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YORKSHIRE
PUDDINGS

RICHARD BILLINGHAM
PEOPLE, PLACES, ANIMALS

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## FOREWORD

ACCA is pleased to present this extensive survey of works by Richard Billingham. This major survey is the latest in ACCA's ongoing series of international exhibitions which explore in depth the work of important artists whose practices provide opportunities to reassess artistic and aesthetic developments.

Richard Billingham's photographs of his family, places and animals make us think about the relationship between object and subject and raise questions about public voyeurism and private stories. His works place aesthetic judgments on the agenda. Utilising a variety of budget cameras, out of date film stock and off-the-shelf processing Billingham pushes against the idea of the 'fine art' photograph to provoke an active, unsettled outcome that rescues photography from stasis.

Our thanks go to the Museum of Old and New Art for its support towards this exhibition. The leading philanthropy of donors such as David Walsh and his team at MONA makes such a difference to our capacity to achieve projects of ambition such as this one, and we are very grateful for their vision and generosity.

We are delighted that Richard Billingham has been able to travel from the U.K. to work with the ACCA team on the exhibition. We thank him for his enthusiasm for showing in Melbourne and for his wonderful works.

Kay Campbell
Executive Director

# RICHARD BILLINGHAM: PEOPLE, PLACES, ANIMALS

JULIANA ENGBERG

Richard Billingham's first exhibition at Anthony Reynolds's Gallery in London came like a bolt out of the blue. Displayed in a line were scungy photographs – poorly lit, blurry, oddly framed, made from crappy film stock, processed at the local photo-shop – of scenes from a family life that cut through a century of posed studio portrait groups. The series, now known as *Ray's a Laugh* entered visual culture at a time when the aesthetics of the everyday were in process of demolishing the contrived directorial mode of photo making. Even so, Billingham's images didn't just evolve the genre; they smashed their way through to another kind of verité encounter.

It took some time to get to grips with what Billingham had done. During that week, I made several visits to the gallery, each time to check the threshold of taste, history, aesthetic and ethics: hard though they were, the images were compulsive viewing. Testing is the right word. These alarming images of a shambolic, often violent family life were testing the limits of reception. The unflinchingly frank pictures of Billingham's father, mother and brother in situations of abuse, oblivion and shamelessness seemed to yank photography away from unacknowledged deceit. They posed questions concerning the rights of privacy of the subject. They caused one to consider the history of picturing abuse as a type of genre art. Their value as art versus documentary needed interrogation. They were raw.

Ultimately, it is the fact of Billingham picturing his own family and putting them on display in this way that forces you to register the truth of these works, and see them for what they are – a human drama. I would reject the idea that these images were accepted by virtue of their proximity to 'reality television'. Reality television is a construct of editing and deposited, manipulated narratives. Slick, really, with the 'out' that the audience intuitively understands the manipulations and excuses of television. I believe people were drawn to Billingham's photographs because they understood them to be the real deal, not some media manipulation. Billingham neither offers nor seeks any alibi, nor attempts to contrive meaning. It is up to the viewer to deal with this reality.

Inevitably, you are pulled into the drama of the Billinghams and, even after a decade of looking at the works, the images and their stories remain basic and unresolved; the Billinghams continue to be real people with their circumstances pitching between emotions and inertias. Instinctively, as a form of coping probably, you go in search of redemptive elements: the momentary flashes of humor and tenderness that rescue the family from scorn and ridicule. Awful as these images are, of lives trapped in cycles of self-neglect and rage, the Billinghams' humanity is restored, in fact asserted, by the little details that confirm a necessary hopefulness. There is, after all, a type of exuberance in these works.

Behind the bulk of mother Liz, attention is drawn to the homely flourishes of patterned wallpaper with its Pompeii-like motifs; the collectables on the bureau; plastic flowers in a vase – the patterns of dresses, jigsaws and furnishings that attempt to add cheer to the claustrophobia of the Billinghams' council flat. When he is not comatose or dejectedly morose, there remains a glimmer of the larrikin that once was a less befuddled Ray. For all the bloody blows and vicious outbursts between these familial combatants, there are the moments of mutual need and even tenderness.

Brother Jason remains stubbornly ferocious, belligerent and bewildered, like someone trapped. But the animals – dogs and cats – seem to live their un-fussed parallel lives within the menagerie; sometimes, well, perhaps even frequently, assuming top dog status within this chaotic hierarchy of sanity. Billingham, behind the camera with a quick eye and clear mind, collects all with a compulsive candour. No remonstrations, no retributions: it is what it is.

Ultimately, Billingham's work registers a kind of truth that links to a social and class-based circumstance. And to me it belittles the brave honesty of this practice to consign it to similarities with TV sit-coms of the broad, burlesque kind, as some critics have done. The Billingham family portraits join a history of social realist work that remains a strong part of British art, and which has plotted the fate of the worker and the discarded. The Billinghams are part of the Thatcher/post-Thatcher fallout.

In this exhibition we have included, as well as a massive number of the *Ray's a Laugh* series of originals, several earlier black and white portraits of Ray. The demeanor of these works is still, studied, and solemn by comparison with the hurly-burly of the coloured snapshots. Heroic is not the right word, but there is a kind of dignity delivered to the subject in these images originally intended as studies for later painted portraits. The stoic quality of the earlier pieces relates interestingly to the petrified landscapes of Billingham's *Black Country*, and the most recent series of works *ZOO*.

With the *Black Country* project, Billingham embraces photography as a medium to interrogate space, place and atmosphere. These works affirm the studied quality of Billingham's approach, offering a retrospective deliberation to his family works which, on face value, perhaps suggest informality and opportunistic encounter, but are in fact quickly assessed and framed pieces. With their ominous dead-ends, blank walls and spooky light, the *Black Country* views confirm Billingham's instincts for enclosing, and for metaphoric weight.

In the *Black Country* photographs, we also have verification that Billingham has not abandoned his interest in painting. He uses colour film that has expired, and time-lapse, open shutter techniques to tempt abstractions into his pictures. *Black Country* has a certain surrealist quality to it. Billingham's video, *Sweep*, also a landscape, seems even more painterly as blue-black trees bleed into the sky, like watercolour paint swept by wind along a blotting sheet. Restlessness is a key issue in much of Billingham's practice, even while his subjects often seem lethargic or immobilised.

Painting remains an interest and subject for Billingham, even when the ostensible point of focus is zoo portraits of lions and does, bears and baboons, and other creatures captured and culturalised. Diorama backdrops, minimal colour swatch backgrounds, puzzles of rope, bars and tiles become intrinsically important in these photographs that document animal behavior that pivots between boredom and repetitious, compulsive movements in claustrophobic spaces.

The painted, patterned backgrounds of the *ZOO* works remind us of Billingham's interest in the filigree of decoration that impinges upon the Billinghams' tiny flat. Even while it is intended to create a homely space, it adds to the general airlessness of the familial confine. Just as the various zoos' attempts to simulate an ambient and naturalized environment fall well short of the honest and occupying circumstances of a life in the wild.

And just as he has allowed the video to capture his family in patterns of behavior that repeat and retreat, and offers them up for the voyeuristic viewing of an audience (as we see in the work *Fishtank*, for instance), Billingham documents the exchange of looking between visitors and the animals of captivity in the *ZOO* videos. These restless encounters add to the disquiet we feel and extract from most of Billingham's works. Because, ultimately, Billingham's works are about looking and the role it plays in constructing the viewer, the maker and the subject. In its candor, Billingham's practice poses many unsettling propositions about art and life.

