

ȘTEFAN RADU CREȚU

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UNKNOWN CREATURES



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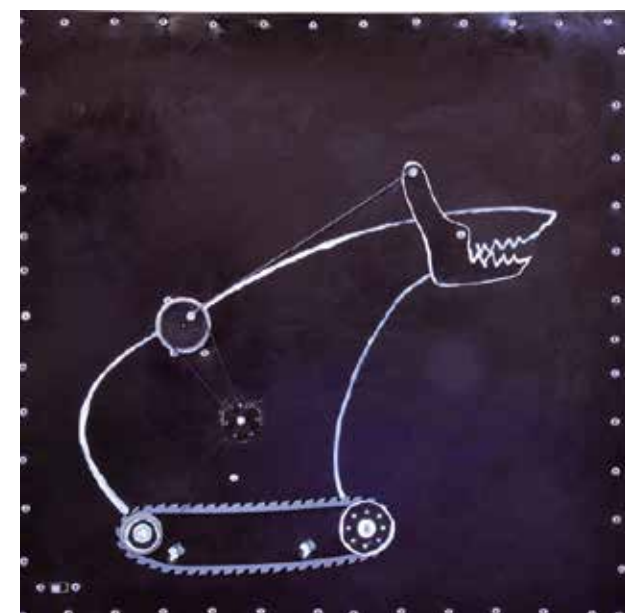
FUNDATIA JOANA GREVERS

# Mapping the works of Ștefan Radu Crețu. An essay

## Spirit

In some of his 'characters' Ștefan is inspired by (deep sea) marine life, which is one of the biggest remaining mysteries on this planet. 'We know more about the surface of the moon than about the surface of the Mariana trench' says the voice in the documentary 'Blue Planet. A Natural History of The Oceans' about the deepest ditch on earth. Ștefan is fascinated by the unexplored, the unknown. One could also position his artistic practice in general as 'off the beaten tracks', breaking new ground, exploring uncommon forms of expression and physical manifestation. There might even be a parallel to his passion for mountain biking in areas far away from civilization, literally blazing trails through untouched territories. In fact many skills and tools or mechanisms come from the technology of bike sports. Especially when movement is transferred from a crank to wings, or gears are moving a part of the work like in Citipati or Ursus Rapidus (2012).

To engage with the works of Ștefan means getting to know his character and view of the world. It means diving into a very personal space, since he creates utopian worlds filled with peculiar creatures. In Ștefan's



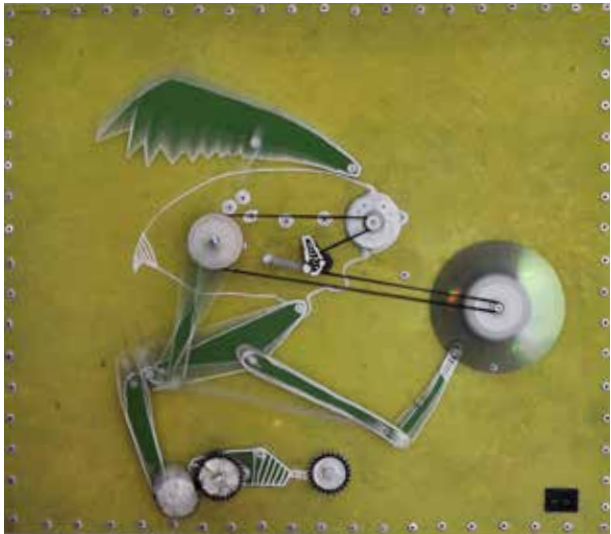
CITIPATI, 2013, fiberglass, electric components, 30x30 cm | URSUS RAPIDUS, 2013, fiberglass, electric components, 50x50 cm



world, a faucet might look like a sad little chicklet. When he looks at shapes he sees characters, little creatures with a life of their own. Once while hanging art works, I saw him arrange a square Bosch Cross Line Laser and its flexible mount to look like a little dog climbing up the ladder tilting its head to look at a painting. He sees objects animated and hence found ways to imbue the world around him with a soul and intent. The characters Ștefan creates often fly, or dig, or swim. Sometimes they need help from the viewer by needing to be switched on, like his kinetic drawings *Lamypris fatale* or *Abralia lineata* (2013), or needing to be moved manually via a crank like *Alexandrite Volante* (2016). Two of his most endearing characters might be *Bjorn* and *Ailurus* (2014), which one can only hope will turn into a children's book one day since they evoke infinite tenderness. It might be arguable that movement is more touching than something still, because we readily identify with a moving object or interpret it as something alive of sorts and hence worth our attention. The works are engaging the viewer's feelings with an immediacy that is hard to achieve in art and even rarely to be found in the related field of kinetic art.

# Kinship

There is one artist seemingly akin to Ștefan, similarly far off the main stream and engaging in a playful manner: The American Arthur Ganson (born in 1955). For him as an introvert, creating objects was a way to communicate how he felt about the world. His works



ABRALIA LINEATA, 2013, metal, fiberglass, electric components, Private Collection  
| LAMPYRIS FATALE, 2013, fiberglass electric components, 50x50 cm



BJORN, 2014, fiberglass, metal, electric components, 25x13x18 cm



AILURUS, 2014, metal, fiberglass, electric components, 40x20x25 cm

are often way less immediate since his machines are usually complicated domino mechanisms, some sort of Rube Goldberg machine like Fischli and Weiss 'The way things go'. In Ștefan's work cause and effect are close together and the mechanism is the shortest way to make the intended result happen. The engineering can be brute while the result is highly poetic. The mechanics are exclusively serving the purpose of turning an idea into physical reality. Ganson often works with found objects, while Ștefan usually builds things from scratch after his sketches that help develop an idea. But sometimes he turns to modifying a found object, maybe due to this way of looking at objects and seeing their hidden potential, seeing more than meets the eye. Ganson's 'Machine with Wishbone' is much related in spirit to Ștefan's stones with wings from the exhibition Stone Age in 2015.

Arthur Ganson has a work of a woman sitting on a jetty with her bare feet hanging down and a feather tickling them. There is often humor in Ganson's work or a conceptual joke. In one work, gears are translated so often that one turn of a drill bit would take 1 trillion years. This is never the case with Ștefan's work. Movement in his practice is not happening for the sake of it, but for the purpose of something coming alive, flying away, cutting through, swimming up, hopping off.

Ștefan's radicalism lies in his way of seeing everything in a different light and full of potential for more. To achieve this, his modes of production are often as innovative and individual as his artistic results. More often than not, tools will need to be modified, hacked or misused for the purpose Ștefan intends.

## Tools

Some works like Female Unterholzkrafter (2010 - page 21) or Storque (2010 - p. 21) and Lampyris Fatale (2013) incorporate actual tools in their shapes: The first a blade of a chainsaw, the second a drill pit as beak and the last the blade of a disk saw which is probably responsible for the 'fatale' in its title. It is obvious in the aesthetic of Ștefan's pieces, that power tools and craftsmen tools play a big role in the process of creation, that somehow them ending up becoming part of the object is a not far fetched next step. It can be seen as the culmination of appreciation in a very interesting relationship to tools. As a child he was not allowed to play with his father's tools because they were important instruments of daily use, which increased his fascination. Nowadays in his artistic practice tools are the means to an end, however, for Ștefan's creative approach they reach their limitations rapidly and so, sometimes the tools need to be modified, adapted or augmented to serve his purpose. This kind of approach and his analog materials (metal, fiberglass, cement, wood, resin, pigment or acrylics) link Ștefan to today's international movement of the Makers Culture which emphasizes on making what you need with your very own hands akin to the analogue hackers, from small DIY solutions to furniture and mechanical things. This is a big part of the biking community too: workshops furnish the tools and everyone can repair their own bicycle while staff helps out in need. We come full circle back to Ștefan as a mountain bike enthusiast. 'Maker Culture and the movement around it is thought to be a reaction to the disconnect within the physical world

in cities. Simply put Maker Culture has been created as a bridge to pull communities back into sharing and face-to-face interaction as people help one another. This is actually a culture lived quite actively at the residency in Cetate where the exhibition Unknown Creatures takes place. The first phrase in Romanian that I learned during my short visit in the summer of 2018 was 'Te ajut?' - 'Can I help you?'. Ștefan also teaches children to work with tools and embodies a big part of this Maker Culture: the passing on of manual skills in this digital world that is so literally out of touch; ironically mainly due to 'touch screens'.

Videos about power tools sometimes have their custom composed music that sounds like the classic hard rock riffs with double base of Anthrax or Pantera. They suggest masculinity and roughness. However in Ștefan's work, tools are used to imbue objects with a soul and it is visible in the way he works with them, in the way they are orderly arranged, in the extensions he creates for them. For every working situation Ștefan usually has the matching self-made tool cart. Whether it's welding or drilling or cutting and depending on the material being wood or metal. His love for 'making' things that surprise is not limited to his artistic work. He will go to great lengths to make a tool cart look like a race car with red or blue LED lights at the bottom of it just for the pleasure of seeing someone's face light up in astonishment when he shows it off. The production process itself almost turns into a performance.

## Choreography

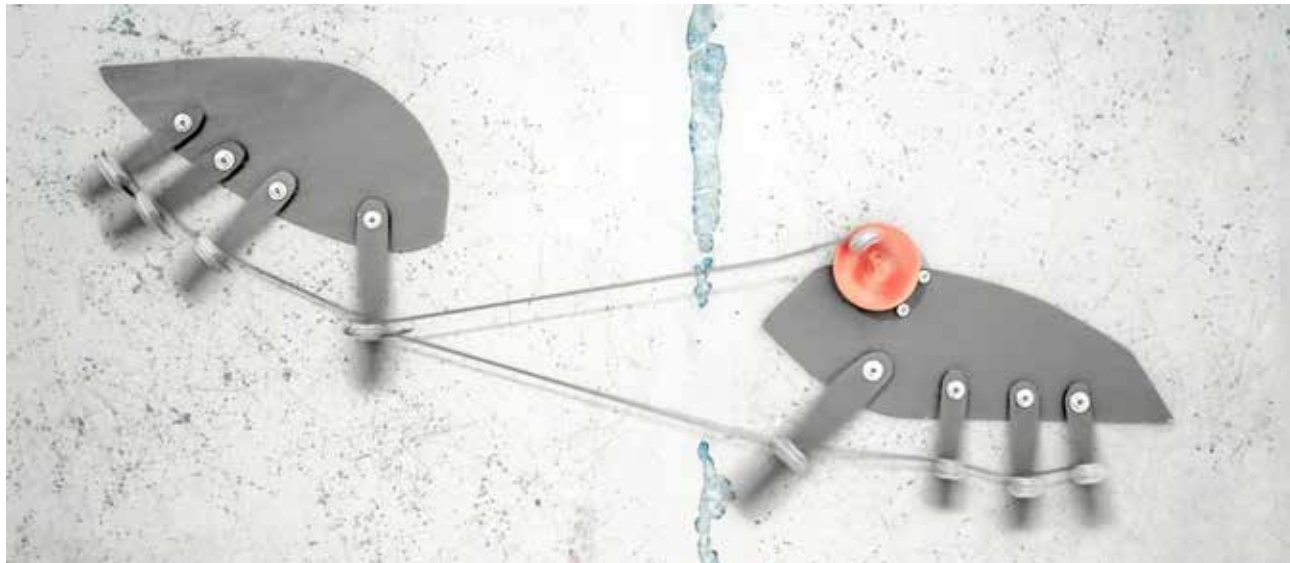
Even though Ștefan's works are not actively performed by the viewer like Franz West's 'Passtücke' or by the artist himself like in the case of Rebecca Horn, there is a case to be made for choreography and performance in Ștefan's work. Gears and chains and belts coming together for a rhythmic movement always allude to choreography, especially because of the repetitiveness of the movement itself.

Alexandrite Volante (2016) is directly forcing the viewer into the role of activator of the sculpture's full potential. The viewers need to get involved and engage in movement themselves with their body to see the sculpture come to life. Activator and object move in synchronicity. 'When I move, you move.'

Ștefan himself is quite the performer when he poses with his work p. 100 - 101) or when he engages with everyday objects in an unusual fashion like when he spontaneously stages a wild life documentary while putting away some IKEA chairs (p. 14). Using them like squeaky stilts the 'chupacabra' walks around stalking carefully through the muddy ground, the camera following, peaking through leaves. Albert Kaan behind the camera commenting on the strange creature like a rare sight of the wildlife. Ștefan's mind is trained to think of potential mechanical accessories for bodies.

In another image we see him posing like Baroque Royalty in front of his light box (Soft Talk, 2018, p. 112). The gown he has wrapped himself in is the protection foil of the acrylic glass the work is made out of. Soft Talk





SOFT TALK, 2017, plexiglass, metal, electric componets 200x300x100 cm |  
FEMALE UNTERHOLZKRAFTER, 2010, metal, fiberglass, aluminium, electric

components, 108x112x110 cm



ALEXANDRITE VOLANTE, 2017, metal, 290x300x100 cm, Cetate Arts Danube  
- Sculpture Park



itself is performing a well-choreographed movement of various shapes glowing like an alien machine in the night. Ștefan about the work: '[...] inside it's an almost telepathic dialogue between the shapes [...], it's soft because it is like a shadow theater, normally played by the hands.' The bright orange forms move as if by magic, performing their own story, without a human puppeteer.

## Escape

The underlying premise of most of Ștefan's works is the possibility of nature developing a will to adapt technology developed by humans (inspired by nature in the first place) in order to advance its own evolution; in order to act independently of humanity. To attribute nature this kind of conscious agency is toying with concepts of animism, a belief system attributing a consciousness to nature.

