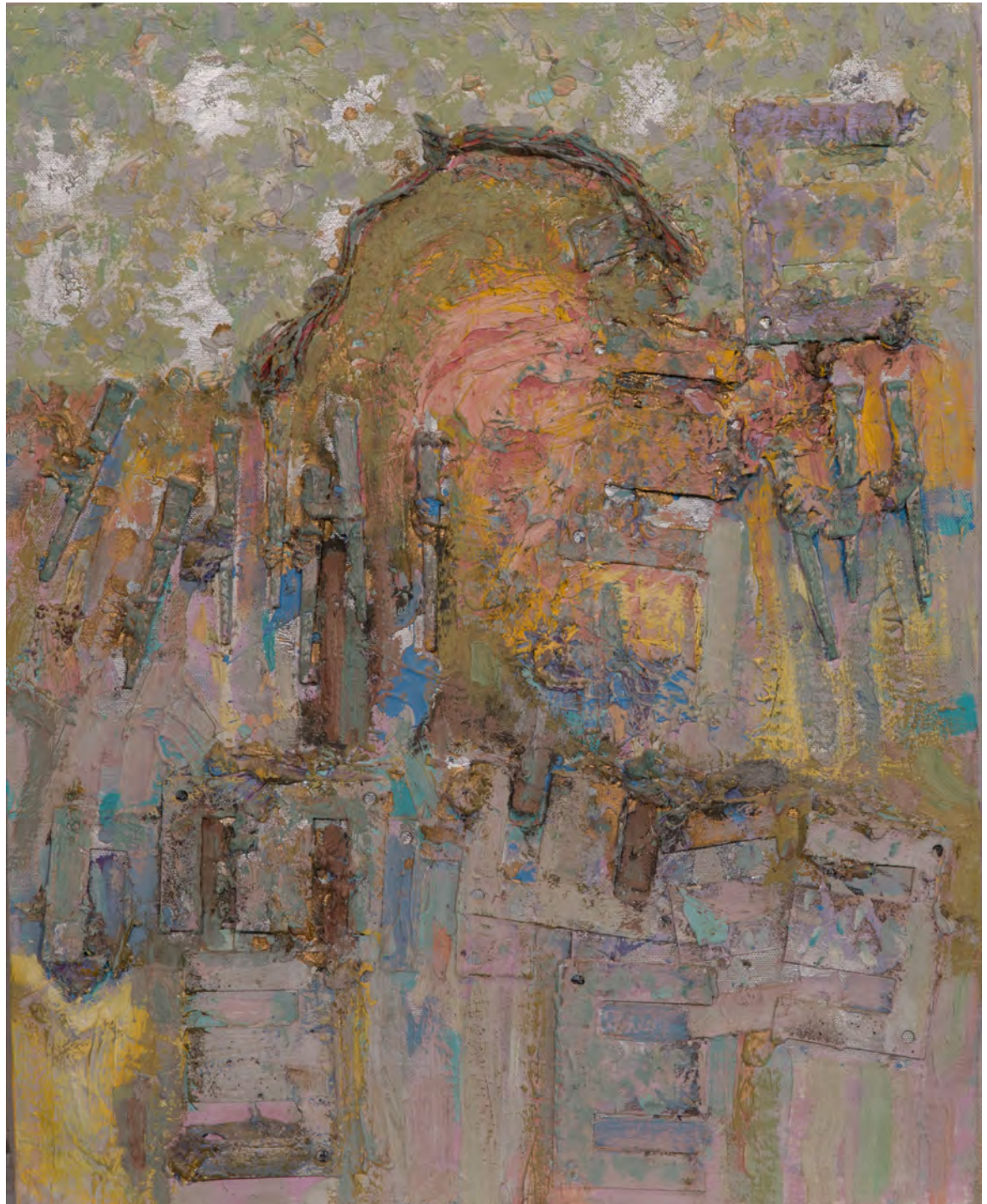


*Kansas Sunset*  
Begun 1961 | Completed 1965  
Oil on canvas  
49.75" x 50"  
Mulvane Art Museum collection

*Reminiscing about my hometown.*

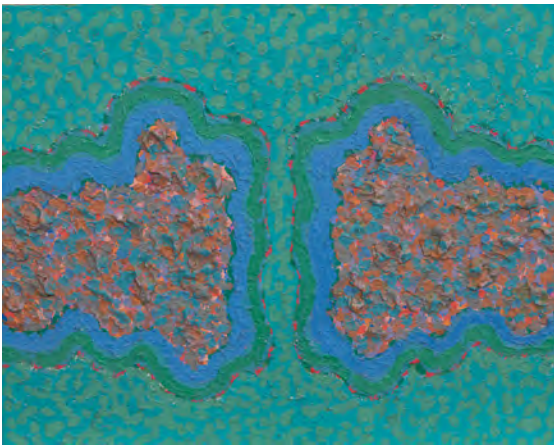
*Landscape*  
Begun 1964 | Completed 1970  
Mixed media  
16" x 20"

*Objects found on New York sidewalk*





*Brookville Lodge*  
Begun 1947 | Completed 1949  
Oil on panel  
10" x 14"



*Marrakech*  
Begun 1964 | Completed 1970  
Oil on panel  
20" x 16"



*Kansas Ghost Town 2*  
Begun 1947 | Completed 1949  
Oil on panel  
14" x 12"



