



**RICHARD CALDICOTT**

**constructions**

Selected works 2004 – 2016

photo  
edition  
berlin



Exhibition at Photo Edition Berlin, 2017

# 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,<sup>1</sup> 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 19<sup>th</sup> century philosopher Kierkegaard,<sup>2</sup> 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.<sup>3</sup> 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.<sup>4</sup> And Jasper Johns' frequently quoted instructions to himself: *"Take an object. Do something to it. Do something else to it"*,<sup>5</sup> 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 latemodernist moment of Minimalism in the 1960's. *"One thing after another"*,<sup>6</sup> 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"*.<sup>7</sup> Yet more evidence of the centrality of strategies of repetition in this period might be found in Robert Morris's *"continuous project altered daily"*,<sup>8</sup> and Mel Bochner's use of the phrase, *"the serial attitude"*.<sup>9</sup>

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.<sup>10</sup>)

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.<sup>11</sup>

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).<sup>12</sup>

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.<sup>13</sup> 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.<sup>14</sup> But, *"rather than constraining difference, repetition allows for maximum difference, exacerbating, even, the multiplication of variables"*.<sup>15</sup> 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](http://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 1959–7. 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.



# Color and structure: the play of energies

Derek Horton

Richard Caldicott's highly disciplined practice reveals the rich potential of combining geometric form, clean lines and sumptuous color to achieve a perfectly balanced resolution, a stability derived from the play of energies of color and structure. The succinct objects that result from his obsessive explorations evoke in the viewer a contemplative, meditative response that mirrors the artist's austere focus on compositional elegance. These works repay our attentiveness with their own.

Caldicott has developed a concentrated personal language of color and compositional space that is anchored in the physicality of his process. The works result primarily from a skilled deployment of photographic techniques, but there is no recourse to optical trickery or spatial illusion. Caldicott's art is lucid, cool and unblinking, quietly objective in its structure and clarity. Nothing in these works is superfluous. A lightness of touch ensures that even complex compositions are never overwrought, and that maximum sensory impact is achieved by minimum visual means.

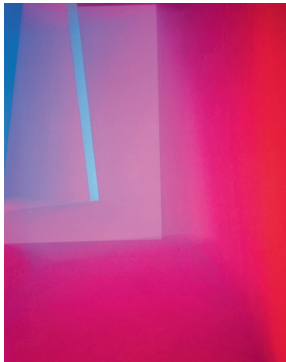
The range of works in this exhibition gives an indication of the rich variation across the different series from which it has been selected. The paired photograms and paper negatives from 2011 and 2013 involve a highly calculated articulation of space in which the compositions are tautly divided and partitioned by lines or occupied and activated by solid shapes. These works breathe new life into art's longstanding concern with the relationship of 'figure and ground' - the way in which a shape interacts with what lies behind it, the dynamic relationship between a shape and the larger composition it is part of, between the object and its surrounding space.

In cumulative sequences of such explorations, Caldicott makes intuitive decisions that reveal consistently elegant solutions to such compositional problems. The color photographs of 2013 take such elegantly economical design to a new level of boldness. The angular intersections and sharp contrasts of their rectangular bars of saturated color generate some of the most assertive and arresting of Caldicott's imagery.

In contrast to these distinctly hard-edged, spatially compressed and meticulously arranged

compositions, the monochrome unique photograms from 2012 evoke a rather more soulful flicker and blur. Their tonal gradations, softer edges and deeper space are somehow more pictorial. Reminiscent perhaps of X-rays or of early experiments in the history of photography, they are a clear reminder of the photographic and optical processes that are central to all Caldicott's work and of the history of photographic experimentation that has always informed the context of his art.

The works from the *Chance/Fall* series of 2010 are, as their title implies, an example of the more improvisatory aspects of Caldicott's method.

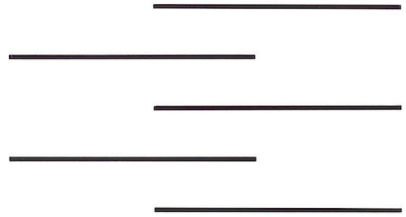
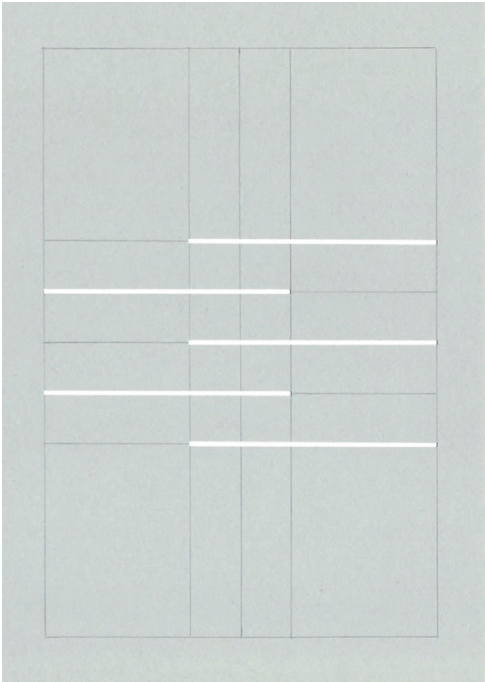


*Chance/Fall (4)*, 2010

Pared down abstract compositions in which edges overlap planes of tonal color, they capture light and energy and their luscious and seductive hues emanate both simplicity and complexity. They are rigorously nonreferential and yet they both reveal and obscure the combination of chance event and careful selection involved in their production. Their floating planes adrift in a haze of pure color simultaneously entice and withstand the viewer's gaze. We are seduced by the translucent richness of their color but held back by the reminder that they are after all merely photographs. '*Color is the place where our brain*

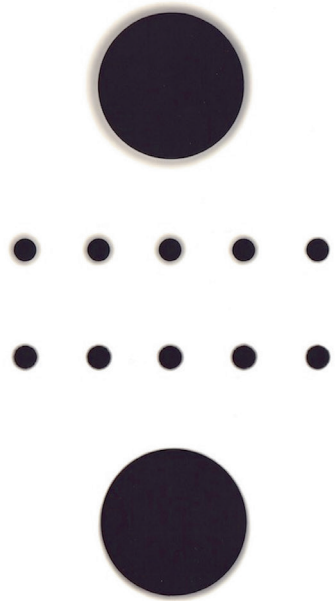
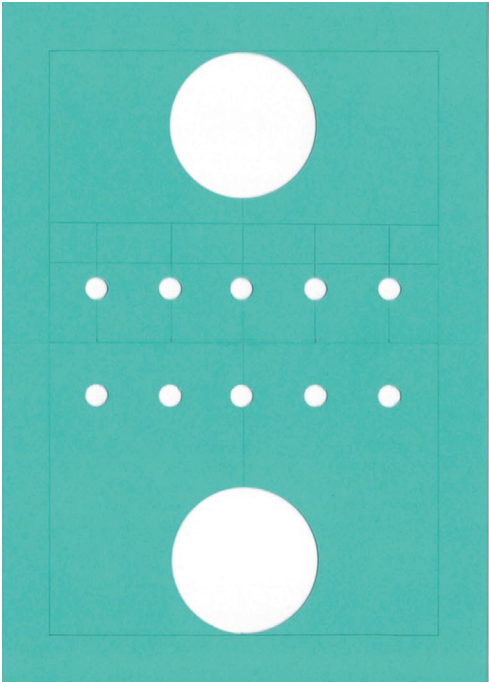
*and the universe meet*', said Paul Klee, and this is what gives Caldicott's photographs their unique power and beauty.



