

# holly ballard martz

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Holly Ballard Martz is a Seattle-based multi-disciplinary artist who uses language and found objects to create iconic works about deeply felt social, political, and personal issues, including gun violence, reproductive rights, and mental illness. Through her transformation of familiar objects, she challenges societal norms and power structures while simultaneously encouraging viewers to question their perceptions. Martz often chooses to address difficult or controversial subject matter under the guise of beautifully fabricated and embellished pieces.

Martz has exhibited extensively and her work is held in many prominent public and private collections, including the Gates Foundation, the City of Seattle, and the University of Washington. Her work has been featured in numerous publications, including The Guardian, The Nation, MS Magazine, BUST Magazine, and Artnews declared her a “fierce feminist”. She is the recipient of a McMillen Foundation Fellowship, an Artist Trust Grant for Artist Projects and was a 2022 Neddy Artist Award Finalist. Martz is represented by ZINC contemporary in Seattle WA.

The title *women’s work is never done (gilded age)* refers not only to the time-consuming and tedious process of beading, a craft that has long been considered women’s work, but also to the seemingly never-ending fight for full bodily autonomy.



*women’s work is never done (gilded age)*



*triage*

*Triage* finds her reworking a vintage stretcher, replacing the utilitarian army-green fabric with woven brass, creating a monument or marker of sorts, but rather than commemorating a lofty achievement the metal is stained and tarnished, a reminder of the long overdue and unfulfilled promise of liberty and justice for all.

Her large-scale installation, *danger of nostalgia in wallpaper form (in utero)*, a powerful reminder of the consequences when access to safe and legal abortion is restricted, has been exhibited in multiple museums and art fairs, and is currently on view at The Gates Foundation Discovery Center through December 2023 as part of the Designing Motherhood exhibit.



*danger of nostalgia in wallpaper form (in utero)*