*Found Driftwood*  
Begun 1965 | Completed 1949  
Mixed media  
10" x 18"



*East Hampton*  
Begun 1966 | Completed 1970  
Mixed media  
22" x 18"



*Nogales Landscape 2*  
Begun 2010 | Completed 2014  
Oil on canvas  
30" x 24"

*Greek Landscape*  
Begun 1955 | Completed 1958  
Oil on Masonite  
21.5" x 18.5"



*Collage Landscape 3*  
Begun 1959 | Completed 1964  
Mixed media  
22.5" x 13.5"





*Bridgehampton Sand Dunes*  
Begun 1966 | Completed 1968  
Oil on panel  
27.5" x 20"



*Pawnee*  
Begun 2015 | Completed 2016  
Oil on Masonite  
28.5" x 20.5"



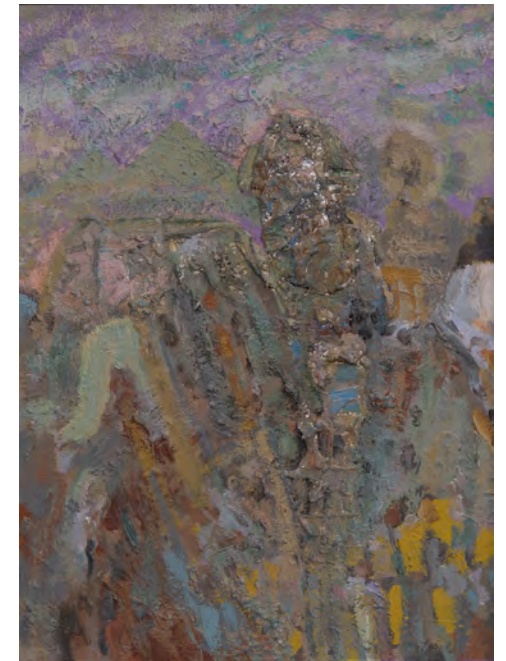
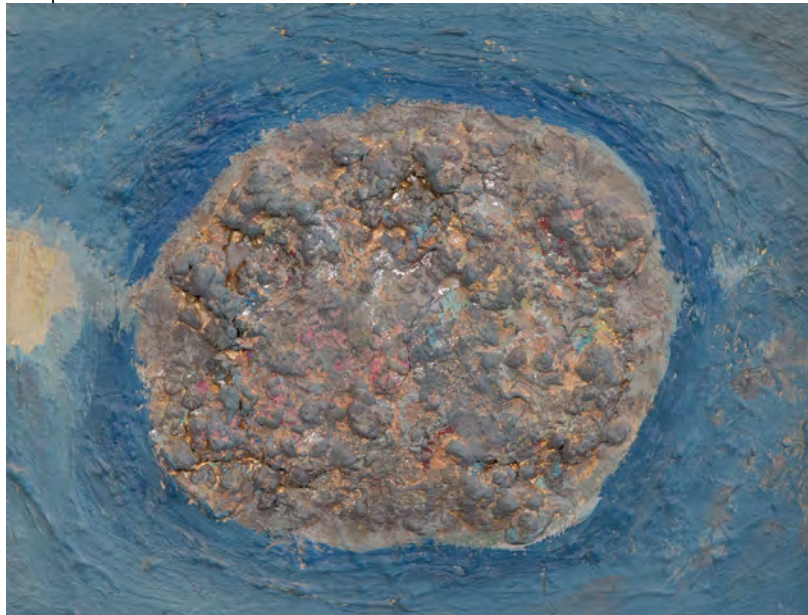
*Landscape with Llama*  
Begun 1957 | Completed 1958  
Mixed media  
13" x 17.5"

*Mudhead*  
Begun 1978 | Completed 1980  
Oil on canvas  
28" x 28"



*Mud Pie 2*  
Begun 1970 | Completed 1983  
Oil on panel  
12" x 9"