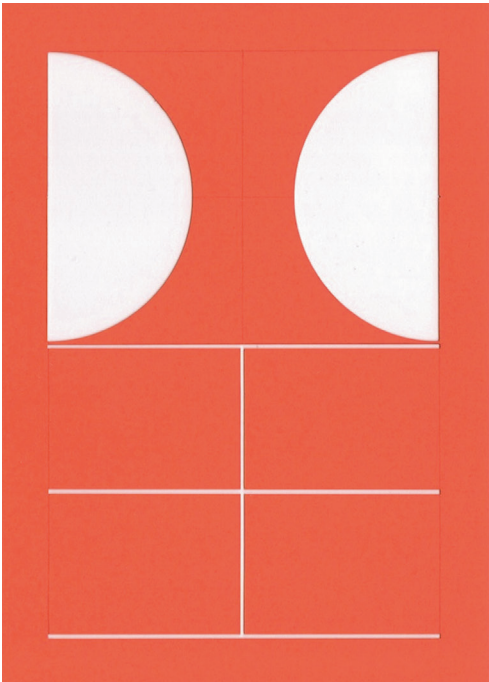


*Untitled #8, 2016*

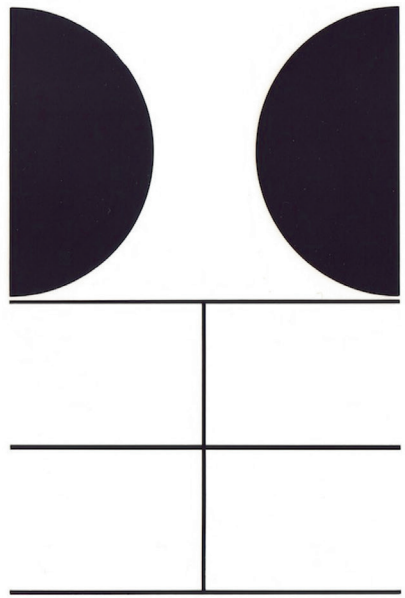


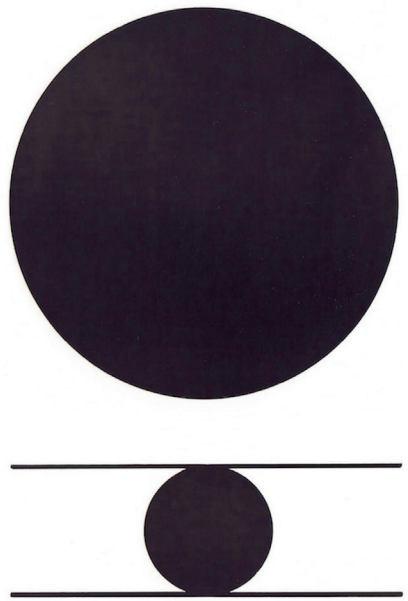
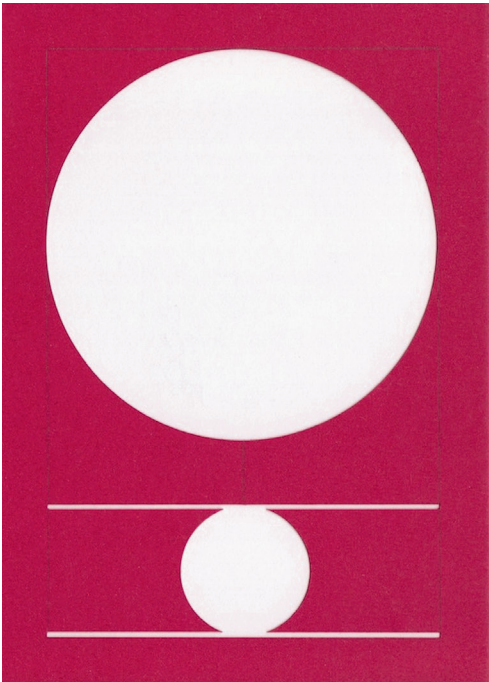


*Untitled #19, 2016*

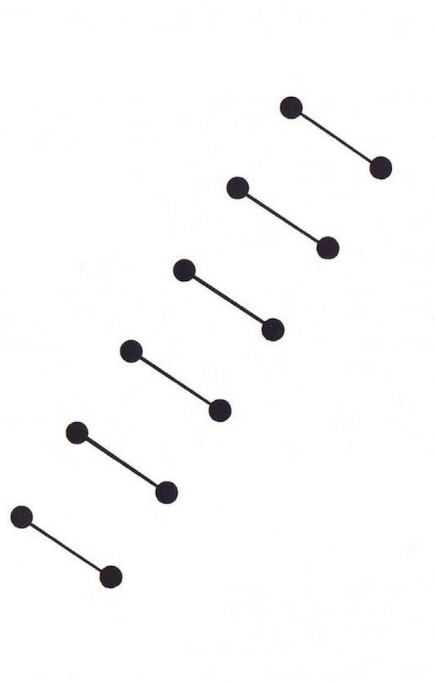
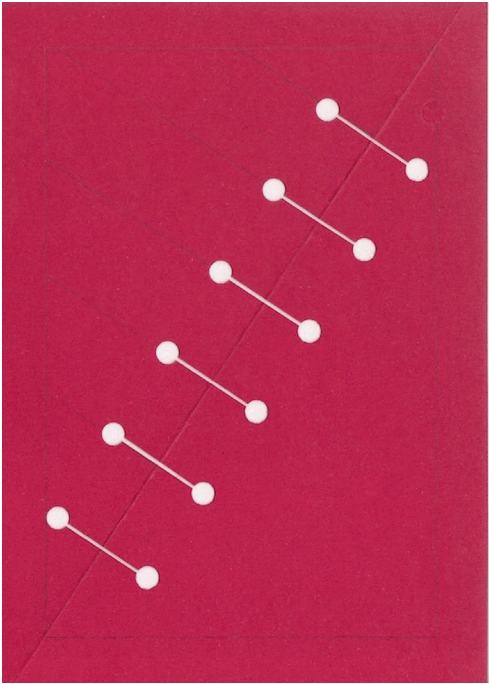


*Untitled #24, 2016*

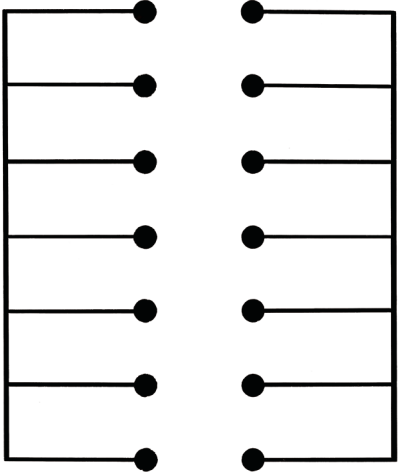
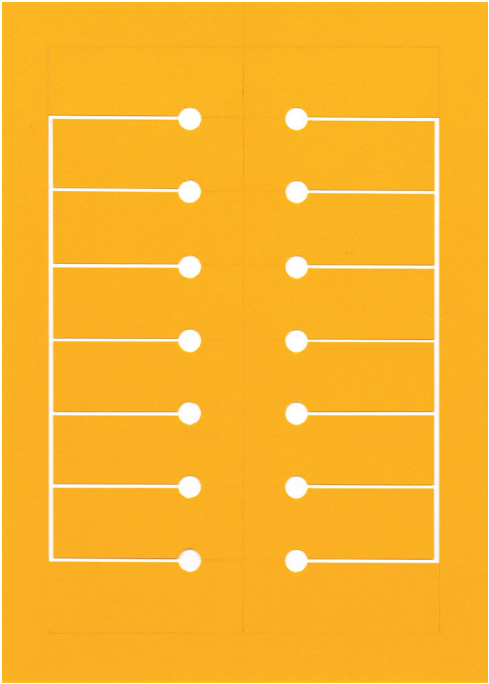




