

CHRISTIAN PATTERSON: REDHEADED PECKERWOOD  
Exhibition Checklist

**TRANSFORMER  
STATION**

1. *Storm Cellar, 2011*  
Silver gelatin print  
8 x 10 in.  
Collection of Fred and Laura Ruth Bidwell



2. *House at Night, 2007*  
Archival pigment print  
24 x 36 in.  
Collection of Fred and Laura Ruth Bidwell

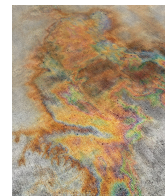


3. *Shot Gun Blast*  
Shotgun blast on card  
20 x 16 in.  
Collection of the artist



Patterson had never fired a gun before, but wanted to understand the destructive power of the shotgun used in the murders. Knowing that this would have some visual effect, Patterson fired the same caliber weapon at clean white sheets of paper board, creating these violent visual studies that bear the gun powder traces of their making.

4. *1545 Cornhusker (Oil Spill), 2008*  
Archival pigment print  
30 x 24 in.  
Collection of Fred and Laura Ruth Bidwell



Patterson's work often aims to reveal traces of the past in the present. This image was taken at the Crest Service Station located at 1545 Cornhusker Highway, the site of Starkweather's first murder. The station itself has been thoroughly modernized, but an oil spill suggested to Patterson the faint outline of a body.

5. *Ask for Ethyl, 2011*  
Oil on paper board  
20 x 16 in.  
Collection of Fred and Laura Ruth Bidwell



Patterson's hand-painted signs are inspired by billboards, slang and quotes he encountered in his research and travel. Employing typefaces and colors that evoke the time of the crimes, some signs suggest chapter headings while others point to individual reactions to the story.

6. *Rustless High Velocity, 2007*  
Silver gelatin print  
8 x 10 in.  
Collection of the artist



7. *24th Street Road*, 2007  
Archival pigment print  
40 x 60 in.  
Collection of Fred and Laura Ruth Bidwell



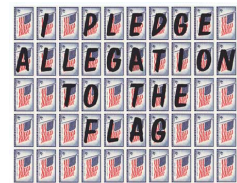
8. *Shit from Shinola*, 2010  
Archival pigment print  
8 x 10 in.  
Collection of the artist

Like many works in *Redheaded Peckerwood*, *Shit from Shinola* illustrates a vernacular phrase relevant to the story. "You don't know shit from Shinola" implies that one is easily fooled. When he was on the run from the police, Starkweather attempted to dye his reddish hair with shoe polish (Shinola), much like the outlaws he had seen in movies.



9. *"I Pledge Allegation to the Flag"*, 2011  
Paint on postage stamps  
8 x 10 in.  
Collection of the artist

Charles Starkweather suffered from a speech impediment and often mispronounced or misspelled words. When called upon to rise and recite the "The Pledge of Allegiance," Starkweather would say "I Pledge Allegation..." a malapropism that seems to predict Starkweather's future in a courtroom.



10. *Drop Dead Twice*, 2011  
Oil on paper board  
20 x 16 in.  
Collection of the artist

*Drop Dead Twice* was one of the ultimate putdowns for hip teenagers in the late 1950s. In the context of this narrative, the artist's spare painting of the words amplifies their impact through repetition.



11. *Day of Terror*, 2010  
Archival pigment print  
30 x 24 in.  
Collection of the artist



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12. *Zippo*, 2010  
Archival pigment print  
8 x 10 in.  
Collection of the artist



13. *Writing on the Wall*, 2009  
Archival pigment print  
30 x 24 in.  
Collection of the artist

This photograph shows a wall Patterson found covered in teenager's names and other decades-old scribbling. Many of Patterson's images allude to fate; in this case, the title employs an idiom to that effect.



14. *Tree on Fire*, 2009  
Archival pigment print  
24 x 30 in.  
Collection of Fred and Laura Ruth Bidwell



15. *Bad News*, 2011  
Oil on paper board  
20 x 16 in.  
Collection of the artist



16. *Telephone*, 2008  
Archival pigment print  
30 x 24 in.  
Collection of Fred and Laura Ruth Bidwell



17. *Stuffed Toy Poodle*  
Found object  
Approx. 12 x 8 x 8 in.  
Collection of the artist

Charles Starkweather robbed the Crest Service Station and killed its attendant on December 1, 1957, more than one month prior to his killing spree. One of the items he stole was a blue stuffed toy poodle, a gift for his girlfriend Caril Ann. Patterson found it in the remains of the August Meyer farmhouse, a subsequent murder site.