One of Ștefan's first works was a readymade porcelain sculpture of a headless dog that Ștefan attached bristles to at the bottom. Headless, because the work of cleaning is seen as such. The object was created as a utopian solution to a very common problem of Romania: stray dogs and trash in the streets. What if the stray dogs could be used to clean up the streets? The question is utopian and relevant at the same time. 'Some time ago a proposal was made to distinguish between heterotechnics and homeotechnics' (Sloterdijk, Not saved. Experiments according to Heidegger, Frankfurt am Main, 2001, p. 212 f.) - 'the first being based on procedures of nature



Performance, 2018, video captions, Cetate Arts Danube - Artists in Residence

rape and nature deception, the second on procedures of nature imitation and the continuation of natural production principles on an artificial level. By converting the technosphere to homeotechnical and biomimetic standards, a completely different picture of the interaction between environment and technology would emerge over time. We would experience what the earth can do as soon as people switch from exploitation to co-production. On the path of mere exploitation, the earth remains the limited monad for all time. On the path of co-production between nature and technology, it could become a hybrid planet on which more will be possible than conservative geologists believe.'

Humanity will need to be thinking about very creative ways in utopian dimensions to survive on this planet, that is warming up uncontrollably. There is no emergency exit on planet earth and no copy of this luxury planet has been discovered yet, so as much as we plan for escape, we will also need to plan for a different life here on earth that gives this spaceship and its inhabitants a future.

Ștefan's characters imagine escape in many forms. Marine life characters, bugs and inanimate objects like stones sprout wheels, have caterpillar tracks added or sport wings. Worst case they get to fly in a cage like *Pseudosquilla* (2018, p. 68), best case they seem to be able to fly off the wall or even off the earth like *Lulla Betula* (p. 108 -109) and *Cinnyris Geometrica* (both 2018) for the Parque Marechal Carmona in Cascais (PT). At his last participation in a residency at ArtFORest Sângeorz-Băi (RO) he cut down a tree from the top of the hill and installed it horizontally in the subsidence at its

foot with wings connected to a crank on the other side of the little forest, up the next hill, so that the tree can be moved to fly through the little valley-like landscape. It is quite far off to imagine a tree flying. Their roots go deep into the ground and are usually connected with metaphors and images conjuring associations drastically contradicting the concept of the freedom of flight. Ștefan on his daring idea to make a tree fly: 'Once the idea is in my mind it needs to be transformed into reality. There is a 10% flexibility for compromise between the sketches and the real object, but I can always make it work and come quite close to what I had in mind!' *Lulla Betula* (2018) can be interpreted to escape from its rooted existence as a tree condemned to be born, live and die on the same spot. The scene can also be looked at, as humanity's fictitious, future ways of landscaping and harvesting. Escaping is a very basic human drive rooted deep inside all of us. Movies, entertainment, gambling, drugs, prostitution and social media are all forms of escape. We even develop certain professional ambitions often based on the wish to escape our own fates. The most admired and celebrated success stories are stories of escape, like *Slumdog Millionaire* or *Desert Flower*. Escape from a fate that seems to be written in stone. Like the fact that a tree stays rooted in the ground, or a stone has no way to move from its spot.

Theodor Zeldin portrays art itself as a form of escapism: 'The best escapologists are artists who abstract themselves from the realities of daily life and from the constraints of hierarchy; they create worlds of their own, expressing their independence and originality.'



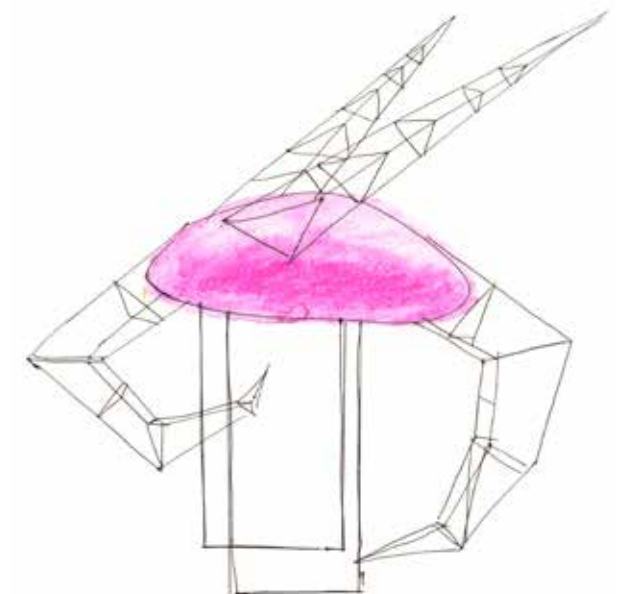
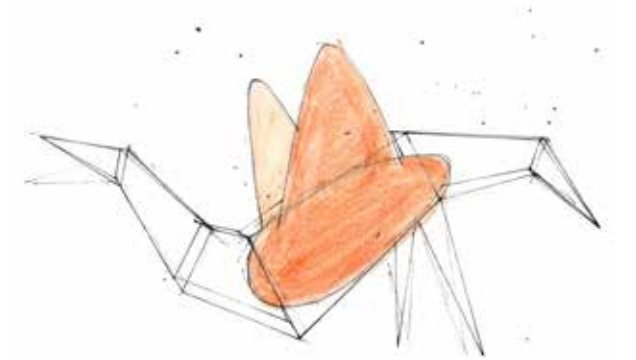


## Development

Coming back to the Cinnyris Geometrica (2018) for the Parque Marechal Carmona in Cascais (PT) it is quite important to notice a new element in the artists' repertoire. Sixteen movable mirrors are part of the installation capturing various views of the bird darting off into the sky. We think of the bird as quite a vain animal as in the idiom 'vain as a peacock' which makes the introduction of mirrors in this installation especially fitting. The mirrors are being tilted by little motors and are constantly framing new fragments of the installation.

The mirror is a 'device to construct a gaze that concentrates on a question of selection - on what does our attention settle, and with what has our attention been focused? These are questions of interest to many who consider how attention is captured (and thus how to better capture it), how attention is framed (and thus how to more effectively control it), and how perception is formed (and therefore how to more thoroughly understand ourselves).' It is a constructing of the gaze that takes place here but not purely for the satisfaction of the performance itself, free of function, rather to question our view, a fixated point of view, a stiff perspective.

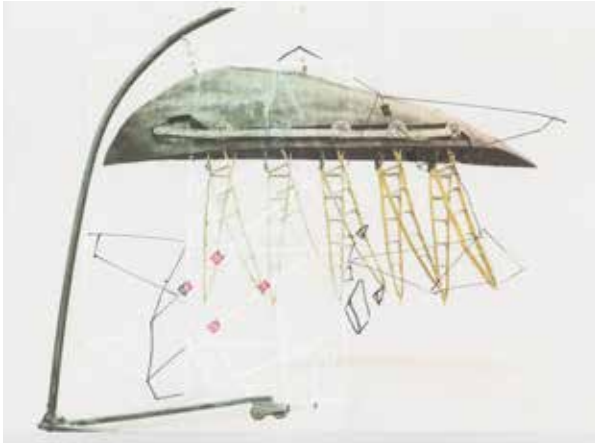
VICTORIA DEJACO



CINNYRIS GEOMETRICA, 2018, fiberglass, metal, mirrors, 500x700x200 cm, Centro Cultural de Redondo, Portugal | CINNYRIS GEOMETRICA, 2018, drawings, various dimensions



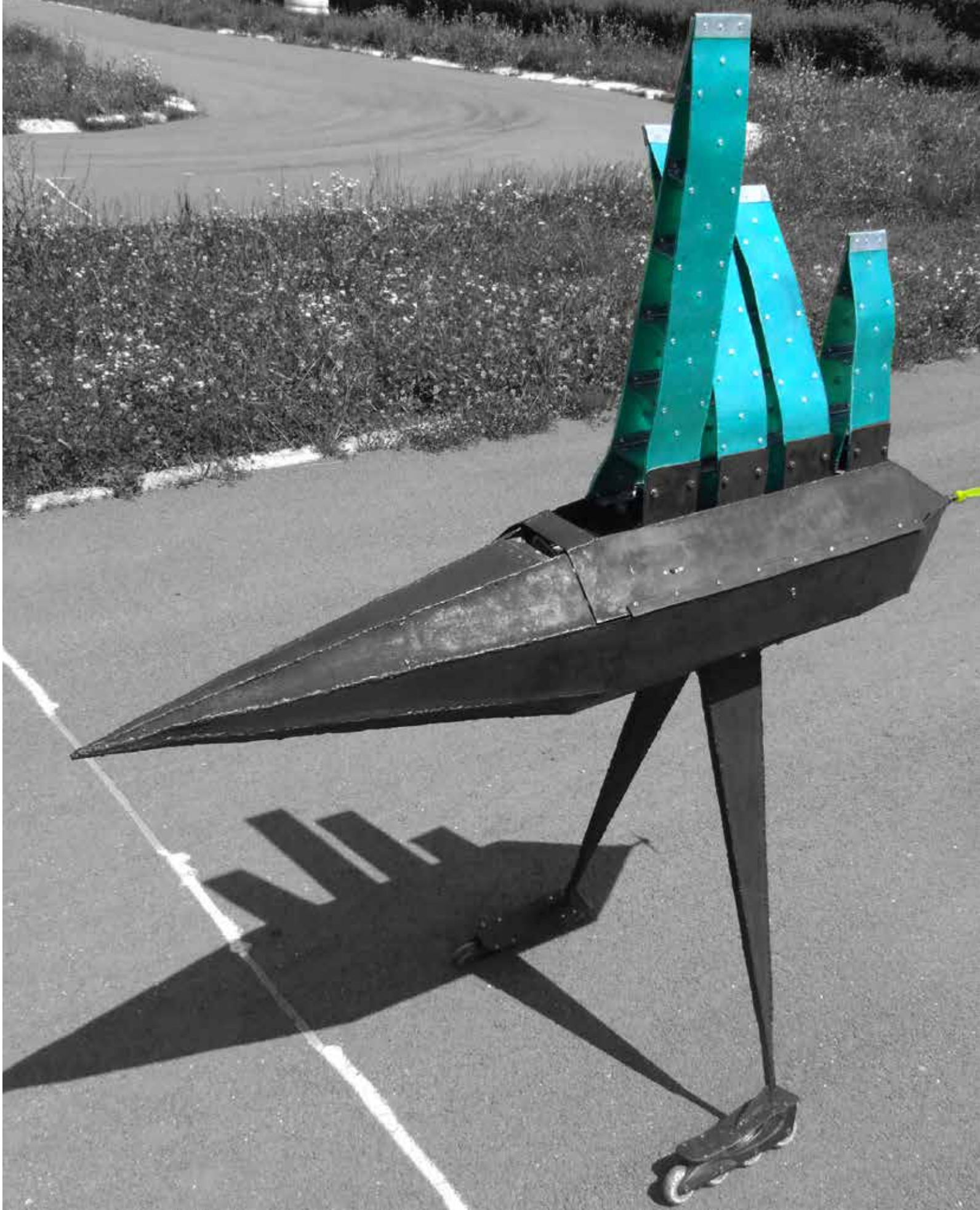
2010



MIRIAPHTERA, 2010, digital drawing | MIRIAPHTERA, 2010, metal, fiberglass, aluminium, electric components, 180x194x95 cm, Private Collection



right - GREEN OCTOBER, 2010, metal, fiberglass, aluminium, electric components, 178x169x94 cm





GREEN OCTOBER, 2010, metal, fiberglass, aluminium, electric components, 178x169x94 cm



FEMALE UNTERHOLZKRAFTER, 2010, metal, fiberglass, aluminium, electric components, 108x112x110 cm | next pages - BLUE ENTREPRISE, 2010, metal, fiberglass, aluminium, electric components, 127x330x158 cm







2011



STREETCLEANER, 2011, fiberglass, artificial hair, 60x40x20 cm

DISAMBIGUATION, 2011, metal, glass fiber, aluminium, electric components, 160x264x42 cm, Cetate Arts Danube - Sculpture Park



PARATARRASIUS HIBRIDUS, 2011, metal, fiberglass, aluminium, electric components, 104x196x112 cm, Private Collection



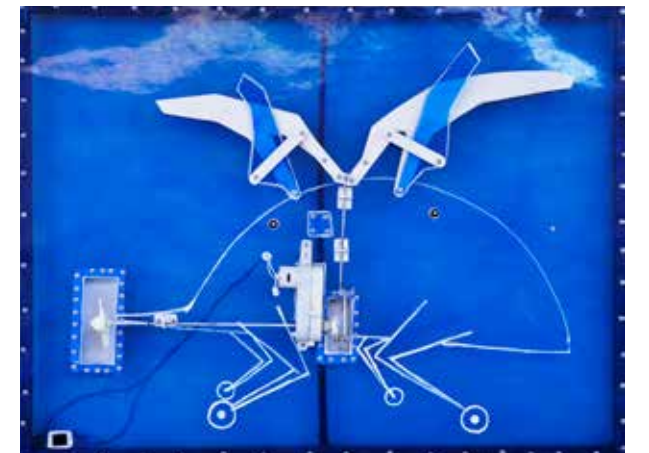
MOONFISH, 2011, metal, fiberglass, aluminium, electric components, 177x233x86 cm, Cetate Arts Danube - Sculpture Park



2012



left - MOBILESEED, 2010, wood, 180x220x90 cm, Private Collection | FINCH, 2012, fiberglass, metal, electric components, 70x30 cm, Private Collection |



COCINELLA NONPUNCTATA, 2012, metal, fiberglass, electric components, 60x80 cm, Private Collection





