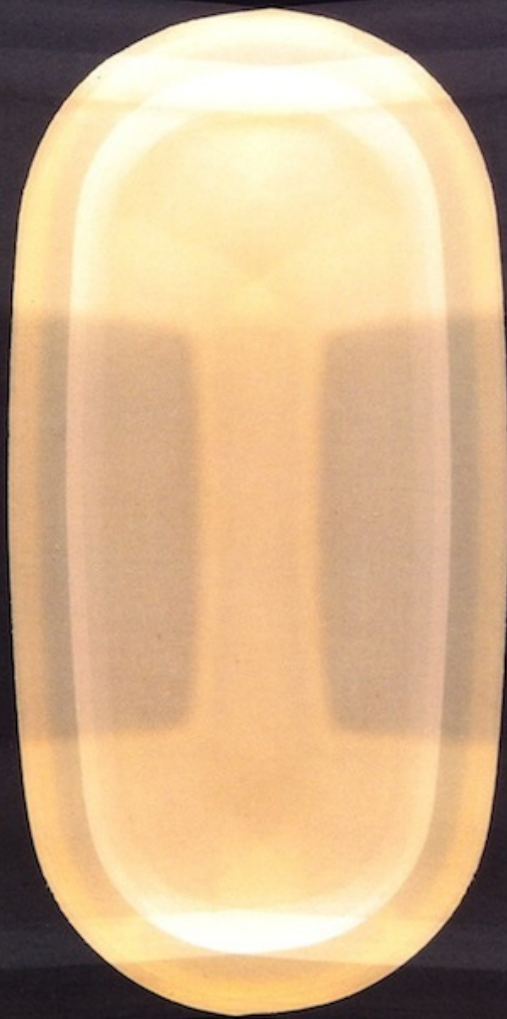


Richard Caldicott



Richard Caldicott

New Work

HAMILTONS

Photographic Colourism – Richard Caldicott's New Work

Christoph Schreier

Since its earliest days, photography has defined itself in terms of the dramatic relationship to its rival pictorial medium, painting. For a few years now, even decades, photography has been encroaching on painting in the largest exhibition halls of our museums. Instead of being content with a shadowy existence in the semi-obscurity of graphic cabinets, it appears in the form of large light-resistant prints or monumental lightboxes, as we see with Andreas Gursky and Jeff Wall, that directly compete with painting, usurping it from the best positions in our galleries.

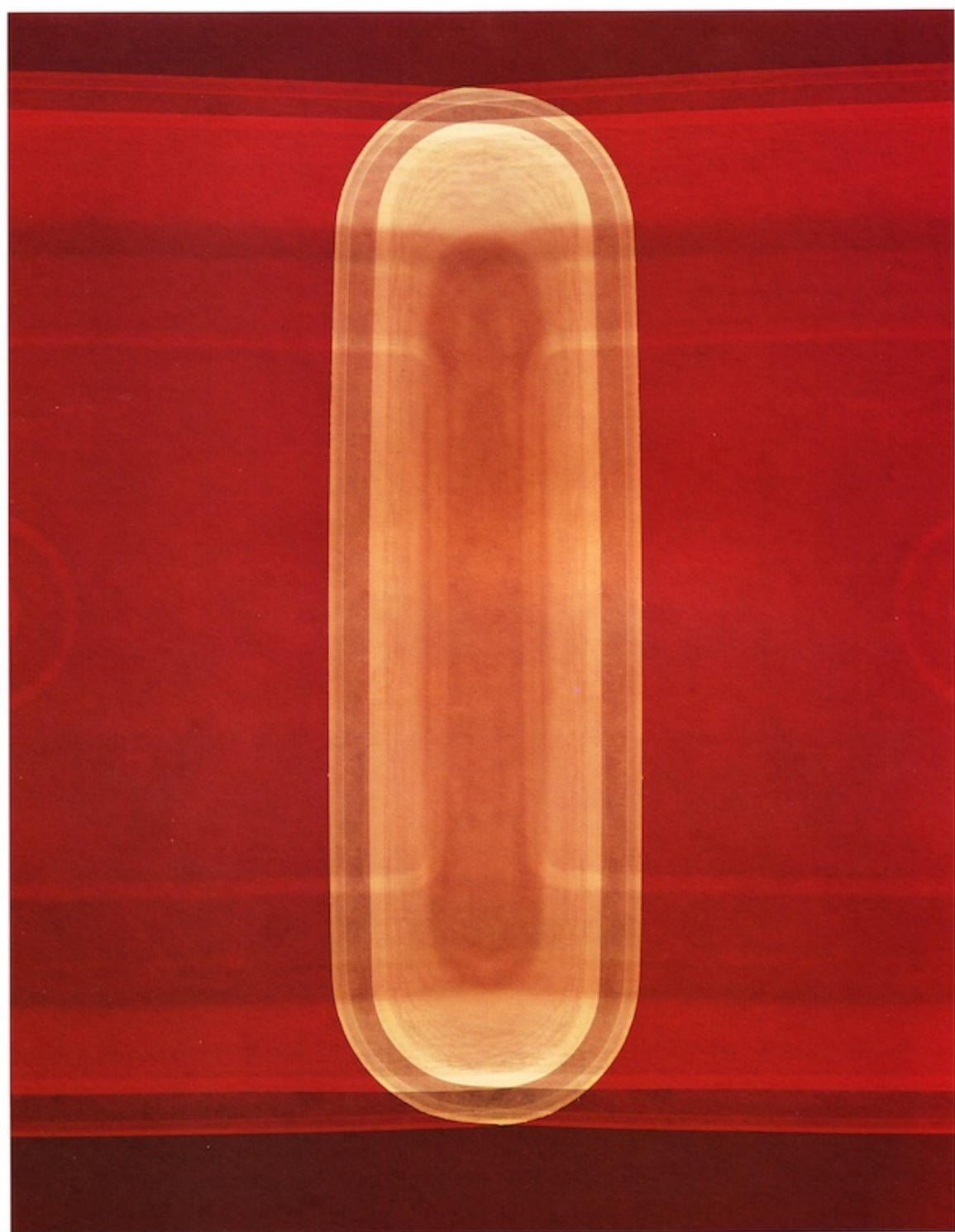
It is just such a success that could be wished for Richard Caldicott's photographic works, which clearly exceed the standard photo format of, say, a maximum 24 x 36 cm. Of a quite commanding, space-impinging presence, their dispute with painting, however, lies on a different, non-metric level. Even a first impression reveals the painterly qualities of his art. What we take in is summed up in a phrase Eugène Delacroix once coined for painting, namely "sensations colourantes", the visual sensations that seem sufficient unto themselves and the eye of the beholder.

