

# GILLIAN BRETT



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# GILLIAN BRETT

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## SOLO EXHIBITIONS

- 2025 Art Paris art fair, Grand palais, Paris, FR  
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)

- 2025 Don't Look projects gallery, Los Angeles, USA  
*Poetics of Encryption*, cur. Nadim Samman, Galerie Rudolfinum, Prague, CZ  
2024 *Van Gogh et les étoiles*, cur. Jean De Loisy et Bice Curiger, Fondation Van Gogh, Arles, FR  
*Poetics of Encryption*, cur. Nadim Samman, KW Institute for Contemporary Art, Berlin, DE  
& Kunsthall Charlottenborg, Copenhagen, DK  
Rebel Garden, cur. Michel Dewilde, Triennale de Bruges, Groeninge Museum, Bruges, BE  
*Liquidation totale*, cur. Andy Rankin, galerie Pal Project, Paris, FR  
A world without end, cur. Sara Dolfi Agostini, C+N Canepaneri, Gênes, IT  
Cryptgame, cur. Jean-Baptiste Janisset, Cryptgame, Marseille, FR  
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 Révélations 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 Scèp, 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 collectiv, 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 & Sensibilita*, 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 Mesured 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-verkaufskunstschaus #5*, Das Weisse Haus, Vienna, AT  
*Slippery Surface*, hARTslane Gallery, London, UK

- 2015 *Odyssée*, cur. Benjamin Laugier, Villa Arson & Galerie de la Marine, Nice, FR  
*Fantomachie*, Le Dojo, Nice, FR

- 2014 *Rundgang*, Akademie der Bildenden Künste, Vienna, AT

## GRANTS | AWARDS

- 2022 Révélations 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

## 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

(...) 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.

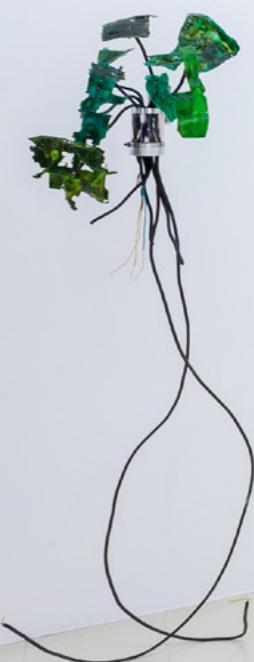
Gillian Brett also takes a disenchanted and sarcastic look at junk food, defrosted kebabs and hormone-fuelled chicken, the enchanting flip side of which is so-called *smart food*, meal replacements in the form of pills or powders that are supposed to provide the body with all the nutrients it needs in 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

[Link to the full text](#)



***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, Italie



***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, #AI 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

Video link (FR): <https://gillianbrett.net/objets/media/vid/saarbrucken-web.mp4>



*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

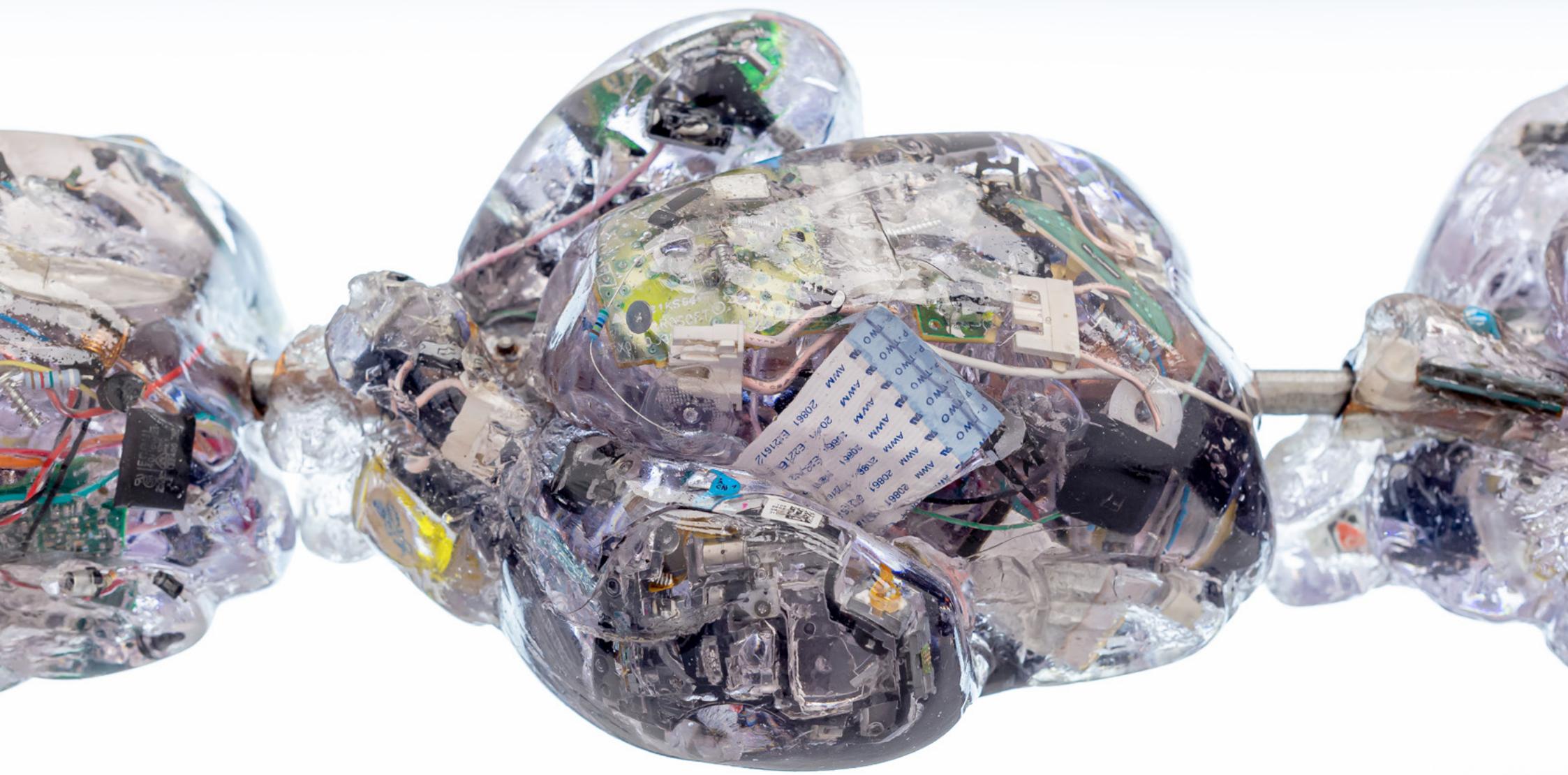
Video links: <https://gillianbrett.net/objets/media/vid/insilico1.mp4>  
<https://gillianbrett.net/objets/media/vid/insilico2.mp4>



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

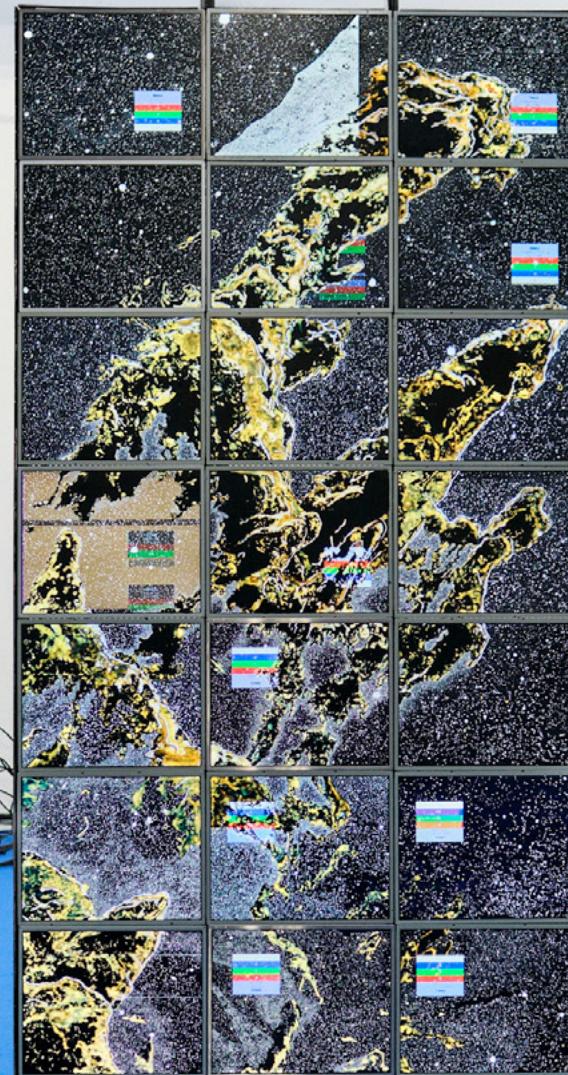
Resin, electronic components, plexiglas, steel, aluminium, motor, LED  
87 x 26 x 24,5 cm

