

PRESS KIT

CHARLIE BILLINGHAM

TRAVESIA CUATRO



Next Big Things: Charlie Billingham

The U.K. artist refers to the history of British satirical print to create his eye-popping installations and paintings

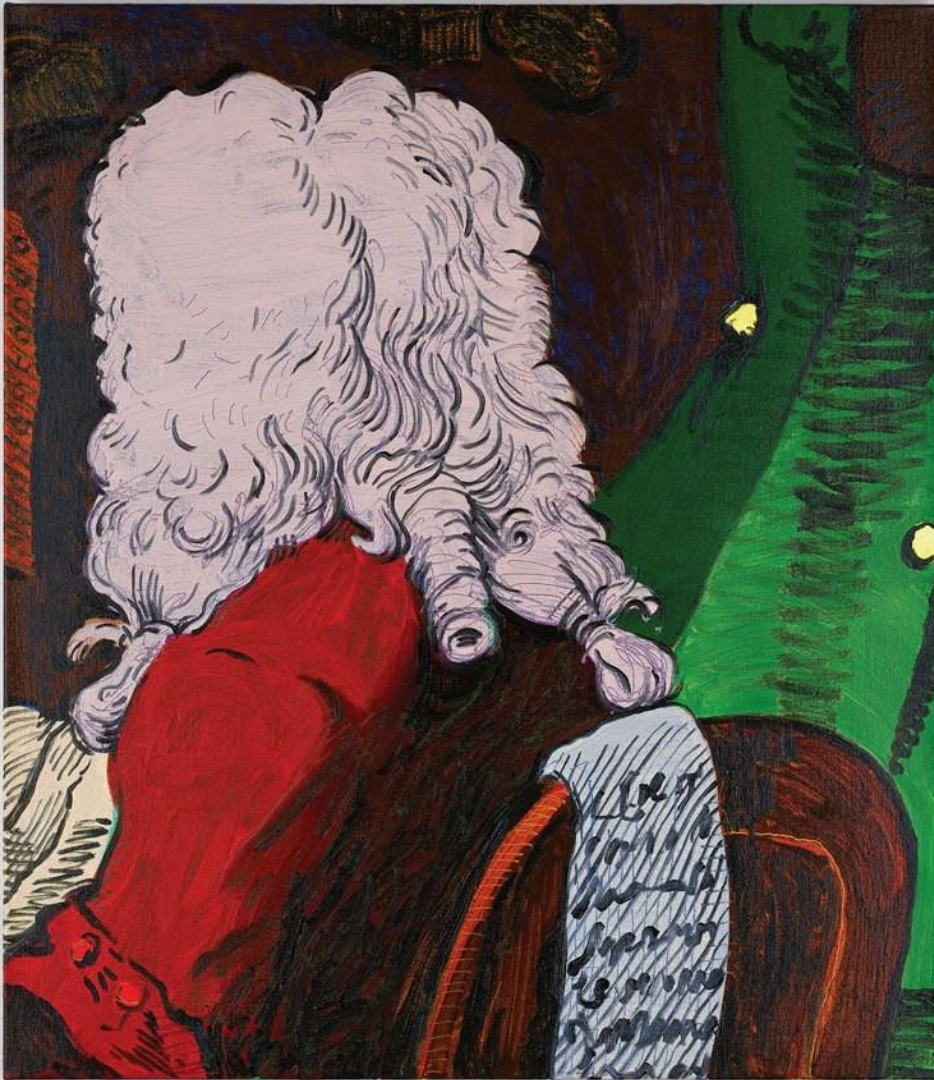
BY JACQUELINE TERREBONNE, DECEMBER 18, 2020



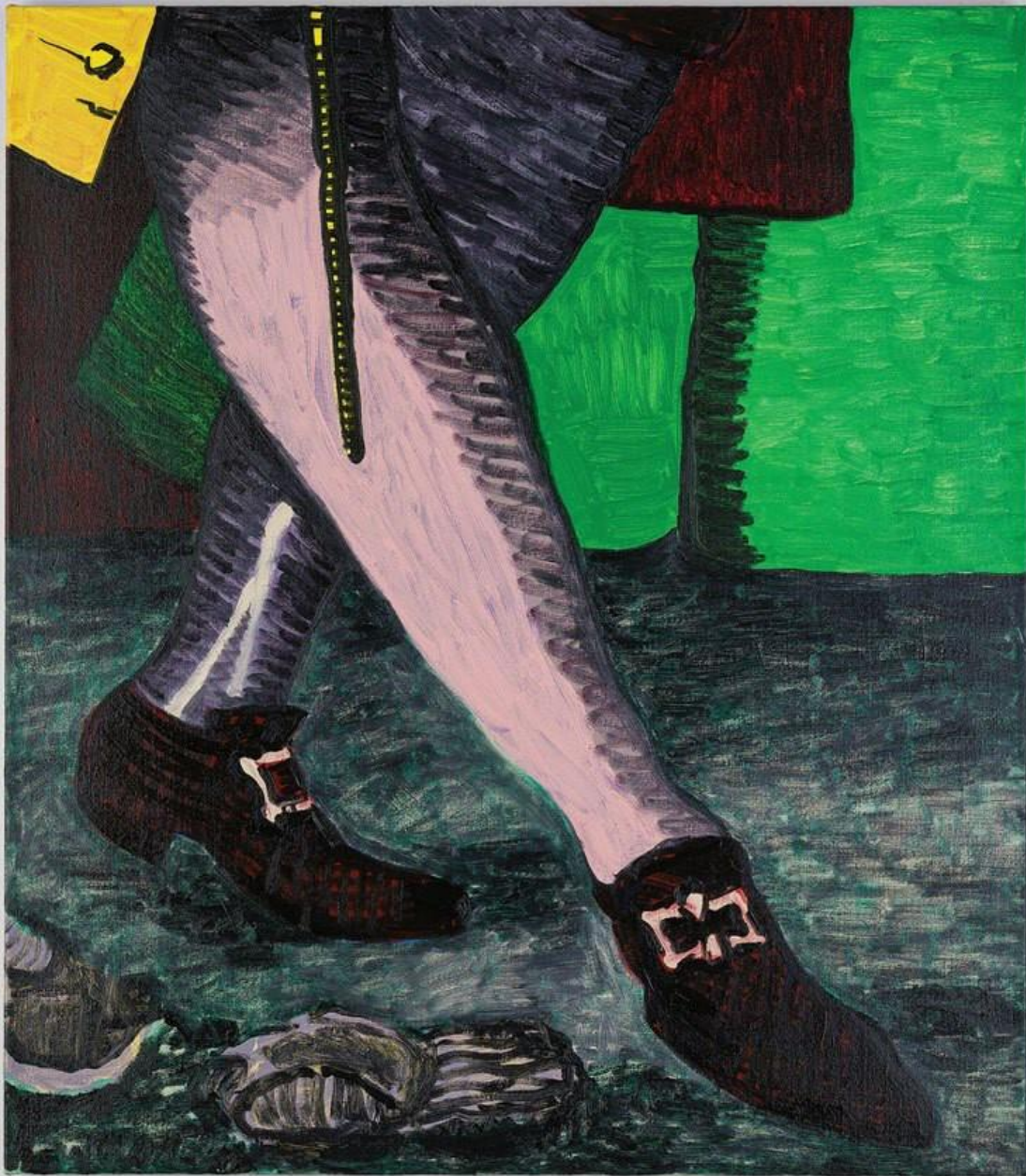
Charlie Billingham PHOTO: COURTESY OF MORÁN MORÁN

Those worried that the art of satire is dead need look no further than the eye-popping works of British artist Charlie Billingham. Referencing the historical Georgian and Regency prints that mocked the aristocracy, he crops and enlarges sections, then re-creates them in his own cheeky style.

Early inspiration: “I first encountered these satirical prints when I was a child,” Billingham says. “My parents had a set of Cruikshank etchings, which were based on the exaggerated fashions of the early 19th century in England. But it wasn’t until I was studying at the Royal Academy Schools in London that I decided to use the imagery in my own art.”



Strand on the Green PHOTO: COURTESY OF THE ARTIST AND TRAVESIA CUATRO



Quay PHOTO: COURTESY OF THE ARTIST AND TRAVESIA CUATRO

Breakout moments: A solo exhibition at the SCAD Museum of Art in early 2020 that traveled to Guadalajara in Mexico with Travesía Cuatro in November, as well as inclusion in the “Metamorphosis. Art in Europe Now” show at Fondation Cartier in Paris last year. moranmorangallery.com

A version of this article first appeared in print in our 2020 Winter Issue under the headline “Next Big Things.” [Subscribe to the magazine.](#)

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Charlie Billingham exhibition: *A Rake's Progress* at SCAD Museum of Art PHOTO: COURTESY OF THE ARTIST AND TRAVESÍA CUATRO

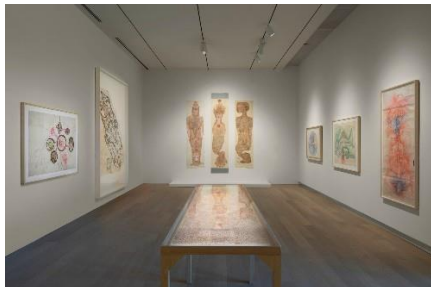
“I love the humor in Charlie’s work. I enjoy the comic narrative tradition and the colorful paintings and wallpaper that transport me to another time.”

ZÉLIKA GARCÍA, FOUNDER, ZONA MACO

Cover: Charlie Billingham exhibition: *A Rake's Progress* at SCAD Museum of Art
PHOTO: COURTESY OF THE ARTIST AND TRAVESÍA CUATRO

PRESS RELEASE SEPTEMBER 23, 2020

SCAD Museum of Art Welcomes Visitors



SCAD MUSEUM OF ART

Guo Fengyi: To See From a Distance exhibition at SCAD Museum of Art.

The SCAD Museum of Art has six new exhibitions on view for the Fall/Winter 2020 season showcasing international artists including Guo Fengyi, Emily Mae Smith, Edgar Sanchez Cumbas, KAYA, and a group exhibition curated by Sam Bardaouil and Till Fellrath. The exhibitions and artists' dynamic work reflect many of SCAD's top ranked degree programs including photography, illustration, drawing, film & television, sculpture, and fibers.

"I am delighted to reopen Georgia's two finest museums—SCAD Museum of Art and SCAD FASH—to the public. Additionally, SCAD continues to offer dynamic digital experiences featuring prominent guests and the university's impressive permanent collection. Whether virtually or in-person, SCAD's emphasis on education through exploration remains as we celebrate our preeminent exhibition and the artists—many of whom are SCAD alums—who create them," said SCAD president and founder [Paula Wallace](#).

New exhibitions include:

- *Guo Fengyi: To See from a Distance* (on view through November 29), the first major institutional exhibition of the artist's work in the U.S. The exhibition features more than 30 works from Guo's brief yet prolific career, providing an overview of her visionary drawings, which incorporate the diagrammatic, the mystical, and the wildly imaginative. Together, Guo's works speak to the power of drawing as a means to comprehend and "see" the unknown.



SCAD MUSEUM OF ART

Emily Mae Smith's Feast and Famine exhibition at SCAD Museum of Art

- Emily Mae Smith's exhibition *Feast and Famine* (on view through January 1) presents a selection of paintings from the past five years that explore dichotomies in the artist's work, with corporeality manifesting as either hard and slick or soft and sensual. Smith's wildly inventive paintings are steeped in art history yet offer novel mythologies. Oriented firmly in the tradition of Western figurative oil painting, they reject the structures that have canonized the voices of white men and suppressed alternative subjectivities.

- Presented in the SCAD Alumni Gallery, Edgar Sanchez Cumbas' *NO. This Is Not the Color of Flesh* (on view through November 8) includes recent paintings and drawings that demonstrate the artist's varied approach to media. Sanchez Cumbas (B.F.A., illustration, 1994) manipulates paint, found objects, and drawing in an expressive, non-objective art practice. Many of his paintings incorporate layers upon layers of thick impasto, which accumulate into abject allusions to skin and human bodies.



SCAD MUSEUM OF ART

Edgar Sanchez Cumbas' *NO. This Is Not the Color of Flesh* exhibition at SCAD Museum of Art

- KAYA's *Under_Ursus* (On view September 29–January 3) presents a new site-specific iteration of the collaborative duo's *OraKle Paintings* in SCAD MOA's exterior gallery, the Jewel Boxes. KAYA engages in the slippage between medium, site-specificity, and authorship: neither the artists, the location, nor the nature of this work is singular. At the heart of the installation is the notion of an ever-expanding artwork, endlessly changing with unbound potentiality and cultivating new modes of being in each shifting context and conceptual manifestation.

- The group exhibition *I Put a Spell On You: On Artist Collaborations* (Opening October 1), guest curated by Sam Bardaouil and Till Fellrath, surveys 11 distinct models of collective practice, highlighting the complex, co-authored process of artistic production. The exhibition includes work by Eva & Adele, Harry Shunk, and János Kender, Elmgreen & Dragset, Kahlil Joseph, Hesham Rahmanian and Rokni and Ramin Haerizadeh, GCC, Bárbara Wagner and Benjamin de Burca, Nadia Kaabi-Linke, Bianca Kennedy and Felix Krauss, and Reena Spaulings. Presented within the context of the SCAD Museum of Art and its student and community audiences, *I Put a Spell On You* amplifies the importance of learning from one another and highlights the innovation of collaboration and the strength that lies in mutual support.

In addition to the new exhibition openings, the museum has extended many of the museum's spring and summer exhibitions to give members and guests the opportunity to view the compelling works by acclaimed international artists. These include Igshaan Adams' exhibition *Getuie*, Charlie Billingham's *A Rake's Progress*, Shoplifter's *Chromo Zone*, and Kenturah Davis' *Everything that Cannot Be Known*.



SCAD MUSEUM OF ART

Charlie Billingham's *A Rake's Progress* exhibition at SCAD Museum of Art

SCAD curators and leadership will also continue its robust virtual programming throughout the fall 2020 season for SCAD students, alumni, museum members and the public. This programming will include a series of: #MUSEUMATHOME exhibition videos, exhibiting artist interviews, virtual museum tours, and industry conversations and discussions.

The SCAD Museum of Art reopened to the public on September 10 with new hours: Thursday–Saturday, 10 a.m. to 5 p.m. and Sunday, noon to 5 p.m. SCAD leadership has developed new safety protocols that comply with the latest CDC guidelines for the opening including temperature screenings, mask requirements for all employees and visitors, and social distancing in all galleries.

For more information on the exhibitions and upcoming virtual programming, please visit scadmoa.org.

About SCAD Museum of Art

The SCAD Museum of Art is a premier contemporary art museum that features emerging and established international artists through commissioned works and rotating exhibitions, engages local communities with special initiatives of an international scope,

and serves as a resource for SCAD students and alumni during their academic careers and beyond.

The museum has presented exhibitions by artists including AES+F, Jane Alexander, Radcliffe Bailey, Janet Cardiff and George Bures Miller, Carlos Cruz-Diez, Subodh Gupta, Alfredo Jaar, Sigalit Landau, Liza Lou, Elaine Mayes, Lorraine O'Grady, Ebony G. Patterson, Robin Rhode, Bill Viola, Carrie Mae Weems, Kehinde Wiley, and Fred Wilson, as well as site-specific installations by Daniel Arsham, Kendall Buster, Jose Dávila, Michael Joo, Odili Donald Odita, and others. The museum's permanent collection includes the Walter O. Evans Collection of African American Art, the Modern and Contemporary Art Collection, the Earle W. Newton Collection of British and American Art, the 19th- and 20th-century Photography Collection, and the SCAD Costume Collection.

