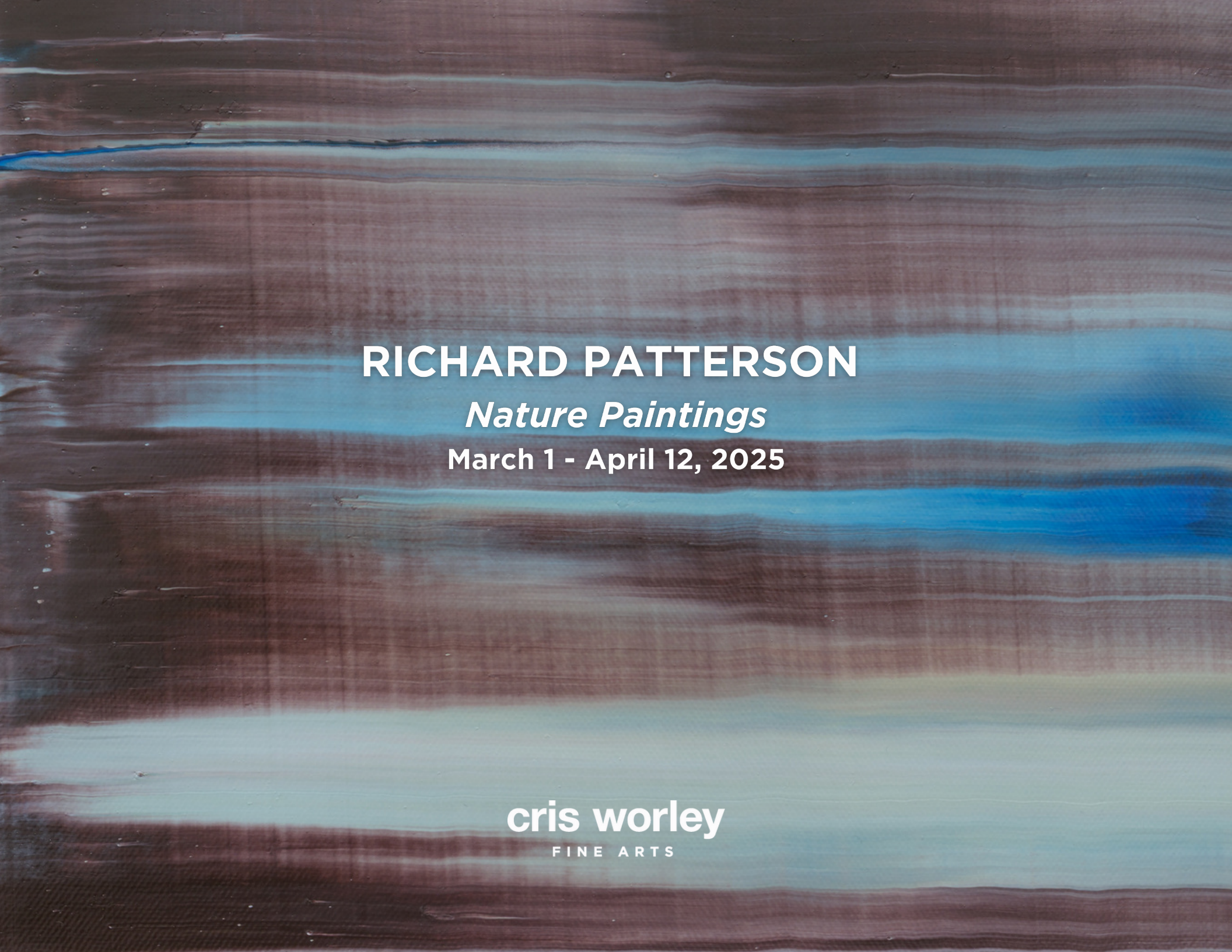


An abstract painting featuring horizontal bands of color. The top half is dominated by dark brown and black tones, with a prominent bright blue band. Below this, there are more muted blue and brown bands, followed by a wide, light blue band at the bottom. The texture appears to be that of a canvas with visible brushstrokes.