Video link: <https://gillianbrett.net/objets/media/vid/insilico3.mp4>



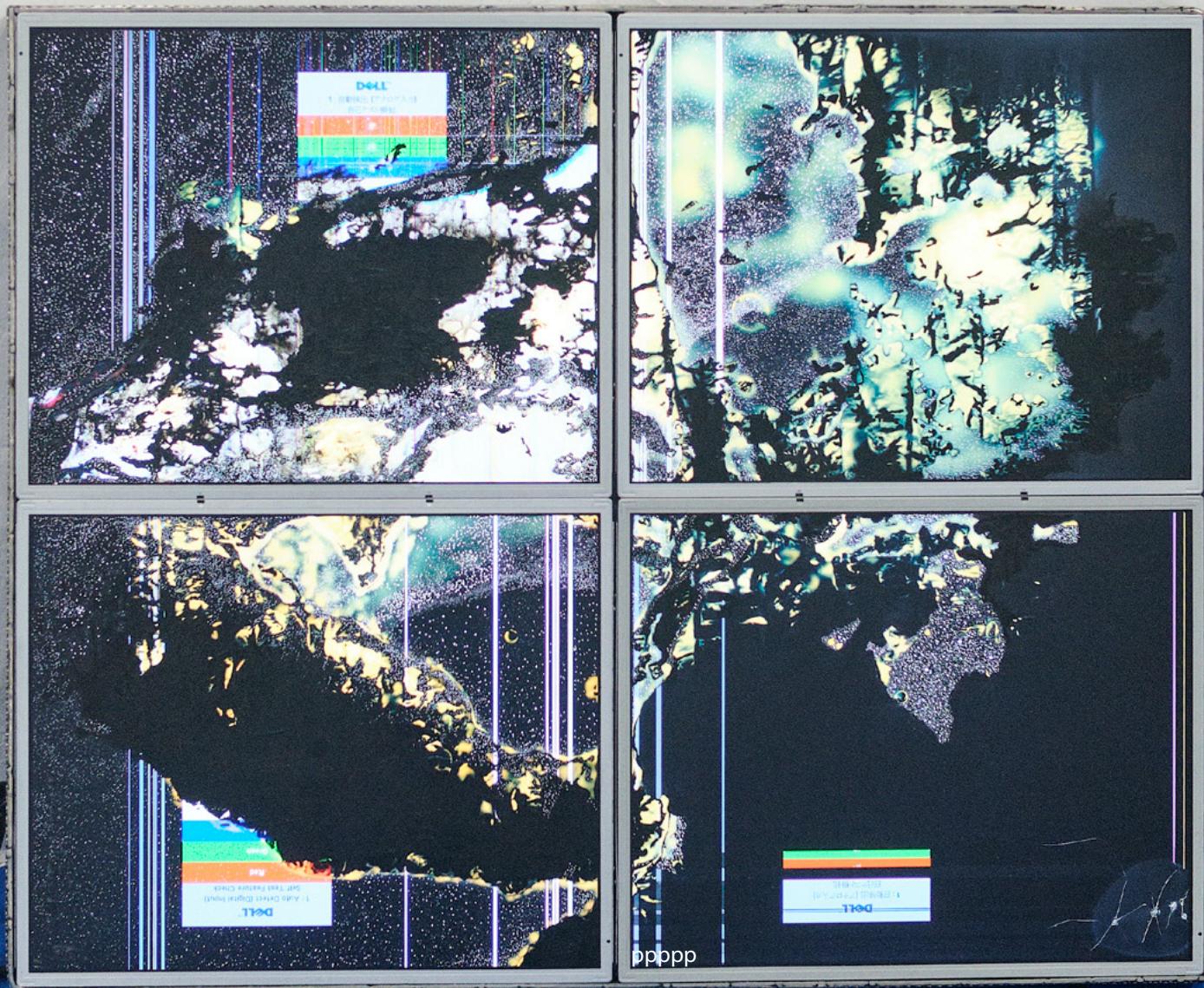


Exhibition view - *Au fond de la couche gazeuse*, 2023  
Ancien Évêché x Villa Noailles, Toulon, France



*1908FPt-b (After James Webb)*, 2023

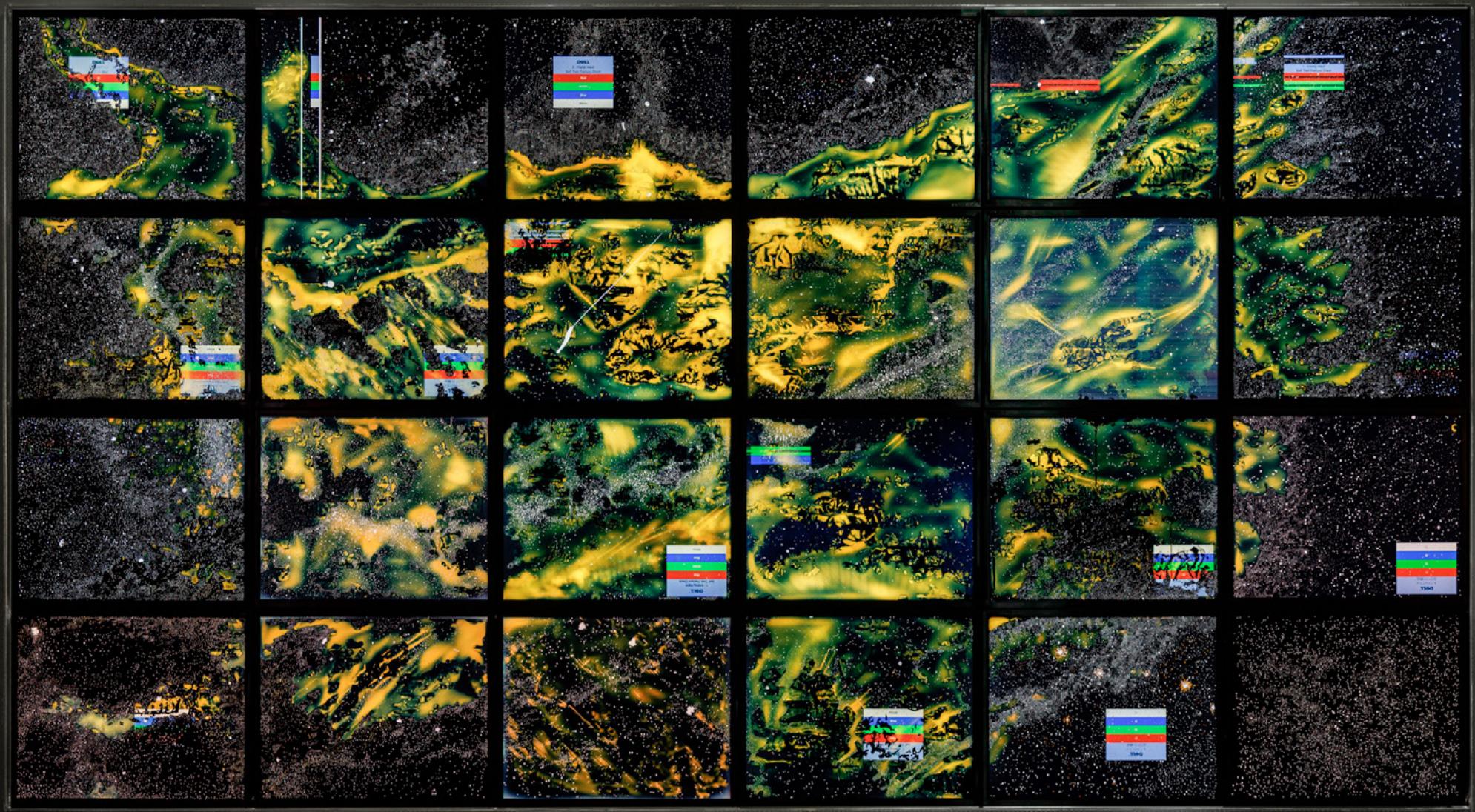
LCD screens, ink, steel  
233 x 122 x 7 cm



**1908 Fpt-b (After Hubble)**, 2023 - LCD screens, ink, steel, 80 x 66 x 5,5 cm  
Video link: <https://gillianbrett.net/objets/media/vid/glitch1.mov>



