

S

C

R

I

P

T

RICHARD CALDICOTT

Richard Caldicott
Script

**Maximum difference:
Repetition and transformation, precision and intuition,
in the work of Richard Caldicott**

Derek Horton

One of the many achievements of the 2004 exhibition, A Minimal Future? Art As Object, 1958–1968 in Los Angeles,¹ was to give some prominence to John Chamberlain's 'Rock and Roller' paintings from the mid 1960's. Named after performers of the time from the Beach Boys to the Shangri-Las, Chamberlain made over fifty of them between 1963 and 1965. Small, flat and contemplative, they are the antithesis of the monumental welded sculptures made by assembling and spray-painting twisted and dented automobile panels for which Chamberlain is much more well known. Built up of as many as a hundred layers of transparent colour, the paintings use the medium of sprayed lacquer too, but applied to flat square panels of masonite or formica to form variations on a square grid pattern, with a simplicity of form that is in direct contrast to the richness, subtlety and depth of their colour.

Several aspects of these paintings are significant to my response to Richard Caldicott's latest work, and all have to do with repetition and its capacity to generate difference: their repeated grid structure; their serial production, and their manipulation of multiple transparent layers to create translucent blocks of colour. "What would life be like if there was no repetition?" asked the 19th century philosopher Kierkegaard,² and subsequently the productive relationship of repetition and difference has itself repeatedly occurred as an important field of exploration for many practices rooted in modernity and modernism. That it continues to offer rich potential is evidenced in the endlessly subtle play of repetition and difference in Caldicott's work.

In writing previously about Caldicott, I have emphasised his work's relationship with architectural and musical structures deriving from the values of modernism as much as its connection with painting. My reading of the Untitled Constructions of 2003, first shown in 2004, for instance was primarily through architectural references.³ This stems in part from my insistence on the status of his works as 'objects' rather than 'pictures'. This gives them a direct relationship to other objects in the world, and a concomitant connection to the utopian aspirations and social values of modernism as a model for life rather than merely to the formal and self-referential aesthetic 'style' of modern art. Such points of reference, both for the artist in making the work and for an audience in engaging with it, remain in my view profoundly significant. Caldicott's current preoccupation

with the sound world of contemporary musicians and sound artists using digital technologies to extend this tradition like Taylor Deupree, Richard Chartier (who speaks of decisive forms slowly shifting and evolving), Alva Noto/Carsten Nicolai (who describes looping transformations within the space of precise structures) and Steve Roden (who aims for a rigidity that still leaves space for intuitive decisions) is evidence for this. The emphasis in such work on combining repetition with minute change and layering subtle new intersections into patterns of stillness and minimal movement can clearly be seen as central to Caldicott's concerns.

In looking at his latest work though, particularly from the perspective of its exploitation of the potential of repetition, it is difficult not to refer to aspects of modern art, and specifically painting, more strongly than to these other aspects of cultural production. Much, contemporary painting increasingly itself looks back to aspects of the formalism and geometrical rigour of its modernist antecedents; in the work of Jens Wolf, Tomma Abts, Katja Strunz and Terry Haggerty for example and their obvious debt to artists like Barnett Newman, Frank Stella, Ellsworth Kelly, Blinky Palermo, Agnes Martin, Robert Ryman and others of their generation.

Repetition is important both within the work itself and in the work's repeating echo of the tradition of repetition in art making. "If a thing is worth doing once, it's worth doing over and over again, exploring it, probing it...", observed Mark Rothko.⁴ And Jasper Johns' frequently quoted instructions to himself: "Take an object. Do something to it. Do something else to it",⁵ can now be seen as an immediate precursor to the ubiquitous presence and most explicit manifestation of repetition as a strategy for art making in the late-modernist moment of Minimalism in the 1960's. "One thing after another",⁶ was Donald Judd's deceptively simple take on the work and working processes of this period; and Carl Andre built a substantial career on his belief, repeating Rothko's words almost exactly, that, "if a thing is worth doing once, it's worth doing again and again".⁷ Yet more evidence of the centrality of strategies of repetition in this period might be found in Robert Morris's "continuous project altered daily",⁸ and Mel Bochner's use of the phrase, "the serial attitude".⁹

Though not necessarily in Bochner's sense, Caldicott is an archetypal adopter of a 'serial attitude'. All of his works, those represented here and all their predecessors, have been made in series: successively evolving works linked by common and repeated elements and collectively identified by some kind of overall categorisation and series title. Primarily, as here, the central characteristic of each of these series is of geometric elements serially transformed through a kind of 'slippage' inherent in their sophisticated and progressive regrouping, rearrangement or reorganisation; and the sequential

unfolding of sometimes subtle and sometimes dramatic changes in their chromatic range and the intervals between them. (Incidentally, such terminology suggests why musical analogies come so readily to mind: the infinite variety of melodic and rhythmic invention that the best jazz musicians can extract from the multiple repetition of a defined chord sequence, for example.¹⁰)

The nature of the viewer's encounter with serial art works like these adds another dimension to the inter-relationship of the individual components of this kind of sequential production through the experience of seeing them, even if only peripherally, 'all-at-once' in the simultaneous context of their installation in a gallery space. This experience might be seen to mirror the relationship between the elements within each separate work in the overall relationship between the individual works in a series.¹¹

There are, as Deleuze has identified in a philosophical context, not one but many registers of repetition. The more or less subtle variations within the repetitions of rectilinear, grid-structured or otherwise geometrically organised abstract paintings are often significantly dependent upon differences of surface. But in the unattenuated surface of a photographic print, no such textural variation is possible. And photography is in and of itself a serial, multiple process, so a further register or dimension of the repetition that is particular to Caldicott's work is inherent in this, its means of production. Another layer of complexity is added of course when the photographic printing process is a digital one: the pixel-by-pixel matrix of one/zero, on/off that determines it is fundamentally and exclusively repetitive. Barnett Newman always insisted that 'what the artists makes' is colour. Denied the subtleties of surface open to painters (even ones whose surfaces are as expansively flat as Newman's), Caldicott's endless search for the possibilities of infinite difference within prescribed structural repetitions can rely only on precisely that 'making' of colour, together with the constant manipulation of the structural pattern that contains it.

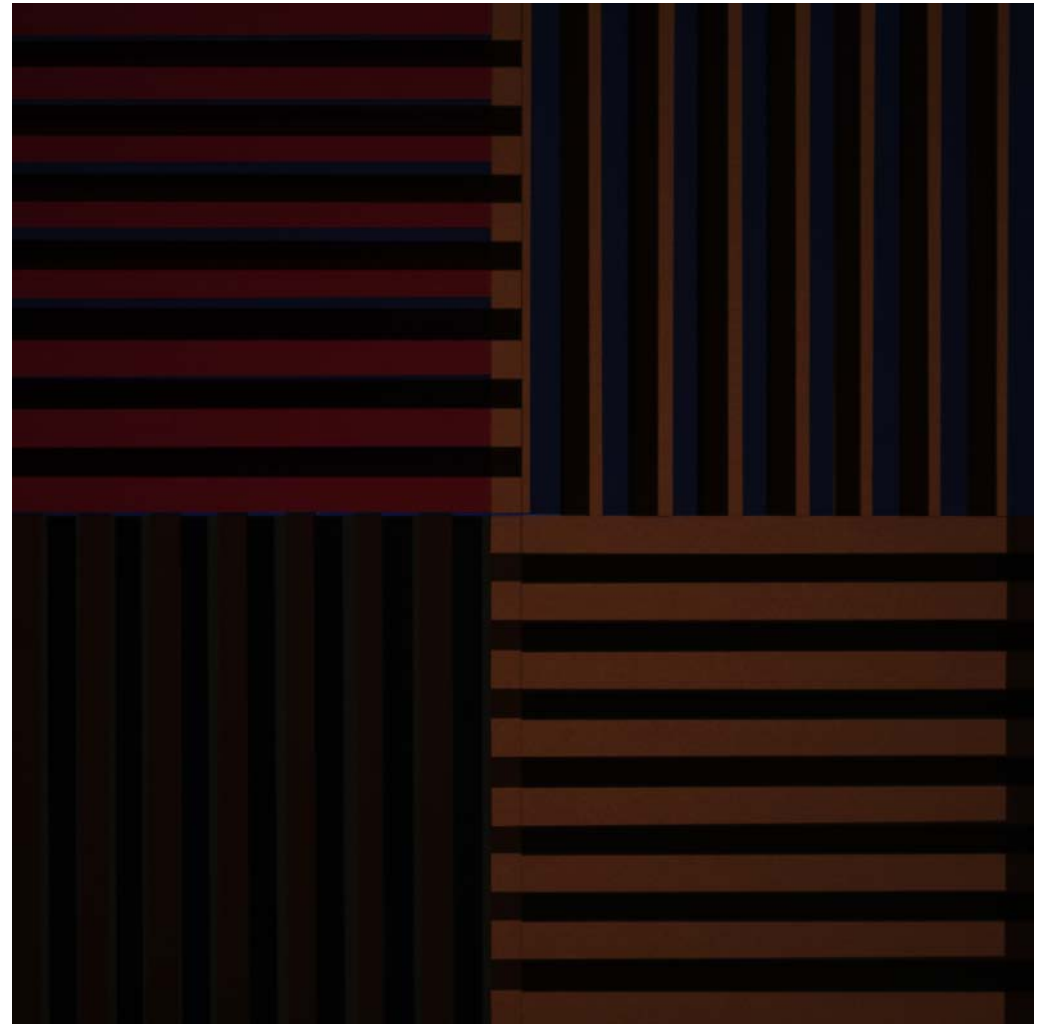
In considering these procedural limitations on Caldicott's process for exploring variation, colour and geometric structure, the first can be seen to be primarily informed by the interaction of the artist's aesthetic judgement with a particular technological process (the manipulation of light through photography and its printing processes); the second by the interaction of that same judgement with a particular manual process (the largely intuitive manipulation and assemblage of the material blocks of colour that are photographed).¹² There is a performative aspect to these strategies that embodies yet another register of repetition. Construction, deconstruction and reconstruction; overlaying, separation and adjustment; shifting, fixing and revision: all of these repetitive actions are endlessly multiplied in the