PEOPLE OUTI REMES

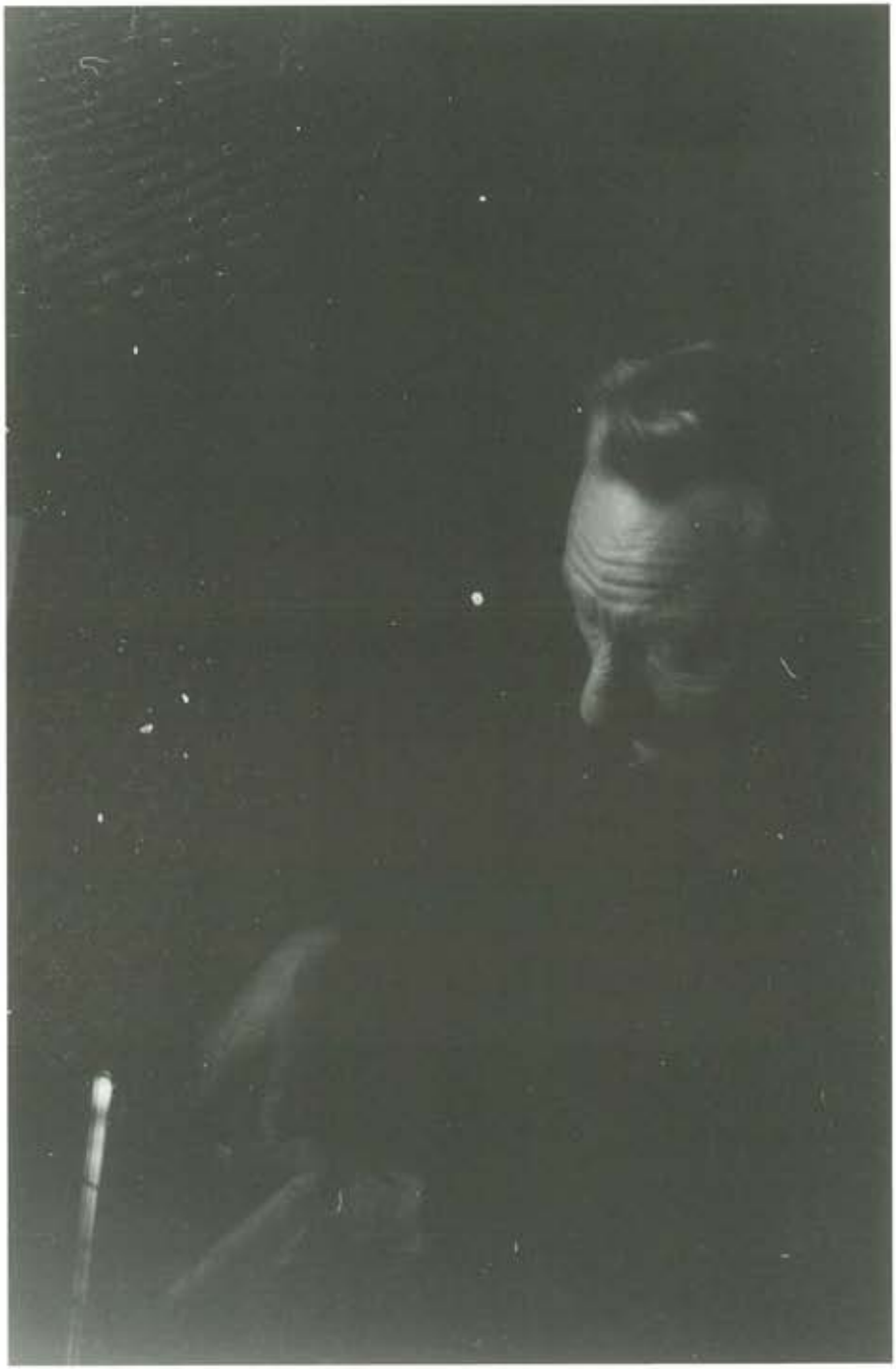
In 1996, Great Britain was in a mood for change. In politics, the Labour Party was branding itself to go with the themes of 'New Labour' and 'New Life For Britain' that were to bring electoral success in 1997. One of their key policies focused on ending relative child poverty that had doubled between 1979 and 1997. The term 'relative' referred to families with an income lower than 60% of the average household income across the British population.[1] 1996 also witnessed a very different type of trend of a booming reality television culture. *Changing Rooms*, a BBC DIY reality show with a self-improvement theme began to feature couples redecorating each other's homes. The programme was an immediate success, and other channels soon began to broadcast similar programmes.

In the same year, the emerging artist Richard Billingham published *Ray's a Laugh* (1990-1996), a photo book that represented his family and childhood settings in a council flat in British West Midlands. The book seemed to capture the spirit of 'reality television' Britain, appearing to satisfy the viewer's never-ending appetite for confessional revelations, although its subjects lacked an interest for self-improvement. The viewers consumed the Billingham family, compelled and seduced by their impoverishment.[2] *Ray's a Laugh* also seemed to encapsulate the need for a political change, as articulated by 'New Labour'. The photographs were associated with a noted tradition of British photojournalism that explored classed society and its forms of leisure, practised by photographers such as Martin Parr and Nick Waplington.[3] Gilda Williams suggested that Billingham's images were riveting because his interiors are a metaphor for the politics that aim to unmask the accident of poverty.[4] *Ray's a Laugh* became a cultural icon. However, the topicality of the series caused art critics to overlook Billingham's role as an aesthetician and experimenter.

Billingham had begun his career painting his father Ray, on cardboard, as a figure in an interior. As it was difficult to keep the sitter still, Billingham began to take black and white snapshots of Ray with a hand-held medium format camera, which he hoped to use as reference for paintings. After a while, Billingham began to photograph in colour, although the purpose of the first colour photographs remained referential. These photographs also featured other members of the family, including Billingham's mother Liz, his brother Jason, and the family's numerous cats and dogs. The viewer is given access to six years of occasions and moments in their life: their happiness, their sadness and even their boredom is all recorded on film. After a period of studying Billingham's pictures, the members of his family become ordinary. It becomes difficult to maintain distance from the Billingham family who begin to appear less strange.

The early family pictures celebrate snapshot aesthetics. Many of them are unfocused, blurred and the colour appears unnaturalistic. This was partially due to inexpensive, expired films that Billingham developed at a local chemist. However, a dark corner or a blurred effect also becomes a metaphor for the blurred consciousness of the photographed subject. In the video *Tony Smoking Backwards* (1998), the close zooming gives the film an abstract quality. The cigarette smoke and Tony's mouth become so blurred that it is hard to distinguish between them. At a metaphorical level, Billingham's close zooming and the blur effect resulting from this suggests the impossibility of closeness. The psychological closeness is unreachable in spite of physical closeness. This imprecision also generates vivacity, allowing an illusion of a fleeting moment in time.

