

# On Big Drawings

2020

ART AT HOME

## Matthew Woodward:

Art, Exhibitions, and Projects



181st Street (August 6)

113in. x 176in. Pencil and Paint on Paper 2019



112th Street,  
Pencil, Acrylic on Glassine,  
90in x 130in



Figure at the Pond at My Sister's

Blankets, Tarps, Shovel, Plastic, Rubber, Umbrella, Oil 9'x5'x12" 2017





Untitled VIII

2017, Rope, Tarp, Table Cloth, Acrylic, Canvas, Bed Sheet, 76"x72"x16"



(detail of above)



Take Care of Yourself, at Linda Warren Projects, 2017

Pictured Untitled (Boston II)



Detail, 112th Street  
156"x113" Pencil and Paint on Paper 2018



The Frick

Two Panels Each 10'x10' Graphite on Bed Sheet 2017





Tenth Street 4 Pen, Woodglue on Tarp 6'x7' 2013



Detail, Figure at the Pond  
at My Sister's  
Blankets, Tarps, Shovel,  
Plastic, Rubber, Umbrella,  
Oil 9'x5'x12" 2017

*I had a chance to ask him about his work,  
the following are excerpts from that conversation:*  
([Spillspace.com](https://www.spillspace.com))

"It is tough to get into all that (when asked what inspires his creativity)... but I think so much about making art is that brilliant digression. I think a lot of the work is simply about being in a city, about looking directly at the understated parts of a city and being right there with every little change in it. Like a gate or a cage; you are watching it and there it goes, changing on again, constructing and reconstructing. That faithful issue of conflict between there being a finite presence and an infinite absence."



The artist, in front of All The Wild Horses,  
2009



"Our interface with architecture—whether consciously or un—forms a moment in which we attempt to locate origins of long-accepted signs and symbols that have been pressed into the built environment. Our sight on a building through a represented image of it, or through an act of criticism, brings those signs and symbols down from their high-up positions and isolates them, splintering the signifier from the signified. (...)

The ornament is the intrinsic sign of these buildings' architectural identity. Alone, separated from the building, the ornament reveals its world, its cultural associations. In the ornament, layered languages of imagery disclose a meeting place where spatial praxis meets mental construct. The ornament alone becomes a sign, and through it, an experience of space becomes a contained concept—life and death, society and the individual, the old and the new—all are bridged, connected. The sign is a meeting place between two interdependent but mutually exclusive identities, or two disparate experiences of culture. Architecture is the material event of their meeting."

excerpt from Matthew Woodward's essay, *After Empire*, in [Crystal and Flame](#)

*CRYSTAL & FLAME is an experimental, open-access journal and forum, dedicated to bridging gaps in the cultural community.*

*CRYSTAL & FLAME's purpose is to uphold art that demands to be written about; create a megaphone for artists' transmissions; and bring artists and their audiences closer together. CRYSTAL & FLAME intends to be a vehicle to help shift the way we value artists and writers in our culture, and to empower public conversation about art.* | Maura Pellettieri | Founder and Editor-in-Chief | Maura Pellettieri is a poet and art writer.