constant generation of serial difference and of difference within series. Together they figure a constructive process of repetition as performance in the act of making the work.¹³ In this way an index of human agency and physical action remains present in work that might otherwise be doubly disembodied by its structural formality and the distancing effect of its technical (re)production.

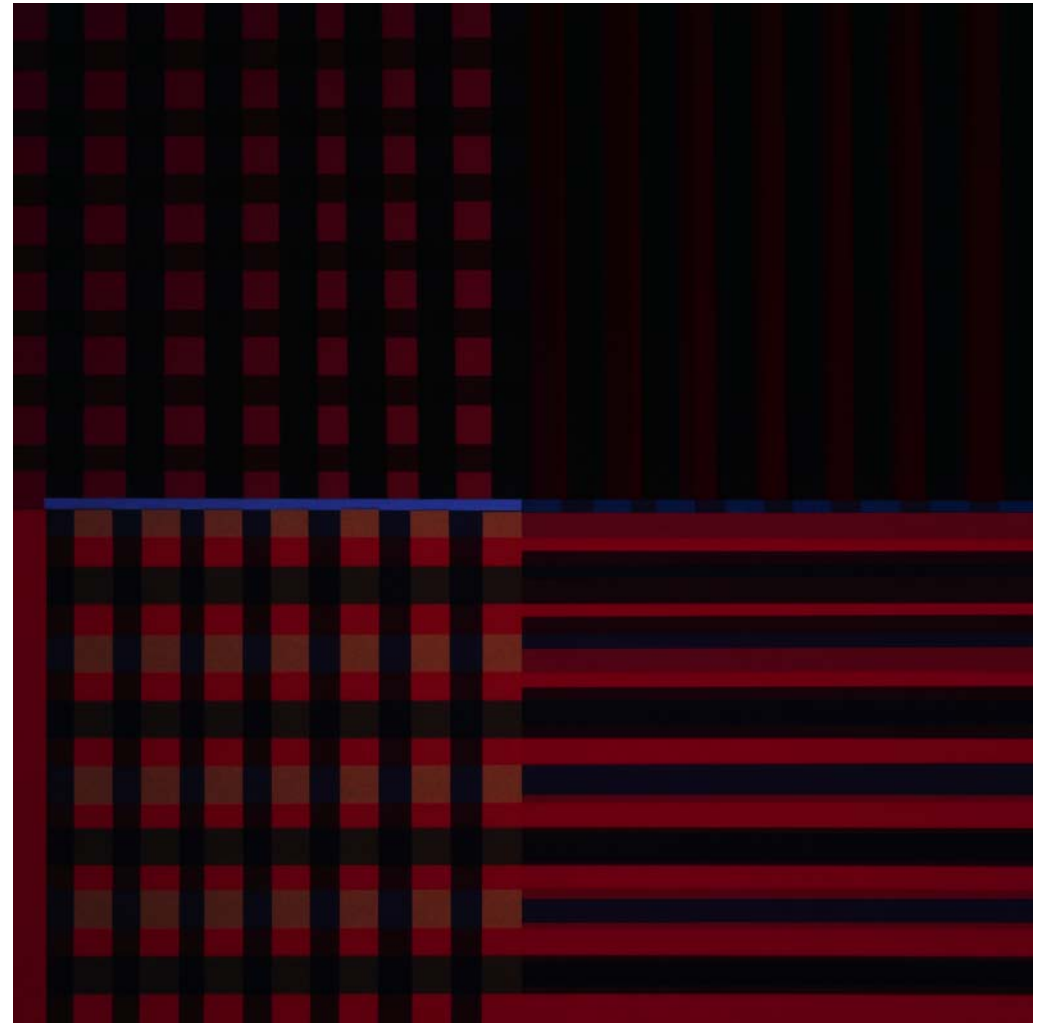
Repetition, in a culture of privileging the 'original', might be thought to be an unpromising route to generating the new.¹⁴ But, "rather than constraining difference, repetition allows for maximum difference, exacerbating, even, the multiplication of variables".¹⁵ Caldicott's work is the epitome of such a creative strategy. It is simultaneously stringent and flexible, because it is based on an insistently structural approach in which endlessly nuanced and differentiated forms achieve their visual complexity precisely because of their serially consistent geometric organisation. His precarious negotiations of repetition and difference, continuity and discontinuity, regularity and irregularity, precision and imprecision, accent and interval, are precisely articulated through series made up of the constant repetition of structural procedures within which the all-over surface is made up of these essential discontinuities and endless difference. Indeed, he creates a visually seductive and engaging world animated and invigorated by the recognition of a potential for the marginal difference to be the biggest difference.

