



Hollingsworth in his studio reviewing paintings from his "Guggenheim Series", photo by Myron Herniter.

Renaissance Man (continued)

His philosophy of relating art to living is reflected in his work. "Cry City," a series of urban impressions that were included in a national tour of campuses and galleries from Manhattan Community College to Berkeley and U.C.L.A., brought attention with its stark colors and images. It is an indictment of the conditions that the poor must struggle with in the ghetto—"when Martin Luther King marched into the consciousness of the people."

Inspired by Khalil Gibran, the Persian poet, Hollingsworth has distilled thoughts of these spanners of spiritual space into his Prophet Series, both paintings and poems, that has been included in collections from coast-to-coast.

In fact, each of Hollingsworth's series or themes segues logically into the other. As it was written by Omar Khayam years ago, "A jug of wine, a loaf of bread and thou beneath the tree" seems almost the key to the relationship of spiritual and secular.

Related, yet pointing in another direction, is his series on "The Women," which the artist agrees is "definitely sensual and visual" as The Prophet is spiritual and visual. Then examining a composition of one of "The Women" paintings, one sees an architectonic landscape with towering females that lead into "The City."

But in "The Women" he has captured in drawings and on canvas a haunting, erotic plethora of images from a dream world.

"Sketches from the Subconscious" is another avenue that he has traversed

with a major series. "The Sketches," said Hollingsworth, when he was in Los Angeles at the Gallery Gallery and at the Scripps Museum for the opening of "Women and the Prophet," "will turn the mind inside out so that whatever is there is revealed regardless of subject matter."

"This series is the marriage of art and psychology," Hollingsworth admits. "I'd like to collaborate with a psychologist like Albert Ellis in a book."

A prolific worker, he has already finished 100 graphics and ink drawings and 20 paintings on this visual exploration of sex and the mind.

There is also a link between this and another series he calls "Space, Time and Infinity," his timeless paintings that he has been working on simultaneously. This reviewer, like others who attended the exhibition of these paintings, is impressed with these "timeless paintings"—his slates.

These works that couple graceful and bold line with color and texture introduced with all kinds of marvelous materials and found objects focused around the quarried product.

While some artists dawdle and wait for some elusive mood to create, Hollingsworth seems to be constantly inspired and working. Even as he studies the aesthetics of his work, he also has in the corner of his mind how to present it.

Certainly there could be no better launching pad for paintings incorporating slabs of dark, purplish rock—"his slates"—than the Allan Stone Gallery.

"These slates," says Hollingsworth, "are the way the artist will be thinking in the future. The statement is timeless and the media will stand the test of time."

With hieroglyphs, simulated cave paintings, gold and silver overlays—"metallics are important because the metal lasts"—these are paintings that should not need repair.

He sees this method—"timeless painting"—as an entire school of arts. "It's putting old ideas together that brings up things that have not been seen under the sun before," Dr. Hollingsworth observes. "That's what creativity is all about—the fusing of ideas to come up with something entirely different."

His students are exposed to this same stimulation of ideas. "I try, as a teacher, to get people to find their level of expression, raise it—if possible; develop skills, promote their knowledge of the history of art and the roles that minorities have played in that history."

In the catalog for his "Eyes of the City" exhibition, Hollingsworth noted: "An artist is the sum total of all his experiences."

Certainly, seeing the output of Alvin C. Hollingsworth, poet, painter, sculptor, muralist, TV scriptwriter and host, teacher, philosopher, scientist and electronic music arranger, you don't need a computer to echo another artist's appraisal of him as "one helluva artist."

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Finally, it has come up with a claim that officials of P.I. Properties stole \$600,000 from project rents, etc., over a three-year period. But two of the three Secretaries of HUD during the period involved don't even remember it.

We are not attempting to try the case: the Post has already done that without judge or jury. And this is the rat we smell. Why is the Post digging so diligently into this case which, even if true, involves much less than a million dollars, while not devoting even a week to an investigation of the huge oil and gas profits being made by multinational corporations by overcharging us at the gas pump and placing the blame on OPEC?

And what about President Carter stepped-up decontrol of oil and natural gas? The Post could have a field day investigating why he did it. Now it pretends to be concerned about the number of people who may freeze this winter for lack of heat.

Or why doesn't the Post dig into the high cost of medical care, especially hospitalization. This is a subject that concerns well over half our citizens. Blacks here say its shameless the way the sick are defrauded.

But the Post knows where to dig and where to lay its shovel aside. Is it really after Mayor Barry? Or is this the continuation of the campaign to reclaim the city from blacks? You will recall, it has never had very much to say about rampant redlining which is the main reclamation tool.