

## LONDON

### MARTIN CREED

#### HAUSER & WIRTH

Martin Creed's playfully elegant solo exhibition in a vacant East End clothing factory concludes a series of captivating off-site projects and shows that included assemblages by Dieter Roth, Martin Kippenberger, and *Simply Botiful*, a maniacally inspired installation by Christoph Büchel at Hauser & Wirth Coppermill. The past year has been wildly productive for Creed. He has

made a suite of films — *Sick, Shit, Piss* — that is viscerally literal and fundamentally resistant to thought: what is more directly expressive than those bodily functions? Creed has also developed and explored his "Variety Show" — a series of performances which follow an evolving though somewhat improvisational structure centered on processes inherent in his work and practice — which includes spoken word, music, visuals and dance elements. His work over this intensely fecund period is less controlled and guarded than at earlier moments in his career. This shift is entirely in line with Creed's practice, which is centered directly on process and is both responsive and responsible to the immediate material or spatial situation given. The works on show here — no less considered than others and every bit as concise — extend rhythmic themes and graduated permutations of size, shape, form and tone to have surfaced in works and performances over the past year. They evidence an artist entirely in control of his practice and confidently honest enough now to let go. The opening saw the premiere of *Work No. 673*, written for an 18-part orchestra. Moving by one note at a time from triangle and piccolo across a range of instruments to a kettle drum and then making the return journey back down while varying rhythm, pace and gain, the black-and-white piece of scaled music shifted from big and small, to loud and soft. The performance was echoed in the wall painting *Work No. 470*, 2007, in black-and-white emulsion, or *Work No. 736*, a piano accompaniment played by musicians hired for the duration of the show. A range of sculptural pieces in the show — notable inversions of size, scale, balance and mass in steel I-beams or sheets of plywood — become a reversible backdrop to a 4:10 minute black-and-white 35 mm film. The lights suddenly go out and the closely cropped image and action of a man entering a woman from behind is projected on a large screen. Momentarily an abstraction, the deed is quickly recognized and builds slowly in rhythmic pace but ends before the climax of *Work No. 730*, which is only revealed in the color production stills.

**John Slyce**



**MARTIN CREED, Work No. 673, 2007. Piece for 18-part orchestra and 1 conductor. Courtesy Hauser & Wirth, Coppermill, London.**