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18. *Dirty Bed*, 2006  
Archival pigment print  
24 x 36 in.  
Collection of the artist



19. *Falling Flowers*, 2008  
Archival pigment print  
24 x 30 inch  
Collection of Fred and Laura Ruth Bidwell



20. *"Fruit Cake"*, 2011  
Oil on paper board  
20 x 16 in.  
Collection of the artist



21. *Shot Gun Blast*  
16 x 20 in.  
Shotgun blast on card  
Collection of the artist



22. *House of Cards*, 2010  
Archival pigment print  
20 x 16 in.  
Collection of Fred and Laura Ruth Bidwell

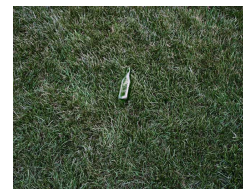
A triple exposure of pink playing cards on blue paper, the babyish colors and metaphorical language of *House of Cards* allude to the instability of home and family.



23. *Snowy Landscape (Looking North)*, 2007  
Archival pigment print  
24 x 30 in.  
Collection of Fred and Laura Bidwell



24. *7-Up Bottle*, 2007  
Archival pigment print  
24 x 30 in.  
Collection of the artist





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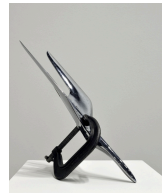
25. *Hood Ornament*, 2010

Steel and c-clamp

14 x 8 x 8 in.

Collection of Fred and Laura Ruth Bidwell

The hood ornament from the 1956 Packard Patrician that Starkweather stole from the Ward family and drove across Nebraska takes on a sinister appearance when pitched at an angle with a c-clamp, recalling the uncanny readymades of Man Ray and Marcel Duchamp.

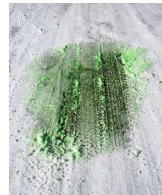


26. *Antifreeze*, 2008

Archival pigment print

30 x 24 in.

Collection of the artist



27. *Helluva Mess*, 2011

Oil on paper board

20 x 16 in.

Collection of the artist



28. *Motel Sign*, 2008

Archival pigment print

30 x 24 in.

Collection of the artist

This photograph of a broken "MOTEL" sign can be read as a call to confession, with its modified "O TELL" message.



29. *Calendar Girl*, 2009

Archival pigment print

30 x 24 inch

Collection of the artist



30. *Prairie Grass Leak*, 2009

Archival pigment print

40 x 50 in.

Collection of Fred and Laura Ruth Bidwell

Patterson's work often involves searching for traces of the past in the present. Using a large-format camera, Patterson purposely caused a "light leak" to color and fog his film, thereby creating a sense of presence in the picture.



31. *Oregon Trail Bottle*, 2007  
Hand-painted silver gelatin print  
8 x 10 in.  
Collection of Fred and Laura Ruth Bidwell



During the research and making of his work, Patterson became fascinated with "news art": press photographs painted to reveal or conceal information contained within them. In this case, as with some other works, Patterson created an object that looks and feels like an artifact but is not. This blurring of past, present, fact and fiction is central to photography, and to *Redheaded Peckerwood*.

32. *Winter Coat*, 2008  
Archival pigment print  
20 x 16 in.  
Collection of the artist



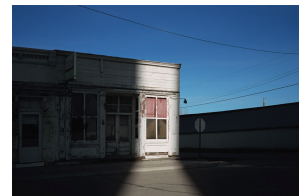
33. *Shot Gun Blast*  
Shotgun blast on card  
20 x 16 in.  
Collection of the artist



34. *Bloody Snow*, 2008  
Archival pigment print  
30 x 24 in.  
Collection of Fred and Laura Ruth Bidwell



35. *Ray of Light*, 2007  
Archival pigment print  
40 x 60 in.  
Collection of Fred and Laura Ruth Bidwell



36. *House on Fire*, 2007  
Archival pigment print  
24 x 36 in.  
Collection of Fred and Laura Ruth Bidwell



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Press Prints

1. 924 Belmont Avenue (Bartlett/Fugate family site)  
Collection of the artist
2. 1545 Cornhusker Highway (Crest Service Station)  
Collection of the artist
3. Sheriff Merle Karnopp (Robert Colvert site)  
Collection of the artist
4. Farmhouse (August Meyer site)  
Collection of the artist
5. Farmhouse (August Meyer site)  
Collection of the artist
6. Storm Cellar (Robert Jensen and Carol King site)  
Collection of the artist
7. Suzie Under the Bed (Ward family site)  
Collection of the artist



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8. Shattered Windshield  
Collection of the artist



9. Charlie's Bloody Ear  
Collection of the artist

This photograph shows Starkweather moments after a high-speed chase ending in his surrender. He had run out of ammunition, his ear had been grazed by a shard of flying window glass and he could see that he was bleeding. Notice the large authority figure standing opposite to Starkweather, dwarfing him.