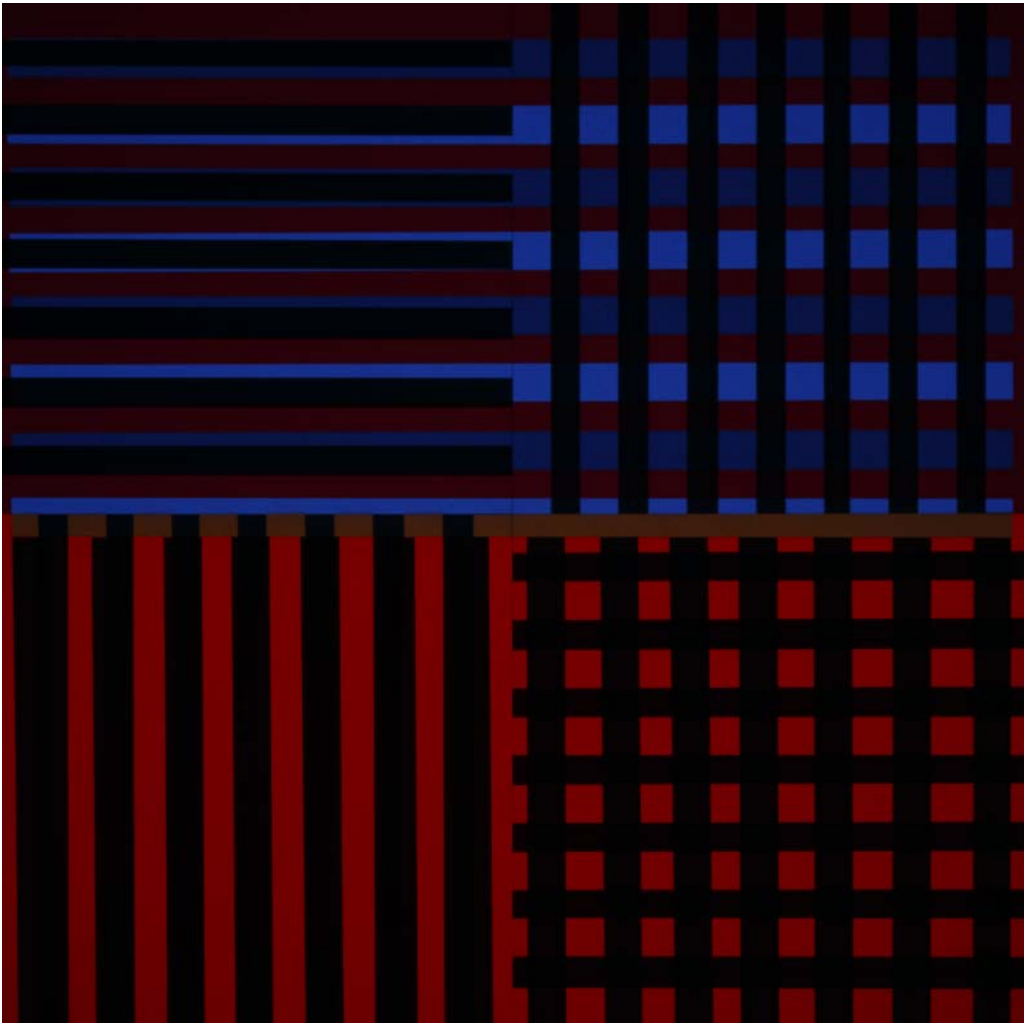
1. Curated by Ann Goldstein, presented at The Los Angeles Museum of Contemporary Art, 14 March – 2 August 2004, and fully documented in a catalogue published jointly with MIT Press, 2004.
2. Søren Kierkegaard, Repetition (1843), reprinted in Fear and Trembling / Repetition, Princeton, N.J., Princeton University Press, 1983 (p.132).
3. See Derek Horton, 'Seeing Through Modernism: Transparency, Absence, Construction', in Richard Caldicott, London, Hamiltons, 2004 (pp.1–3), (and online at www.richardcaldicott.co.uk)
4. Cited in James Breslin, Mark Rothko: A Biography, Chicago, University of Chicago Press, 1993 (p.329).
5. Jasper Johns, Writings, Sketchbook Notes, Interviews (ed. Kirk Varnedoe), New York, MoMA, 1996.
6. Donald Judd, Specific Objects: The Complete Writings 1959–75, Halifax/New York, Nova Scotia College of Art and Design/NYU, 1975 (p.184).
7. Cited in David Bourdon/Barbara Rose, Carl Andre Sculpture 1959–1977, Austin, Texas, Laguna Gloria Art Museum, 1978 (p.41).
8. 'Continuous Project Altered Daily' is both a Robert Morris work of 1969 and the title of his collected writings from this period, published by MIT Press in 1994.
9. Mel Bochner, The Serial Attitude, in Artforum, vol.6 no.4, December 1967.
10. The arresting, 27-chorus tenor saxophone solo by Paul Gonsalves' in the middle of Duke Ellington's performance of 'Diminuendo and Crescendo in Blue' at the 1956 Newport Jazz Festival is but one legendary example. John Coltrane's lengthy and magisterial solo improvisations based on the unpromisingly banal structure of show tunes like "My Favourite Things" are another.
11. Gilles Deleuze, Difference and Repetition, (1968), London, Athlone Press, 1994.
12. I have described Caldicott's working process in some detail in Derek Horton, 2004, op cit, p.2.
13. I am indebted to Briony Fer's insight into the significance for Blinky Palermo's paintings (themselves another good example of the serial regrouping, rearranging and colour modulation of regular geometric elements) not of his study of modernist abstraction but of the fact that Palermo was a student in Joseph Beuys' performance studio at the Dusseldorf Kunstakademie and his understanding of Beuys' own persistent making of paintings and drawings as part of a performative context. (See Briony Fer, The Infinite Line, New Haven & London, Yale University Press, 2004.)
14. Although Rosalind Krauss acutely challenged any such assumption in her The Originality of the Avant Garde and Other Modernist Myths, Cambridge, Massachusetts, MIT Press, 1985.
15. Briony Fer uses this phrase in her account of the work of Agnes Martin (in Briony Fer, The Infinite Line, New Haven & London, Yale University Press, 2004, p.56) and it can be applied very aptly to Caldicott.

