PARIS

Glenn Brown
Galerie Max Hetzler / 5 septembre - 10 octobre 2015

At first sight Glenn Brown’s drawings seem to be an entanglement of lines and strokes. They are not easy to read. Like his paintings, whose subjects are deliberately blurred by the magmatic paint. In this way he invites us to look more closely, to give them more time. We find clues that allow us to make out figural elements such as eyes, a nose and a mouth. Brown pays attention to human details, and in making that human presence felt his drawings invoke masterworks by previous painters who fascinate him. He can borrow a foot from Menzel, a lively figure from Delacroix, a face recalling Greuze and Jordaens simultaneously. These traits are superimposed to form an improbable tatticwork. He likes to draw on both sides of the naturally transparent sheets of polypropylene he often uses, outdoing Picabia in the transposition of images. The restless movement of his line, its jerks and the apparent rapidity of the execution bring to mind the aesthetics of Hans Bellmer, especially in terms of a sense of urgency and even panic, as if for Brown this graphic exercise represented a quest for essence, a vitality of being—something existential?

Translation, L-S Torgoff

Page de gauche/page left:
À droite/à right: Glenn Brown, « Drawing 28, Vegetable Humanity (after Watteau/ Pierrot) », 2015. Encre sur papier. 69,5 x 50 cm. Indian ink on paper