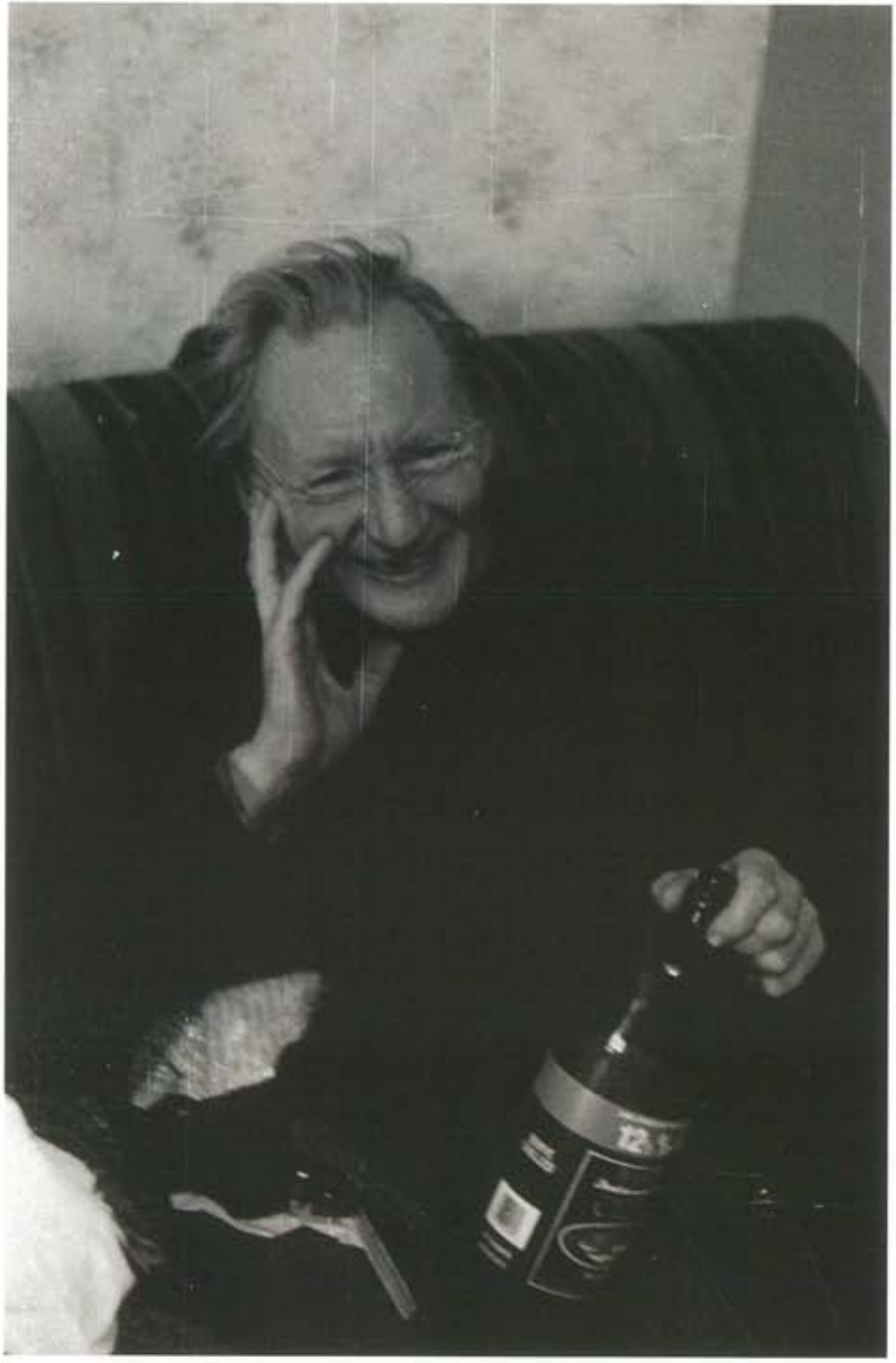
Billingham returned to photograph his family a few years after completing the *Ray's a Laugh* series. Ray is more sober than in the earlier series and the new montages portray old age with its limitations and the family's increased addictions to cigarettes and television. The series is represented in a photomontage form that allows an illusion of larger space with