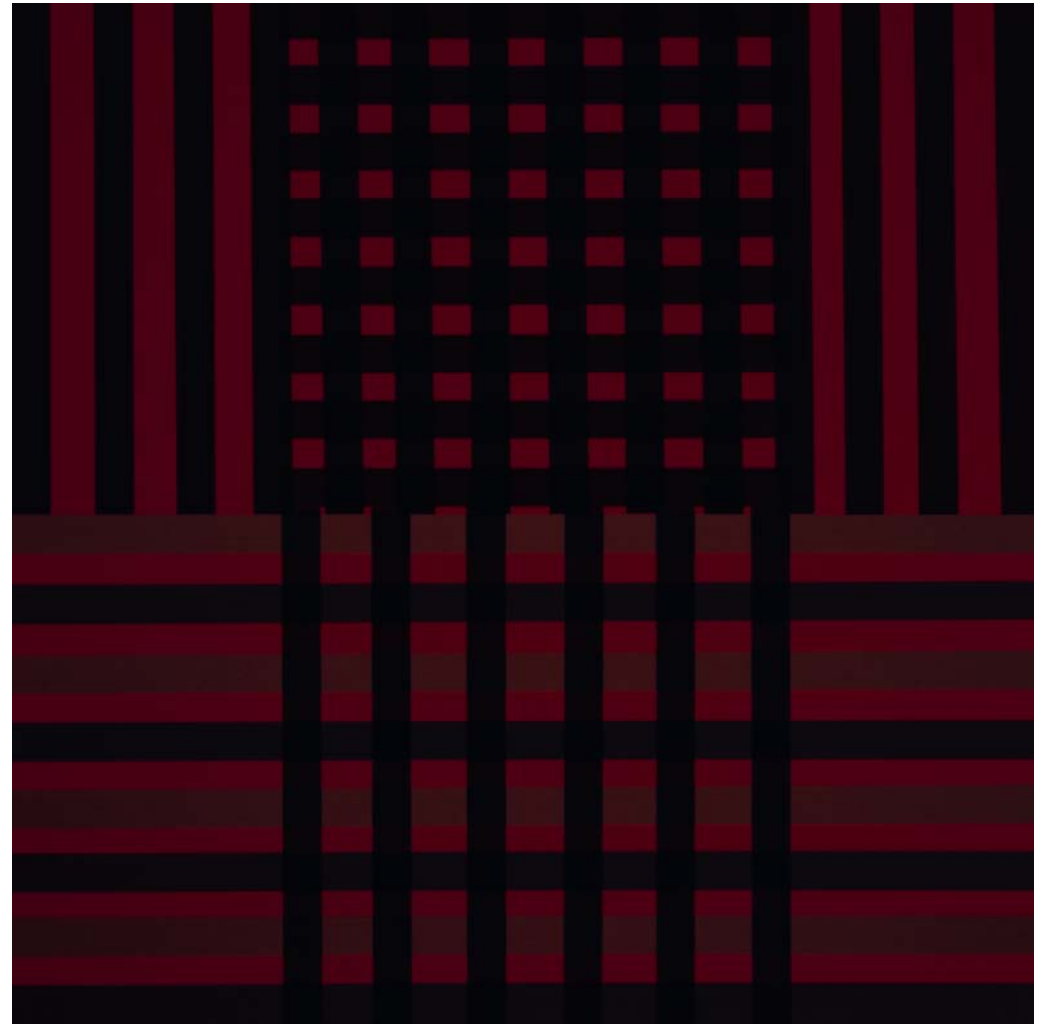
**SCRIPT
THROUGH
SHIFT
FONT
SPACER
MULTIPLE
STRETCH
EXIT
FULL
GO
FIGURE**

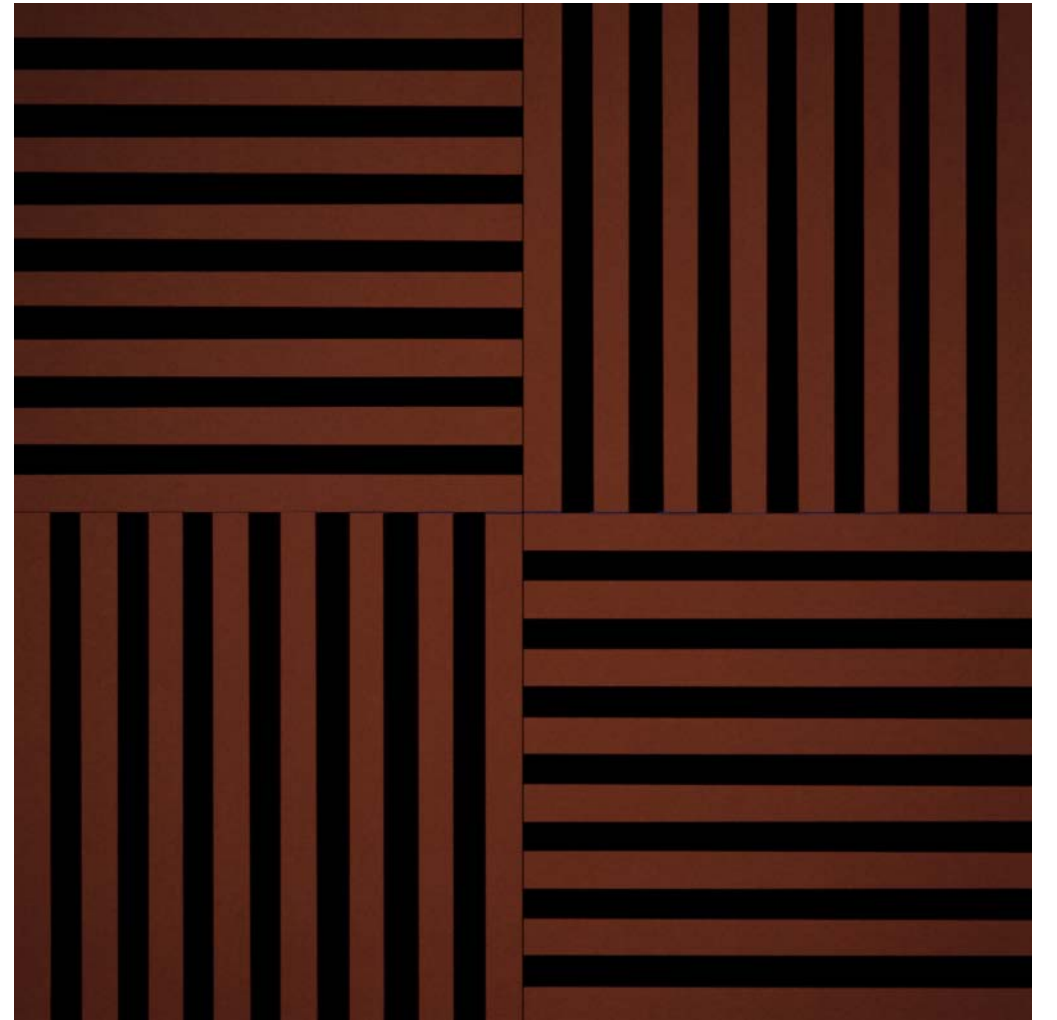


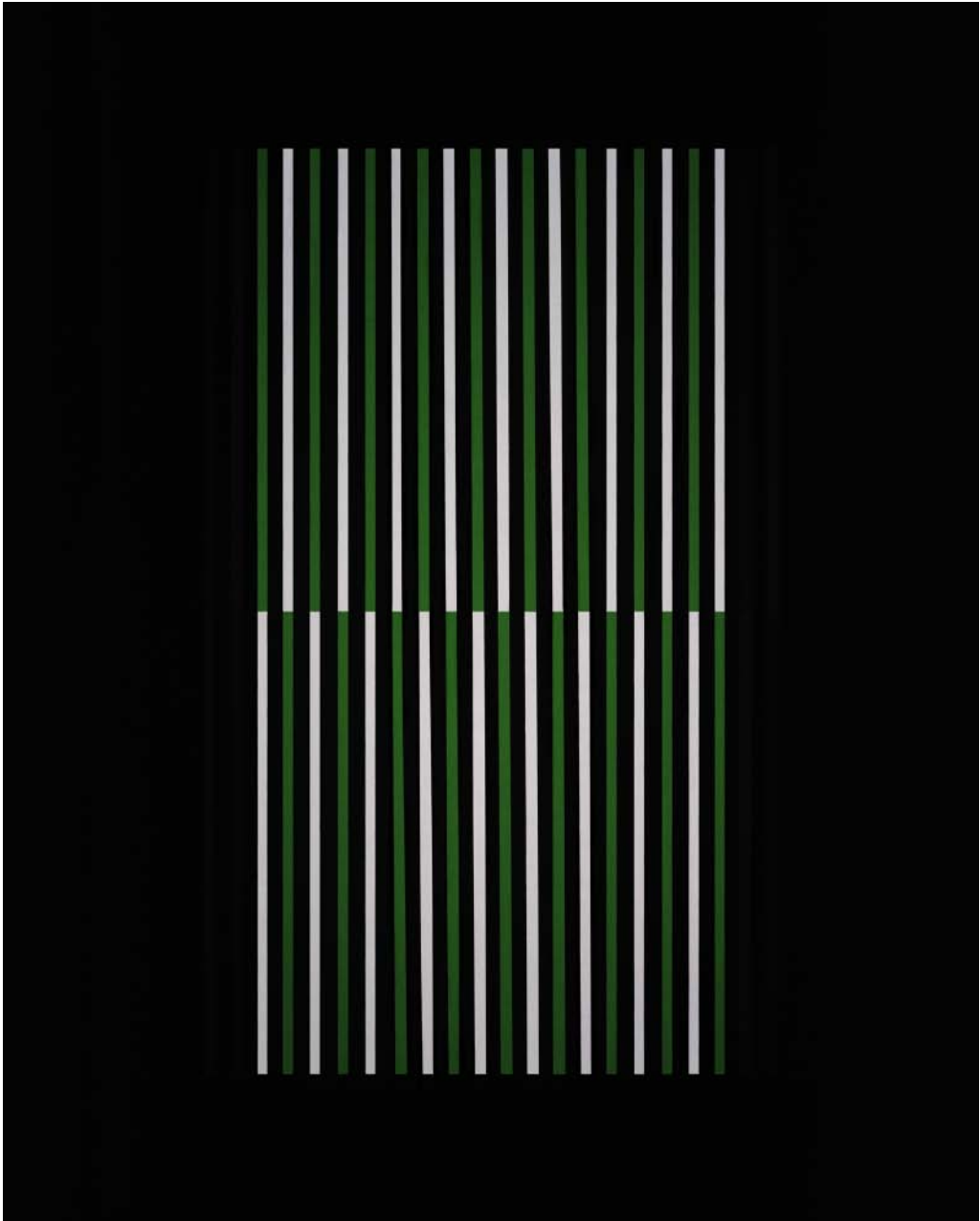
Through 2006



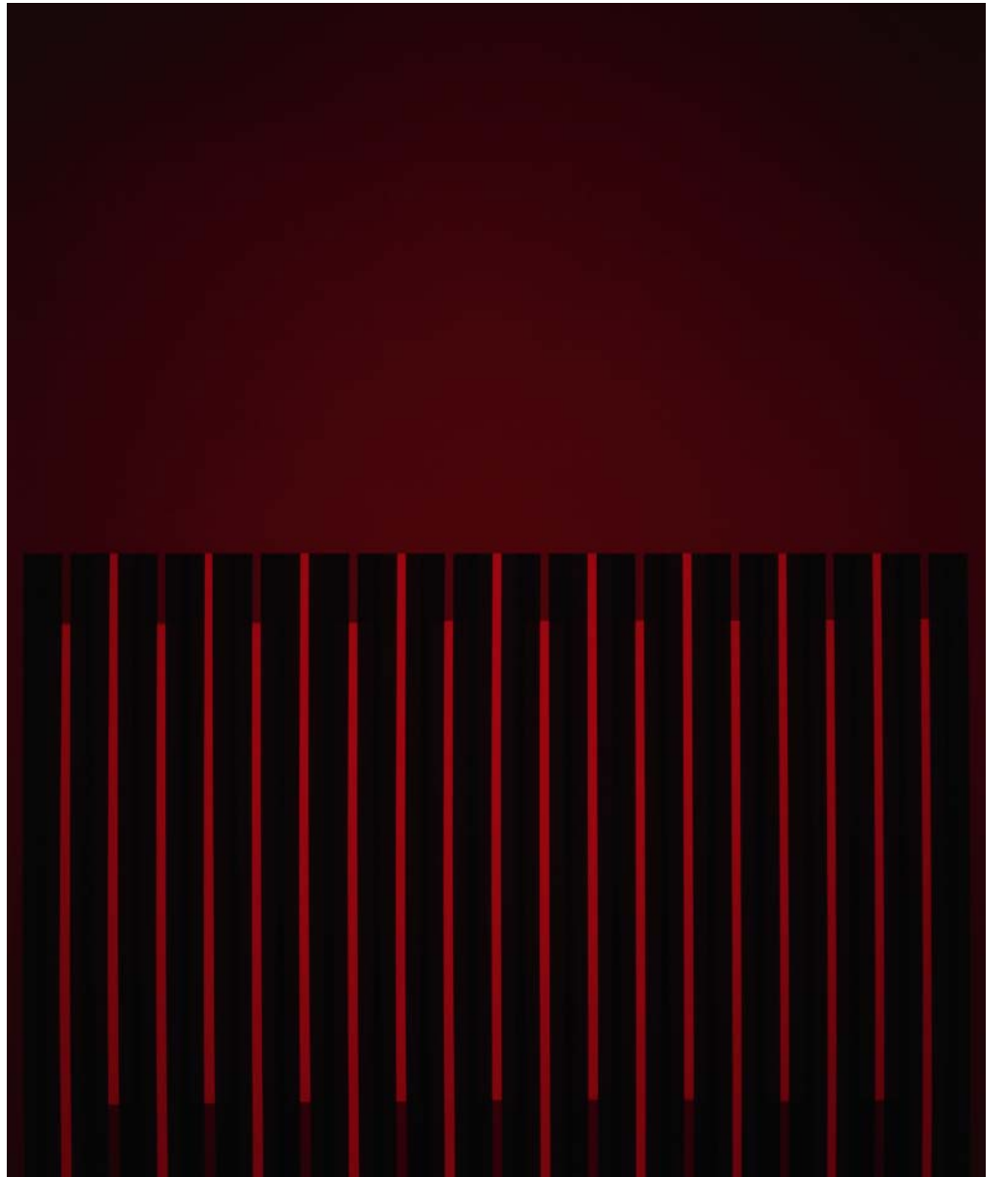


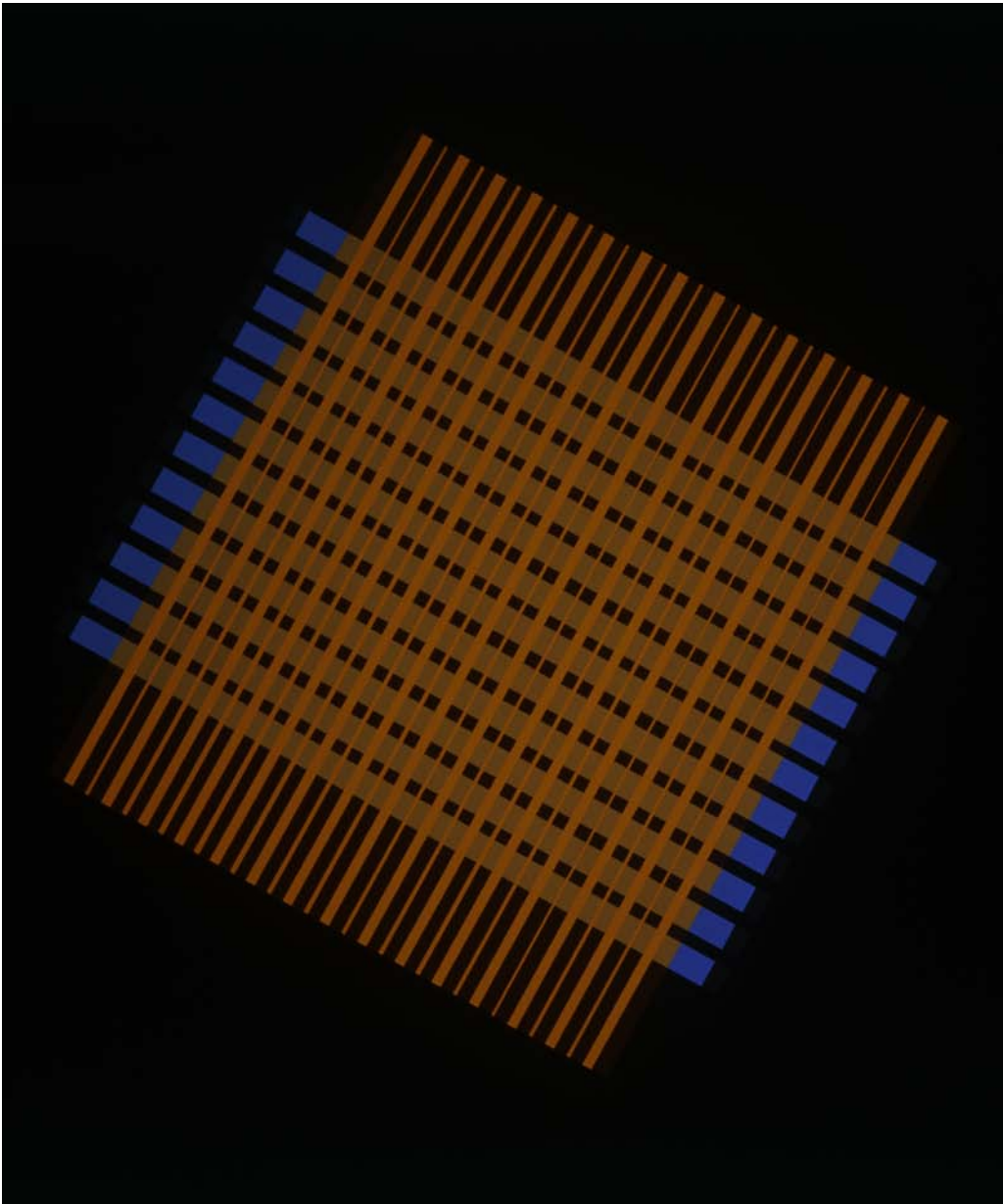


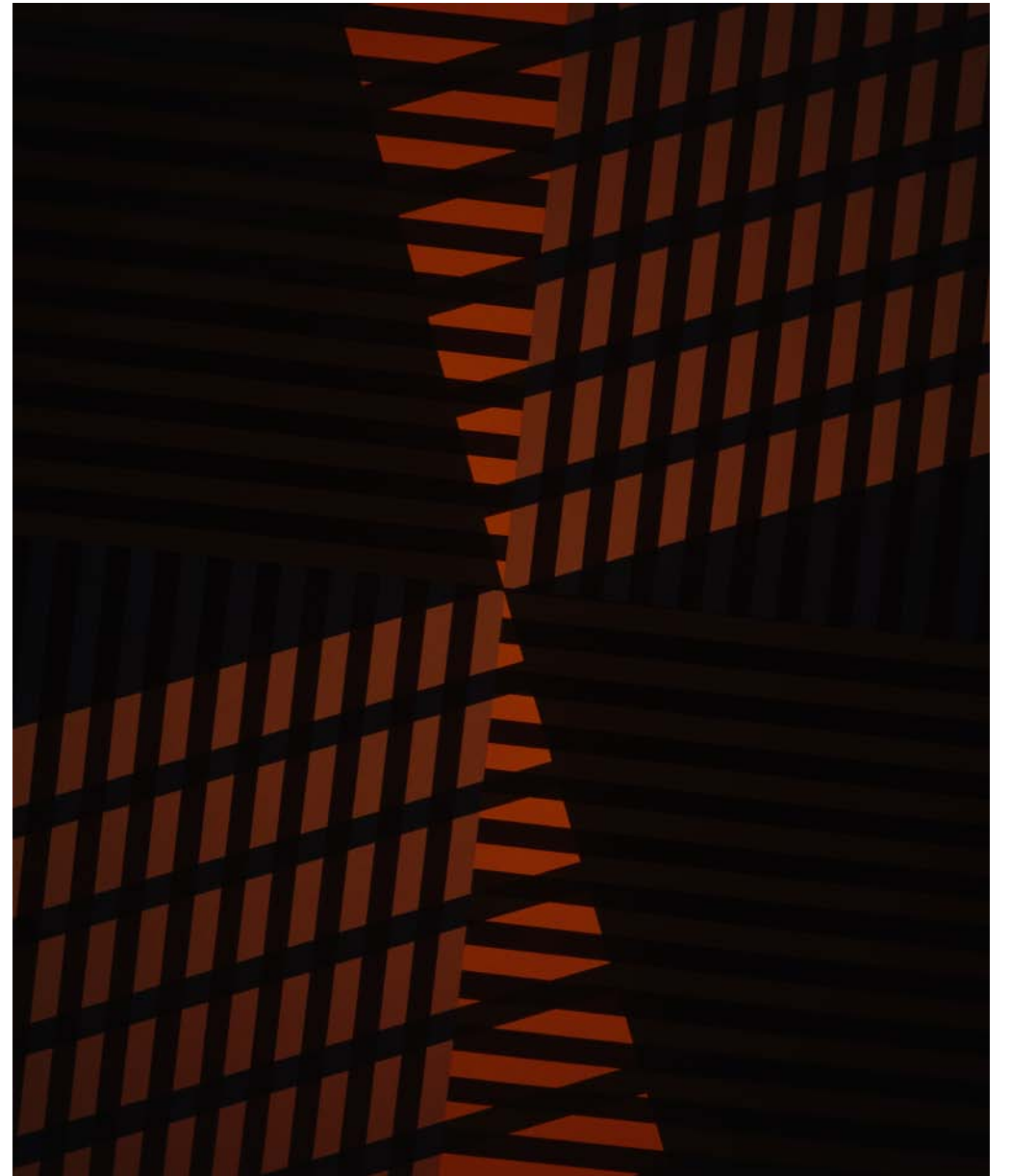












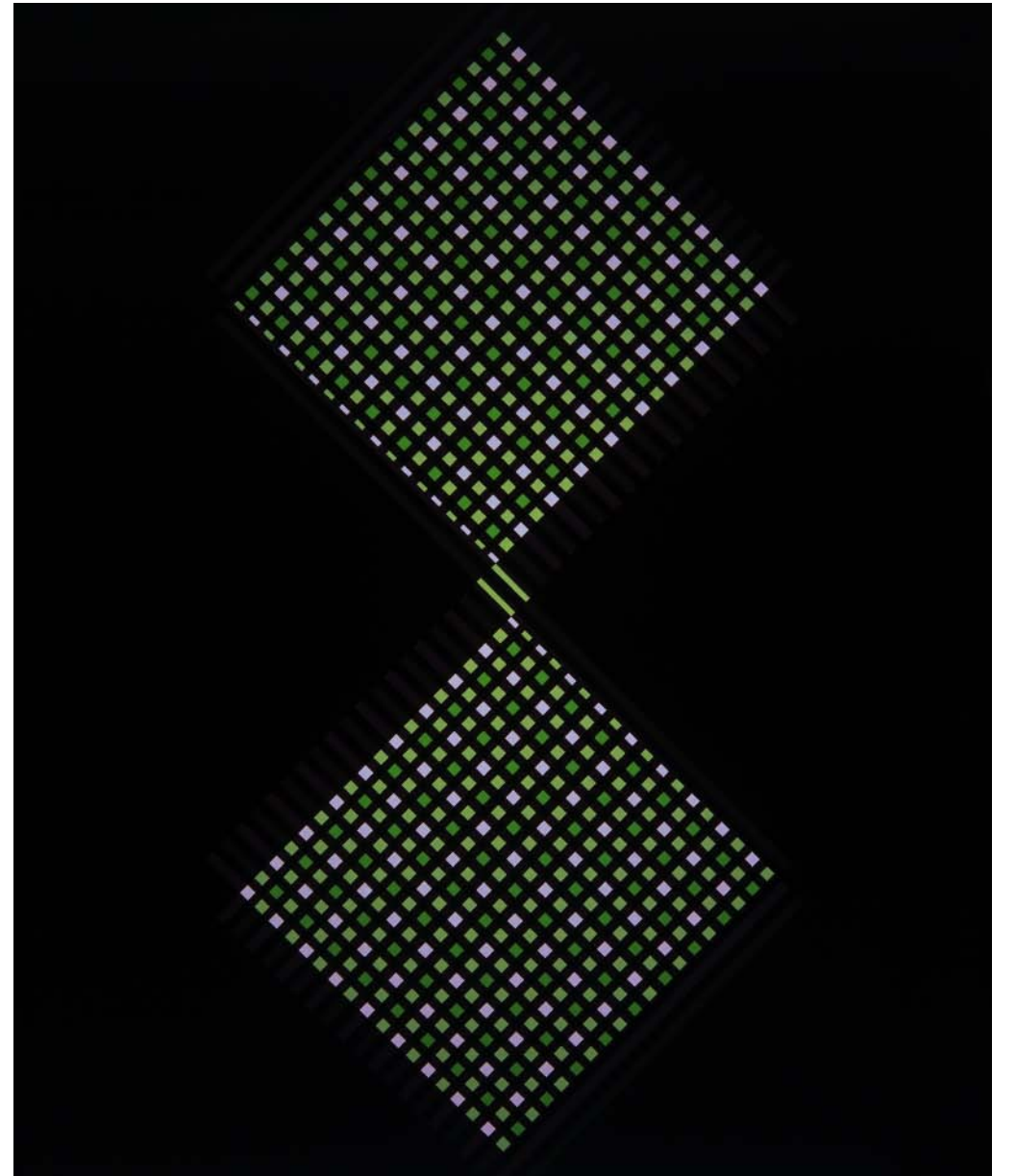


Figure 2006

List of works

Script 2006
C-Print and Diasec
20 × 20 inches
50.8 × 50.8 cm
Edition of 5

Through 2006
C-Print and Diasec
20 × 20 inches
50.8 × 50.8 cm
Edition of 5

Shift 2006
C-Print and Diasec
20 × 20 inches
50.8 × 50.8 cm
Edition of 5