NYCTOPHILUS FLORIUM, 2012, fiberglass, metal, electric components, 150x40x25 cm | VANDALLIA, 2012, fiberglass, metal, electric components,

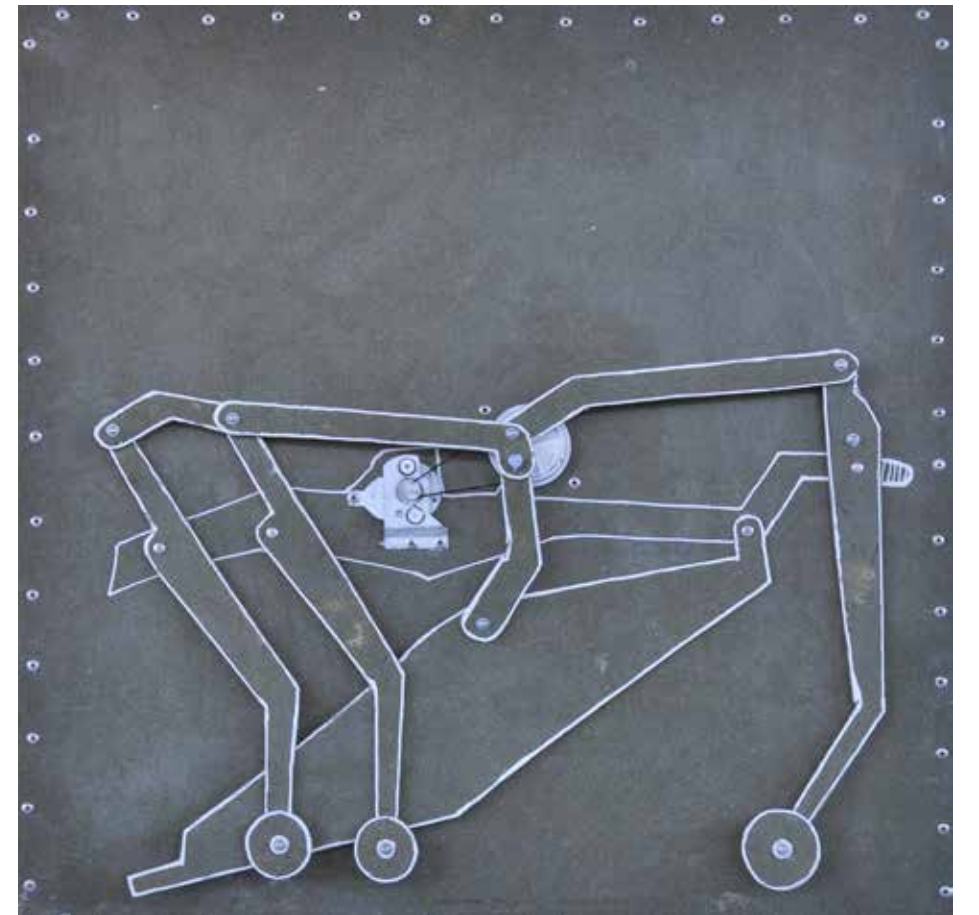
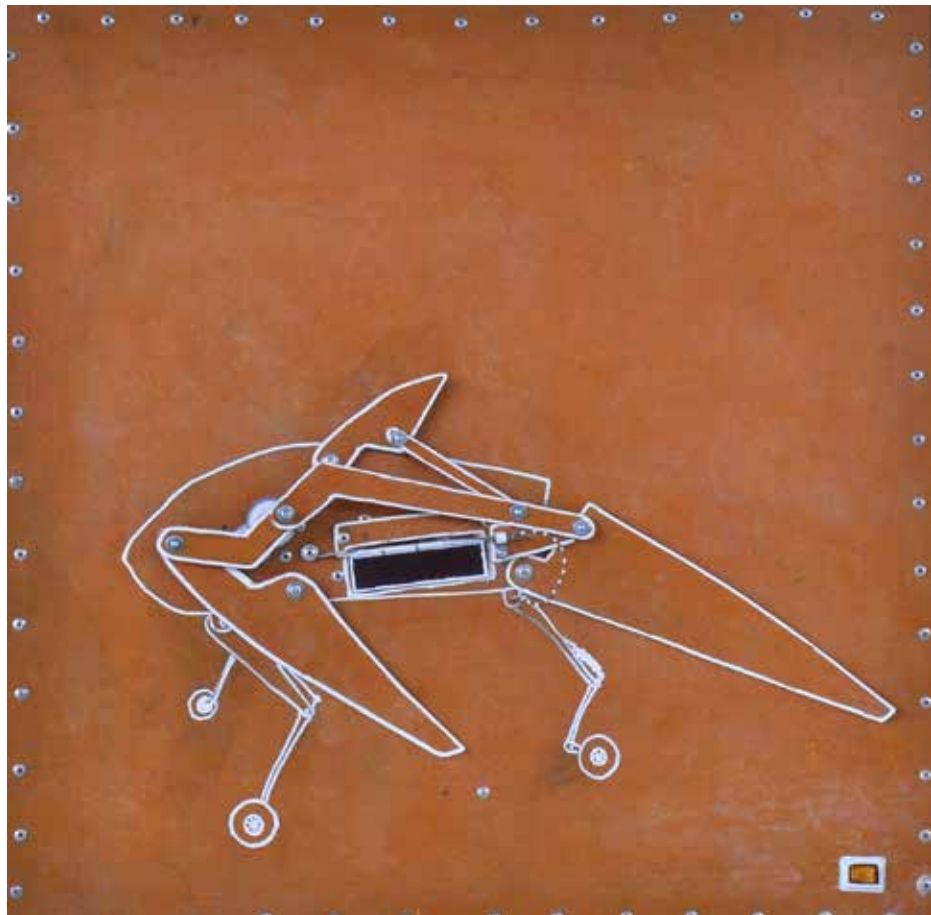
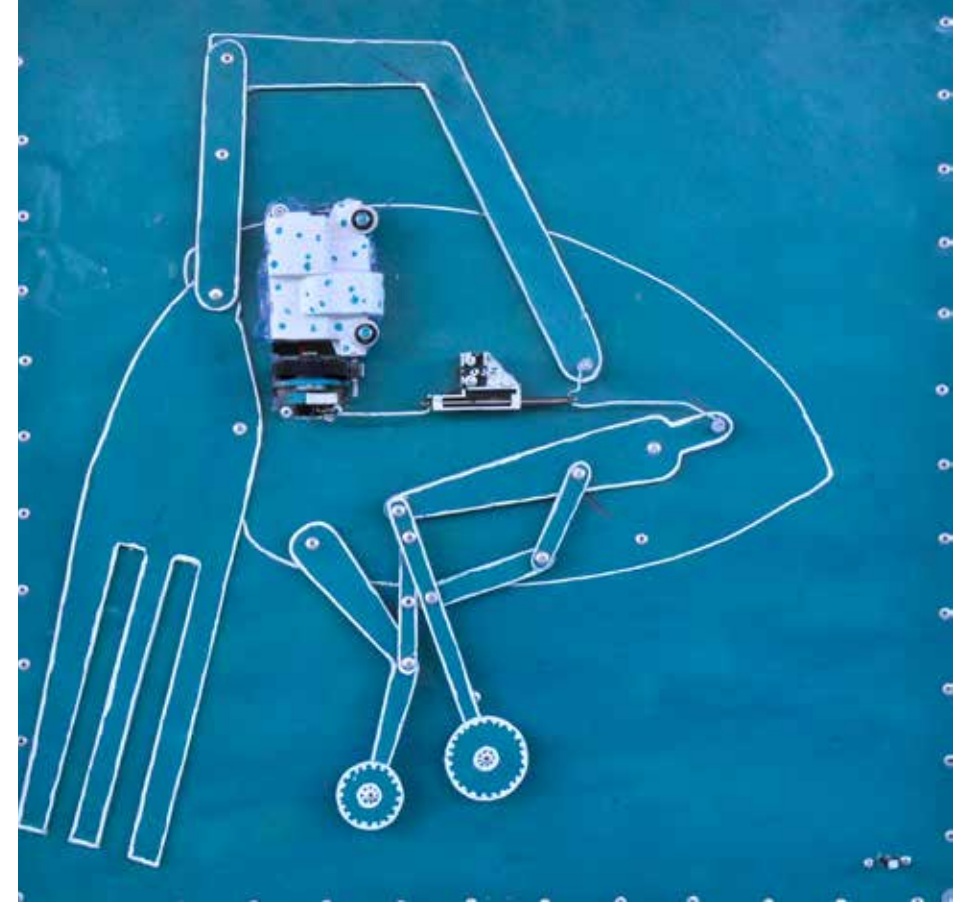
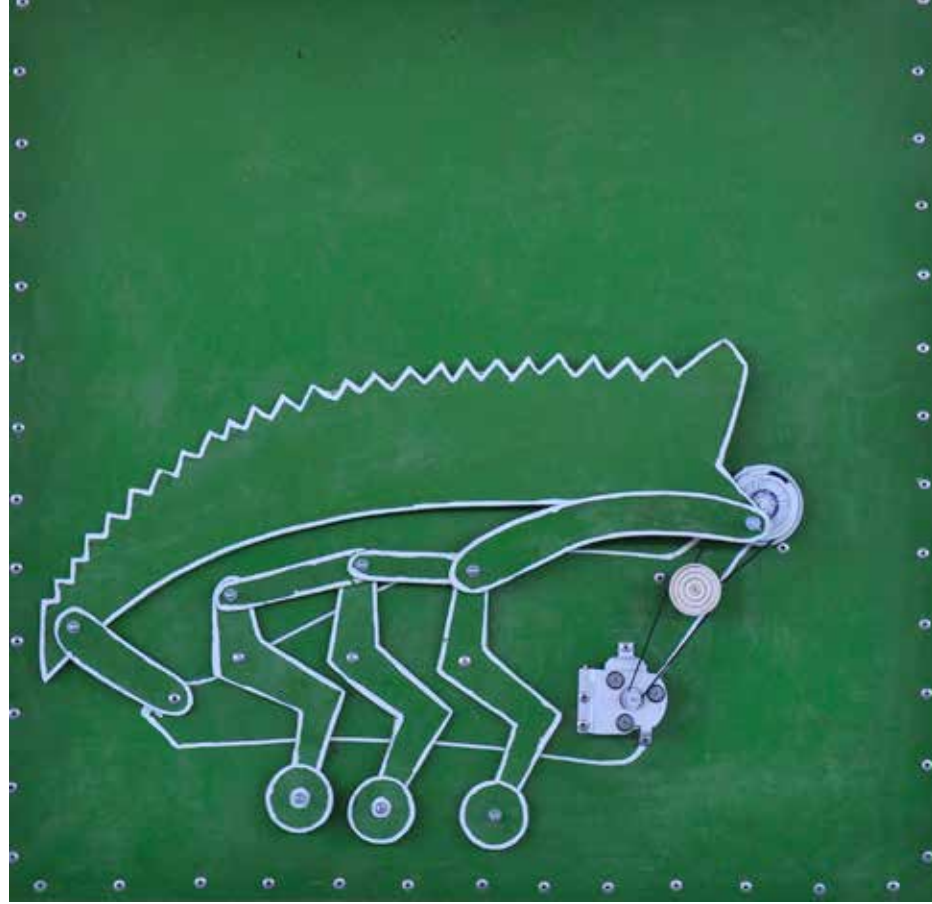
60x40x15 cm, Private Collection | next pages - ABRALIA LINEATA, 2013, metal, fiberglass, electric components, 60x60 cm, Private Collection | PRISTES, 2012,



electric components, fiberglass, metal, 50x50 cm | SIPHONAPTERA, 2012, electric components, fiberglass, metal, 50x50 cm, Private Collection | HYBODUS, 2012,

electric components, fiberglass, metal, 50x50 cm | TETRANYCHUS ROSO, 2012, electric components, fiberglass, metal, 50x50 cm, Private Collection | MANTIS RELIGIOSA, 2012, electric components, fiberglass, metal, 50x50 cm









STORQUE, 2010, metal, fiberglass, aluminium, electric components, 163x192x46 cm | Solo Exhibition Paratarrasius Hibridus, 2012, 418GALLERY, Bucharest

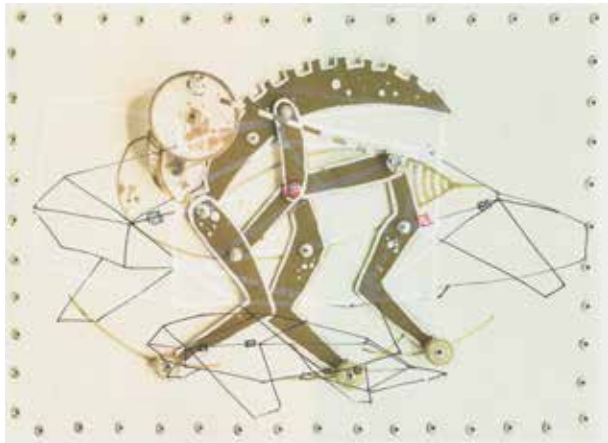


BLUE ENTREPRISE, 2010, metal, fiberglass, aluminium, electric components, 127x330x158 cm | PARATARRASIUS HIBRIDUS, 2011, metal, fiberglass,

aluminium, electric components, 104x196x112 cm | Solo Exhibition Paratarrasius Hibridus, 2012, 418GALLERY, Bucharest



2013



HOLOTHORIAN I, 2013, electric components, fiberglass, metal, 30x30 cm | INCELLA MIMAS, 2013, aluminium, fiberglass, metal, electric components, 80 x 100 cm | APIS..., 2013, digital drawing, various dimensions | APIS..., 2013, 21x30



cm, electric components, fiberglass, metal, Private Collection | right - OESTRIDAE DOMINANT, 2013, polystyrene, metal 230x500x180 cm, Beelden aan Zee Museum Harteveltstraat Scheveningen, Zuid-Holland, Netherlands