10. Caril Ann (Sheriff's office)  
Collection of the artist

Once in custody, fourteen-year-old Caril Ann said, "I guess you can't run away from anything."



11. Sheriff Earl Heflin  
Collection of the artist



12. Gertrude Karnopp and Caril Ann  
Collection of the artist

Each of the two prints of this one image have been retouched by different people in different places, resulting in different images (and different hairdos for Caril Ann).



13. The Press  
Collection of the artist



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14. The Press and Caril Ann  
Collection of the artist



15. Caril Ann (Tearstained)  
Collection of the artist

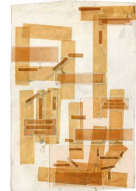


16. A Crowd Gathers  
Collection of the artist

When Charles Starkweather was executed in the electric chair, crowds of people gathered outside the Nebraska State Penitentiary, waiting for the lights to flicker and cheering the occasion.



17. *Map of Lincoln (Erased)*, 2013  
Mixed media  
8 x 10 in.  
Collection of the artist

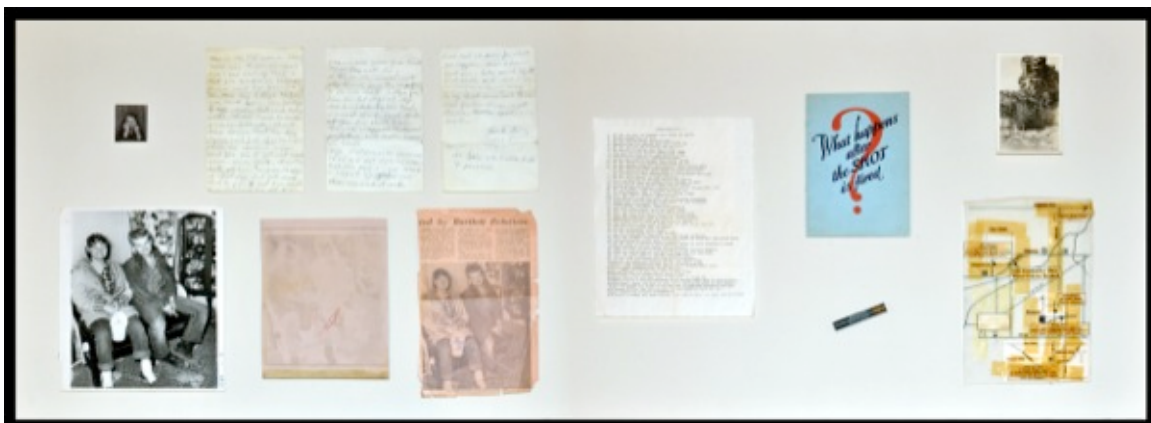


18. *You Can't Run Away From Anything*, 2011  
Hand-painted tire  
Collection of Fred and Laura Ruth Bidwell

After the spree, fourteen-year-old Caril Ann said, "I guess you can't run away from anything." Patterson was struck by the fatalism of the phrase and decided to paint it on a tire to emphasize the longing for escape.



### Display cases





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**Documents and artifacts**

**From the collection of the artist**

*From left to right:*

**Charlie & Caril**

The photograph, printing plate and newspaper clipping on display here show the same image—the only photograph of Charlie and Caril Ann together, taken in happier times before the murder spree. Together they illustrate how an image travels—through time, from one medium to another, and in this case from a private life to the entire world.

**Confession Letter**

When Starkweather was captured, he had an envelope in his coat pocket labeled "For the Law Only" containing this five-page confession letter.

**Confasuis Says (sic)**

When the victim Robert Jensen was murdered, this list of dirty limericks attributed to the Chinese philosopher Confucius was in his wallet.

**What Happens After the Shot is Fired?**

This pamphlet was published by the Peters Cartridge Company in 1958, the same year that Starkweather used the company's ammunition to murder 11 people. The pamphlet explains the ballistic science of the shells: how they work and the damage that they cause. Within the context of this story, the pamphlet's cover question takes on a different meaning, and its red question mark seems to be dripping blood.



**Documents and artifacts**

**From the collection of the artist**

*From left to right:*

**Day of Terror**

**LIFE Magazine**

**Modern Man**