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 Utilising a variety of budget cameras, out of date film stock and off-the-shelf processing Billingham pushes against the idea of the ‘fine art’ photograph to provoke an active, unsettled outcome that rescues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 MCNA 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’s first exhibition at Anthony Reynolds’s Gallery in London was like a bolt out of the blue. Displayed in a line were scummy photographs – poorly lit, blurry, oddly framed, made from crumpy 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 the visitor. The unflinchingly frank pictures of Billingham’s mother, brother and sister in situ, in situations of abuse, oblivion and shamelessness seemed to yank photography away from unacknowledged decay. 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 capturing 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, real, 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 construct meaning. It is up to the viewer to deal with this reality.

Inevitably, you are pulled into the drama of the Billingham’s end, even after a decade of looking at the works, the images and their stories remain basic and unresolved; the Billingham’s 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, if these trapped in cycles of self-destruct and rage, the Billingham’s humanity restored, in fact asserted, by the little details that confirm a necessary hopefulness. There is, after all, a type of oxymoron 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 Billingham’s council flat. When he is not comatose or dejectedly morose, there remains a glimmer of the larimar 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-fused 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 retractions: 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 Billingham’s 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 demeanour 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 etic 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 intimacy and opportunist 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 onlooking, 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-lapses, 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 doves, bears and baboons, and other creatures captured and culturalised. Diorama backdrops, minimal colour switch 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 Billingham’s try flat. Even while it is intended to create a homely space, it adds to the general arlessness of the familial confines. Just as the various zoos’ attempts to simulate an ambient and naturalized environment fail 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 Fish Tank, or 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.
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 50% of the average household income across the British population. 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. They consumed the Billingham family, compelled and seduced by their impoverishment. 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. Glicka 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. Ray’s a Laugh became a cultural icon. However, the topicality of the series caused art critics to overlook Billingham’s role as an aesthete 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 (1996), 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.

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-scenes 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, fortissimo zones of absent humanity, constructed of brick walls, metal spiked fences, desolate and vacant blocks, boarded-up buildings and dead-ends, seem sucked of air; still, 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 fluctuates to deny the stasis of the bulky built forms that dominate the composition; trees seem deep 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, delight parties 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 an invention of the community of frolic and diverting pursuits, and even of the desperate measures that ameliorated against the crutch 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 cut off 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 offer 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 *Fish Tank*, *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 incurred 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.
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: 'liger', '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-Étienne Marey'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 anteelope 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 video 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, gazting 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 poises 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 claustrophobic.