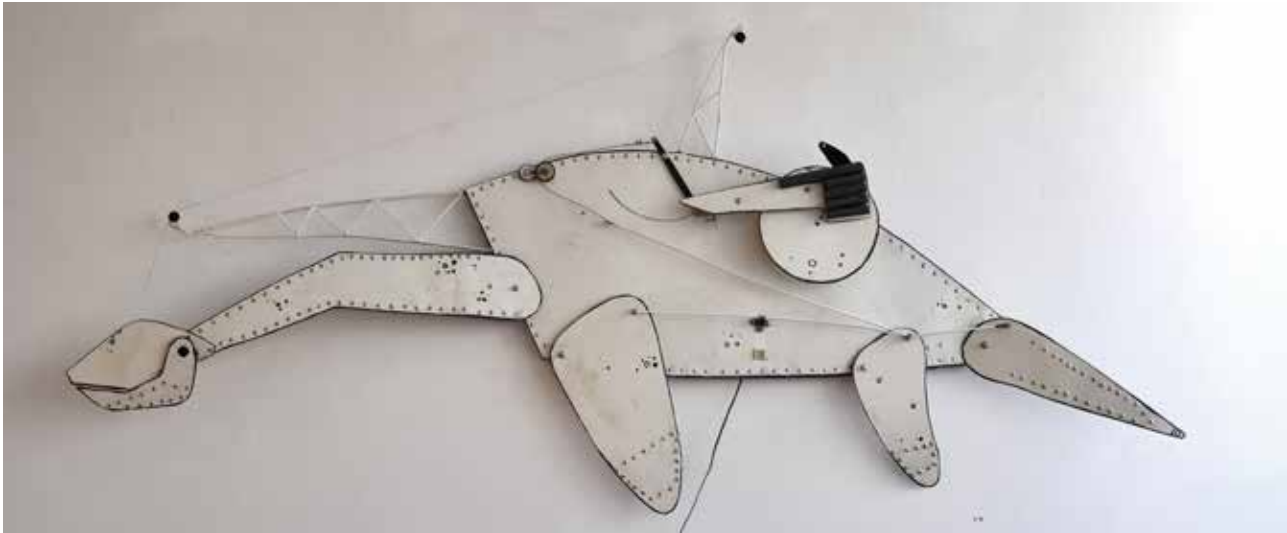
LAMPYRIS FATALE, 2013, fiberglass, electric components, 50x50 cm | JUMPING  
JET, 2013, fiberglass, 60x40x20 cm, Private Collection | Solo Exhibition  
Disambiguation, 2013, Palatele Brâncovenesti Mogosoaia, Bucharest



DISAMBIGUATION, 2011, metal, glass fiber, aluminium, electric components,  
160x264x42 cm | Solo Exhibition Disambiguation, 2013, Palatele Brâncovenesti  
Mogosoaia, Bucharest



2014



LATIPPINUS LIEBHERR, 2014, fiberglass, metal, electric components, 155 x 68 cm | OOGENERA, 2014, fiberglass, metal, electric components, 80 x 120 cm | GRENADIER, 2014, fiberglass, metal, electric components, 20 x 14 x 10 cm



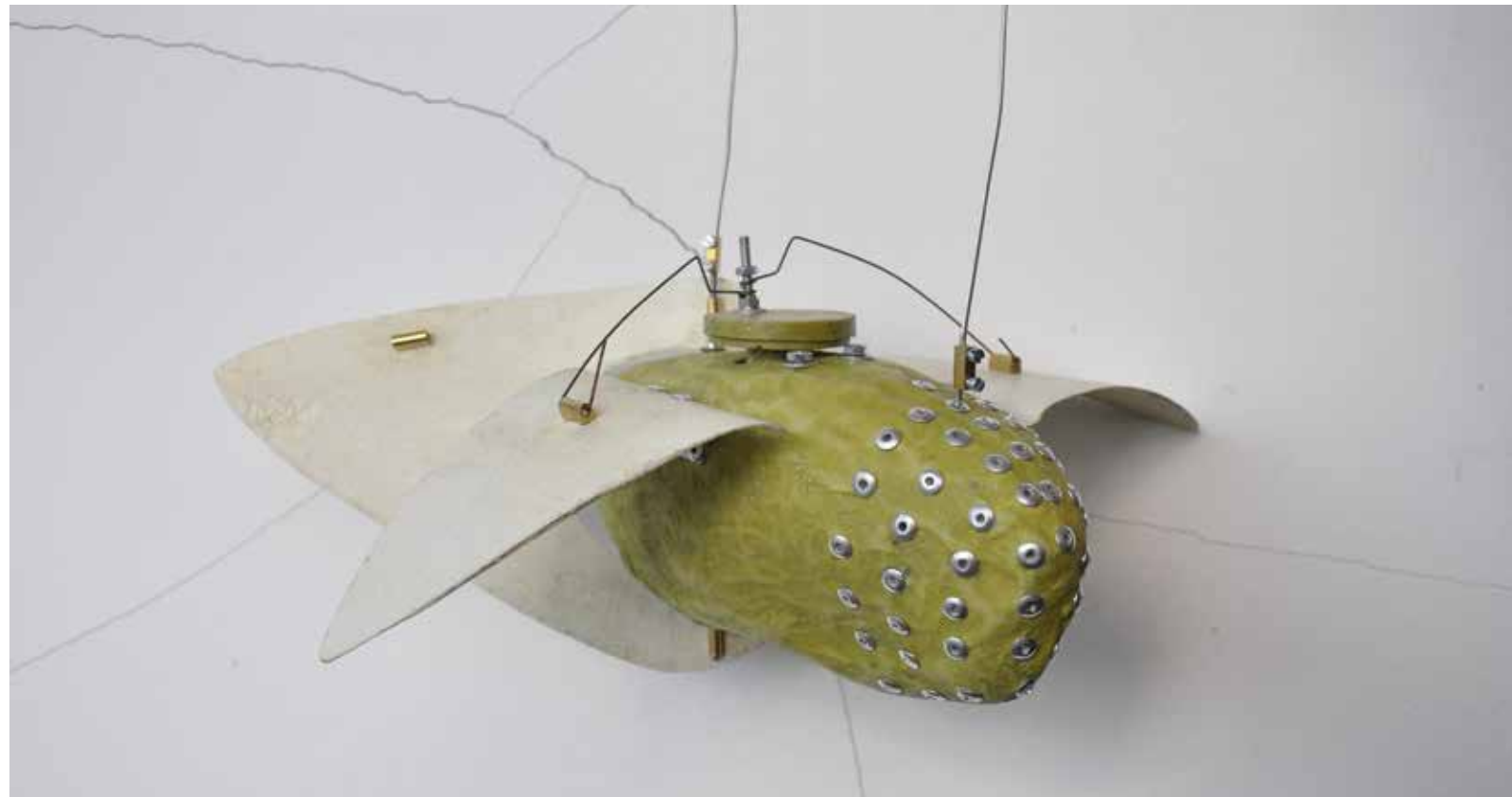
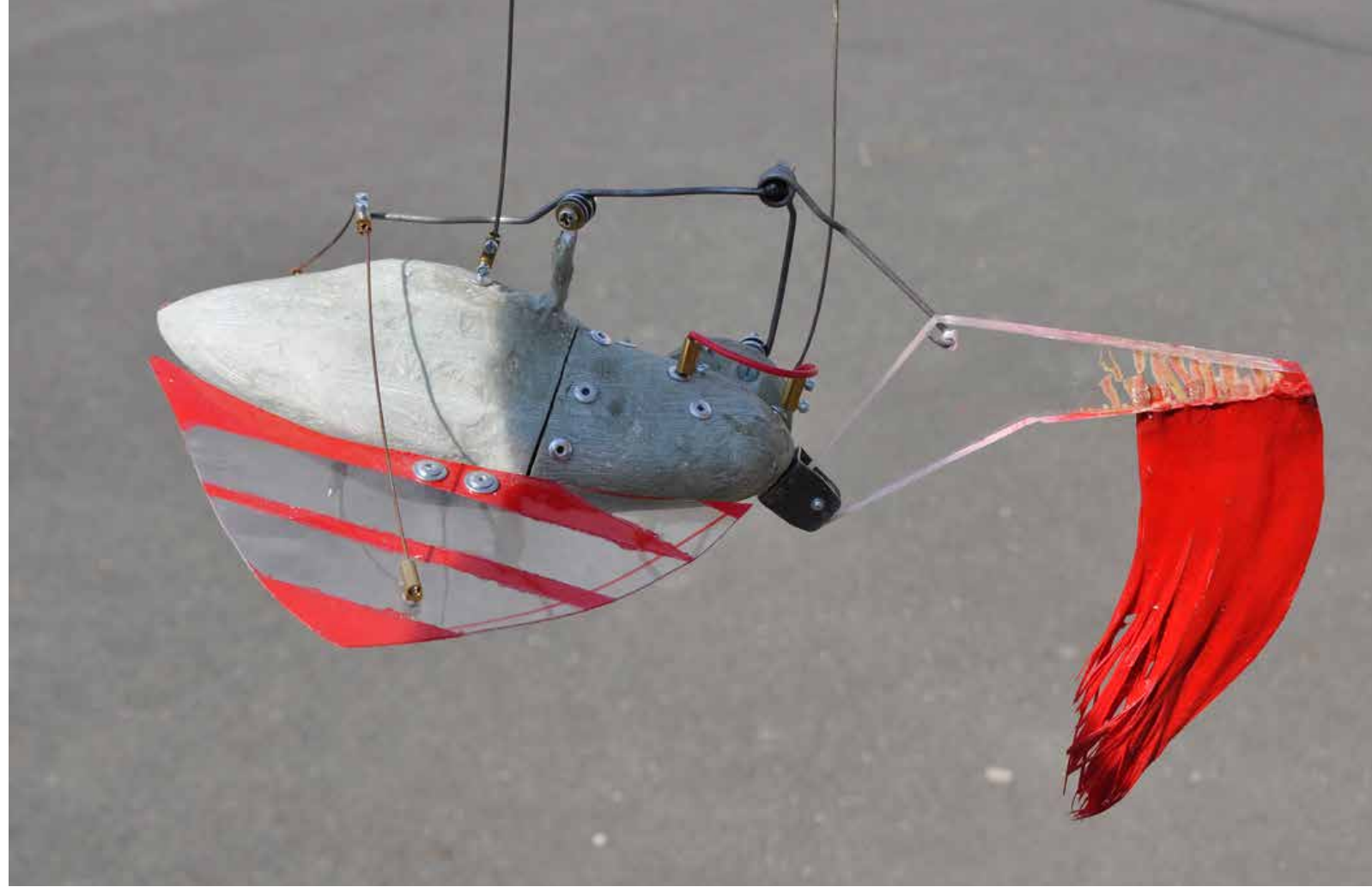
right - BJORN, 2014, fiberglass, metal, electric components, 25x13x18 cm | PELLUCIDA, 2014, kinetic sculpture, 90 x 77 x 44 cm | Solo Exhibition Sensus Propero, 2014, 418GALLERY, Bucharest | next page - PELLUCIDA, 2014