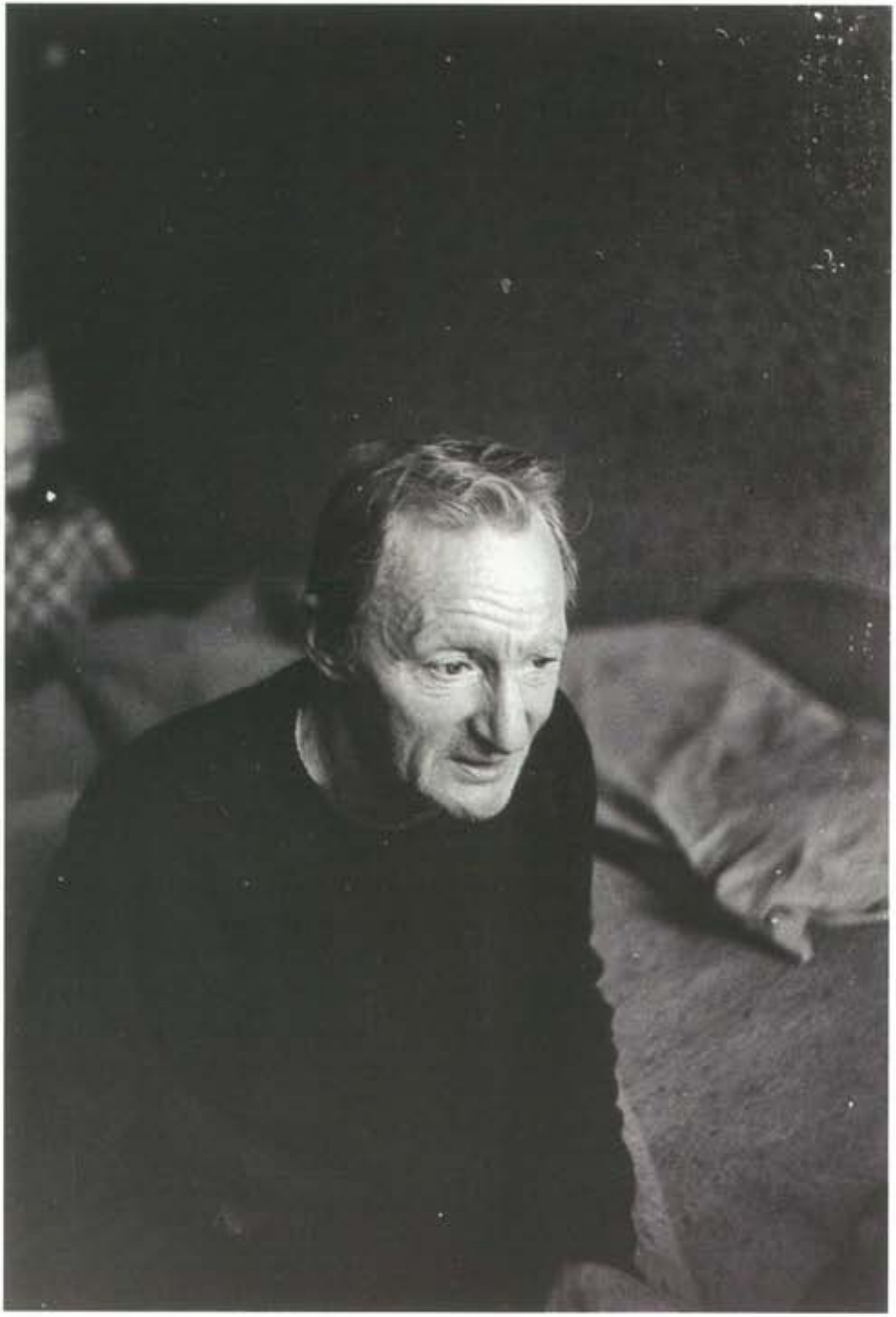


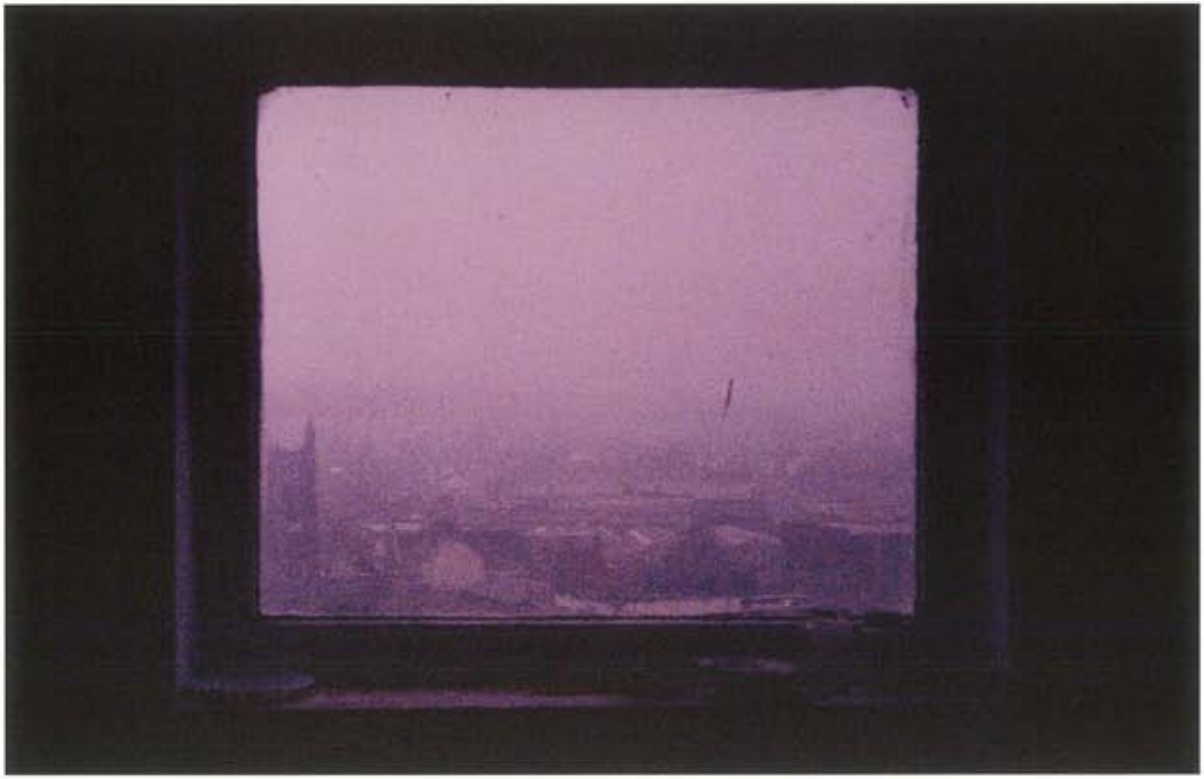
multiple perspectives and a play with various scales that offers the viewer an extended perspective, as if one was inside the room. These curious spatial illusions emphasise Billingham's long-term interest in spatial exploration. For example, in the *Ray's a Laugh* series, Billingham's *Untitled* photograph (1994) represents his mother Liz resting on a sofa. Liz appears to be unaware of the camera. Her hands are behind her head and her pose compares to a number of Old Masters pictures that represent Venus in similar poses. In the new series, an *Untitled* montage of Liz also represents her resting, this time asleep, like Giorgione's *Sleeping Venus*. However, Billingham's manner of combining photographs has curiously altered the perspective and increased the width and length of Liz's body, making it gigantic. This emphasises the spatial and perspective experimentation that are the key focus of the work while the viewer's interest in Liz's social class and character is discouraged.

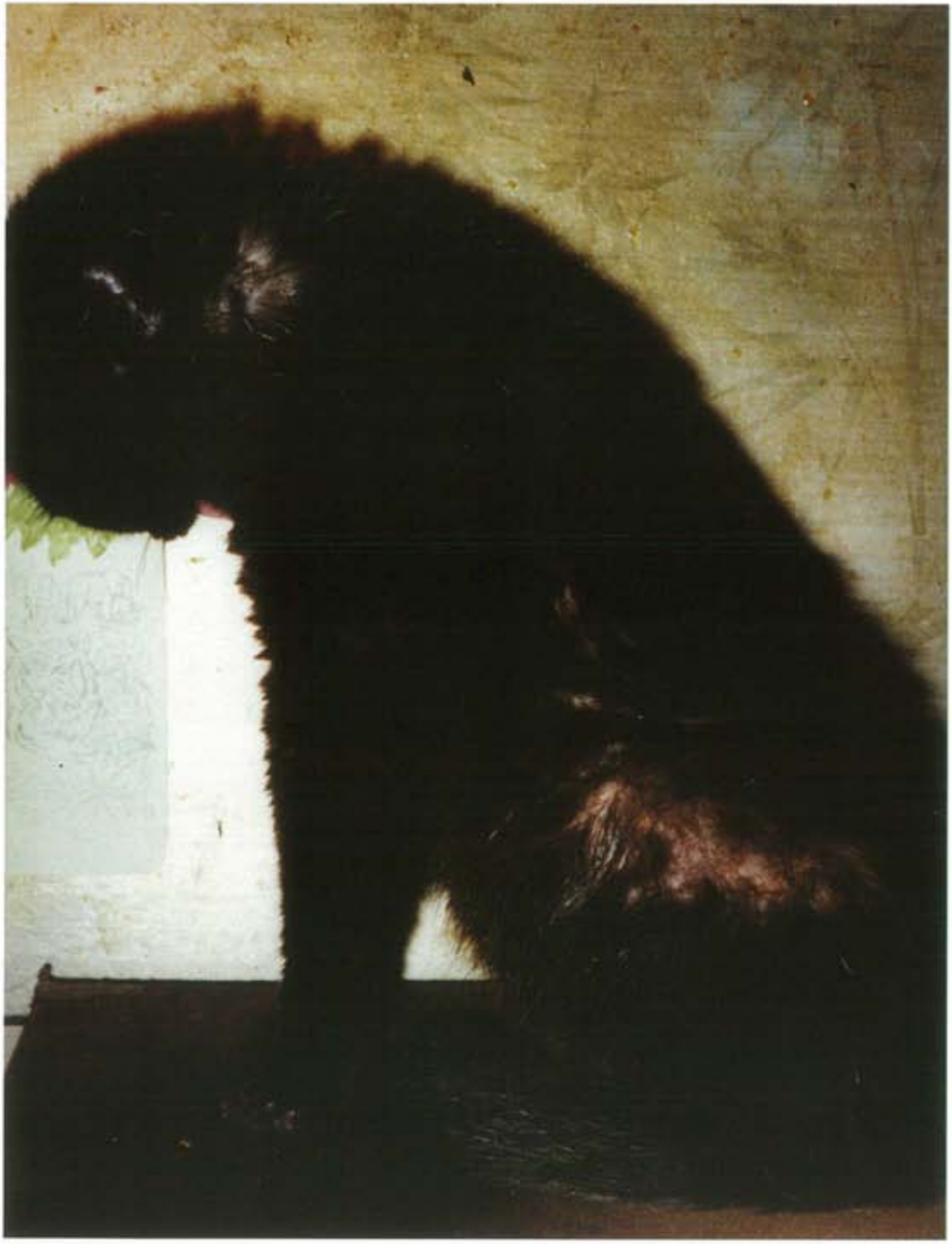
Although much of the critical writing has focused on Liz's tattoos, the stains on wallpaper or the days Ray cannot get up from the bed after heavy drinking, it is not a reality drama, but the formal qualities of portraiture in interior space that make Billingham's work unique: his combination of colourful fabrics, furniture and objects in juxtaposition to the complexity of human interaction, movement and gesture. A variety of responses to Billingham's work has maintained the iconic status of Billingham's family pictures. Over ten years after the publication of the *Ray's a Laugh* series, these visually curious photographs still have an ability to arrest the viewer's attention. They continue to encourage discussion, allowing the viewer to situate them in a range of aesthetic, political, social and entertaining contexts. They not only portray Billingham's family members but also, more importantly, reconsider the pictorial tradition of portraiture in interior settings.

