



Carrie Patterson

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I paint to give expression to the experience of inhabiting space. This body of work started in 2005 when I traveled to see James Turrell's Skyscape at the Live Oaks Meeting House in Houston, Texas. I went for three days at sunrise and sunset to see the skyscape. Each day my visual experience was more profound as my body began to remember what I experienced from the day before. I came home with drawings, photographs, writings, and visual memories. I added these memories to the many other memories of buildings in my past. This is an example of how I am involved in a practice of recording visual events in order to understand the impact of the physical on the emotional world around me. The memories I accumulate of light and form provide a vehicle for creating paintings and collages.

The question I continue to ask is when during the process of visual translation does a perceived experience become real? Can I simulate an architectural experience that is as real to me as my memory of walking through a building? Can the physicality of a painting or collage be representative of a space without the illusion of space? My interest lies with spaces where architects use light to play with structure and material. A new development in the studio is my experimentation with boxes that house reflective objects such as prisms. The prisms reflect the color of the interior of the box. I videotape the prisms, edit and loop the footage, and project the video on my studio wall. Whether in my studio or on site, my artistic process begins by mining an experience through drawing, photographing and writing. In the studio I create collages and paintings that become new experiences. The preliminary studies are essential to my process because they make the initial experience embedded in my bodily memory. By investigating the same experience repeatedly, I am able to slow down the speed of information and find meaning in subtle variation. I layer paint on the canvas and paper on top of paper until a sensation of spatial elasticity is realized. In each painting or collage, I distill shape, line and color into the simplest components creating a body of work where time and sequence become important. I work on many canvases at once, altering the arrangement of line, shape and color in subtle degrees, much like a choreographer would alter a repetitive action across the stage.