Font 2006
C-Print and Diasec
20 × 20 inches
50.8 × 50.8 cm
Edition of 5

Spacer 2006
C-Print and Diasec
20 × 20 inches
50.8 × 50.8 cm
Edition of 5

Multiple 2006
C-Print and Diasec
50 × 40 inches
127 × 101.6 cm
Edition of 5

Stretch 2006
C-Print and Diasec
50 × 40 inches
127 × 101.6 cm
Edition of 5

Exit 2006
C-Print and Diasec
24 × 20 inches
61 × 50.8 cm
Edition of 5

Full 2006
C-Print and Diasec
24 × 20 inches
61 × 50.8 cm
Edition of 5

Go 2006
C-Print and Diasec
24 × 20 inches
61 × 50.8 cm
Edition of 5

Figure 2006
C-Print and Diasec
24 × 20 inches
61 × 50.8 cm
Edition of 5

Richard Caldicott**Biography**

1962 Born in Leicester, England
Lives and works in London

Solo Exhibitions

2007 Richard Caldicott, Galerie f 5,6 –
Galerie für Fotografie, Munich
2006 Richard Caldicott, Casa Tua, Miami
Blocker, Hamiltons, London
2005 Loop, Goss Gallery, Dallas, Texas
2004 Richard Caldicott, New Work,
Hamiltons, London
Ariel Meyerowitz Gallery, New York
2002 Hamiltons, London
Ariel Meyerowitz Gallery, New York
2000 Finesilver Gallery, San Antonio, Texas
Hamiltons, London
Camera Work, Berlin
1999 Hamiltons, London
Succession, London
1998 Dorothee De Pauw Gallery, Brussels
1997 On the Enty of Objects/Vom Dasein der
Gegenstände (with C. Muller), curated
by Stefan Gronert, Kunstmuseum Bonn