[1] 'A New Deal for Welfare: Empowering People to Work' in Directgov (14/01/2006) http://www.direct.gov.uk
[2] Pélenc, A, 'Everybody's Heaven' in *Remix: Images Photographiques*, ed. Aubert, J., Pélenc, A., and Morrissey, S. (Nantes: Musée des Beaux-Arts de Nantes, 1998) 35
[3] Burn, G, 'Ray's a Laugh: Richard Billingham's Family Photographs', *The Guardian Weekend* 30/03/1996) 18
[4] Williams, G, 'Richard Billingham', *Art Monthly*, no. 199, (September 1996) 31









PLACES JULIANA ENGBERG

Richard Billingham's bizarrely saturated industrial-scapes of the *Black Country* are like hauntings of place. Using light and colour in a dense wash, which, in turn, forces verticals and grids into high contrast against dark uncertain shapes and sky, Billingham constructs an eerie atmosphere full of apprehension. These drab, forlorn zones of absent humanity, constructed of brick walls, metal spiked fences, destitute and vacant blocks, boarded-up buildings and dead-ends, seem sucked of air: stilled, petrified even. And, yet, for all the evacuation, a lurking omnipresence is indicated, a kind of paranormal insistence, as if someone or something has just passed through.

Even while the images of factory walls and fence palings, deserted streets and graveyards, are mummified under the autopsic light, other forces impinge. Grass in a foreground blurs and flutters to deny the stasis of the bulky built forms that dominate the composition; trees seep into sky as the prolonged camera gaze permits the unsettled movement of leaves to paint the air.

This is the place Billingham grew up in. Cradley Heath is a part of England where the coalmining and steel mill industries of the nineteenth century built solid brick factories and refineries that defined a new type of township. These red brick castles of industrialization were chronicled at the time in paintings that contrasted the lingering bucolic village life – its festivities, debaucheries and social stratifications – against the solid rectangular buildings and chimney-stacks that belched black soot that would soon cover civic buildings, houses and people.

But Billingham's early 21st century Cradley Heath is evacuated of the community of frolic and diverting pursuits, and even of the desperate measures that ameliorated against the drudge of a factory life existence. These post-industrial places and vacant community buildings describe a dystopian after-life that has ended bluntly without a purposeful further direction.

Dislodged from social purpose then, there is an element of surrealism in these queerly coloured landscapes. They become aesthetic encounters and synthetic places. An 'other' world kind of quality is introduced by the pools of light created by Billingham's use of out of date film stock and long exposures. These photographs have become weird nocturnes, not unlike Magritte's day-night conundrums. There is even a lurking aspect of Victorian melodrama and 'fairy' painting in Billingham's use of dramatic colour and light.

Billingham made these photographs of the *Black Country* in 2003 after a period away from his home town. They differ considerably from his earlier investigations of the same place in 1997, where the gaze is more mundane, and executed in daylight. In the 1997 series, the dilapidated council housing, poorly maintained roads and general atmospheric stupor is delivered deadpan and devoid of sentiment. The photographic point of view is a middle distance.

By contrast, the *Black Country* nocturnes seem invested with a knowing emotion, a clear artifice and content. With the lapse of time, a certain detachment offers the opportunity of a closer engagement, perhaps even a clinical appraisal of a place and set of spaces that were once ordinary and a part of a life unquestioned. Now the buildings are encountered at closer range, almost confrontationally. The photographer seizes the vision and controls it. As a result these are works of a considerable authority.

Metaphorical and spatial aspects that continue from the earlier family series and persist into the *ZOO* series are also prevalent in this collection of urban spaces. Claustrophobia, restlessness operating against stasis, persist in the works of Richard Billingham whether he is inside the council flat, journeying in places of escape and recreation, or returning to haunts of the past.

This restlessness is particularly evident in Billingham's video *Sweep*: a slow panning shot of trees at the verge of a township. This blustery blue-black footage pushes psychological triggers

and shows Billingham sourcing the dark romance within landscape production. *Sweep* is Billingham's most painterly landscape; and joins with works like *Fishtank*, *Liz Smoking* and *Jason Chopping* where Billingham blurs the abstract qualities of moving images and allows movement to create swathes and patterns.

In *Sweep*, the edge of the forest represents the point between cognizant and confounding space, while the buffeting qualities deflect the possibility of entry into the ominous unknown zone. Perhaps linking to the fairy tale paintings of the Victorian era, Billingham registers the sense of hidden danger inculcated as a child.

The little boy in Richard Billingham's works is never far removed from the grown-up man who has become an artist. The family, landscape and *ZOO* series each represent different aspects of escape and reconciliation. Billingham's use of various technologies – the child's instamatic camera, the grown-up's large format camera – allow him to replay and rehearse these regressive and progressive aspects of his subject and content.


STREET
H

ANIMALS RIKKE HANSEN

....children visit the zoo, or rather, they do not simply 'visit', they 'get taken' by their parents or their teachers. This taking is also giving, a handing over of knowledge from one generation to the other. It is an education which begins with the power of naming. 'What is that one called?' we ask, and the child answers: 'tiger', 'lion', 'gorilla'.

Anchored deep within the family fabric, the camera presents itself as the ideal tool to commemorate such days out. In addition, these excursions offer an opportunity for children and adults to play with the camera, to test its possibilities, pointing it towards living and moving animal subjects, who, unlike humans, do not have to give their permission for the photo to be taken. The intimate relationship between the camera and the animal exhibit is not, however, limited to such days out, but runs through the history of photography. In fact, we might say that the camera has itself *grown up* with animals and thus influenced our ideas of what *makes* an animal, from Eadweard Muybridge's and Jules-Etienne Maray's early 'camera gun' recordings of animal locomotion, to later debates surrounding the uses and abuses of animal actors in popular and avant-garde cinema.

Richard Billingham's photo and video project *ZOO* centres on the lives of animals in zoological gardens around the world and comes out of a two-year research period, running from 2004 to 2006. When shown together, the works turn the exhibition space into a zoo of sorts, underlining the way cultures of display are everywhere to be found within modern and contemporary societies. The pieces demand individual attention; however, the content of each work 'leaks' into the one next to it, much as one zoo display inevitably leaks into another. Natural history divides animal beings into species and families, yet, this is an ordering which struggles to keep animals apart. Species who share the same habitat in the wild are most often divided into separate cages in the zoo in order to hide a perceived brutality of nature. Nonetheless, caged animals cannot escape the smell and sounds of each other; for the lion, dinner – or rather, the smell of – is around the corner in the zebra or antelope enclosure.

In his influential essay 'Why Look at Animals?', John Berger argues that animals have been increasingly marginalised in capitalist society, with the human gaze conditioning and producing animal lives. What we witness in the zoo is a separation of life forms based on scopophilic desires. Animals are the observed; we are the observers. Our knowledge of them testifies to our power over, but also our detachment from, the natural world, despite the way zoos, in their contemporary conservationist forms, attempt to hide this.

Billingham tends to position his works in the gallery in a way that reiterates the viewpoint from which the photos or videos were originally shot. *Giraffe* is often projected higher, echoing how we see these tall animals, forcing viewers to tilt their heads back to watch. The videos *Polar Bear* and *Lion* include zoo visitors in the frame. As people pass by the displays, we are looking at them looking. But we are also looking at ourselves looking. We are not simply on the outside, gazing in on these animal lives; we are caught up in the production of their visual appearances.

The focus on the enclosure in Billingham's work characterises the project and we find ourselves continually drawn to the borders of the image, as the *framing* itself, as porous as it might be, is brought to the fore. *Bear* shows an animal pacing back and forth. Reaching the borders of the screen, the bear's snout brushes against the frame of the image and she turns and heads in the other direction. Occasionally, she escapes the static camera, only to return within seconds. The video lasts six minutes and is presented as a loop. The primary looping here, however, is that of the animal's stereotypical behaviour. This is looped looping.

