

*The hopes and dreams of the workers as they
wandered home from the bar*

Liam Gillick

July 20 – August 17, 2025

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the bar*

2005

Red glitter, size .015, 600gm per square metre.

Edition 3

I used to ask people “Where’s the local glitter factory?” and no one could ever tell me. I found out modern glitter was perfected on a cattle farm in New Jersey in 1934. Glitter, kilo for kilo, is a drug-like commodity. You can go to one city, buy two kilos of glitter for the same price as a tiny vial somewhere else. It has a very uneven commodity status. I can’t tell you if people are happy in glitter factories, whether glitter factories are organised collectively or a “Glitter Board” regulates them. I have used it in my work as a constant. My use of glitter exposes certain production complications along with an acknowledgement of modernist art history. The earliest works involved me cleaning the floor with glitter mixed with whisky or vodka. Once you have done this you can see where the floor has been cleaned and labour is exposed. The works are a cumulative negative: so if cleaning is a reductive act, then cleaning with glitter is an additive reduction. At the Palais de Tokyo, Paris, in 2005 I just spread vast quantities of red glitter with no cleaning, but of course, red glitter is red snow and red snow is what you get in times of revolution. My work is often about defining the softer, unclear spaces within the social context that were intended to ameliorate conditions. It is diagnostic rather than viral. But there are times where you need a picture that has been transposed.

Liam Gillick is a New York based artist known for contributions in sculpture, video, architecture and text. His work focuses on contemporary management of labor, time, and aesthetics extended through a distinctive conception of exhibition as a medium in its own right. His work is divided between abstraction based on social and political structures of the present and texts, films and graphics that often appear to contradict and comment upon the apparent clarity of his structures. Rather than earlier reliance upon geometry, systems and subjective visions Gillick's abstract works are derived from the secondary structures emerging from an information based society of renovation, negotiation and discourse. A theorist, curator and educator as well as an artist, his wider body of work includes published essays and texts, lectures, curatorial and collaborative projects. Gillick's work reflects upon conditions of production in a post-industrial landscape including the aesthetics of economy, labour and social organization. His work exposes the dysfunctional aspects of a modernist legacy in terms of abstraction and architecture when framed within a globalized, neo-liberal consensus, and extends into structural rethinking of the exhibition as a form. He has produced a number of short films since the late 2000s which address the construction of the creative persona in light of the enduring mutability of the contemporary artist as a cultural figure. *Margin Time* (2012) *The Heavenly Lagoon* (2013) and *Hamilton: A Film by Liam Gillick* (2014). The book *Industry and Intelligence: Contemporary Art Since 1820* was published by Columbia University Press in March 2016.

Gillick's work has been included in numerous important exhibitions including documenta and the Venice, Berlin, Shanghai and Istanbul Biennales - representing Germany in 2009 in Venice. Solo museum exhibitions have taken place at the Museum of Contemporary Art in Chicago, the Museum of Modern Art in New York and Tate in London. Gillick's work is held in many important public collections including the Centre Pompidou in Paris, the Guggenheim Museum in New York and Bilbao and the Museum of Modern Art in New York. Over the last twenty five years Gillick has also been a prolific writer and critic of contemporary art – contributing to *Artforum*, *October*, *Frieze* and *e-flux Journal*. He is the author of a number of books including a volume of his selected critical writing. High profile public works include the British Government Home Office (Interior Ministry) building in London and the Lufthansa Headquarters in Frankfurt. Throughout this time Gillick has extended his practice into experimental venues and collaborative projects with artists including Philippe Parreno, Lawrence Weiner, Louise Lawler, Adam Pendleton and the band New Order, in a series of concerts in Manchester, Turin and Vienna.