

FINANCIAL TIMES

## Collecting

# Scale factor

**Q & A** | Gareth Harris asks four  
artists in Art Basel's Unlimited  
sector about the challenges of  
showing large-scale work at a fair

### Sam Gilliam

At David Kordansky gallery, the 84-year-old US artist presents "Untitled" (2018), a room of suspended painted fabric.

#### Is showing at Unlimited important at this point in your career?

Unlimited is a fun moment for me to show something new, a complement to my concurrent historic survey at the Kunstmuseum. It's always exciting to install a major work for the very first time, seeing how the forms and colour shape the space and, in turn, seeing how viewers — crowds in this case — navigate the work.

#### Is this work one of your typical drape paintings?

"Untitled" is typical of room-size installations I made as far back as the early 1970s, into the 1980s, in which painted colour becomes dynamic sculptural form — architecture and



One of Sam Gilliam's 'Untitled' drape paintings — Brian Forrest

experience. We'll hang over 20 lengths of acrylic-stained nylon in a labyrinth-like construction. I have a few tricks up my sleeve, too — but you'll have to wait to see them at the fair.

#### With another show opening at the Kunstmuseum Basel, does this moment feel like a career renaissance?

It feels like a career, period. I've been working steadily all these years. The spotlight is welcome, and I appreciate the opportunity to show my work at the Kunstmuseum, which has an excellent collection of minimalist work by Donald Judd and Carl Andre.

#### Have younger artists acknowledged your innovations?

Yes, implicitly; and recently more explicitly, too. There's a show on right now at the Wexner Center for the Arts in Ohio (to August 12) with two of my Drapes hung with paintings by younger artists.