

Education

1970 - 73 San Francisco Art Institute, San Francisco, CA
 1968 - 70 Bournemouth College of Art, England
 1963 - 66 Stanford University, Palo Alto, CA

Mentors & Apprenticeships

1970 Julius Hatofsky, San Francisco Art Institute
 1968 - 70 Jon Fish, expert in color theory and science of visual perception, Bournemouth, GB
 1968 - 70 Samuel Rabin, master draughtsman from the Slade, GB
 1967 James Barker, student of Oskar Kokoschka, Florence, Italy
 1960-63 Loring Coleman, New England watercolorist

Related Arts Employment

1997 - ongoing Organizer & teacher: painting expeditions to indigenous Michoacan, Mexico
 1980 - ongoing Studio Painting Class: interrelation of color theory and light, Oakland, CA
 1986 - 87 Associate Editor, Frontera News, Berkeley, CA
 1983 - 84 Coordinator, Artist Tour of Nicaragua '84, Bay Area, CA
 1980 - 86 Instructor/Guest Artist: Terry St. John's Landscape Painting Class, UC Santa Cruz, Santa Cruz, CA
 1967 - 68 Capo Grupo de Restauro Fuori, Uffizi Gallery, Florence, Italy, head of team cleaning statues after the flood.

Solo Exhibitions

1999 Kennedy Art Center, College of Holy Names, Oak, CA
 1997 Rotunda, Oakland Federal Building, Oakland, CA
 1996 Lizardi/Harp Gallery, West Hollywood, CA
 1993 - 95 Solomon Dubnick Gallery, Sacramento, CA
 1993 Cornelius Ayerwood Gallery, Concord, MA
 1992 Kennedy Art Center, College of Holy Names, Oakland, CA
 1991 William Sawyer Gallery, San Francisco, CA
 1989 Banaker Gallery, Walnut Creek, CA
 1989 Torsiello Gallery, Oakland, CA
 1988 Victor Fischer Galleries, San Francisco, CA
 1987 Victor Fischer Galleries, Oakland, CA
 1986 Pro-Arts, Oakland, CA
 1985 Casa de Cultura Nicaragüense, San Francisco, CA
 1982 Southern Exposure Gallery, San Francisco, CA
 1979 Valley Art Center, Walnut Creek, CA
 1977 Lucien Labaudt Gallery, San Francisco, CA
 1975 Berkeley City Council Chambers, Berkeley Art Center, Berkeley, CA

Group Exhibitions

2003 Joyce Gordon Gallery, Oakland, CA
 2003 Hearst Art Gallery, St. Mary's College, "Unbounded Vistas: Artists Interpret the Northern California Landscape"
 2002 Oakland Museum of California, "Being There: Forty Five Oakland Artists"
 2002 Oakland Museum of California, "Scene in Oakland."

- 1998 Pro Arts Gallery, Oakland, CA.
 1997 Mesa Gallery, Mesa, Arizona
 'Get Real'
 1994 Ellie Samimi Gallery, Orinda, CA
 1994 Millard Sheets Gallery, Los Angeles County Fair, L.A. , CA
 1994 Adobe Art Center, Antioch, CA
 1993 Istituto Italiano, San Francisco, CA
 'Americans Painting Italy'
 1993 Creative Growth Art Center, Oakland, CA
 'Diversity/Influences'
 1992 Ruth Bachofner Gallery, Santa Monica, CA
 'Urban Landscapes'
 1992 Leslie Levy Fine Art, Inc., Scottsdale, AZ
 'Contemporary Realism'
 1992 Fresno Metropolitan Museum, Fresno, CA
 'California Dreamin' '
 1992 William Sawyer Gallery, San Francisco, CA
 'Still Life and Landscape'
 1992 Gallery Concord, Concord, CA
 'Town and Country'
 1992 Oliver Art Center, CCAC, Oakland, CA
 'Corollaries of Apprehension'
 1991 Bedford Art Center, Walnut Creek, CA
 'Juried Biennial'
 1991 San Diego Museum, San Diego, CA
 'California Cityscapes'
 1990 San Francisco Museum Rental Gallery, San Francisco, CA
 'The San Francisco Blues Show'
 1990 Perception Gallery, Grand Rapids, MI
 1984 Southern Exposure Gallery, San Francisco, CA
 'Artists' Tour of Nicaragua '84'
 1981 South of Market Cultural Center, San Francisco, CA
 'San Francisco Art Institute Alumni '60s & '70s'
 1980 Capricorn Asunder Gallery, San Francisco, CA
 'Painterly Painters'
 1978 Marshall Meyers Gallery, San Francisco, CA
 'Contemporary California Art'
 1978 Berkeley Art Center, Berkeley, CA
 'The Outdoor Studio'

Public and Institutional Collections

Oakland Museum of California
 UNEAC (Artist's and Writer's Union Art Collection)
 Santiago de Cuba, Cuba
 Alameda County Art Commission
 Downey Brand Seymour & Rohwer, Sacramento, CA
 Wendel Rosen Black & Dean, Oakland, CA
 Kaiser Foundation, Oakland, CA
 Bramelea Pacific, Oakland, CA
 San Francisco Art Commission, San Francisco, CA
 Port of Oakland, Oakland, CA