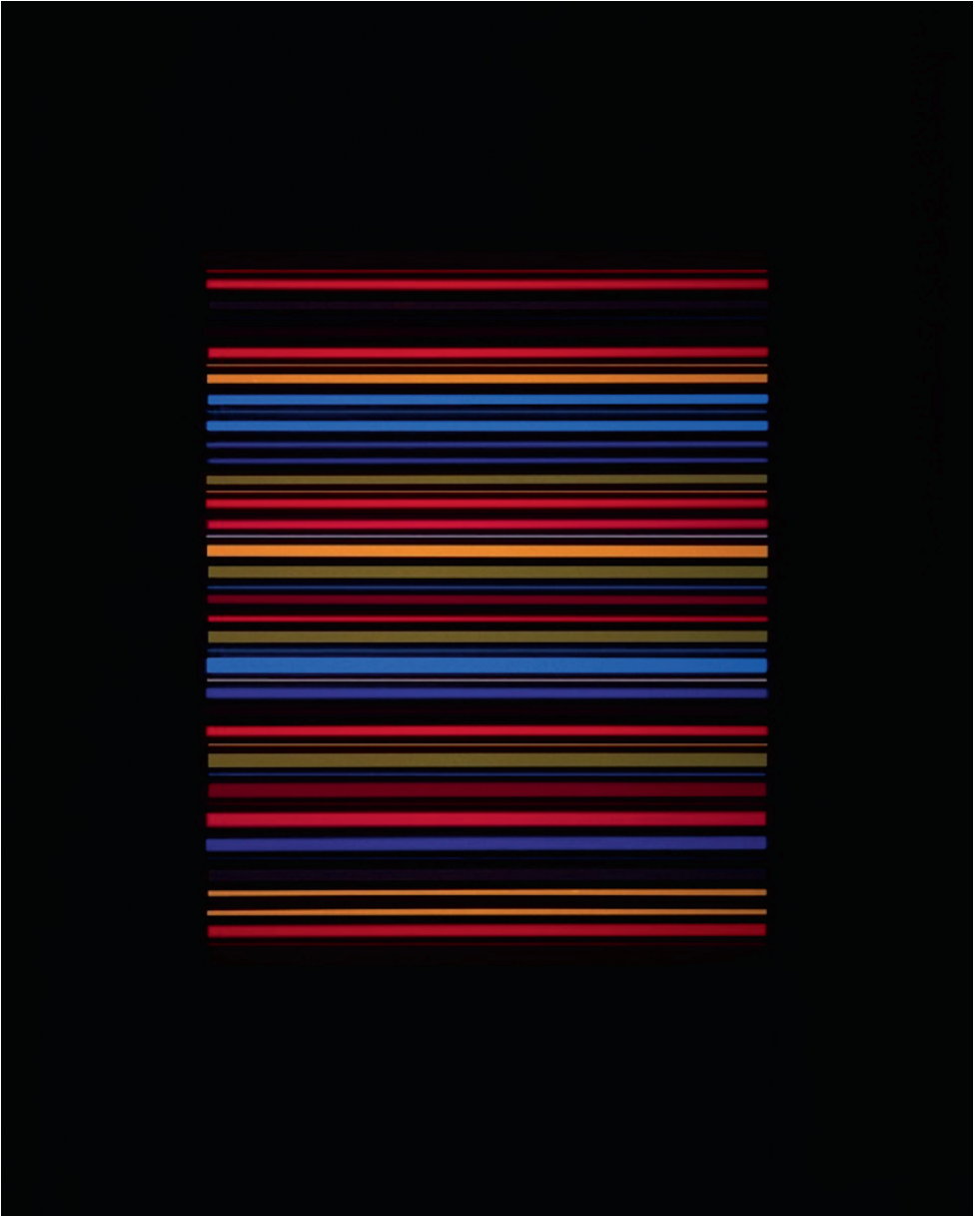
*Untitled #28, 2016*



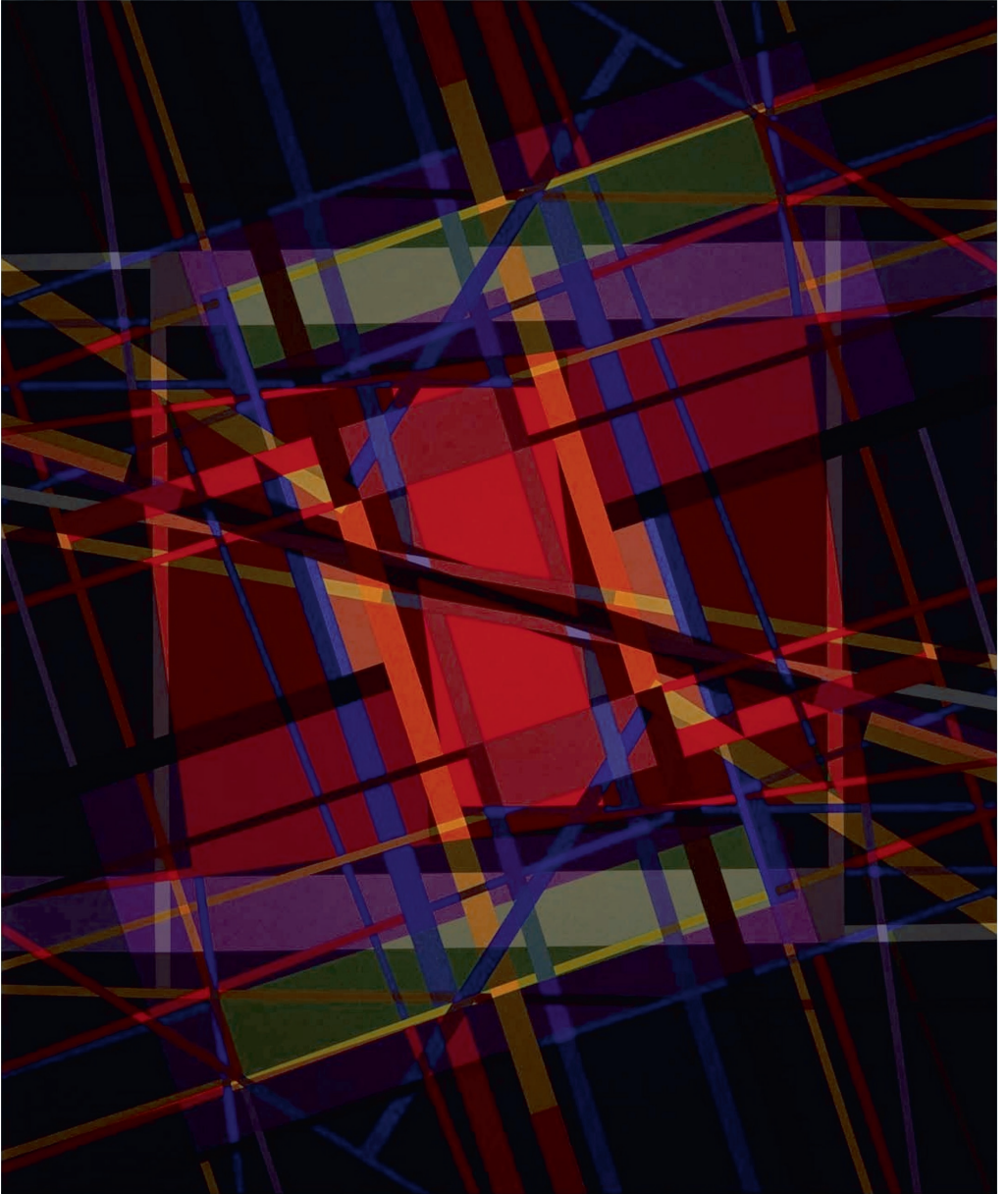
*Untitled #30, 2016*



Untitled #34, 2016



*Stretch, 2006*



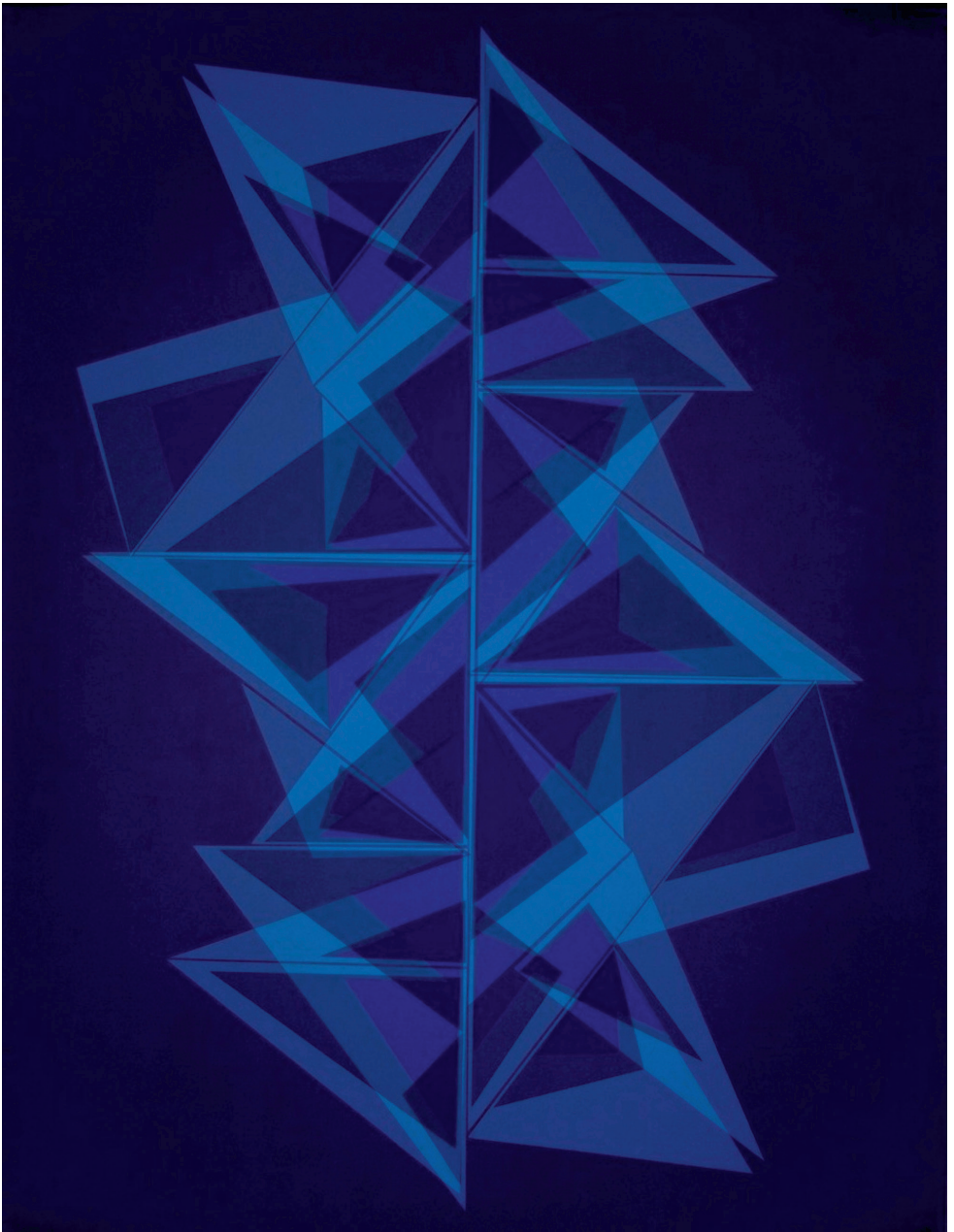
*Programme 1, 2006*