RICHARD PATTERSON

Nature Paintings

March 1 - April 12, 2025

cris worley

FINE ARTS



RICHARD PATTERSON | *Nature Paintings* March 1 - April 12, 2025

Cris Worley is pleased to present the 9th to 17th *Nature Paintings* by Richard Patterson (b.1963).

Each painting is in a landscape format and is its own discrete panel on raw cotton duck canvas.

The paintings all have a lateral movement of paint, suggesting travel, speed and time like the view of the landscape from a moving train, which are all made using a single, but repeated passes with a large palette knife and utilizing the same eight colors, applied in different sequences, the canvas being turned back and forth. Each stroke of the knife is executed very slowly and as paint builds up in layers, the blade both adds and dredges colors from beneath until a type of 'nature' takes hold and the process itself either creates harmony, a sense of light, or suggests a subject.

Each painting has its own creative envelope of inception. If the painting doesn't reveal itself after several hours, the compressed paint eventually turns to a greyish mud and dies.

The single-stroke-nature of the paintings, is a series of hits back and forth - not unlike tennis - until something triumphs over nothing.

Each painting is prefixed with the word Nature, with its own unique suffix, e.g. Nature, Bronze. Subtitles of each painting suggest an ironic relationship to the use of the word "nature" since they imply references to other artists (Hockney, Munch, Richter) as well as events (the artist's own year and place of birth), or romantic titles such as Silverlake, Mars, or statements such as "Like a Viking" and "We shall fight them on the beaches". The titles emerge quickly. Oftentimes, the final pass with the knife (each pass takes 30-60 seconds and is made like bowing a cello very slowly and with a degree of muscular control and nuanced pressure indicates closure as it happens in real time. At this point a title appears almost immediately.

The process is almost identical to a poetic conceit or line in poetry. The colors and striations, partly accidental, but partly the result of a cumulative series of intuitive decisions can be neither controlled nor left to chance.

The result is a pictorial emotion. A single stroke which compresses the striations of paint into a single paint film or emulsion which creates its own unique fact, its own *nature*.

The inspiration for the paintings is both political and cultural. A background influence is the music of Ralph Vaughan Williams and the paintings of William Nicholson, while the recent political temperament to defy nature instilled in the artist the desire to assert that this cannot be so; that there is fact and there is fiction. That culture may seem the opposite of nature and that all things may be possible, but that in the end, nature reclaims us. At the start of each pass of the knife is the buildup of paint as unwieldy inert material -unmitigated artifice and culture - pigmented dirt suspended in oil, but the paint will only travel so far on the canvas according to its hydraulics and viscosity as it comes in contact with the canvas and the residual paint. The paint, no matter how loaded the knife, will lose its load two thirds of the way across the small canvas at the same point with every sweep. As the paint gets to the other side, it has given way to nature and physics, it has begun to fade and lose its definition and delible register and succumbs to its own limits. It is, in other words, like a repeated life cycle.

---Richard Patterson



Richard Patterson, *Nature Paintings*, Installation view



Richard Patterson, *Nature Paintings*, Installation view



Richard Patterson, *Nature, Electric desert*, 2025 oil on canvas 10h x 12w in RP061



Richard Patterson, *Nature, Scream*, 2025 oil on canvas 10h x 12w in RP056



Richard Patterson, *Nature, Coast*, 2025 oil on canvas 10h x 12w in RP059



Richard Patterson, *Nature, Electric desert*, 2025, oil on canvas,
10h x 12w in, RP061, Installation view

Richard Patterson, *Nature, Coast*, 2025, oil on canvas,
10h x 12w in, RP059, Installation view





Richard Patterson, *Nature Paintings*, Installation view



Richard Patterson, *Nature, Like a Viking*, 2025 oil on canvas 10h x 12w in RP057



Richard Patterson, *Nature, We shall fight them on the beaches*, 2025 oil on canvas 10h x 12w in RP058