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'...
<table>
<thead>
<tr>
<th>LIST OF WORKS</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Untitled 1991</strong></td>
<td>Black and white photograph mounted on aluminium</td>
</tr>
<tr>
<td>134.5 x 83.2 cm</td>
<td>4/5 + 1AP</td>
</tr>
<tr>
<td><strong>Untitled 1991</strong></td>
<td>Black and white photograph mounted on aluminium</td>
</tr>
<tr>
<td>117.6 x 175.3 cm</td>
<td>2/5 + 1AP</td>
</tr>
<tr>
<td><strong>Untitled 1991</strong></td>
<td>Black and white photographs mounted on aluminium</td>
</tr>
<tr>
<td>each 77.5 x 116.5 cm</td>
<td>AP</td>
</tr>
<tr>
<td><strong>Fasttank 1998</strong></td>
<td>Single channel video installation</td>
</tr>
<tr>
<td>49 mins 40 secs</td>
<td>1/3 + 1AP</td>
</tr>
<tr>
<td><strong>Untitled 1990</strong></td>
<td>Black and white photograph mounted on aluminium</td>
</tr>
<tr>
<td>77.5 x 116.5 cm</td>
<td>1/5 + 1AP</td>
</tr>
<tr>
<td><strong>Untitled 1990</strong></td>
<td>Black and white photograph mounted on aluminium</td>
</tr>
<tr>
<td>72.4 x 116.6 cm</td>
<td>1/5 + 1AP</td>
</tr>
<tr>
<td><strong>Untitled 1991</strong></td>
<td>Black and white photograph mounted on aluminium</td>
</tr>
<tr>
<td>73 x 111.3 cm</td>
<td>1/5 + 1AP</td>
</tr>
<tr>
<td><strong>Ray's a Laugh series 1990 - 1996</strong></td>
<td>Original colour photographs</td>
</tr>
<tr>
<td><strong>Untitled 1991</strong></td>
<td>Black and white photograph mounted on aluminium</td>
</tr>
<tr>
<td>147.3 x 97.8 cm</td>
<td>4/5 + 1AP</td>
</tr>
<tr>
<td><strong>Untitled 2003</strong></td>
<td>Lightjet colour print</td>
</tr>
<tr>
<td>103.5 x 128.9 cm</td>
<td>3/5 + 1AP</td>
</tr>
<tr>
<td><strong>Untitled 2003</strong></td>
<td>Lightjet colour print</td>
</tr>
<tr>
<td>103.5 x 128.9 cm</td>
<td>3/5 + 1AP</td>
</tr>
<tr>
<td><strong>Untitled 2003</strong></td>
<td>Lightjet colour print</td>
</tr>
<tr>
<td>103.5 x 128.9 cm</td>
<td>3/5 + 1AP</td>
</tr>
<tr>
<td><strong>Untitled 2003</strong></td>
<td>Lightjet colour print</td>
</tr>
<tr>
<td>103.5 x 128.9 cm</td>
<td>3/5 + 1AP</td>
</tr>
<tr>
<td><strong>Untitled 2003</strong></td>
<td>Lightjet colour print</td>
</tr>
<tr>
<td>103.5 x 128.9 cm</td>
<td>3/5 + 1AP</td>
</tr>
<tr>
<td><strong>Untitled 2003</strong></td>
<td>Lightjet colour print</td>
</tr>
<tr>
<td>103.5 x 128.9 cm</td>
<td>3/5 + 1AP</td>
</tr>
<tr>
<td><strong>Untitled 2003</strong></td>
<td>Lightjet colour print</td>
</tr>
<tr>
<td>103.5 x 128.9 cm</td>
<td>3/5 + 1AP</td>
</tr>
<tr>
<td><strong>Untitled 2003</strong></td>
<td>Lightjet colour print</td>
</tr>
<tr>
<td>103.5 x 128.9 cm</td>
<td>3/5 + 1AP</td>
</tr>
<tr>
<td><strong>Untitled 2003</strong></td>
<td>Lightjet colour print</td>
</tr>
<tr>
<td>103.5 x 128.9 cm</td>
<td>3/5 + 1AP</td>
</tr>
<tr>
<td><strong>Lamur 2004</strong></td>
<td>Single channel video installation</td>
</tr>
<tr>
<td>2 mins 51 secs</td>
<td>1/2 + 2AP</td>
</tr>
<tr>
<td><strong>Elephants 2004</strong></td>
<td>Single channel video installation</td>
</tr>
<tr>
<td>4 mins 37 secs</td>
<td>2/5 + 2AP</td>
</tr>
<tr>
<td><strong>Lion 2004</strong></td>
<td>Single channel video installation</td>
</tr>
<tr>
<td>6 mins 2 secs</td>
<td>1/3 + 2AP</td>
</tr>
<tr>
<td><strong>Bear Racing 2006</strong></td>
<td>Single channel video installation</td>
</tr>
<tr>
<td>6 mins 18 secs</td>
<td>1/3 + 2AP</td>
</tr>
<tr>
<td><strong>Panguni 2006</strong></td>
<td>Single channel video installation</td>
</tr>
<tr>
<td>3 mins 46 secs</td>
<td>1/3 + 2AP</td>
</tr>
<tr>
<td><strong>Doo 2006</strong></td>
<td>Framed colour photograph</td>
</tr>
<tr>
<td>166.5 x 205.5 x 5.6 cm</td>
<td>1/6 + 1AP</td>
</tr>
<tr>
<td><strong>Balloons 1992</strong></td>
<td>Framed colour photograph</td>
</tr>
<tr>
<td>116.5 x 65.4 x 6 cm</td>
<td>1/6 + 1AP</td>
</tr>
<tr>
<td><strong>Song Bird 2005</strong></td>
<td>Framed colour photograph</td>
</tr>
<tr>
<td>103.4 x 161.8 x 6 cm</td>
<td>1/6 + 1AP</td>
</tr>
<tr>
<td><strong>Gorilla 2005</strong></td>
<td>Single channel video installation</td>
</tr>
<tr>
<td>4 mins 9 secs</td>
<td>1/3 + 2AP</td>
</tr>
<tr>
<td><strong>Seal 2006</strong></td>
<td>Single channel video installation</td>
</tr>
<tr>
<td>7 mins 9 secs</td>
<td>1/5 + 2AP</td>
</tr>
<tr>
<td><strong>Graffiti 2005</strong></td>
<td>Single channel video installation</td>
</tr>
<tr>
<td>4 mins 60 secs</td>
<td>1/5 + 2AP</td>
</tr>
</tbody>
</table>
RICHARD BILLINGHAM BIOGRAPHY