An award-winning, architectural icon, the museum incorporates the oldest surviving antebellum railroad depot in the U.S. into its striking design. Nestled in the heart of Savannah's vibrant historic downtown district, the museum attracts visitors from around the globe. It has been recognized by the Georgia Trust for Historic Preservation, the Congress for the New Urbanism, the International Interior Design Association, and the Historic Savannah Foundation, and received the American Institute of Architects Honor Award for Architecture, a pinnacle achievement. For more information visit scadmoa.org.



SCAD MUSEUM OF ART

Kenturah Davis' *Everything that Cannot Be Known* exhibition at SCAD Museum of Art

SCAD: The University for Creative Careers

The Savannah College of Art and Design is a private, nonprofit, accredited university, offering more than 100 academic degree programs in more than 40 majors across its locations in Atlanta and Savannah, Georgia; Lacoste, France; and online via SCAD eLearning.

SCAD enrolls more than 15,000 undergraduate and graduate students from more than 100 countries. The innovative SCAD curriculum is enhanced by advanced professional-level technology, equipment, and learning resources, as well as opportunities for internships, professional certifications, and collaborative projects with corporate partners. In 2019, the prestigious Red Dot Design Rankings placed SCAD as the No. 1 university in the U.S. and in the top two universities in the Americas and Europe for the third consecutive year. Career preparation is woven into every fiber of the university, resulting in a superior alumni employment rate.

Frieze returns to safe haven of painting amid threat of recession and political instability

Traditional medium is back in fashion amid looming Brexit

[GARETH HARRIS](#) and [JOSÉ DA SILVA](#)
5th October 2019 09:05 BST



Donna Huanca's canvases at Simon Lee's stand, with prices starting at \$50,000, have almost sold out David Owens

This year's Frieze London has a decidedly painterly feel. From Day-Glo Sterling Ruby canvases on Gagosian's stand to Donna Huanca's oceanic painting installation at Simon Lee gallery, brushwork is making a comeback.

It is no surprise that the trade is turning to the safe haven of painting amid Brexit uncertainty and escalating political instability. "When a recession looms, everyone goes back to painting. It is the equivalent of gold in art terms," says the artist Shezad Dawood, who is presenting a Frieze Live project at the fair called *University of NonDualism*.

Sam Thorne, the director of Nottingham Contemporary, agrees. "Painting is always a safer bet." When he attended Frieze in 2006-07, "there was so much video", he says, adding that a raft of painting exhibitions in London this summer, such as Faith Ringgold and Luchita Hurtado at the Serpentine Galleries, also reflects the "current strength of painting". This week, painting exhibitions around London include Mark Bradford at Hauser & Wirth and Peter Doig at Michael Werner as well as Albert Oehlen, who has shows at the Serpentine Galleries, Max Hetzler and Lévy Gorvy.

The acceleration of technology might also explain this revival. "People don't want to lose the humanity of making things by hand," says Silvia Ortiz, the director of the Madrid-based gallery Travesía Cuatro, which is showing a salon-style presentation of paintings by Charlie Billingham and Milena Muzquiz.

An artist known primarily for her performance works is Chicago-born Huanca, whose blue-and-white canvases fill Simon Lee's entire stand. Huanca's paintings, made by reworking photographs of the bodies of her performers (priced from \$50,000), and her painted sculptures, have almost completely sold out.

Emerging artists are also picking up their paint brushes, with figurative painting dominating Sunday, the nearby satellite fair, as well as the Focus section at Frieze London. At Tiwani Contemporary's stand in Focus, three portrait paintings priced at £10,000 each by the young British-Nigerian artist Joy Labinjo sold within hours of the fair's opening. Meanwhile, at Sotheby's evening sale earlier this week, Nicole Eisenman's *Close to the Edge* (2015), a painted depiction of a sleeping figure, sold for the record price of £639,000 (with fees).

"Paintings are easier to sell to private collectors because they are unique pieces rather than editions," says Aleya Hamza, the director of the Cairo-based Gypsum Gallery, also in the fair's Focus section. She is showing paintings by the Kuwaiti-born Tamara Al Samerraei, priced between \$5,000 and \$16,000.

"Painting is the equivalent of gold in art terms"

The bet on paintings seems to be paying off. Timothy Taylor's stand is dedicated to a solo show of works by the US artist Jonathan Lasker; the gallery has so far sold six large paintings, priced between \$65,000 and \$200,000, and three small paintings, each costing \$12,000. Taylor says: "Lasker's paintings have a lushness in their impasto and brushwork that feels simultaneously contemporary while also rooted in the best traditions of 20th-century abstract painting."

At the VIP preview day, Hauser & Wirth sold paintings by Cy Twombly, Philip Guston and Mark Bradford totalling more than \$14m. At David Zwirner, a huge abstract painting called *Manifestation* (2018-19) by Oscar Murillo sold for \$400,000, while a work by Kerry James Marshall (*Car Girl 2*, 2019) sold for \$3.8m to a US museum and a figurative Neo Rauch piece (*Die Wandlung*, 2019) sold for \$1.5m. Although a gallery spokeswoman declined to comment on prices, the US artist Sterling Ruby's *Helios* paintings at the Gagosian stand reportedly sold for \$325,000 each.

While providing a more reliable market than other more cutting-edge art forms, painting has the added bonus of being practical, says the *Financial Times* art market columnist Melanie Gerlis. "It's a lot easier to contemplate buying a painting for your wall than a conceptual installation that requires feathers or flowers to be replaced once a month."



Review: The Oxford Revue and Friends – ‘an unforgettable comedic experience’

A triple bill of comedy from Oxford, Cambridge, and Durham impresses at the Oxford Playhouse

By
[Chloe Hemsley](#)

7th August 2019

The lights dimmed, silence descended over the audience, when suddenly – “WOOO!” – Sophia Goettke (of *The Oxford Revue*) burst onto the stage with a shout. She was to be our ‘compere’ for the evening, despite joking that she didn’t know what the word meant.

What followed was a short stand-up set, where Goettke played on the language of her German heritage to raucous laughter

from the audience. Focusing on ‘relatable’ words, she introduced us to idioms such as ‘kummerspeck’, a personal favourite of mine, meaning to gain weight from sadness, and literally translated as ‘grief bacon.’ The fact that Goettke commanded both stage and audience solo is what made her performance particularly impressive. Her anecdotal style of comedy stood in refreshing contrast to the sketch comedy acts; and, in a show where so many characters were performed, allowed for key moments of personal connection with the audience.

First to be introduced by Goettke were *The Durham Revue*, represented by trio Charlie Billingham, Henrie Allen and Bob Howat. Their approach to sketch comedy was masterful, and elevated by the brilliance of their delivery. Particularly impressive were the ‘behind the scenes’ elements of their set. Explaining their intention, in “taking your expectations and having a little play”, the actors presented a number of scenarios which overturned the audience’s expectations to comedic effect. Calling it the ‘pull back and reveal’, one such scene saw Allen lying on top of Billingham suggestively, before explaining that they were actually demonstrating the relative densities of oil and water. It were moments like this, where the audience

were invited to take a glimpse at the creation of comedy, that made this performance unique, and demonstrated the strong ability of the performers.

The stand out performance, however, comes from Bob Howat, in his reading from the autobiography of 'Noo Noo' (of *Teletubbies* fame). Surprisingly, Howat manages to take a comedic cliché (the dark reimagining of children's television characters), and create something fresh. Not only is an addiction to snorting tubby custard exposed, but Dipsy (a RADA alumnus, apparently) has auditioned for the part of Rosencrantz in *Hamlet* and been rejected because of the television in his stomach. *The Durham Revue* proved themselves to be extremely able comedians, paving the way for the following acts with noticeable ease.

W' MEDIAVINE

Next up were the famed *Cambridge Footlights*. Curating a set that was both varied and playful, the performers carried us through to the interval with a number of sketches, their subjects ranging from spies with funny names to the act of ordering breakfast in a restaurant. Some jokes unfortunately fell short, such as their 'back in my day' skit, which hinged on a punchline

about the timelessness of *Abercrombie and Fitch*. The performance was also sometimes hampered by unclear dialogue, meaning that the audience lost out on key comedic points. Despite this, parts of their work shone out. Their 'Fairtrade drugs' advert was a particularly funny segment; as was their 'voodoo-doll job interview' (the punchline here being the mistaken identity of the doll). Overall, the performance was cleverly thought through, and had the potential to be more impressive in a more intimate setting, where sound issues could be reduced.

We had seen the friends, and now at last it was time for the main event: *The Oxford Revue* themselves. No topic was off-limits in this vivacious performance, which discussed (among other things) gun laws, anti-vaxxers, Zac Efron's 'sexy' Ted Bundy; and of course, the latent biblical analogies in *Fifty Shades of Gray*. "After all", says Tommy Hurst's character, "he is called Christian." The sheer variety and inventiveness of the set, bolstered by the superb comedic prowess of those on stage, culminated in an unforgettable comedic experience. Seriously: I'll never think of *Fifty Shades* the same again.

These students are truly deserving of recognition for the time and effort they put into this performance. Whilst it isn't a perfect

science, the quality and polish they achieved onstage was rewarded by the obvious enjoyment of the audience. Stand out performances came from Mati and Jasmine, in their roles as bumbling first-date commentators. Finally, credit must be given to Hurst for baring (nearly) all in the final 'naked sketch' – a true dedication to his art.

Overall, the tone of the night was fun and light-hearted, providing the perfect antidote to post-finals existentialism. I just wish I could watch it again.

moranmorangallery.com
12/04/2019

FINANCIAL TIMES

SOURCE: FINANCIAL TIMES **AUTHOR:**
RACHEL SPENCE **DATE:** APRIL 12,
2019 **FORMAT:** DIGITAL

AT THE FONDATION CARTIER, A GENERATION OF ARTISTS SHAPED BY EUROPEAN CRISES COMES OF AGE

A PARIS SHOW OF GROUNDBREAKING WORK FROM ACROSS THE CONTINENT TELLS STORIES OF BRUTAL DIVISION BUT EXUDES A SENSE OF OPTIMISM



'Metamorphosis: Art in Europe Now' © Thibaut Voisin

With a cast of sinking people, abandoned rowing boats, derelict houses, makeshift furniture, human figures salvaged from scraps of clothing and abstract sculptures assembled from empty life-jackets, a new show of young European artists in Paris appears to pile up reasons not to be cheerful for the future of the continent.

In truth, glimmers of light are threaded through the gloom. Metamorphosis: Art in Europe Now at the Fondation Cartier centre for contemporary art in Paris brings together 21 artists from 16 European nations, including countries beyond the Union, born since 1980. This is a generation stamped by the tumultuous changes wrought by the collapse of the Berlin Wall, the war in the former Yugoslavia and the waves of migration that have transformed the continent's social landscape.

The first note of joy is sounded by the building itself. Designed by Jean Nouvel in 1994, it has a glass-and-steel frame that is an airy foil to the tree-dotted garden that

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surrounds it and the luxuriant wall of plants designed by French botanist Patrick Blanc. The ferny flourish of the latter rescues from morbidity the soundtrack that greets visitors before they enter the building. Devised by Magnus Andersen, who was born in Denmark but lives in Brussels, the song is part of his series “Regional Education”. Chanted by children in different languages, it is a collage of extracts from European treaties, free trade agreements and national anthems. The marriage of their reedy voices and the repetitious rhythm conveys that this is a bittersweet welcome from a vulnerable, fractured people.

So it proves. In the two ground-floor galleries, a group of large-scale works have been made, we are told, “in close relation with the building around them”. Certainly the glass walls, which give an unfettered view of the garden beyond, create a porous realm that is a soothing alternative to the stories of brutal division narrated by the art within. Nevertheless, in the way it has been curated the overall installation feels a little cramped. Such serious-minded and physically imposing works require room to breathe.



Charlie Billingham © Edouard Caupeil

The most affecting works leaven the sadness with visual allure. Born and based in Stockholm but with Chinese heritage, Lap-See Lam and her cousin, the director Wingyee Wu, have used a 3D scanner to record the interior of several Chinese restaurants in Stockholm, then employed animation techniques to transfigure these doomed eateries — most have been marked for closure — into radiant, tattered

palimpsests that dissolve into each other like dream sequences. Accompanied by female voices that whisper of familial disconnections, "Mother's Tongue" is a triumphant example of an artist channelling high-tech methods to reilluminate the commonplace theme of diaspora. By contrast, British artist Charlie Billingham reaches back to the past. On show in the other upper gallery, his unusual installation yokes Regency-style iconography into a domestic setting. Complete with folding screen, urns and a mural covered with small paintings of corpulent, dissolute aristocrats, Billingham's vision draws on 18th-century caricaturists such as James Gillray to gesture at a world where, then as now, those in power are out of touch with ordinary people.

Particularly intriguing is Billingham's decision to create such a homely ambience. This decision puts him among a growing number of younger artists, inspired perhaps by the older British artist-cum-designer Marc Camille Chaimowicz, who create quirky environments for their works. Downstairs, a spectacular example of this approach is by Czech-born, Berlin-based Klára Hosnedlová. Her surreal boudoir, "Hair From No Man's Land" (2019) encompasses velvety, two-tone sofas and stools with faux-hair fringes, small portraits in kooky ceramic frames and a rail of silky, feather-light costumes in delectable ice-cream shades on loan from Prague's National Theatre.

In part, such artist-made interiors serve to question the effectiveness of displaying individual works of art in galleries and museums. Nowhere is this generation's lack of faith in orthodox institutions clearer than in "A Brief History of Princess X" (2016), a film from US-born, Lisbon-based Gabriel Abrantes, which recounts the story of Constantin Brancusi's eponymous bronze sculpture which saw the Romanian transfigure Princess Marie Bonaparte as a male phallus. Laced with Bonaparte's graphic observations on female sexuality — she was a pioneer of psychoanalysis — and narrated in Abrantes' laconic tones, the film's chill glitter forecasts Abrantes' final sceptical observation that the sculpture has ended up "impotent, as so much art is, very misunderstood, alone in a museum, an object of ridicule". The paintings of Miryam Haddad, however, would be taken seriously in any setting. Born in Damascus in 1991, Haddad had always planned to study at the École des Beaux-Arts in Paris, but the war in Syria obliged her to leave her country earlier than she had planned in 2012. That trauma, surely, intensifies the drama of canvases that are built up into incandescent ecstasies of pigment lent jewel-bright hardness by fragments of stained glass and ceramic. Her large painting of a lake, tortured though it is by drowning bodies, retains a defiant beauty that suggests that humanity, even at its most devastated, will find a way to rise from the depths.

At a time when we are hard pressed to find our inner lifebuoy we must be grateful to those, like Haddad, who maintain their belief in art's capacity to give us hope. That such talented practitioners are making their homes within Europe's borders is grounds for optimism, however rocky the road ahead.

La Ruta de la Seda, revisitada con diseño contemporáneo

Elías Group colabora con la galería Art Lexing para presentar dentro de Zona Maco “House of East”, muestra que expone el trabajo de jóvenes diseñadores por primera vez en México

Por: El Informador

6 de febrero de 2019 - 04:00 hs



El arquitecto es el fundador y director de Elías Group, firma mexicana de diseño y arquitectura. CORTESÍA

Una muestra de arte y diseño contemporáneo en homenaje a la Ruta de la Seda llega a México para presentarse dentro de Zona Maco. Con el título de “House of East”, esta selección de piezas se exhibe en el espacio de la galería Art Lexing.

Elías Group, patrocinador que colabora con la galería con sede en Shangái y Miami, fue un vínculo para traer las piezas: “Somos un grupo que tiene como finalidad hacer diseño y construcción, y sobre todo enlazarnos con proyectos alrededor del mundo para conectar clientes con instituciones”, comentó Francisco J. Elías Carrillo, fundador y director de Elías Group.

