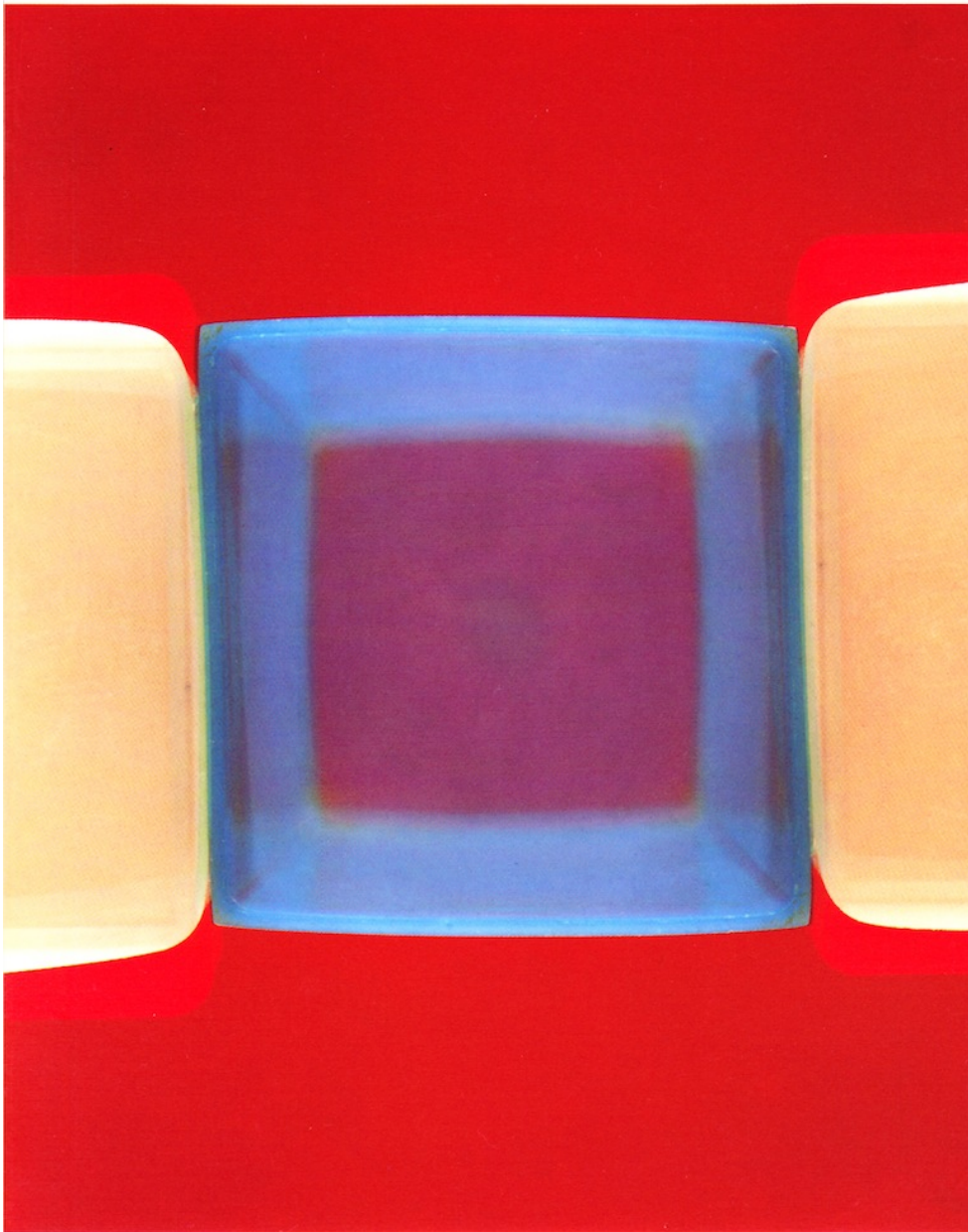


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PHOTOGRAPHY IN NEW YORK

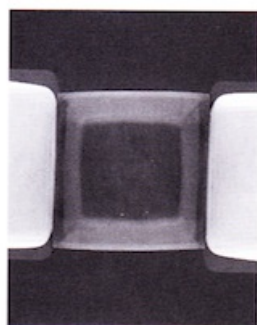
I N T E R N A T I O N A L



PHOTOGRAPHY IN NEW YORK

I N T E R N A T I O N A L

ABOUT THE COVER



“Richard Caldicott makes compelling and exciting photographs of intentionally unexciting things,” says Ariel Meyerowitz, whose gallery is hosting the British photographer’s first solo show in New York from January 5-February 16, 2002. While many photographers use everyday objects as their subject matter, Caldicott takes this practice to a new level: *Untitled #165, 2000*, our cover image, is one of more than 200 photographs in

Caldicott’s series focusing mainly on plastic food storage containers—in other words, Tupperware®. But once Caldicott photographs these colorful plastic bowls, lids, and containers, says Meyerowitz, “they assume a mysterious, magical, meditative aura.” Large in scale (most are 50x40 inches), the Cibachrome prints, which are mounted to aluminum and are generally done in editions of five, have been compared to Barnett Newman’s Color Field paintings. They are abstract images, more about color and light than about the objects themselves. “They become a celebration of the beauty of utilitarian objects, while paying no heed to their functionality,” says Meyerowitz. In earlier photographs in the series, Caldicott created totemic shapes from the Tupperware®, in which the containers were more recognizable, but the recent images on view in this show are more abstract, with few clues to suggest what the objects are.

Born in 1962 in Leicester, England, Caldicott received an MFA from the Royal College of Art and now lives in London. His father, Dennis Caldicott, is a painter, and his mother, June, is a poet. His photographs, which have been exhibited at Hamiltons Gallery in London, are in the collections of Elton John and the Kunstmuseum Bonn, among other places. Meyerowitz says she has loved his photographs since she saw them at Art Basel several years ago, and decided to offer him a show shortly after she opened her own gallery. In some ways, she adds, they’re incredibly simple images: “You don’t really need to have an understanding of art history—they are what they are. They just speak for themselves. They’re very satisfying—calming and stimulating at the same time.”

Jean Dykstra