*ZOO* is more than a deconstruction of the human gaze; animal suffering is indeed present here, but only to the extent that this is what 'happens' in a zoo. In the video *Elephants*, the repetitive movements of the animals become almost pleasurable to watch, like some strange dance. We might not want to enjoy this, but, as our eyes follow the rhythms of the bodies swaying back and forth, it is difficult not to.

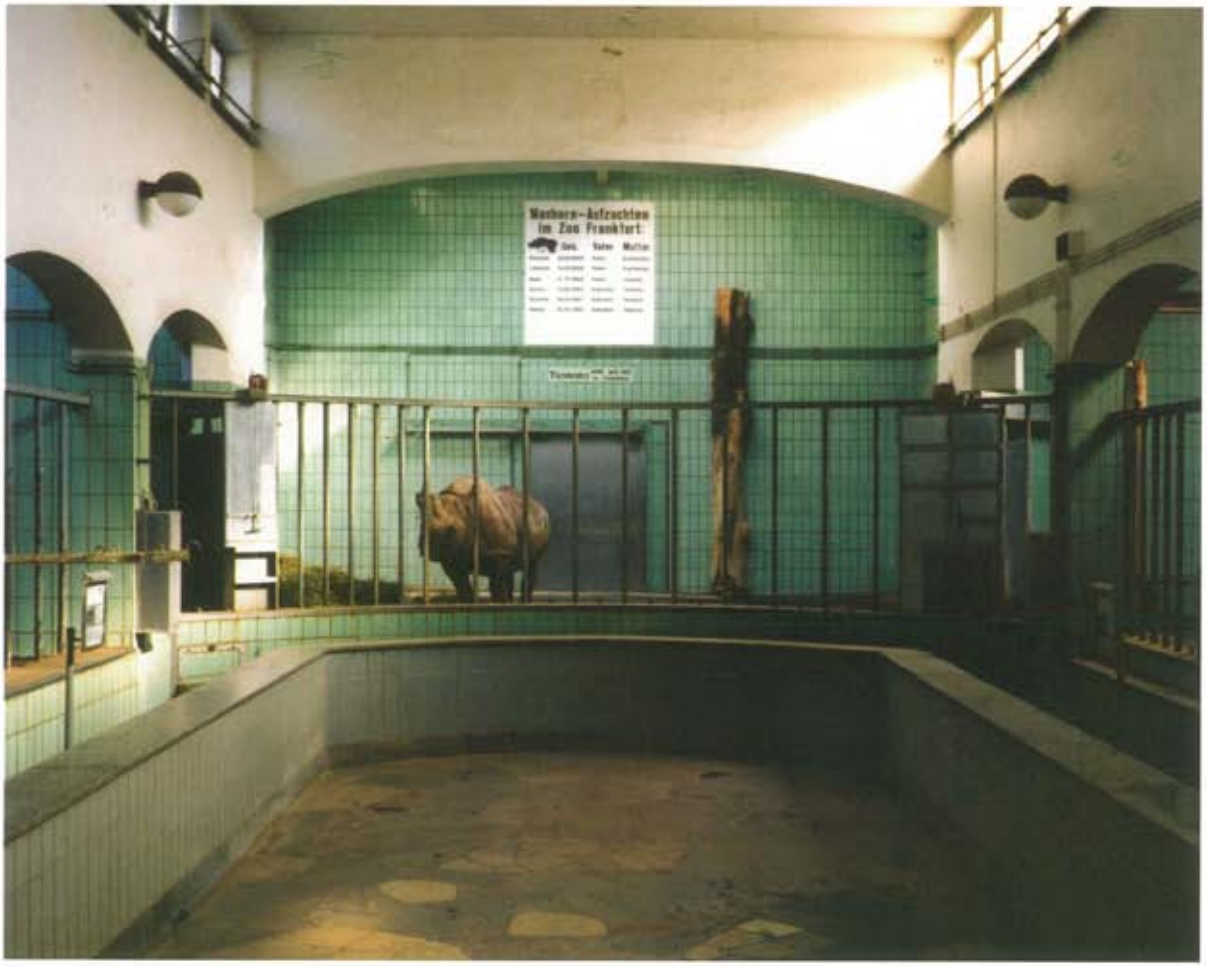
The pictorial qualities of the photographs extend this emotional ambiguity, bringing out a tension between cruelty and beauty as integral to each image. The stereotypical behaviour creates patterns in time in the video works. In the photographs, these patterns are laid out across the surface and after a while you start to see triangles, lines and shapes. In *Orangutan* and *Tiger*, the bars of the cage break up the image, as does the cage furniture. Each element here is as important as any other. These pictures are not portraits; the animal is photographed as a 'figure', attracting our gaze and undoing it at the same time.

In *Gorilla* the animal's face is blurred, her body no more or no less in the foreground than the enclosure itself. Other photographs appropriate a snapshot aesthetic. Here, using cheap, disposable cameras, the artist peels away the professional connotations of high-definition images. The grainy quality carries other associations with it, reminding us of our own family snaps taken at the zoo, images which are loaded, yet innocent and clairvoyant.

To ask the question 'what is an animal?' is also to ask 'what is in a name?' or 'what is naming?'. In Judaic and Christian myths of creation, the task of naming animals falls upon the first human. Jacques Derrida notes how the very word 'animal' is dependent on a distinction from humans. That is, the singular term 'animal' is nothing more but a rolling-into-one of *all* non-human animals through a linguistic performative which effectively serves to produce that which is human and, of course, animal.

Billingham labels the individual works in a straightforward way, using the names of the animals as titles. This is not so different from a child pointing a finger at the cage, identifying what lies behind the bars or the glass: 'tiger', 'lion', 'gorilla'...