Arquitecto de formación, con la empresa radicada en la Ciudad de México, se ha involucrado en el mundo del arte. Desde la galería estadounidense, les

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comentaron que querían participar en Zona Maco: **“Querían presentar el diseño contemporáneo siguiendo la antigua Ruta de la Seda; ésta tenía el objetivo de conectar el Mediterráneo con China. Después, los españoles hicieron la continuidad de la ruta con la Nao de China... Me pareció interesante ver cómo en China esta galerista pensaba traer una muestra de diseño contemporáneo chino, del Medio Oriente y mexicano”**.



El artista libanés, Richard Yasmine, participa con este biombo diseñado por él, que remite a la arquitectura fenicia. CORTESÍA

Conexión entre culturas

Gracias a los vínculos previos del grupo pudieron concretar la exposición que se ve en Zona Maco: “Desde el grupo ya tenemos contacto con diseñadores del Medio Oriente que trabajan con nosotros. Decidí participar patrocinando que viniera un colaborador, Richard Yasmine; para mí es importante lanzar el mensaje: desde el grupo empresarial mexicano estamos estrechando relaciones culturales, comerciales y artísticas entre Líbano y México, en este caso. México a lo largo del siglo XX, y desde el XVIII, recibió muchos inmigrantes libaneses”.

Además de mostrar sus creaciones, Richard Yasmine impartirá una conferencia el próximo domingo 10 de febrero, dentro de Zona Maco.

Esta conexión entre culturas genera un eclecticismo, del cual Elías Carrillo comentó: “La mezcla es lo que permite la sofisticación. México siempre ha estado abierto a la multiculturalidad. Desde la época del virreinato pasaron todos los productos de Asia: es una relación muy longeva”.

De la selección de obras, destacó Elías, parte de la importancia es que vienen “de diferentes regiones de la Ruta de la Seda, con un reconocimiento de las culturas representadas por objetos contemporáneos”.

Oda a la arquitectura libanesa



Una de las piezas participantes es del artista italiano, Filippo Feroldi: un candelero de 24 lámparas. CORTESÍA

Sobre las piezas en exhibición, comentó el arquitecto, habrá un tapete tejido en China, diseñado por un grupo de diseñadores europeos con base en técnicas chinas (de Henny Van Nistelrooy): **“Es una pieza fabulosa. Estará expuesto también un biombo diseñado por Richard Yasmine, presentado en Milán en el Salone del Mobile (Salón del Mueble, 2018). Tuvo mucho impacto en medios, la crítica lo alabó, es una pieza de su colección ‘HAWA Beirut’, es una oda a la arquitectura ancestral libanesa, la arquitectura fenicia. Es una obra contemporánea, muy actual, y remite a esas formas arquitectónicas”.**

Otra pieza es obra del prestigiado diseñador chino Ma Jun, “es de cerámica con técnicas milenarias de cerámica china, pero convertida en un objeto de diseño: es una computadora Mac de porcelana”.

Igualmente, participa una obra de Filippo Feroldi, “es un candelero de 24 lámparas, viene de Murano, Venecia: formaba parte de la Ruta de la Seda”. En exhibición también estará una instalación que forma una esfera, compuesta por instrumentos típicos de Asia Menor (de Elvin Nabizade).

Cabe señalar que otras colaboraciones de Elías Group han sido con el gobierno de Italia, esto a través de su embajada en territorio mexicano.

Zona Maco

Se realizará del 6 al 10 de febrero, en el Centro Citibanamex (CDMX). En el evento también participa la galería con sede en Guadalajara Travesía Cuatro, con una selección de obras de los artistas: Alexandre Estrela, Charlie Billingham, Donna Huanca, Elena del Rivero, Gabriel Rosas Alemán, Gonzalo Lebrija, Jose Dávila, John Isaacs, Jorge Méndez Blake, Milena Muzquiz, Mateo López y Teresa Solar.

Vive el arte contemporáneo

Este fin de semana llega a la ciudad PreMaco, con múltiples exposiciones, la Ruta Galerías, inauguraciones y estudios abiertos

Por: El Informador

29 de enero de 2019 - 04:00 hs



La antesala de Zona Maco llenará los espacios culturales de la ZMG con numerosas exposiciones y actividades en torno al arte contemporáneo. FACEBOOK DE MAZ

Este viernes comienza GDL Arte, dentro de las ya tradicionales actividades previas a Zona Maco. El 1, 2 y 3 de febrero, el arte contemporáneo estará todavía más presente en la ciudad, con múltiples inauguraciones en diferentes espacios de la urbe.

Las actividades de esta edición llegan a galerías de la capital jalisciense, como Curro, que junto con Proyecto Arte, Tiro al Blanco y Páramo albergarán la ruta de inauguración el primer día de GDL Arte. Curro a las 16:00 horas, con la exposición "Tezcatlocan" de Claudia Peña Salinas.

A las 20:00 horas comenzará la Ruta Galerías que incluye la inauguración de “New Suns (capítulo 2)”, una exposición colectiva que tuvo su primera parte el año pasado; la curaduría es de Kris Kuramitsu y participan artistas como Naomi Lisiki, Liat Yossifor, Jenny Gagalka, entre otros.

El sábado las galerías mencionadas continuarán las exposiciones, con obra de Iván Estrada, Hangama Amiri, Jenny Gagalka, Carlos Ranc, entre otros.

El mismo sábado a las 20:00 horas se suma Gamma Galería, donde se inaugura “nepantla”, colectiva con obra de Karla Canseco, Daniel Gibson, Mar Citlali y otros artistas.

Igualmente, durante la jornada del 2 de febrero, de 11:00 a 14:00 horas tendrá lugar el recorrido de talleres y estudios: Estudio San Felipe, Taller Santa Mónica, el estudio de Francisco Ugarte, Taller Los Guayabos y Estudio Hospital. En estos dos últimos habrá piezas de Octavio Abúndez, Alejandro Almanza Pereda, Cynthia Gutiérrez, Bruno Gruppalli y Emanuel Tovar, entre otros.

En Estudio Hospital se inaugura la exposición colectiva “Una piedra rota no es dos piedras”, con curaduría de Paulina Ascencio. En el mismo sitio, Cabaret Provenza hará una lectura de la obra del escritor Luis Felipe Fabre (12:00 horas).

Además de las galerías, hay museos y estudios que se suman a la iniciativa, como la Colección Museo Tamayo, en Plaza Patria, o el Museo de Arte de Zapopan. La Colección del Museo Tamayo presenta “En construcción”, piezas de la colección permanente (12:00 horas), mientras el MAZ alberga exposiciones de Charlie Billingham y Alejandro Almanza Pereda (13:00 inauguraciones).

Staying in New York City This Weekend? There's Plenty of Art to See (and Buy)

BY EVE MACSWEENEY

March 8, 2018

The Armory, NADA, Volta, Spring Break, Collective Design... It's a busy weekend in New York with all the art fairs vying for the attention of the collectors and the curious who have flocked to town to see them. For me, there's nowhere better to start than at the Independent, founded eight years ago by the gallerist Elizabeth Dee as a more experimental alternative to the super-commercial fairs, and now expanded into a large, twice-yearly event with an outpost in Brussels.



Wallpainting and works by Charlie Billingham Photo: Courtesy of Travesia Cuatro

At Spring Place this morning, Art Production Fund's Yvonne Force Villareal, one of the cohosts of a pre-preview breakfast, comments on the mojo that has driven the Independent onward and upward to become such an anticipated event. "It gets behind emerging and exceptional established galleries that represent some of the most insightful artists in the world," she says, "and it's growing in spirit and popularity." A tour of the four light-filled floors of the building that houses the exhibits reveals that spirit: It feels more like a journey of discovery through a contemporary art gallery than a neon-lit, overhung, and über-merchandized buying bonanza.

"It feels almost like a curated exhibition that you can buy from, not just art product for sale," agrees the collector Mera Rubell of Miami's Rubell Family Collection. She notes that almost every gallery's space—they are not booths here, as in larger fairs—is devoted to a single presentation, like a mini-exhibition. "It's a much more intimate, coherent way to become familiar with an artist you don't know," she says.

Among the morning's pleasures are Cy Gavin's large-scale figure-based paintings at VNH Gallery, Hélène Delprat's intricate fairy tales at Christophe Gaillard, and Issy Wood's off-center realism at Carlos/Ishikawa. A first-time Independent exhibitor, Travesía Cuatro gallery has a fabulous installation of wall painting by the young London artist Charlie Billingham hung with cartoonish 18th-century figure paintings in the British tradition. With galleries in Madrid, Spain, and Guadalajara, Mexico, Travesía Cuatro is, observes co-owner Silvia Ortiz, the only Latin gallery here. "We showed at Independent Brussels for two years and we show at Frieze," she says. "We thought it was a good idea to show here, too." We thoroughly agree.

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THE DON'T-MISSES AT INDEPENDENT AND NADA CHARLIE BILLINGHAM AT TRAVESÍA CUATRO



Ceramics by Milena Muzquiz and paintings by Charlie Billingham at Travesía Cuatro.
Credit Rebecca Smeyne for The New York Times

If, like me, you find the full-tilt art fairs a little overwhelming, the formally ambitious but modestly scaled Independent is a godsend. With just 54 exhibits, many of them solo presentations, arranged over four spacious floors at Spring Studios in TriBeCa, it's like a leisurely all-star game: It's not exactly representative of the year in art, perhaps, but it feels as if it ought to be.

Black and white is in vogue, from the fair co-founder Elizabeth Dee's presentation of Carl Ostendarp's cheerful paintings of the existential void (fifth floor, Booth 22) to Canada gallery's extraordinary onslaught of inky drawings and ceramics by Elisabeth Kley (sixth floor, 20). A London dealer, The Sunday Painter, is making its fair debut with Cynthia Daignault's attempt to capture the American century in a series of small, gray-tone oils (first floor, 5).

But explosive color is in evidence, too, from exuberant drawings and paintings by Derrick Alexis Coard and Gerasimos Floratos at White Columns (seventh floor, 1) to Clearing's show of vivid abstractions painted on small plywood handball courts by Harold Ancart (sixth floor, 10). And outsider art is well represented, with highlights including Leopold Strobl's colored-pencil drawings of pretty landscapes interrupted by ominous mountains of shadow, at Ricco/Maresca, and Kerry Schuss's show of wild sunlit scenes by Aaron Birnbaum (fifth floor, 8).

Here's a small selection of the very best booths to anchor your stroll:

TRAVESÍA CUATRO The Spanish and Mexican gallery, making its debut here, pairs ceramics and paintings by Milena Muzquiz with work by the young English painter **Charlie Billingham**, whose discreetly mysterious oils look like outtakes from 19th-century cartoons. (First floor, 7)

CHAPTER NY & CARLOS/ISHIKAWA Start on the fifth floor with the psychological tension of a joint exhibit mounted by the London gallery Carlos/Ishikawa and a Lower East Side stalwart, Chapter NY (Booths 1-2). The luxuriously overdetermined texture of Issy Wood's large oil-on-velvet paintings of clothing provide a perfect backing for the primordial shock of Ann Greene Kelly's aesthetically bifurcated folding chair — an ordinary steel chair, spangled with rust, that Ms. Kelly sliced and reconstructed with curving ersatz masonry.

DELMES & ZANDER Continue next door to Alexandru Chira (1947-2011) in his first solo show outside Romania. A professor of painting in Bucharest, Mr. Chira spent years building a colorful installation called "De-signs towards the sky for rain and rainbow" in his native village in Transylvania. A series of hazy but elaborate diagrams and drawings, some on a truncated hexagon shape that he thought would promote the land's fertility, are dreamily enrapturing.

INVISIBLE EXPORTS Nearby, at Booth 11, is a group of Cary Leibowitz's hilariously lacerating latex-on-wood pie charts — one is divided between "low self-esteem" and "excessive self-confidence," another among five wedges all labeled "me" — hung against checkered red oilcloth, as if for a picnic of performative self-hatred.

303 Work by the Conceptualist Hans-Peter Feldmann is disarmingly understated. Several found black and white photos of posing couples, mounted against raw wood and with the faces carefully sliced out, could say any number of things about identity, nostalgia or the confinement of social roles — but he lets the material speak for itself (Sixth floor, 9).

DAVID KORDANSKY Ruby Neri's over-the-top ceramic sex dreams are two- to three-foot-high sculpted and glazed vases that would look like blonde blowup dolls if they weren't so winningly innocent. It's a generous kind of satire that gives other people's unconscious fantasies the benefit of the doubt. (Sixth floor, 13)

SPRUETH MAGERS Elaborately constructed digital photographs framed in imitation animal skins by Ryan Trecartin play havoc with viewers' emotions and sense of stability. (Sixth floor, 14)

MARTOS Kathleen White's "love letter" paintings, tall and narrow canvases in nail-polish shades of rouge and pink, are surprisingly evocative. A few streaky lines on each bring to mind the unmediated expressiveness of finger-painting. (Seventh floor, 5)

www.news.artnet.com
09/02/2018

On the Hunt for Young Talent, Collectors Flock to Material and the Even Edgier Salon Acme in Mexico City

Plus, we round up seven artists to watch at Material, a fair dedicated to young galleries.

Javier Pes, February 9, 2018



Material 2018, in its new home, the historic Fronton Mexico sports hall. Photograph by P.J.Rountree.

If the second day of the art fair Zona Maco in Mexico City seemed a bit quiet, there was a good reason. The fifth edition of Material, an art fair featuring 79 mainly younger galleries from 33 cities around the world, was packed with collectors, curators, and artists, including Klaus Biesenbach, the director of MoMA PS1 in New York, and artist Pedro Reyes, who unveiled a new series of musical sculptures at Labor in Mexico City this week.

Fellow VIP guests flowed into the transformed the Frontón México, a restored Art Deco sports hall on the Plaza de la República. Up-and-coming Mexican architects APRDELESP, which took part in the Chicago Architecture Biennial last fall, have temporarily transformed the cavernous hall. Construction crews worked round-the-

clock for five days using miles of scaffolding to create three distinct floors. (Think galleria meets panopticon—but on a tight budget.)

Young artists attracting curatorial interest and a few with established museum credentials can be found on the booths, for example at Situations Gallery of New York, which is sharing a stand at Material with Fierman also of New York's Lower East Side. Situations is showing sculptural work in metal and a dramatic woven piece made of women's hair by the Bolivian artist Andrés Bedoya (priced between \$6,500 and \$8,500), who has had solo shows in US museums. Bedoya had a big solo show in 2009 at the Museo Nacional de Arte in La Paz, Bolivia.



Chantal Peñalosa's images of Baja California at "Estado Invitado," courtesy of Salón Acme.

For cutting-edge contemporary art in another historic setting, collectors and curators headed to Salón Acme No. 6, an art-book fair and curated selling show of around 60 mainly young artists without gallery representation.

Salón Acme, where the majority of works are on sale for around \$1,000, fills three palatial homes in the gritty but grand Juárez district (around a 15-minute walk from Material). One of the buildings is roofless, and all the walls are distressed. (You could be in downtown Havana, such is the state of elegant decrepitude.) Noemi Ontiveros, Salón Acme's director, told artnet News that the properties' owner is happy to restore them slowly—and as funky-historic art spaces, they are first rate.

Salón Acme is hosting several shows within the show, including "Estado Invitado" ("Guest State"), a topical exhibition of work that relates to Baja California, a region

on the Mexico-US border that would be walled off if President Trump delivers his controversial election promise. Among the standout works are photographs of abandoned homes in the region by the young artist Chantal Peñalosa (priced around \$2,000 each). (Quite a few US collectors from California, Texas, and elsewhere who are in Mexico City this week also have homes in Baja, albeit in a better state of repair.)