Exhibition view - *Poetics of Encryption*, 2024  
KW - Berlin, Germany



1704Fpf (After James Webb), 2022

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

Video link: <https://www.gillianbrett.net/objets/media/vid/1704Fpf-web1.mp4>



Detail - 1704Fpf (After James Webb), 2022

Video link: <https://www.gillianbrett.net/objets/media/vid/1704Fpf-web2.m4v>



**1708Fpf (After Hubble), 2019**

LCD screens, paper  
180 x 120 x 6 cm

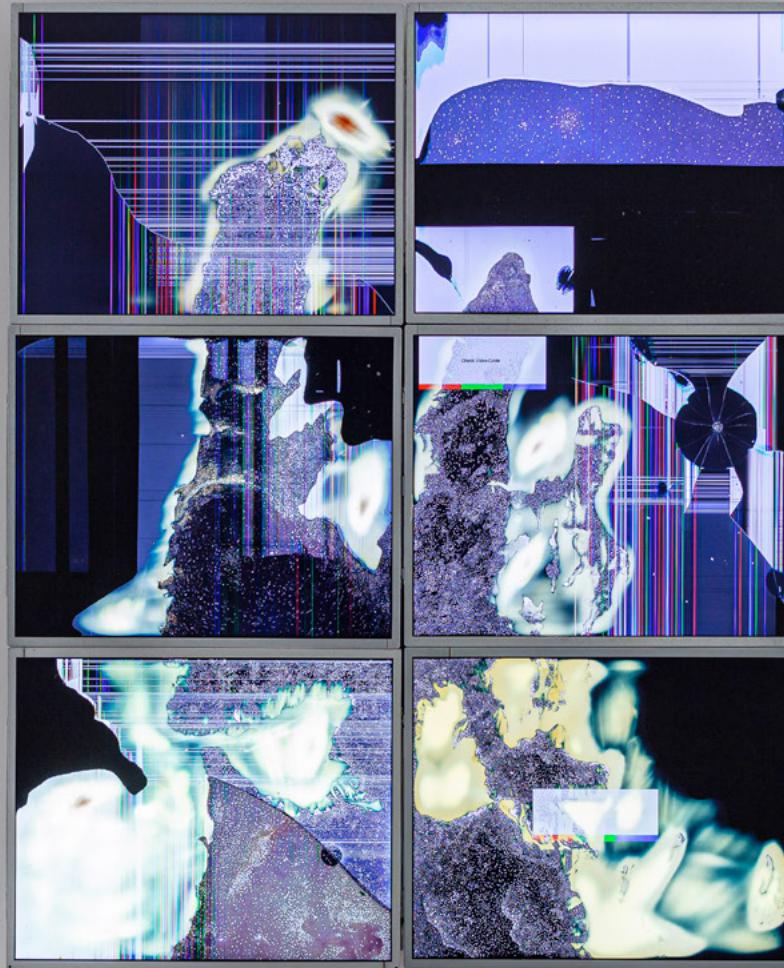
Exhibition view - **Par hasard**, 2019  
Friche de la Belle de Mai, Marseille, France



**1708Fpf (After Hubble)**, 2019

LCD screens, paper  
180 x 120 x 6 cm

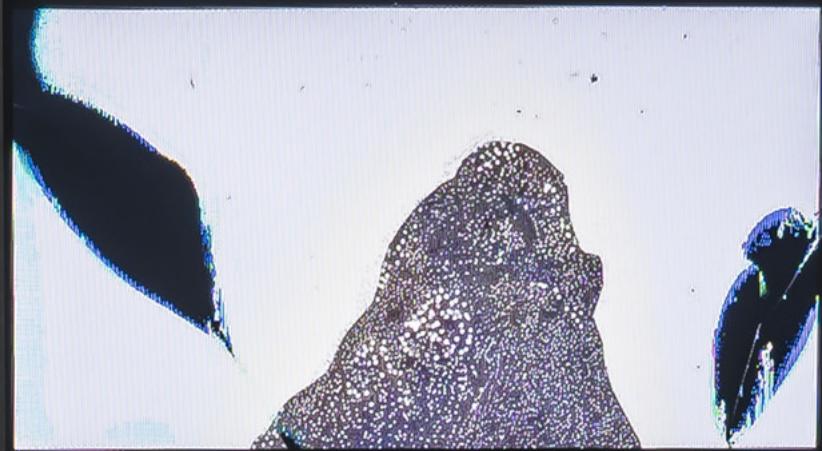
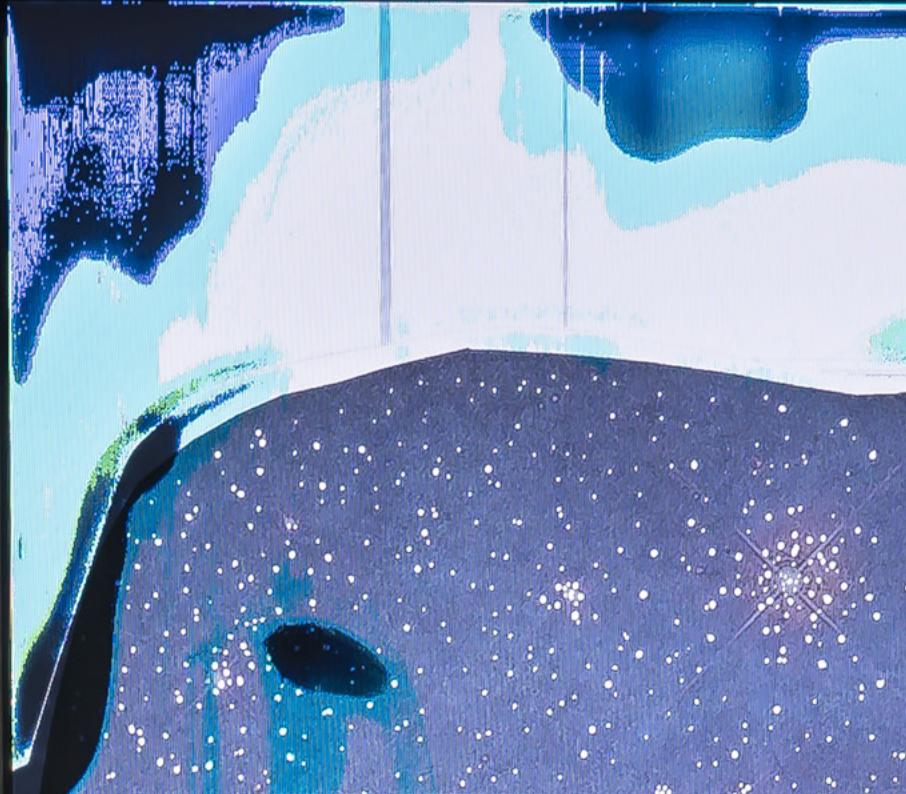
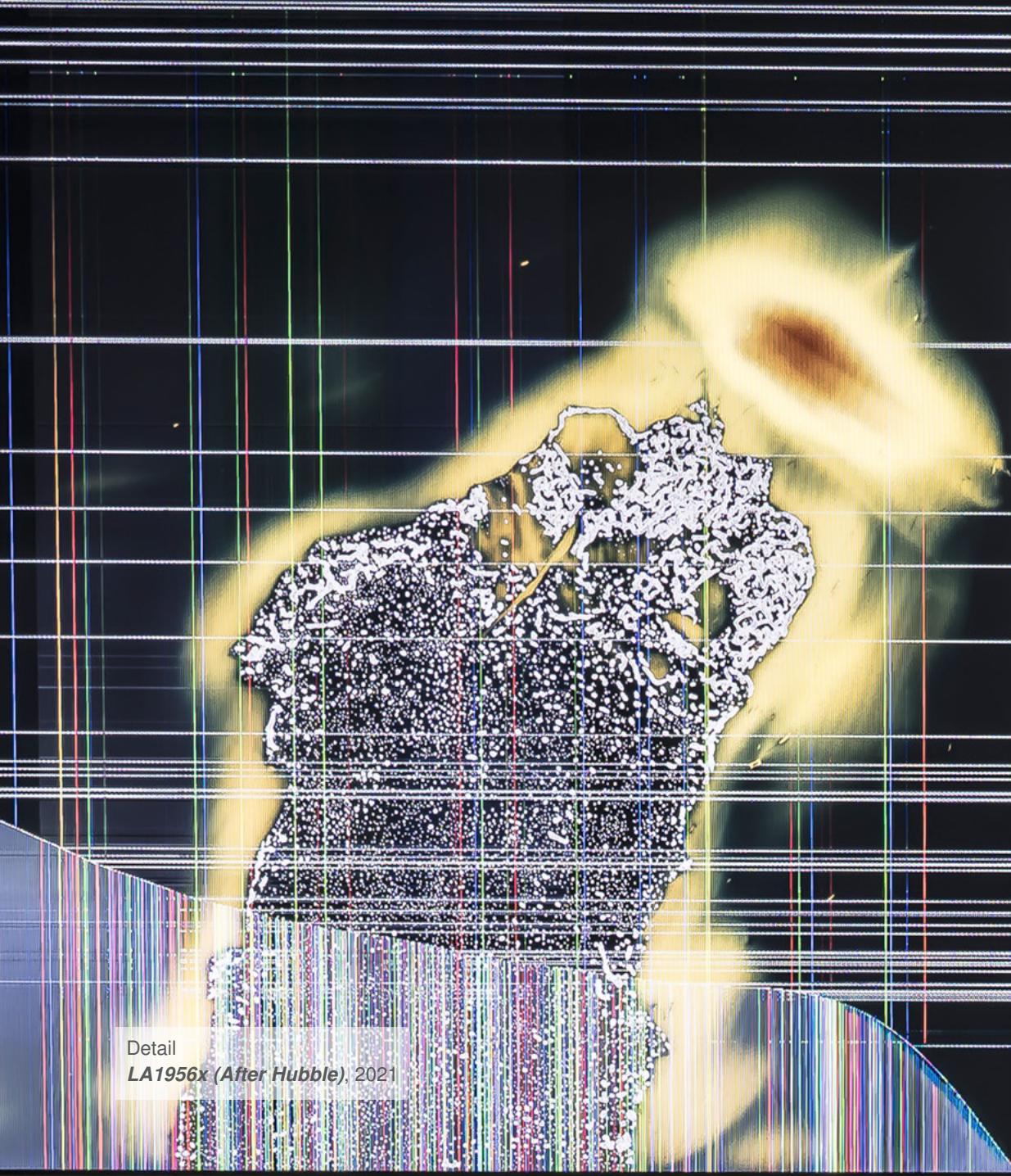
Exhibition view - ***Par hasard***, 2019  
Friche de la Belle de Mai, Marseille, France



