

GILLIAN BRETT



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born in Paris in 1990. Lives and works in Marseille, France.

www.gillianbrett.com

SOLO EXHIBITIONS

- 2023 *Au fond de la couche gazeuse*, Ancien Évêché, Toulon, FR
- 2022 *Umarell*, C+N gallery Canepaneri, Milan, IT
- 2021 *Artissima*, Booth C+N gallery Canepaneri, Turin, IT
J'ai tout mangé, Metaxu, Toulon, FR
Die Antiquiertheit des Menschen, Stadtgalerie, Saarbrücken, DE
- 2019 *In Silico*, Bungalow, ChertLüdde, Berlin, DE
Art-o-rama, Booth C+N gallery Canepaneri, Friche de la Belle de Mai, Marseille, FR
Due per due, C+N gallery Canepaneri, cur. Chiara Nuzzi, Milan, IT
- 2018 *Showroom Art-o-rama*, cur. Stefano Collicelli Cagol, J1, Marseille, FR
- 2016 *Quousque Tandem?* Exp. Lauréats du Prix Dauphine, Galerie du CROUS, Paris, FR

GROUP EXHIBITIONS (selection)

- 2024 *Rebel Garden* - Bruges Triennial, cur. Michel Dewilde, Musée Groeninge, Bruges, BE
- 2023 *Ring Ring Ring*, cur. Andy Rankin, Pal Project gallery, Paris, FR
When the vertebrae of time continue to spin, cur. A. Franetovich, C+N Canepaneri, Genoa, IT
Aftermath, cur. Lucia Longhi, Mazzoli gallery, Berlin, DE
Miart, C+N gallery Canepaneri booth, Fiera Milano, Milan, IT
Doce pruebas de amor, cur. Gaël Charbau, Institut Français, Madrid, ES
- 2022 *12 preuves d'Amour*, Bourse Révélation Emerige, cur. G. Charbau, Paris & Toulon, FR
Munch Triennale - The machine is us, cur. T. O'Donnell & S. Collicelli Cagol, Munch Museum, Oslo, NO
Le courage des oiseaux, La station, Nice, FR
OVNI festival, cur. Nathalie Amae, le 109, Nice, FR
Handland, cur. Tatiana Martyanova, C+N gallery Canepaneri, Milan, IT
- 2021 *SWAB*, Booth Galerie de la Scep, Barcelona, ES
Grand Opening, 4136 Artspace, La station, Nice, FR
Berlin gallery week-end, ChertLüdde, Berlin, DE
Avalanche, cur. A.Rankin & N. Pernisco, galerie Pal Project, Paris, FR
I have no face but you can trust me, galerie de la SCEP, Marseille, FR
- 2020 *Stress Rehearsal*, cur. Malou Solfjed, Das Weisse Haus, Vienna, AT
Voilà l'été, Le 109, Nice, FR
*Les bonnes idées naissent en république****, Le collectif, Marseille, FR
High Cycle Fatigue, cur. Nadja Quante, Künstlerhaus Bremen, Bremen, DE
- 2019 *Par Hasard*, Friche de la Belle de Mai, cur. X. Rey & G.Theulière, Marseille, FR
La tête ailleurs, Le magasin, Marseille, FR
La Relève, Galerie des Grands Bains douches et Galerie HO, Marseille, FR
- 2018 *Trà e stelle*, Les Charpentiers de la Corse, Piedigriggio, FR
Sense & Sensibilia, cur. Luigi Fassi & Chiara Nuzzi, Galerie Doris Ghetta, Ortisei, IT

Machine in the middle, Windows 93, Romainville, FR

- 2017 *La Fête Noire*, cur. BLBC, T2, Paris, FR
Have You Ever Measured Reality? #inbetween2, Das Weisse Haus, Vienna, AT
- 2016 *Vienna Art Week* - Open studio, Das Weisse Haus, Vienna, AT
Rubbish & Romance, Deptford Project Space, London, UK
Interim show, Goldsmiths College, London, UK
I Would Have Done Everything For You/Gimme more!, cur. Cédric Fauq, London, UK
Die weisse ab-haus-verkaufskunstschau #5, Das Weisse Haus, Vienna, AT
Slippery Surface, hARTslane Gallery, London, UK
- 2015 *Odyssee*, cur. Benjamin Laugier, Villa Arson & Galerie de la Marine, Nice, FR
Fantomachie, Le Dojo, Nice, FR
- 2014 *Rundgang*, Akademie der Bildenden Künste, Vienna, AT

EDUCATION

- 2016 Postgraduate Diploma, MFA Fine Art, Goldsmiths College, London, UK
- 2015 DNSEP Villa Arson, Nice, FR
- 2014 Textual Sculpture, Akademie der Bildenden Künste, Vienna, AT
- 2009 ENSAAMA Olivier de Serres, Paris, FR

GRANTS | AWARDS

- 2022 Révélation Emerige - Villa Noailles Prize, FR
- 2021 Artissima - Xiaomi Hypercharge Award, Turin, IT
- 2019 AIA - DRAC PACA, FR
- 2016 Jury Prize - Prix Dauphine pour l'Art Contemporain, Paris, FR
- 2015 Scholarship, Fondation Kenza, Institut de France, Paris, FR

RESIDENCIES

- 2023 Villa Noailles, Hyères, FR
- 2022 FRAC PACA Hors les murs
- 2018 *Utopia*, Ponte Leccia, FR
- 2017 *Kala Bhavan*, Visva-Bharati, Shantiniketan, IN
- 2016 *Das Weisse Haus*, Vienna, AT

LECTURES

- 2021 *Objects as symbols - Licht als künstlerisches Material*, HBK Saar, Saarbrücken, DE
- 2019 *Par Hasard*, Bibliothèque de l'Alcazar, Marseille, FR
- 2017 *Colloque Inventeurs d'aventures*, Théâtre des Variétés, MC
CIAS, Kala Bhavan, Visva-Bharati, Santiniketan, IN

WORKSHOPS

- 2017 *Inventeurs d'aventures*, ESAP Pavillon Bosio, MC
From Gleaning to Sculpture, Sculpture Dpt, Visva-Bharati, Santiniketan, IN

(...) From these graveyards of microprocessors, screens and keyboards, destined to endlessly pollute some desolate region of Africa or Asia, Gillian Brett has drawn the material for her art. The «plastiglomerate» is her medium. Everything that is going to perish and harm away from sight must be brought back before the eyes of the spectator, underlining its monstrosity and absurdity. Contemplating her *Bionic Leaves*, an allusion to the artificial silicon leaves designed in the laboratory to improve the efficiency of photosynthesis, and *Phusis, Hubris, Debris*, a lake of liquid crystals in which metallic fragments are floating, one is reminded of the analyses of the Marxist theorist Amadeo Bordiga at the end of his life: it is indeed the mineralisation of nature that we are witnessing under the reign of advanced capitalism.

Gillian Brett also takes a disenchanting and sarcastic look at junk food, defrosted kebabs and hormone-fuelled chicken, the enchanting flip side of which is so-called *smart food*, meal replacements in the form of pills or powders that are supposed to provide the body with all the nutrients it needs in one go. Here, too, she exposes for all to see what these chimeras marketed by the food industry are really made of: the real basis of their production are these glazed electronic components, captured in the icy amber of synthetic resin, like the insects whose delights the same industry promises to soon make us taste. (...)

The resulting works are sometimes double-bottomed, and the naïve viewer can be taken in: see the LCD screens in her *After Hubble* series. With their abysmal night, pierced by glimmers, their silver glitter, their quartz dust, the image of the cosmos that they deliver seems to correspond to the one given to us by the technology itself, that of the giant telescopes sent into space. But insofar as these screens have been skilfully broken, or even burnt, by the artist, the title of this series can also be understood as a post-Hubble, the announcement of a post-technological era where we could finally, far from the light pollution of the metropolises, and without the mediation of satellites, rediscover the poetry of the starry sky.

