

Bruno CREUZET**Postulat et hypothèse**

17.03 - 28.04.2018

caryl * ivrisse-crochemar & [creative renegades society] are pleased to welcome and present the solo exhibition of the Martinique artist Bruno Creuzet.

Discreet artist, whose work has been very little broadcast on his island, Bruno Creuzet questions in his way the cultural and magico-religious practices of the French-speaking Antilles and his achievements are mainly articulated around land art, installation, performance, photography.

The Lambi conch (*Lobatus gigas*) is a species of mollusc that inhabits all waters of the Caribbean. Today, its conch is used among other things, as an instrument in Caribbean music but also since older times and during slavery in Martinique. More recently the lambi conch found itself in cemeteries, decorating, cropping fishermen graves, but also the burials of the most deprived people. Placed at the entrance of houses, the object is ornamental but also has the function of repelling evil spirits; a practice insidiously passed on from generation to generation.

During planned visits to places of worship, churches, etc. the artist intervenes discreetly on the arrangements of objects and iconographic by inserting a foreign element (conch) to the chosen site (altar, forecourt, etc ...) and tries to modify its perception, to disturb or to generate a reaction of the visitor, the faithful or the curious onlooker. The conch, become statuette, then recalls animist practices, or refers to a syncretic dimension rather poorly assumed in the region. In his approach, the artist associates the conch with the metaphorical and symbolic fields of death. It lends itself to intellectual and formal digression of all kinds and brings to light a geology of meanings relating to art and artistic creation, sometimes remaining obscure to the viewer. A ritual object, the statuette is linked to the history of the Antilles, witness of earlier periods of human occupation of the small and large West Indies from 6000 to 10,000 BC; and the history that took place there since (inter-ethnic wars, Amerindian genocide, slave trade, slavery and other crimes against humanity). With the object, the artist intervenes in different situations by placing the conch (statuette) intrusively but not in a ostentatious way. Then he photographs these arrangements to keep track of the experience. Thus the action which is similar to a performative act gives way to an image, the only memory of the work.

As for Marcel Duchamp and other artists before him, the work of Bruno Creuzet testifies to the importance which the image and the objects take in our sociocultural, religious or historic environments and the artist invites us to glimpse their omnipresence differently. Close and juxtaposed, the objects, sculptures and other productions of the artist answer each other in the same space without suggesting a definitive conclusion. "At the heart of religious rites, the object accompanies each symbolic gesture, reinforcing its iconography and its function sometimes conveys unsuspected cultural, moral, political and aesthetic values."

Mystery of the yellow room

During a visit to the home of an elderly person in Fond Saint Denis, a commune in the North of Martinique, Bruno Creuzet photographs a small Christian altar. Installed in the corner of the room, it reveals various objects connected to catholic worship, but also incongruous objects. The small corner table is covered with a tulle acting as a tablecloth and transversely a placemat is aligned in its center. On each side are two virgins (the virgin with the child and the virgin of Lourdes - plastic, filled with blessed water), a bible placed on the left, weighted with a cylindrical object, two empty candle glasses used as vases with yellow plastic flowers, in the center a small size raised cross and a simple dented photocopy of an iconography of the Holy Shroud. To complete the picture an empty candle jar is placed in the background and a medicine box in front of the table. The daylight did not penetrate into the room, the jalousies of the windows were masked with a thick curtain and only a basic artificial lighting gave to see the space. He takes the picture quickly with his mobile phone and there a certain magic happens. The snapshot displays a very particular color. Everything is tinged with yellow; the flowers that were originally but also all the objects are covered with shades of yellow ...

"Faith, then, had a color!" he says.

And the artist to emit the postulate that faith has a color and the assumption that this one is yellow...