BAO BAO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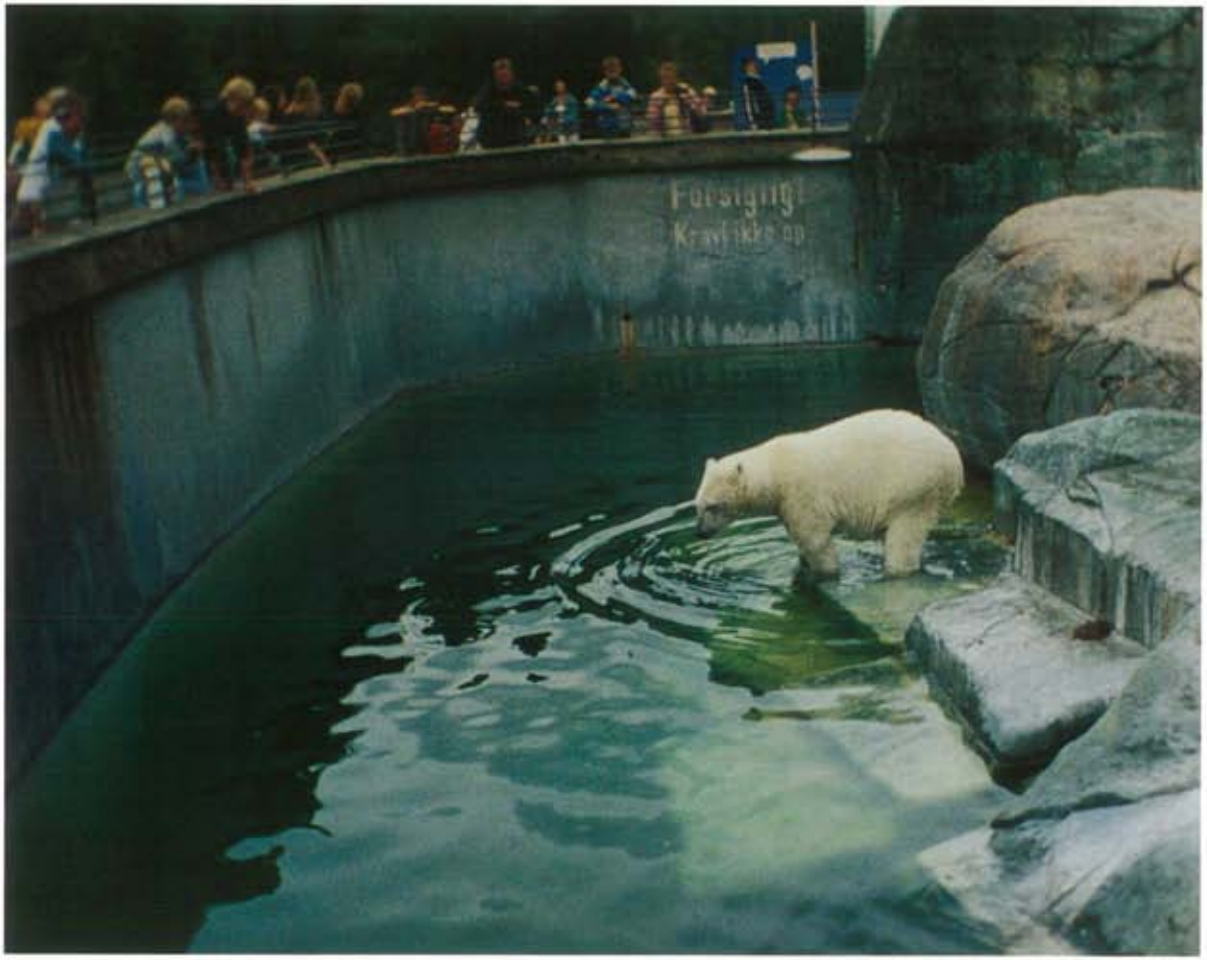
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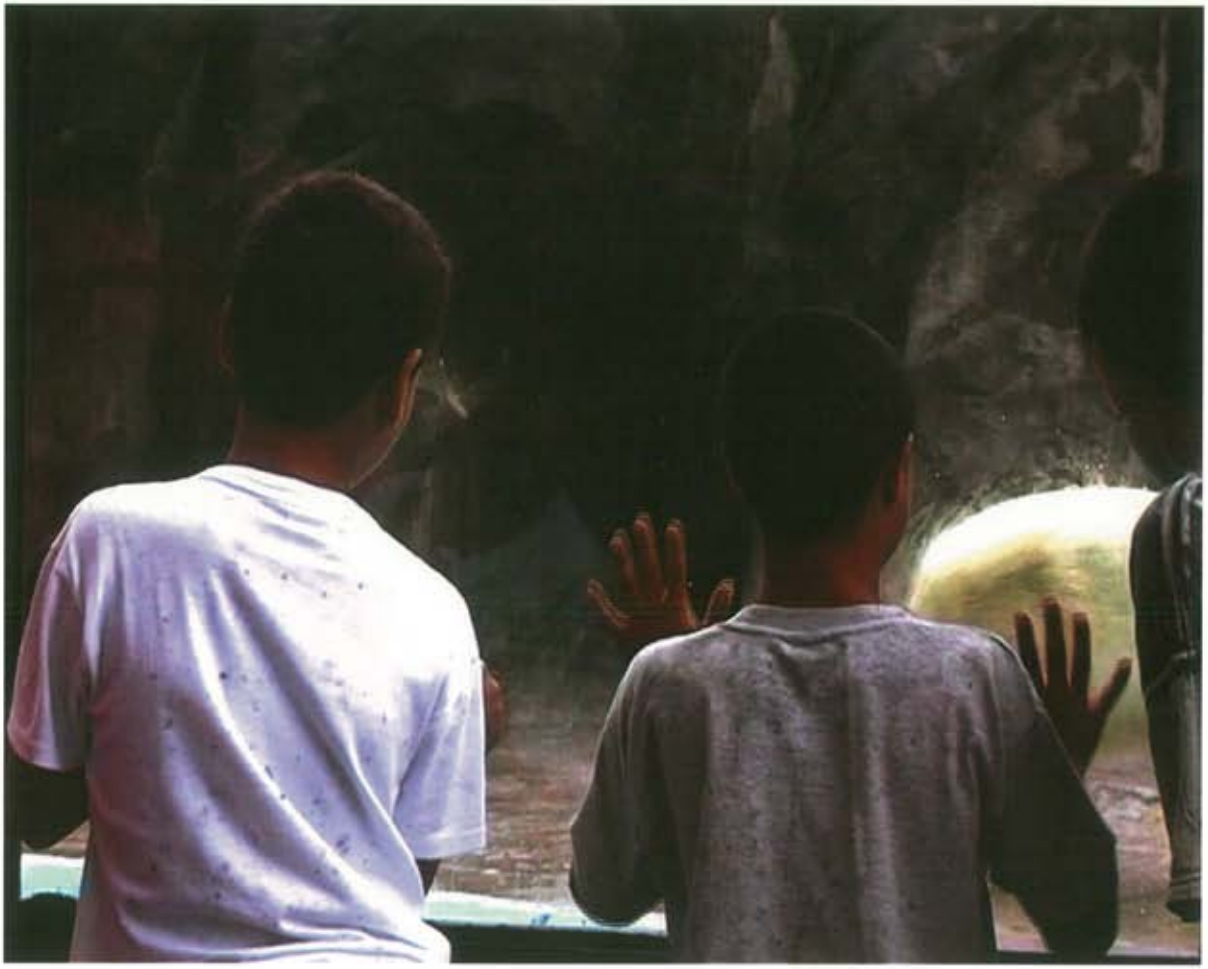
Kraaltjes op



LIST OF WORKS

*Untitled* 1990
Black and white photograph
mounted on aluminium
77.5 x 116.5 cm
4/5 +1AP

*Untitled* 1990
Black and white photograph
mounted on aluminium
66.8 x 100 cm
4/5 +1AP

*Untitled* 1990
Black and white photograph
mounted on aluminium
110.5 x 72.4 cm
1/5 +1AP

*Untitled* 1990
Black and white photograph
mounted on aluminium
135.9 x 90.2 cm
4/5 +1AP

*Untitled* 1990
Black and white photograph
mounted on aluminium
77.5 x 116.5 cm
1/5 +1AP

*Untitled* 1990
Black and white photograph
mounted on aluminium
77.5 x 116.5 cm
1/5 +1AP

*Untitled* 1990
Black and white photograph
mounted on aluminium
72.4 x 110.5 cm
1/5 +1AP

*Untitled* 1990
Black and white photograph
mounted on aluminium
73 x 111.3 cm
1/5 +1AP

*Ray's a Laugh series*
1990 - 1996
Original colour photographs

*Untitled* 1991
Black and white photograph
mounted on aluminium
147.3 x 97.8 cm
4/5 +1AP

*Untitled* 1991
Black and white photograph
mounted on aluminium
124.5 x 83.2 cm
4/5 +1AP

*Untitled* 1991
Black and white photograph
mounted on aluminium
117.5 x 175.3 cm
2/5 +1AP

*Untitled* 1991
3 black and white
photographs mounted on
aluminium
each 77.5 x 116.5 cm
AP

*Fishtank* 1998
Single channel video
installation
46 mins 40 secs
1/3 + 1 AP

*Untitled* 2003
Lightjet colour print
103.5 x 128.9 cm
2/5 +1AP

*Untitled* 2003
Lightjet colour print
103.5 x 128.9 cm
3/5 +1AP

*Untitled* 2003
Lightjet colour print
103.5 x 128.9 cm
1/5 +1AP

*Untitled* 2003
Lightjet colour print
103.5 x 128.9 cm
3/5 +1AP

*Untitled* 2003
Lightjet colour print
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1/5 +1AP