*Caldicott's art is lucid, cool and unblinking, quietly objective in its structure and clarity. Nothing in these works is superfluous.*

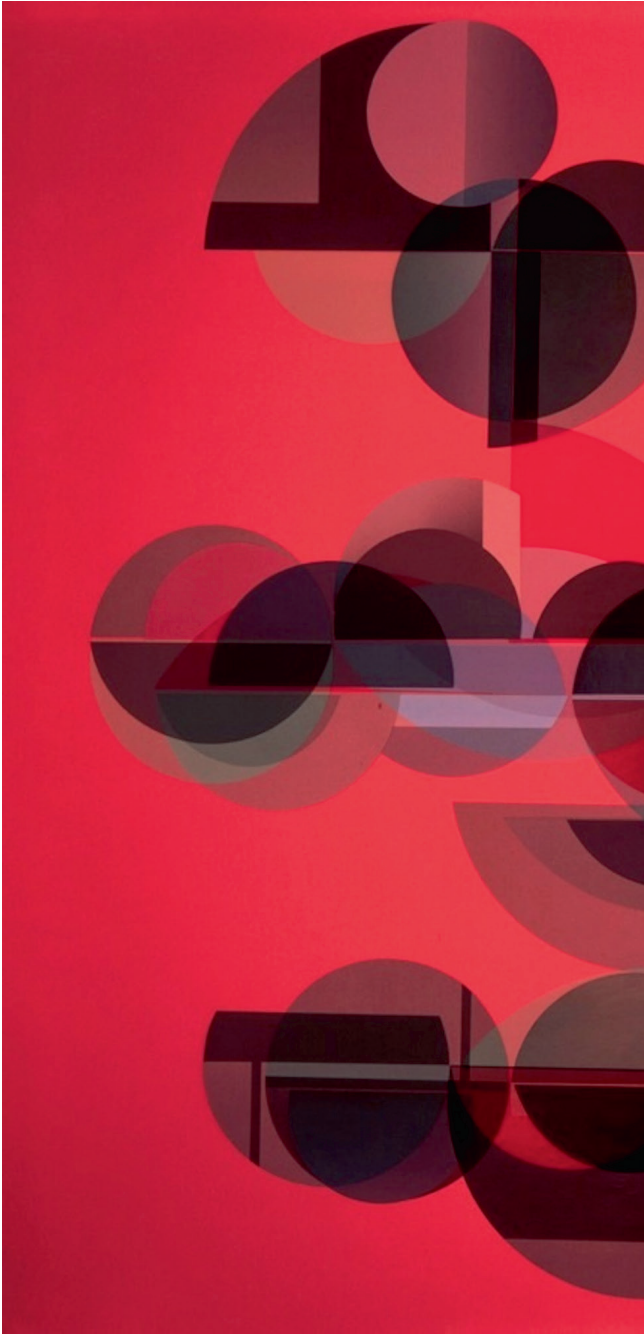
*Die Kunst von Caldicott ist klar in ihrer Struktur und subtil in ihrer Klarheit. Nichts in diesen Werken ist überflüssig.*