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 Fabrisa, Madrid

2008
- Zoo, Compton Verney, Warwickshire
- Black Country, The New Art Gallery, Walsall

2005
- Black Country, La Fabrisa, Madrid; Galleria Maratini, Bologna; Galway Arts Festival, Galway; Anthony Reynolds Gallery, London

2004
- Sint-Lukas, Brussels
- New Forest, Artway Galleries, Hampshire

2003

2002
- Fishtank, Temple Bar, Dublin

Selected Recent Group Exhibitions

2007
- Between Today and Yesterday, Tumpke Gallery, Leigh, Manchester
- The Photographer's Contract, Museum Morsbroich, Leverkusen
- 7th International Photo Triennale, Esztergom

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 1950 to Now, Tate Liverpool (cat.)

2005
- Rencontres Internationales Paris/Berlin, Paris
- Appearances, Whitstable Waterfront, Leeds (cat.); Lismore Castle, County Waterford, Ireland (cat.)
- New Forest, Palazzo Zenobio, Venice
- Picture of Britain, Tate Britain, London
- Critics Choice, FAC, Liverpool
- Shoot the Family, CCA Wales Institute for Contemporary Arts, San Francisco
- Generation X: Junge Kunst aus der Sammlung, Kunst museum Wolfsburg, Wolfsburg

2004
- Playstrong, Hygiene Museum, Dresden
- Illusions: Irreals and Infrared Destinations, Museum of Contemporary Art, Denver
- Homo en duif, Orders and Desires of the Nourishment, Bastaer Museum d'Art contemporain de Bordeaux
- Tape 201, 201 Gallery, London
- Social Strategies, Schick Art Gallery, Saratoga Springs, NY
- Stranger than Fiction, City Art Gallery, Leeds (Arts Council touring exhibition) (cat.)

2003
- Love over Gold, Gallery of Modern Art, Glasgow
- La creazione attiva, Galeria d'Arte Moderna e Contemporanea Palazzo Forti, Verona (cat.)
- A Bigger Splash! British Art from Tate 1969 - 2003, Pinhão Lucas
- Mogens Gascu, São Paulo (cat.)
- The Family, The Gallery, Windsor, Florida (cat.)
- Home Sweet Home, Aarhus Kunstmuseum, Aarhus (cat.)
- The Fourth Sec: Adolescents Enhommeg, Statens Luthold, Rome (cat.)

2002
- Corner c a no Corner, Centro de Arte de Salamanca, Salamanca (cat.)
- Lissade - International Photography Festival, National Gallery of Art, Rome
- TABU – Masculinity and Heissie Eisen, Kunsthalle Basel-l, Mitten (cat.)

2001
- Turner Prize Exhibition, Tate Britain, London (cat.)
- Emotional Tax, Tate Gallery, Liverpool
- Valencia Bienale, Valencia (cat.)
- 45 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.

Anthony Reynolds, Nadine Lockyer and Maria Stoth at Anthony Reynolds Gallery, London have been unfailingly helpful in numerous ways and we thank each of them for their part in assisting us to collect together works, images and information.

Our thanks to contributing writers Rike Hansen and Ouli Remes for their thoughts on Richard's practice.

We also thank our friends at the Museum of Old and New Art, Hobart, Tasmania for their support of this exhibition, in particular David Walsh, Mark Fraser and Nicole Durrant.

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

PROJECT TEAM
Curator: Juliana Engberg
Coordinating Curator: Anna MacDonald


Printers: Market Printing Pty Ltd

Editing: Kate Reeves

Proof Reading: Kay Campbell, Gabrielle de Veti

WRITERS

Juliana Engberg is the artistic director of ACCA.

Rike Hansen is a researcher based at Tate Britain and a lecturer in art practice at Goldsmiths, University of London.

Ouli 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.