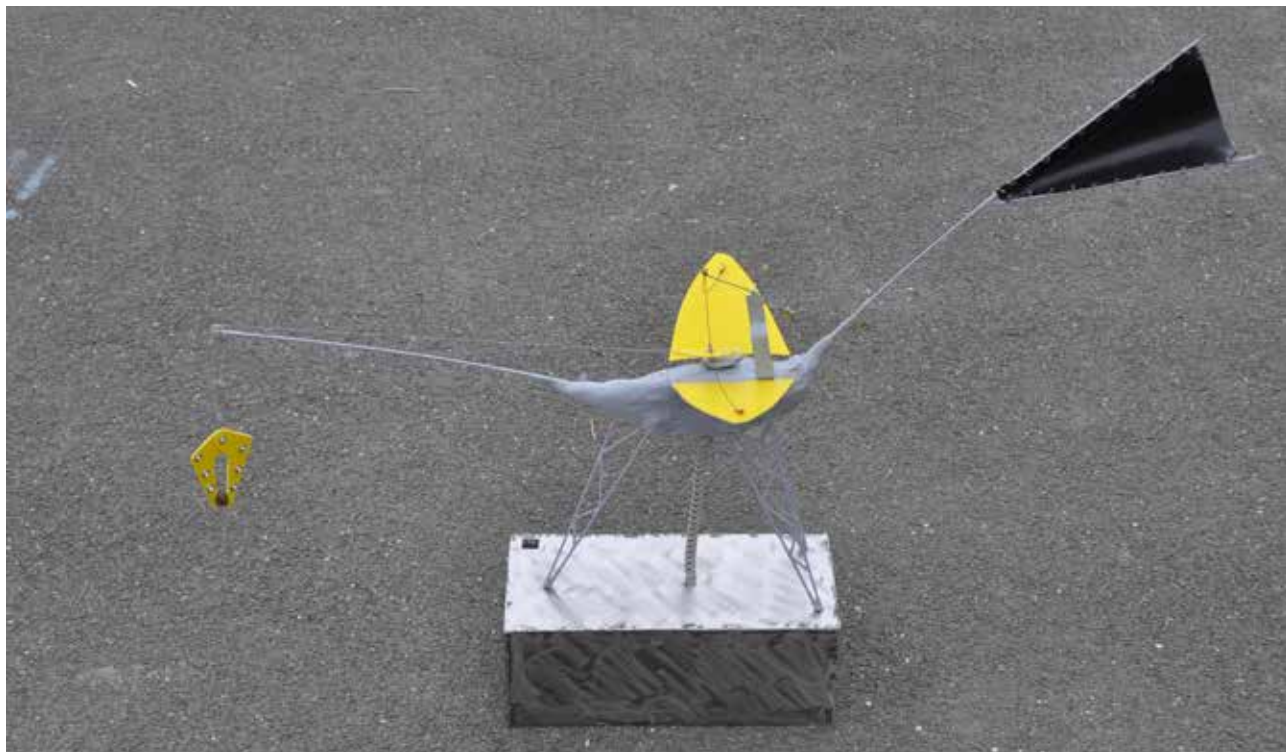
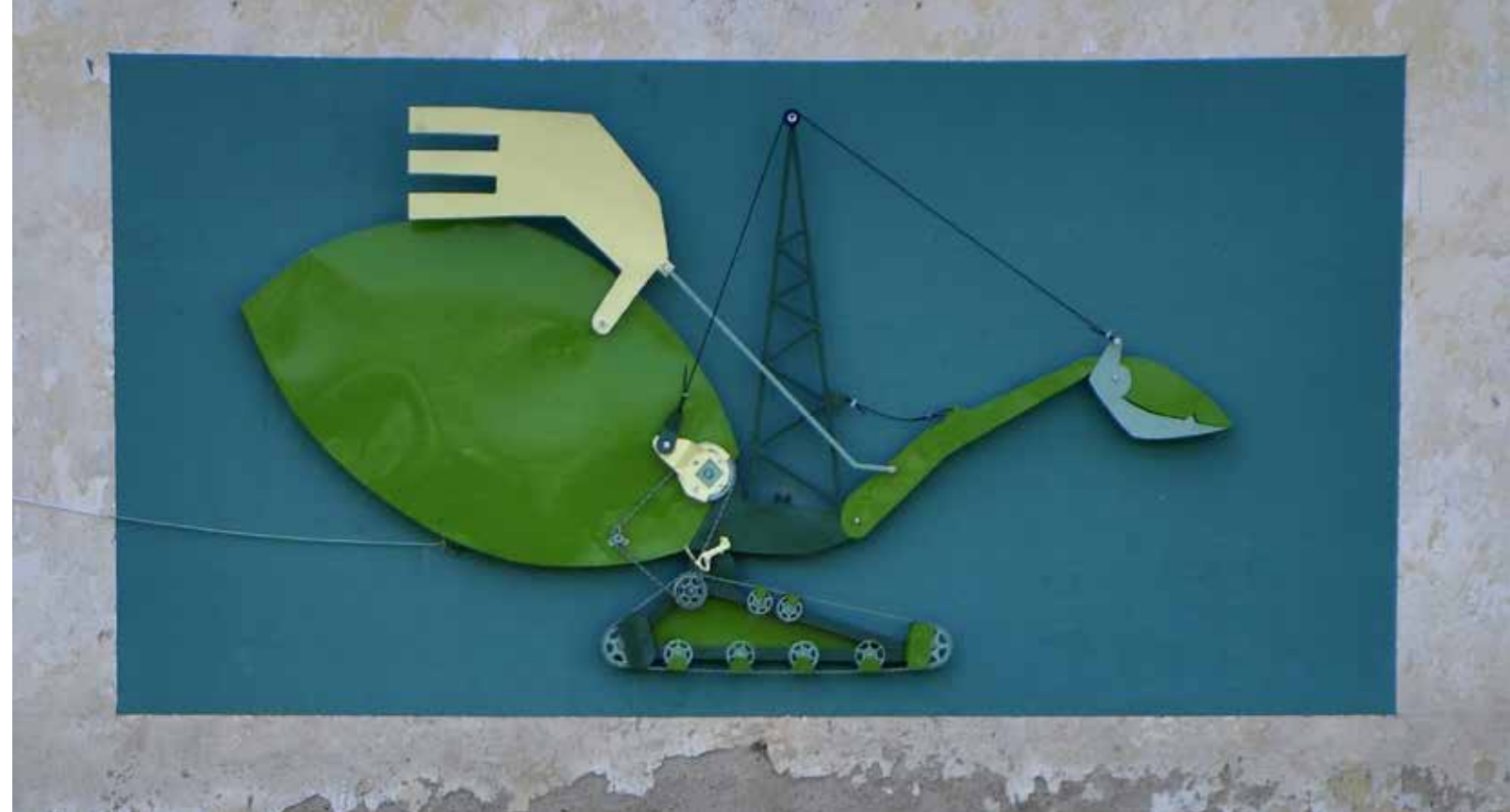




previous page - MELIBE EXTRAORDINARIA, 2014, fiberglass, metal, electric components, 12x15x19 cm, Private Collection | AEROTACTILUS, 2014, fiberglass, metal, electric components, 27x17x73 cm | CRANEOPTHERA, 2014, fiberglass,

metal, electric components, 60x20x17 cm | right - ABISSICOLA PLAMMEA, 2014, fiberglass, metal, electric components, 20x 29x10 cm | AMPHILIUS, 2014, fiberglass, metal, electric components, 30x12x28 cm, Private Collection





EXUPERY, 2013, aluminium, fiberglass, metal, electric components, 80 x 100 cm  
 | ILICIUM, 2014, aluminium, fiberglass, metal, electric components, 60 x 100 cm  
 | QUASIRAMIFERA, 2014, fiberglass, metal, electric components, 86 x 110 x 40 cm

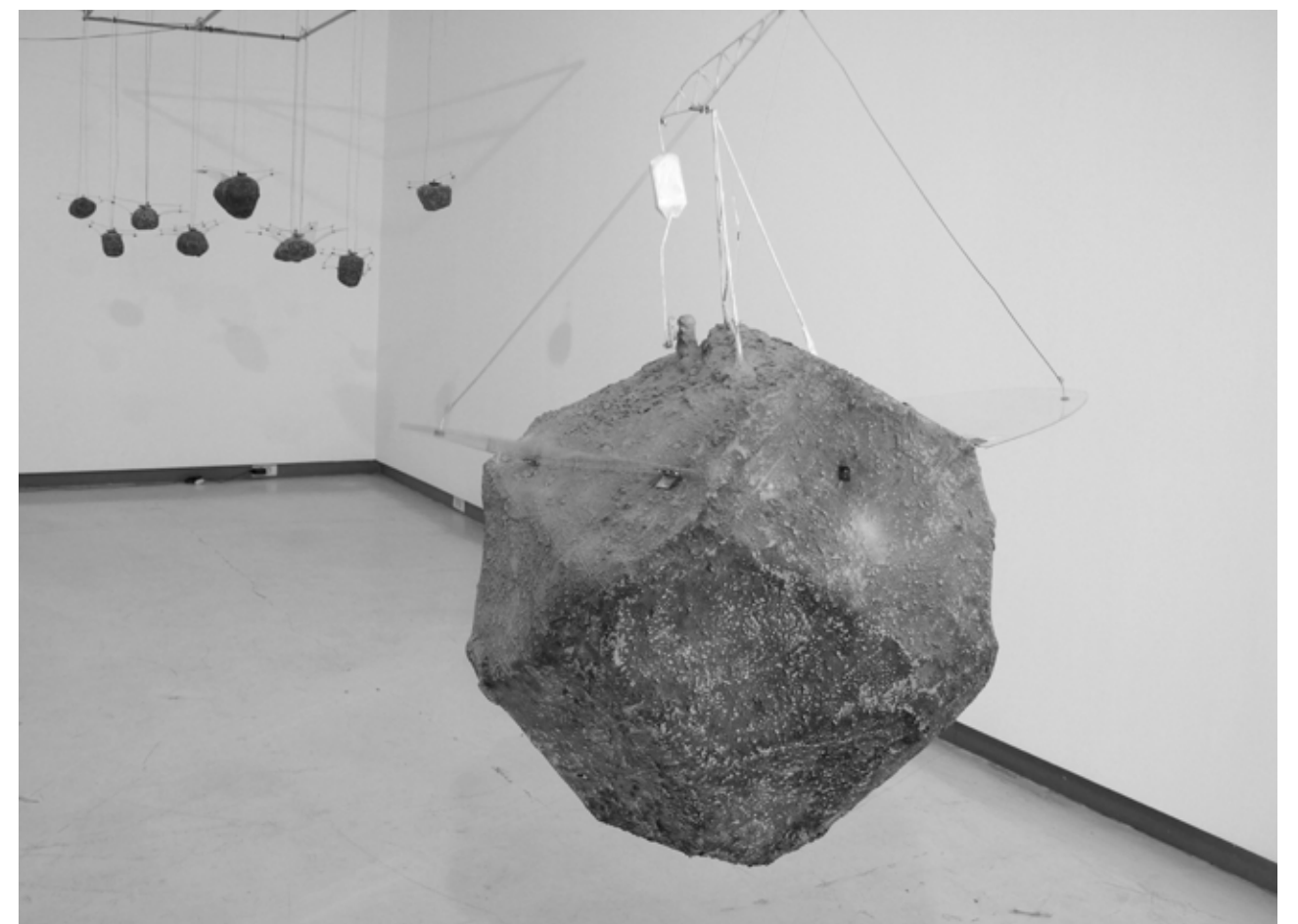
right - LABOCCANIA LUMIA, 2014, metal, electric components, industrial paint, 200x400 cm, Cetate Arts Danube - Sculpture Park



2015



IMPLEO, 2016, metal, plexiglass, 23x35x8 cm, Private Collection | right - GEOMETRIC BUGS, 2015, metal, plastic, 150x150x10 cm | next pages - SMALL BANG, 2015, cement, plastic, wood element, electric components, 200x100x150 cm | Solo Exhibition S T O N E A G E of emotional technology, 2015, Calina Contemporary Art Space, Timișoara