Derek Horton





*Couplet, 2005*



*Loop, 2005*



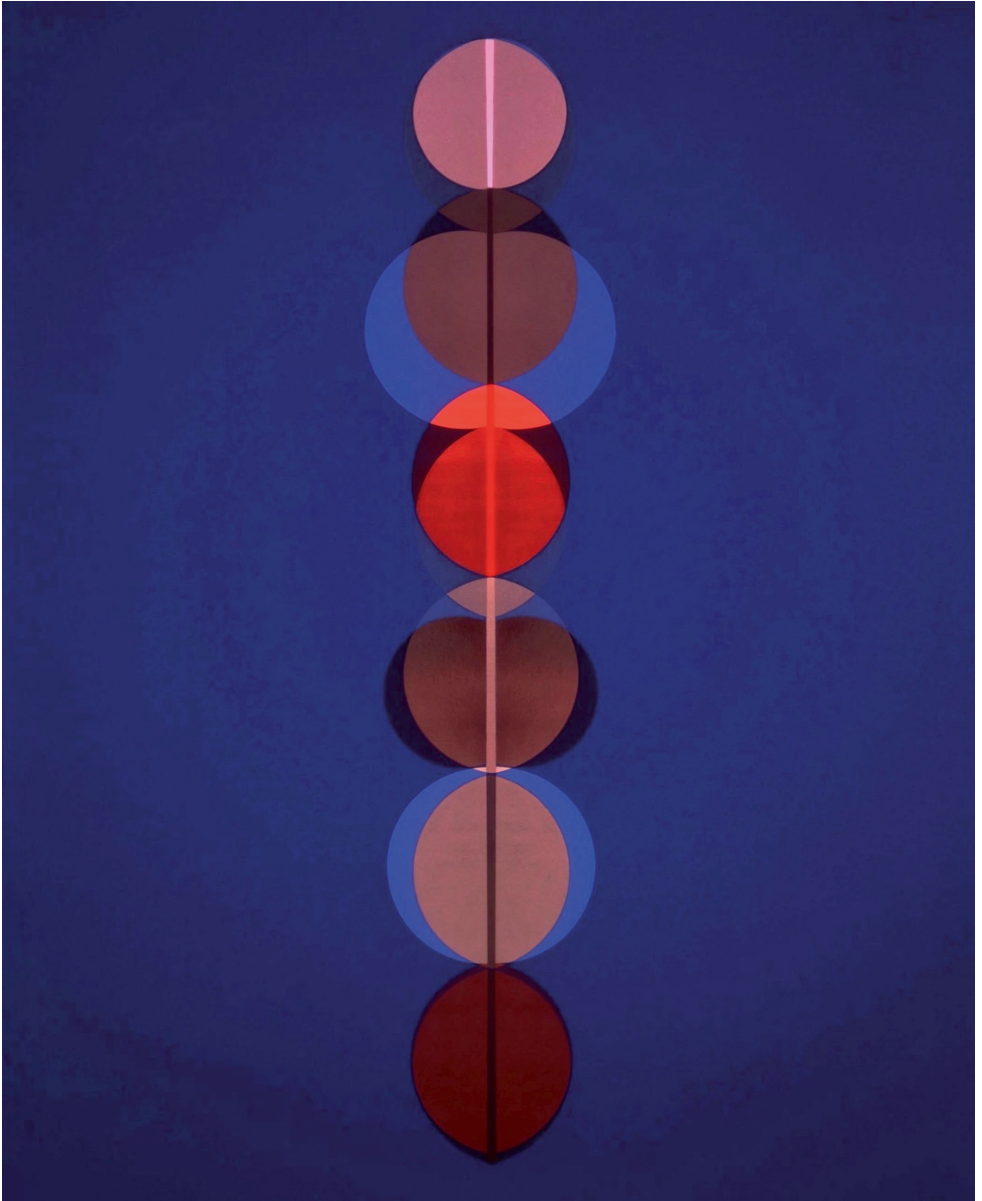


*Blocker, 2005*



*Double fold, 2005*





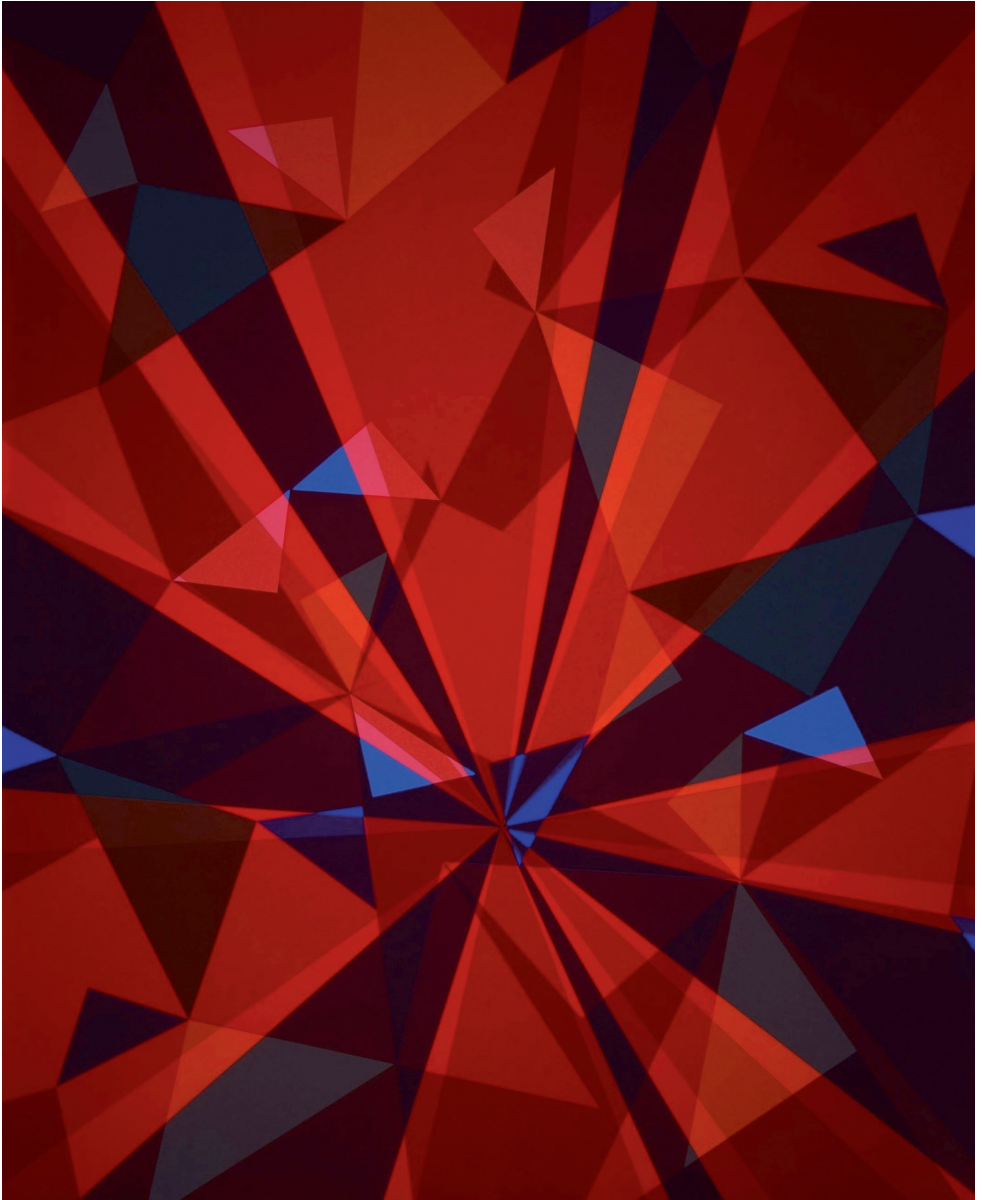
*Slice 3, 2005*



*Mobile, 2005*





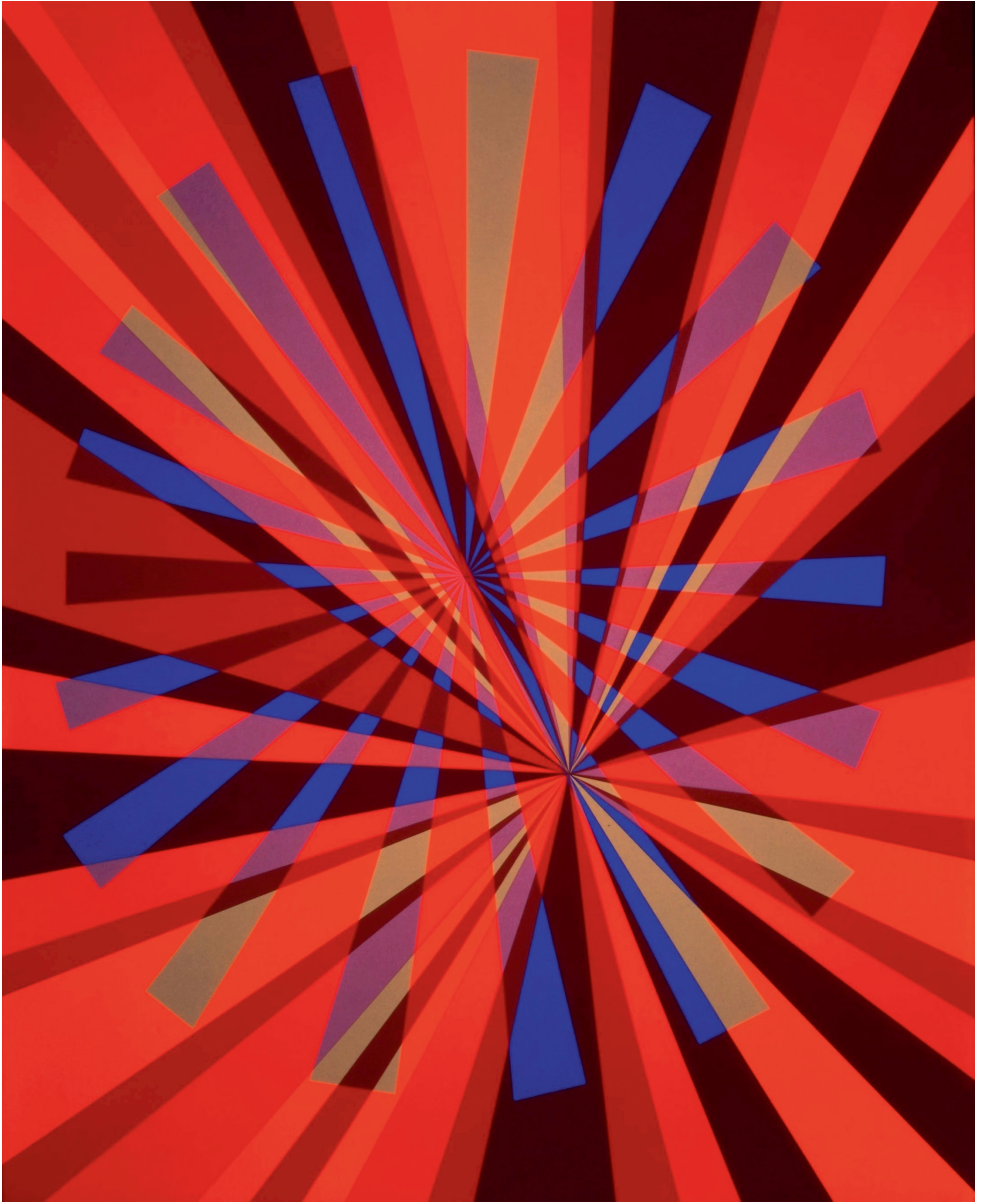


*Acoustic*, 2005

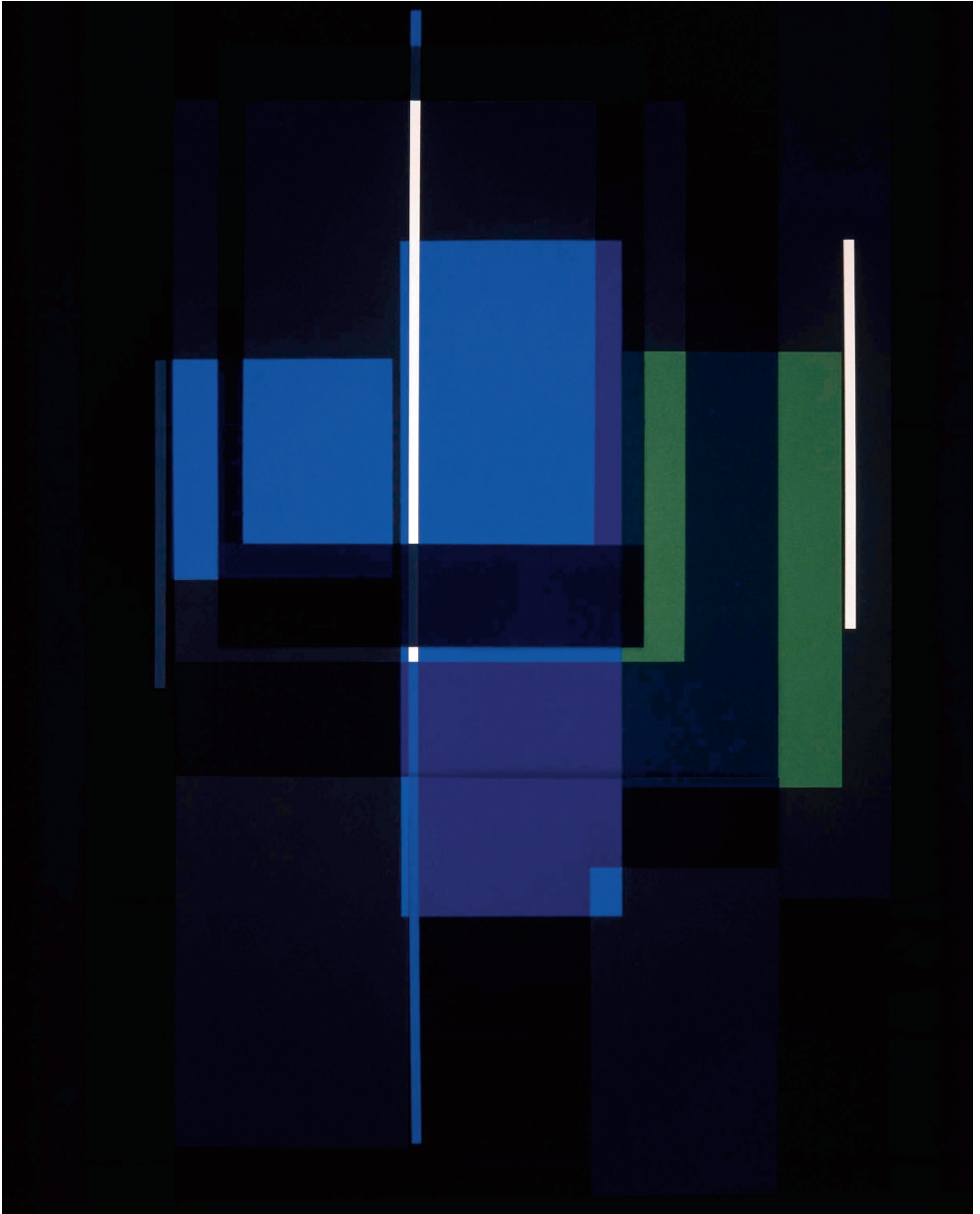


*Asterisk*, 2005

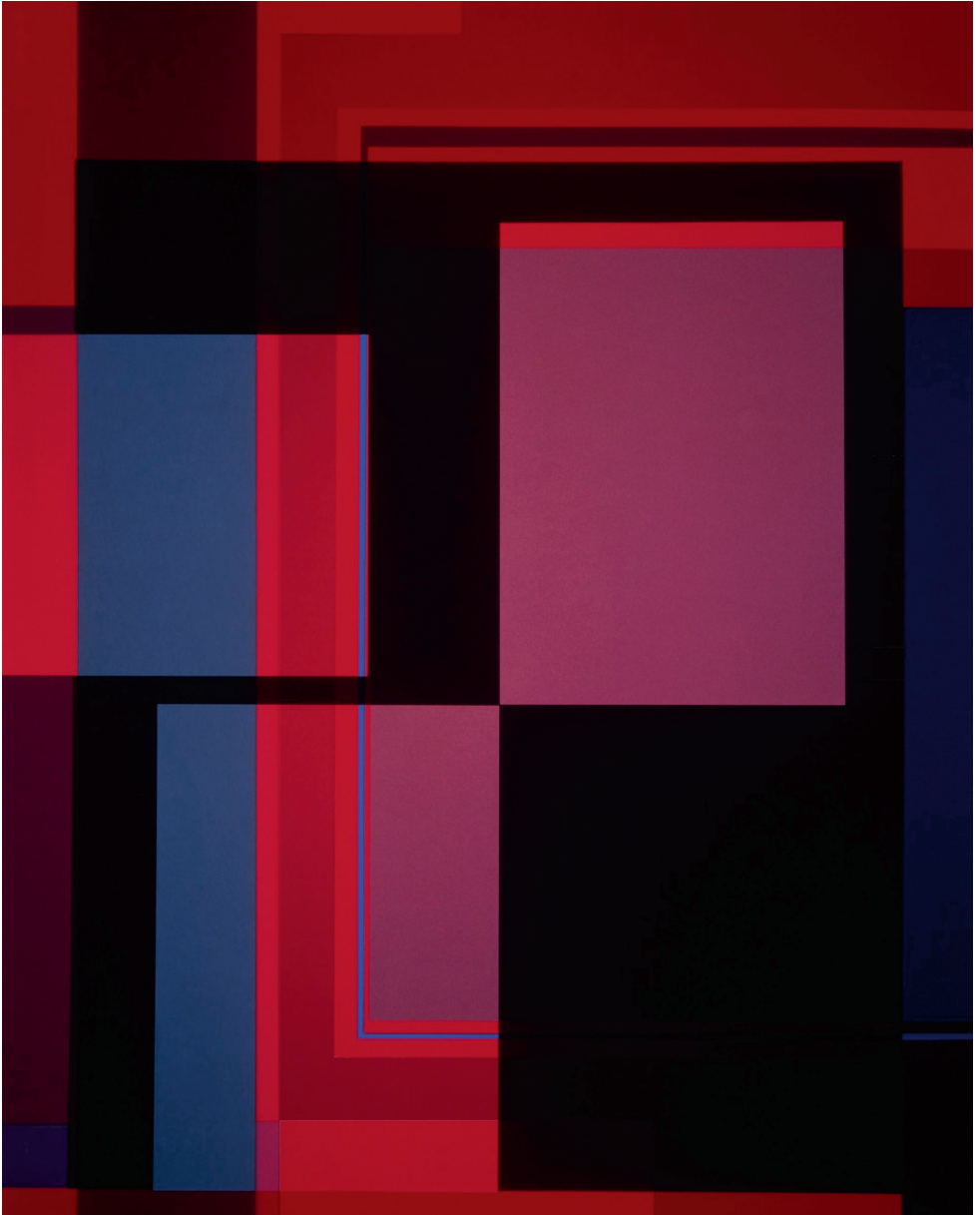




*Tropic, 2005*



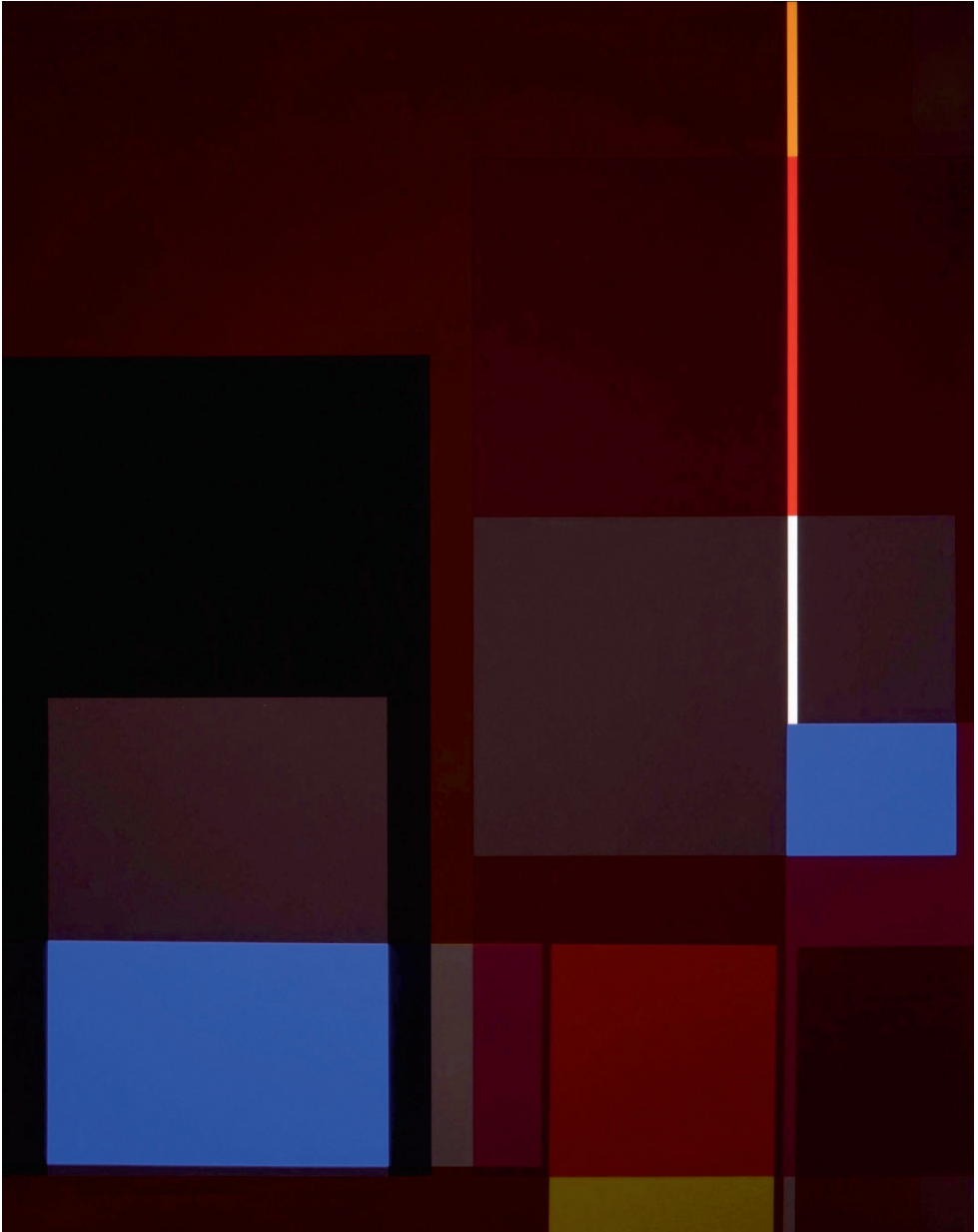
*Blue Elements with Geometry, 2004*



*Black Route, 2004*







*Inverse / Reverse Scheme, 2004*

## List of works

1. *Untitled #8, 2016*  
Paper negative and Photogram on silver gelatin baryta paper  
17,8 x 25,4 cm  
Unique
2. *Untitled #19, 2016*  
Paper negative and Photogram on silver gelatin baryta paper  
17,8 x 25,4 cm  
Unique
3. *Untitled #24, 2016*  
Paper negative and Photogram on silver gelatin baryta paper  
17,8 x 25,4 cm  
Unique
4. *Untitled #28, 2016*  
Paper negative and Photogram on silver gelatin baryta paper  
17,8 x 25,4 cm  
Unique
5. *Untitled #30, 2016*  
Paper negative and Photogram on silver gelatin baryta paper  
17,8 x 25,4 cm  
Unique
6. *Untitled #34, 2016*  
Paper negative and Photogram on silver gelatin baryta paper  
17,8 x 25,4 cm  
Unique
7. *Stretch, 2006*  
C-Print / Diasec  
127 x 101,6 cm  
Ed. 1/5 + 2AP