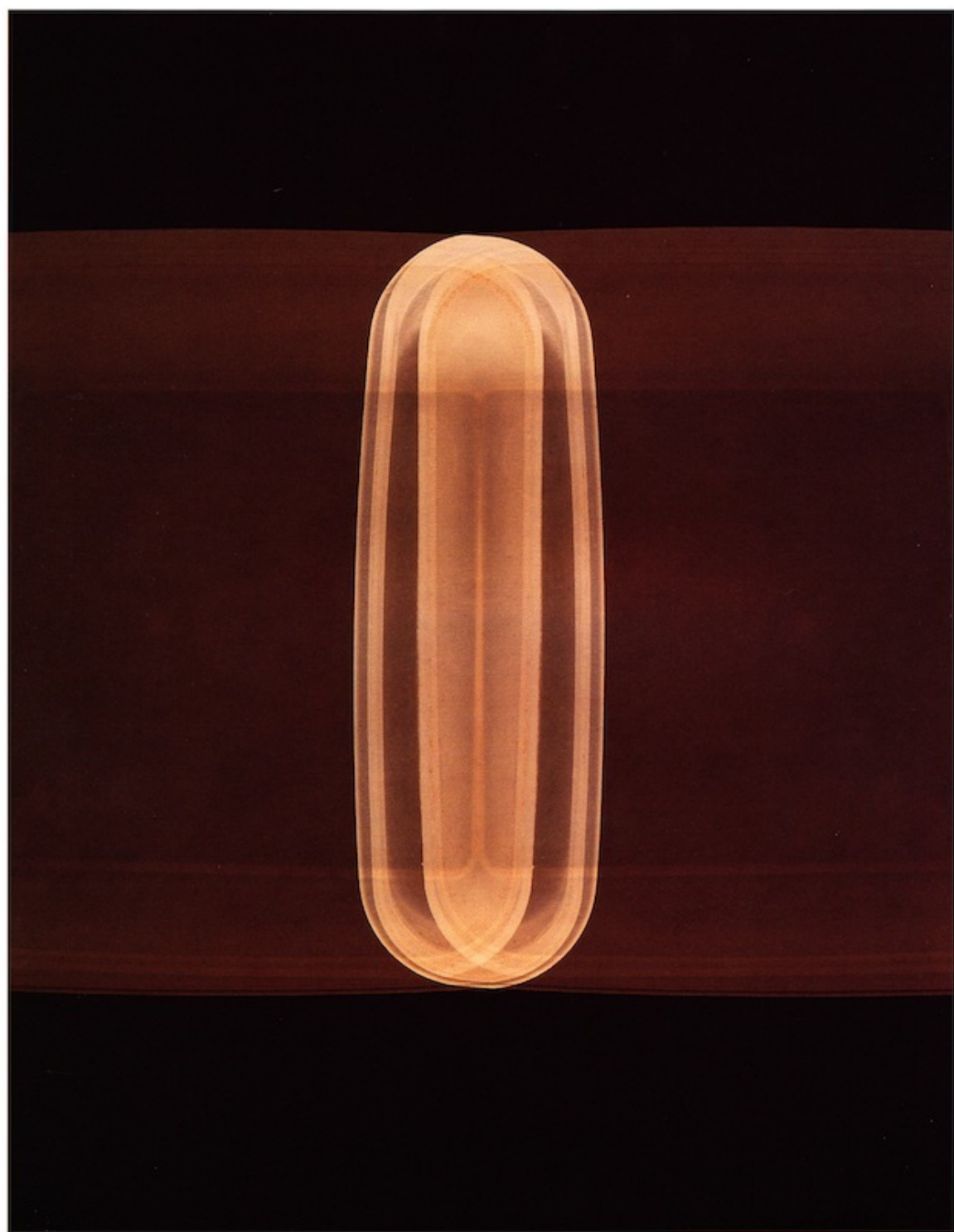
We may be tempted to regard these pictures purely for pleasure, and indeed the works' subtle play of colour and form suggests this response. Caldicott's latest works cultivate an aestheticism that make the viewer almost forget that these photographs possess an outside reference. Seen purely as motifs, they go back to an inventory of plastic dishes or containers, mostly Tupperware, that in the early and mid-nineties Richard Caldicott piled up into imposing plastic structures. Although one might identify an individual salad bowl or lemon squeezer, the total form possesses a self-referentiality that Caldicott has developed in later years. The ironic contrast between an apparently modernist-constructivist sculpture and the reality of its trivial, everyday substance, is no longer really the issue. It may have been a sign of (English?) humour, but Caldicott's art has always meant to be earnest. His concern is the metamorphosis of the everyday, which for him has something almost alchemical about it. This unquestionably goes one step further than photography's chemical transformation of reality into two dimensional pictures at the touch of a button. The new works show that he is aiming for a kind of transmutation of the functionality and entity of everyday objects into the shimmering presence of simple translucent forms.