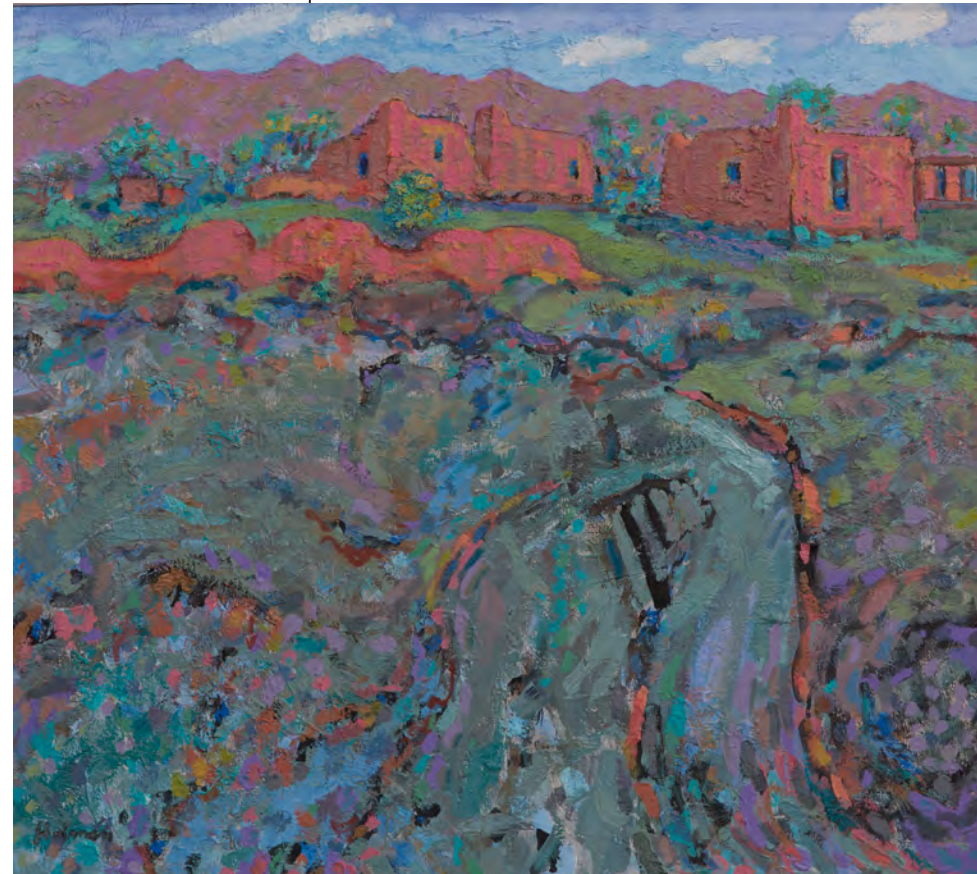
*Children love to play with mud pies, and  
I loved working on these.*



*Giza*  
Begun 1985 | Completed 1990  
Oil on Masonite  
18" x 25"



*Santa Fe Landscape*  
Begun 1975 | Completed 1980  
Oil on canvas  
34" x 36"



*Adobe House in Jacoma*  
Begun 1977 | Completed 1979  
Oil on canvas  
28" x 24"

*Courtesy of Virginia Ann and Cal Holman*



*Rincon Mountains*

Begun 1983 | Completed 1985

Oil on canvas

24" x 24"

*I had just moved here and was excited to see the mountain ranges of Tucson.*

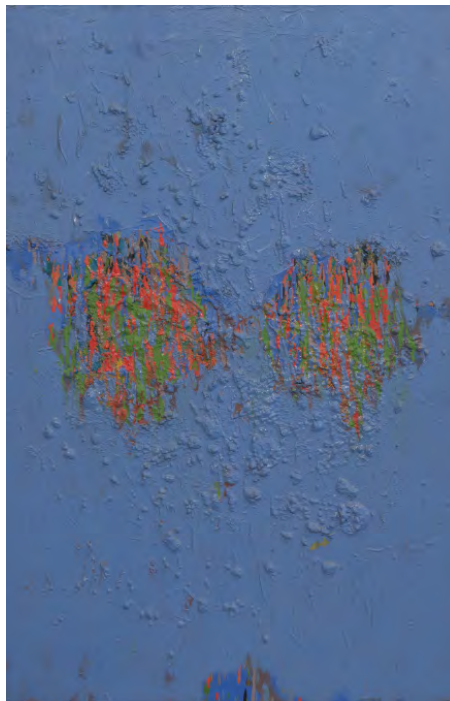




*Red Sky Landscape*  
Begun 2010 | Completed 2014  
Oil on canvas  
16" x 24"



*Ithaka*  
Begun 2010 | Completed 2014  
Oil on canvas  
36" x 24"



*Blue Landscape, Voyage to Crete 2*  
Begun 1968 | Completed 1970  
Oil on panel  
30" x 20.5"



*Sagaponack, New York*  
Begun 1959 | Completed 1964  
Oil on Masonite  
24" x 18"



*Collage Landscape 2*  
Begun 1959 | Completed 1964  
Mixed media  
22.5" x 14.5"

In his early years as an artist Charles Holman worked for a variety of institutions, galleries, and publications, as well as design firms and individuals in New York City. He also successfully exhibited and sold his own work from 1954 through 1974 to private collectors in the United States, France and England (a list of collectors is available upon request). In 1974 Mr. Holman returned to the west where he has continued painting on a daily basis with no efforts to sell or show his work during this period. The core collection of his work is still largely in his possession, with only a handful of paintings sold to a few collectors. Collectors have become aware of this work and sought him out in recent years. At right is a brief review of the educational and professional career of the artist.



