In honor of Gilliam’s 2018 exhibition, *The Music of Color*, at the Kunstmuseum Basel – the artist’s first solo exhibition in Europe, which was also the first to focus on his early innovative output from 1967 to 1973, *ArtNews* published an interview from 1973 in which Gilliam spoke about spontaneity, stretched and hung canvas, and being a Black artist in America.

“You have to create some hope, I’m good at that... art is contained in the various ways that things call attention, that get you standing still, that get you puzzled, that get you thinking about it, and get you coming back,” Gilliam reflected in a 2018 interview at his studio in Washington D.C.

The Brooklyn Rail spoke to Gilliam in 2019 about his points of inspiration, early career in Washington, love of Jazz music, and how his practice continues to evolve, in conjunction with an exhibition of new works on paper at the FLAG Art Foundation and a display of early paintings at Dia:Beacon. “Art comes from the idea of inversion, from the change you want to make to what you see and wherever you find it,” Gilliam mused. “Repeated it in such a way that all the unused spaces between became activated.”

Pace Gallery’s inaugural exhibition of Gilliam’s work in 2020 displayed three new bodies of work, including a recent venture into sculpture, in an immersive installation directed by the artist. Accompanying digital resources from the exhibition catalogue include essays looking back at Gilliam’s career and the continuing relevance of his diverse practice as well as an interview with curator and art historian Hans Ulrich Obrist.

In 2022, Washington D.C.’s Hirshorn Museum will honor Gilliam with a full career retrospective, his first museum survey in the states in 15 years.
Sam Gilliam (American, b. 1933)

**Butterflies-Butterflies**, 2021

Acrylic, copper chop, aluminum granules, tin shot, encaustic medium, sawdust and flocking, paper collage

Private Collection; L2021:129.2

In the 1950s and 1960s, Sam Gilliam was a key member of the Washington Color School, a group of abstract and color field painters active in the Washington D.C. area. The African American abstractionist blurs the line between painting and sculpture, most recently by building up layers of paint, digging into the surface, and adding sculptural materials. **Butterflies-Butterflies** is one of the artist’s “beveled edge” abstract paintings; the angled frame creates an illusion of flatness that disguises the work’s physical depth. The painting was recently included in a solo exhibition at Pace Gallery in Hong Kong, the first display of Gilliam’s work in Asia. Now in his late eighties, the artist continues to produce a prolific body of work that challenges the very definition of form, texture, canvas, and abstraction in contemporary art.

*On view January 19 – April 24, 2022*
Sam Gilliam (American, b. 1933)

**Thrust**, 1967
Acrylic on canvas with beveled edge

Private Collection; L2020:118.5

Painter Sam Gilliam pursued a conceptually and materially diverse art training through scholarships at the University of Louisville in the 1950s before and after his service in the US Army. He rose to artistic prominence in Washington D.C. in the 1960s as a daringly radical Color Field painter with a ferocious appetite for art history and a wide range of friendships with other artists. Gilliam’s sustained contributions to American abstraction over the next sixty years—such as his innovative beveled and draped canvases—are now receiving a surge of due recognition, placing him in the art historical canon alongside contemporaries and friends such as Ed Clark and Kenneth Noland (both on view).

With its ethereal constellations of color and liquid movement frozen in motion, **Thrust** is a stunning early example of Gilliam’s beveled canvases, begun in 1967. Elaborating on the techniques developed by mid-century abstract artists such as Helen Frankenthaler and Morris Louis, Gilliam poured paint directly onto unprimed, unstretched canvas, which he then folded and wrinkled to move the paint across the surface before attaching to custom-made stretchers with beveled edges. “I pour to experience the effect of gravity,” Gilliam reflected in 1973. “I’m interested very much in impasto—even to the point where it escapes and cracks, when it really determines its total materiality and goes beyond the limit of what we would call control.”

*On view January 13 – April 18, 2021*

**Extra Resources**

**Thrust** exhibited in Mnuchin Gallery’s 2017 exhibition, Gilliam’s first in New York in twenty-five years