ACCA BOARD

Chair: Naomi Milgrom
Deputy Chair: Peter Jopling QC
Honorary Treasurer: Peter Doyle

Andrew Cameron
John Denton
Susan Norrie
David Payes
Sharon Segal

ACCA STAFF

Kay Campbell, Executive Director
Jennifer Muzik, Administration and Finance Manager
Angela Pye, Assistant Administrators: Lea Jackson, Front of House and Volunteer Coordinator, Juliana Engberg, Artistic Director, Anna MacDonald, Coordinating Curator, Shelley Hinton, Public and Education Program Manager, Gabrielle de Veti, Assistant to the Artistic Director, Matt Hirkay, Designer, Charlotte Day, Rebecca Coates, Associate Curators, Aline Gerlach, Market Development Manager, Judy Buchanan, Donor and Events Manager, Lynne Thomas, Donor and Events Assistant, Katrina Hall, Publicist.


Education Volunteer: Beth Cleary.
ACCA DONORS

VISIONARY
Naomi Milgrom

CHAMPION
Tanis & Sam Brougham
M. Buffle & S. Cilento
Andrew Cameron
Peter Jooste OC
Connie & Craig Kimberley
Museum of Old and New Art (MONA)

LEGEND
Anonymous (1)

GUARDIAN
Bill & Janie Faulkner AM
John & Pauline Gandel Charitable Trust
Louise & Martyn Myer
David Peyto
Josephine Hodge
Lori Smorgon AO
Sotheby's
Harrison Young & Kirsty Hamilton

PATRON
Malcolm & Katrina Allan
Amamilla Pty Ltd
Ann & David Bennett
Daniel & Daniela Basin
Claremont Group
Albert & Debbie Badon
John Denton
Ken & Lisa Fahy
Leon & Judith Gorr
Yaleh & Graham Knoblauch
The Sarah & Baileey Myer Family Foundation
Rupert Myer AM & Annabel Myer
Nexus Designers Pty Ltd
Jane Hoist & Sam Marshall
Anna & Morry Schwartz
Gary Singer & Geoffrey Smith
Jack & Robert Smorgon Families Foundation
Anonymous (2)

FRIEND
Michele & Anthony Bassa
Philip & Vivien Baren Charitable Foundation
Rohyn Burke
Verity Byrn
Nelie Castan
Annette Dixon
James O'Farrell AC
Rosemary Forbes
William J Forrest AM
Kinnon & Court Family Foundation
Maryn and Peter Bancroft OAM
Fund on behalf of the Melbourne Community Foundation
Dame Elizabeth Murdoch AC, DBE
Margaret Prior
Susan M Renouf
Ian Rogers
Alan & Carol Schwartz
Michael Schwartz
Steven & Louisa Skala
Florent Triva
Leon & Sandra Veep
Janet Wintle & Phil Luike
Anonymous (1)

ENTHUSIAST
DG3 Educational Services
Peter Charleston
Lisa Dohridge
Peter & Katrina Fuller
Maureen & Keith Konig
Lee Matthews & AA Wood
A & E Plutman
Jane Ryan
David Simpson
Jennifer Strauss
Irini Sutton
Williams Family
Carla Zampatti

ACCA FOUNDATION
Guardian
Ann Lewis AM
David & Donna Pelesy
The Pratt Foundation on behalf of Fiona & Raphael Heiminder
Steven & Louise Skala

Advocate
Frank Millard & Eve Millard AO
Josephine Rudge
Mark & Anne Robertson
David & Lisa Thurie

Benefactor
Malcolm & Katrina Allan
Penny Cullen & Jo Daniel
Leon Davis AO & Annette Davis
John Denton
Ken & Lisa Fahy
Amanda Hall & Nick Edwards
Bruce & Chyka Keasbourne
Graham & Vivien Knowles
Jane & Daniel Mori
Andrew & Judy Rogers
Anna & Larry Schwartz
Gary Singer
The Jack & Robert Smorgon Families Foundation
Simon Swaney & Carolyn Kay
Phillip & Gayle Wedder
Anonymous (5)

Fellow
Peter & Martin Bancroft
Robyn Barks
Barth & Jacob Rizk
Fiona & Greg Crau
David & Paul Cohen
Jerry & Ani Ellis
Harry & Erica Wynder
Stephen & Jane Haines
The Jellul Family
Dame Elizabeth Murdoch AC, DBE
The Pugh Family
Ian Rogers
Rael Hotfleld
Harry Seidler AO & Pamela Seidler
John Shurman
Michael Schwarz
Sotheby's
Michael & Jane Tiernan
Brian & Vicki Vann