Bud Holman, approx. 1966

## CHARLES (BUD) HOLMAN II: A Biography

- July 30, 1926    Born in Topeka, KS
- 1944 - 1948    BA Stanford University, Art History
- 1948 - 1950    MA Stanford University, Art History and Archeology  
Retained by Walter Doty, Editor of *Sunset* magazine to make sketches for the magazine
- 1950 - 1953    Traveled extensively in Turkey, Greece, Crete, Italy, France, Spain, Germany, Switzerland, Netherlands, Belgium and England, establishing a career-long pattern of travel and study on all continents
- 1953 - 1954    Director of the Kansas State Historical Museum - Topeka, KS
- 1954            Museum of Modern Art, New York City, NY
  - Worked under Porter McCray and Dorothy Miller in the International Department
  - Responsible for the Japanese House built in the Museum's garden and the Rockefeller Guest House special events
- 1955 - 1956    Holman paintings exhibited in group shows at Eleanor Ward's Stable Gallery
- 1958 - 1959    Bertha Schaefer Art Gallery, 32 East 57th Street, NYC
  - Served as Director of the Art Gallery, responsible for exhibitions and sales
  - Holman paintings were shown in group shows
- 1959 - 1964    Skidmore, Owings and Merrill Architectural firm NYC
  - Developed a grand plan to assemble an art collection of American painters with a multi-million dollar budget for the Chase Manhattan Bank; worked under Gordon Bunshaft and Walter Severinghaus on the new 60-story Chase Manhattan tower at 1 Pine Street at Wall Street
  - Collected paintings and sculptures for periodic review and approval by an art museum panel that included Dorothy Miller
  - Oversaw the framing, hanging and locations of art
  - Worked with furniture designer, Ward Bennett, to design ashtrays, cigarette boxes, waste baskets and all deluxe objects for the 16th and 60th floors
  - Chose colors, textures and design for objects produced by the Gucci and Salviati companies, to be placed in the private offices
  - Helped place the monumental Dubuffet sculpture in the bank's Plaza
- 1965 - 1966    Designed photography studio for Mark Hauffman, East 55th Street
- 1966 - 1967    *Life* Magazine
  - Worked with *Life* Magazine's Eleanor Graves to design the long-running series of food and cooking sections
  - Responsible for styling photography and layout with photographers, Mark Kauffman and John Zimmerman

Museum of Modern Art

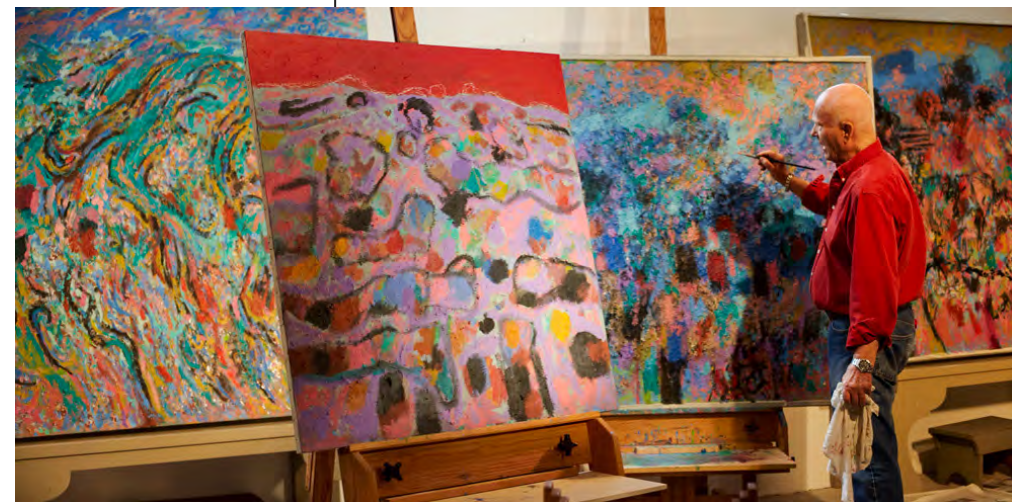
- Helped select the most beautiful sports equipment and the styling photography for the *Design for Sport* exhibition funded by *Sports Illustrated* magazine
- Designed and produced for *Sports Illustrated* and *Abercrombie and Fitch* The House in the Sky (Stan Moor House) on Abercrombie and Fitch's rooftop on Madison Avenue.
- Interior design for the new home of James and Barbara Titleman of Altoona, PA (owner of Ban-Ion and Puritan Mills)
- Collected and purchased early American furniture, pewter and folk art, Chinese Han Dynasty vases, antique Persian rugs plus Mies and Breuer furniture
- Created the entire color scheme and custom-made fabrics
- Used Valerian Rybar's office and staff on East 57th Street, NYC

- 1971 - 1974 Painted at every opportunity throughout these years at his studio at 40 Commerce Street, NYC, and at his apartment at 36 ½ East 75th Street, NYC, and during summers at his Sagaponack, Long Island home
- 1974 Santa Fe, NM
- Purchased and restored a large 225-year old Adobe Hacienda on Canyon Road back to its 18th century genre
  - Sold 4-5 paintings to the Museum of Fine Art in Santa Fe
- 1976 - 1983 Designed gardens for Mrs. Mills Bennett's estate in Santa Fe
- 1977 - 1979 Showed paintings at Jean Seth's Art Gallery on Canyon Road
- 1983 Tucson, AZ
- Served on Board of Art Committee for Tucson's Museum of Art for 18 years
- 1983 Designed gardens for Peggy M. Hitchcock estate
- 1992 Three paintings acquired by Tucson Museum of Fine Art
- 1992 Built studio in Nogales, AZ, continuing painting to the present

Holman at work in his studio, Nogales, Arizona. The artist typically works on multiple canvases, and each painting takes years to complete.



Bud Holman had a small part in movie filmed in the 1980s in New Mexico.



Installation views of  
*Bud Holman: A Retrospective*  
at the Mulvane Art Museum.







