

Richard Patterson Show at Cris Worley This Weekend



Nature, Munch, 2025, Oil on canvas, 10"x12"

You know him. You love him. Richard is the opinionated Englishman who has brought you such D Magazine favorites as “The Ultimate Dallas Fish and Chips Odyssey,” “What Do Art and Cars Have in Common? Nothing,” “The Unbearable Lightness of Being Wlodek Malowanczyk,” and “A Meditation on the Proper Care of Good Cheese and the Soul of Dallas.” So he’s a writer.

But his day job is actually as a painter. It’s possible, even as much as you love him, that you didn’t realize Richard’s work has been collected by wealthy and famous people the world over. The DMA owns one of his paintings, if that sort of thing impresses you, and it should.

So now you’ll be thrilled to learn that you can meet Richard at Cris Worley Fine Arts this Saturday, March 1, from 5 p.m. to 7 p.m., during which time there will be an opening



reception for a three-person show that will run through April 12. The other two artists are Dallas' Paul Winker and Lubbock's Shannon Cannings. I encourage you to attend and, after a couple of glasses of wine, to ask Paul what he thinks about Richard's views on cheese and cars. I am kidding, of course. Those questions are better directed to Shannon.

Anyway, follow the above links to get an idea of what's in store at Cris Worley. I asked Richard about the work he'll be hanging. Most of what he wrote back to me was inappropriate and offensive, so I cleaned it up a bit for polite company.

It's new and ongoing body of small abstract paintings that will come fresh from the studio. I've given them the title "Nature Paintings" to distinguish them from other more figural abstract paintings (e.g., my "Only Fans" show in London). They engage with what we think that we perceive as natural as oppose to depicting nature. The nature of paintings, the nature of paint, and so on.

The paintings all have a lateral movement of paint, suggesting travel, speed and time, and the view of the landscape from a moving train, which are all made using single, repeated passes with a large palette knife and utilizing the same eight colours, 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 colours from beneath until a type of "nature" takes hold and the process itself either creates harmony, a sense of light, or suggests a subject.

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 build up 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 succumbs to its own limits. It is, in other words, like a repeated life cycle.

—TIM ROGERS