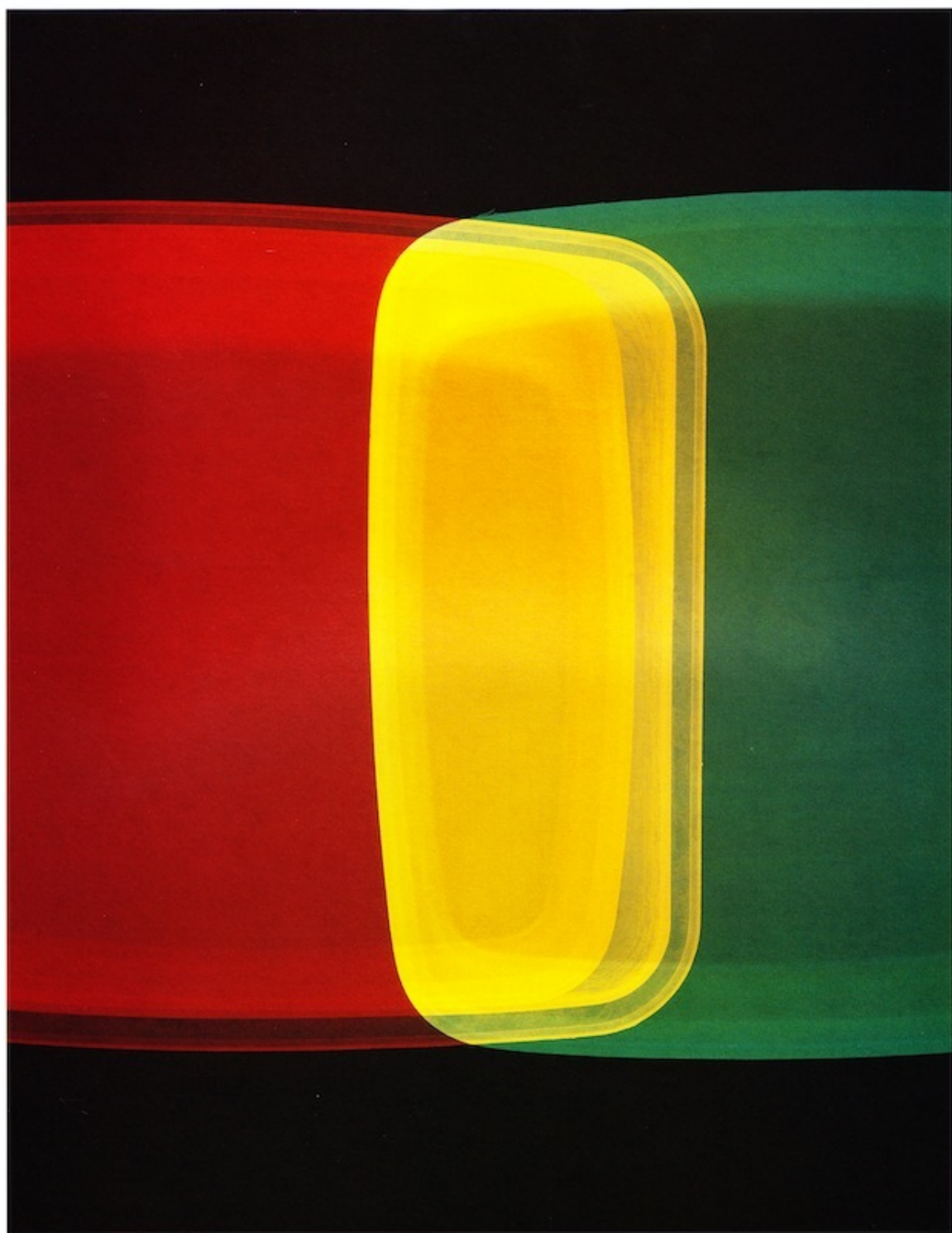
The means Richard Caldicott uses to do this are much simpler than we may imagine. Working in his London studio, he operates with a rich collection of Tupperware products that he sets up very effectively using different coloured backgrounds and a shrewd use of lighting. By photographing these objects from above they lose their identity, substance and three-dimensionality. In recent works however, he has realized a new level of abstraction by the superimposition of several transparencies. They recall x-rays that expose the latent radiating essence of the objects. These latest photographs, which oscillate between transparency and renewed density, complete the transubstantiation in which the objects' limitations as well as the reproducing medium are surpassed.

