

Scott Von Holzen Artist Statement:

Scott Von Holzen, born in 1948 in Ashland, Wisconsin, is a contemporary painter and constructive sculptor based in Eau Claire, Wisconsin. He established his artistic reputation with music-themed paintings that have developed into wall-mounted music boxes. Each piece connects a song to the artwork through the visual placement of his custom musical notation, color choices, and design, aiming to evoke a personal musical connection through his portraits of a song.

The artist began the music series in early 2006, aiming to portray individual pieces of music as visual art by picturing on the artwork his own custom notation. To depict the music, the artist chose a relevant sentence or phrase that would fit within the dimensions of the canvas, limiting its size. His early style, that continues to this day, involved painting songs from left to right, similar to musical notation, while matching the music's up and down flow.

In 2009, with "Canon in D," the artist first attached two canvases to overcome space limitations. By 2012, with "Mozart Serenade No. 13," the artist added depth to the artwork by layering canvases. In 2015, "Sweet Little Angel" featured circular pieces of wood glued onto the canvas to represent musical notes. In 2017, "When Doves Cry" introduced aluminum strips to separate canvases and create openings.

Although there were earlier experiments with sound, the first major painting incorporating a small mono music box was "Like a Rock" in 2018. In 2019, the artist added a custom-built 2-watt stereo system with separate speakers to "Schindler's List." Subsequent works featured increasingly sophisticated stereo systems and the recent addition of LED lighting.

Scott Von Holzen's visual style has developed into what is now known as Interactive Constructive Sculpture. His representation of sheet music has become increasingly customizable through the development of his own style of notation. This notation is moveable in its placement, and designed to enhance the depth of the artwork. His incorporation of performance art with a custom stereo system and playable custom cover music has redefined this art with a simpler description: wall-mounted music boxes.

The artist's deep interest in music and profound understanding of sheet music have enabled him to reinterpret a song's notation creatively, transforming it into a unique form of artistic expression. He understands the importance of his innovative approach in visually presenting sheet music as a form of artistic expression. He articulates his sentiments with clarity: "When I compose a musical homage, I experience a profound sense of liberation." By exploring the music's notation and incorporating it into the design, style, and colors of the artworks, a connection forms between the artwork and the harmony, melody, rhythm, and lyrics of the music." The primary aim is to evoke a powerful emotional response and establish a meaningful connection with the viewer. The combination of these elements consistently motivates Scott to push the limits of sheet music as an art form.

Since its inception, this art has focused on creating visual representations of musical compositions. Initially, the artist's concept was to transform a song's sheet music into an artwork, aiming to paint sheet music as art. In 2011, the artist expanded this idea, selecting Antonio Vivaldi's "The Four Seasons" to create a series of thirteen paintings, each depicting a specific moment from the concertos representing Spring, Summer, Fall, and Winter. The chosen colors for each painting reflect the respective season's essence. The project began in April 2012 with the first movement of Vivaldi's Summer concerto, Allegro Non Molto. Measuring 110 inches, it was the smallest piece in the series. The final painting, completed in May 2015, is the monumental Summer Presto third movement, comprising eight canvas panels and spanning twenty feet.

Throughout the years of creating this series, the artist believed it would define and give meaning to his artistic style. Knowing the significance of these works, he has been willing to donate "The Four Seasons" paintings to institutions or organizations willing to display in a public area a painting from the series that corresponds to the current season.

This series of musical paintings began in early 2006 and continues to develop. While the theme has remained consistent, the artist's approach and interpretation

of transforming sheet music into visual and performance art has developed over the years. Key artworks mark significant shifts in this evolution.

Initially, the artworks contained recognizable sheet music. The 2009 piece "Canon in D," composed of two canvases measuring 30 by 80 inches, stands out as a defining work from that period. This acrylic painting contrasts dark blue hues with golden musical notes and remains a popular requested print in the artist's collection.

In 2011, two significant works, "Hallelujah" (10 by 3 feet) and "Thunder Road" (9 by 3 feet), exemplified the next stage in this artistic evolution in the direction of Color Field painting. The year 2019 saw the development of three-dimensional art with "The Blue Danube" (82 inches by 4 inches in depth) and "Will the Circle Be Unbroken." "The Blue Danube," inspired by the 1966 film "2001: A Space Odyssey," showcased increased detail and depth. "Will the Circle Be Unbroken" highlighted the added importance of integrating audio performance with visual art.

The evolution continues to this day with other exceptional works, though no single piece has yet emerged as definitive in the current phase. Noteworthy among recent works is the 2022 "Metamorphosis 2," for its impressive length of 122 inches, diverse design, and integration of an outstanding musical performance.