*LA1956x (After Hubble)*, 2021

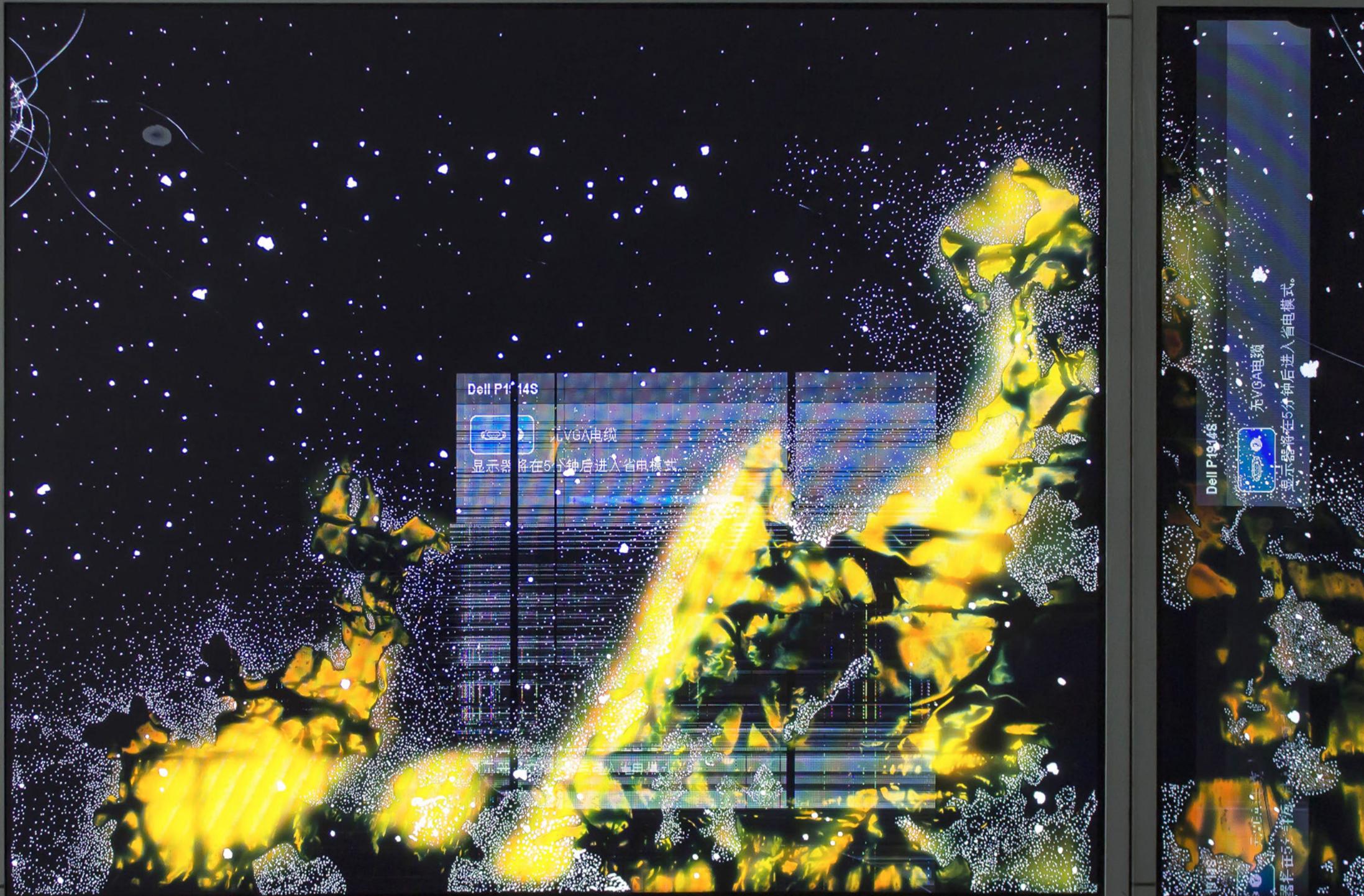
LCD screens  
97,5 x 79,5 x 5 cm

Video link: <https://www.gillianbrett.net/objets/media/vid/la1956x-web.mp4>

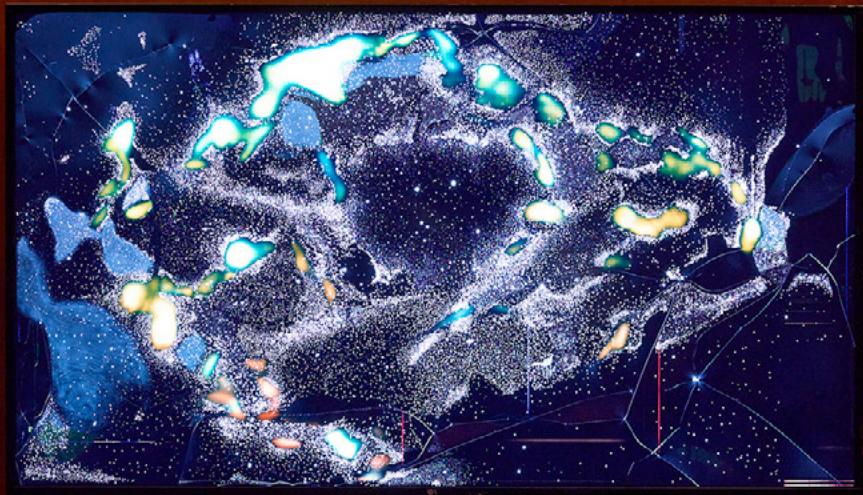




P1914S (After Hubble), 2022  
LCD screens, steel  
80 x 66 x 5,5 cm

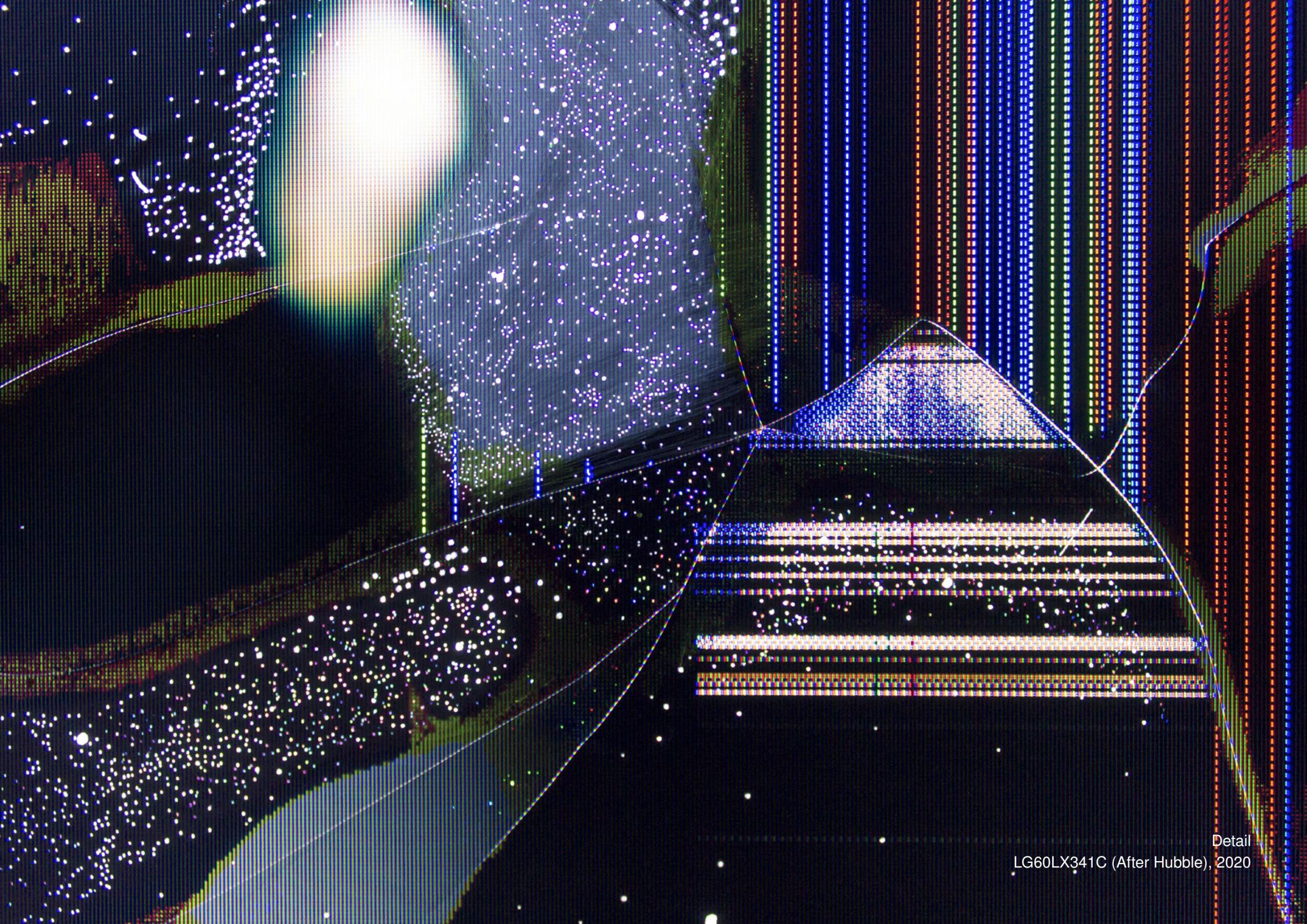


Detail - P1914S (After Hubble), 2022



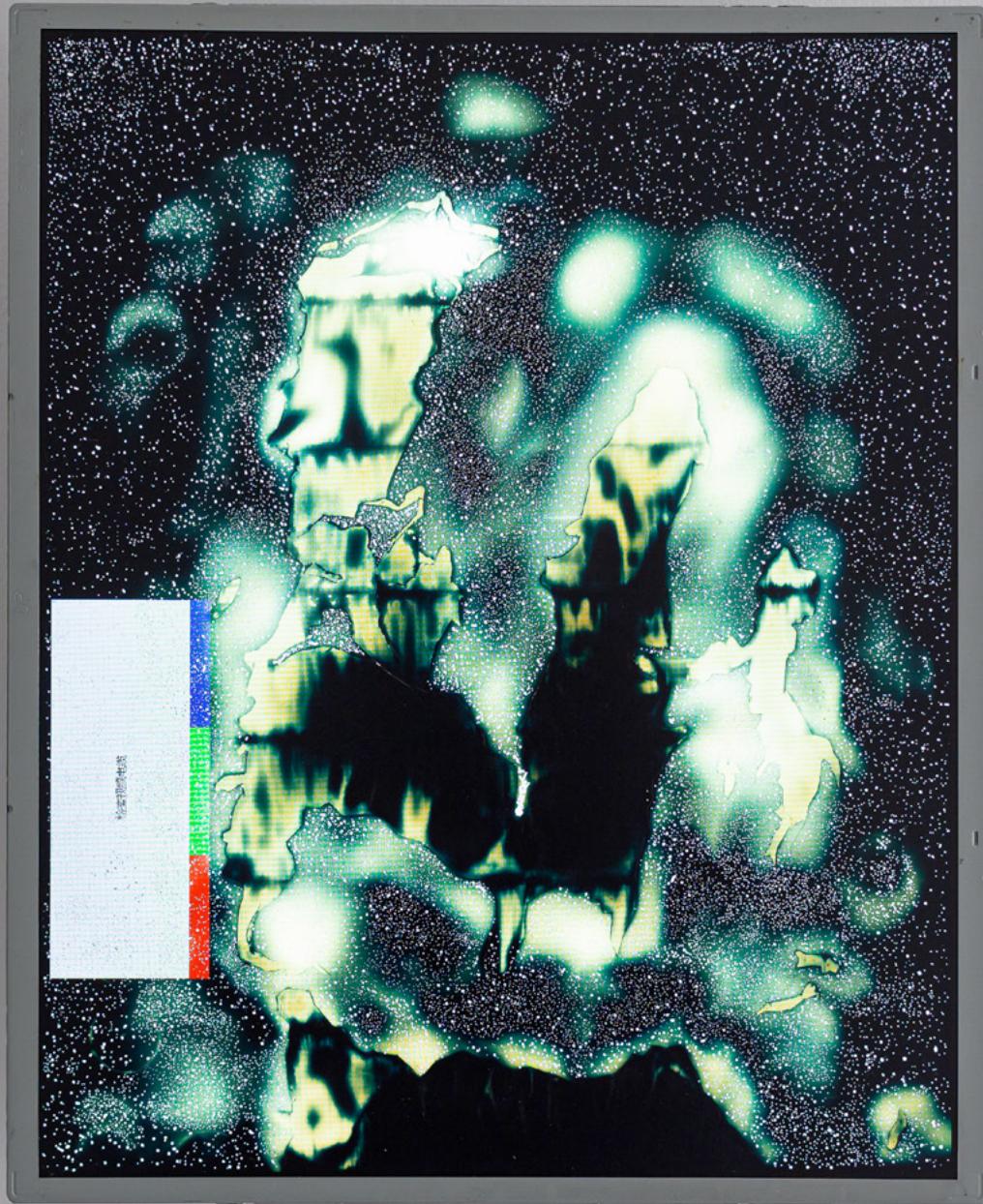
*LG60LX341C (After Hubble)*, 2020

Exhibition view - *Van Gogh and the stars*, 2024  
Fondation Van Gogh, Arles, France