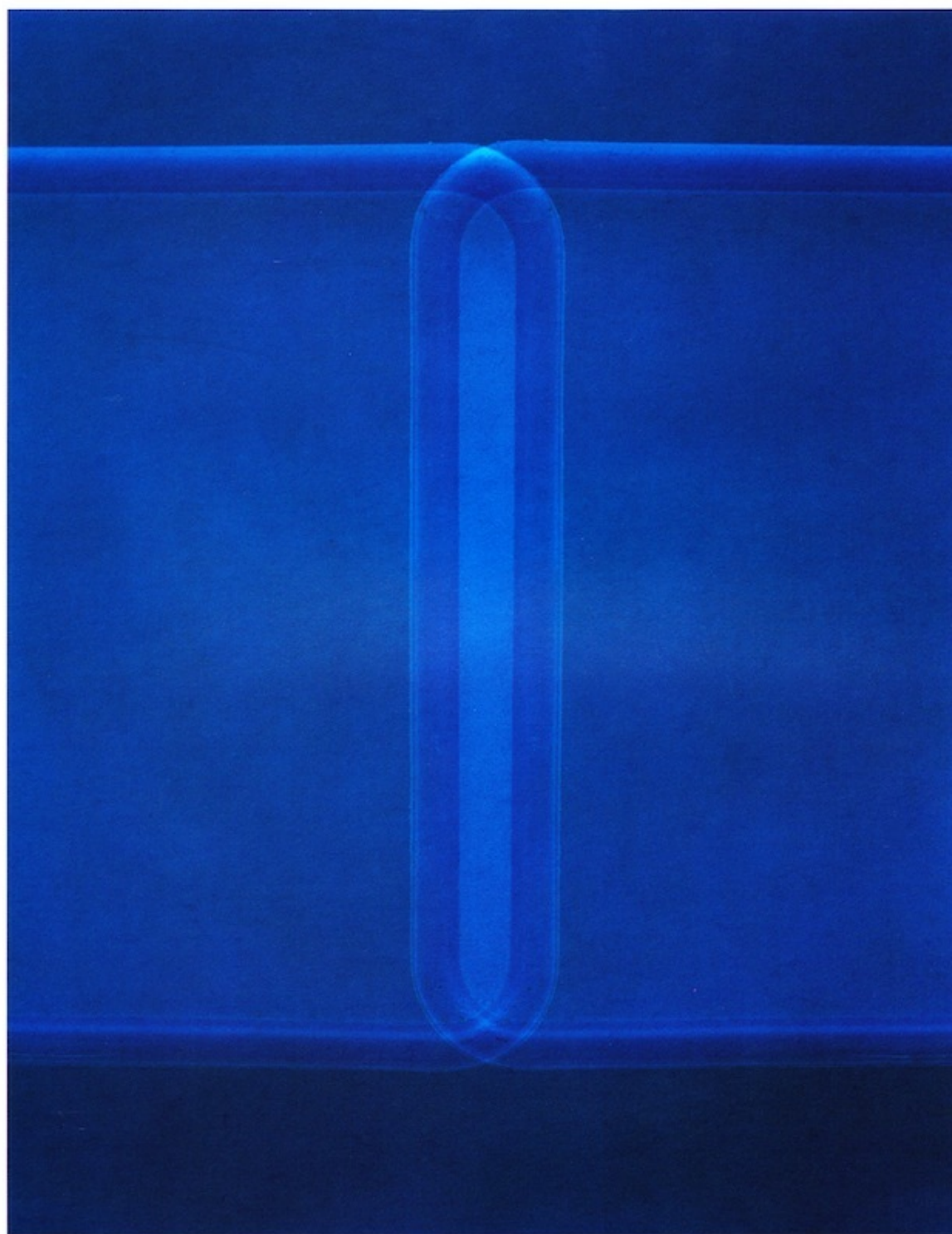
In a sense Caldicott deserves to be seen among that group of great alchemists who tested their art in the genre of still life. We need only think of the master Dutch and Flemish still life painters of the 17th century or of the Frenchman Chardin to see in the works of this contemporary artist a similar ability to lend the most everyday and lowly objects an almost otherworldly aura. For the earlier artists this was a result of their painterly virtuosity and the magic of their brushstroke. In the same way, by the consistent application of the compositional possibilities of painting, Caldicott's work almost makes us forget the camera. By using his medium and at the same time transcending it, and pushing any question of the motif and the means of portrayal into the background, Caldicott creates a beautiful and even sublime art.

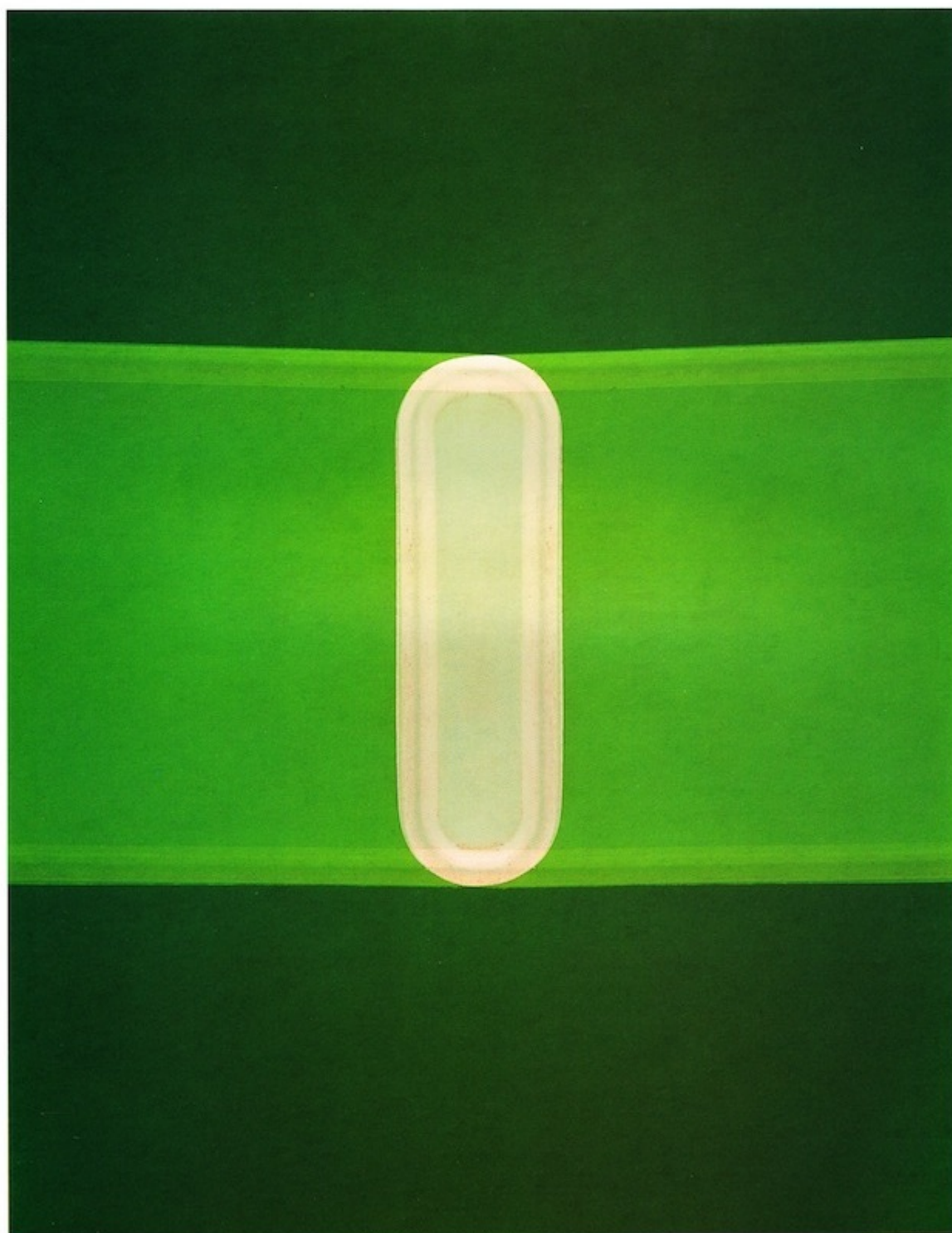
Translated from German by Jeanne Haunschild