Patrick Marcolini

Excerpts from *Umarell* exhibition text

March 2022



Bionic leaves, 2021

Latex, electric cables, resin, metal, band clamps
app. 70 x 70 x 40 cm each

Exhibition view - ***Die Antiquiertheit des Menschen***, 2021
Stadtgalerie, Saarbrücken, Germany

Detail - *Bionic leaves*, 2021



Gillian Brett



Artissima 2021 - Main section
C+N Canepaneri
Turin, Italia



Untitled (Bionic leaves), 2021

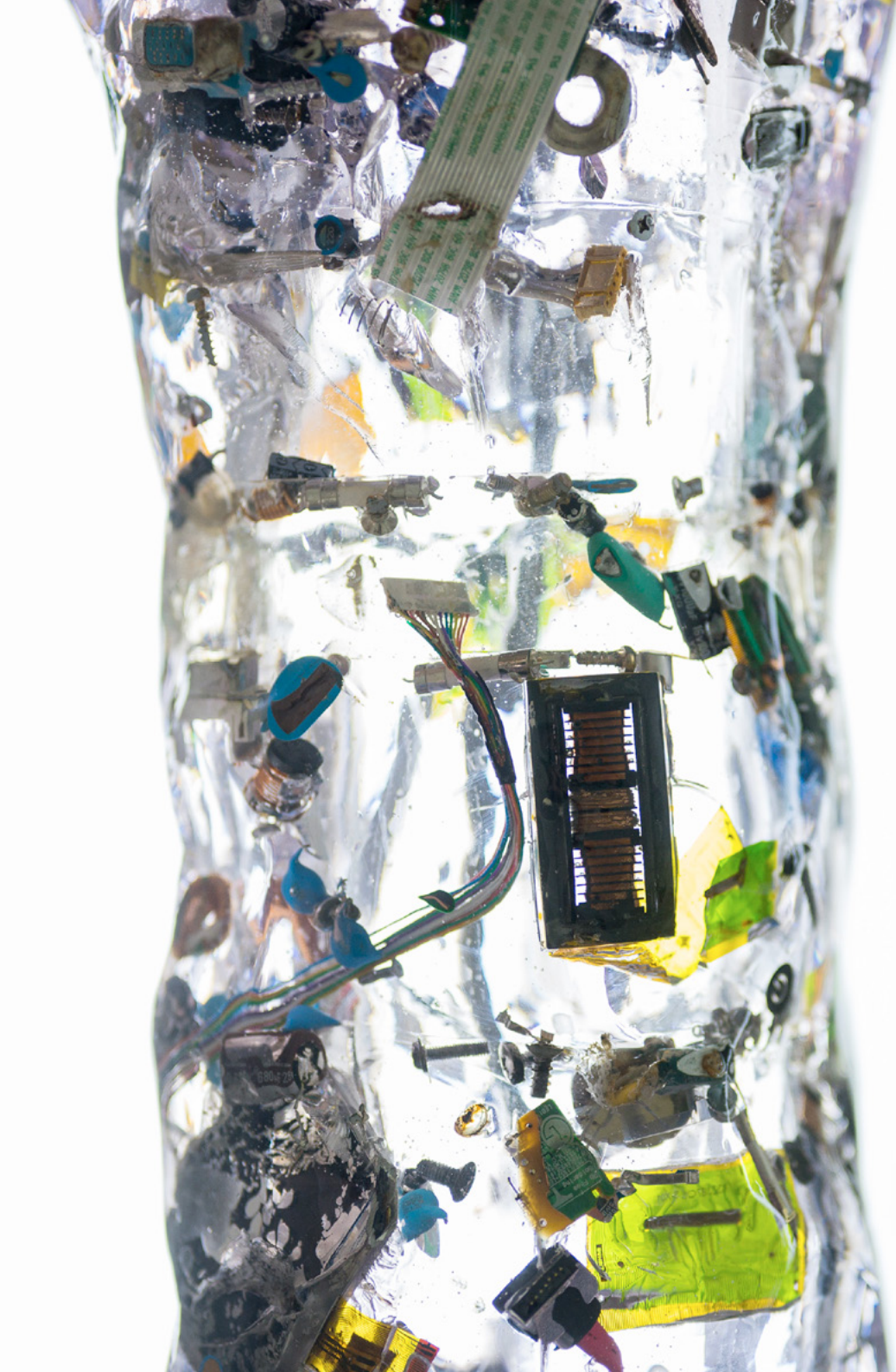
Silicon, latex, electric cables, resin, metal, band clamps
app. 70 x 70 x 40 cm each



Smart food: better for you and the planet #Gyros, #Shawarma, #Al Pastor, 2021

Resin, electronic components, PMMA, steel, aluminium, LED, motor
91,5 x 42 x 39 cm each

Exhibition view - **Die Antiquiertheit des Menschen, 2021**
Stadtgalerie, Saarbrücken, Germany



Left: *Smart food: better for you and the planet #Gyros*, 2021 (detail)
Right: *Smart food: better for you and the planet #Shawarma*, 2021



Smart food: better for you and the planet, 2019 - 2021

Exhibition view - *Die Antiquiertheit des Menschen*, 2021
Stadtgalerie, Saarbrücken, Allemagne



Smart food: better for you and the planet #Délice 1.0, 2021 (detail)



Smart food: better for you and the planet, 2019

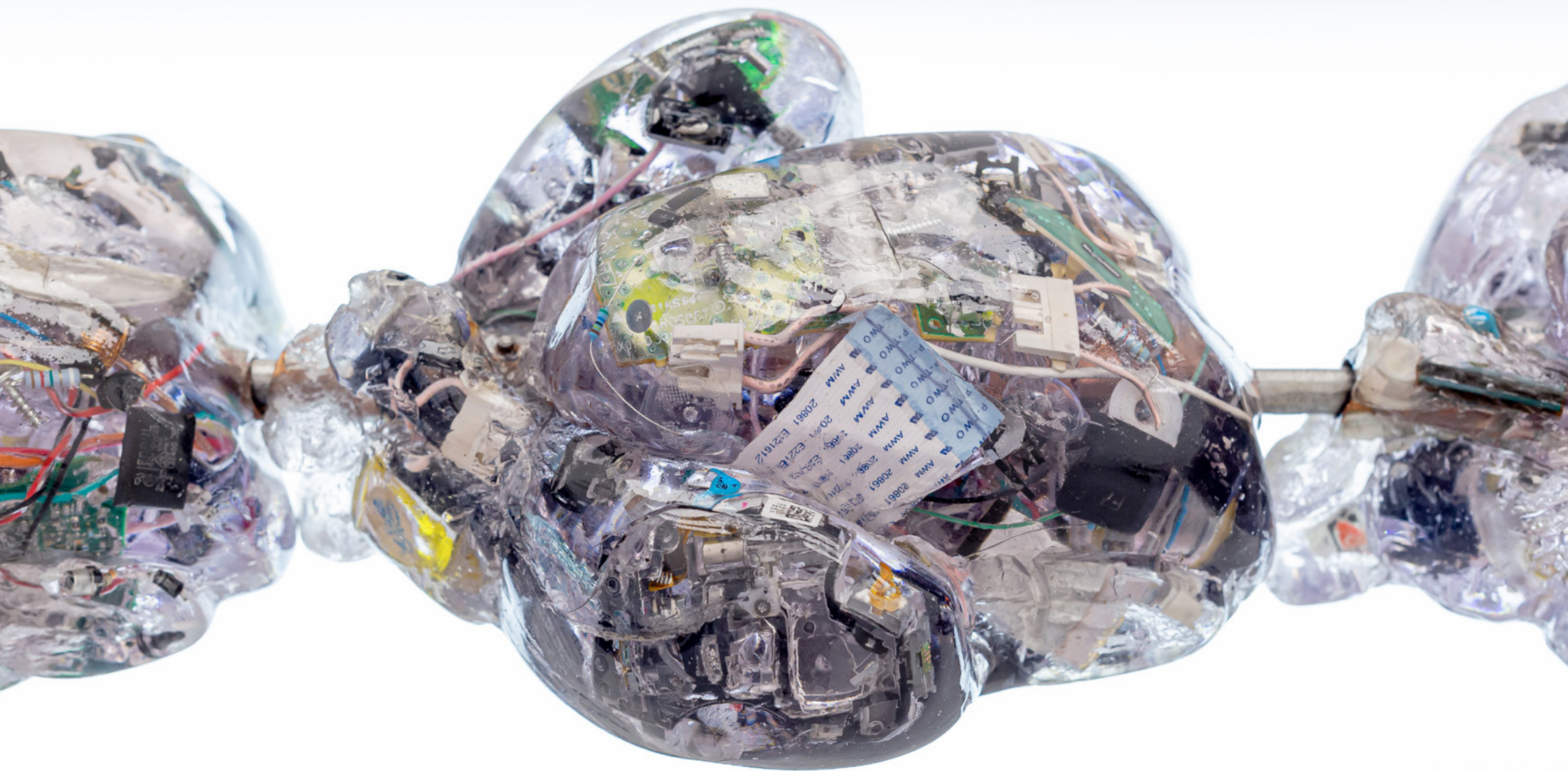
Exhibition view - *In silico*, 2019

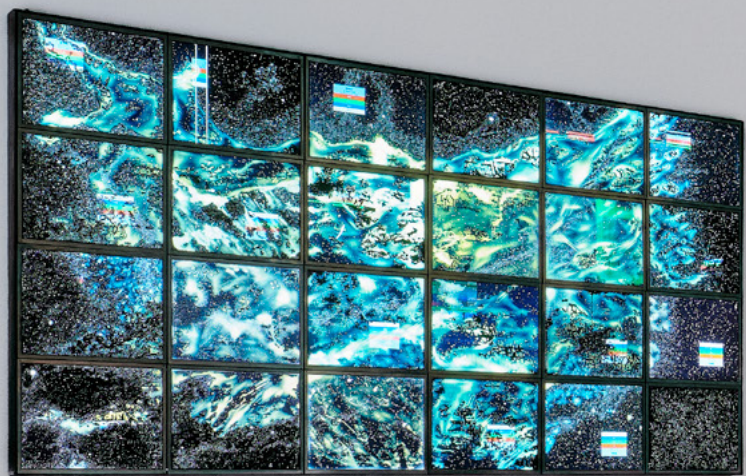
Bungalow @ChertLüdde, Berlin, Germany



Smart food: better for you and the planet #Battery 1.3, 2019

Resin, electronic components, plexiglas, steel, aluminium, motor, LED
87 x 26 x 24,5 cm