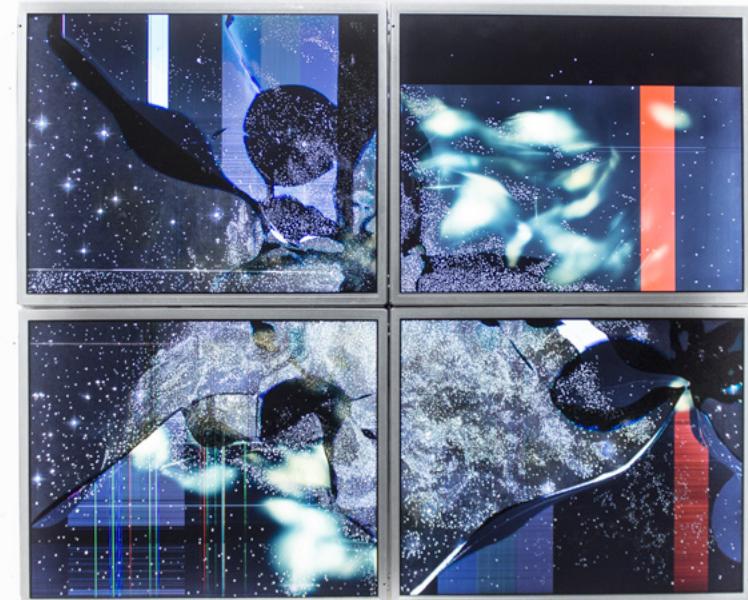
Detail

LG60LX341C (After Hubble), 2020



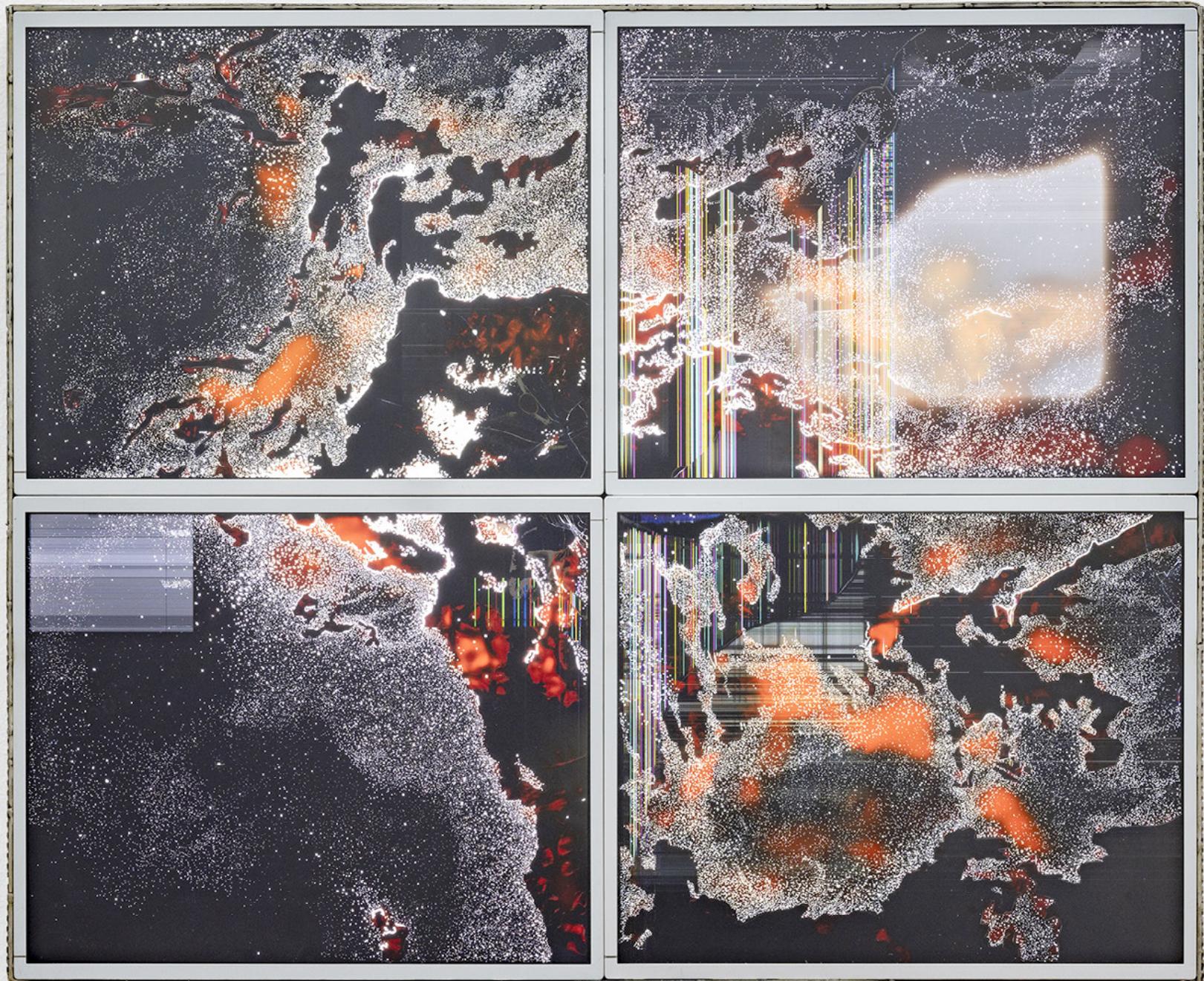
*E190i (After Hubble)*, 2021

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

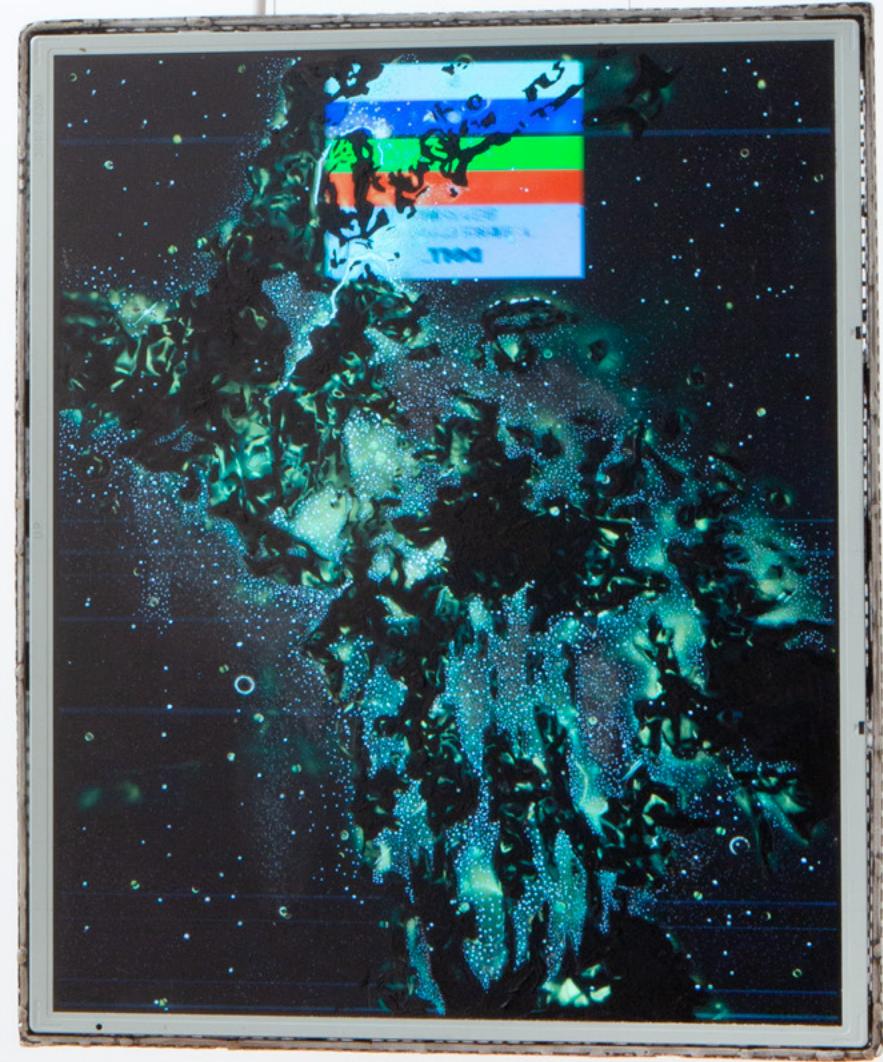


**E170Sc (After Hubble), 2020**  
LCD screen, paper  
108 x 60 x 6 cm

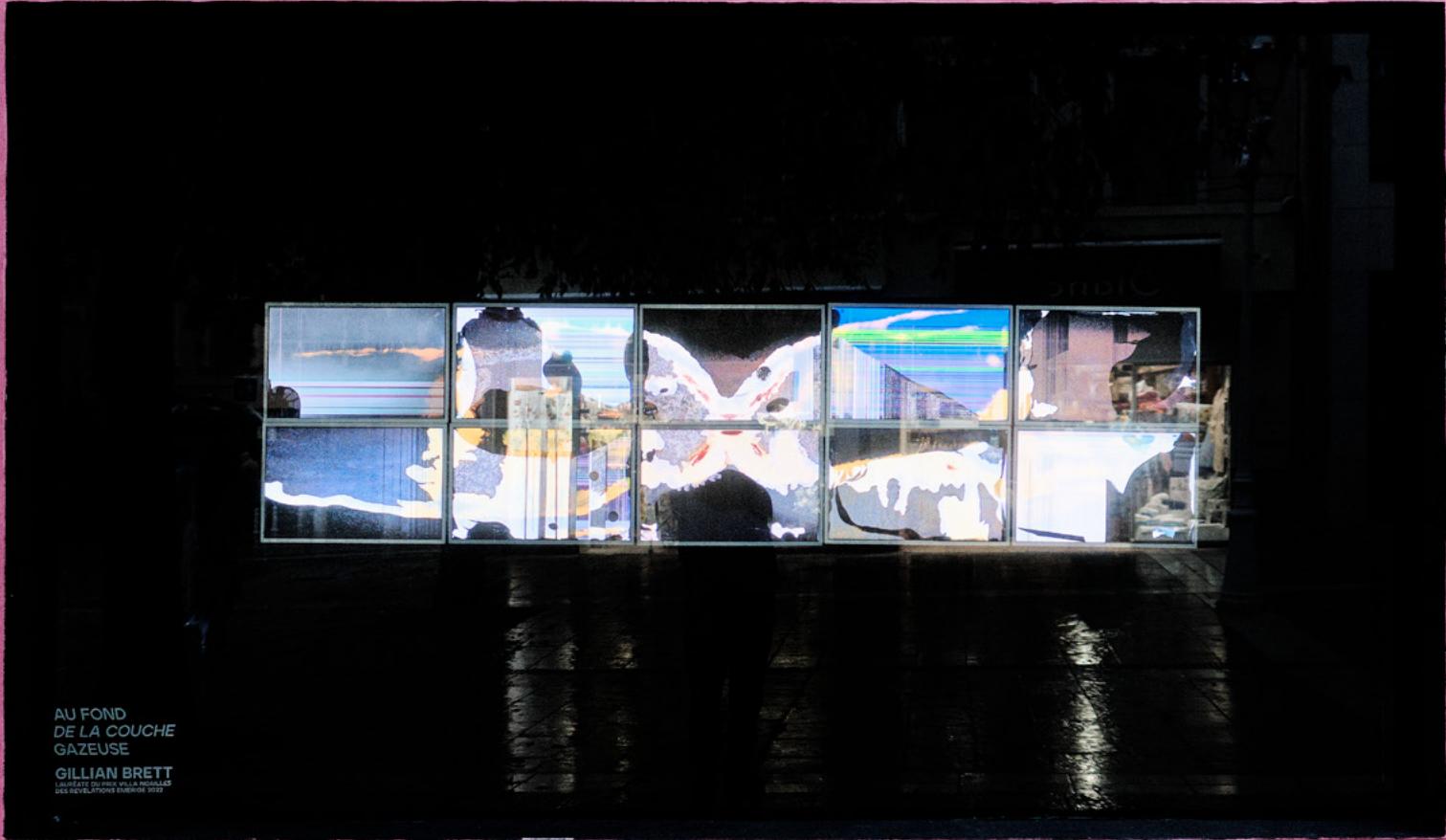
**L1750 (After Hubble), 2020**  
LCD screen, paper  
72 x 60 x 6 cm



P1914S-b (After Hubble), 2023 -LCD screens, steel, 80 x 66 x 5,5 cm



LTM190E08(TL)(L2) (After Hubble) & LTM190E08(TL)(L2)ZB (After Hubble), 2024 - LCD screens, steel, ink, 40,5 x 33,5 x 7 cm each

