Miss You, Love You

... refers to the text sign off between a mother and son. the message has layers ...

MISS YOU, LOVE YOU is a classic two-hander originally conceived and written by director Jim Rash as a stage play. He adapted it into a screenplay during the pandemic and we filmed in Albuquerque, NM in the winter of 2024. The production was a labor of love - amongst friends.

Based on its origin and premise - a woman grieves the recent loss of her husband, and is visited and aided in the process by her estranged son's assistant - the film remained small in scope and structure. Most of the action takes place in a single adobe house, surrounded by the Sandia Mountain range. The location we found was a perfect setting - textured, grounded, and interesting - with amazing views.
Henry, Diane's husband, was a painter who moved to the desert with advanced Parkinson's to continue painting. The house was emptied and redressed to reflect the sense of the New York couple in final transition: comfortable and tasteful, but minimal. They were not to be there long.
And our funds were small. Set Decorator Cherish Hale helped me shop the entire show on a $25k budget.

Henry's paintings were integral to the design and arc of the narrative. Local Placitas artist Connie Falk provided a rich trove of her landscapes - as well as the commisioned final painting for the film. To represent Henry's prior NYC work, I found Oregon painter Amy Stewart's urban studies a match in style and palette to the desert paintings. Additional local paintings fleshed out Henry's body of work - and when Connie & Amy finally met each other on set, they appreciated each others "side" of being Henry's hand and traded some of their paintings after wrap.

The script also called for a complex storyline told through photos, including the full arc of Diane & Henry's relationship together over 25 years.
As Allison Janney is a friend, I was able to more easily cull every photo she could make available, as well as many I had myself. I thought to cast my friend Doug as Henry, as he was age appropriate and also had a rich collection of photos through the years. Between Graphic Designer Karen TenEyck and myself, we were able to build a complete relationship over time. In one case, I photoshopped out my own father to replace with Henry.

Additional locations included Kathy's Flowers & Nursery, a diner, a church, and a small grocery store.
We prepped the film with intent to shoot in the summer prior to the writer's strike - but folded due to schedule hiccups and came back the following year. Our local New Mexico crew stuck with us, responded to the material with respect, good spirits and hard but fun work.
I thank them all.

Mark Ricker / Production Designer



MISS YOU, LOVE YOU / DIANE'S HOME



MISS YOU, LOVE YOU / DIANE'S HOME



MISS YOU, LOVE YOU / DIANE'S HOME









MISS YOU, LOVE YOU / DIANE'S HOME



MISS YOU, LOVE YOU / DIANE'S HOME









MISS YOU, LOVE YOU / DIANE'S HOME



MISS YOU, LOVE YOU / DIANE'S HOME









MISS YOU, LOVE YOU / DIANE'S HOME



MISS YOU, LOVE YOU / DIANE & HENRY • A LIFE IN PHOTOS









MISS YOU, LOVE YOU / DIANE & HENRY



MISS YOU, LOVE YOU / HENRY'S PAINTINGS, NEW YORK to NEW MEXICO





18 art

The New York Times

Tuesday, October 4, 1996

Arts & Leisure

Section 2

New Artist: Henry Patterson's Moody City Blues

By Susan Smith

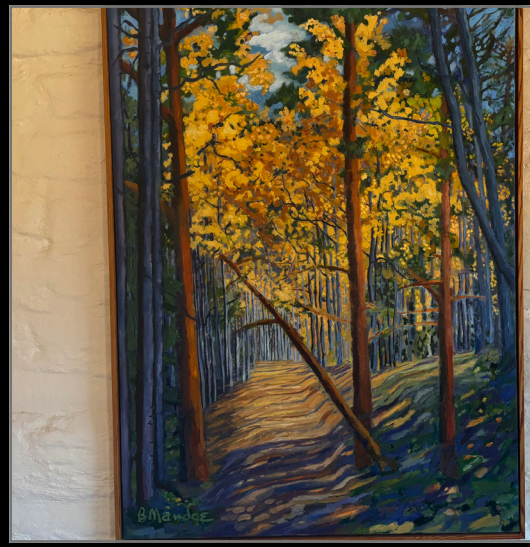
When he moves through the city, Henry Patterson sees the light. He sees it in all neighborhoods, but especially around his studio on Kensington Street. When he walks out in the rain, he sees how the light refracts and reflects the movement and pulse of the streets.

In this regard he is a lot like Mat Emerson, who abandoned abstract expressionism for a lush aceffec figurative style during the last 14 years of his life. Patterson began his career at a much younger age. He is a New York by birth and by trade – and now by oils. He started young when he was barely any good. His young career is distinguished by fairly steady forward motion, during which he gave his expressionism a lyricism, sparseness and light that weren't quite natural to it.

Diane Moynihan first saw Henry Patterson in a small show down the street from that studio on the Lower East Side. Newly appointed by the Whitney Museum in its acquisitions, she made a point of following his next steps. With the exuberant selection of early works – and most recent works – she oversaw and traces the short span in his progress. "I was drawn to the energy in Henry's new work – and wanted to be a small part of the ensuring that the city sees it as well." The 14 canvases date from 1989 – 1995 range in size from substantial









MISS YOU, LOVE YOU / HENRY'S PAINTINGS



MISS YOU, LOVE YOU / HENRY'S FINAL PAINTING









MISS YOU, LOVE YOU / KATHY'S FLOWERS & HENRY'S FUNERAL



MISS YOU, LOVE YOU / DINER



MISS YOU, LOVE YOU / THANK YOU



MISS YOU, LOVE YOU