Selected Group Exhibitions

2007 Art Köln, Galerie f 5,6 – Galerie für
Fotografie, Munich
Photo London '07, Hamiltons
2006 Photo Miami '06, Galerie f 5,6
Paris Photo '06, Hamiltons
Seeing the Light, Carl Solway Gallery,
Cincinnati
Art Anon, in aid of Terrance Higgins Trust,
London Art Fair, London
If it didn't exist you'd have to invent it:
a partial Showroom history, The
Showroom, London
2005 Paris Photo '05, Hamiltons
2x2, Rachofsky House, Dallas
Concrete Photography, Museum im
Kulturspeicher Würzburg
Still Life and Stilled Lives, A Group Show,
Ariel Meyerowitz Gallery, New York
2004 Paris Photo '04, Hamiltons
Photo London '04, Hamiltons
'Cleanliness', Sara Meltzer Gallery,
New York
Group Exhibition, Hamiltons, London
The Photography Show, AIPAD/Ariel
Meyerowitz Gallery, New York
2003 Optic Nerve, Photofusion Gallery, London
Optic Nerve-Abstract Colour Photography,
curated by Roderick Packe, Wolsey Art
Gallery, Christchurch Mansion, Ipswich
Fresh Art Auction, Santa Monica Museum
of Modern Art, Santa Monica, CA.
Prima Facie, curated by Ellen Carey, Nina
Freudenheim Fine Art, Buffalo, New York
Paris Photo '03, Hamiltons
Lichtzeichnungen, Galerie f 5,6 –
Galerie für Fotografie, Munich
2002 The Armoury Photography Fair, Ariel
Meyerowitz Gallery, New York
Abstract Photography, Hunterdon Museum
of Art, New Jersey, New York
Supercellular! Galerie Valerie Cueto, Paris
Paris Photo '02, Hamiltons
2001 Fresh, Jane Jackson Fine Art, Atlanta,
Georgia
Paris Photo '01, Hamiltons
Art Brussels 2001, Hamiltons/
Dorothee De Pauw Gallery
Art Chicago 2001, Finesilver Gallery
2000 Art Basel 31. Hamiltons
Art Brussels 2000, Hamiltons/
Dorothee De Pauw Gallery
Art2000, 12th London Contemporary Art
Fair. Houldsworth Fine Art
The Photography Show, AIPAD/Hamiltons,
New York

1999 Still, Houldsworth Fine Art, London
Vintage Show, Hamiltons, London
Art Brussels '99. Dorothee De Pauw
Gallery/Hamiltons
Art Basel 30. Hamiltons
Silent Presence: Contemporary Still-Life
Photography, Staatliche Kunsthalle
Baden-Baden
Travelling to Kunstverein Bielefeld, March-
April 2000
FIAC, Paris. Hamiltons/Dorothee De Pauw
Gallery
Paris Photo '99, Hamiltons
The Photography Show, AIPAD/Hamiltons,
New York
1998 Art Brussels '98, Hamiltons
Out of Frame, curated by Paul Hedge,
Hamiltons, London
Under/Exposed, XpoSeptember Stockholm
Fotofestival
The Discerning Eye, Mall Galleries, London
Paris Photo '98. Hamiltons
1997 Ordinaire/Ordinary, Miller et Bertaux, Paris
Art Frankfurt, Almut Gerber Gallery, Köln
1996 A Glass of Water, Chelsea Arts Center,
New York
The Art Exchange, Kagan Martos Gallery,
60 Broad St, New York
1995 Caldicott, Clegg & Guttman, Gussin,
McDonough, Muller, Smith, Räume für
neue Kunst- Rolf Hengesbach,
Wuppertal
Art Basel 26. Räume für neue Kunst- Rolf
Hengesbach
Art Köln. Räume für neue Kunst- Rolf
Hengesbach
1994 Goll, Mark Boote Gallery, New York
Close Encounters, Ikon Gallery, Birmingham
Foto 1, curated by Christian Anstice, 152c
Brick Lane, London
1993 Xenografia Nomadic Wall, (Video
Installation Project) curated by Umberto
Scrocca, 45th Venice Biennale
1992 Seventeen, British and American Artists,
Greenwich St, New York
Love at First Sight, curated by Graham
Gussin, The Showroom, London
In and Out, Back and Forth, 578 Broadway,
New York
How Noisy Everything Grows, curated by
Marigold, Royal College of Art, London
7th Australian International Video Festival
15th Tokyo Video Festival
1991 Five British Artists / Fünf Britische Künstler,
curated by Christa Gather, Thomas
Backhaus Galerie, Düsseldorf

Collections

Ariel Meyerowitz, New York
Art Lab, Tokyo
BP Amoco, London
Chris Erck, San Antonio
Dorothee De Pauw, Brussels
Electronic Media Arts, Glebe, Australia
Elfering Collection, Miami
Goldman Sachs International, London
Ann and Jürgen Wilde Collection, Köln
Kenny Goss and George Michael, Dallas / London
Kunstmuseum Bonn
Leon Constantiner, New York
Merrill Lynch International Bank, London
Miller et Bertaux, Paris
Museo of Electrographie, Cuenca, Spain
Peter Svennilson, Stockholm
Richard James, London
Simon and Yasmin Le Bon, London
Sir Elton John, London
Tara Bernerd, London
The Peter C. Ruppert Collection – concrete art
in Europe after 1945 – museum im
kulturspeicher, Würzburg
Tim Jefferies, London
Mr and Mrs Vernon Faulconer Dallas TX

Bibliography

- Abrahams, Charlotte. 'No Hang ups', The Guardian Weekend, 10.3.01, p.41-42
- Aletti, Vince. 'Richard Caldicott, Ariel Meyerowitz Gallery', The Village Voice, 22.1.02, Vol.XLV11, No.3
- Althoff, Bernhard. 'Verwirrspiel mit den Dingen des Alltags', BonnRundschau, 17.1.97
- Bauermeister, Volker. 'Wo sich Dinge zum Reim zusammenfinden', Badische Zeitung, 16.9.99
- Bell, Jonathan. 'Fragmentation, Abstraction, Post- abstraction and De-abstraction', Exh. cat. Goss Gallery, Dallas, 2005
- Bell, Jonathan. 'Rose-Tinted Receptacles', Wallpaper, Sept.1999, p.153-4
- Bischoff, Dan. 'Painting with a camera, Hunterdon Museum of Art in Clinton', The Star-Ledger, Sunday, December 1, 2002, p.6
- Bishop, Louise. 'Plastic Fantastic', Creative Review, May 1999, p.48-49
- Boecker, Susanne. 'Kuhne Verwirrspiele mit einfachen Dingen', Kolner Stadt-Anzeiger, 18.2.97
- Bosetti, Annette. 'Die Stilleben von heute', Aachener Nachrichten, 20.1.97
- Braxmaier, Rainer. 'Eine Kleine Auswahl aus verschiedensten Sparten', Badisches Tagblatt, 14.9.99
- Bull, Stephen. 'Optic Nerve', Source 38, Spring 2004, p.35
- Brehm, Margit. 'Stop Making Sense', Exh.Cat. Staatliche Kunsthalle Baden-Baden, 1999
- Brown, Neil. 'Still, Houldsworth Fine Art, London'. Independent on Sunday, 30.1.2000
- Dannatt, Adrian. 'But if you try sometime you might just find', Exh.Cat. In and Out, Back and Forth, 578 Broadway NYC, 1992
- Dannatt, Adrian. 'Seventeen', Exh. Cat. Seventeen, 500 Greenwich Street, New York 1992
- Dannatt, Adrian. 'Soccer sideline', The Daily Telegraph, 2.2.94
- Dannatt, Adrian. 'Richard Caldicott-On a Series of Solid Physical Articles in the Shape of Ten Ordinary White Pages Marked by Black Print Text', Exh. Cat. Kunstmuseum Bonn, 1997
- Denk, Andreas. 'Vom geheimnisvollen Leben der Yuccapalme, General-Anzeiger, 22.1.97
- Dent, Nick. 'Kitchen Sink', Not Only black+white, No.39 Oct.1999, p.14
- Durden, Mark. 'Close Encounters', Creative Camera, Dec. 1994, p.43
- Dykstra, Jean. 'About the Cover', Photography in New York International, Jan/Feb 2002, cover image and p.4
- Feeser, Mitarbeiterin Sigrid. 'Erlesen Abgehoben, Baden-Baden: Stilleben der Gegenwarts-Fotografie', Rheinpfalz, 24.9.99
- Fiedler, Tanja. 'Tupper lebt', Berliner Morgenpost, 18.9.2000
- Fischer, Joseph. 'Die Kunst der Stille', Kunst & Kultur, 9.99
- Gernsbeck, Karl. 'Kompositionen und zufallige "Schüsse"', Badisches Tagblatt, 13.9.99
- Gronert, Stefan. 'On the Enty of Objects, The Context of the Works of Richard Caldicott and Christopher Muller', Exh. Cat. Kunstmuseum Bonn, 1997
- Heise, Rudiger. 'Lichtzeichnungen, galerie f 5,6', Applaus, 4/2003, p.55
- Horton, Derek. 'Seeing through modernism: transparency, absence, construction', Richard Caldicott Exh. Cat. Hamiltons, London, 2004
- Horton, Derek. 'Beyond Recognition', Optic Nerve Exh. Cat. Wolsey Art Gallery, Christchurch Mansion, Ipswich, 2003
- Kemmerer, Michael. 'Lautlose Gegenwart, Fotografische Stillleben in dr Baden-Badener Kunsthalle', Rhein-Maim Echo, 15.10.1999
- Kilb, Andreas. 'Hausgotter sehen dich an', Frankfurter Allgemeine Zeitung, 20.9.2000, Nr. 219
- Konches, Barbara. 'Fokussierte Stilleben, Die "Lautlose Gegenwart"', BNN, 13.9.1999
- Kopp, Siegbert. 'Eine Schule des Sehens "Lautlose Gegenwart": Fotografierte Stilleben in Baden-Baden', Sudkurier, 3.11.1999
- Jäger, Gottfried; Krauss, Rolf H.; Reese, Beate. 'Concrete Photography/Konkrete Fotografie', Kerber Verlag, Bielefeld
- Johnson, A. 'Richard Caldicott', The New York Times, Friday, February 1, 2002 p.25
- Lillington, David. 'Foto 1', Time Out, No.1226 Feb 1994, p.39
- Lebeck, Josef. 'Kunsthalle Baden-Baden: Lautlose Gegenwart', Klappe, 10.99
- Lee, Vinny. 'A Woman's Place', R+R Interiors, 2002, p.51
- McKay, Ian. 'Original Copies', Art Monthly, Dec. 1991, p.24
- MacDonald, Jo. 'Artists really have a Nerve', Evening Star, Ipswich, 5.4.03, p.13
- Maku. 'Nicole Stanners Galerie F 5; 6 Zeigt "Lichtzeichnungen" Von Fotografen', go NR, 04/2003, p.82
- Miyake, Yuki. 'From London', Designers Workshop, 1X, No.58, Dec 1992, p.111
- M. K. 'Mehr Licht!' Photographie, April 2003, p.86
- Moore, Sue. 'How much for an original copy?' Guardian, Saturday, October 20, 1990, p.5
- Muller, Franz. 'Ein altes Thema in neuem Licht', Badisches Tagblatt, 27.8.99
- Mueller, Jessica. 'La Soupe de Daguerre', Exh.Cat. Staatliche Kunsthalle Baden-Baden, 1999
- Nab, Beate. 'Die Schönheit der banalen Dinge', Westfälischer Anziger Hamm, 28.3.2000
- Pearce, Sara. 'Photographs, big and small – Carl Solway Gallery', Enquirer, Cincinnati, Friday, January 27, 2006, p.8
- Pesch, Martin. 'Um die Ecke Wartet die Op-art und grist', Taz, 19.2.97