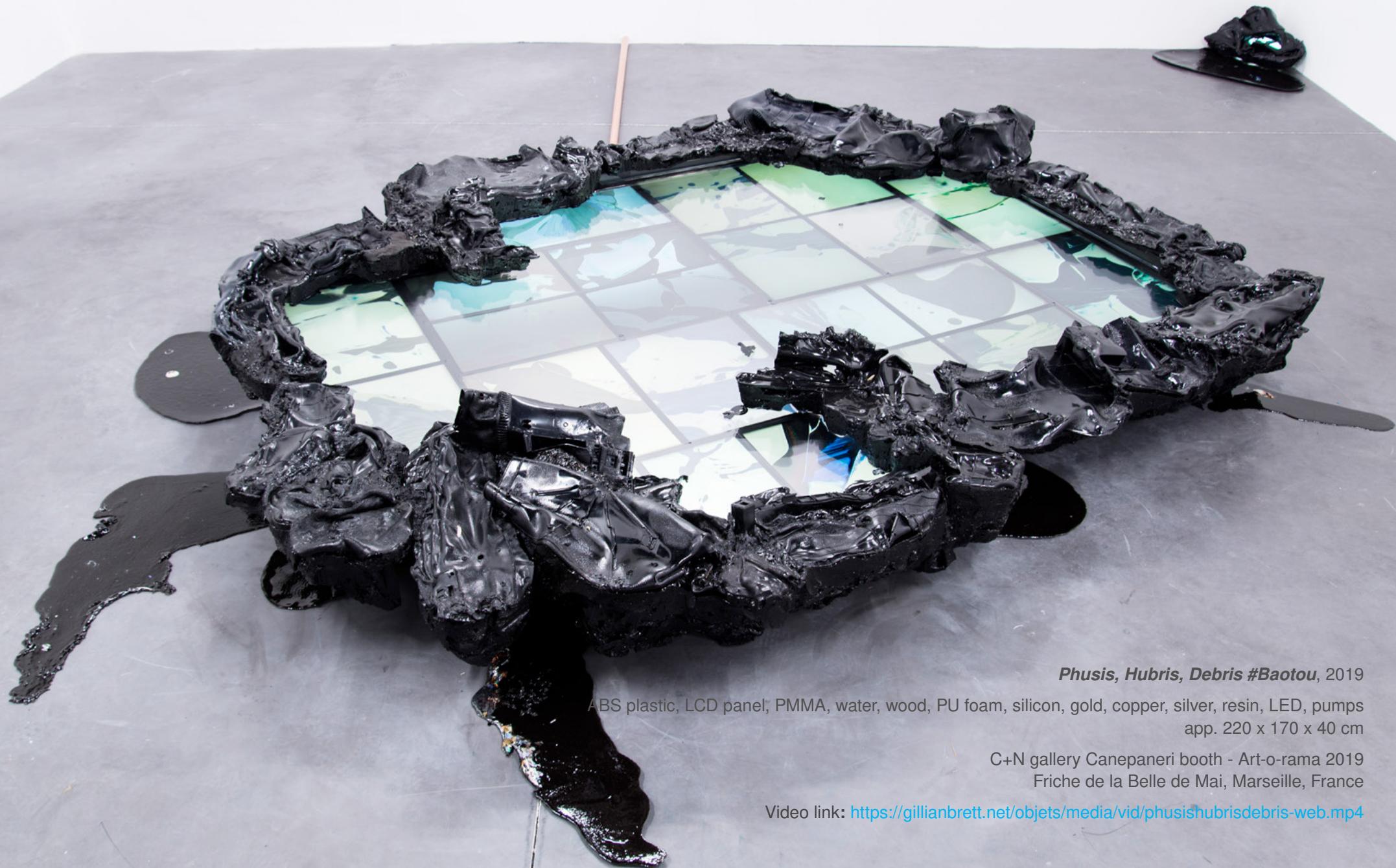


**LT1752p (After Hubble), 2021**

LCD screens, ink, printed paper, tape  
215 x 56 x 5 cm

Street view - Au fond de la couche gazeuse, 2023  
Ancien Evêché x Villa Noailles, Toulon, France

Video links: <https://gillianbrett.net/objets/media/vid/LT1752p01.mp4>  
<https://gillianbrett.net/objets/media/vid/LT1752p02.mp4>  
<https://gillianbrett.net/objets/media/vid/LT1752p03.mp4>



*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

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



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

Video link:

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



*Phusis, Hubris, Debris #Samhara Kali*, 2019

ABS plastic, PMMA, LCD sheet, wood, PU foam, silicon, LED  
110 x 85 x 20 cm



*Phusis, Hubris, Debris #Baotou*, 2019

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



**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 virginata*, 2023  
*Conyza canadensis*, 2023

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





Detail - *Leptochloa virginata*, 2023

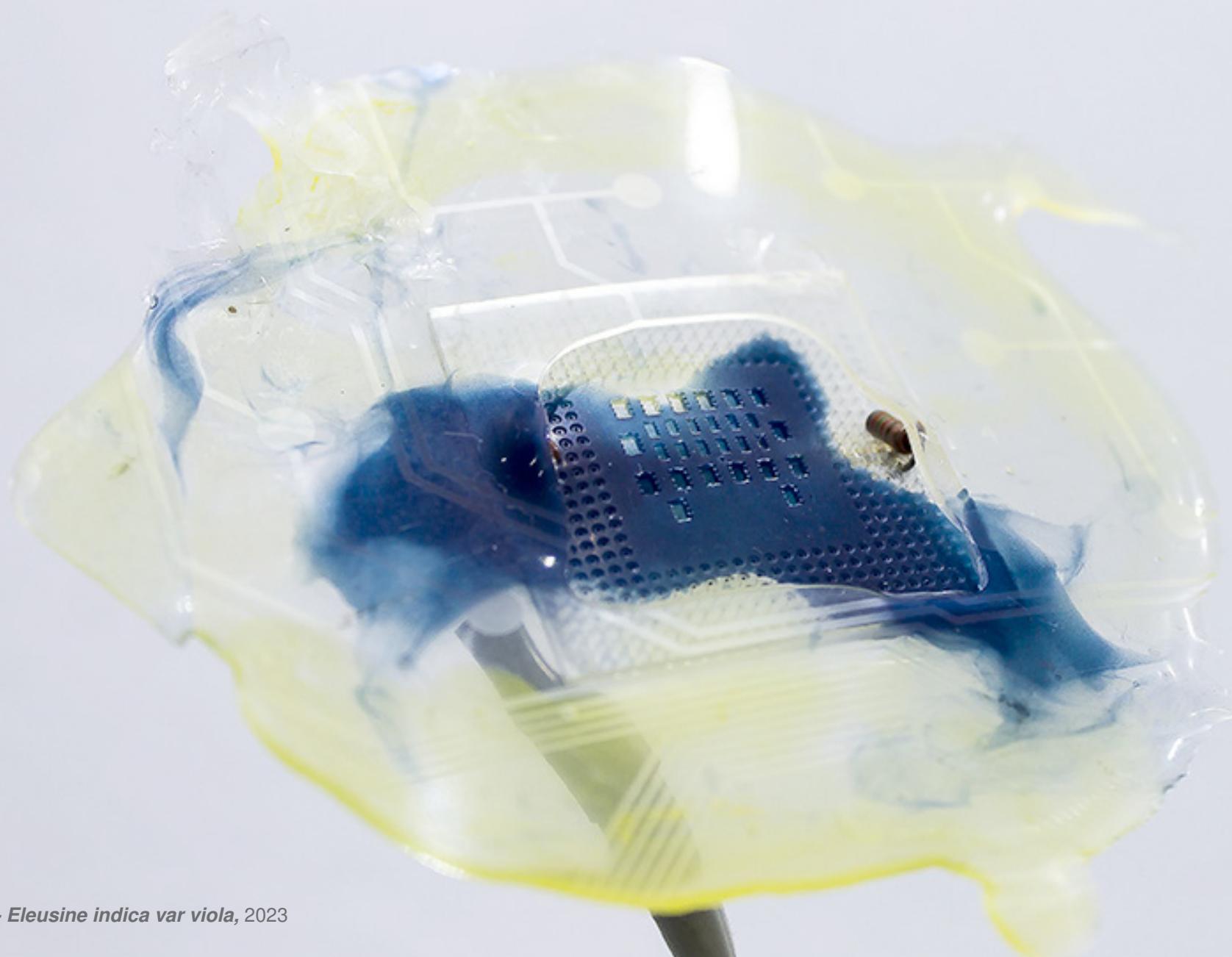


Detail - *Conyza canadensis*, 2023



*Eleusine indica var viola*, 2023

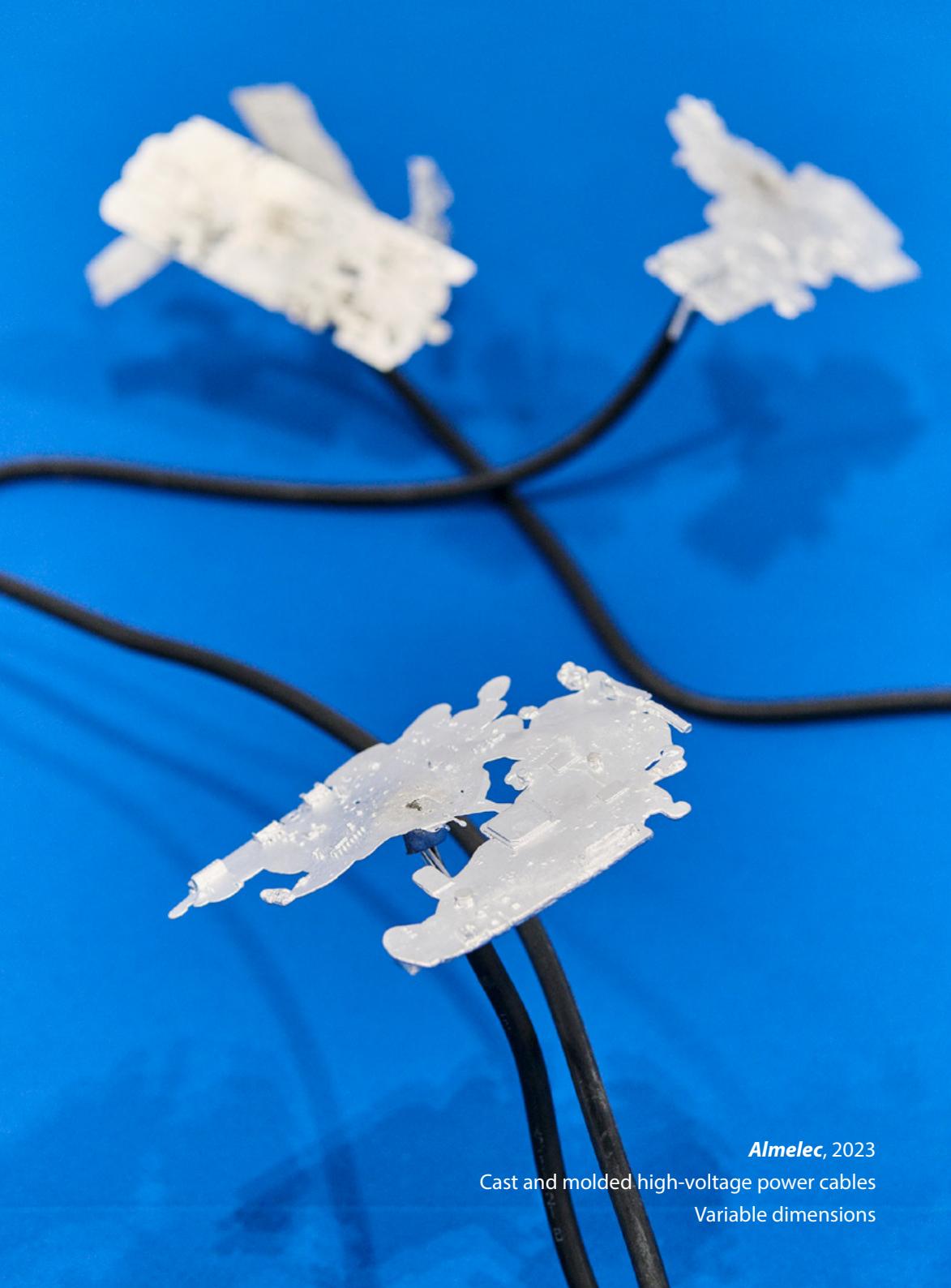
Silicon, polyester resin, ethernet cable, aluminium, electronic components, steel  
80 x 30 x 30 cm