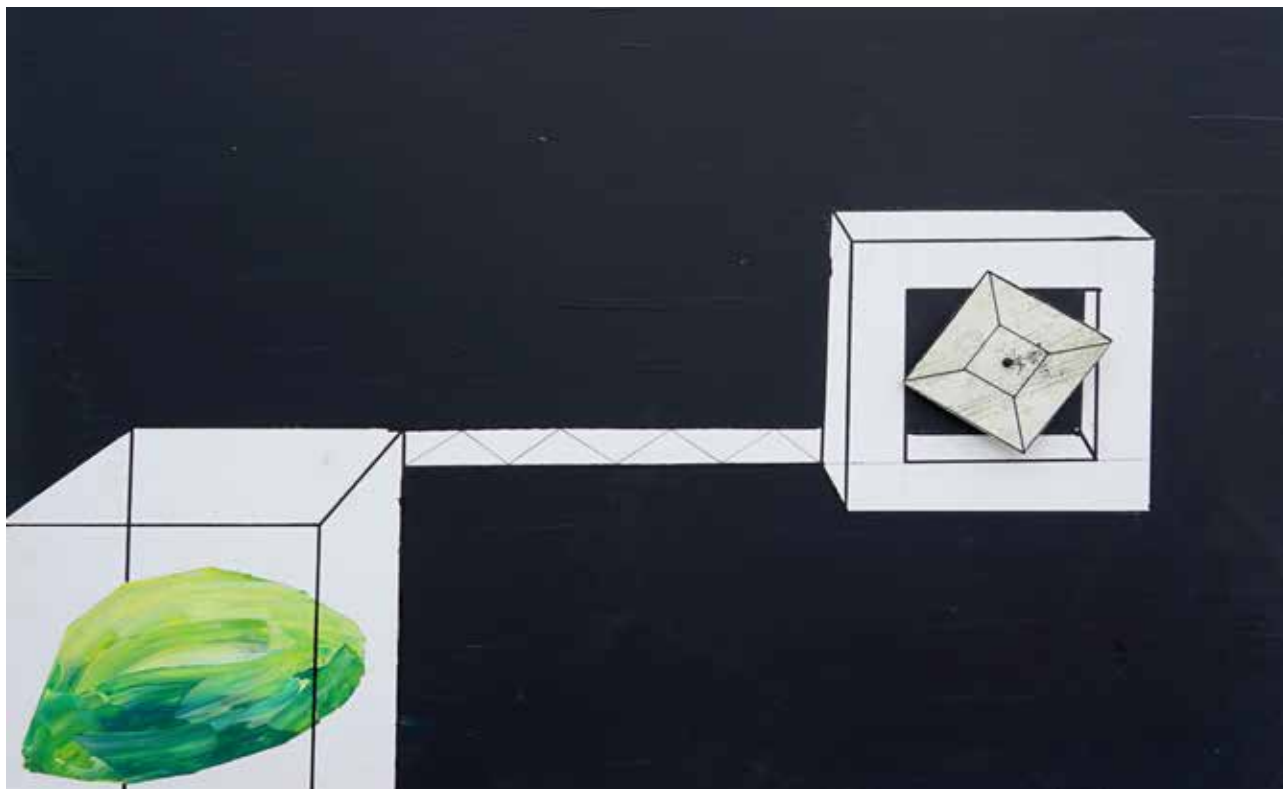
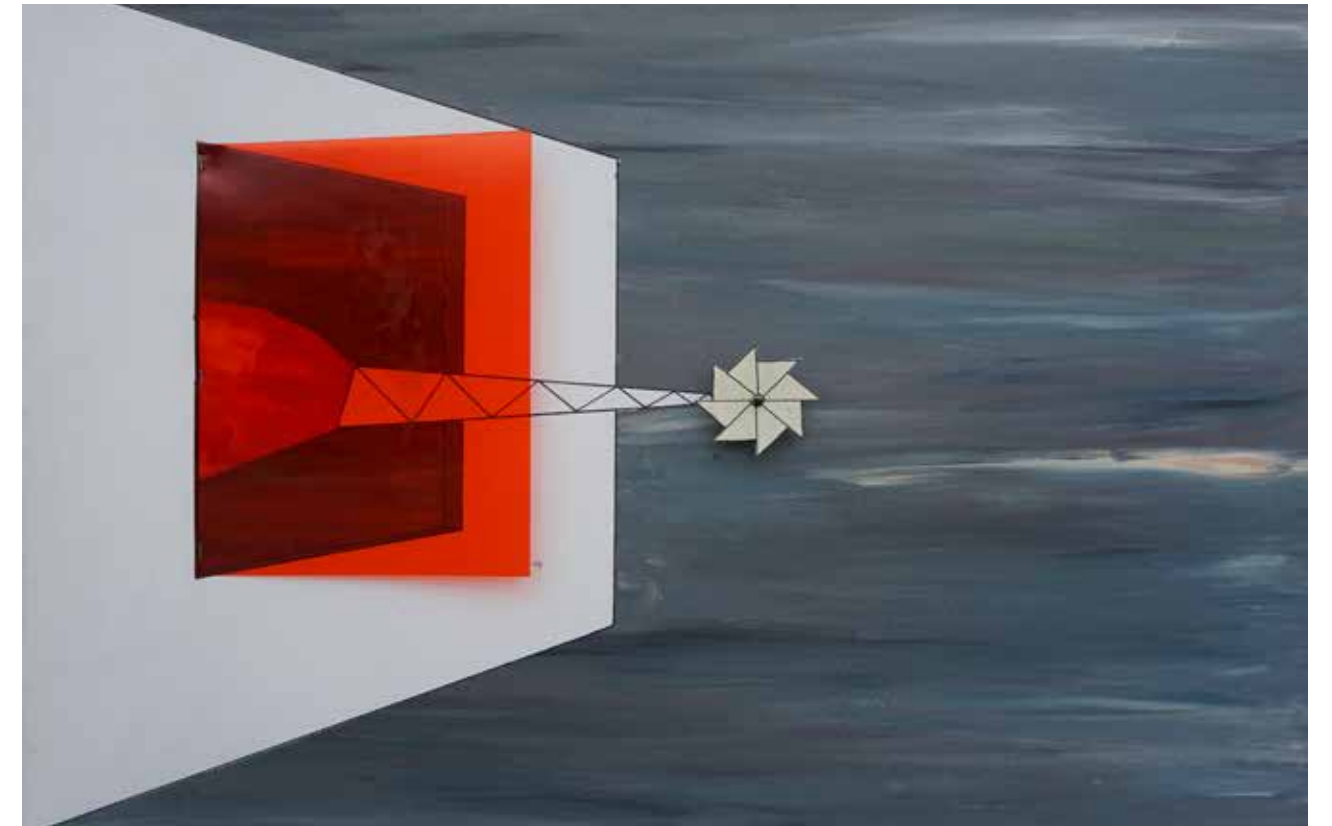
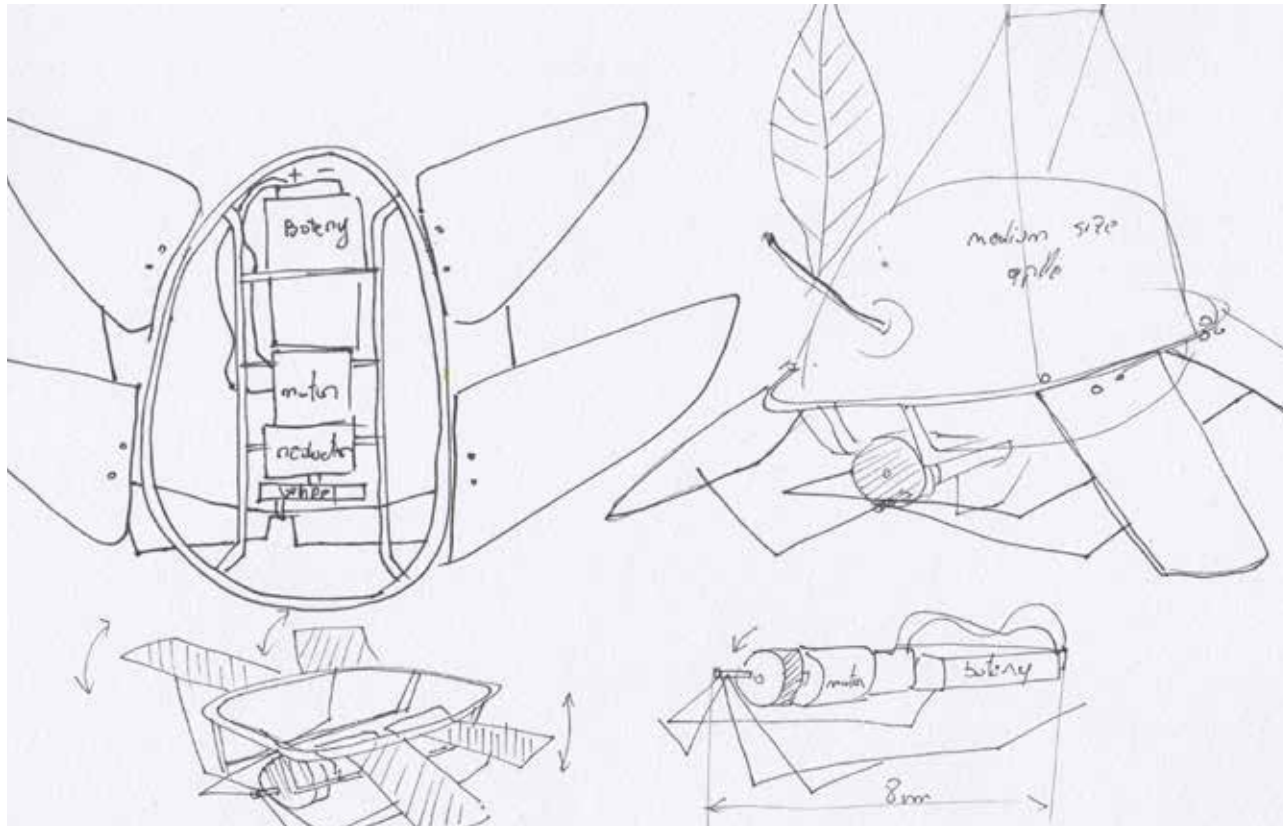




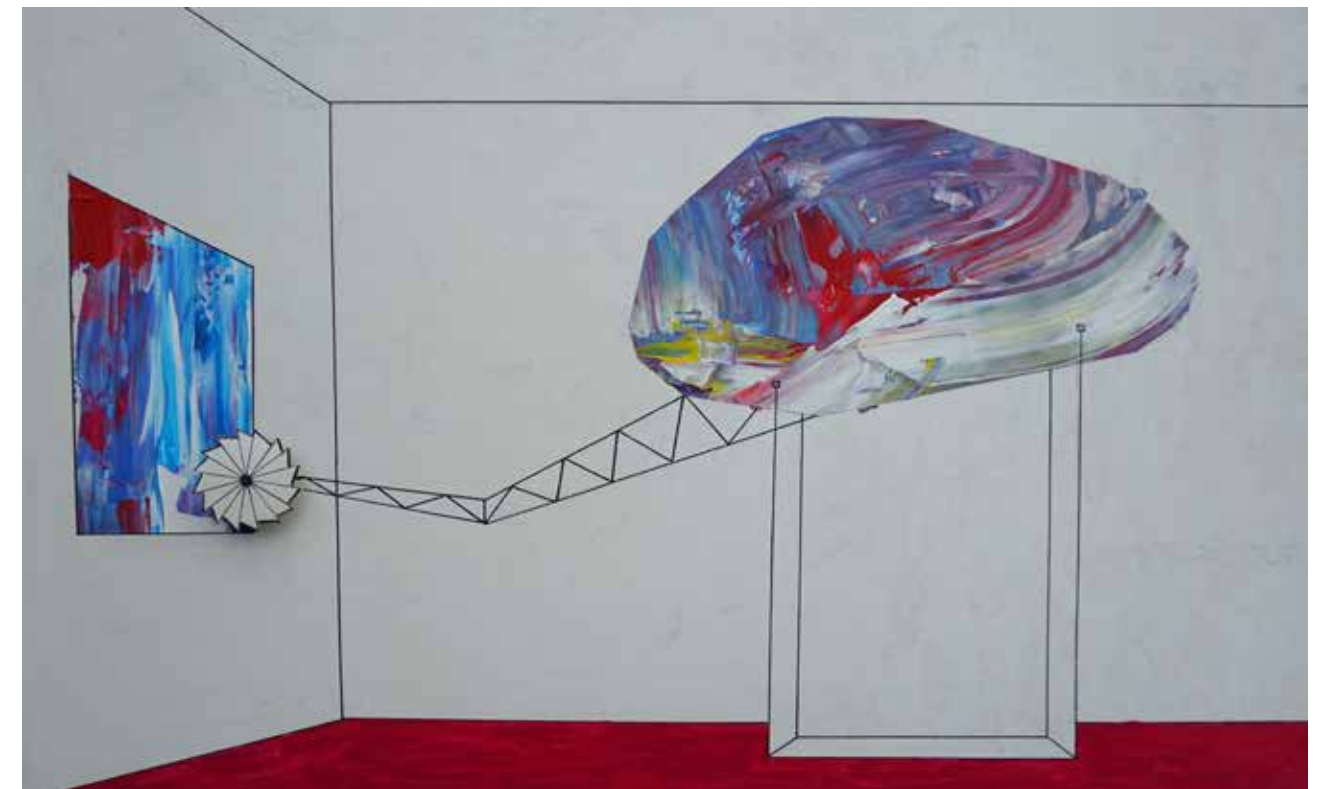
left - COSMIC DUST, 2015, cement, plastic, wood element, electric component, 10x15 cm each | GREAT MARCH AND GREAT OCTOBER, 2015, aluminium, fiberglass, metal, 200x100 cm each | SAILING STONE, 2015, metal, industrial paint,

450x200x60 cm, Cetate Arts Danube - Sculpture Park | NAPOLEON TIRON and STEFAN RADU CRETU at Cetate Arts Danube - Artists in Residence, 2016





UNTITLED, 2015, ink on paper, 21x29 cm | LIMESTONE AND TIME, 2015, 50x70 cm, kinetic painting, canvas, electric components



THROUGH THE WINDOW, 2015, kinetic painting, canvas, fiberglass, 50x70 cm | IN THE FRONT OF THE PICTURE, 2015, kinetic painting, electric components, canvas, 50x70 cm





SYNANCEIA VARIUS, 2015, metal, 330x205x280 cm | right - HARTLEY, 2015, metal, fiberglass, aluminium, electric components, 100x200x80 cm, SANAA, arch.

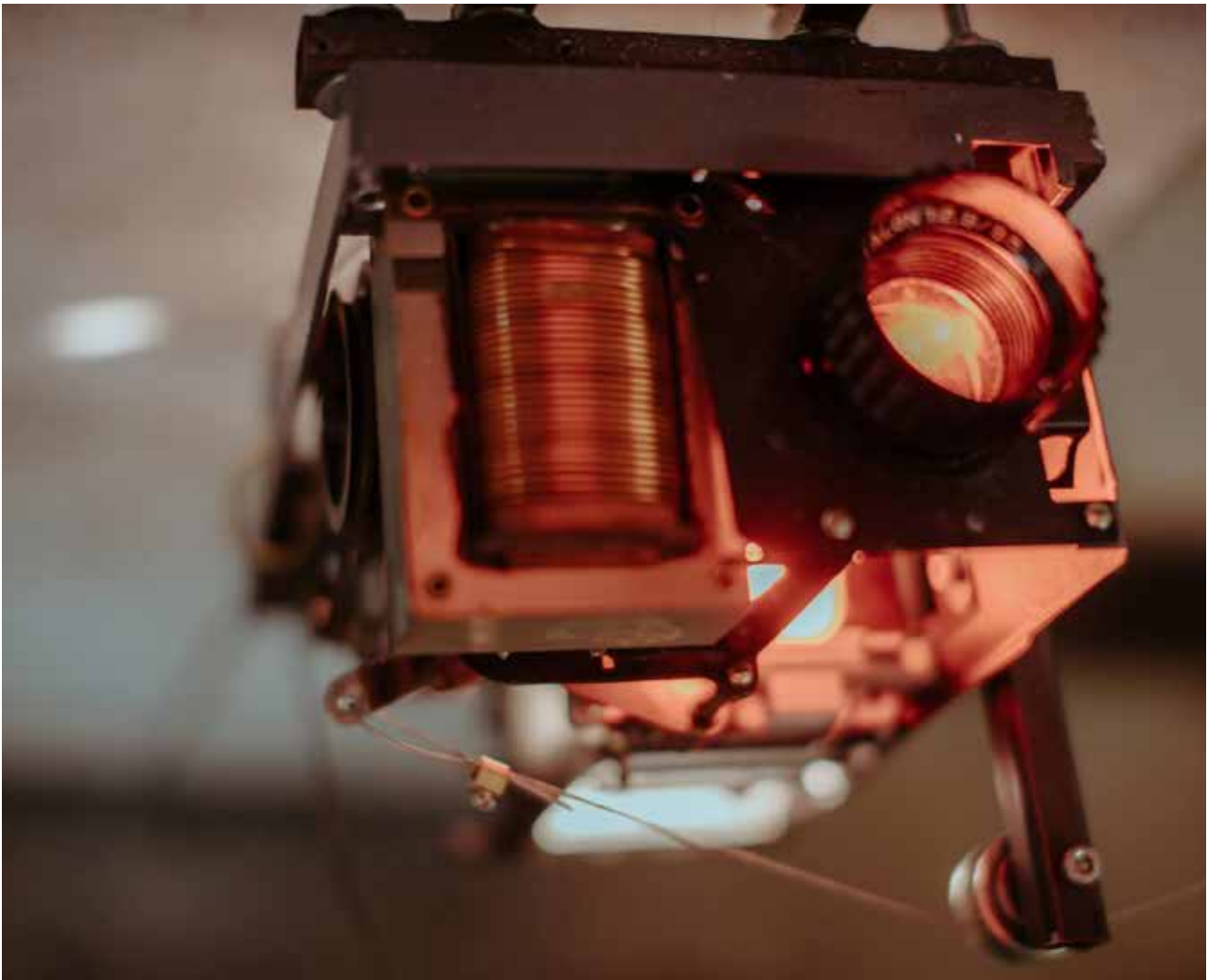
Ryue Nishizawa and Kazuyo Sejima, Zeche Zollverein, Essen