Richard Patterson, *Nature Paintings*, Installation view



Richard Patterson, *Nature, Liar, liar pants on fire!*, 2025 oil on canvas 10h x 12w in RP062



Richard Patterson, *Nature, Heritage plums*, 2025 oil on canvas 10h x 12w in RP063



Richard Patterson, *Nature, Leatherhead*, 1963, 2025 oil on canvas 10h x 12w in RP060



Richard Patterson, *Nature Paintings*, Installation view



Richard Patterson, *Nature Paintings*, Installation view



Richard Patterson, *Nature Paintings*, Installation view



Richard Patterson, *Nature Paintings*, Installation view



Richard Patterson, *Nature Paintings*, Installation view



Richard Patterson
Nature, Heritage plums, 2025
oil on canvas
10h x 12w in
RP063
\$15,000



Richard Patterson
Nature, Liar, liar pants on fire!, 2025
oil on canvas
10h x 12w in
RP062
\$15,000



Richard Patterson
Nature, Coast, 2025
oil on canvas
10h x 12w in
RP059
\$15,000



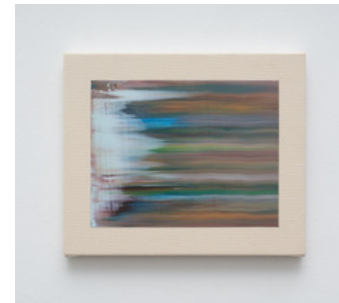
Richard Patterson
Nature, We shall fight them on the beaches, 2025
oil on canvas
10h x 12w in
RP058
\$15,000



Richard Patterson
Nature, Electric desert, 2025
oil on canvas
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RP061
\$15,000



Richard Patterson
Nature, Leatherhead, 1963, 2025
oil on canvas
10h x 12w in
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Richard Patterson
Nature, Like a Viking, 2025
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10h x 12w in
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\$15,000



Richard Patterson
Nature, Scream, 2025
oil on canvas
10h x 12w in
RP056
\$15,000

Richard Patterson b. 1963

Richard Patterson's complex, multilayered paintings, sculptures and prints sit firmly within the grand tradition of European and American art. Despite their rich pop cultural allusions culled from film, magazines, music and advertising, Patterson is engaged on a philosophical level with the interconnections of meaning, image and making. His works can be viewed as masks or screens, concealing a melancholy meditation on the contemporary condition. Patterson knowingly employs a battery of techniques, genres and media: self-portraits, ready-mades, photography, painterly streaks and smudges and virtuoso photorealist painting, which all converge in works that reveal the inherently political nature of craft and making.

Born in the UK in 1963, Patterson graduated from Goldsmiths' College in 1986. He was included in Damien Hirst's renowned Freeze, Surrey Docks, London (1988); as well as Sensation: Young British Artists from the Saatchi Collection, Royal Academy of Arts, London, UK; Hamburger Bahnhof – Museum für Gegenwart, Berlin, Germany; Brooklyn Museum of Art, New York, USA (1997-00). Other notable exhibitions include The Rowan Collection: Contemporary British & Irish Art, Irish Museum of Modern Art, Dublin, Ireland (2002); Painting Pictures, Kunstmuseum Wolfsburg, Germany (2003); Nexus Texas, Contemporary Arts Museum Houston, Texas, USA (2007); Attention to Detail, curated by Chuck Close, the FLAG Art Foundation, New York, USA (2008) and Size Does Matter, curated by Shaquille O'Neal, the FLAG Art Foundation, New York, USA (2010). Patterson has had solo exhibitions at Anthony d'Offay Gallery, London (1997); James Cohan Gallery, New York, USA (1999 and 2002); Dallas Museum of Art, Dallas, Texas, USA (2000), Timothy Taylor Gallery, London (2005, 2008, 2013, 2021); Timothy Taylor, New York (2018); the Goss-Michael Foundation, Dallas, USA (2009) and the FLAG Art Foundation, New York, USA (2014).