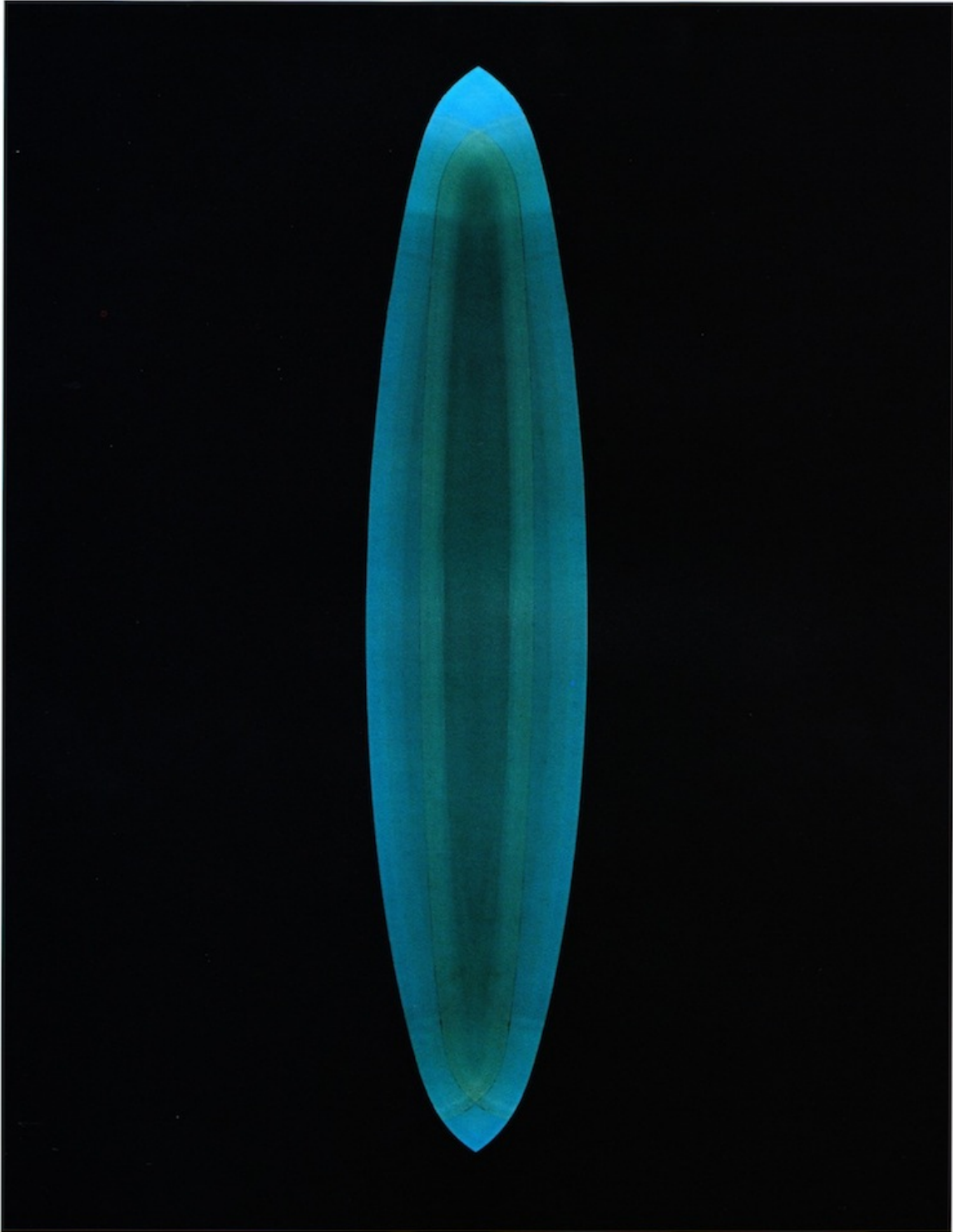


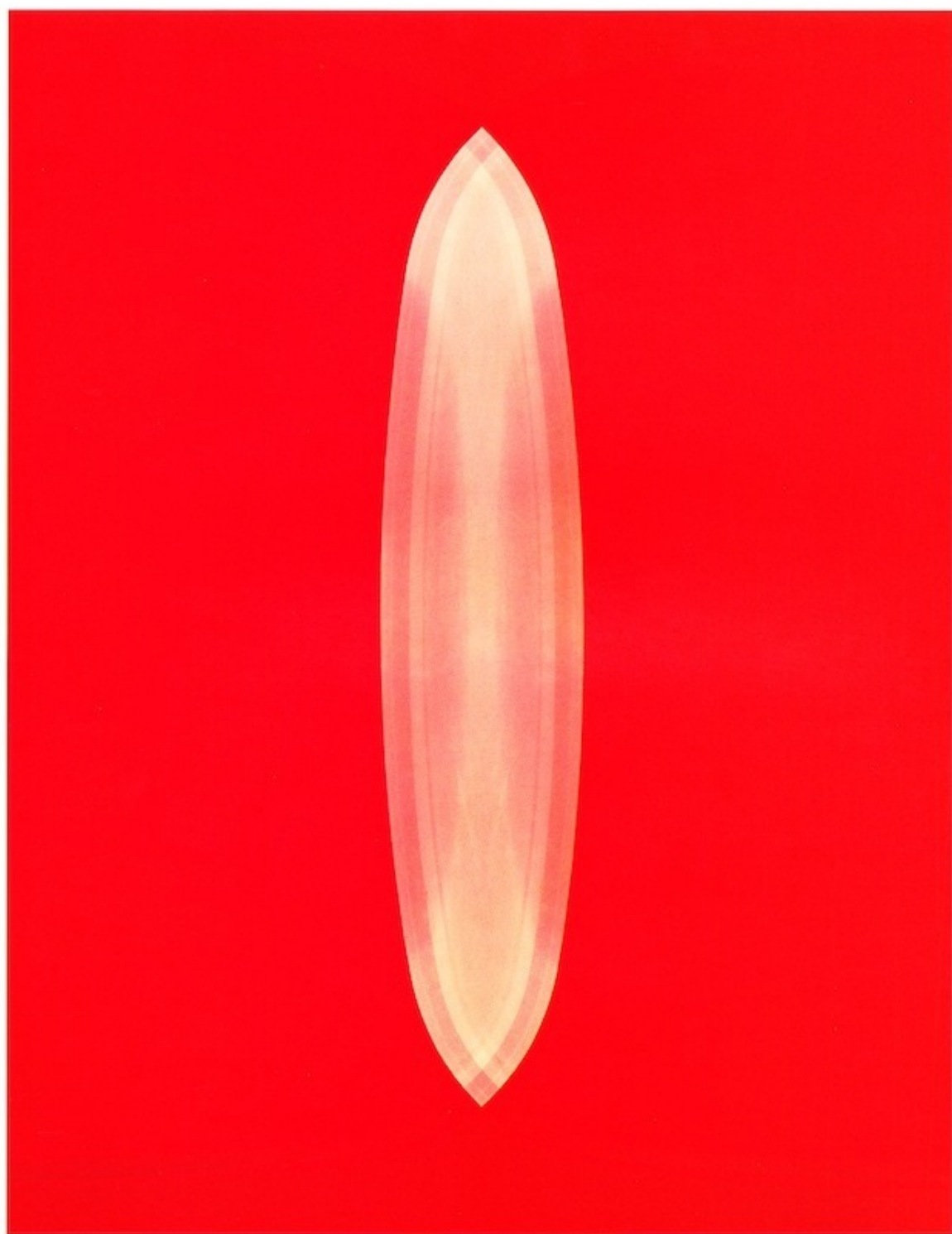


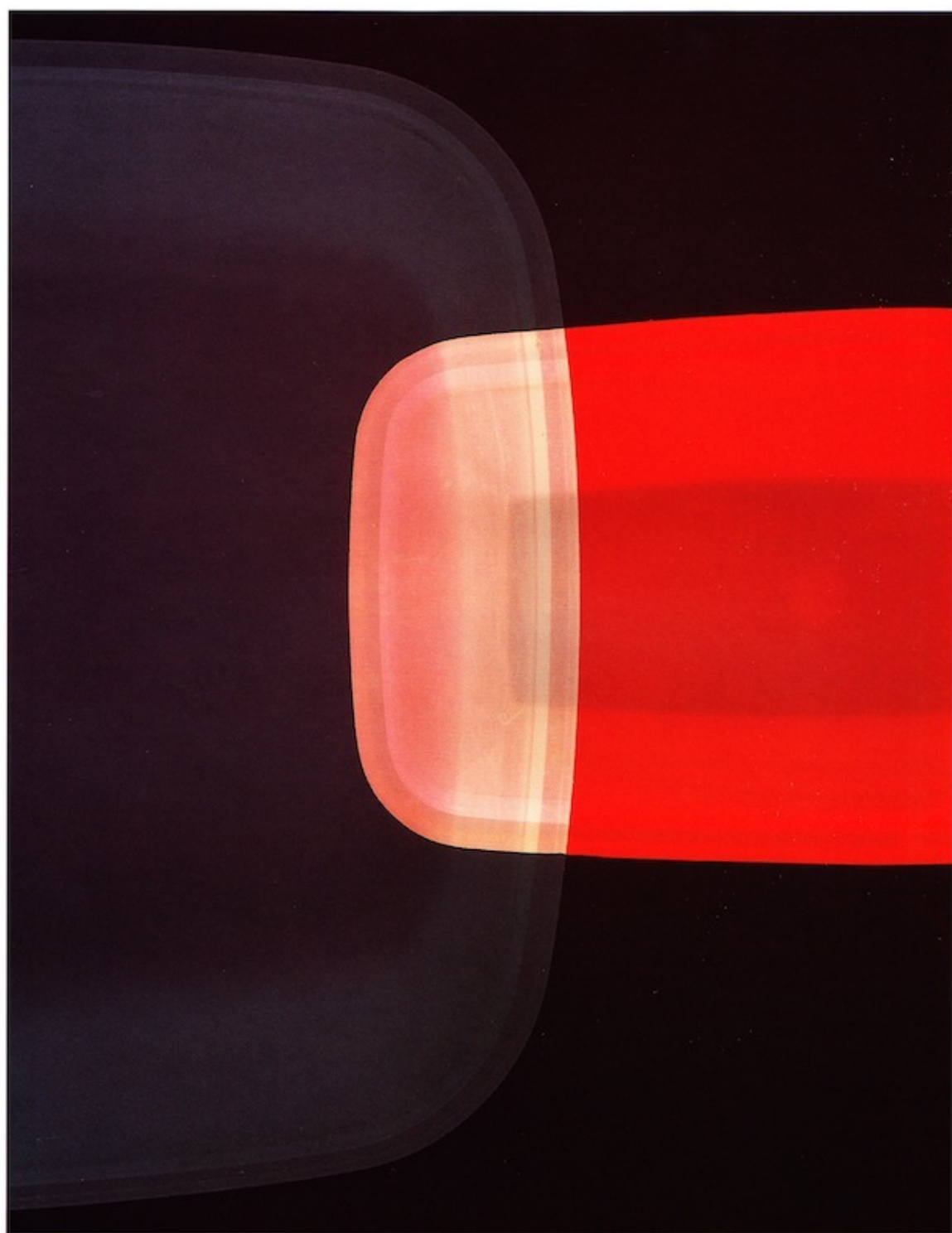


