

Goss-Michael Foundation to open Patterson exhibit

BY CATHERINE FLAGG

The Goss-Michael Foundation is pleased to announce a solo exhibition of works by British artist Richard Patterson, who currently lives and works in Dallas.

The Goss-Michael Foundation is a collecting institution with an active exhibition program that focuses on Contemporary British Art. Earlier exhibitions have featured Tracey Emin, Damien Hirst, Tim Noble and Sue Webster and Sarah Lucas with an upcoming exhibition by Marc Quinn.

This solo Patterson exhibition (the first at the Dallas Museum of Art in 2000) will include important paintings, sculpture and prints from the last twelve years. Patterson is well known for

paintings that embody notions of desire and despair. Psychologically charged and larger than life, they transform everyday American and British pop culture images from TV, film and advertising and infuse them with heroic proportions.

Centerpieces of the exhibition include *The Kennington Years* (2002), which portrays Dustin Hoffman as the down-and-out character Ratso Rizzo and Jon Voight as naïve Joe Buck in John Schlesinger's 1969 classic film *Midnight Cowboy*, as well as *Exile on Jackson Street* (2003), which features an ex-Dallas Cowboy cheerleader, now a prominent art collector and philanthropist, posing in full-blown cheerleader regalia. Also exhibited will be paintings from the *Spice Girls* series from 1997 and a humorous self-portrait from 1998.

In translating these figures into a new language, the subjects are given altered stature and re-emerge with a sense of humanity and power, while revealing the current cultural fascination with celebrity as proxy for subject and meaning in art. Through fusing various languages into one seamless field, Patterson's bold, aggressive paintings redefine aspects of representation and abstraction, questioning notions of the authentic and the auratic in art. Disaffection and transience are reclaimed into a melancholic and distilled space of longing and contemplation. The paintings' glasslike surfaces, cool and detached, function as a counterpoint to the implied nostalgia that these images evoke. The reconstructed expressiveness of the brushstrokes at once informs the image while also commenting on painting itself.

The Goss-Michael Founda-

tion's office area has been relinquished to "Black Narcissus/Ellwood, L-Word: Culture Station (Zipper) 1B" — a room-sized sculpture which is a partial reinterpretation of one of the three Culture Station paintings lost in the catastrophic Momart fire of 2004. Composed of rectilinear plywood and aluminum planes, the sculpture articulates a space that contains printed imagery, painted brushstrokes, and a vintage competition motorcycle.

By assembling these various components into a constructed whole, Patterson asserts a Baroque and inclusive vision of contemporary culture that is fetishistic and transcendent. The sculpture identifies exchange and loss reminiscent of a confessional. The piece is philosophically preoccupied with painting's inner space; it subsumes its materialized subjects in favor of the

metaphysical. This sculptural format extends from Patterson's desire to modify consumer-oriented notions of art production as a cipher for modernity and progress into a concrete interaction that confronts bourgeois attitudes to ownership and meaning.

The paintings, models and sculpture collectively signify a mode of mediation and distance that reflect contemporary culture's increasing disconnect with the visceral. These concerns prefigure and mirror Patterson's displacement in Texas from his native London and will form the basis of a talk he will make at the Dallas Museum of Art on Feb. 26 with Toby Kamps, senior curator of the Contemporary Arts Museum Houston.

Catherine Flagg handles publicity for the Goss-Michael Foundation.

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February 6, 2009
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