Awards, Honors & Commissions

- 2003 **Commission** one 5' X 5.5' tapestry version of

- 2002 "Market on Ninth Street – July' for the Chestnut Court Housing on West Grand, Oakland.
Bernard E. Witkin Alameda County Law Library, Oakland, CA: **Commission** for two 40" X 150", site specific, paintings.
- 2001 2001 Colleague Award, American Institute of Architects, East Bay
- 1996 Partnership in Preservation Award — Oakland Heritage Alliance
- 1996 Oakland Individual Artist Business Arts Award — Oakland Chamber of Commerce
- 1994 Gold Medal, California Discovery Awards
- 1993 Downey Brand Seymour and Rohwer, Sacramento, CA: **Commission** for four paintings (ea. approx 34" X 40")
- 1990 W.E.S.T.A.F. — N.E.A. Fellowship

Bibliography

Selected Articles and Reviews

- 2003 Contra Costa Times, " Artists interpret their world", Robert Taylor, July 3
- 2002 The Museum of California Magazine, "the city as muse", Chiori Santiago, Winter
- 2001 S. F. Chronicle, East Bay, "Canvassing Oakland", Rona Marech, Nov 2
- 1999 Artweek, Anthony Holdsworth at Holy Names College", Frank Cebulski, May
- 1997 East Bay Express, " An Intramural Battle", Brady Kahn, Jan 31
- 1995 The Artists' Magazine, "Capture the Mystery of Time in Oils" Karen Haber, May
- 1994 Sacramento Bee, " Urban Landscape Artist Turns Talent to Capital and the Delta, Victoria Dalkey, May 22
- 1993 Sacramento Bee, "Reflections on Everyday Life in these Times", Holly Johnson, May 30
- 1993 American Artist, " Wide Angle View of the City", Karen Haber, July
- 1992 Express (Cover feature), "Concrete Kingdom", Kennedy White, July 17
- 1992 The Oakland Tribune, " The Fine Art of Apprehension" Chiori Santiago, Feb 17
- 1992 Visions Art Quarterly, "The Face of Place", Andy Brumer, Winter
- 1988 North Beach Now, " Four North Beach Street Painters", Thomas Gladysz
- 1987 S.F. Chronicle, " A Sampling of East Bay Artists: Holdsworth's Paintings" Kenneth Baker, June 12
- 1987 San Francisco Bay Guardian, " Brushes with Danger" Nancy Sullivan, April 30
- 1986 Oakland Tribune" Pro Arts show offers city's hardness, heart" Charles Shere / "Painter finds his time place" Susan Stern, July 3
- 1986 S.F. Examiner, "Provincialism Applied to Canvas" Al Morch, July 5
- 1985 Express, "Painting the Town", Barbara Kossy, Jan 25
- 1983 The Enterprise, " North Oakland's Sidewalks are English Painter's Studio", David Weinstein, Oct 23
- 1978 The Oakland Tribune, " Outdoor Art from Three Painters", Charles Shere, March 9

- 1977 S.F. Chronicle, "Three Artists Worth a Closer Look" Thomas Albright, March 18
- 1977 S.F. Chronicle, Thomas Albright, January 24
- Publications & Catalogues**
- 2003 Art of Northern California, (280 artists, 2 repro.s ea.)
Alcove Books
- 1998 California State Senate, " Contemporary California Art Collection 1998-99
- 1990 WESTAF/NEA Regional Fellowships for Visual Artists
"20 Artists in Painting"
- 1985 " Facing into the Dark, Nicaragua Under Siege" self
published diary excerpts, photos and paintings
- 1984 Oro Madre, artwork in poetry publication, Ruddy Duck
Press, Fremont CA
- 1984 "Inside the Volcano, Artists' Tour of Nicaragua '84", editor
and contributor, bilingual publication
- 1977 " On Telegraph Avenue", self published pen and ink
drawings

REVIEW EXCERPTS

“ Holdsworth captures accurately the hammering intensity of afternoon sunlight in a painting such as “A Road To Nowhere” whose illusionism is so convincing, it almost makes you feel like checking the floor to see if any light spills over the bottom edge of the canvas.” Kenneth Baker, *San Francisco Chronicle*, June 12, 1987.

“ But the real subjects are abstract. Holdsworth paints the textures of these pavements, the clear but deceptive geometry of streets and facades, the hard, architectural edges and the clutter of signs.

All this is composed as if by a painter of metaphysical still lives.”
Charles Shere, *Oakland Tribune*. July 8, 1986

“Evocations of oddly vacant streets of urban America haunt the

paintings of Anthony Holdsworth (Oakland, California). (He is one of) ...two of the most engrossing regionalists working today.”

Howard N. Fox, Curator, Contemporary Collection Los Angeles County Museum, *1990 WESTAF/NEA Regional Fellowships For Visual Artists*. 1990.

“When the devastating earthquake of October 17, 1989, struck the Bay Area, Holdsworth was out on the desolate streets almost at once, capturing a fissured street or a leaning building in his signature raking sunlight.” Mary Stofflet, Curator Modern Art, San Diego Museum of Art, *California Cityscapes*, 1991

“There is a living, perhaps even fleshy elasticity and savoriness to Holdsworth’s skyscrapers and streets, with their adjacent clusters of trees and other landscaping. Holdsworth literally perched himself with his easel and brushes on L.A.’s corners and painted away while last April’s rebellion blazed on and on, “mixing memory with desire,” in the words of T. S. Eliot’s *The Waste Land*. Indeed an organic sense of internal combustion animates each of Holdsworth’s seemingly “still” cityscapes.”

Andy Brumer, ‘The Face of Place,’ *Visions Art Quarterly*, winter 1992.

“Mid-morning, and Anthony Holdsworth is stalking the light. It’s tougher than you’d think. Sunlight dances differently each day, feinting and jabbing from various angles, hiding behind overcast skies, forcing him to reposition his canvas a centimeter to the right on the sidewalk in order to duplicate the previous day’s shadows.” Chiori Santiago, *The Museum of California*, winter 2002.