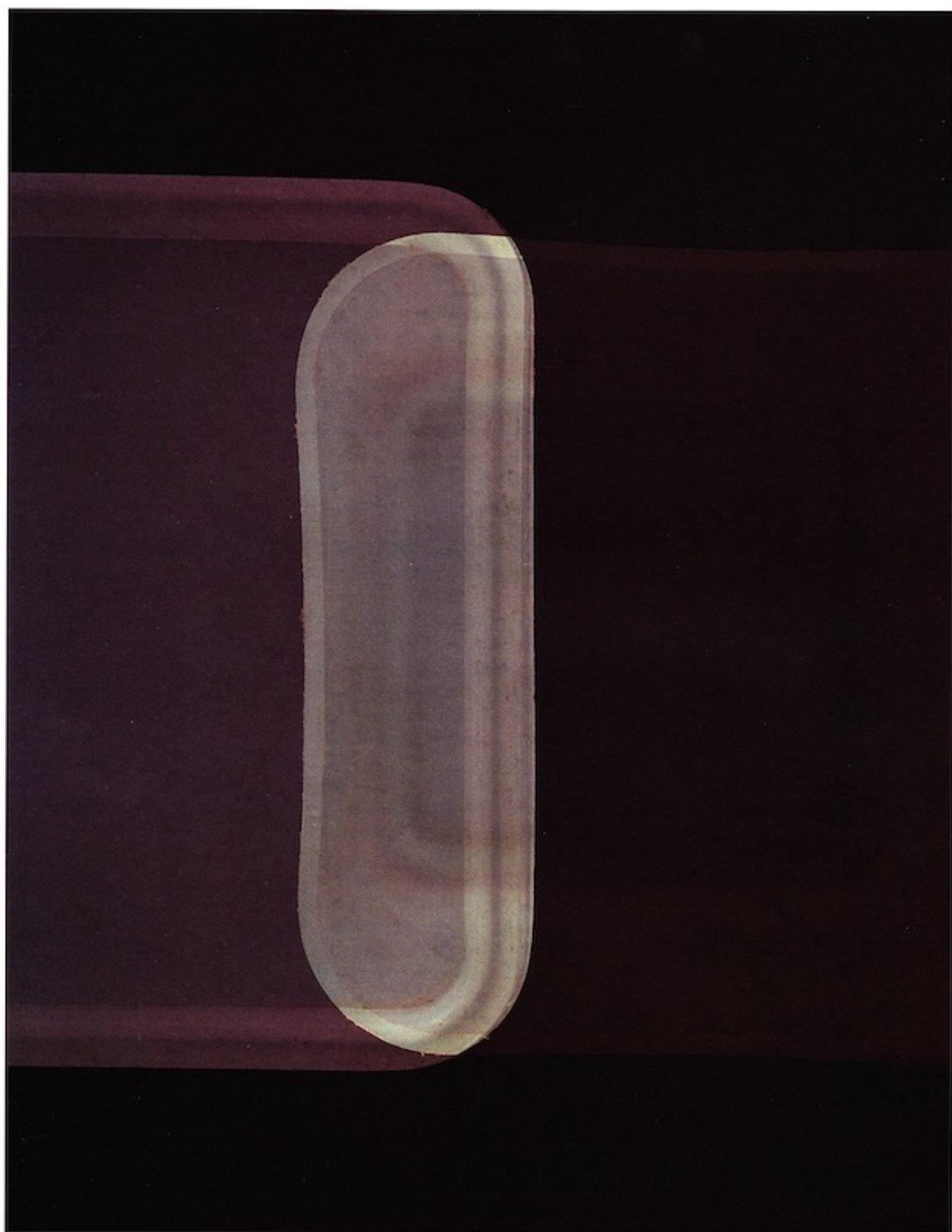












Richard Caldicott

Biography

1962 Born in Leicester, England
Lives and works in London

1988–92 Royal College of Art, Research Fellow
1984–87 Royal College of Art, MA
1981–84 Middlesex Polytechnic, BA
1980–81 Loughborough College of Art & Design

