

THE  FOUNDATION

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RICHARD PATTERSON

February 20 – April 30 2009

DALLAS, Texas (January 21, 2009) – 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 second solo exhibition in Dallas by Richard Patterson (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.

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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 Foundation'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.

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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 held on February 26th with Toby Kamps, senior curator of the Contemporary Arts Museum Houston.

Richard Patterson is represented by Timothy Taylor Gallery, London and James Cohan Gallery, New York. Richard was born in Leatherhead, Surrey, England in 1963. He Graduated from Goldsmiths' College, London in 1986 and has work in museum and private collections internationally.

Solo exhibitions have included:

Anthony d'Offay Gallery, London (1997); James Cohan Gallery, New York (1999 and 2002); Dallas Museum of Art, Dallas, Texas (2000) and Timothy Taylor Galley, London (2005 and 2008).

Group exhibitions have included:

Freeze (1988); *ACE!* Arts Council Collection of New Purchases, Hayward Gallery, London (1996); *Sensation: Young British Artists from the Saatchi Collection*, Royal Academy of Arts, London (1997); *About Vision: New British Paintings in the 1990's*, MoMA Oxford (1997); *Abstract Painting, Once Removed: CAMH*, Houston (1998); *Mode of Art: Kunstverein Fur die Rheinlande und Westfalen*, Dusseldorf, Germany (1999); *Casino 2001*, the Stedelijk Museum voor Actuele Kunst (S.M.A.K.) in Ghent, Belgium (2001); The Rowan Collection, Irish Museum of Modern Art, Dublin, Ireland (2002); *Painting Pictures*, Kunstmuseum Wolfsburg, Germany (2003); *Ambush: Road Agent Gallery*, Dallas, Texas (2006); *Nexus Texas: Contemporary Arts Museum*, Houston, Texas (2007); *Attention to Detail: Curated by Chuck Close*, Flag Art Foundation, New York (2007); *Wall Rockets: Curated by Lisa Dennison*, Flag Art Foundation, New York (2008)

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The Goss Michael Foundation:

The goal of The Goss-Michael Foundation is to provide a forum for British Contemporary art by presenting exhibitions, programs and resources to educate, engage and inspire youth and adult audiences in the Dallas area and abroad. Founded by George Michael and Kenny Goss in June 2007, the Foundation showcases the couple's private collection of British contemporary art by offering the public a rotating schedule of exhibitions. Through these exhibitions, The Goss-Michael Foundation challenges preconceived art notions and strives to set a new standard in artistic awareness by providing visitors with a fresh and fascinating art experience, as well as an opportunity to interact with the ground-breaking international artists that are responsible for the direction of today's most influential art trends.

The Goss-Michael Foundation Hours: Tuesday-Friday 10:00am-6:00pm, Saturday 11:00am-4:00pm, Monday by appointment only.

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