

LewAllenGalleries

FOR IMMEDIATE RELEASE – July 6, 2016

American Vista: New Work by Woody Gwyn

Exhibition Dates: July 29 – September 5

Artist Reception: Fri, July 29, 2016, 5 - 7

Gallery Hours: Mon - Fri, 10 - 6;

Sat, 10 - 5; Sunday, 11-4

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Woody Gwyn, *Pacific Curve*, 2016,
Egg tempera on panel, 40 in x 30 in

Santa Fe, NM – Woody Gwyn has been recognized as one of the finest representational painters of the contemporary art world. Known for his exquisite detail, unusually radiant lighting, and unique perspective on landscape, Gwyn's latest body of ultra-realistic egg tempera paintings goes on view at LewAllen Galleries in an exhibition entitled "American Vista" that opens July 29 with a reception for the artist.

A printed and online catalog with essay will accompany the exhibition. The cover painting for that catalog, entitled "Arroyo Hondo Apple Orchard," is also the painting chosen by The Santa Fe Opera for the cover of its 2016 Season Program. Gwyn is the past recipient of New Mexico's highest artistic honor, the New Mexico Governor's Award for Excellence in the Arts for Painting.



Woody Gwyn, *Arroyo Hondo Apple Orchard*, 2016,
Egg tempera on panel, 36 in x 72 in

Gwyn is regarded for his passion about finding what he calls "the truth of the land." He paints exquisitely from close study of his subject, whether shimmering sea coast, highway vista, arboreal image, starry sky or Southwestern mesa and arroyo, to name but a few examples of his varied subjects. His work usually begins, in Gwyn's words, "out in the field" with *plein air* sketches and watercolors as direct and immediate record of his observations and

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impressions on site. As with this exhibition, he then creates works mainly using egg tempera on canvas or panel, a medium that permits him to capture exquisite and minute detail.

The paintings register the impact of his personal responses to the places and things that move him. He has said about his art that it is a way of “sensing reality from the inside out” which enables a depth of intuitive expression that recognizes the power of aesthetics to have transformative effect and which he likens to the mystical.

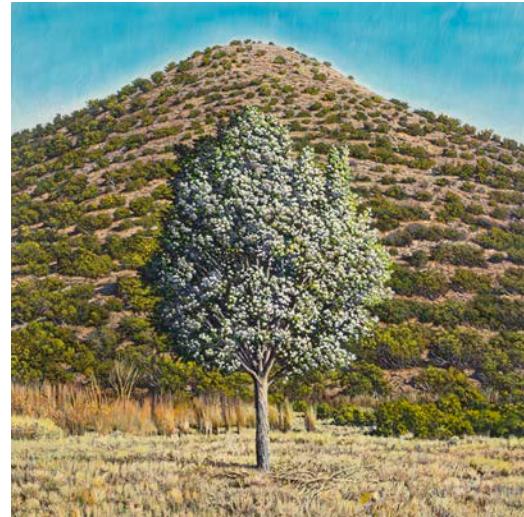
His technique often involves unexpected – even quirky – perspective, and incorporates excruciating amounts of detail – thousands of minutely-painted wave crests in ocean scenes, hundreds of tiny stones in road cut paintings, hundreds of points of starlight in nocturnal skies, countless leaves and blossoms on trees, incalculable blades of grass in fields. Unlikely subjects for most landscape painters – a rusty guardrail, a stretch of highway tarmac, a simple apple tree, a road tunnel, a patch of water, a snippet of parched desert or a rocky slope – contain such enormous arrays of visual content precisely rendered by Gwyn that even the un-majestic appears glorious.

Gwyn’s paintings usually create a visual paradox that is central to the uniqueness and excellence of the work. This paradox lies in the artist’s ability to extract a sense of the extraordinary that resides hidden even in the ordinary. Gwyn is resolute in his quest to find beauty “in the way things are.” Through a masterful combination of fastidious observation and intuition, exquisite technical skill in rendering minute detail, and a truly uncanny facility with suffusing pristine light into his work, Gwyn paints the unadorned reality of a subject but, in the process, radiates what the artist sees as its inherent luster.

This exhibition of new work includes large and small paintings of American land and seascapes. An image of a gravelly highway shoulder curving between road and ocean entitled “Pacific Curve” is a classic example of Gwyn’s noted references to the contrast and aesthetic validity of both the natural and the man-made. The purifying ebbs and flows of works such as “Reflection” wash away thoughts of the material, and in “Mirage II” Gwyn literally dematerializes highway into horizon. His mastery of achieving arresting stillness is illustrated in works such as “Arbolito,” where time freezes around a single blooming tree sitting statuesquely before a piñon covered hill. These works, however, transcend mere description and carry us into the realm of meditative imagining.



Woody Gwyn, *Mirage II*, 2016,
Egg tempera on paper, 4 7/8 in x 11 ¾ in



Woody Gwyn, *Arbolito*, 2016,
Egg tempera on panel, 24 in x 24 in

Woody Gwyn was born in San Antonio, Texas in 1944, and received his arts education from the Pennsylvania Academy of the Fine Arts. For fifty years, his work has been presented in a wide array of premier galleries. His work has been exhibited in national and international museums including the Tel Aviv Museum in Tel Aviv, Israel; le Centre Nationale des Arts Plastiques in Paris, France; the Museum of Fine Arts in Houston; the Luther W. Brady Art Gallery of George Washington University in Washington, D.C.; and the Museum of Fine Arts in Santa Fe.

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Woody Gwyn, *Nube y Mar*, 2016,
Egg tempera on panel, 8 in x 12 in



Woody Gwyn, *Niebla y Puente*, 2016,
Egg tempera on panel, 12 in x 12 in



Woody Gwyn, *Pacific Nocturne*, 2016,
Egg tempera on paper, 29 in x 20 in



Woody Gwyn, *Reflection*, 2016,
Egg tempera on paper, 9 x 11 in