# Exhibition Checklist



*Brookville Lodge*  
Begun 1947 | Completed 1949  
Oil on panel  
10" x 14"



*Kansas Ghost Town 3*  
Begun 1952 | Completed 1953  
Oil on panel  
14" x 12"



*Kansas Ghost Town*  
Begun 1947 | Completed 1949  
Oil on panel  
14.5" x 10.5"



*New York*  
Begun 1954 | Completed 1955  
Oil on panel  
24" x 16"



*Kansas Ghost Town 2*  
Begun 1947 | Completed 1949  
Oil on panel  
14" x 12"



*Greek Landscape*  
Begun 1955 | Completed 1958  
Oil on Masonite  
21.5" x 18.5"



*Landscape with Llama*  
Begun 1957 | Completed 1958  
Mixed media  
13" x 17.5"



*Collage Landscape 3*  
Begun 1959 | Completed 1964  
Mixed media  
22.5" x 13.5"



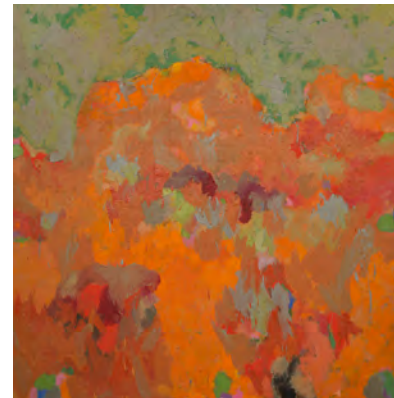
*Collage Landscape 1*  
Begun 1959 | Completed 1964  
Mixed media  
23" x 14.25"



*Sagaponack, New York*  
Begun 1959 | Completed 1964  
Oil on Masonite  
24" x 18"



*Collage Landscape 2*  
Begun 1959 | Completed 1964  
Mixed media  
22.5" x 14.5"

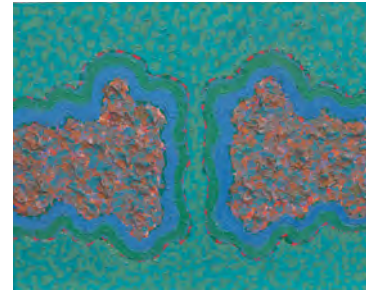


*Kansas Sunset*  
Begun 1961 | Completed 1965  
Oil on canvas  
49.75" x 50"

## Exhibition Checklist



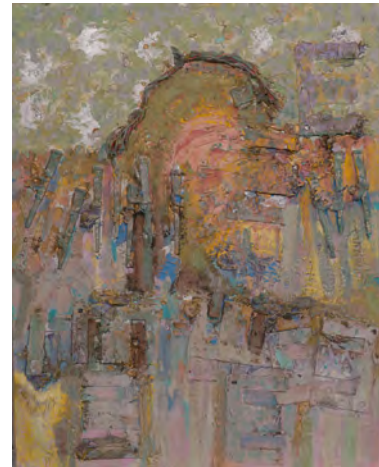
*Sagaponack Sand Dunes 1*  
Begun 1961 | Completed 1968  
Oil on canvas  
36" x 31"



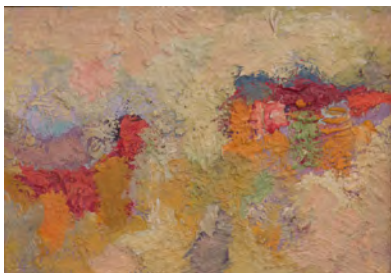
*Marrakech*  
Begun 1964 | Completed 1970  
Oil on panel  
20" x 16"



*Sagaponack Sand Dunes 2*  
Begun 1964 | Completed 1970  
Oil on canvas  
14" x 12"



*Landscape*  
Begun 1964 | Completed 1970  
Mixed media  
16" x 20"



*Sagaponack Sand Dunes 3*  
Begun 1964 | Completed 1969  
Oil on canvas  
14" x 10"



*Found Driftwood*  
Begun 1965 | Completed 1970  
Mixed media  
10" x 18"



*Little Bird*  
Begun 1965 | Completed 1970  
Mixed media  
6" x 11"



*Bridgehampton Sand Dunes*  
Begun 1966 | Completed 1968  
Oil on panel  
27.5" x 20"



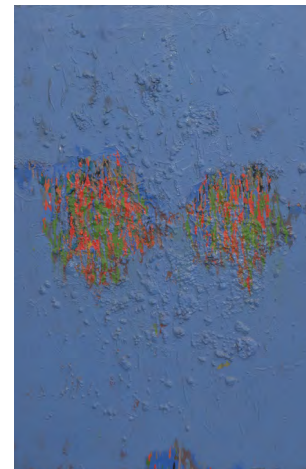
*Red Landscape*  
Begun 1965 | Completed 1970  
Oil on panel  
32" x 24"



*East Hampton*  
Begun 1966 | Completed 1970  
Mixed media  
22" x 18"



*Sagaponack*  
Begun 1965 | Completed 1970  
Mixed media  
24.5" x 12.5"

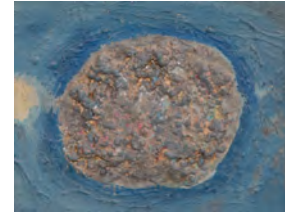


*Blue Landscape, Voyage to Crete 2*  
Begun 1968 | Completed 1970  
Oil on panel  
30" x 20.5"

## Exhibition Checklist



*Jazz*  
Begun 1969 | Completed 1970  
Oil on panel  
13" x 23.5"



*Mud Pie 2*  
Begun 1970 | Completed 1983  
Oil on panel  
12" x 9"



