

PRESS RELEASE**Patrick Caulfield - Paintings**

Wednesday 28th November – Friday 21st December
Monday – Friday 10am-6pm
Saturday 10am-1.30pm



Landscape with Birds 1963
Gloss paint on hardboard
48 x 48 in/ 121.9 x 121.9 cm



Fruit Display 1996
acrylic on canvas
76 x 76 in/ 193.4 x 193.4 cm

"I don't see how you can avoid any place suggesting a human presence"

Waddington Galleries is pleased to announce an exhibition of twenty paintings and nine previously unexhibited studies for paintings by Patrick Caulfield.

The earliest work in the exhibition is *Landscape With Birds* 1963, painted in black and white decorator's gloss on hardboard. Depicting birds ascending in half-light it demonstrates the deliberate application of outline and shadow, of silhouetted forms and frame-within-frame composition that would become important pictorial elements in Caulfield's subsequent work. Caulfield studied at the Royal College of Art between 1960 and 1963, a year behind Hockney and Kitaj. During this time he twice visited Crete, purchasing crude postcards of Minoan Frescoes that "emphasized the bright colours and sharp outlines". This influence can clearly be seen in *Still Life on a Table* 1964, the black outline separating and intensifying the blues and greens of the painting. In *Bistro* 1970 the painting is pared down further still with the space and content described only by black contour lines against one strong background colour.

All of the nine studies in the exhibition date from between 1971 and 1974. By this time Caulfield had begun to paint on canvas, hardboard having a restrictive maximum width of only 48 inches. Through the accompanying study we can see how one of the exhibition's largest paintings *Springtime: Face a la Mer* 1974, for example, was initially planned. The drawing has been squared, and vertically indexed by numbers and horizontally by letters. Using felt tip this would have been transferred into its final scale on a similarly squared-up piece of polythene that could then be overlaid and transferred onto canvas. *Springtime: Face a la Mer* shows how Caulfield's compositions are as much an arrangement of staged props as real social settings; the image of the building was taken from a book of Mediterranean villas and the tree in the foreground drawn directly from outside his London studio.

By the early 1980s Caulfield had abandoned what had become his signature black outline and started to paint without having a finalised idea of how the painting would look. With emotive titles such as *Reception* 1988 and *The Register* 1993 the large works of this period contain objects shaped from light and embellished by shadows, mixed with photorealist elements that float on flat planes of colour. *Room* 1995 and *Fruit Display* 1996 both return to a square format. All suggest the quiet corner spaces of our psyche and comprise of a yellow tungsten light similar to the tone that infused the paintings of Hopper, a painter Caulfield greatly admired.

Five small works from the 1990s show Caulfield consistently adding texture or collage into his painting ; Artex-like impasto, paint directly applied from the tube, or in *Corner Lamp*, *Tall Bottle* and *Menu* all from 1998, the visual challenge of inventing different forms from the same starting block of an upturned cut out "V".

Patrick Caulfield was born in East Acton, London in 1936. After leaving school he worked in the design department of Crosse & Blackwell before attending Chelsea School of Art (1956-60) and the Royal College of Art (1960-63). He held his first solo exhibition at the Robert Fraser Gallery in 1965 and his first of twelve solo exhibitions at Waddington Galleries from 1968. He has had retrospectives at the Walker Art Gallery and Tate Gallery 1981, Serpentine Gallery 1992 and Hayward Gallery 1999. His many varied commissions have included a stained glass window for the Ivy Restaurant, 1990 a 12 metre square carpet for the British Council, 1992 and set design for the Royal Opera House production of Rhapsody in 1995. Patrick Caulfield died in 2005.

Patrick Caulfield; a Dialogue with Bryan Robertson published by Hayward Gallery Publishing 1999.

For further information or images please contact Leonie Holzwarth.