Material and Salón Acme (which both run until February 11) underscore the scope of Mexico City's offerings for entrepreneurial artists, curators, and gallerists. Typically, denizens of the local art scene wear three hats (curator, artist, entrepreneur)—and sometimes four when they begin acting as property developers, too.

The young Mexican sculptor Pablo De Laborde Lascaris, for example, has moved back to his hometown from London with his partner, the artist Adeline de Monseignat. They are converting a former tights factory in an up-and-coming neighborhood just south of Mexico City's Centro Historico into studio complex with space for artists' residencies.

De Laborde Lascaris and Manuel Muñoz, a Mexican curator and artist who has work in the design section of Zona Maco, co-organized the show "Synergia" at GAM, Galería de Arte Mexicano (on view until April 11). The exhibition marks a departure for the venerable gallery, which was founded in 1935 and is known for presenting Modern Mexican art by the likes of Diego Rivera and Rufino Tamayo. The show features large-scale sculpture by eight young artists, including De Laborde Lascaris, de Monseignat, and Muñoz. Works on show range from \$14,000 to \$40,000.

Overwhelmed by all the city has to offer? We've plucked out seven of the most memorable artists at Material, one of the more talked-about fairs.

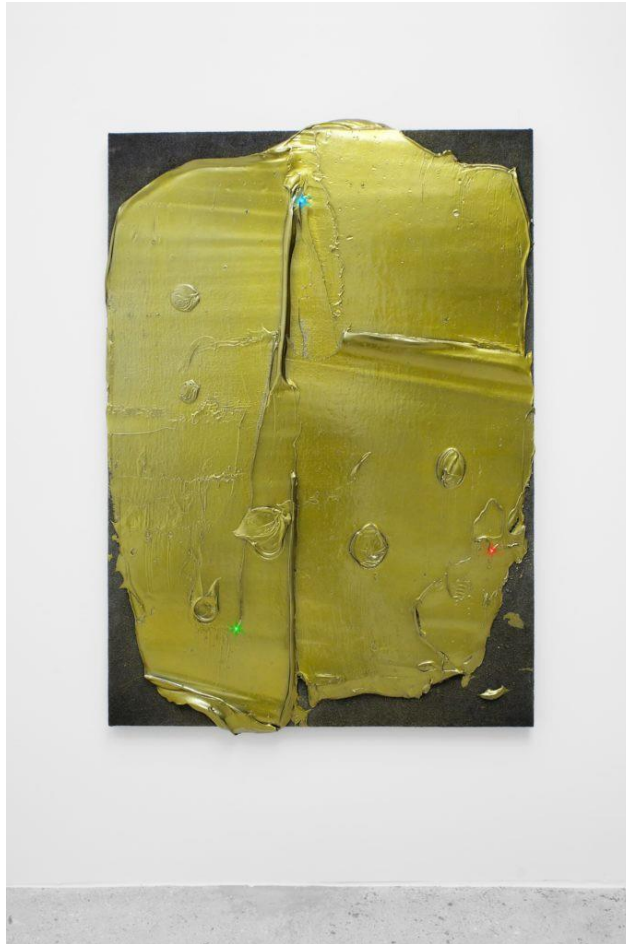
Rising Stars: Seven Artists Check Out at Material



Claudia Peña Salinas's work at Embajada, Material, copyright the artist, courtesy Embajada.

Claudia Peña Salinas at Embajada, San Juan

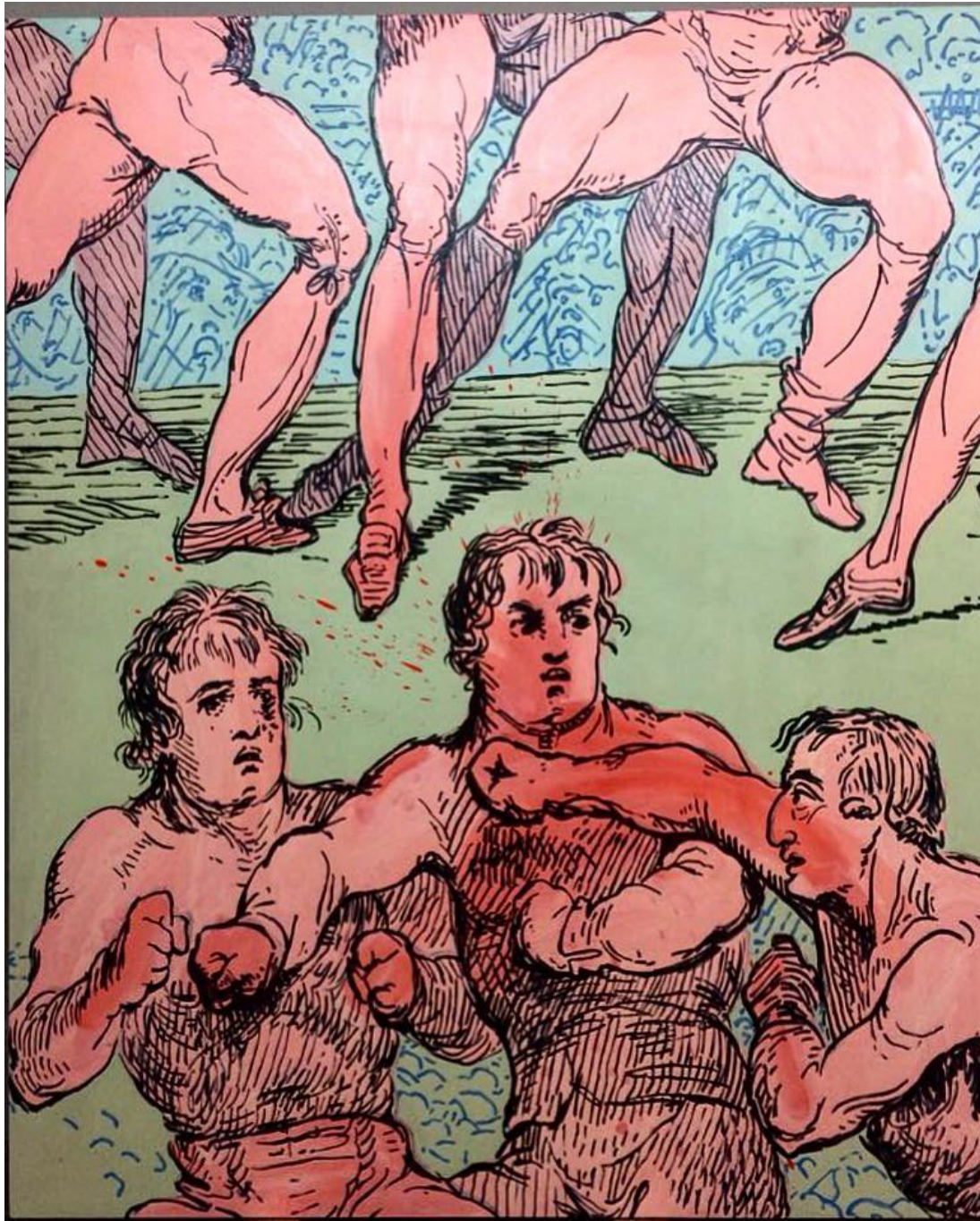
On the stand of gallery Embajada in Puerto Rico, collectors can see why the Mexican-born, New York-based artist Claudia Peña Salinas is garnering so much curatorial interest. Salinas has a solo show this spring at the Broad Art Museum at Michigan State University and is in a group show at New York's Whitney Museum of Art. A freelance art handler at New York's Guggenheim, Salinas has a hectic few months ahead. Her Aztec inspired, elegantly constructed sculptures and manipulated images are priced between \$1,000 and \$5,000.



Florian & Michael Quistrebert, *Overlight S2E3 (FMQ15 10)* (2015), copyright the artists, courtesy Galerie Crèvecoer.

Florian and Michael Quistrebert at Galerie Crèvecoer, Paris and Marseille

The French brothers Florian and Michael Quistrebert (born in Nantes in 1982 and 1976, respectively) have two poured and illuminated paintings at Galerie Crèvecoer's stand. One is the last remaining work in their "Overlight" series, which was the subject of a major show at the Palais de Tokyo in 2016. The white canvas, priced at \$10,000, is embedded with white lights; two switches emerge from its gloopy painted surface (for the viewer's convenience to turn them on and off, of course). The gallery has worked with the artist duo since its founding nine years ago.



Charlie Billingham, *Duplex* (2018), copyright the artist, courtesy Supportico-Lopez.

Charlie Billingham at Supportico-Lopez, Berlin

The London-based artist Charlie Billingham's love of British satirical prints from the late 18th- and early 19th centuries makes his work a good fit in Material's historic sports hall. The stand of the Berlin gallery Supportico-Lopez is dominated by Billingham's large-scale canvas, *Duplex* (2018), priced at \$16,500, which features a tangle of bare-knuckled boxers pulling no punches. Meanwhile, *Tournament* (2018), priced at \$8,500, features a slovenly lord who might benefit from some vigorous exercise. Billingham (born 1984) has his next solo show this summer at the gallery, which was founded in 2008.



Fritzia Irizar, *untitled (Palimpsestos)* (2017), copyright the artist, courtesy Arredondo \Arozarena.

Fritzia Irizar at Arredondo \ Arozarena, Mexico City

The work of Mérida-based Mexican artist Fritzia Irizar (born 1977) eloquently questions the value of prestige buildings beloved by politicians and plutocrats that so often turn into architectural white elephants. She has abstracted starchitects' wannabe-iconic shapes and laser-etched their outlines into burned wooden staves based on Japanese grave markers. *Untitled (Palimpsestos de corrupción)* (2017) is priced at \$18,000. Irizar's work has been included in group shows at the Seattle Art Museum and Mexico City's Muac (Museo Universitario Arte Contemporáneo).



Isaac Olvera's *Your Image Will Be Weathered But Never Taken Away* (detail), copyright the artist, courtesy Bold Tendencies.

Isaac Olvera at Bold Tendencies, London

The artist and playwright Isaac Olvera is presenting an ongoing project that links Mexico City with African hair salons in Peckham, London. A giant wig sculpture made from natural hair (sourced in Mexico) dominates the installation, which is organised by the London non-profit Bold Tendencies. The display also includes a video of a performance shot on the roof of a multi-story parking lot. Olvera installed versions of the supersized wigs on top of the building's lamp posts, and local hair dressers adopted the image as a symbol of the neighborhood. Works that form the installation *Your Image Will Be Weathered But Never Taken Away* range from the big, hirsute sculpture (one of three editions priced at \$7,500 each) to Olvera's delicate drawings, a steal at \$200 each. The Goldsmiths College graduate and now Mexico City-based artist will have a residency this year at Museo Experimental El Eco in Mexico City.



José León Cerrillo, *Echo 14* (2017), copyright the artist, courtesy Andréhn-Schiptjenko.

José León Cerrillo at Andréhn-Schiptjenko, Stockholm

José León Cerrillo (born 1976) has work at two galleries in the fair: the Stockholm-based Andréhn-Schiptjenko and the Mexico City-based Joségarcía.mx. The latter has donated its entire booth to the young Mexican artist, who channels the graphic design and architectural legacy of high Modernism in his minimalist geometric sculpture and colorful two-dimensional work. Andréhn-Schiptjenko, meanwhile, is presenting a wall of thermoform reliefs from Cerrillo's "Echoes" series. Made of printed and vacuum-formed PVC, each unique work is priced at \$5,000. Cerrillo, who took part in the 2015 New Museum Triennial, is an artist whose practice ranges from installations to performance in the tradition of the Bauhaus.

Up and Coming: Charlie Billingham Dusts off Regency England with Jazz-Inspired Paintings and Sculptures

Francesca Gavin

Dec 19, 2014 2:02pm

How do you define Britishness?

Charlie Billingham's paintings, imbued with humor and history, could be a good start. Billingham's work plays on a reinvention of a representation of English aesthetics. In many ways Billingham is a classic painter—concerned with the medium's legacy and the history of representation in a wider sense. Yet there are conceptual nuances here that also fit well into the history of appropriation. Instead of drawing from contemporary pop culture, however, the artist has made his name with paintings that emerge from 18th- and 19th-century British satirical illustration.



Billingham's studio is in an industrial nook of London in South Bermondsey. The space, which he recently bought, is in an area surrounded by warehouses and ageing industrial structures. Inside his studio there are elements that make it feel surprisingly domestic, mostly the inherited Victorian pine furniture from his parents (his mother restores oil paintings and his father is a former furniture maker). The rest is a classic, messy white cube filled with work in progress and large canvases in various stages of completion.



[Charlie Billingham](#)
[*The Sunshine Room 3*](#), 2014
[Moran Bondaroff](#)

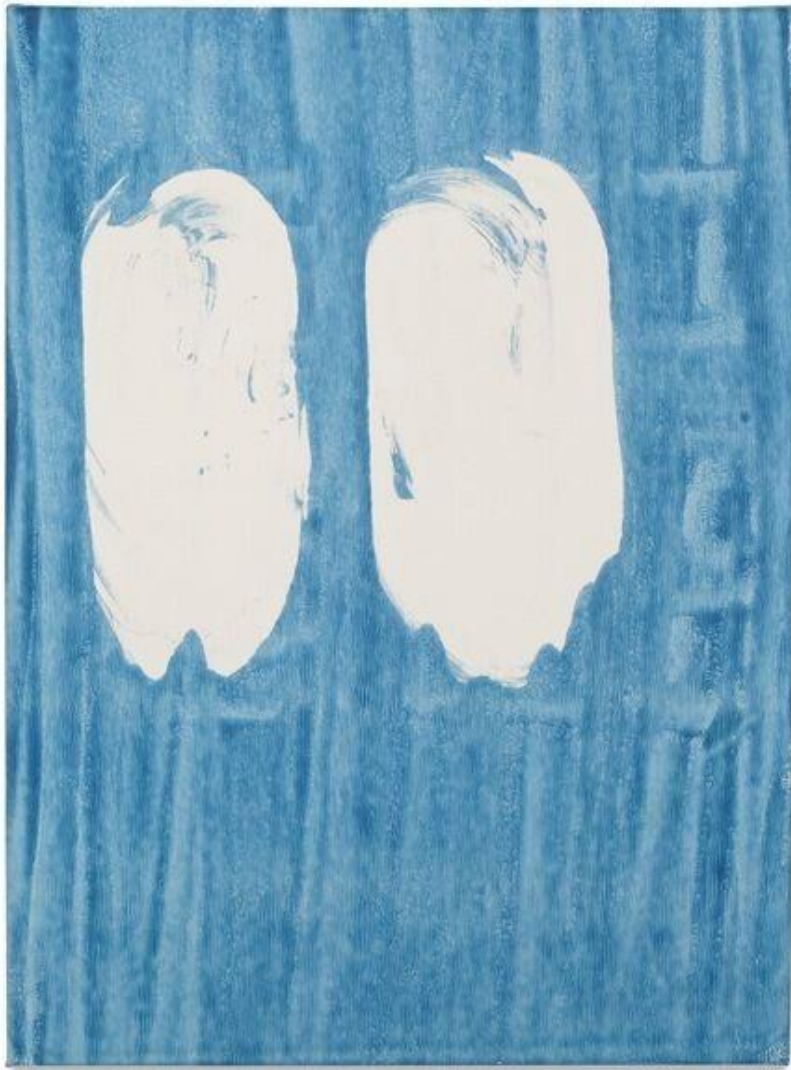


[Charlie Billingham](#)
[*The Sunshine Room 2*](#), 2014
[Moran Bondaroff](#)