2016



CUMINȚENIA INVIZIBILĂ, 2017, wood, canvas, plastic, 200x100x100 cm | next  
pages - SUN RISES, 2016, dirt, ballons, wood, 400x150x30 cm

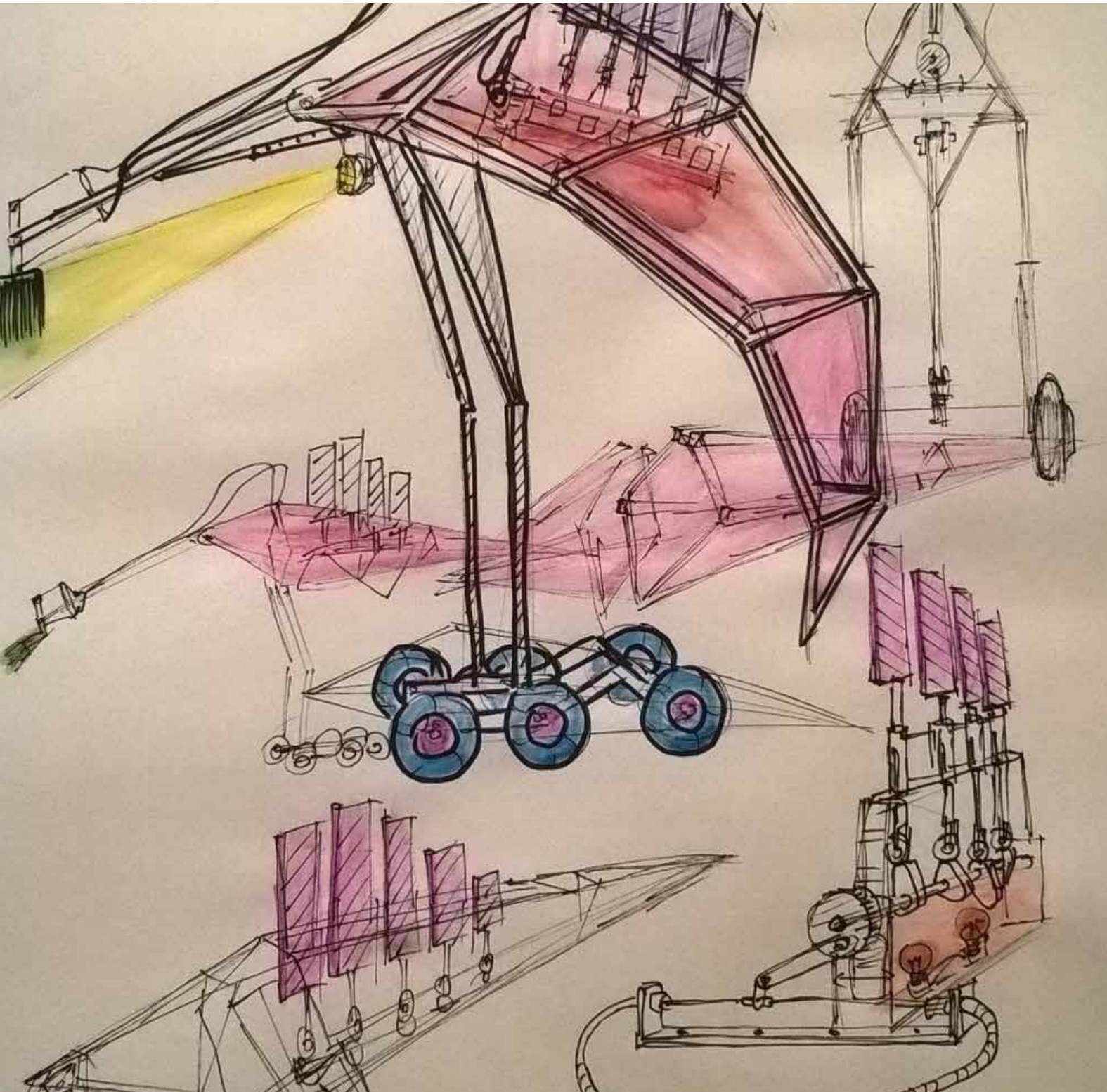






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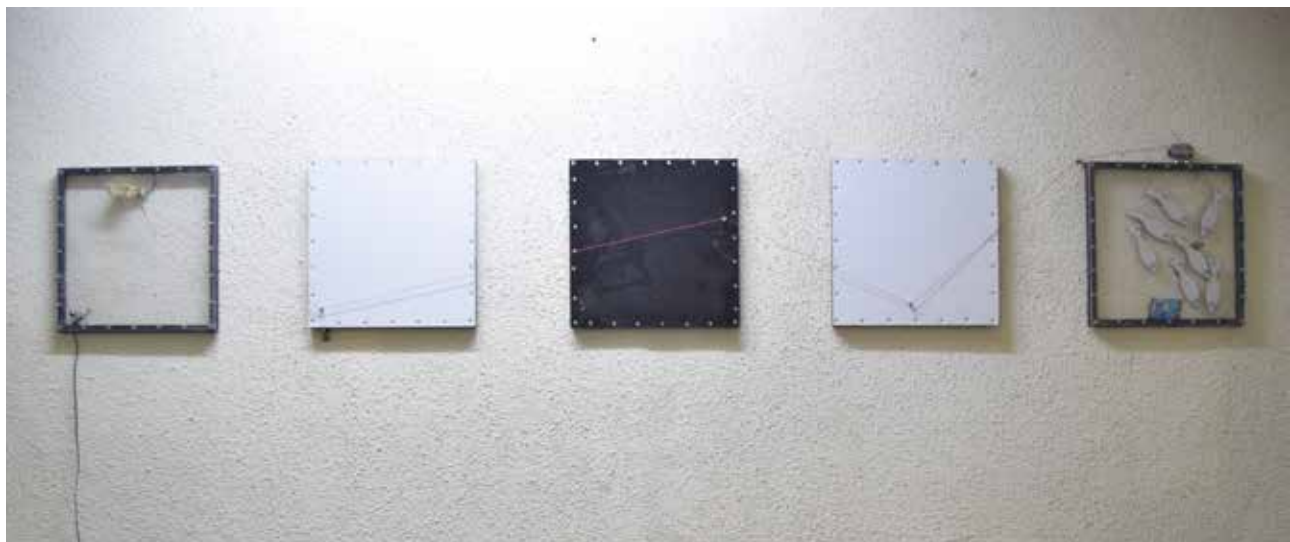


MELEAGRIS OCELLATA, 2017, drawings, various dimensions



MELEAGRIS OCELLATA, 2017, work in progress, metal, 300x180x70 cm





ICEBERGS, 2016, metal, plexiglass, plastic and wires, variable dimensions | 110x48x43 cm | ESCAPE, 2016, electric components, fiberglass, metal, 30x30 cm each

2017



FLAMINGOS, 2017, silicon, wood, umbrella spokes, 70x80x20 cm each | Vienna Contemporary 2017





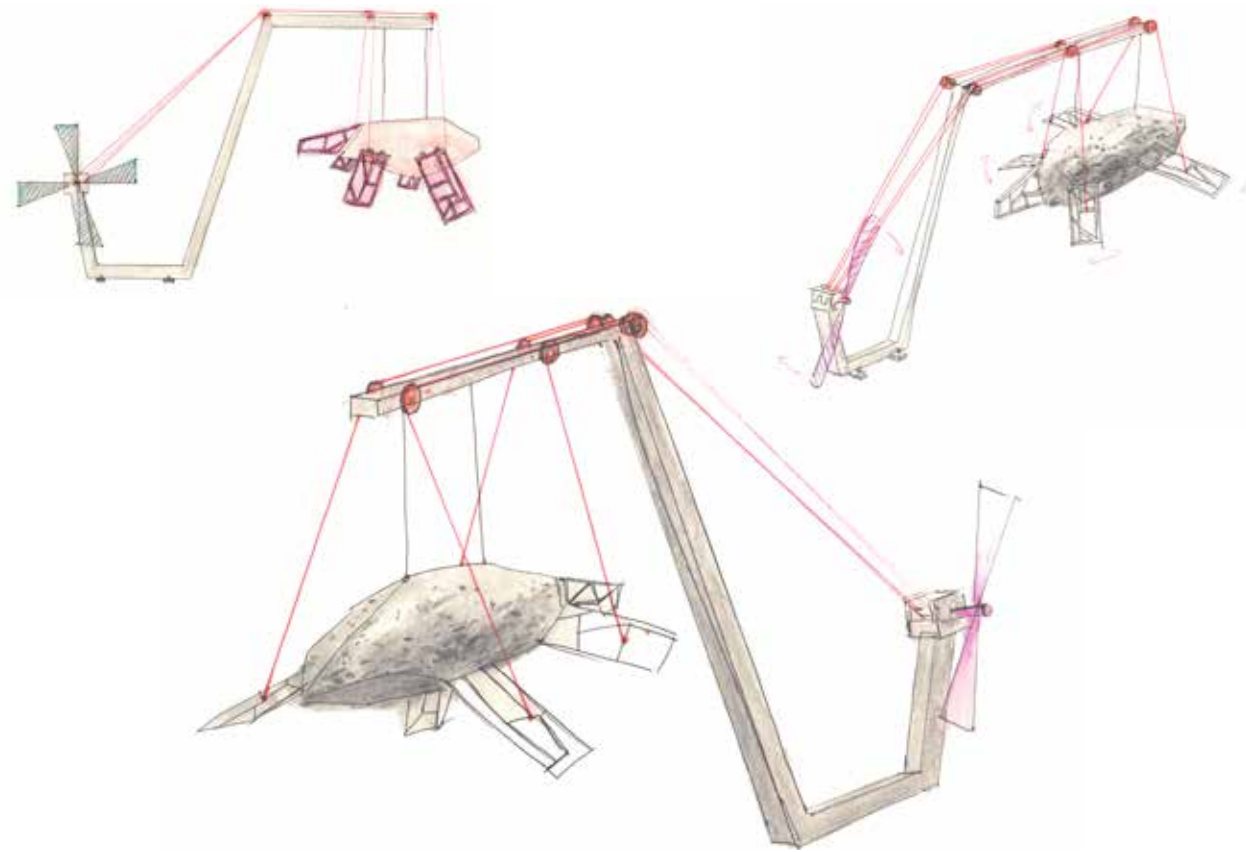
ROOF PARTY, 2017, resin, fiberglass, 90x80x80 cm | WEEVIL, 2017, metal, fiberglass, glass, wood, 43x37x9 cm | AURELIA, 2017, metal, fiberglass, glass,



wood, 33x25x10 cm | right - PSEUDOSQUILLA, 2017, cement, fiberglass, wood, 150x45x30 cm



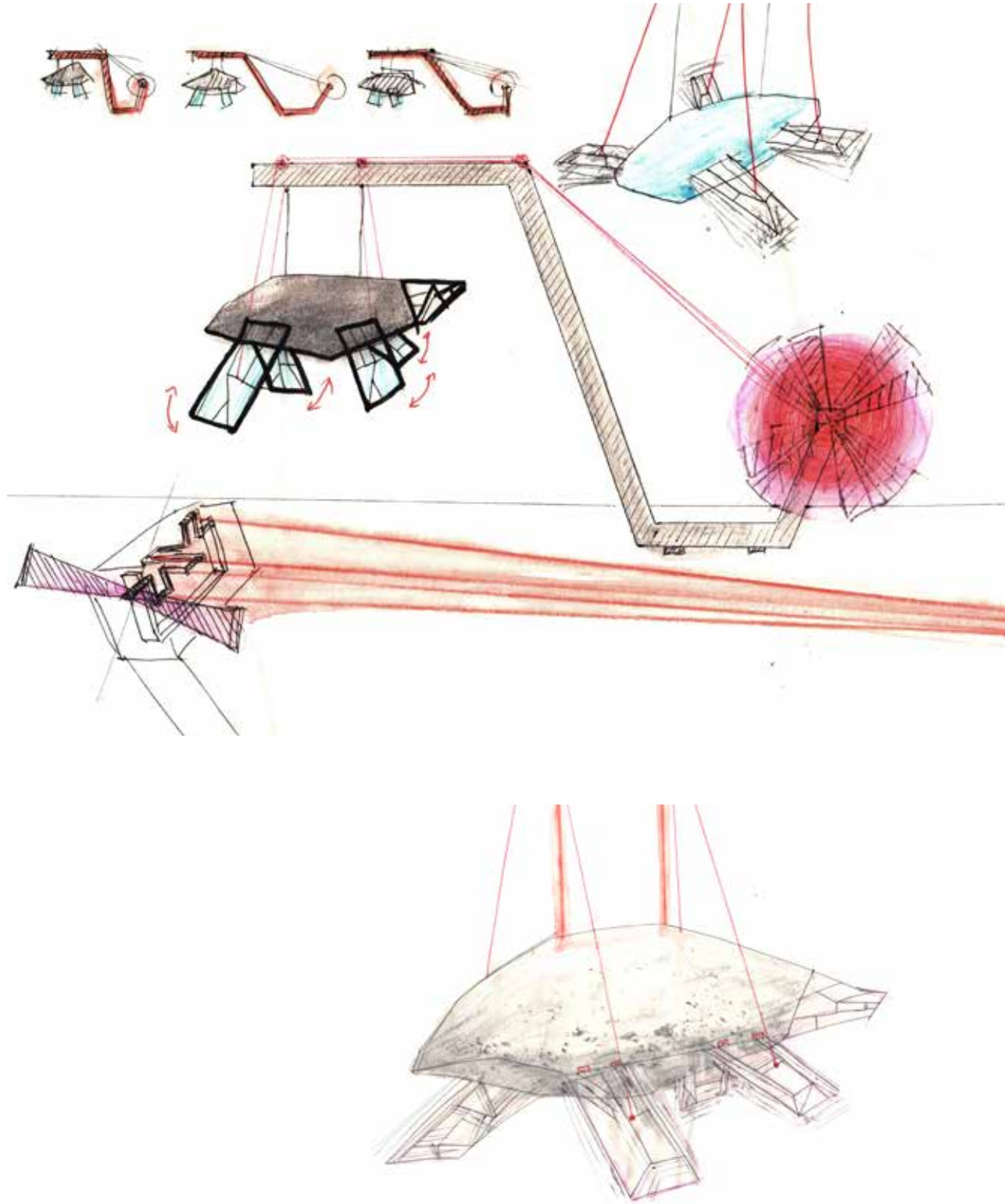




left - PSEUDOSQUILLA, 2017, cement, fiberglass, wood, 150x45x30 cm | STROMATOPTERYGA, 2017, drawings, various dimensions |