Detail - *Eleusine indica var viola*, 2023

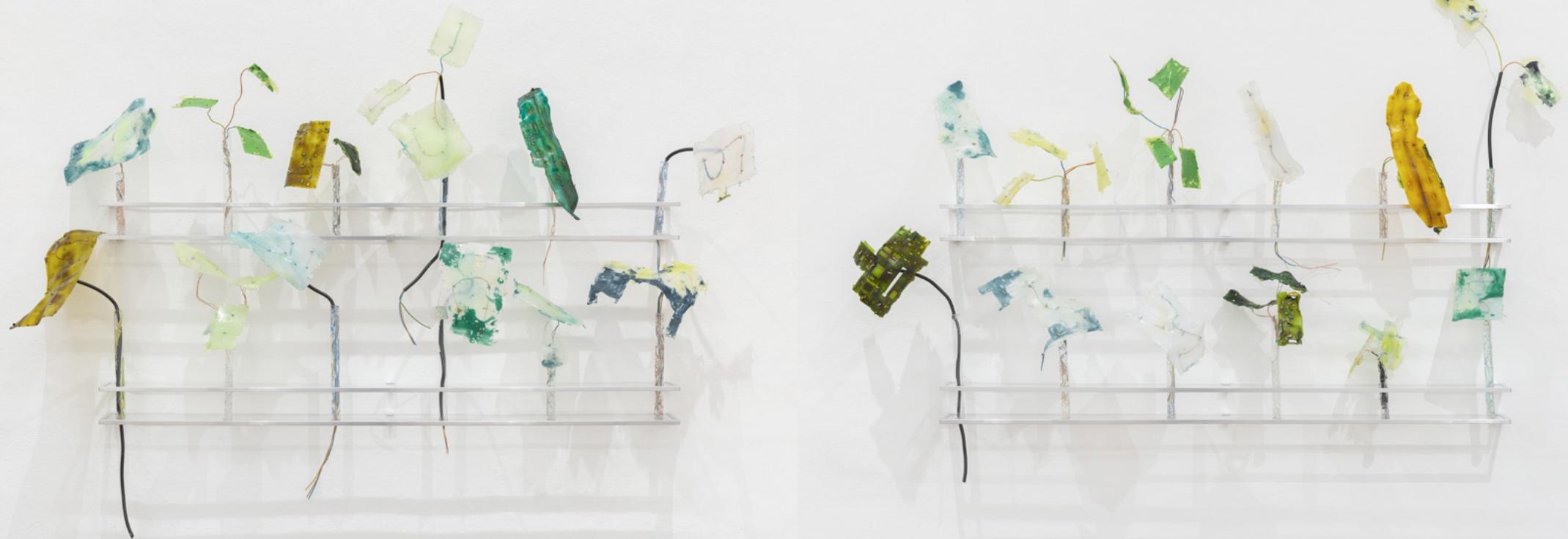


Exhibition view - *Au fond de la couche gazeuse*, 2023  
Ancien Évêché x Villa Noailles, Toulon, France



**Almelec**, 2023

Cast and molded high-voltage power cables  
Variable dimensions

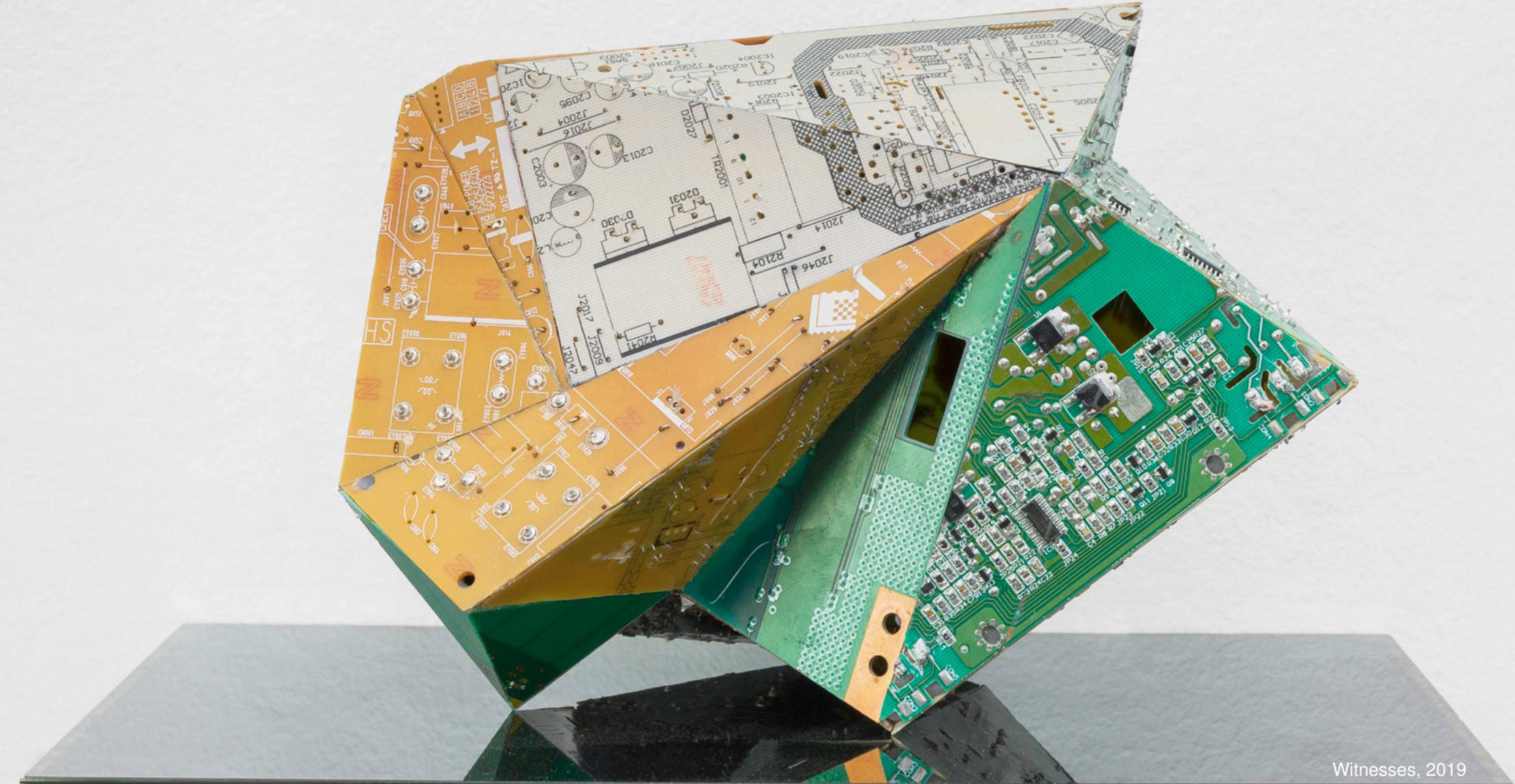


*Hétérosis*, 2022

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



Detail - *Hétérosis*, 2022



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, Italy



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

Video link: <https://gillianbrett.net/objets/media/vid/smартfood.mp4>



*In Mars we trust*, 2018

PVC, fairground lights  
Variable dimensions

Art-o-rama 2018

J1, Marseille, France

[www.inmarswetrust.com](http://www.inmarswetrust.com)