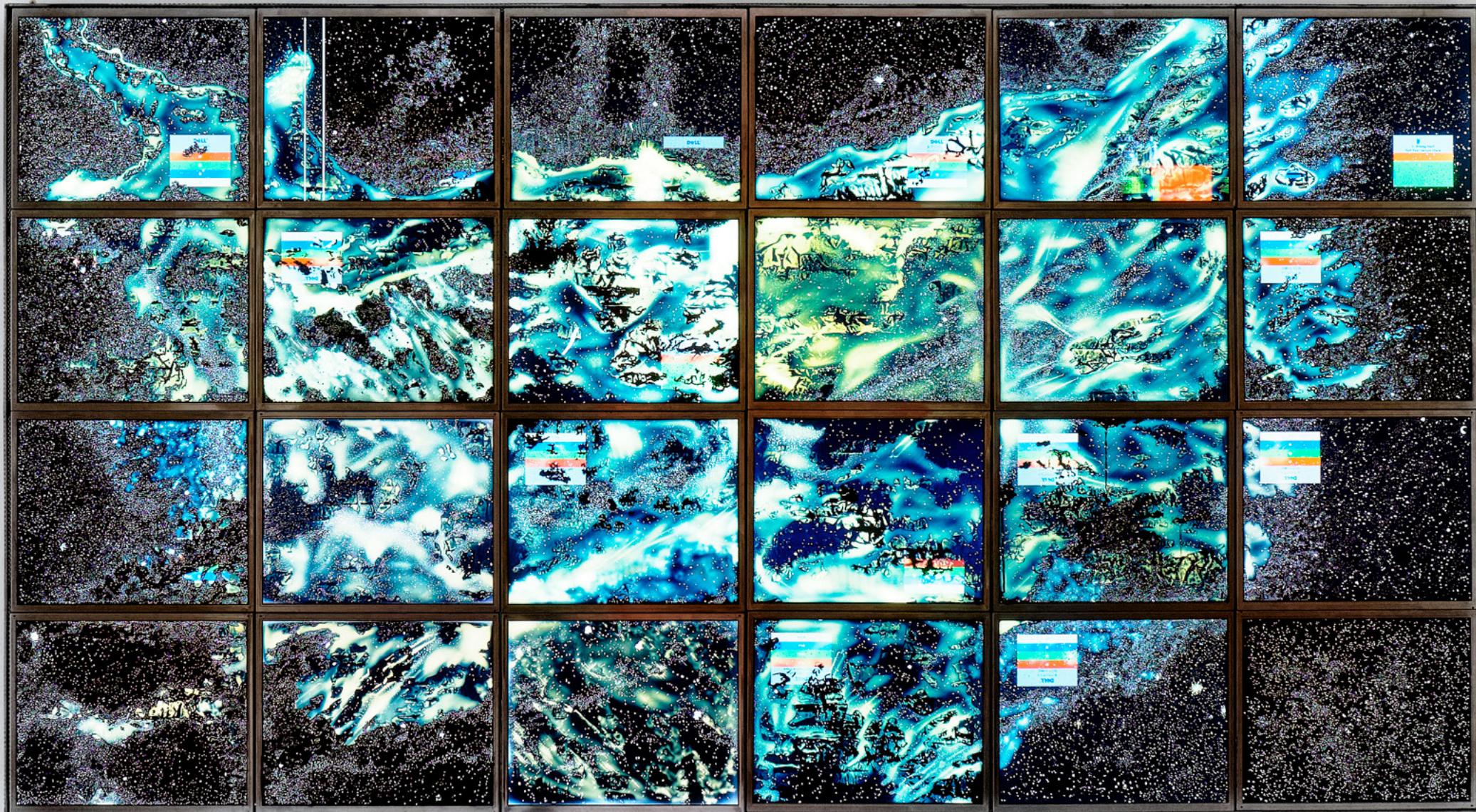




12



Exhibition view - *12 preuves d'Amour* - Révélation Emerige 2022
Hôtel des Arts - Toulon, France



1704Fpf (After James Webb), 2022

LCD screens, ink, steel
216 x 120 x 6 cm



Detail - 1704Fpf (After James Webb), 2022



1708Fpf (After Hubble), 2019

LCD screens, paper
180 x 120 x 6 cm

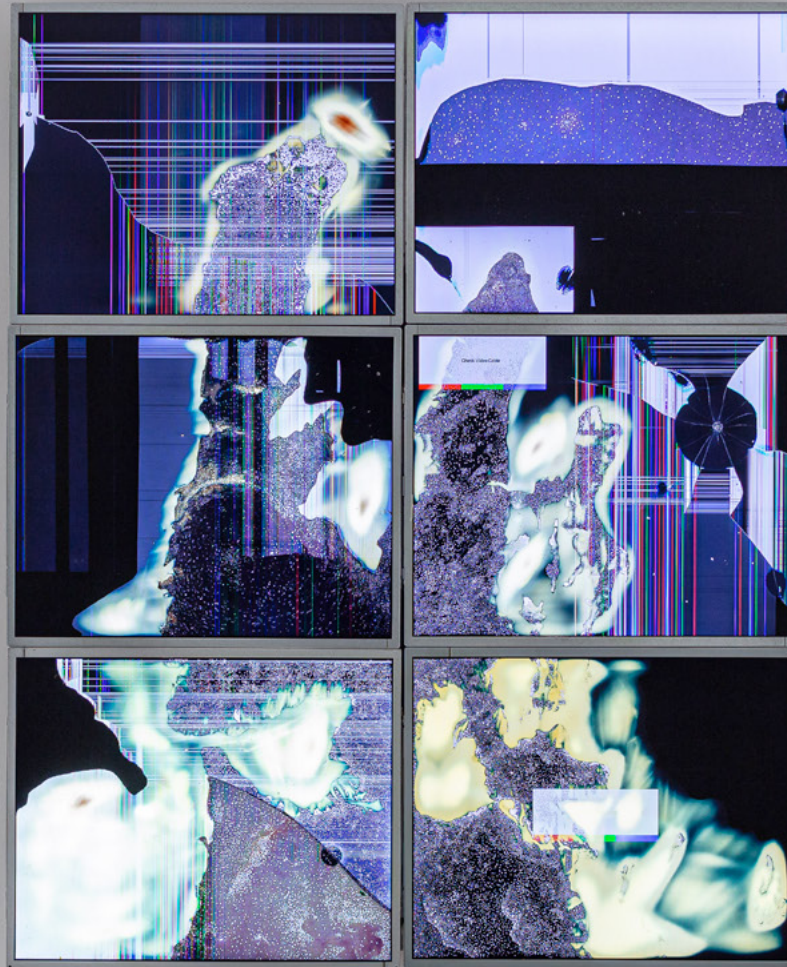
Exhibition view - **Par hasard**, 2019
Friche de la Belle de Mai, Marseille, France



