

# Waddington Galleries

## PRESS RELEASE

### **PATRICK CAULFIELD** ***Paintings and Drawings 1985-2002***

27 November – 21 December 2002

*I am primarily interested in the image. The means are minimal. I am not worried about surface. Whether the painting is realistic or naturalistic, with detail, painted from life or photographs. It doesn't bother me.*

Patrick Caulfield

Waddington Galleries will present an exhibition of twenty-five works (nineteen paintings and six drawings) by Patrick Caulfield that span the last 17 years. This will be Caulfield's largest solo exhibition since his touring retrospective that opened at the Hayward Gallery in 1999.

Eight works in the exhibition are large paintings of interiors such as *Lunch-time* 1985 and *Terrace* 2002. He made his first interior paintings at the end of the 1960s and they have remained a constant theme in his work. He depicts anonymous public places; a hotel room, reception area or restaurant, often empty of people. These paintings are life-size in their representation and incorporate ordinary objects from our daily lives such as plants, drinking glasses, bottles, tables and lamps. Caulfield has stated: 'If I am dealing with an interior I think of something I want to do, something realistic, and I start with the feeling of the space it is in. The reason I do some parts of the painting real, is to make the other things real by interpretation'.

Marco Livingstone has written of the works in the exhibition: 'they reveal a striking consistency in Caulfield's ostensible subject-matter, formal assurance, technical brilliance and pictorial wit. But they display with no less conviction, a constant desire to reinvent the terms of his art, to find new solutions for old pictorial problems and to pare down his language towards a greater apparent starkness without sacrificing any of the sophisticated intricacy with which he depicts things in space on a flat surface.' Although Caulfield uses his motifs sparingly, the works as a whole are complex in terms of their combination of images, composition and technique. Five works on board that will be exhibited, of identical size completed this year display an economy of form: these works are all painted on a monochromatic ground with the most simple of forms in rich colour. Like the paintings of pipes from the early 90s (three of which will be in the exhibition) these new works include geometric shapes of card that are stuck onto the surface of the board. Six pencil drawings will also be on show which are from a set of 32 Lamp Studies made in 1991.

Born in 1936, the artist studied at Chelsea School of Art and, from 1960 to 1963, at the Royal College of Art. The first of his many solo exhibitions was held at the Robert Fraser Gallery, London (1965). Retrospectives of his work have been held at the Walker Art Gallery, Liverpool, touring to the Tate Gallery, London (1981), the Serpentine Gallery, London (1992-93); the major retrospective of his work was held in 1999 at the Hayward Gallery, London (organised by the British Council) which toured to Musée National d'Histoire et d'Art, Luxembourg; Calouste Gulbenkian Foundation, Lisbon; Yale Center for British Art, New Haven, Connecticut. This is the artist's eleventh exhibition at Waddington Galleries.

A fully illustrated catalogue with an introduction by Marco Livingstone accompanies this exhibition

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