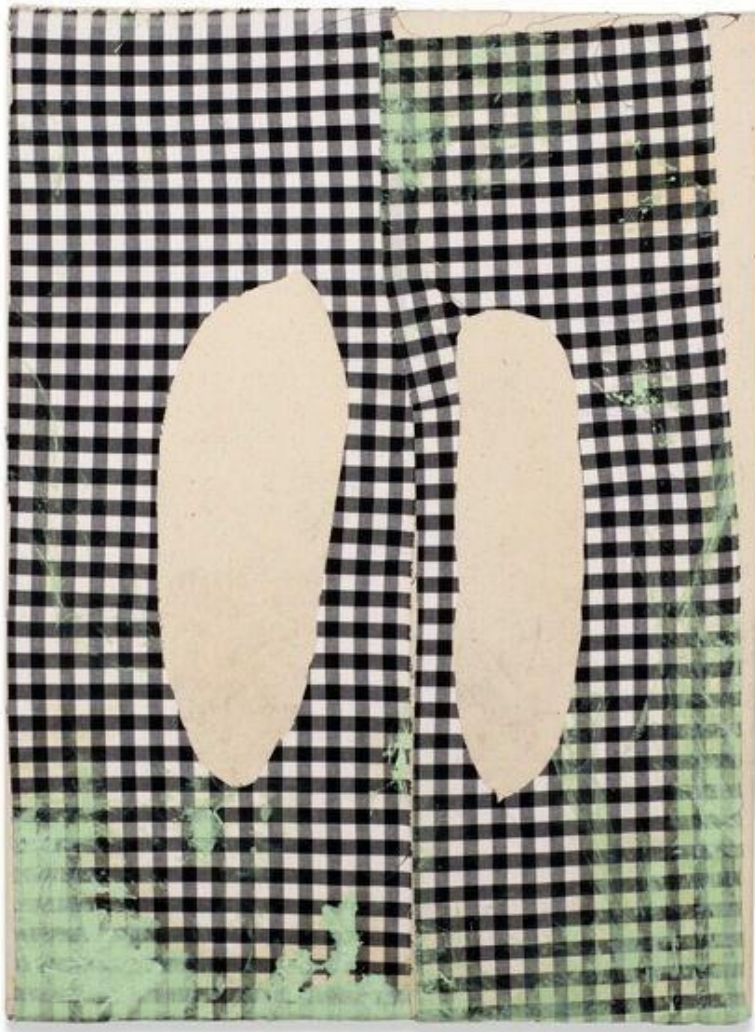


A bit like *Downton Abbey*, his work has resonated strongly with those stateside. He has done well with London-NYC gallery Henry Kinman in recent years at NADA in Miami Beach and in NYC, and he has had popular shows with Brand New Gallery in Milan and OHWOW in Los Angeles. (Next year, he is showing with OHWOW at Zona MACO in Mexico City and at The Armory Show in New York.) Britishness is definitely part of his motivation—“Yes absolutely,” he says, when asked if Britishness is part of his motivation. “I think being British is probably part of the reason for wanting to look into that heritage and that history.”





[Charlie Billingham](#)
[Deckhead](#), 2013
[Moran Bondaroff](#)



[Charlie Billingham](#)
[Rigol](#), 2014
[Moran Bondaroff](#)

Billingham's work focuses on a very particular part of Regency satirical imagery. "Generally, I don't look at artworks that go much beyond the Regency period [1830-1837]. A few around William IV [reigned 1830-1837], but I'm not particularly interested in Victorian prints," says the artist. "I take sections of prints by Gillray, Cruikshank, Rowlandson, and some of their lesser known contemporaries, and I look through books and prints and find bits that I like and crop those sections and use them as a starting point to make a painting."



[Charlie Billingham](#)
[*Bum 11*, 2013](#)
[KINMAN](#)

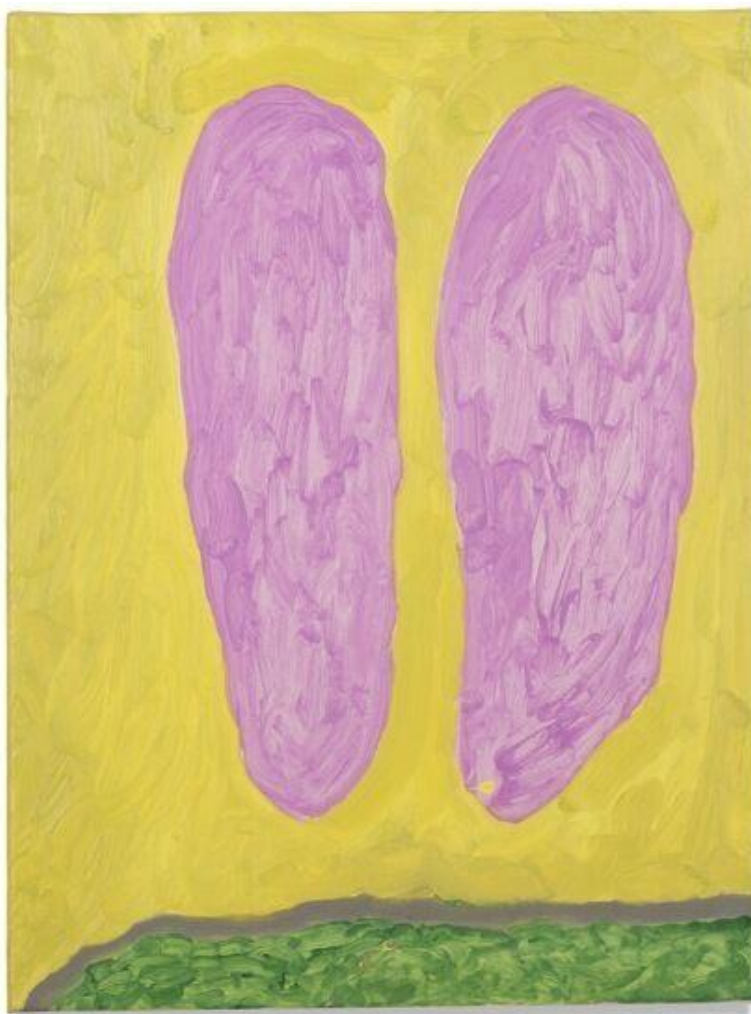


[Charlie Billingham](#)
[Promenade 4](#), 2013
[KINMAN](#)

The humor in these images isn't fixed on any political resonance from the time. "I'm interested in these very politicised images and the way in which the politics becomes obsolete over time. I'm also interested in trying to strip away the politics and just taking physical elements of the prints which distill some of the emotion and intention behind the original drawing."

The artist closes in on bodily parts—in particular arses and bellies. Here the joke is blown up and coloured in. "These body parts, when drawn by those [historical] artists, have for me an

interesting relationship to painting—the fattiness of painting and the medium of paint and the way it’s applied,” he explains. Here the figurative is reduced to a more abstract form of narrative. It is interesting that the original works he draws from often explore ideas of greed and excess—something which perhaps rings even truer today. His color palette is often imbued with pastely, saccharine colours—Guston-like flesh tones. These are fatty paintings.



[Charlie Billingham](#)
[Baggywrinkle](#), 2013
[Moran Bondaroff](#)



[Charlie Billingham](#)
[Quayside](#), 2013
[Moran Bondaroff](#)

Billingham largely works with oil, mostly on linen but sometimes on primed polyester for its smooth surface. Yet he also explores other mediums. He translates watercolors into tapestries displayed on the floor, which he makes in Belgium just outside of Ghent. He's made sculptural pieces before, including painted screens and a table, which sits in his studio, with a painting embedded in it. His new body of work involves further sculptural elements. He is currently working with casts made from saxophones purchased on Ebay.

“To me, they are the best instrument visually to sum up improvisation,” he notes. “I’ve been crushing them. There’s a building across the road where they have hydraulic presses. The company’s been going since the 1880s and it’s been there since the 1930s. The company is becoming obsolete. It can put 100 tons of pressure onto a relatively small object.” Billingham has been pressing his saxophones down until they are almost flat, at 6-10mm (less than half an inch) and casting them, experimenting in materials. “I’m still in the process, but they should hopefully look exactly like paintings. Then I’ll use the panels as painting supports.”





Billingham draws inspiration directly from his materials' histories, saying, "They're about free jazz. I haven't talked about it before particularly because the works are still in progress, but there's been a narrative playing around in my head about [jazz saxophonist] Albert Ayler who committed suicide in 1970. The utopian ideas of free jazz become a bit obsolete and a bit faded." Improvisation is something he sees as central in the process of painting. "It's not free improvisation, because there are boundaries and structures, but it's much more similar to the improvisation around a melody. There's all sorts of choices I can make." Billingham often works in series—repeating in different colors his images of stomachs and bums. "There's repetition and also difference, in the same way that there might be a dozen or two dozen versions of 'My Funny Valentine.'"

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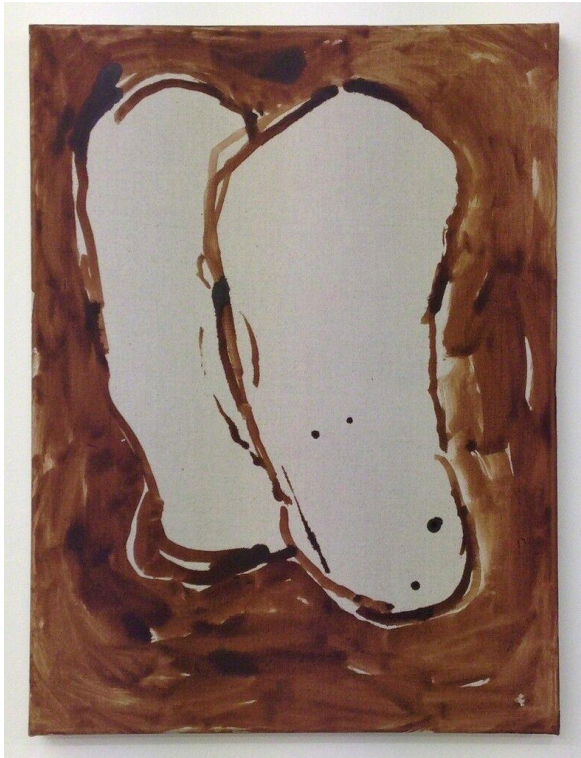


[Charlie Billingham](#)
[Waveson](#), 2014
[Moran Bondaroff](#)



[Charlie Billingham](#)
[Whipstaf](#), 2014
[Moran Bondaroff](#)

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[Charlie Billingham](#)
[Spinnhaker](#), 2014
[Moran Bondaroff](#)



CHARLIE BILLINGHAM

TRAVESIA CUATRO

Billingham only completed his postgraduate degree at the Royal Academy Schools in 2013, but his work is resonating with collectors for good reason. While the galleries are flooded by process-led abstraction, figurative elements feel increasingly fresh. The historical aspects and appropriation—a kind of post-modern, off-modern, meta-modern step back to go forward—is part of why the pieces feel fresh.

Francesca Gavin

Portrait and studio shots by Elliot Kennedy for Artsy.

Frieze Art Fair 2017: The young artists to look out for at this year's fair

Ben Luke picks his ones to watch at this year's contemporary art extravaganza

[Ben Luke](#)

05 October 2017

Ben Luke shares his pick of the best young artists to look out for at this year's [Frieze Art Fair](#).

Hannah Black
Beginning, End, None, 2017

Arcadia Missa, London, price not disclosed (but less than £10k)

A dense three-screen film which takes on the meaning of cell in its broadest sense, with computer images of a panoptic Cuban prison design and allusions to cells as factories for organisms, among much else. Political agency, the body and identity loom large.

Anna Uddenberg
Cuddle Clamp, 2017

Kraupa-Tuskany Zeidler, Berlin, €35k

Assembled from materials including car parts, styrofoam and fake fur, this sculpture initially appears playful but grows subversive. Like an airline seat made by Surrealists, it is fetish furniture, luxury in the form of an available body.

Charlie Billingham
Work Out, 2017

Travesia Cuatro, Madrid, Guadalajara, £13k



Charlie Billingham, three paintings of Gillray cartoons against a wallpaper backdrop with goldfish and lily pads / Adrian Lourie

Billingham creates paintings based on the caricatures of Gillray and Rowlandson, whose sharp language he loosens. He's also created a stencilled decorative mural for the Travesia Cuatro booth, featuring goldfish and lily pads.

Takuro Kuwata **Various works, 2017**

Alison Jacques Gallery, London, larger pieces \$25k

Takura Kuwata, various works, 2017 (Adrian Lourie)

Kuwata's smaller sculptures are as alluring and yet repulsive as those in Regent's Park: lumpy, confectionary-coloured pots with molten gold puking from them. A leading light in the surge of artist-ceramicists.

Frieze Art Fair 2017 - In pictures



Anna Hulacova

Ascension Mark I, 2017

Hunt Kastner, Prague, €25k

This turquoise-and-white installation, shown in the main image, is a beacon from across the busy fair, and it rewards getting up close. Figures with faces replaced by images of an iron and an electric shaver and a ceramic glove producing foam bubbles are among its skewed takes on the domestic world.

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From 5-8 October, the 15th edition of Frieze London, under the direction of Victoria Siddall, platforms more than 160 leading galleries from 31 countries, showcasing ambitious presentations by international emerging and established artists, supplemented by a curated programme of artist commissions, films and talks. Something Curated highlights twelve must-see exhibits.

Zanele Muholi || Stevenson, G05



Zanele Muholi's self-proclaimed mission is "to re-write a black queer and trans visual history of South Africa for the world to know of our resistance and existence at the height of hate crimes in SA and beyond." She continues to train and co-facilitates photography workshops for young women in the townships. With her newest set of self-portraits, Muholi meddles with the viewer's expectations and assumptions. Self-aware and interrogative, the portraits are serious reflections on the genre and her place in it. As Muholi dons different clothing and accessories, she slips into different facets of the characters she creates.

Eric N. Mack || Simon Lee, E6



New York-based artist Eric N. Mack's work touches on the relationship between fashion and painting, utilising found fabrics, shipping blankets and articles of clothing imbued with personal touches and popular references. Tracing a line through the aesthetic of painterly abstraction from the 1960s to the present day, Simon Lee Gallery's presentation juxtaposes work by Hans Hartung, Christopher Wool, Jeff Elrod and Mack. Although he refers to himself as a painter, Mack's work strives to expand the definition of the medium, providing a compelling correlation with the work of the other artists.

Mary Reid Kelley || Pilar Corrias, B1



Mary Reid Kelley combines painting, performance, and a distinctive wordplay-rich poetry in her polemical, graphically stylised works. Performing as a First World War soldier, a grisette in revolutionary Paris, or the Minotaur, she resurrects characters that embody particular facets of ideas in time. Her historically specific tableaux enclose dilemmas of mortality, sex, and estrangement, navigated by the characters in punning dialogue that traps them between tragic and comic meanings.

Anna Uddenberg || Kraupa-Tuskany Zeidler, H18



Uddenberg's work investigates how body culture, spirituality, and self-staging are intertwined with the mediation and production of subjectivity by new technologies and forms of circulation through the feedback loop of consumerist culture. Her practice is a space for reflecting on taste, appropriation, and sexuality, which integrates earlier approaches to gender theory while pushing these questions into new and intensively material territories. For her Frieze presentation, Uddenberg combines her sculptural work with performative aspects that played a crucial role in the beginning of her career, blurring the borders between viewer and object, producer and product, desire and the desirable.

Pia Camil || Galerie Sultana, H8



Covering two walls of Galerie Sultana's booth, Pia Camil's installation is comprised of t-shirts that were manufactured in Latin America, sold to the United States, discarded, and sold back illicitly to Mexico. The artist's work is usually associated to the Mexican urban landscape, the aesthetic language of Modernism and its relationship to retail and advertising. In her recent work, she has engaged in public participation as a way to activate the work and engage with the politics of consumerism.