1708Fpf (After Hubble), 2019

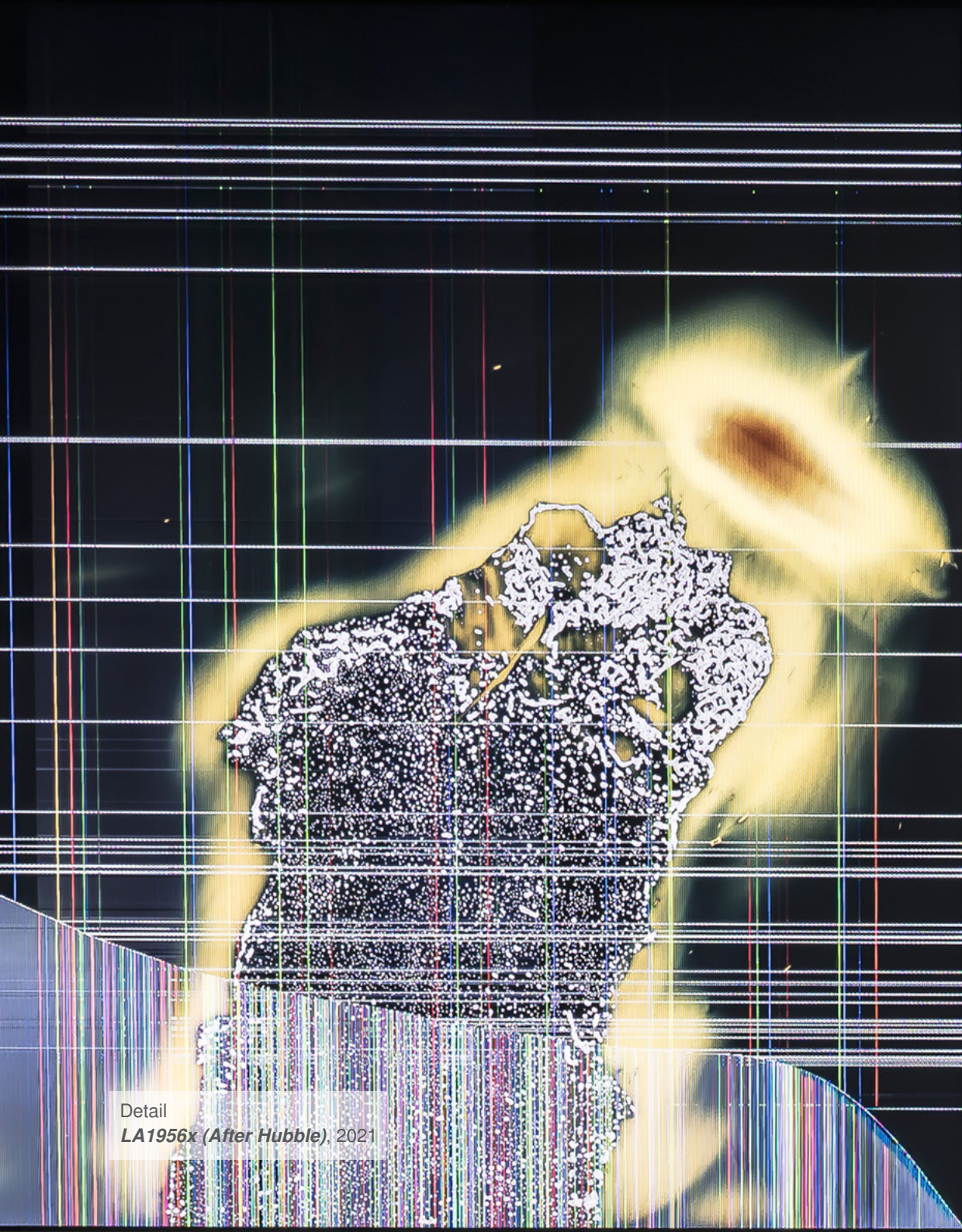
LCD screens, paper
180 x 120 x 6 cm

Exhibition view - *Par hasard*, 2019
Friche de la Belle de Mai, Marseille, France

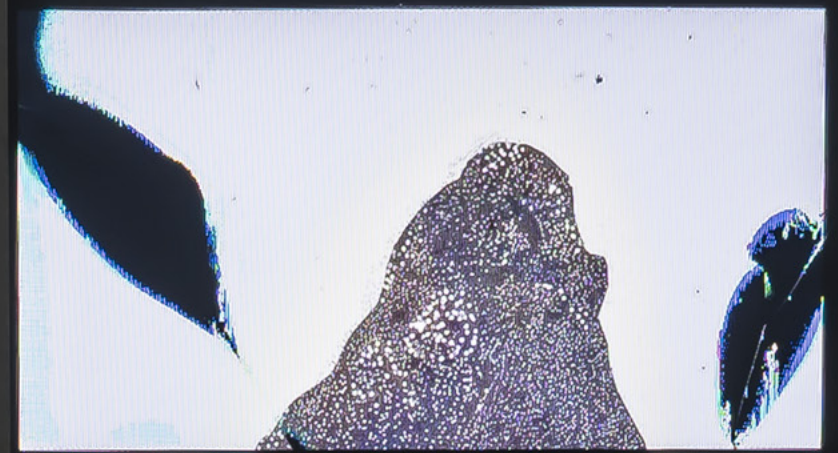
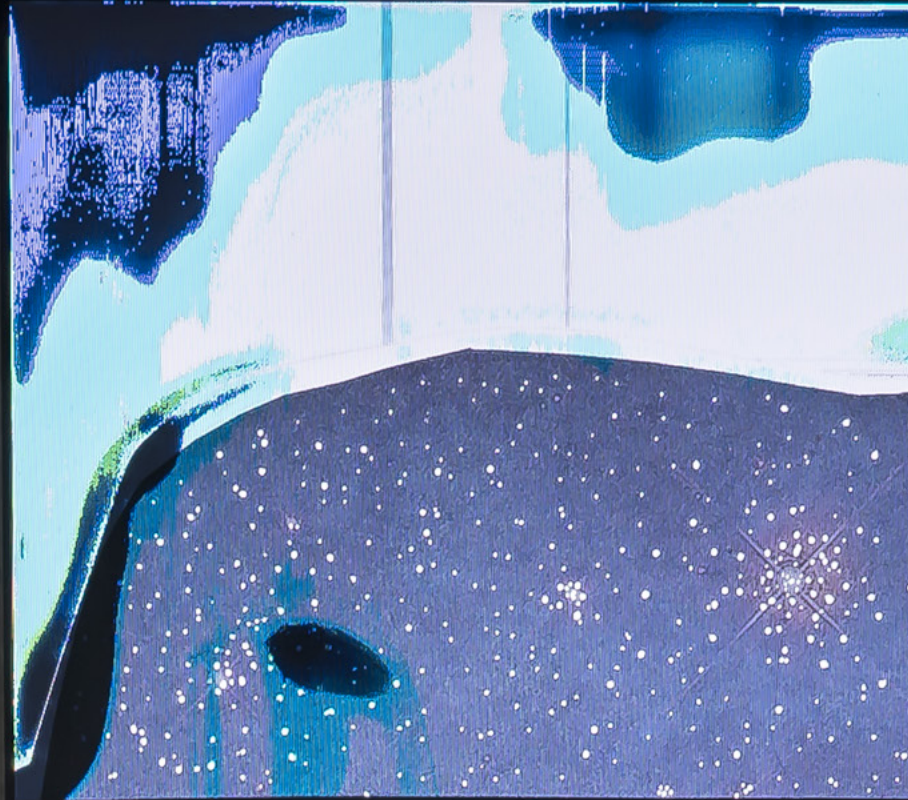


LA1956x (After Hubble), 2021

LCD screens
97,5 x 79,5 x 5 cm



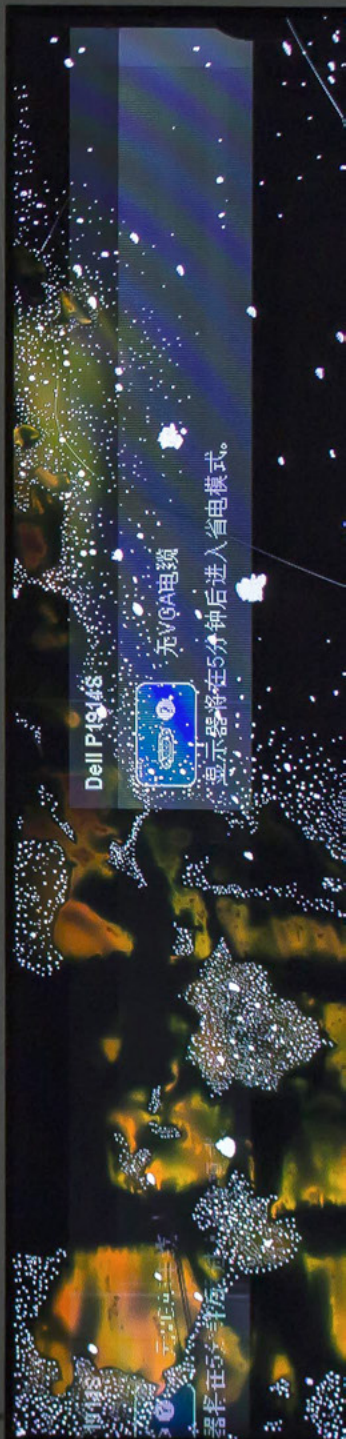
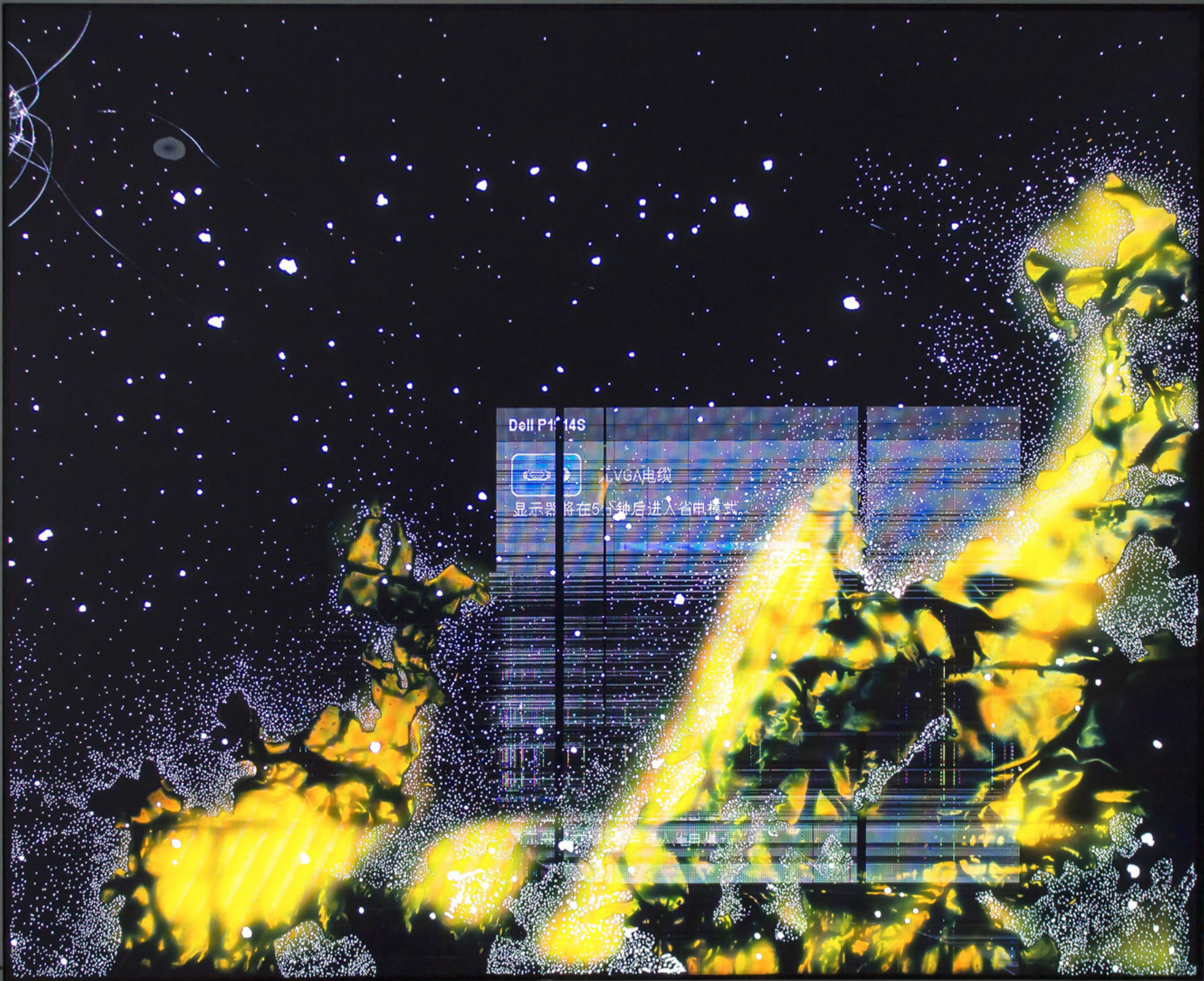
Detail
LA1956x (After Hubble), 2021



