NEW WORK FROM

CHRISTINE PATTERTON
Dear EvaMag Readers,

This issue gives you the chance to fall in love all over again. If you didn’t know artist Christine Patterson from her hand-tinted photography in Haunting Memories: Echoes and Images of Tennessee’s Past in collaboration with Wilma Dykeman, or see her art featured at the Tennessee State Museum as part of the state’s Bicentennial celebration or happen to get your hands on her series of underwater photos, not to worry. Patterson is back in new form.

Her studio is filled with old and new work, art in progress and Sanders (her dog). She enthusiastically shared her love affair with the camera, love with her husband, love of her children, love of her art and now love of life, past and present visualized in her new series.

Bringing experience into the studio with a new found vision, Patterson’s journey will leave you hanging on the past to get to the present. Thanks for sharing the love Christine!

Happy Valentines Day,

Donna Starr
Cover Story

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“The image of Hyde Park is seen in a lot of people’s homes. It is an interesting twist to combine old pieces with the new thought process.”
A new Christine Patterson is emerging as a raconteur in the name of art. As a photographer, the camera has always been a staple in her life through which a red filtered lens has documented her journey as an artist. Patterson, who enjoyed tinting photographs using infra-red and SFX film, watched technology advance at lightning speed while art suppliers adapted to new digital processes. She decided to go on a two year hiatus when she could not connect the old with the new, yet. “It would be like learning a whole new language again. I was not prepared for the change. Film and paper are incredibly important. In the darkroom, there are techniques you learn with film that fit the paper,” she says.
Patterson took time off for many reasons. “It was truly a time to pause... to think... to react, when the time was right,” she says. Then one day she walked into a gallery with gigantic paintings and color. “I have heard it said that ‘vibrations’ emanate from color. It made me realize there was whole a world that I had not tapped into. I was always limited to this space (darkroom).” Energized, Patterson wanted to explore color with new dimensions. She began combining old imagery with new technology and found the process made for an interesting perspective. With her new series she is exploring mixed media using photography, paint, chalk, gel and resin. She refers to the antiquated frescoes: “With the fresco, it is about covering up space... like an archaeologist. Is there something underneath it?” she questions.
The process of each piece that is in her new art series is a collection of photos and thoughts over many, many years. “There is about the quality of looking at the mystery of time and the wonder of life. A life fully lived is like a tapestry worn and tattered, yet beautiful in the way it weaves together by a seemingly random connection of passages and special moments,” she says.
Consequently, digital freed up a whole new world for her to go big. From her collection of negatives, she digitally transfers images on wood. The image is covered with at least six layers of resin, paint and deliberate chalk strokes that bleed when the resin contacts it. On some pieces, she solders a border that gives it an Old World rugged finish.
Patterson, who collects aging letters, is alarmed that hand-written letters are vanishing. One day she happened upon a book of “poetry” hand-written by her grandmother in 1926-27. “That was right before the Depression, and reading the words about what was going on at the time made it more relevant and authentic,” she says. She remembers the reactions she had upon seeing her grandmother’s words and the way that she wrote them. “I was absolutely captivated by the whole process.”

Untitled 4, 30” x 61”

Untitled 2, 48” x 36”

“The original concept of the cover piece started over ten years ago. Influenced by guarded information involving my family’s history, I related the information in story form in my mind. I never let go of the concept. Years later it has taken the form of a ‘frame’ taken from a ‘fabricated’ movie scene.
Experience and the effect it had on me. On one level it is difficult to explain the force of wanting to explore certain energies such as words written eighty two years ago. Then the question begs to be answered by me, "why now?"

Now years later she has found a way to react to this emotion and share the moment with her art. On some of her new work Patterson has integrated her grandmother’s letters, “The hand-written letters have taken on their own characters. They are side by side with the faces, but carry the weight of being looked at and examined as much as the faces.” Patterson is a visual storyteller, and although the written word is being lost by technology, she has found a way to convey artistic expression by using her collection of negatives to transfer images digitally. Although fascinated with the taboo of photography she says, “I’m a real tactile person, with photography you can’t always touch it, and it’s behind glass.” Departing from the pristine quality of photographs, Patterson wants you to touch her art.

“Art can be so mysterious, so metaphorical and dimensional. The mystery of time is that the more we try to control it, the more of it we lose. Time, life, is an extraordinary gift…meant to be experienced, not understood, lived and not lost.”

“Ordinary moments that might appear quite mundane are etched in our minds and preserved forever,” she says. However, these dramatic and special moments in time are less than one percent of our lives. They are fleeting like the grains of sand falling through the narrow waist of an hourglass. Yet even the ordinary moments can be a path to finding hidden pieces of ourselves…buried between lines…buried between each piece of a memory and each trace of time.”

“A chronicler of time, Patterson bridges the past with the present using a collection of pictures that have led her on a journey of being guided through words and old art she has always loved. “I will always break rules trying to do something different. I think that is good for growth.” Once the art leaves the studio, “it becomes a journey for the individual pieces in a journey for themselves.” The mystery lies within the art and the observer and Patterson believes that dream is up to you.” ~ Donna Starr

“I can recall a situation that happened fourteen years ago that has surfaced in one of the new pieces ‘Perseverance’. Moments in time finding a path to hidden messages. Over time, the journey has been sifting through what I had experienced, to understand it and then try to communicate it. Many layers of symbolism, yet always knowing the heart of the message.”