Nathaniel Mellors & Erkkka Nissinen || The Box, D2



Individually known for their irreverent and often comedic story-driven work, in which a humorous approach deceptively belies a profound inquiry into contemporary issues of morality and power, Mellors and Nissinen focus on various clichés surrounding Finnish history and national identity. *Aalto Office Display* brings together Nissinen's intuitive, do-it-yourself attitude to digital animation with Mellors' writing-based approach to filmmaking, and integration of sculpture.

Kiluanji Kia Henda || Goodman Gallery, B12



Kiluanji Kia Henda is the first African artist to have received the Frieze Artist Award, for which he realised a new installation as part of Frieze Projects, the fair's celebrated non-profit programme curated by Raphael Gygax. With work also presented by Goodman Gallery, Kia Henda employs a surprising sense of humour in his output, which often hones in on themes of identity, politics, and perceptions of postcolonialism and modernism in Africa. Practicing in the fields of photography, video, and performance, the artists has tied his multidisciplinary approach to a sharp sense of criticality.

Do Ho Suh || Victoria Miro, C3



Influenced by his peripatetic existence – leaving his native South Korea to study and live in the United States, he has more recently moved between New York, Seoul and London – an enduring theme of Do Ho Suh's practice is the connection between the individual and the group across global cultures. The multiplicity of individuality is tested through meditative processes of repetition: whether interlinked along a lattice of fishing nets, amassed into monumental tornado-like forms, absent from ranks of empty uniforms, or present in every yearbook photo taken at the artist's high school over 60 years.

Paulo Nazareth || Mendes Wood DM, C14



Paulo Nazareth's performance and installation-based work often draw on his joint African and indigenous heritage. His on-going work *Cadernos de Africa [Africa Notebooks]* is presented as part of *Journal: a five-year walk* he began in 2013 from his home in a favela near Belo Horizonte, throughout Brazil and eventually northwards across the entirety of the African continent from Cape Town. His installations consist of an arrangement of collected ephemera and video works that document his journey.

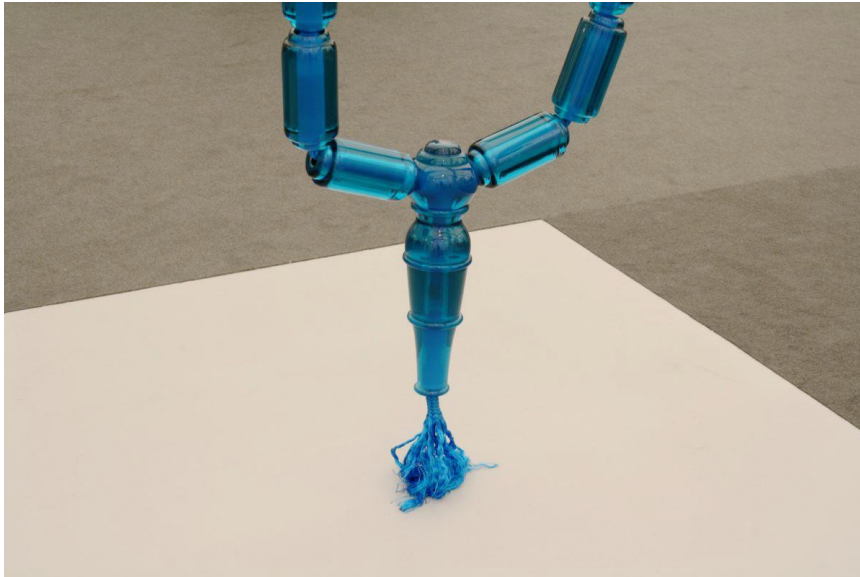
Renate Bertlmann || Richard Saltoun, S7



Renate Bertlmann is an Austrian feminist artist whose practice is dominated by issues surrounding sexuality and gender, with her body often serving as the medium. Bertlmann actively confronts social stereotypes assigned to the 'masculine' and 'feminine', using fetishistic objects as her props to subvert our expectations. She has been working at the edges of transgressive feminist practice in Austria since the late 1960s. Showcasing Bertlmann's diverse practice, spanning painting, drawing, collage, photography, performance and sculpture, Richard Saltoun's *Sex Work* presentation is

the first time many of the works have been seen in London and made commercially available.

Slavs and Tatars || Tanya Bonakdar Gallery, E7



Slavs and Tatars created a functioning swing made of enormous resin beads, which viewers were originally invited to climb onto. Completed with a fringe sweeping the floor, this is a replica of the Middle Eastern accessory commonly used by men to signal religious devotion. Founded in 2006, Slavs and Tatars mine the complexities and unexpected affinities across cultures through publications, lecture performances, and installations. Originally set up as an informal book-club, the collective explores a literary and political geography known as Eurasia, defined by themselves as “east of the former Berlin Wall and west of the Great Wall of China.”

Charlie Billingham || Travesía Cuatro, G25



Travesía Cuatro's striking booth featured works by Charlie Billingham, Mateo López, Gonzalo Lebrija, Elena del Rivero, and Jose Dávila. The combination of British, Spanish, Mexican, and Colombian artists were set against Billingham's stencilled wallpaper. The London-based artist is also showing a number of satirical paintings that draw inspiration from politicised illustrations in the style of William Hogarth. Billingham's composition complements the geometrical canvases and sculptures of his Latin-American counterparts.

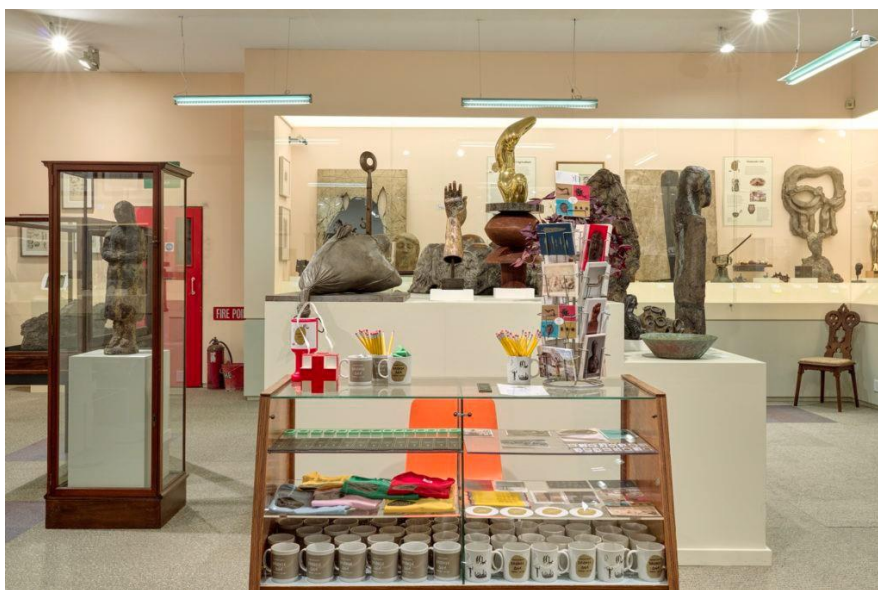
Words & Photography by Keshav Anand

Art Fairs

See the 10 Best Booths at This Year's Frieze London Art Fair

From Gavin Brown's Enterprise to ShanghART, these galleries staged the most dazzling presentations at the fair.

Lorena Muñoz-Alonso, October 5, 2017



Hauser & Wirth at Frieze London, 2017, "Bronze Age c. 3500 BC–AD 2017." Photo: AlexDelfanne, courtesy of the artists, estates, and Hauser & Wirth.

The 15th edition of Frieze London was swarming with VIPs, curators, and critics from the moment the fair opened its doors for preview yesterday at 11 am, bringing offerings from over 160 galleries from 31 countries to the English capital.

This year, the fair's early highlights include the strong curated sections like Focus, selected by Ruba Katrib and Fabian Schoeneich, and the attention-grabbing "Sex Work," curated by Alison M. Gingeras and featuring presentation by women artists working with a sexually explicit strand of feminism in the 1970s and '80s.

Meanwhile, although more conventionally commercial with painting still the favored medium, the main section also yielded some jewels. Here, in no particular order, are the 10 booths that stood out this year.

1. Gavin Brown's Enterprise – New York, Rome

The New York-based dealer managed to combine blue-chip chutzpah with the impossibly hip, offering a group presentation that included Mark Leckey, Thomas Bayrle, Jonathan Horowitz, Joan Jonas, Sturtevant, and Rirkrit Tiravanija.

The booth also featured a number of works by Arthur Jafa, capitalizing on the critical success of the artist's recent solo at the Serpentine Gallery.

2. Timothy Taylor – London, New York

The London gallery has staged an impressive solo presentation by the 81-year-old Mexican artist and architect Eduardo Terrazas. The artist has not only created the 23 works on view, but also the design of the booth. Using the floor and walls like a white canvas, Terrazas has crafted geometrical shapes with blue lines, creating a space that feels as if walking inside one of his paintings.

The works, with prices ranging from £10,000 to £40,000, include acrylic pieces on canvas, works made of wool yarn on wooden board, and four vintage drawings from 1974. This overview of the oeuvre of a founding member of Mexico's contemporary art scene strikes the perfect balance between art historical pieces and very recent works.

3. Hauser & Wirth – Various Locations

Speaking of art-historical presentations, the ever-expanding powerhouse has delivered yet another sterling booth fashioned to mimic a fictional Bronze Age presentation of the kind likely to be found at a dutiful, dusty regional museum.

Titled "BRONZE AGE c. 3500 BC – AD 2017," the presentation was meticulously created in collaboration with Mary Beard, professor of Classics at the University of Cambridge. The booth includes artifacts on loan from international museums and private collections nationwide, as well as sculptures by gallery artists like Louise Bourgeois, Henry Moore, and Fausto Melotti. The conceit is so deliciously detailed that it even features a museum shop that sells trinkets (affordable collectibles alert!).

Unsurprisingly, the booth was a solid commercial hit: by the end of the day, reported sales included a major bronze sculpture by Hans Arp for \$1,100,000,

which sold to a private collection in Los Angeles; a work by Subodh Gupta for €150,000; a bronze panel by Rashid Johnson for \$125,000; a Martin Creed sculpture for \$75,000; and a range of smaller-scale works including two Marcel Duchamp editions.

4. ShanghART – Shanghai, Beijing, Singapore

The Chinese gallery focused on a solo presentation by the artist Liang Shaoji, who has been employing the unexpected medium of silkworms in his unique sculptural and video work for nearly three decades. The 72-year-old artist, a hermit who lives in isolated Tiantai County, started breeding silkworms in 1989, and has been observing how they respond to different surfaces such as metal and glass ever since.

At the fair, a floor piece and a number of hanging sculptures covered in silk filament are eerily beguiling, half science-fiction prop, half Victorian-era find. A video documentation of the artist's fascinating process is shown on one wall. With prices ranging from £17,000 for smaller sculptures to £87,000 for the large hanging ensembles, the work of Shaoji will surely tick the boxes of many curious collectors.

5. Travesía Cuatro – Madrid, Guadalajara



View of Travesía Cuatro's booth at Frieze London 2017. Photo Lorena Muñoz-Alonso.

Few booths were more eye-catching than Travesía Cuatro's phenomenal group presentation featuring the works of Charlie Billingham, Mateo López, Gonzalo Lebrija, Elena del Rivero, and Jose Dávila.

The mix of British, Spanish, Mexican, and Colombian artists did really pop against Billingham's stencilled wallpaper, priced at £10,000. The young London-based artist is also showing a number of satirical paintings (with prices ranging from £6,000 to 13,000) that draw inspiration from politicized illustrations in the style of William Hogarth.

Billingham's composition complemented the geometrical canvases and texturized sculptures of his Latin-American counterparts. Prices for their works ranged from \$5,000 for a Lebrija piece to \$75,000 for a work by Dávila.

6. Múrias Centeno – Lisboa, Porto

Nearby, in the Focus section, the rising gallery Múrias Centeno is showing Portuguese "cool kids" Musa paradisiaca (Eduardo Guerra and Miguel Ferrão). Their work revisits lived stories, narratives, and events through sculptures, films, and sound pieces whose materiality deceives both eye and ear.

At the fair, a group of sculptures ostensibly made of wood, leather, ceramic, and textiles are in reality all made of polyester resin and fibreglass. With prices ranging from €4,000 to €12,000, the work of the duo is certainly one to keep an eye on.

7. Gallery Hyundai – Seoul

The Seoul powerhouse has staged a fantastic group presentation featuring Korean artists active from the 1970s onwards. The delicate works on Hanji paper by Minjung Kim are standout pieces, as are featured works from the Dansaekhwa movement by artists including Chung Sang-Hwa, Lee Ufan, and Park Seo-bo.

Notable too was the selection of painted photographs by Seung-taek Lee, an ongoing series that was started back in the 1950s as "non-sculpture" experiments in which the artist uses ordinary objects as raw material and imbues them with multiple meanings.

Hyundai's overview of Korean artists has been so carefully curated that at moments the booth felt like a museum presentation, shining a light on a fascinating art scene.

8. Herald St – London

While other local galleries are shutting up shop, London mainstay Herald St is expanding and, judging by its presentation in the main section of the fair, it's easy to see why: its roster of artists is exciting, balancing risk-taking with crowd-pleasing appeal.

Fresh from launching its second space in London, near the British Museum, Herald St's Frieze outing features works by Ida Ekblad, Michael Dean, Matthew Darbyshire, Robert & Trix Haussmann, Amalia Pica, Matt Connors, Annette Kelm, and Alexandra Bircken. With an emphasis on sculpture, the selection packed a punch while remaining relatively commercial.

9. Jack Shainman Gallery – New York

With an emphasis on paintings by artists including Kerry James Marshall, Barkley L. Hendricks, Lynette Yiadom Boakye, Toyin Ojih Odutola, Hank Willis Thomas, and Carrie Mae Weems, the Frieze London debut of the New York gallery was absolute stunner.

The booth was also a hit with collectors, with prices ranging from \$35,000 to \$1.5 million. Halfway through preview day, the gallery had reported sales of works by Yiadom Boakye, Willis Thomas, James Marshall, Yoan Capote, and Titus Kaphar, whose work was sold to an unnamed "important institution."

10. MaisterraValbuena – Madrid, Lisbon

Last but not least comes the exquisite dialogue between B. Wurtz and Néstor Sanmiguel Diest staged by MaisterraValbuena. The small paintings by the Spanish artist, created in the 1990s, were the perfect counterpart to B. Wurtz's small-scale sculptures.

The combination of molecular forms with the humorous "neo-Povera" of the American artist made for an elegant moment of calmness amid the louder

www.news.artnet.com
05/10/2017

presentations in the tent. There's also time for quiet contemplation at Frieze, this booth seemed to say.

The 2017 edition of Frieze London runs from October 5-8 at Regent's Park.

www.moranmorangallery.com
19/08/2017

AUTHOR: CLAUDIA MASSIE
DATE: AUGUST 19, 2017
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THE MARVELS OF BRITISH INTERWAR REALISM

AFTER DECADES IN THE WILDERNESS, THE REALISTS OF THE 1920S AND 1930S ARE PRIDE OF PLACE AT THE SCOTTISH NATIONAL GALLERY OF MODERN ART



'Spray', by Harold Williamson (1939)

One day, somebody will stage an exhibition of artists taught at the Slade by the formidable Henry Tonks, who considered Cézanne a 'curiously incapable' menace, and a cracking show it will be. Until then, we must take what we can from exhibitions like *True to Life: British Realist Painting in the 1920s & 1930s*. Here, many of Tonks's pupils, and others schooled with similar exactitude, can at last reclaim their rightful positions in British art after decades in the wilderness, pushed into the shadows by the alpha art of abstraction and the ironies of pop.

True to Life is a marvellous show. The portraiture is the stand-out stuff, dominated by the limpid virtuosity of Meredith Frampton and Gerald Leslie Brockhurst. Striving for a smooth, 'brushless' finish, these artists were harking back to the clarity and order of 15th-century portraiture, more Van Eyck than Van Dyck.