*Untitled* 2003
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1/5 +1AP

*Untitled* 2003
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103.5 x 128.9 cm
2/5 +1AP

*Untitled* 2003
Lightjet colour print
103.5 x 128.9 cm
2/5 +1AP

*Untitled* 2003
Lightjet colour print
103.5 x 128.9 cm
2/5 +1AP

*Sweep* 2004
Single channel video
installation
14 min 12 secs

*Camel* 2001
Framed colour photograph
187.8 x 230.7 cm
1/5 +1AP

*Elephant* 2001-06
Framed black and white
photograph
130 x 194cm
1/5 +1AP

*Giraffe* 2001-06
Framed black and white
photograph
62 x 81 cm
1/5 +1AP

*Llama* 2001-6
Framed colour photograph
76 x 110 cm
1/5 +1AP

*Jaguar* 2001-06
Framed colour photograph
62.5 x 93 cm
1/5 +1AP

*Deer* 2001 -06
Framed colour photograph
62 x 79.5 cm
1/5 +1AP

*Wolf* 2001-06
Framed colour photograph
65.5 x 62.5 cm
1/5 +1AP

*Ibex* 2001-06
Framed colour photograph
62 x 90 cm
1/5 +1AP

*Polar Bear* 2001-06
Framed colour photograph
53 x 79 cm
1/5 +1AP

*Lemur* 2004
Single channel video
installation
2 mins 51 secs
1/3 + 2AP

*Elephants* 2004
Single channel video
installation
4 mins 37 secs
2/3 + 2AP

*Lion* 2004
Single channel video
installation
9 mins 2 secs
1/3 + 2AP

*Kea* 2005
Single channel video
installation
2 mins 9 secs
1/3 + 2AP

*Tapir* 2005
Single channel video
installation
1 mins 32 secs
1/3 + 2AP

*Baboons I* 2005
Framed colour photograph
166.5 x 205.5 x 5.8 cm
1/5 + 1AP

*Song Bird* 2005
Framed colour photograph
110.5 x 95.4 x 6 cm
1/5 + 1AP

*Gorilla* 2005
Single channel video
installation
4 mins 9 secs
1/3 + 2AP

*Seal* 2006
Single channel video
installation
7 mins 9 secs
1/3 + 2AP

*Giraffes* 2005
Single channel video
installation
4 mins 40 secs
1/3 + 2AP

*Polar Bear* 2005
Single channel video
installation
33 mins 30 secs
1/3 + 2AP

*Chimpanzee* 2006
Single channel video
installation
5 mins 44 secs
1/3 + 2AP

*Tiger* 2005
Single channel video
installation
1 mins 46 secs
1/3 + 2AP

*Bear Pacing* 2006
Single channel video
installation
6 mins 18 secs
1/3 + 2AP

*Penguin* 2006
Single channel video
installation
3 mins 49 secs
1/3 + 2AP

*Doe* 2006
Framed colour photograph
106.5 x 129.5 x 6.5 cm
1/5 + 1AP

*Baby Orangutan* 2006
Framed colour photograph
130.4 x 161 x 5.8 cm
1/5 + 1AP

*Giraffe* 2006
Framed colour photograph
187.7 x 234.5 x 5.8 cm
1/5 + 1AP

*Giraffes* 2006
Framed colour photograph
187.7 x 234.5 x 5.8 cm
1/5 + 1AP

RICHARD BILLINGHAM BIOGRAPHY

Born 1970, Cradley Heath, West Midlands.

Selected Recent Solo exhibitions

2007

*Constable*, The Town Hall Galleries, Ipswich
*Zoo*, Glynn Vivian Gallery, Swansea; Anthony Reynolds Gallery, London; Wolverhampton Art Gallery, Wolverhampton; La Fabrica, Madrid

2006

*Zoo*, Compton Verney, Warwickshire
*Black Country*, The New Art Gallery, Walsall

2005

*Black Country*, La Fabrica, Madrid; Galleria Marabini, Bologna; Galway Arts Festival, Galway; Anthony Reynolds Gallery, London

2004

SintLukas, Brussels
*New Forest*, ArtSway Galleries, Hampshire

2003

*New Pictures*, Anthony Reynolds Gallery, London Trafo – House of Contemporary Arts, Budapest

2002

*Fishtank*, Temple Bar, Dublin

Selected Recent Group Exhibitions

2007

*Between Today and Yesterday*, Turnpike Gallery, Leigh, Manchester
*The Photographer's Contract*, Museum Morsbroich, Leverkusen
7th International Photo Triennial, Esslingen

2006

*Out of Place*, New Art Gallery, Walsall
*Shoot the Family*, Cranbrook Art Museum, Michigan
*The Photographer's Contract*, Akademie der Kunst, Berlin
*Making History: Art and Documentary in Britain from 1929 to Now*, Tate Liverpool (cat.)

2005

Rencontres Internationales Paris/Berlin, Paris.
*Appearance*, Whitehall Waterfront, Leeds (cat.) Lismore Castle, County Waterford, Ireland (cat.)
*New Forest*, Palazzo Zenobio, Venice
*Picture of Britain*, Tate Britain, London
*Critics Choice*, FACT, Liverpool
*Shoot The Family*, CCA Wattis Institute for Contemporary Arts, San Francisco
*Generation X: Junge Kunst aus der Sammlung*, Kunstmuseum Wolfsburg, Wolfsburg

2004

*Playstation*, Hygiene-Museum, Dresden
*Pitish: Harsch Realities and Gorgeous Destinations*, Museum of Contemporary Art, Denver
*Hors-d'oeuvre: Ordre et desordres de la nourriture*, capc Musee d'art conteporain de Bordeaux
*Tape 291*, 291 Gallery, London
*Social Strategies*, Schick Art Gallery, Saratoga Springs, NY
*Stranger than Fiction*, City Art Gallery, Leeds (Arts Council touring exhibitions) (cat.)

2003

*Love over Gold*, Gallery of Modern Art, Glasgow
*La creazione ansiosa*, Galleria d'Arte Moderna e Contemporanea Palazzo Forti, Verona (cat.)
*A Bigger Splash: British Art from Tate 1960 - 2003*, Pavilhão Lucas Nogueira Garcez, São Paulo (cat.)
*The Family*, The Gallery, Windsor, Florida (cat.)
*Home Sweet Home*, Aarhus Kunstmuseum, Aarhus (cat.)
*The Fourth Sex: Adolescent Extremes*, Stazione Leopolda, Florence (cat.)

2002

*Corner o no Corner*, Centro de Arte de Salamanca, Salamanca (cat.)
*Lifesize* - International Photography Festival, National Gallery of Art, Rome
*TABU* – Mavericks und heisse Eisen, Kunsthaus Baselland, Muttenz (cat.)

2001

*Turner Prize exhibition*, Tate Britain, London (cat.)
*Emotional Ties*, Tate Gallery, Liverpool
*Valencia Biennale*, Valencia (cat.)
*49th Venice Biennale*, Venice (cat.)
*Give & Take*, Serpentine Gallery, London

## ACKNOWLEDGEMENTS

It has been a pleasure working with Richard Billingham to bring this large survey of his works to Melbourne. Richard has been incredibly focused on all the logistical details that go into creating such a big exhibition, and we thank him for his attention to these and all issues. We are especially pleased to be able to exhibit a number of important early works for the first time. We are also very grateful to Richard for traveling all the way to Melbourne to support the exhibition.

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Thank you to our crew and volunteers for their ongoing support and commitment.

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Dr Outi Remes is an art historian and curator. She directs the exhibitions programme of the South Hill Park Arts Centre, UK, and also lectures on modern and contemporary art at the University of London.

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