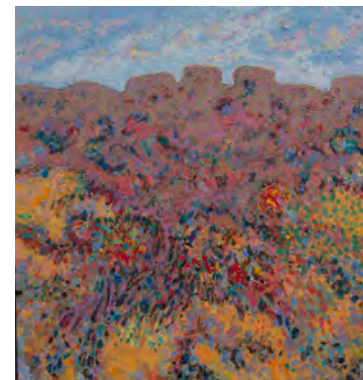
*Tuareg Landscape 1*  
Begun 1969 | Completed 1974  
Mixed media  
22" x 14"



*New Mexico Landscape*  
Begun 1975 | Completed 1980  
Oil on Masonite  
36" x 26"



*Tuareg Landscape 2*  
Begun 1969 | Completed 1974  
Mixed media  
22" x 14"



*Santa Fe Landscape*  
Begun 1975 | Completed 1980  
Oil on canvas  
34" x 36"



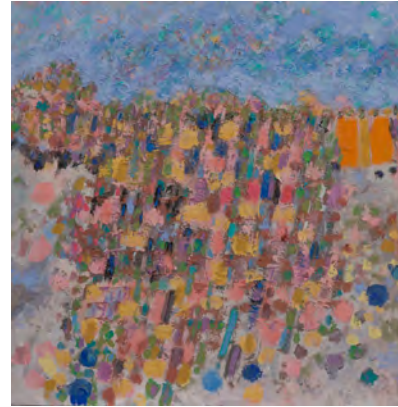
*Adobe House in Jacoma*  
Begun 1977 | Completed 1979  
Oil on canvas  
28" x 24"



*Catalina Mountains 2*  
Begun 1983 | Completed 1985  
Oil on canvas  
30" x 25"



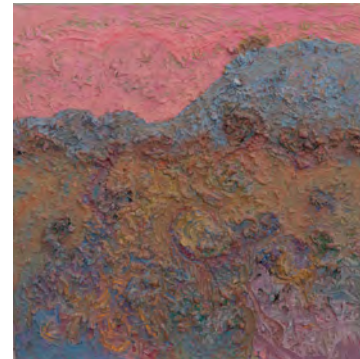
*Mudhead*  
Begun 1978 | Completed 1980  
Oil on canvas  
28" x 28"



*Rincon Mountains*  
Begun 1983 | Completed 1985  
Oil on canvas  
24" x 24"



*Catalina Mountains 1*  
Begun 1983 | Completed 1985  
Oil on canvas  
24" x 24"



*Tucson Mountains 1*  
Begun 1983 | Completed 1985  
Oil on canvas  
20" x 20"

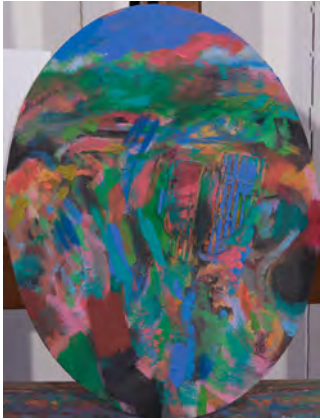
## Exhibition Checklist



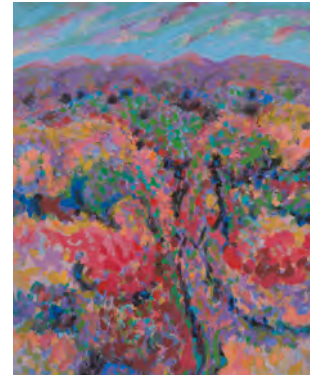
*Tucson Mountains 2*  
Begun 1983 | Completed 1985  
Oil on canvas  
20" x 20"



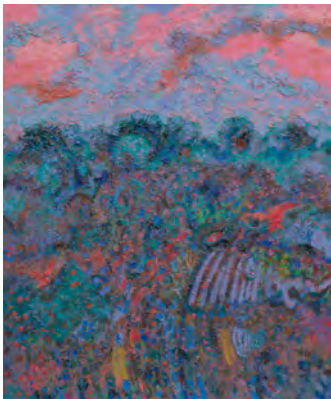
*Giza*  
Begun 1985 | Completed 1990  
Oil on Masonite  
18" x 25"



*Old Mexico Landscape*  
Begun 1983 | Completed 1987  
Mixed media  
12" x 16"



*High Sonoran Desert Landscape*  
Begun 1985 | Completed 1992  
Oil on canvas  
27" x 24"



*Pink Clouds Tucson*  
Begun 1984 | Completed 1994  
Oil on canvas  
25" x 30"



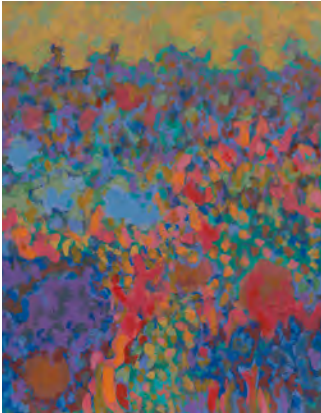
*Tumacácori 1*  
Begun 1985 | Completed 2003  
Oil on panel  
18" x 21.5"



*Baboquivari Mountains*  
Begun 2000 | Completed 2007  
Oil on canvas  
40" x 40"



*Bursa*  
Begun 2010 | Completed 2014  
Oil on canvas  
28" x 22"