There's an entrancing calm in these works, and a startling level of reality, or so it seems. While the finish may appear faultless, the construction is often more playful. Brockhurst's 'By the Hills' (c.1939), the seductive poster image of this show, is actually a mix of two women. Preparatory drawings by James Cowie show the evolution of his painting, 'A Portrait Group' (1933/1940), and how it was assembled. The finished grouping of figures is another composite, both real and strange, vivid and flat.

Even better is Cowie's portrait of his wife who stares out of the canvas, eyeing the viewer with a wry confidence. Things get weirder as the exhibition wanders away from portraiture, with some distinctly non-realist works by Edward Burra and Stanley Spencer indicating a darker, more confusing Britain than that shown elsewhere by the perfect picnickers and jolly hikers of James Walker Tucker and Harold Williamson.

'Coming Clean', a contemporary photography exhibition by Graham MacIndoe, presents a devastating modern realism. Twenty-five images record the photographer's heroin addiction and the dismal existence he led shooting up in a bleak Brooklyn apartment. Self-portraits show the emaciated man injecting dirty brown liquid into his arms, lolling, sick and wasted, in his squalid flat surrounded by the detritus of his habit. Shooting through the filthy lens of a cheap digital camera, MacIndoe, who was in New York working as a photographer when his addiction began, never lost his eye for an image and the photos, though wretched and bleak, are faultless compositions that revel in the sour electric light and grimy detail of his charmless life.

An exhibition at the National Museum of Scotland throws an unexpectedly tender light on another modern reality. Sue Jane Taylor has spent 30 years studying the oil industry, producing meticulous, detailed drawings of tankers, docks, control rooms and, particularly, the lonely rigs that harvest oil and gas from the North Sea, and the people who work there. *Age of Oil* presents some of this work alongside a selection of objects and a few short videos.

It is an effective exhibition that carries the viewer around the boom town of Aberdeen, the once-vaunted Brent field and the decommissioning of the Murchison field, halfway to Norway. There's pathos in the films of workers leaving the rig for the final time, shown alongside drawings and a small sample tin of oil, the last to be extracted from the field. With the final works in the show exploring the new offshore renewables industry we see how rapidly the oil era is closing. Taylor presents this demise with a powerful poignancy.

At Inverleith House in the Royal Botanic Garden, a group show celebrates the 50th anniversary of the garden's Front Range Glasshouses. The result is an eclectic and energetic mix of work. Highlights include Bobby Niven's elegant linear sculptures inspired by the seeds and fruit of the carpological collection and Laura Aldrige's eco-dye fabric flooring bearing printed traces of exotic flora from the glasshouses.

Charlie Billingham's exuberant installation recalls the playful spirit of the 18th and 19th centuries by taking edited sections of works by contemporary satirists and

transforming them into giddy paintings that canter cheerfully around the room, playing off his hectic, patterned wall coverings and roughly decorated plant pots.

Billingham's work connects well with the paintings by 19th-century botanist R.K. Greville on show upstairs. Conceived as illustrations to a proposed book on plant geography by John Hutton Balfour, these little paintings, thick in foliage and occasionally peopled by natives, were painted not on Pacific atolls or in the Sumatran rainforests they depict, but back in Scotland. The results are an exotic 19th-century fantasy.

Oliver Osborne's paintings of rubber plants hang against an ochre linen wall, and what look like spatters of paint beneath each work are in fact embroidered. The detailed realism of the painted plants is undercut by the unexpected addition of collaged cartoons. Here, as elsewhere in Edinburgh this summer, nothing is quite what it seems.

In the studio with Charlie Billingham

[News](#) / [Daily news](#) / In the studio with Charlie Billingham
AUGUST 10, 2016 6:30 AM
by [MATILDE CERRUTI QUARA](#)

My gaze spaces across a vast wall covered in vividly painted jesmonite horns – hunting horns, it seems. They playfully come across each other, some flying solo, others in reserved groups of three, creating an unspoken rhythm in between some paintings of the artist himself and a Piranesi print. Just below, Charlie Billingham is sitting on a pastel yellow sofa, his persona rechanneling in the ‘here and now’ the spirits of the epochs floating above him.

Similarly, the artist’s work also has the ability to convey into the present a determinate past instant, a moment originated from a specific context of time or costumes. His brushstrokes depict a gaze, a gestural attempt, a flying fist punching the jaw of a wigged man, rather than the crass laughter of an ‘ogresque’ lord of other times; these scenes are occasionally juxtaposed to the exquisite delicacy of a line of ribboned shoes flicking a kick into the air, or to a vase of white and pink lilies, semi-hiding a young man’s portrait. Operating across a variety of media, Charlie Billingham focuses on exploring the current possibilities and

limitations of painting, together with a more pioneering approach aimed at opening up further dimensions and scenarios for the medium. One might often think of painting as a tool per se, yet the artist reflects on it as an object of study, a concept whose realisation becomes viable thanks to an apparatus of inspirations based on late 18th and early 19th century motifs found in prints, caricatural drawings and books' illustrations.

Billingham's studio in South East London unfolds over two floors: the top one has huge windows allowing for cascades of lights to filter in the atelier, a dream situation for a painter and here also for the artist's collection of plants, which sit around like silent spectators. Above a door, some pineapples have been printed on the wall using artist's made stencils. You might rightfully wonder how many pineapples 18th Century British gentlemen used to eat, yet interestingly enough a favourite location of Charlie is an architectural folly in the middle of the Scottish countryside, an extravagant fruit-shaped building called the Dunmore Pineapple, which indeed dates back to 1761.

Your paintings are based on a very specific visual source, i.e. British satirical illustrations from the Georgian and Regency epochs. How did you start getting interested into this type of images and how did they end up becoming the main basis for your works?

My parents had a series of George Cruikshank prints at home; ever since I was a child I was fascinated by them. While I was studying at the Royal

Academy in London, I decided to start using fragments of them in my paintings and broadened my research to other Regency caricaturists including James Gillray and Thomas Rowlandson (both alumni of the Royal Academy Schools). The location of the RA also happened to be right next to where most of these prints were published. I then started to collect images and books about these prints and drawings, as well as some of the prints themselves.

Do you think of your works as contemporary or rather metaphorically as gentlemen time-traveling here from another era?

My work is of course contemporary, and is concerned above all with current issues and conversations around painting, and I use the historic imagery as a tool to do this.

The background has no lesser importance in your practice, from tapestry to dozens of horns hanging from the wall – does it help you to create a third dimension, to open up the bidimensional possibility offered by a canvas?

The main focus in my work is painting, and often, to discuss this, I like to show the paintings in particular contexts: sometimes as part of the piece and sometimes as a temporary gesture running only the course of the exhibition. The tapestries are combined with paintings, and more recently

sculptures, to form one work. Whereas the wall-prints I make are temporary and removed after the show. The horns were displayed in a particular way, but after the show were split up to be distributed as single works.

Your first solo show in a commercial gallery investigated scopophilia or as Freud would have put it, Schaulust, that fine pleasure deriving from peeking at something, from occasions of observation and spectatorship. Does this element continue to occur in your current body of work?

When I am working on a solo exhibition I like to make things around a theme, and for the show in Berlin I was interested in the gaze of men in a number of Rowlandson's prints and drawings. In the originals they were all looking at women (or indeed up a woman's dress in one instance), but for my paintings I cropped out the female figures, so the focus became the gaze itself, looking into the paint and out of the paintings into the exhibition: a celebration about the pleasure of looking.

Some favourite books of 18th and 19th Century imagery?

I have a lot of books about 18th and 19th century caricatures: monographs on Rowlandson and Gillray, as well as thematic books about medicine, royalty and society at that time. I also love collecting art books

and cook books, which I keep in my studio, in a large bookcase which was built by a friend.

Do you collect works by other artists? Is there someone you would love to have in your collection?

Mostly, I collect prints, as these are things I love and use in my work, and are also affordable, so I can collect more than if I bought contemporary art. I also have some works from my peers which I have acquired through swaps: a Than Hussein Clark, a Mary Ramsden, a Rebecca Ackroyd and a Gabriel Hartley. I've bought a couple of small works as well; a Marvin Gaye Chetwynd collage and a David Korty ceramic (I would love to own one of his new paintings). If I had the space and funds I would love to have an Urs Fischer bronze (one of the columns), a late Angus Fairhurst painting or a drawing, a Philip Guston from the late 60s or early 70s, a Sigmar Polke from the 90s, a Kippenberger lamppost, a Laura Owens, an Henri Matisse from the 1910s, a Howard Hodgkin, a Helen Frankenthaler drawing, a Cy Twombly, a Joan Mitchell and a late Walter Sickert, to start with (if that's not too much to ask...)

What does going to the studio mean for you?

I go to the studio almost every day, and most often alone. For me it is an important place, not just to produce my work, but also to think, develop

ideas, read and look through books, store things which are important and significant to me, and also a place to occasionally enjoy time with friends. It is difficult for me to differentiate between the studio and home; I like them to be entwined: a place to reflect, entertain, paint pictures and grow plants.

Charlie Billingham (b. 1984) lives and works in London and is a graduate of the Edinburgh College of Art and the Royal Academy. Other than in the UK, he's had shows all over Europe in Germany, Switzerland, Italy and Belgium, as well as in the United States. His works are part of various public and private collections, among which The Hort Family Collection in New York – for which he realised a commission earlier this year. In September, he will have a solo show 'The Comforts of Bath' in Los Angeles, as well as a group exhibition 'Carpet for a Lord', with his Berlin gallery.

Text by Matilde Cerruti Quara Photography: Mariell

Lind HansenImage courtesy the artist

Art direction: Matilde Cerruti Quara

BY CHLOE STEAD IN REVIEWS | 12 AUG 15

Charlie Billingham

Supportico Lopez, Berlin, Germany



Charlie Billingham, *Schaulust*, 2015, installation view

The suggestive bums, tums and legs of Charlie Billingham's previous output seem to have changed shape in the painter's first solo exhibition at Supportico Lopez. If

one was previously invited to ogle at the robust bellies and round behinds of Billingham's grotesques, here it is they who do the staring. Inspired by caricaturists such as Thomas Rowlandson and James Gillray, Billingham's characters – with their breeches, monocles and powdered wigs – seem straight out of the 18th or early 19th century. In that age, the flourishing theatre and opera houses were places to see and be seen, for showcasing new fashions and spreading gossip: the perfect place, then, to enact the *Schaulust* ('scopophilia') of the exhibition's title.

In each of the four large paintings that grace the back wall of the gallery, a group of men gazes intently in the same direction. In *Enlightenment* (all works 2015) and *Curtains Up* the men are gathered in the bottom right-hand corner of the painting. In *Scopophilia* and *The Show Must Go On*, though, they run along one side like a border, as though the canvas were painted horizontally and turned anti-clockwise. The figures seem to stare at nothing but an expanse of blank colour, but the knowingly clichéd titles (*The Show Must Go On*) make clear that they are spectators at the opera or theatre.

Billingham's previous works foregrounded the eroticism implicated in acts of spectatorship. In this new series, though, the viewer is left to decipher emotion from the characters' facial expressions. Are they lustful, mesmerised or merely coolly interested? Surrounding the paintings, flattened horn-shaped forms made from jesmonite and painted in bright acrylic were mounted on the gallery walls. The genesis of this eruption of musical instruments is suggested on one adjoining wall: six smaller paintings, each depicting a man in a closely cropped profile, are arranged horizontally, four of which are overlaid onto a woven tapestry. One horn is lined up so that it seems to be played by a figure, suggesting that the horn-shaped reliefs on the walls are remnants of that action. While the horns add an almost orgasmic energy to the room, the layering of the paintings with the tapestry feels slightly forced. The London-based artist has often created installations by printing or spraying directly onto the walls behind his paintings to great effect, but here the woven tapestry contributes neither to the surrounding paintings nor to the installation as a whole.

Elsewhere the combination of media was more successful. With *In Bloom* a portrait of an elegant man is partly obscured by a Delftware vase of fresh lilies atop a marble shelf, bracketed to the wall with the help of yet another horn. Likewise *Post Horn* is a painted folding screen covering the difficult alcove space of Supportico Lopez. By peeking through the cracks between screen and wall it was possible to make out part of the large painting *Deep and Learned*.

Halfway up the stairs to the gallery office another nearly-hidden work, *Touche Éclat*, depicted the only women in the exhibition. In this painting an ugly female pair whispers conspiratorially to each other behind glasses of wine. The highest-

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12/08/2015

installed work in the space, here the women look over the men as if from a private theatre box. It seems too easy to say that Billingham reverses the traditional male gaze of art history, but through spelling out our own complicity in the mechanisms of voyeurism, *Schaulust* encourages us to look again at that history, not from the privileged position of the theatre box, but as members of the vulgar crowd.

