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AMERICAN
art
COLLECTOR



*Also Showcasing
Glass, Ceramics & Wood*



ANDREW WOODWARD

City patterns



1

1
United Nations, acrylic on canvas, 18 x 72"

2
World Trade One, acrylic on canvas, 72 x 48"

3
Chrysler Blues, acrylic on canvas, 48 x 24"

4
Manhattan Rhythms, acrylic on panel, 18 x 18"

Andrew Woodward paints a city's architectural icons enmeshed in their context or isolated against the sky. Often collectors respond, "It's the Chrysler Building," but come around to what makes Woodward's paintings of the Chrysler Building stand out.

"Whether it's Manhattan or Boise [Idaho], there are beautiful moments that people don't notice," he comments. "I feel lucky to see them. I'm capturing moments of the fluidity of light that are magical. I think the sense of color and the composition, rhythm and pattern in my paintings bring out the vivacity of those buildings at that time."

Initially, the historic significance of a building wasn't important to him. "These places live in the context of the city. They have importance, but my goal is to make a dynamic composition." When composing *World Trade One*, he wanted a solid composition and cropped out two buildings under construction to the right and to the left.

Cropping out the ground and the sky is a technique he uses to



2



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focus in on the city's own dynamic compositions. In *Manhattan Rhythms*, old contrasts with new, natural vegetation contrasts with the man-made, and the patterns of windows play off one another. Not allowing the viewer's eye to move up to the sky or down to the ground enforces the sense of depth from the patterns of brick cornices to those of the steel and glass skyscrapers in the distance.

Mondrian wrote, "Every true artist has been inspired more by the beauty of lines and color and the relationships between them than by the concrete subject of the picture." Woodward's search for pattern, rhythm and dynamic composition creates "abstraction within the realism." When he discovered the composition for *United Nations*, "...it blew me away. There were so many verticals and horizontals, so many shifting colors."

As cityscapes have changed dramatically over the 15 years he has been painting, his sense of history and of capturing a moment in time has grown. One day, he may go back to paint World Trade One in the context of the two newer towers. Meanwhile, he composes and paints images that capture the details of buildings, changes in atmosphere and light, and formal relationships. Sharing what he sees, he helps the viewer see in a new way. ●

3