*Tumacacori 2*  
Begun 2005 | Completed 2008  
Oil on Masonite  
14" x 17.75"



*Ithaka*  
Begun 2010 | Completed 2014  
Oil on canvas  
36" x 24"



*The Way to Ithaka*  
Begun 2005 | Completed 2015  
Oil on canvas  
64" x 60"



*Nogales Landscape 2*  
Begun 2010 | Completed 2014  
Oil on canvas  
30" x 24"



## Exhibition Checklist



*Red Sky Landscape*  
Begun 2010 | Completed 2014  
Oil on canvas  
16" x 24"



*Manitou*  
Begun 2013 | Completed 2016  
Oil on canvas  
30" x 24"



*The Tough Nut*  
Begun 2012 | Completed 2015  
Oil on canvas  
74" x 50"



*Old Nogales, Mexico*  
Begun 2013 | Completed 2016  
Oil on canvas



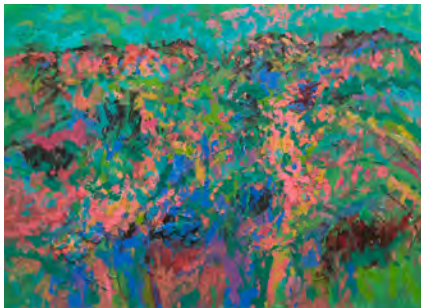
*Burgenstock (Lake Lucerne)*  
Begun 2013 | Completed 2016  
Oil on canvas  
30" x 40"



*Topeka*  
Begun 2013 | Completed 2016  
Oil on canvas  
30" x 24"  
30" x 24"



*Shawnee*  
Begun 2015 | Completed 2016  
Oil on Masonite  
28.5" x 20.5"



*Pawnee*  
Begun 2015 | Completed 2016  
Oil on Masonite  
28.5" x 20.5"

*I grew up with Uncle Bud's paintings decorating our home from his early works through to his very modern ones which dominated the spaces of our living room. I took a trip East to visit Bud when he was in New York where he was living in a gallery with a small living area. It was amazing for me to see all the paintings and his work area. So much of his space was gallery with a very small single bedroom. It was obvious what was important to Bud. Much later in my life, I took up photography. I was a little intimidated showing my work to Bud but he quickly showed me what I was doing right and how I could improve. He liked my compositions and noted that, like him, I concentrated in landscapes and nature. I attribute my passion and eye for photography to Bud. Bud instilled in me a drive to excel whether it be your life's work or avocation. And as with anything, I learned that the more you practice the skill, the better you become. I try to replicate Bud's eye for composition in each of my photographs.*

— Cal Holman

The work of art is the exaggeration of an idea.  
That exaggeration is what makes your soul grow.