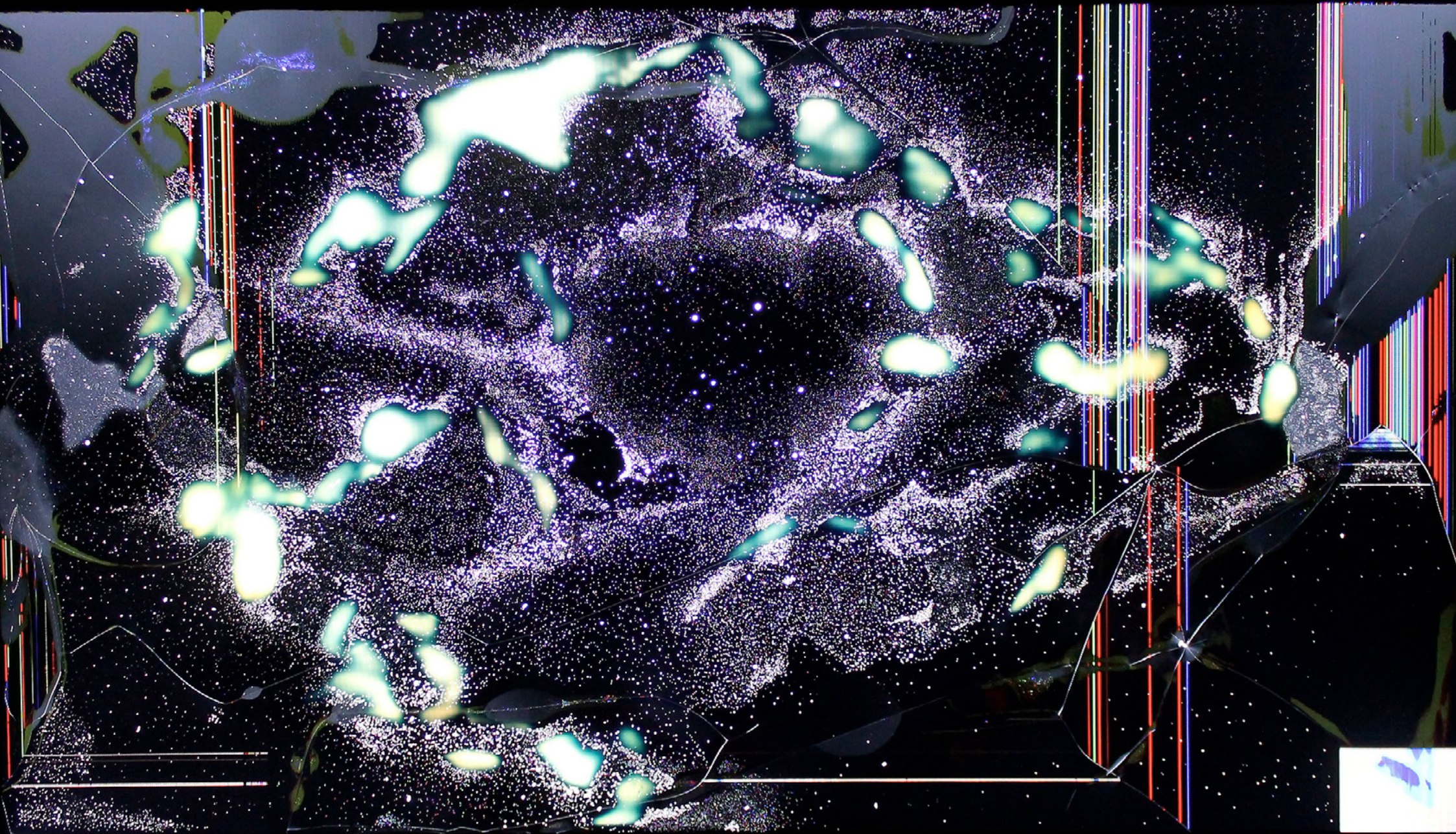


P1914S (After Hubble), 2022

LCD screens, steel
80 x 66 x 5,5 cm

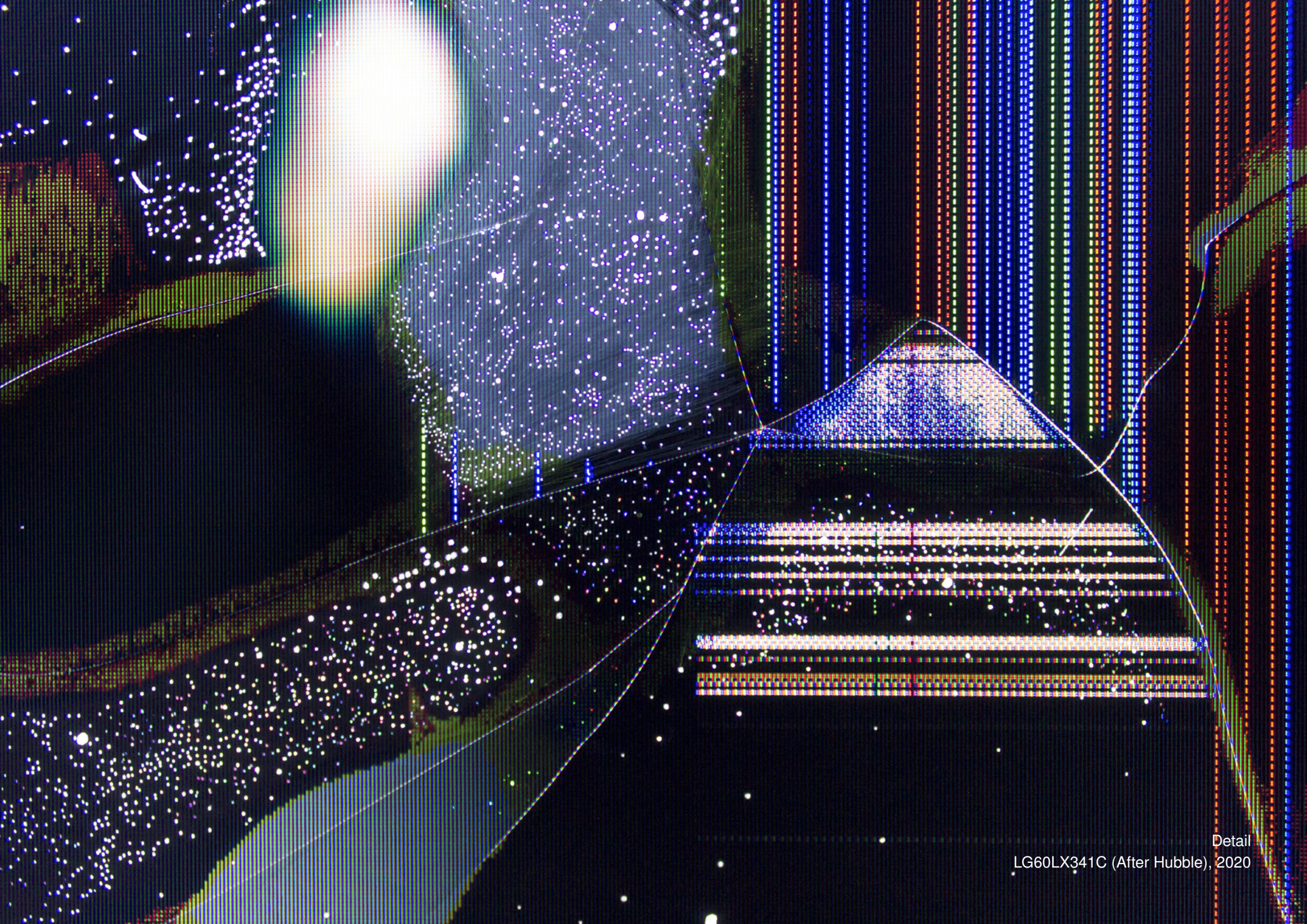


Detail - P1914S (After Hubble), 2022

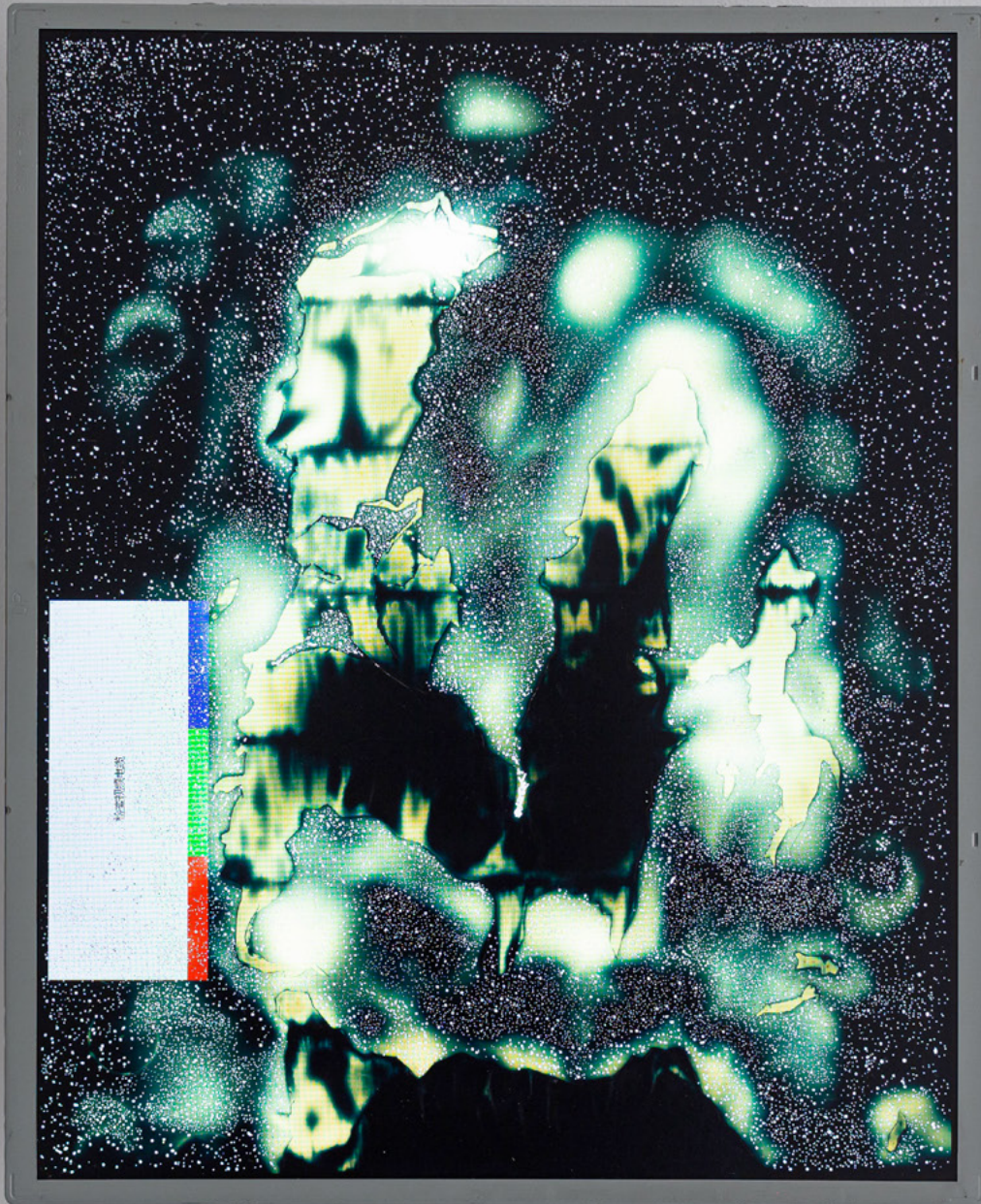


LG60LX341C (After Hubble), 2020

LCD screen
136 x 76 x 5 cm



Detail
LG60LX341C (After Hubble), 2020



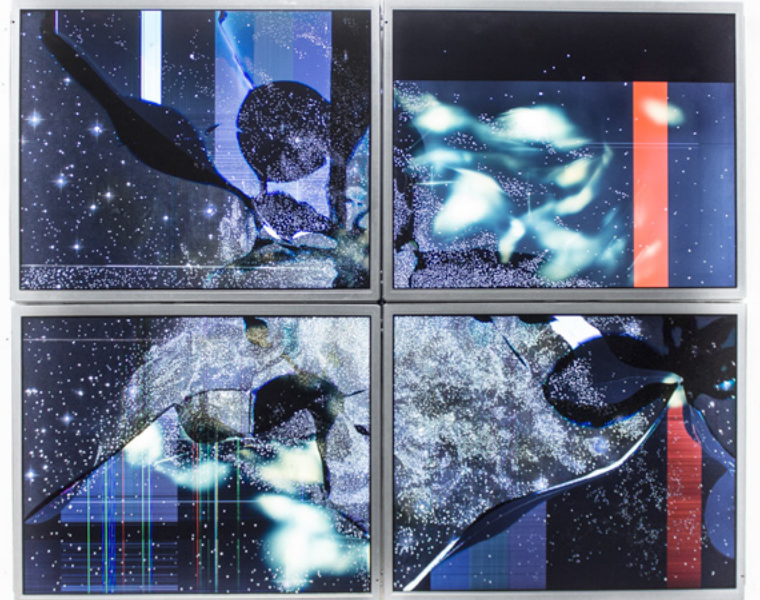
E190i (After Hubble), 2021

LCD screen
39,5 x 32,5 x 5 cm



After Hubble, 2021-2022

Exhibition view - *Umarell*, 2022
C+N Canepaneri, Milan, Italie



E170Sc (After Hubble), 2020

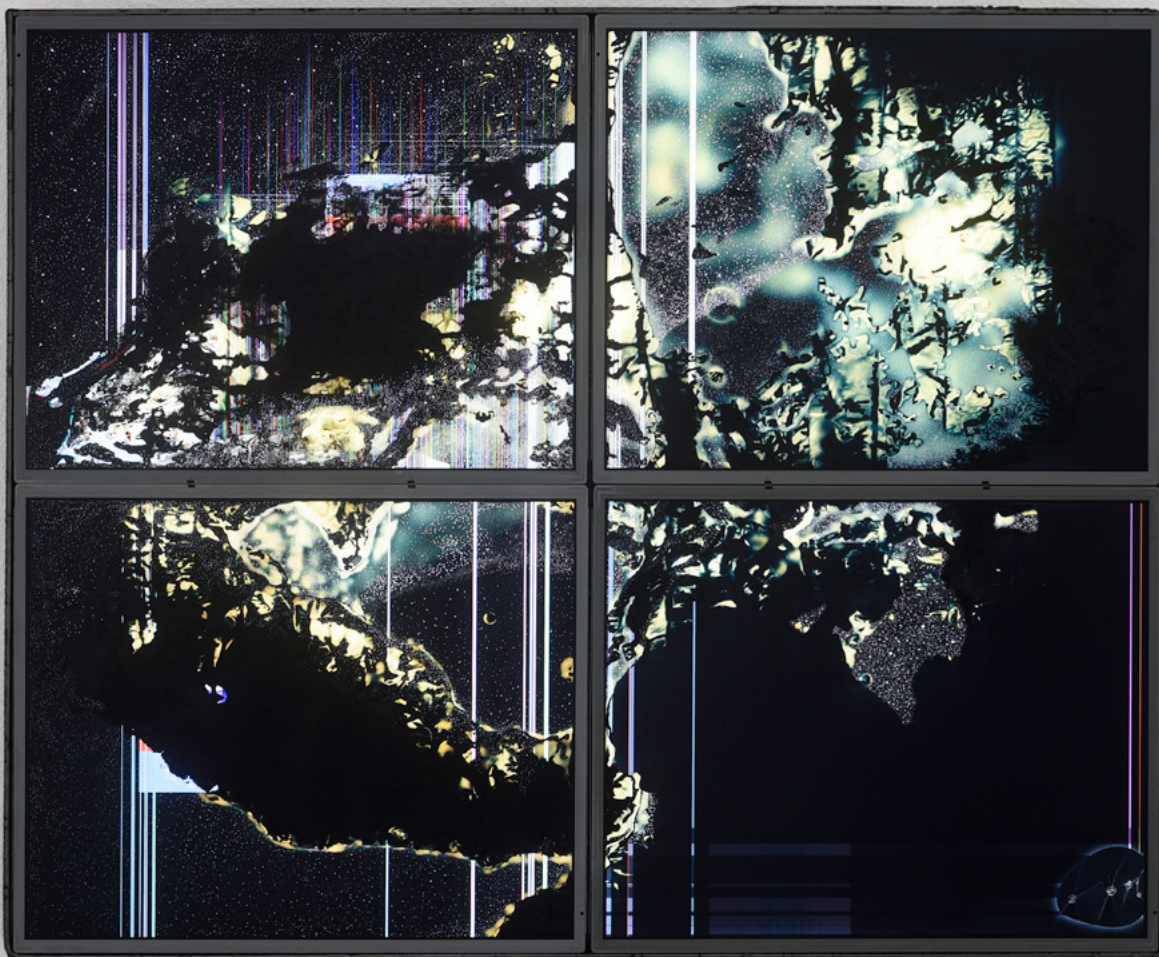
LCD screen, paper
108 x 60 x 6 cm

L1750 (After Hubble), 2020

LCD screen, paper
72 x 60 x 6 cm

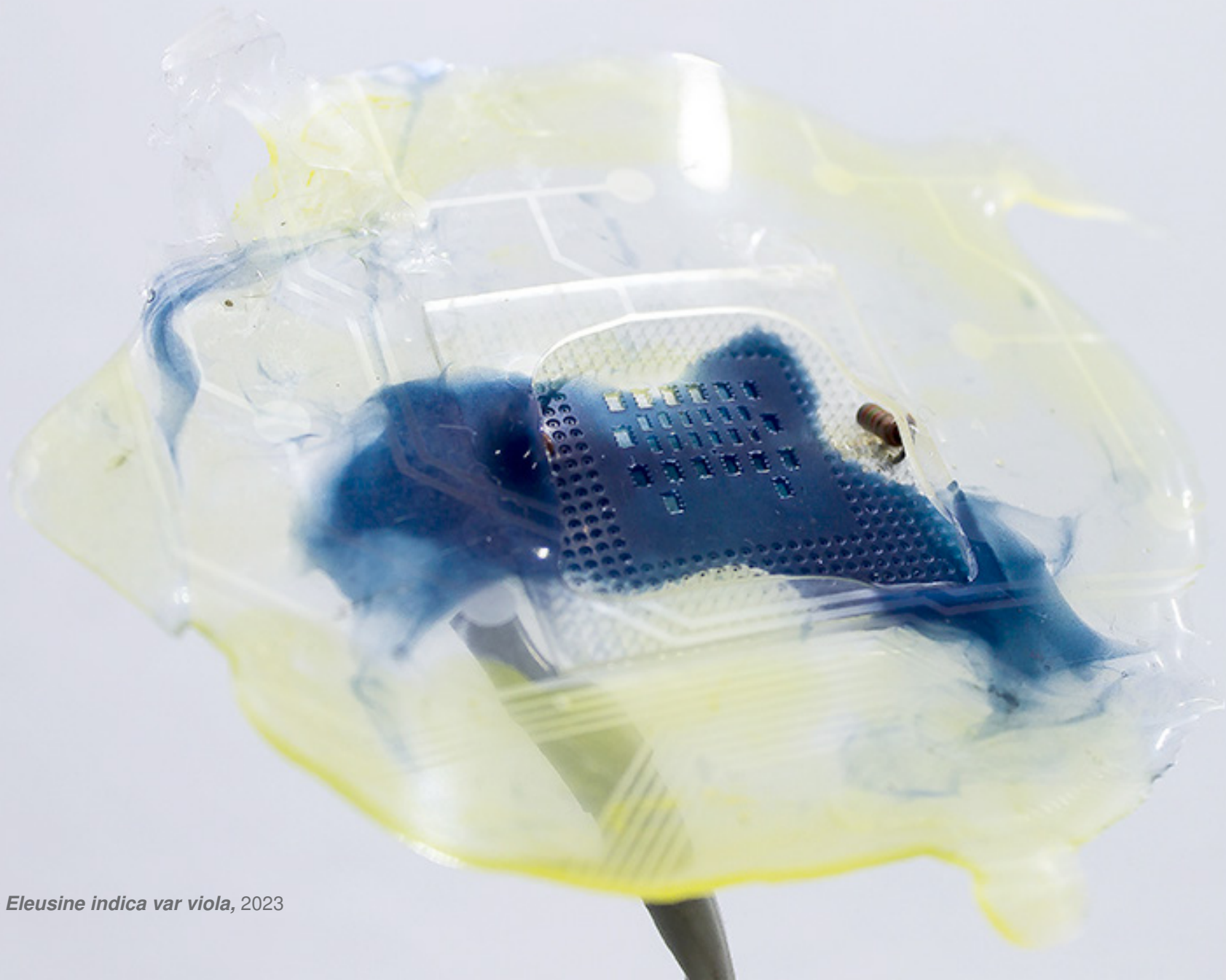


Miart 2023 - Main Section
C+N Canepaneri
Milan, Italie

