

galerie frank elbaz.

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Grear Patterson

Candy Coated

Exhibition from September 5th to October 10th, 2015

Opening September 5th



galerie frank elbaz is proud to present the solo show of Grear Patterson.

The artist will take possession of the *project room*, showcasing one of his iconic works: the tanks, along with a brand new sculpture-installation created *in situ* for the event.

As a radical recurring process, his three rectangular monochromatic modules are assembled together creating the impression of a tank like shaped painting. The profound symbolical value of the war machinery mixed with the primary patterns resembling the drawing of a child, explores the sense of nostalgia and lost innocence of the inner child within everyone, all the while mixing the physical realities of war and abstract pictoriality.

According to a unique colour combination each work possesses a title referencing popular culture and imagery - *Atlanta*, *Clint Eastwood / Shooting for Skirt* or *Blade Runner* : consequently the paintings are similar but thoroughly different.

Patterson disrupts and blends the unique and the generic, the superb and the mundane and this collapsing of categories by merging constructed painting with abstraction and pop culture, pushes us to confront the aesthetic conventions we often take for granted.

A fact that is emphasized by the use of tarpaulin, a strong coated canvas material reminiscent of sheets used in outdoor activities such as camping and sailing. By a pretended non evocation of an objective reality, by the choice of supports, mediums and formats, the abstraction of Patterson's works plays with notions of perception and awareness.

They engage the viewer by acquiescing the expanding universality of our understanding, and thus of our collective consciousness. The context changes and shifts indefinitely but the memory remains.

Grear Patterson's minimalist practice focuses on formative moments of the artist's life. Independently from the medium, whether he uses paint, sculptures, photography or installations, the resulting productions acts as a collection of Patterson's childhood memories, creating an informal Proustian effect in reciprocity with the viewer's gaze.

Jonathan Taieb