8. *Programme 1*, 2006  
Laserchrome Papier  
61 x 50,8 cm  
Ed. 1/5 + 2AP
9. *Couplet*, 2005  
C-Print / Diasec  
127 x 101,6 cm  
Ed. 2/5 + 2AP
10. *Loop*, 2005  
C-Print / Diasec  
101,6 x 127 cm  
Ed. 4/5 + 2AP
11. *Blocker*, 2005  
C-Print / Diasec  
127 x 101,6 cm  
Ed. 2/5 + 2AP
12. *Double Fold*, 2005  
C-Print / Diasec  
127 x 101,6 cm  
Ed. 2/5 + 2AP
13. *Slice 3*, 2005  
C-Print / Diasec  
127 x 101,6 cm  
Ed. 1/5 + 2AP
14. *Mobile*, 2005  
C-Print / Diasec  
160 x 200,7 cm  
Ed. 3/3
15. *Acoustic*, 2005  
C-Print / Diasec  
127 x 101,6 cm  
Ed. 1/5 + 2AP
16. *Asterisk*, 2005  
C-Print / Diasec  
200,7 x 160cm  
Ed. 1/3
17. *Tropic*, 2005  
C-Print / Diasec  
127 x 101,6 cm  
Ed. 1/5 + 2AP
18. *Blue Elements with Geometry*, 2004  
Laserchrome Paper on Aludibond  
127 x 101.6 cm  
Ed. 1/5 + 2AP
19. *Black Route*, 2004  
Laserchrome Paper on Aludibond  
127 x 101.6 cm  
Ed. 1/5 + 2AP
20. *Inverse / Reverse Scheme*, 2004  
Cibachrome Print on Aluminium  
127 x 101,6 cm  
Ed. 1/5 + 2AP

# Richard Caldicott

\* 1962. Leicester, England

## Solo Exhibitions

2017

Richard Caldicott. Constructions. Selected works 2004 - 2016. Photo Edition Berlin, Berlin  
Iterations. Sous Les Etoiles Gallery, New York  
Atlas Gallery, London

2014

Richard Caldicott Recent Work 2010-2013. Sous Les Etoiles Gallery, New York

2012

Richard Caldicott: Photographs and Drawings A|B|C ontemporary| Armin Berger Gallery, Zurich

2009

Hamiltons, London

2007

Galerie f5,6 Munich

2006

Blocker, Hamiltons, London

Casa Tua, Miami

2005

Loop, Goss Gallery, Dallas, Texas

2004

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 Christopher Muller), Kunstmuseum Bonn

### **Group Exhibitions (selection)**

2017

Restatement, 16 International Artists, Kunstverein Brackenheim

2016

CENT PAPIERS, Musée Géo-Charles, Echirrolles - France

Art Basel Hong Kong, ATLAS Gallery

Modest Masters 2, ARTES Foundation, Arti et Amicitiae, Amsterdam

Imperfect reverse, Camberwell College of Art Project Space, London

Concrete and Generative Photography/Part 2. Photo Edition Berlin

2015

Lichtbild und Datenbild - Spuren Konkreter Fotografie Museum im Kulturspeicher, Würzburg

Modest Masters 1, ARTES Foundation, Bergen

Paris Photo Los Angeles, Sous Les Etoiles Gallery, New York

BAMEQUINOX 2015, Museum Ixchel, Guatemala City

THINK FAST, College of Architecture and Planning Gallery, Muncie

2014

Second Sight, Irish Museum of Modern Art, Dublin

Color as Structure, McKenzie Fine Art, New York

Revelation And Enchantment, Kunstmuseum Bonn

2013

CORE PURPOSE, Laurent Delaye Gallery, London

Adapt-erase, & Model, Leeds

2012

Harts Lane Studios, London

Serial Instinct, Singapore

VIP PHOTO FAIR, A|B|C ontemporary | Armin Berger Gallery, Zurich

London Art Fair, Wilson Stephens Fine Art

2011

Kunst 11 Zurich Art Fair, A|B|C ontemporary | Armin Berger Gallery, Zurich

London Art Fair, Wilson Stephens Fine Art

Painting and the Like, ParisCONCRET, Paris

2010

Abstract, Galerie f5,6, Munich

Art + Design Fair London, Hamiltons

2009

The Edge of Vision: The Rise of Abstraction in Photography – The Sixth Pingyao International Photography Festival, Pingyao, Shanxi Province, China

Beyond the Document: Color Field Photography. Peg and Frank Taplin Gallery, The Paul Robeson Center for the Arts, Princeton

Time and Being, Bowe Ashotn Gallery, University of West England, Bristol School of Creative Arts

The Christopher Hyland Collection of Photography, By Way of These Eyes: The Sublime, Exotic and Familiar, New British Museum of American Art

2008

Paris Photo ,08, Hamiltons

2007

Art Koln, Galerie f5,6

Miami – London Preview, HackleBury, London

2006

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

2x2, Rachofsky House, Dallas

Concrete Photography, Museum im Kulturspeicher Würzburg, Deutschland

Still Life and Stilled Lives, A Group Show, Ariel Meyerowitz Gallery, New York

2004

The Photography show, AIPAD/Ariel Mayerowitz Gallery, New York

Optic Nerve, Photofusion Gallery, London

2003

Optic Nerve-Abstract Colour Photography, Wolsey Art Gallery, Ipswich UK

2002

Abstract Photography, Hunterdon Museum of Art, New Jersey, New York

Supercellular, Galerie Valerie Cueto, Paris

2001

Paris Photo ,01, Hamiltons

Art Brussels 2001, Hamiltons /Dorothee De Pauw Gallery

2000

Art Basel 31. Hamiltons

ART2000, 12th London Contemporary Art Fair. Houldsworth Fine Art

The Photography Show, AIPAD/Hamiltons, New York

1999

Art Basel 30. Hamiltons

Silent Presence: Contemporary Still-Life Photography, Staatliche Kunsthalle Baden-Baden / KV Bielefeld

Paris Photo ,99, Hamiltons

The Photography Show, AIPAD/Hamiltons, New York

1998

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 & 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

Gol!, Mark Boote Gallery, New York

Close Encounters, Ikon Gallery, Birmingham

Foto 1, 152c Brick Lane, London

1993

Xenografia Nomadic Wall, (Video Installation Project), 45th Venice Biennale

1992

Seventeen, British and American Artists, Greenwich St, New York

Love at First Sight, The Showroom, London

How Noisy Everything Grows, Royal College of Art, London

15th Tokyo Video Festival

1991

Five British Artists / Fünf Britische Künstler, Thomas Backhaus Galerie, Düsseldorf

1990

From a Position of Safety, Citicorp, London

Original Copies, Royal College of Art, London. Travelled:

National Museum of Modern Art, Kyoto. Axis Gallery, Tokyo, Century Plaza, Nagoya

1988

Project Title, Chrome Factory, London

1985

Whitworth Young Contemporaries, Whitworth Art Gallery, Manchester



1984

Stowells Trophy, The Royal Academy, London

New Contemporaries, ICA, London

1983

Stowells Trophy, The Royal Academy, London

## Collections

Art Lab, Tokyo

BP Amoco, London

Christopher Hyland Collection, New York

Clarks, UK

Dorothee De Pauw, Brussels

Electronic Media Arts, Glebe, Australia

Fidelity Worldwide Investment

Gert Elfering, Miami

Goldman Sachs International, London

Karl Blossfeldt /Albert Renger-Patzch, Archiv Ann und Jürgen Wilde, Köln

Goss - Michael Foundation, Dallas

Kunstmuseum Bonn

Leon Constantiner, New York

Merrill Lynch International Bank, London

Middleditch Family Collection, Australia

Miller et Bertaux, Paris

Mr and Mrs Vernon Faulconer, Dallas TX

Museo Internacional de Electrografía, Cuenca, Spain

Museum im Kulturspeicher, Würzburg

Peter Svennilsson, Stockholm

Peter C. Ruppert Collection

Richard James, London

Simon and Yasmin Le Bon, London

Sir Elton John, London

SONS - Shoes Or No Shoes Museum, Kruishoutem, Belgium

Tara Bernerd, London

The David Kronn Collection

## **Imprint**

Richard Caldicott. Constructions  
Selected works 2004 – 2016

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