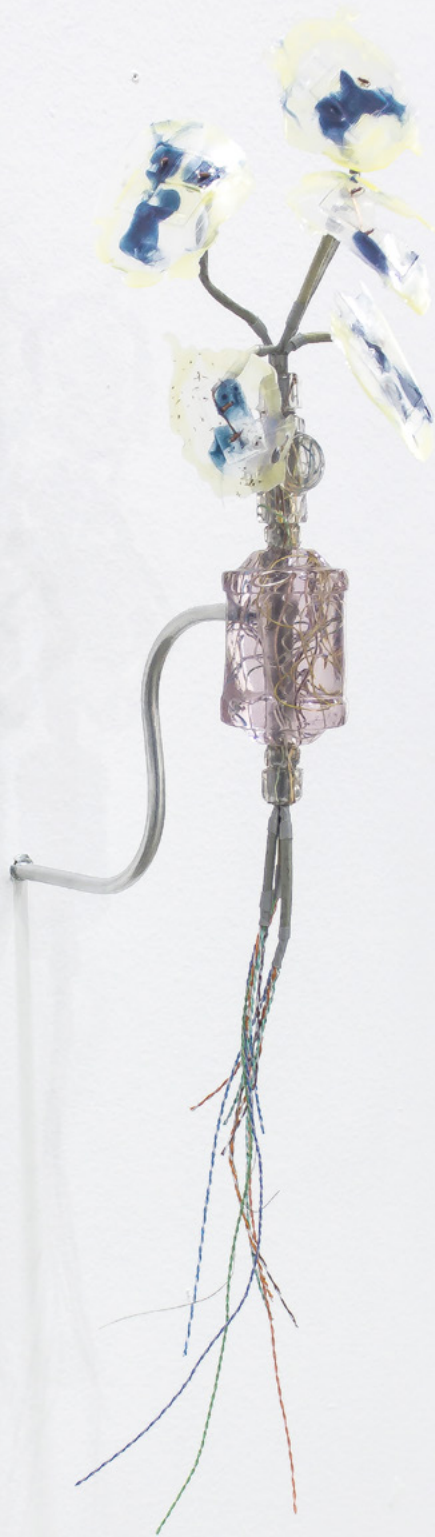


1908 FPt-B (After Hubble), 2023

LCD screen, steel, ink
80,5 x 66 x 7 cm

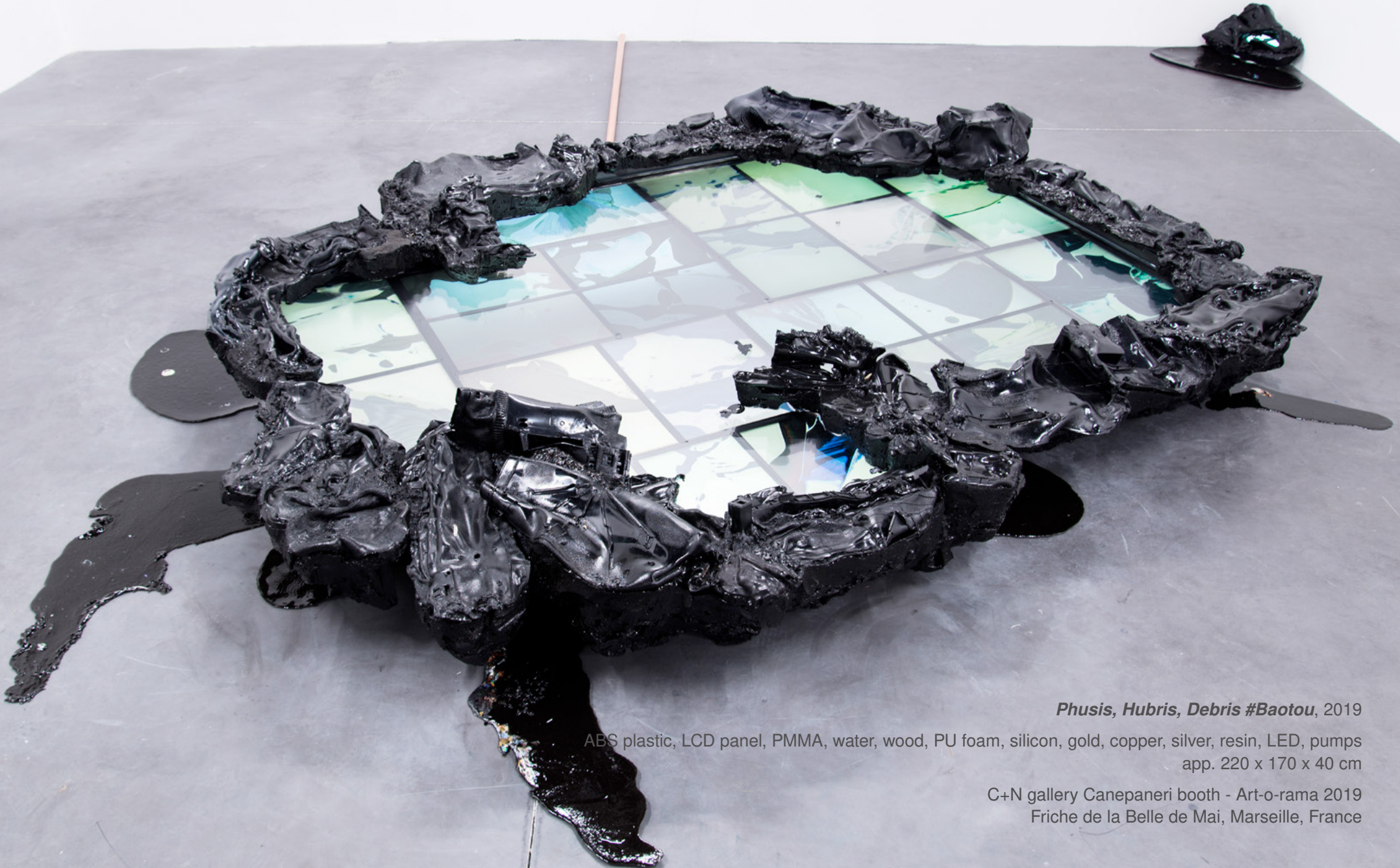


Detail - *Eleusine indica* var *viola*, 2023



Eleusine indica var viola, 2023

Silicon, polyester resin, ethernet cable, aluminium, electronic components, steel
80 x 30 x 30 cm



Phusis, Hubris, Debris #Baotou, 2019

ABS plastic, LCD panel, PMMA, water, wood, PU foam, silicon, gold, copper, silver, resin, LED, pumps
app. 220 x 170 x 40 cm

C+N gallery Canepaneri booth - Art-o-rama 2019
Friche de la Belle de Mai, Marseille, France



Detail - *Phusis, Hubris, Debris #Baotou*, 2019

Video link:
<http://gillianbrett.net/objets/media/vid/phusishubrisdebris-web.mp4>



Phusis, Hubris, Debris #Samhara Kali, 2019

Plastique ABS, PMMA, feuille LCD, bois, mousse PU, silicone, LED