BRITISH ART TODAY

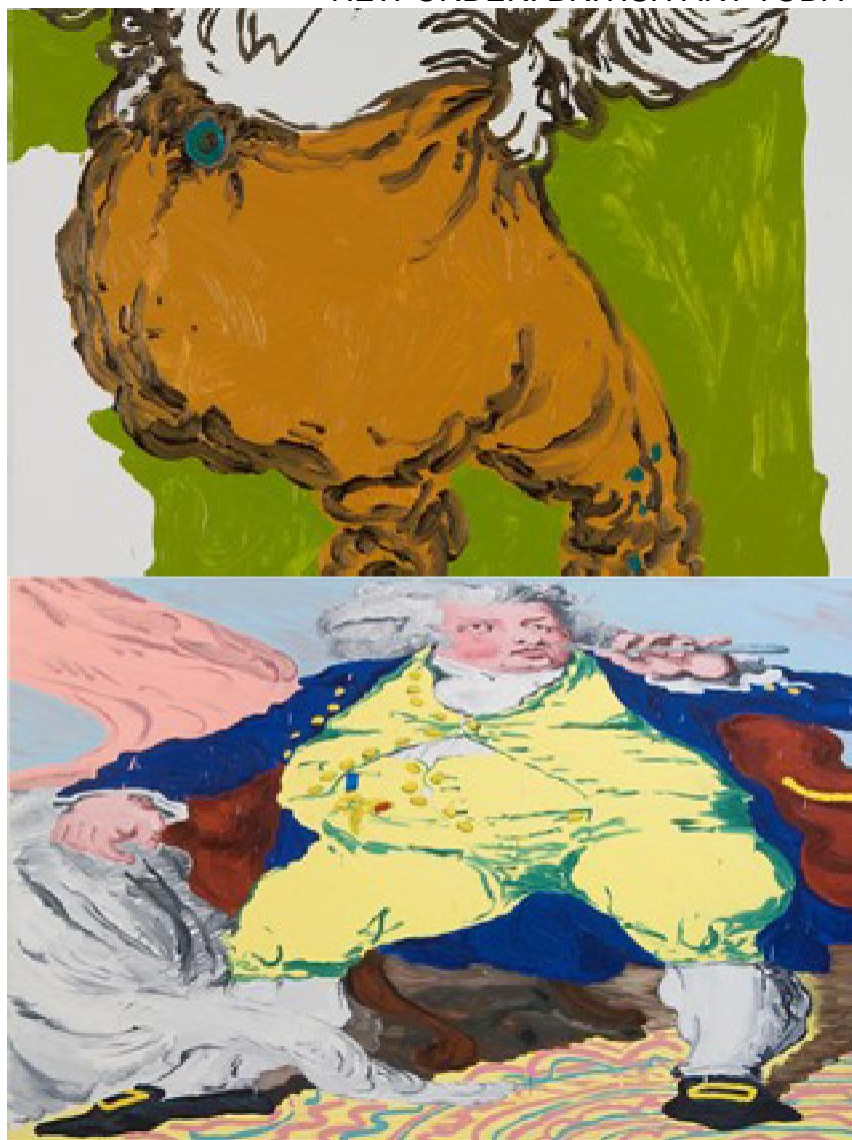
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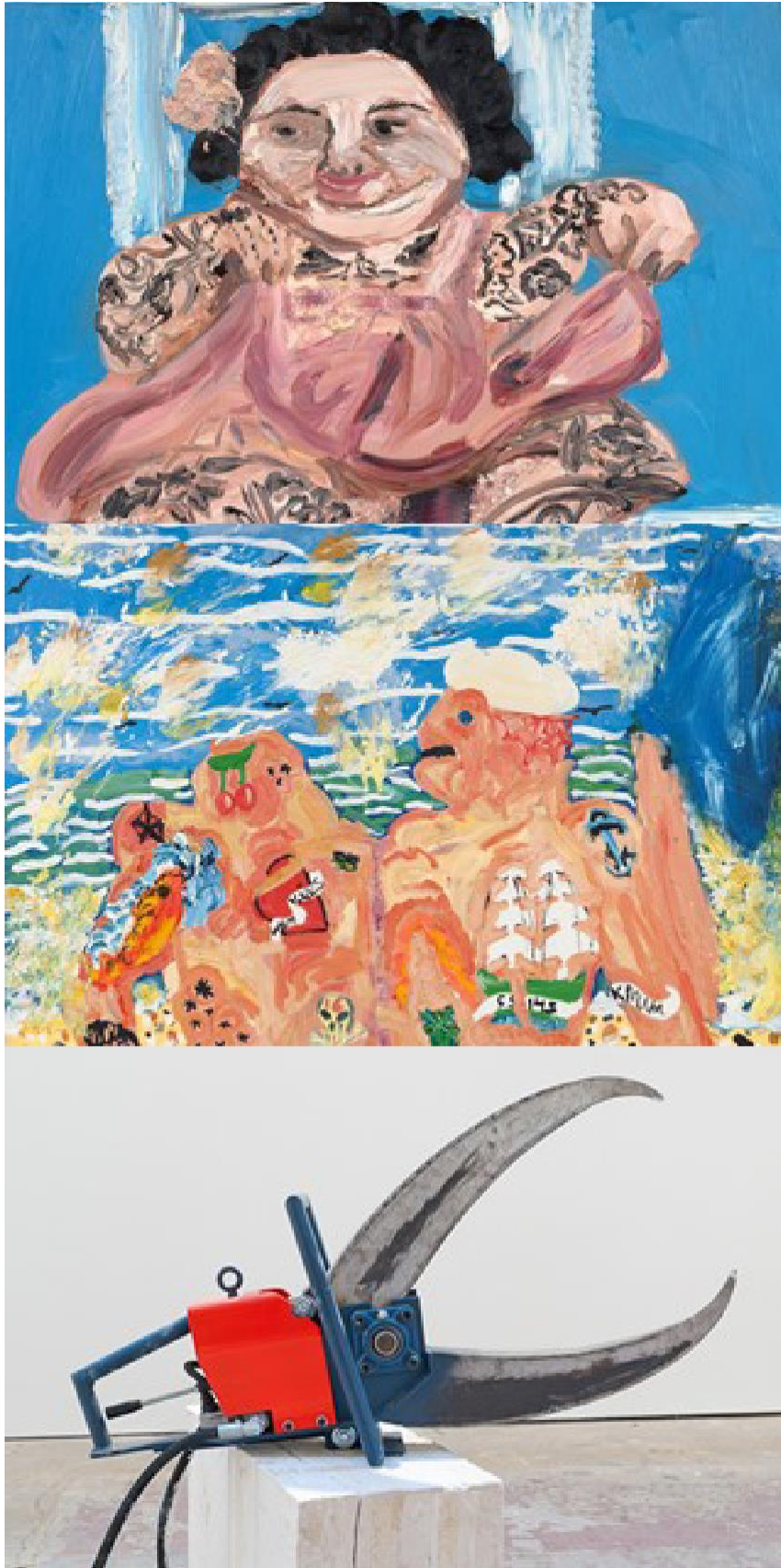
Christine Jun on the fat of the land at the Saatchi Gallery's New Order show

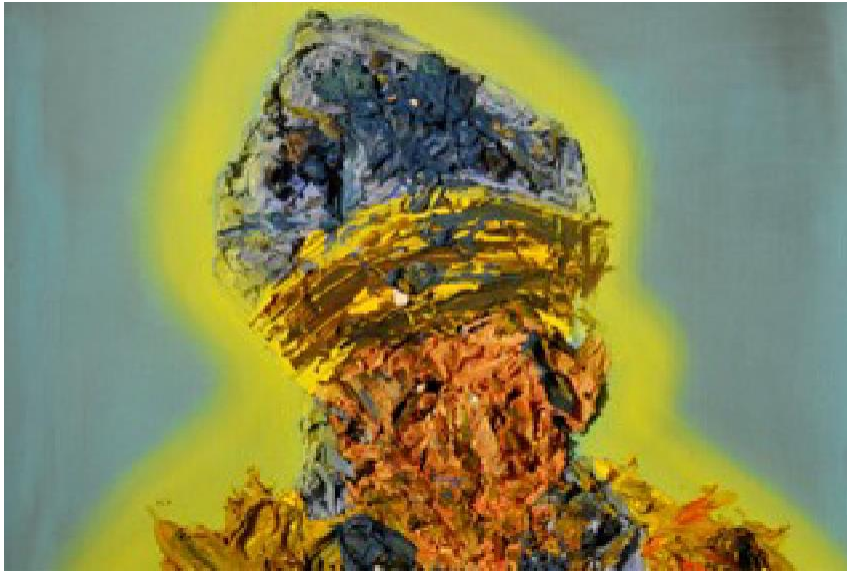
3May 2013

TextChristine Jun

NEW ORDER: BRITISH ART TODAY¹⁵







If there is one image you come away with after a quick round of the inner sanctum of [Saatchi Gallery](#), it is fat. Lots of it. [Nicolas Deshayes'](#) *Soho Fats* greet you immediately, referring to the congealed human compounds found in London sewers. Skewered on industrial poles, the surfaces of five enormous white polystyrene (plastic) panels are ridged and rippled into motionless, organic waves. Our easily disposed-of waste no longer remains a hidden secret – a more revealing self-portrait than we might care to admit.

The Prince Regent stretched savagely like taffy across the canvas of [Charlie Billingham's](#) *A Voluptuary Under the Horrors of Digestion*, similar to [Amanda Doran's](#) grotesque *Tattooed Lady* (a circus freak of a child whose bodily bulges distort the surrounding space), parodies the habits of a mass-consumerist society stuffing itself to death. *Voluptuary's* gross historic body also symbolises the fate of an empire that has overreached its capacity through a kind of excessive global greed; bloated, corrupted, falling into decline and decay.



Charlie Billingham, *A Voluptuary Under The Horrors Of Digestion* 2012 Oil on canvas 180 x 300cm © Charlie Billingham Image courtesy of the Saatchi Gallery, London

Lewd, crude, and anything but sexy, the world is transformed into flesh, appetite. This pornographic vision is epitomised by [Guy Rusha](#)'s *Royal Wedding* 2012, a close-up of his girlfriend's vagina in response to the media's obsession with Pippa Middleton's private parts, as he "thought it (his girlfriend's) was better than Pippa's"; history-making reduced to tabloid gossip. Even King Henry's features appear commercially cheapened in [Nathan Cash Davidson](#)'s *So It Is Decreed And So It Shall Be Done*, his sloppy caricature based on an actual wax dummy from Madame Tussaud's.

As illustrated in [Billingham](#)'s cartoon-like *Bum & Bonnet* series, the past is distant, impersonal, costume-ish, as bits of body parts and 18th century fashions are interchangeably reversed, and reproduced in sorbet-shaded wallpaper patterns that fail to fit together. Individuality is swallowed up by ridiculously huge wigs, echoing the empty pomp and artifice of another age. Such fragmented narratives are like the half-remembered dates, names, and facts regularly regurgitated in school classrooms: gestures and rituals devoid of any real meaning.



James Balmforth Myth Interrupted 2011 Plastic and cast iron © James BalmforthImage courtesy of the Saatchi Gallery,

[James Balmforth](#)'s *Myth Interrupted* and *Exchange 3/10* mimic the kitschy failure of heraldic objects. His *Myth* of an iron griffin is not so much interrupted, as mutilated (missing a wing and covered in red prophylactic), while the gallium blade of *Exchange*'s dagger--which melts upon contact with human skin--proves not only powerless, but totally useless. The redundancy of heavy industrial machinery also resonates in [James Capper](#)'s work. His cutting blades and ploughs, used in *Nipper (Long Reach)* and *Ripper Teeth* respectively, are rendered ineffectual through de-contextualisation: isolated as art toys, they have nothing to chew or work on. Yet despite their antiquated, clumsy aspect, they still carve up the air with massive dinosaur claws; a dormant menace.

Not above dealing with classic motifs like the destructive drive of time, the ephemerality of human life, and existential loneliness in the show, the signifiers of death, dismemberment, and disintegration are everywhere. We witness vultures ripping a *vanitas*-like banquet to shreds in [Greta Alfaro](#)'s apocalyptic short film, *In Ictu Oculi* ("in the blink of an eye"), as the tattooed torso-clumps of [Amanda Doran](#)'s *Semen* melt helplessly like popsicles by the seashore, on an otherwise cheerful summer's day. Even the holy are not spared visceral ruin, as [Rafal Zawistowski](#)'s ferociously slashed and clotted popes are disfigured beyond the limits of recognition, their halos radiating with the neon pinks and florescent greens of toxic waste.



Dominic from Luton as Margaret Thatcher 2011 C-type print Courtesy Saatchi Gallery

As individual artists, [Steven Allan](#) and [Dominic from Luton](#) self-experiment and trade in banal guises and skins to remake for themselves fiercely authentic identities. [Allan](#)'s banana men strike various stances as they play self-masturbatory games of creative virility and fertility. But they fail to transcend the imprisoning interiors of their own fantasy, as an alarm clock mocks their demise and their bowl of fruit rots away: they are left dancing with themselves in the dark. [Dominic from Luton](#) tends to undergo "rebirths" that are more directly confrontational to the viewer: but his dressing-up as Margaret Thatcher stuck in a wheelchair is no less disturbing, if not subversive. Dealing head-on with the national identity crisis, Dominic reflects an uneasy portrait of modern day Britain, desperate to move forward, yet unsure how to advance.

Also worth noting are [Tereza Zelenkova](#)'s challenging black-and-white photographs, which do not easily adapt themselves to a group show, but deserve a second study, emanating a surreal, darkly authoritative reality of their own.

Gleefully self-ironic, diverse as the UK's own inhabitants, whose restless code is rooted in a relentlessly material world, Saatchi's freshly-recruited team of young talent definitely delivers the new order with old-school bite.

<http://www.saatchi-gallery.co.uk/>

[Francesca Goodwin](#) | 23/12/2013 | [Art](#)

Charlie Billingham: Tender

It is this sense of paradoxical delight which pervades the playful tones of Charlie Billingham's latest installation of paintings, marching uniformly across the red grid of the gallery walls.



Ships at a distance have every man's wish on board

Zora Neale Hurston : *Their eyes were watching God*

Wandering into Ceri Hand Gallery feels much like anticipating a childhood fancy dress party in the ubiquitous village hall : the colourful party hats and mandatory bouncy castle harmoniously jarring with the cavernous austerity of the wooden beamed ceiling.

It is this sense of paradoxical delight which pervades the playful tones of **Charlie Billingham's** latest [installation](#) of paintings, marching uniformly across the red grid of the gallery walls. An emphasis upon the gesture of the brushstrokes belies the minimalist influence of the amoebalike shapes, imbuing them with an almost sociable aura.

*the distinction between
painting and frame is*

one that is unravelled

rather than resolved

The observed abstracts become the human presence of observers to the silhouettes of three boat sculptures tilting across a watercolour tapestry of sea.

‘Tilting’, rather than ‘Sailing’ is the operative word, for the sculptures also bear the language of furniture design, and are as much static signposts – directing the eye towards the void of the far gallery wall – as mobile entities with the promise of narrative disclosure of a sea voyage.

Indeed, the distinction between painting and frame is one that is unravelled rather than resolved since, just as the woven surface of the painterly sea – influenced by a holiday on a Greek Island– accommodates the boat-like forms, the sleek wood is part of a framework for pairs of paintings that harbour as much potential energy as their carriers; slipping rather than sitting within their supports.

These are unstable vessels wherein a memory of the sea becomes paint becomes cloth becomes ‘sea’; just as encounter becomes domestic becomes universal.

A bird can be perceived amidst the waves, almost announcing some significance. Then again, like the abstract shapes, it may simply exist for its own sake. In Billingham’s world perhaps birds can swim, or are we in fact observing the sky? It does not really seem to matter.



The red modernist grid inscribing the walls does little to instil the order of its historical counterparts; the small-scale canvasses break its chequerboard with their march of carnivalesque drips and daubs. A nod to **Erik Bulatoy**’s confrontation of the ideologically charged red grid (emblematic of the repressive Stalinist regime) is evident.

In 'Entrance' and 'Skier' Bulotov subverts both the two dimensionality of the grid and the definition of mimetic [representation](#), drawing the viewer's gaze into trespassing the bounds of its compromising lattice. However, where in 'Skier' the viewer experiences the real only within the boundaries of imprisonment, here the glistening tactility of the paintwork overrides the suggested compound, tempting a sensual interaction – the beckoning of ice cream to a child to stem its melting flow.

Where Western modernism set its coordinates towards the cessation of [communication](#) and the autonomy of art, here dialogue flows over (what now seems) a playful battleship board; the colours and frantic brushstrokes not only darting between wall pieces but spilling over, in near repetition, into the boat-breaching canvasses.

The tensions between land and water, interior and exterior, human and object, active and passive, depiction and abstraction are acted out amidst the chaotically linear space.

The theatre here is not one of dramatic climaxes. The repetition is improvised so that it never reaches direct quotation. This results in an accumulation of slippages that infer a very human pleasure in the potential of materials, rather than an alignment with any aesthetic dogma.



'Caravelle', Oil on polyester, 23 x 17.7 in. / 60 x 45 cm

Indeed, this ultimate lack of rationality amidst the attempted impersonality of Minimalism means that, although Billingham quotes **Guston** and **Matisse** as the protagonists of this drama, it is **Eva Hesse**'s unruly sense of space that is brought to mind. As in Billingham's case, energy is instilled into a static plane through a lively use of colour and the dramatic tilt to many of her paintings and drawings. In this way accumulation and repetition become a vehicle for introspection, rather than a Minimalist banishment of emotion.

My initial realisation that the infamous Regency 'bottoms' of Billingham's past oeuvre had vanished is dispelled – these abstractions have a very visceral presence. The story of the Greek Islands somehow become more relevant and, the paintings increase their command to be licked. As with the wigs, swags and bums, in *Tender* – though the influence of past masters is a haunting presence – the past stays past as the drips and spills instil a historical distancing and fragmenting of meaning in preference for the decorous.

We could be as much in an upturned living room as adrift at sea.

Finally reaching the expanse of white at the far end of the installation does not engender the anticipated sense of absence. Looking back, the reverse of the paintings infiltrating the surface of the sculptures are revealed, and the craftsmanship of the metal fastenings on the rudders of the boats.

The blank space is therefore filled with the language of [construction](#) and material potential. Not one to satisfy, Billingham's last word seems to be that, where frames are built, they can also be joyfully broken only to be remade and transgressed anew.

CHARLIE BILLINGHAM: TENDER
07 December 2013 – 18 January 2014