- Pfab, Rupert. 'Iritierende Wechselspiele: Zur Ausstellung "Vom Dasein Der Gegenstände"', Eikon, 21/22, p.85, 1997
- Pfab, Rupert. 'Busy harvest'. Exh. cat. Christopher Muller-Seeing Things, verlag fur moderne kunst Nurnberg, 2002, p.62
- Pinsent, Richard. 'The sensory eloquence of still-life photography', The Art Newspaper, No.92, May 1999, p.66
- Pitman, Joanna. 'Cameras, Who Needs Them?' The Times, 30 December, 2003, p.13
- Pramann, Willi. 'Kunstverein: Stilleben in der zeitgenossischen Fotografie Tod behauptet seine Gegenwart', Westfalen-Dlatt, 4./5. 3 2000
- Rexer, Lyle. 'The Occasion of an Unfolding', art on paper, March/April 2005, vol.9. No.4, p.64-67
- Romano, Gianni. 'Richard Caldicott', Zoom, May/June 1993, p.46-49
- Rothman, Sabine. 'Fantastic Plastic', House & Garden(USA), October 2000, p.108
- RRi. 'Mittlere Blende', Suddeutsche Zeitung Nr. 48, 4/2003, p.13
- Schreier, Christoph. 'Photographic Colourism-Richard Caldicott's New Work', Exh. Cat. Hamiltons, 2002
- Schwendener, Martha. 'Richard Caldicott Ariel Meyerowitz Gallery', Artforum, March 2002, p.141-142
- Seaward, Ellie. 'The Perfect Portfolio', Image, No:303, Association of Photographers, Dec 2000, p.4,5
- Sexton, Elaine. 'Still Life and Stilled Lives', Ariel Meyerowitz, ARTnews, October 2005, p.170
- Sheridan, Greg. 'Original Copies', Graphics World, Nov/Dec 1990, Number 88, p.17-20
- Shuckburgh, Hannah. 'April Calendar', Art Review–The Gallery Guide, April 2002, p.4
- Strecker, Manfred. 'Lautlose Gegenwart Bielefelds Kunstverein zeigt Stilleben zeitgenossischer Fotografie', Neue Westfälische, NR.54. Samstag.4.Marz.2000
- T, I. 'Perfekte Asthetisierung: Promis und Tupperware schoner fotografiert als sie sind', Mailaichn Oderzeitung, 26.9.2000
- Zivancevic, Nina. 'Letter from Paris', NY Arts, August 2002, p.68

Catalogue / magazine contributions

- Lacanian ink 14, cover image ('Butter, 1997'), Spring 1999
- 'Paper bag 1992', Frieze, magazine cover, issue 6, September–October 1992
- 'Privacy', Documentario 2, catalogue cover, Spazio Opos, Milan 1993
- Seconds – the magazine of contemporary art and its research, contributor and on advisory board
- 'Tupperware Party', Catalogue contribution. Columbus College of Art and Design, Columbus, Ohio, 2003
- Zoo, New Photography, Issue 3, October 1999

Catalogues and Publications

- 2005 Loop, Goss Gallery, Dallas.
Text: Jonathan Bell
- Concrete Photography/Konkrete Fotografie – Kerber Verlag, Bielefeld. Text: Gottfried Jäger, Rolf H. Krauss and Beate Reese
- 2 x 2, Rachofsky House, Dallas
- 2004 Richard Caldicott New Work, Hamiltons, London. Text: Derek Horton
- 2003 Optic Nerve, Wolsey Art Gallery, Ipswich.
Text: Derek Horton
- 2002 Richard Caldicott, Hamiltons, London.
Text: Christoph Schreier
- 1999 Lautlose Gegenwart/Silent Presence: Contemporary Still-Life Photography, Staatliche Kunsthalle Baden-Baden /Kunstverein Bielefeld. Text: Jessica Müller, Gudrun Altfeld and Margrit Brehm
- 1998 Under/Exposed, XpoSeptember Stockholm Fotofestival. Text: Christer Alm, Claes Britton, Christian Caujolle and Niklas Alm
- 1997 On the Enty of Objects/Vom Dasein der Gegenstände, Kunstmuseum Bonn.
Text: Stefan Gronert and Renate Puvogel
- 1992 Seventeen, British and American Artists, Greenwich St, New York.
Text: Adrian Dannatt, Alice Rawsthorn and Christopher O'Connell
- In and Out, Back and Forth, 578 Broadway, New York. Text: Laura Cottingham, Adrian Dannatt, Alice Rawsthorn and Ross Sinclair
- How Noisy Everything Grows, Royal College of Art, London
- 1991 7th Australian International Video Festival Fünf Britische Künstler, Thomas Backhaus Galerie, Düsseldorf. Text: Kim Sweet
- 1990 Original Copies, Royal College of Art, London. Text: Christian Brening and Rick Poynor

Script has been published to coincide with the exhibition 'Richard Caldicott', at Galerie f 5,6 – Galerie für Fotografie, München, 21 April – 9 June 2007

Copyright © 2007
Richard Caldicott
Derek Horton
Hamiltons, London
Galerie f 5,6 – Galerie für Fotografie, München
Goss Gallery, Dallas

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of the publisher.

Design
John Morgan studio, London

Reproduction work
Grieger, Düsseldorf

Printer
Healeys printers, Ipswich

Edition
500

Hamiltons
13 Carlos Place
London W1Y 2EU
T +44 (0)20 7499 9493/4
F +44 (0)20 7629 9919
art@hamiltonsgallery.com
www.hamiltonsgallery.com

Galerie f 5,6 – Galerie für Fotografie
Ludwigstrasse 7
D-80539 München
T +49 (0)89 286 751 67
F +49 (0)89 286 752 83
info@f5komma6.de
www.f5komma6.de

Goss Gallery
2500 Cedar Springs
Dallas
Texas 75201
T +1.214 696 0555
F +1.214 696 0556
info@gossgallery.com
www.gossgallery.com

www.richardcaldicott.co.uk