

# Andrew Portwood



## Andrew Portwood Artist Studio

7825 St. Charles Ave. Apt. I

New Orleans ,Louisiana 70118

[www.andrewportwoodstudio.net](http://www.andrewportwoodstudio.net)

[Amusingdream@yahoo.com](mailto:Amusingdream@yahoo.com)

404-401-8077

**When I am painting, I am just dreaming out loud“.**

“My pictures are personal statements rendered through a dialogue between materials, echo’s of my own personal experience, and the emotions connected to those experiences. I prefer to take a narrative approach by giving the viewer signposts and only starting points for their free associations and interpretations. It is then up to the viewer to find and complete their own story and dialogue.”

Working from memories and the "mind's eye", dreams and emotions inspire my creative processes and provide a basis for my portraits, figures and landscapes.

I think that art is a creative manifestation of one's own accumulated life experiences....the subconscious mind's need to translate one's present state into visual clues, symbols, pictures, and daydreams for self-explanation of life and existence. I am seeking, struggling for, and arriving at tangible images of personal understanding.

**The following is an excerpt from an article in Equestrian Quarterly, EQ Magazine Fall 2014**

Whether it is the sweep of his brush across a canvas or the measured motion of pulling a monotype through a hand printing press, the outcome of artist Andrew Portwood’s skillful effort is essentially the same—lively, intuitive, and fascinating works of art.

Mr. Portwood, presently living in New Orleans, is busy in his studio these days—balancing his time between his large canvas paintings, drawings and smaller abstract monotypes. His canvases, often populated with a spectrum of horses, come alive with a surprising mix of media—frequently combining paint, charcoal, pencil, and paper. The resulting surfaces are rich with depth and texture.

“Basically, painting makes me happy and produces a certain ecstasy,” says Portwood. “I think most artists would agree that the flow of sub-conscious thought is key.” You have to trust your intuitive instincts and allow happy accidents to occur. This usually results in the most interesting work. You can’t be too fussy or precious when you paint,” he adds. “I think you have to let go—at least that is what I am presently striving to do with my work. You have to retain a sense of play.

**“There is often a tendency to correct certain areas while a piece is in progress, but I really like the thinking lines and imperfections,” Portwood explains. “I consider them random marks of human character.”**

His current work is based in realism but is, at times, abstractly rendered. His departure from realistic interpretations has been a gradual transition from his earlier years spent working in advertising, graphic design, and book illustration.

“I built a lucrative niche in advertising as a concept artist, where I drew everything and anything that could be produced in print or film.” He added, “It was a great training ground for an artist because you had to build a story from your imagination and life experience with just pencil drawings, body language, and expression of figure. It was like building a stage of actors, but two- dimensionally.”

In his art, Portwood's vision evolved into a more personal form of expression. Dreams and emotions inspired his creative processes and provided a basis for his portraits, figures, and landscapes.

#### Education

Auburn University, School of Visual Art and Design

Bachelor of Fine Art, 1984

#### Awards

1984, Illustration appearing in *Print Magazine Regional Design Annual*.

1987-2000, Free-lance artist creating artworks for advertising and corporate clients, design firms and various publishers of literature for children.

1998, Junior Library Guild Award for illustrated children's picture book *Dragon scales & Willowleaves*, published by G.P. Putnam's Sons, New York 1998.

1999, Cover art commission for *Knock At A Star: A Child's Introduction to Poetry*, compiled by X.J. and Dorothy M. Kennedy. published by Little, Brown, Boston

Illustrated by Andrew Portwood and Karen Lee Baker.

#### Exhibitions

Heaven Blue Rose Gallery, Group show, Atlanta, GA 2006

Aliya Linstum Gallery, Atlanta, Ga, Scott Hill, The traveler's diary,

Introducing Andrew Portwood, Middle gallery, March 17- April 6, 2007

Aliya Linstrum Gallery, Atlanta, GA

Andrew Portwood, Margaret Dyer ,Sept. 8-29, 2007

Aliya Linstum Gallery, Atlanta, GA , Equus Curatio, Group show, Oct. 6-26 2007

Aliya Linstum Gallery, Atlanta, GA ,Group show, Holiday Exhibition Dec 27, 2007

River Gallery, Feb 1-29, 2008, Chattanooga,TN

A different story, Andrew Portwood, Mary Cour Burrows Joan Rasmussen

Bennett Gallery, Nashville, TN, Artrageous, Group show, November, 2009

The Mercantile, Atlanta, GA 2009-2011

The Nicholson Gallery, Atlanta, GA 2010 - 2013

Pryor Fine Art Gallery, Atlanta, 2-week Pop-Up show, October 2014

Anne Irwin Fine Art, Atlanta, Small Works Show , 2014

Muse Gallery, Roswell GA , 2015

14<sup>th</sup> Street Antiques, Atlanta, GA, 2016

MacGryder Gallery, New Orleans, LA

Press

Chattanooga Times Free Press Sunday, January 27, 2008 "A Different Story" Narrative is the common denominator among the artists featured at the River Gallery In February

Equestrian Quarterly Magazine, Volume 3, Issue 3

"The Imaginary Equines of Andrew Portwood" by Stephanie Peters

Art + Design Magazine, Art of Living/ Spring 2018, Issue No. 18

Page 44, des Objets pour les hommes, Harlequin Horse, by Andrew Portwood, monotype on paper,  
17" x 13"

More words,

Since the early age of five, Andrew Portwood has been expressing himself creatively through drawing and painting. After graduating with a Bachelors degree in fine art, Andrew began his career in advertising as a storyboard and concept sketch artist and eventually became a published children's book illustrator.

Since then, his art has evolved into a more personal form of expression. Working from memories and the "mind's eye", dreams and emotions inspire Andrew's creative processes and provide a basis for his portraits, figures and landscapes.

"Horses, animals, figures and faces all depicted in imaginary landscapes are my picture definitions of beauty and grace, power and strength and gentleness and fragility. Use of color represents moods from peaceful and somber to sharp intensity."

"I think that art is a creative response to one's accumulated life experiences. The subconscious mind's need to translate one's present state into visual clues, symbols, pictures, and daydreams."

"Making images and pictures brings me happiness and a sense of purpose"