110 x 85 x 20 cm



Phusis, Hubris, Debris #Baotou, 2019

Exhibition view:
Die Antiquiertheit des Menschen, 2021
Stadtgalerie, Saarbrücken, Allemagne



Exhibition view - *Umarell*, 2022
C+N Canepaneri, Milan, Italiae



Terminator, 2022

Silicon, plexiglas, resin, copper, electronic components,
electric cables, aluminium, steel
220 x 110 x 100 cm





Amaranthus palmeri, 2022

Silicon, resin, ethernet cable, copper, electronic components, steel
45 x 20 x 18 cm



Bromus rubens, 2022

Latex, resin, ethernet cable, copper, electronic components
29 x 10,5 x 5 cm



Bromus driandus, 2022

Latex, resin, ethernet cable, copper, electronic components
29 x 10,5 x 5 cm

Leptochloa virgata, 2023
Conyza canadensis, 2023

Silicon, polyester resin, ethernet cable, copper, electronic components, PVC
Variable dimensions





Detail - *Leptochloa virgata*, 2023



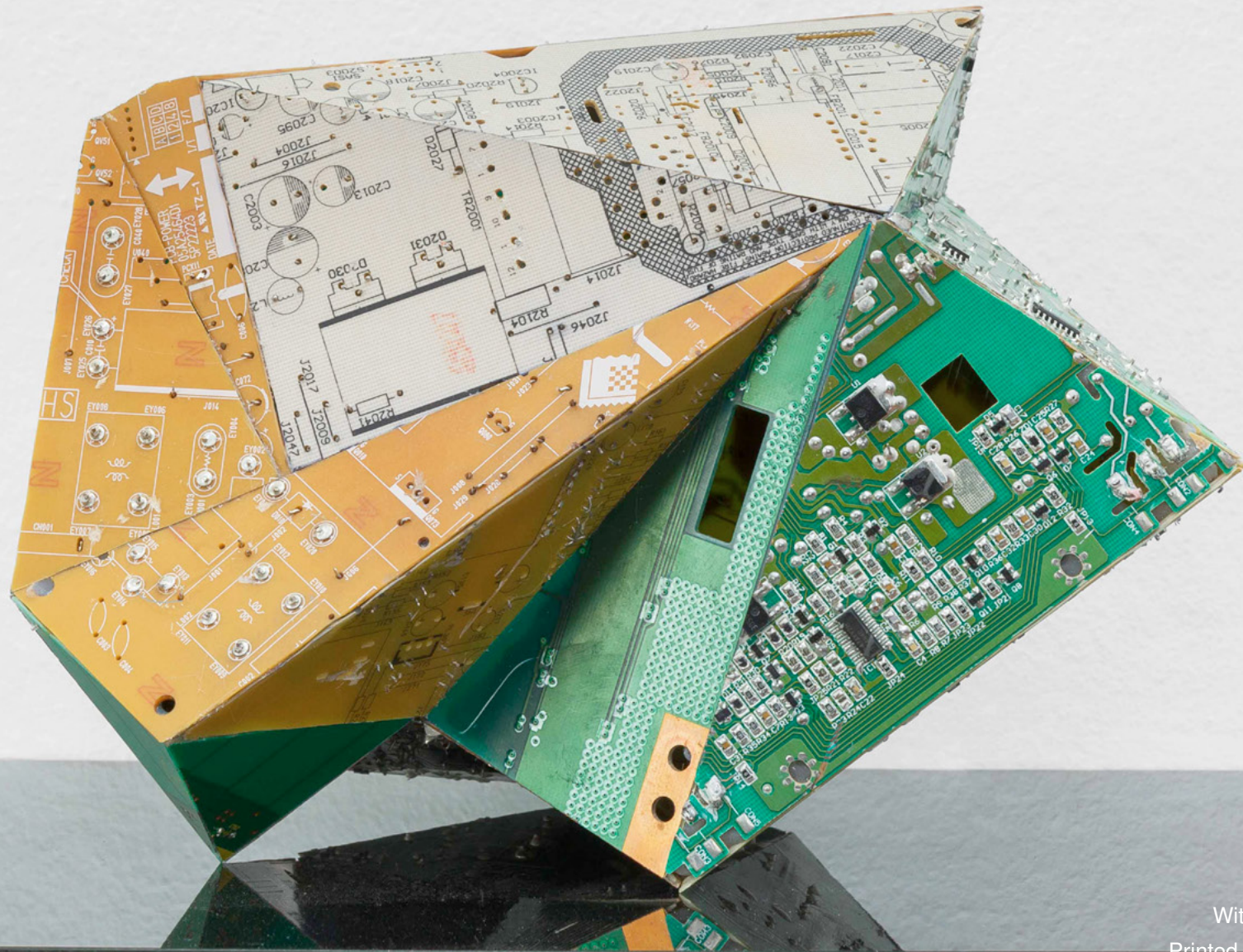
Detail - *Conyza canadensis*, 2023



Hétérosis, 2022

Silicon, plexiglas, resin, electric cables, electronic components, aluminium, copper, latex
Variable dimensions





Witnesses, 2019
Printed circuit boards
app. 20 x 25 x 20 cm



Witnesses, 2016-2018

Polarizing filter, Bakelite, copper, diffusing filter, keyboard contact layer, printed circuitboard, shelf: LCD sheet
app. 20 x 25 x 20 cm each

Exhibition view - ***Sense and sensibilia***, 2018
Doris Ghetta gallery, Ortisei, IT



Exhibition view- *Art-o-rama*, 2018
Hangar J1, Marseille, FR



In Mars we trust, 2018

PVC, fairground lights
Variable dimensions

Art-o-rama 2018

J1, Marseille, France

www.inmarswetrust.com