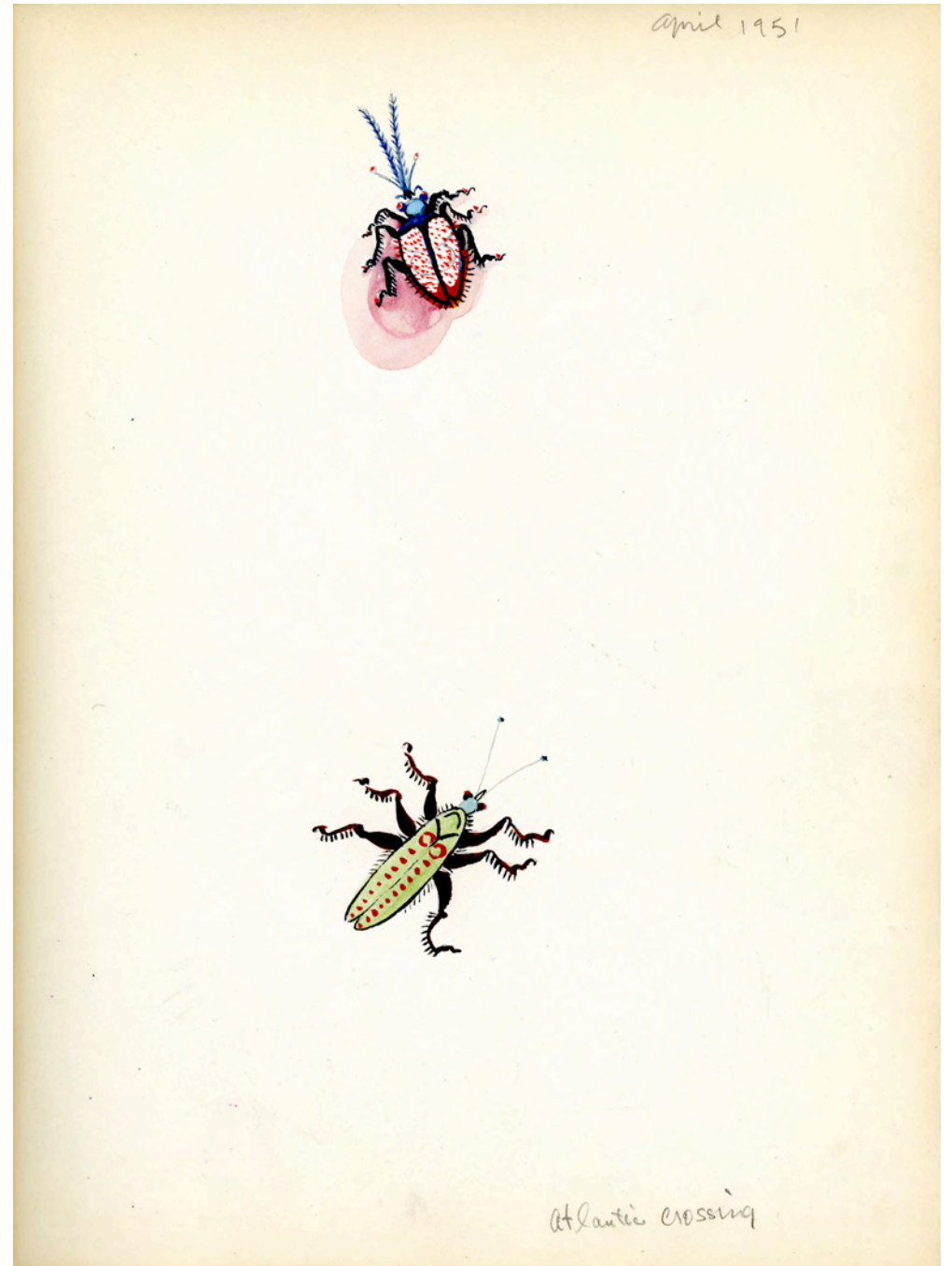
—Andre Gide



Bud Holman and Connie Gibbons at Holman's studio / home, Nogales, Arizona.

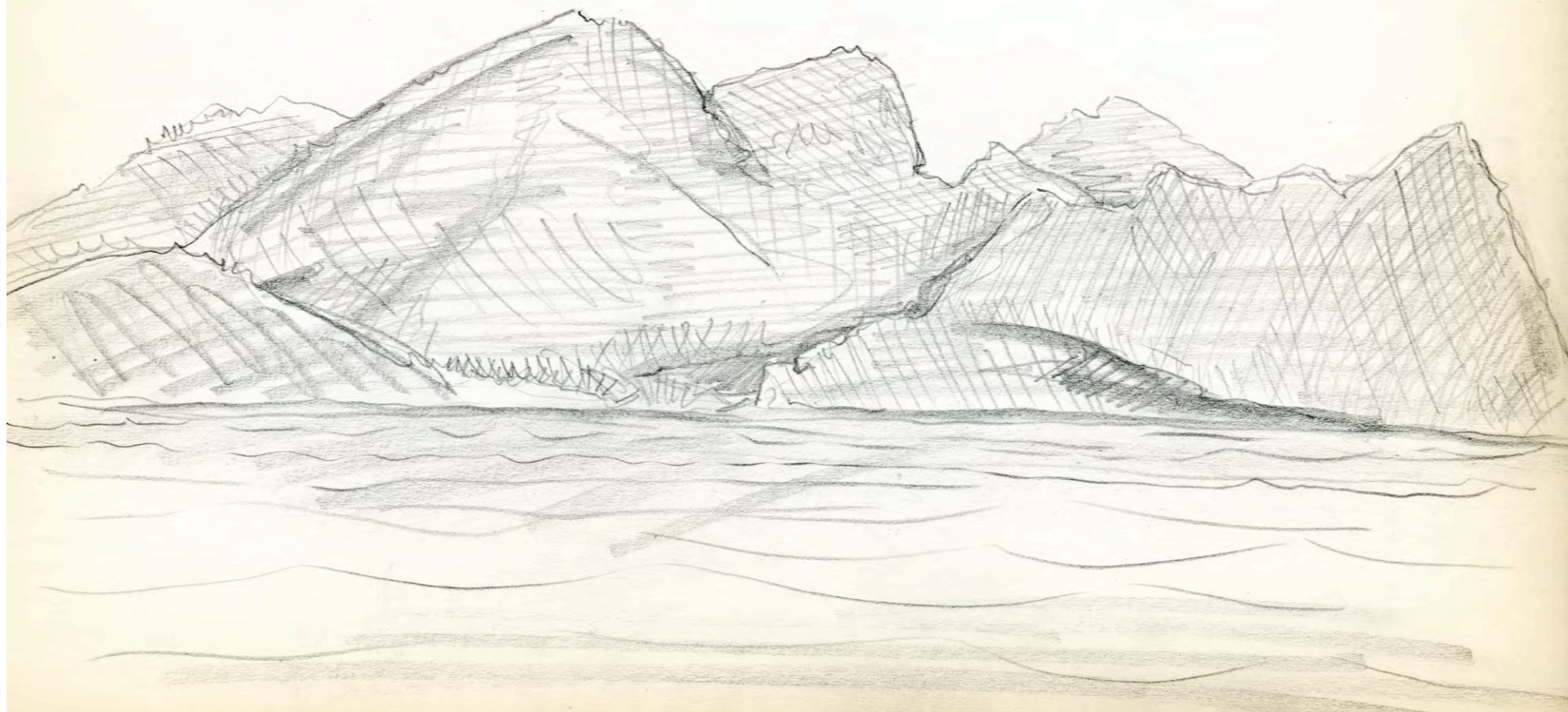
Sketchbook: Topeka 1951  
The bugs are wonderful.  
I'm fascinated by the hatch-mark grids and lines  
and how the formal qualities of this early process  
are evident 70 years later.

— Connie Gibbons



MCMHI

atlas Mts.  
Coast of Africa





Atlantici

on board ship - April 1951