Solo Exhibitions

2002 Hamiltons, London (catalogue)
Ariel Meyerowitz Gallery, New York
2000 Finesilver Gallery, San Antonio, Texas
Hamiltons, London
CameraWork, Berlin
1999 Hamiltons, London
Succession, London
1998 Dorothée De Pauw Gallery, Brussels
1997 On the Entity of Objects/Vom Dasein der
Gegenstände (with Christopher Muller),
Kunstmuseum Bonn (catalogue)

Selected Group Exhibitions

2001 Paris Photo '01, Hamiltons
Fresh, Jane Jackson Fine Art, Atlanta,
Georgia
Art Brussels 2001, Hamiltons/
Dorothée De Pauw Gallery
Art Chicago 2001, Finesilver Gallery
2000 Art Basel 31, Hamiltons
Art Brussels 2000, Hamiltons/
Dorothée 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, Dorothée De Pauw
Gallery/Hamiltons (catalogue)
Art Basel 30, Hamiltons (catalogue)
Silent Presence: Contemporary Still-Life
Photography, Staatliche Kunsthalle
Baden-Baden
Travelling to Kunstverein Bielefeld, March-
April 2000 (catalogue)
FIAC, Paris, Hamiltons/Dorothée De Pauw
Gallery (catalogue)
Paris Photo '99, Hamiltons
The Photography Show, AIPAD/Hamiltons,
New York
1998 Art Brussels '98, Hamiltons, (catalogue)
Out of Frame, curated by Paul Hedge,
Hamiltons, London
Under/Exposed, Xpo September Stockholm
Fotofestival, (catalogue)
The Discerning Eye, Mall Galleries, London
Paris Photo '98, Hamiltons (catalogue)
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 & Guttmann, 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 (catalogue)
Love at First Sight, curated by Graham
Gussin, The Showroom, London
In and Out, Back and Forth, 578 Broadway,
New York (catalogue)
How Noisy Everything Grows, curated by
Marigold, Royal College of Art, London
(catalogue)
7th Australian International Video Festival
(catalogue)
15th Tokyo Video Festival
1991 Five British Artists / Fünf Britische
Künstler, curated by Christa
Gather, Thomas Backhaus Galerie,
Düsseldorf (catalogue)
1990 From a Position of Safety, Citicorp, London
Harvest Beige, Citicorp, London
Original Copies, Royal College of Art,
London. Travelled:
National Museum of Modern Art, Kyoto.
Axis Gallery, Tokyo, Century Plaza,
Nagoya (catalogue)
1988 Project Title, Chrome Factory, London
1985 Whitworth Young Contemporaries,
Whitworth Art Gallery, Manchester
1984 Stowells Trophy, The Royal Academy,
London (catalogue)
New Contemporaries, ICA, London
(catalogue)
1983 Stowells Trophy, The Royal Academy,
London (catalogue)

Awards

- 1991 Grants to Artists, British Council
1986 Cité International des Arts, RCA
Paris Studio Award

Collections

Art Lab, Tokyo
BP Amoco, London
Dorothee De Pauw, Brussels
Electronic Media Arts, Glebe, Australia
Goldman Sachs International, London
Karl Blossfeldt / Albert Renger-Patzsch,
Archiv Ann und Jürgen Wilde, Köln
Kunstmuseum Bonn
Leon Constantiner, New York
Merrill Lynch International Bank, London
Miller et Bertaux, Paris
Museum of Electrophotography, Cuenca, Spain
Peter Svennilsson, Stockholm
Richard James, London
Simon and Yasmin Le Bon, London
Sir Elton John, London
Tara Bernerd, London

Commissions

BP Amoco, London

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Bauermeister, Volker. *Wo sich Dinge zum Reim zusammenfinden*, Badische Zeitung, 16.9.99
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Bosetti, Annette. *Die Stilleben von heute*, Aachener Nachrichten, 20.1.97
Braxmaier, Rainer Mitarbeiter Von. *Eine Kleine Auswahl aus verschiedensten Sparten*, Badisches Tagblatt, 14.9.99
Brehm, Margrit. *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
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 October 1999, p.14
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Feaser, 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
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Mueller, Jessica. *La Soupe de Daguerre*, Exh. Cat. Staatliche Kunsthalle Baden-Baden, 1999
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Pesch, Martin. *Um die Ecke Wartet die Op-art und grist*, Taz, 19.2.97
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One thousand copies of this catalogue have been published by Hamiltons, London to accompany the exhibition: Richard Caldicott, *New Work*, 14 March–20 April 2002

The artist wishes to thank
Tim Jefferies, Christoph Schreier, John Morgan,
Roderick Packe, Ariel Meyerowitz, Filippo Tattoni-
Marcozzi, Steve Barnes, John Dawson,
Matthew Jones, Paul Tame, Fieroza Doorsen,
Suleyman and Rayya

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Design and production by John Morgan

Printed by BAS Printers

List of works

All works are 50 x 40 inches
Ilfochrome prints mounted
to aluminium and framed in
an edition of 5

Cover
Untitled 187
2001
50 x 40 in.

1
Untitled 180
2001
50 x 40 in.

2
Untitled 183
2001
50 x 40 in.

3
Untitled 188
2001
50 x 40 in.

4
Untitled 196
2001
50 x 40 in.

5
Untitled 201
2001
50 x 40 in.

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Untitled 202
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