

PRESSBOOK

Johan CRETEN

Artnews

November 2015

ARTNEWS
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by Johanna Ruth Epstein

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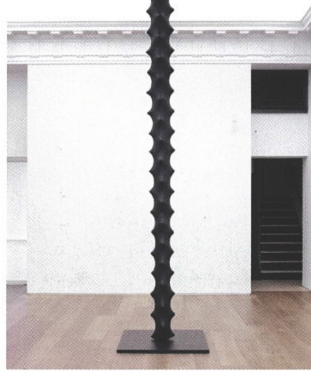
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FRANK STELLA: OFF THE GRID
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THE REAL THING
BITNIK IS LISTENING IN



NOVEMBER 2015



Johan Creten. *Massu II*, 2015, bronze and lost-wax casting, bronze pedestal. 166½" x 11½" x 11½".

JOHAN CRETEN

GALERIE PERROTIN
SEPTEMBER 9 - OCTOBER 31

Johan Creten, best known for his series of kiln-fired floral torsos titled "Odore di Femmina," displayed 15 new works on two floors of the gallery's town-house space. On the main level, two of the Belgian-born sculptor's ceramic wall pieces, hand-painted in gold luster, and four of his large-scale bronzes, referring to sources from the ancient to the mid-century modern, surrounded a studded-bronze column that nearly grazed the ceiling (*Massu II*, 2015)—an elegant homage to Brancusi.

While titles like *Bi-Boy* (2013–15, a youth covered in gold leaf) and *The Price of Freedom* (2015, a crouching eagle in resin) alluded to resonant themes in the contemporary world, the overall feel was retrospective. The overhead installation of an eagle lent the bird a less-than-airborne dominance.

The most recent torsos, encrusted with ceramic rosebuds in Rococo-inspired purple, blue, and green hues, held court downstairs. The works' openness to interpretation was part of their allure. Whether they represent a lamentation over the glories of a bygone era or a warning against the excesses of a civilization in steep decline is beside the point.

People and animals appeared slightly melted, perhaps reflecting the mood of economic uncertainty at a moment when, for better or worse, the engines of the contemporary art world continue to rev.

JOHANNA RUTH EPSTEIN