

CHARLIE BILLINGHAM

(London, United Kingdom. 1984)

British painter Charlie Billingham takes cropped sections of imagery from Regency-era satirical prints and drawings to create new compositions. Through his cropping and recomposing, he empties the narrative content of the original historical satirical source, to isolate particular moments, gestures and expressions. Bulging with color and hedonistic brushwork, the paintings are evacuated of the original meaning and intention of the print, while retaining some of the monstrous, bulbous qualities of his source material. With the imagery decontextualized, the paintings are able to take on their own new, more ambiguous narratives. In reference to the printmaking and coloring processes of the original etchings, which were often colored by a range of people at different points in history, in a variety of color ways, Billingham plays with repetition and mirroring. The latter refers to the way etchings are made: the print is a mirror copy of the etched plate. A number of the paintings use the same section of imagery, but with different combinations of colors, as can be seen in the original prints: sometimes a dress is pink, sometimes striped green and white. The paintings are often hung on a new wall painting created for the exhibition.

Charlie Billingham studied Fine Art and History of Art in Edinburgh (2008) and then Fine Art at the Royal Academy Schools in London (2013).

Recent solo exhibitions include: *Cornucopia*, MAZ Museo de Arte de Zapopan, Mexico (2019); *Desire Path* at Travesía Cuatro Madrid, Spain (2017); *Charlie Billingham* at Independent Régence presented by Supportico Lopez, Brussels, Belgium (2017); *The Comforts of Bath*, Moran Bondaroff, Los Angeles, United States (2016); Solo presentation with Supportico Lopez, Art Basel Miami, United States (2015); *Schaulust*, Supportico Lopez, Berlin, Germany (2015). In 2020 he will present a major solo exhibition at the SCAD Museum in Savannah, Georgia, United States.

Group shows include: *Les Métamorphoses. Jeunes Artistes en Europe*, curated by Thomas Delamarre at Fondation Cartier, Paris, France (2019); *Absolute Éructance*, with Charlie Billingham and Nils Alix-Tabeling, Damien & the Love Guru, Brussels, Belgium (2017); *Plant Scenery of the World*, Inverleith House, Edinburgh, United Kingdom (2017); *The Coverly Set*, Sergeant's Daughters, New York, United States (2017); *Figure.Out*, Union Gallery, London, United Kingdom (2017); *Aquel Que Camina Delante*, Travesía Cuatro, Guadalajara, Mexico (2016); *Carpet For A Lord*, Supportico Lopez, Berlin, Germany (2016); *A Scratching Not A Biting*, Bureau, New York, United States (2016); *The Ultimate Vessel*, Koppe Astner, Glasgow, United Kingdom (2015); *The Funnies*, MOT International, Brussels, Belgium (2015); *Nobody Home*, curated by Gigiotto del Vecchio, A Palazzo, Brescia, Italy (2015); *The Word Today Serves No One Except To Say To The Grocer Give Me A Pound Of Lentils*, Supportico Lopez, Berlin, Germany (2014); *Free Time*, Emalin, Zuoz, Switzerland (2014); *Bloody English*, Moran Bondaroff, Los Angeles, United States (2014); *New Order: British Art Today*, Saatchi Gallery, London, United Kingdom (2013).

His work is part of the permanent collections at Cini Foundation, Venice, Italy; Saatchi Collection, United Kingdom; Fundación Calosa, Mexico; Ramin Salsali Private Museum, Dubai, United Arab Emirates; Franks-Suss Collection, London, United Kingdom; HSBC Collection, London, United Kingdom; and Pérez Simón Collection, Mexico.