

IRVINE

CONTEMPORARY

Matthew Woodward

Chicago, IL

EDUCATION

- 2007 MFA New York Academy of Art, New York, NY
- 2005 BFA The School of the Art Institute of Chicago, Chicago, IL
- 2002 Monroe Community College, Rochester N.Y

EXHIBITIONS

- 2008 Paper New England, Hartford CT
- 2007 Drawing Center of New York's Viewing Registry, Twenty Fifth Year *Anniversary Exhibition*, New York Academy of Art, (Curated by Eric Fischl, Vincent Desiderio, and Jenny Saville)
Eyes on Sculpture, New York Academy of Art, New York, (Curated by Edward Schmidt)
The CAA Exhibition, Hunter College, New York
Gallery at Eden Rock, St. Barths, Virgin Islands, (Curated by April Gornik)
- 2005 Gallery 2, Chicago IL
- 2004 *Doppelganger*, Johnsonese Gallery, Chicago, IL

COLLECTIONS

David and Joan Matthews
Wayne A. Linker
Ellena Chimlewski
Museum of Modern Art, New York

AWARDS AND HONORS

- 2008 *The Drawing Year*, Princes Drawing School, London, England (shortlist)
Vermont Studio Center Residency Program
Catwalk Residency Program
Artists Grant recipient, Vermont Studio Center
- 2007 Work featured at the Canvas Wine launch, Hyatt Hotel, New York
Joan Brady Travel Grant Recipient
New York Academy of Art Commencement Speaker
Joan Mitchell Foundation Nominee
- 2005 *National Deans List Honoree*

PUBLICATIONS

- 2007 Arte Ex Equinus Magazine
- 2005 Co-Founded Undress the Willing Machine. Press, Chicago
Epicenter Magazine
Arsenic Lobster Zine
- 2004 Hazmat Review

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Brick and Mortar Review
Poetry Center of Chicago, Broadside editions

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Artist Statement

These are about drawing. About love and methodology as working issues and the perseverating motive of having integrated the animal with the Joyce reader; as immediacy to consciously preserve the now versus the memory of a given history. Process over technique over closure. The effect spatially is a kind of implicit and placeless subjective handling of an atmospheric haze, in which the figure rests within the light rather than being part of a space that the light is inside of. Furthermore, the figures are meant to be dynamic, if not confrontative in that their heavy and stoic presence on the page causes a direct tension with the ground and object. The result is a kind of synthesis of a flat and iconic handling of both Modernist approaches and traditional handling of materials and, also, work that is about having become so preoccupied in the weightless event and fracture between what we see and how we think.