STROMATOPTERYGA, 2017, cement, metal, 400x250x300 cm



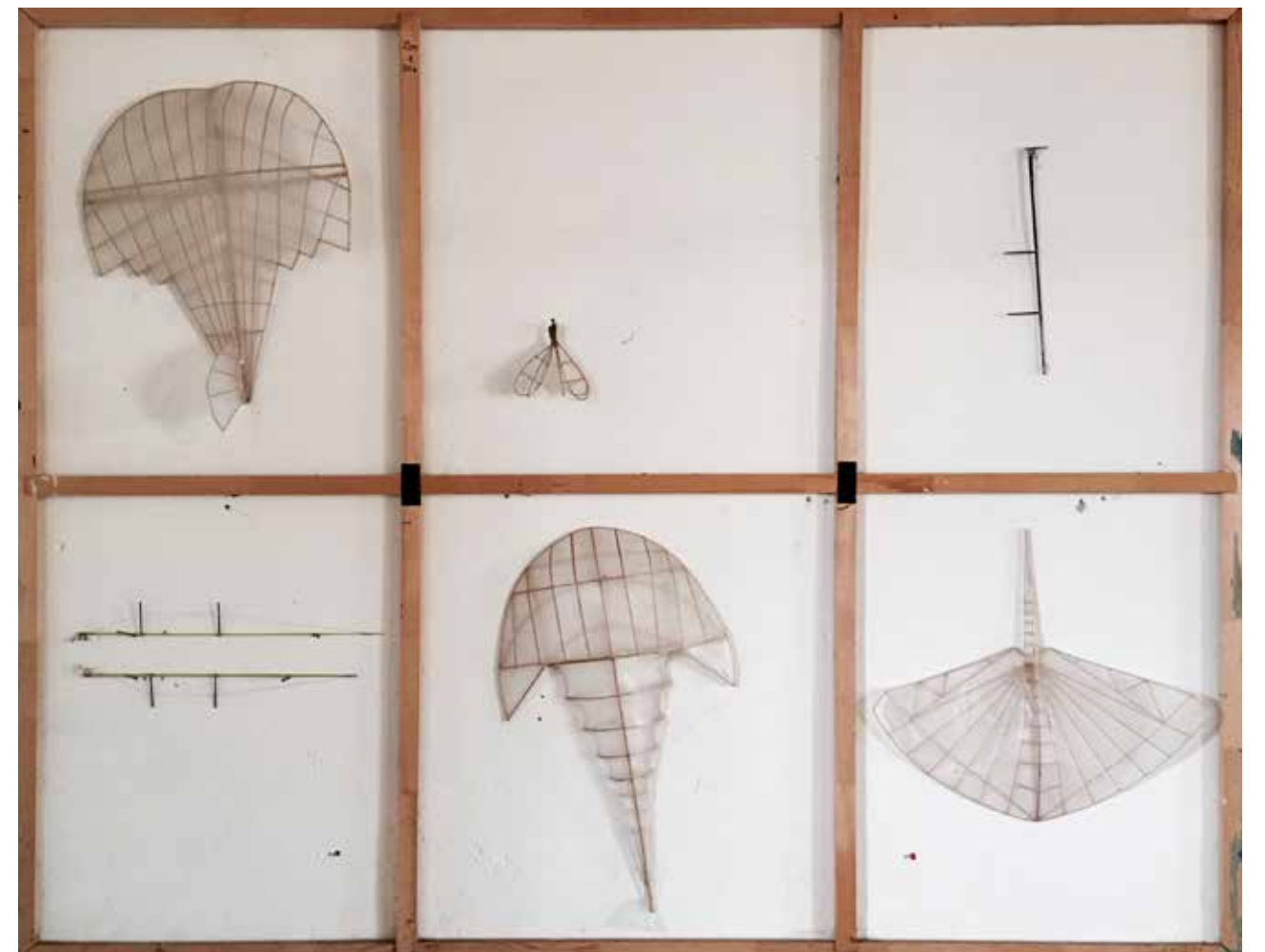
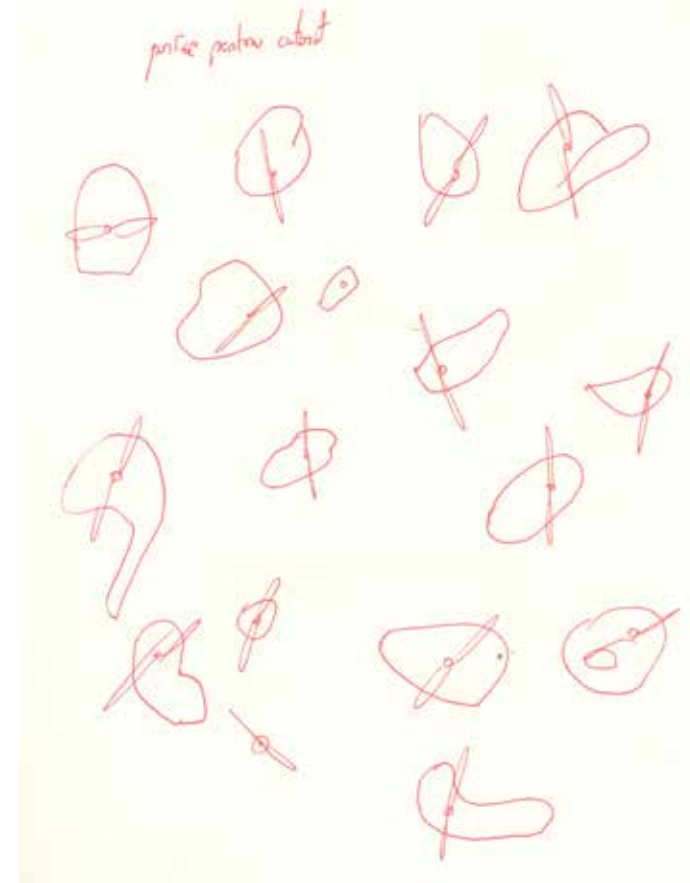
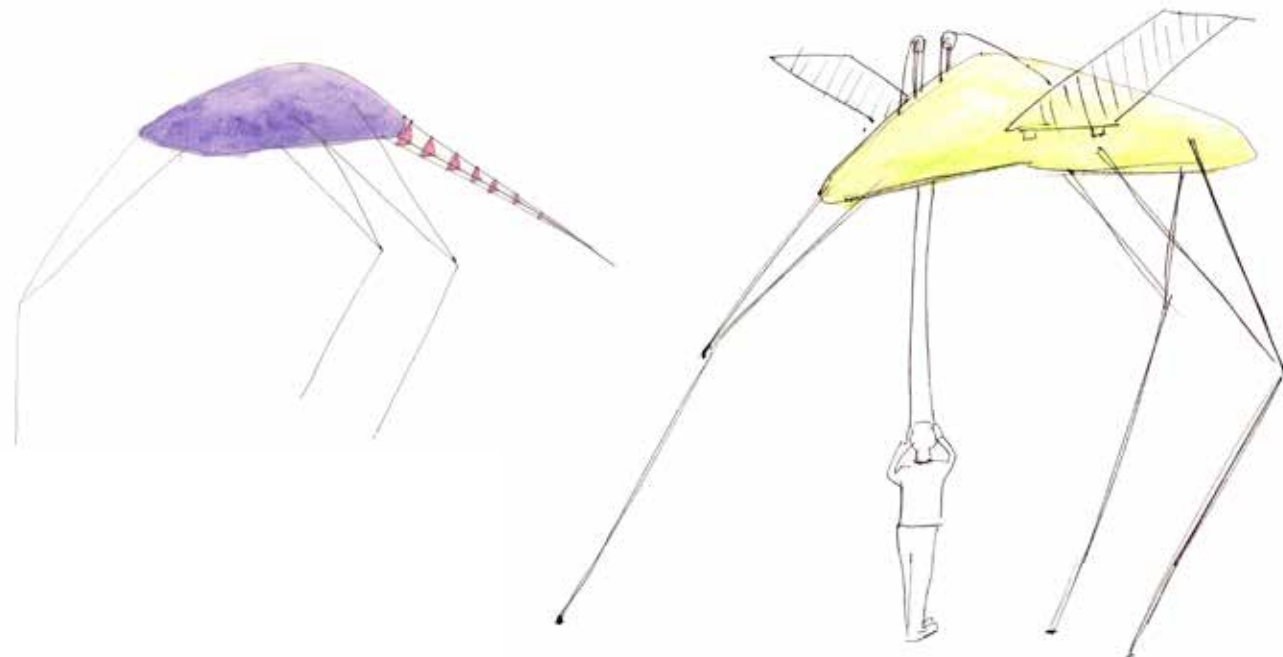
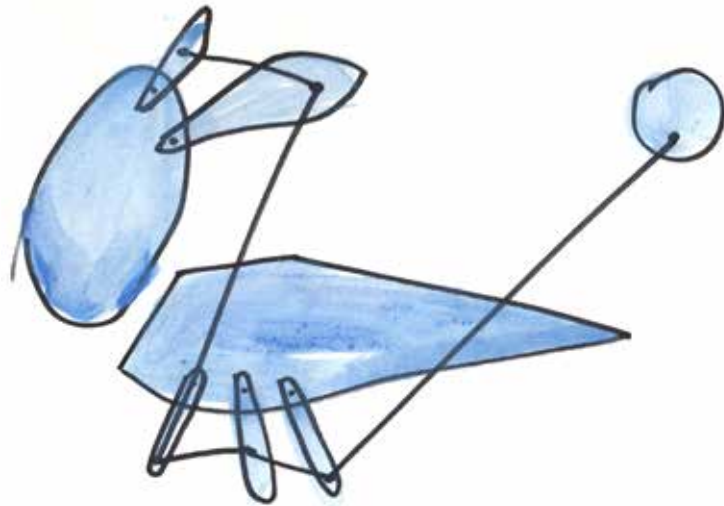
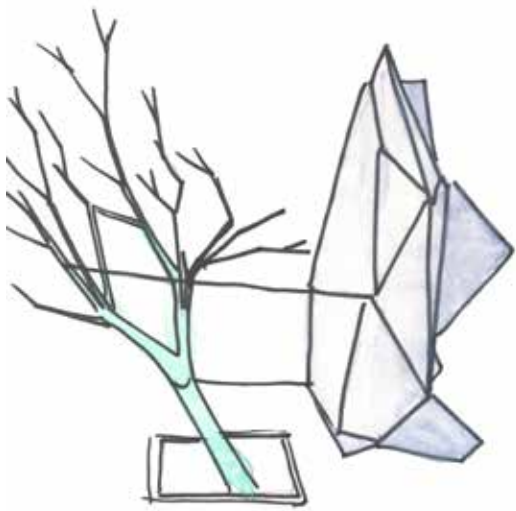
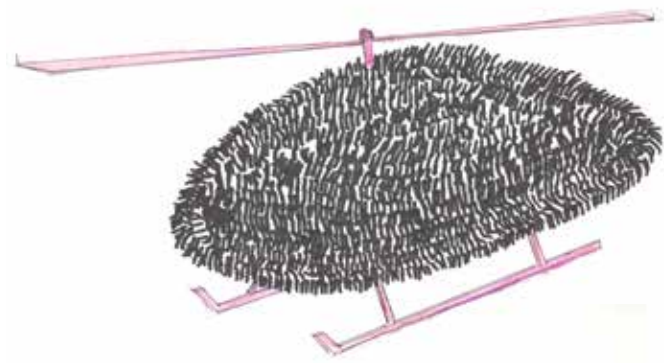


HOW TO MAKE OBJECTS TO FLY, 2017, drawings, various dimensions | right  
- INSECTARIUM, 2017, wood, plastic, 300x200 cm | Awake Music Festival, 2017

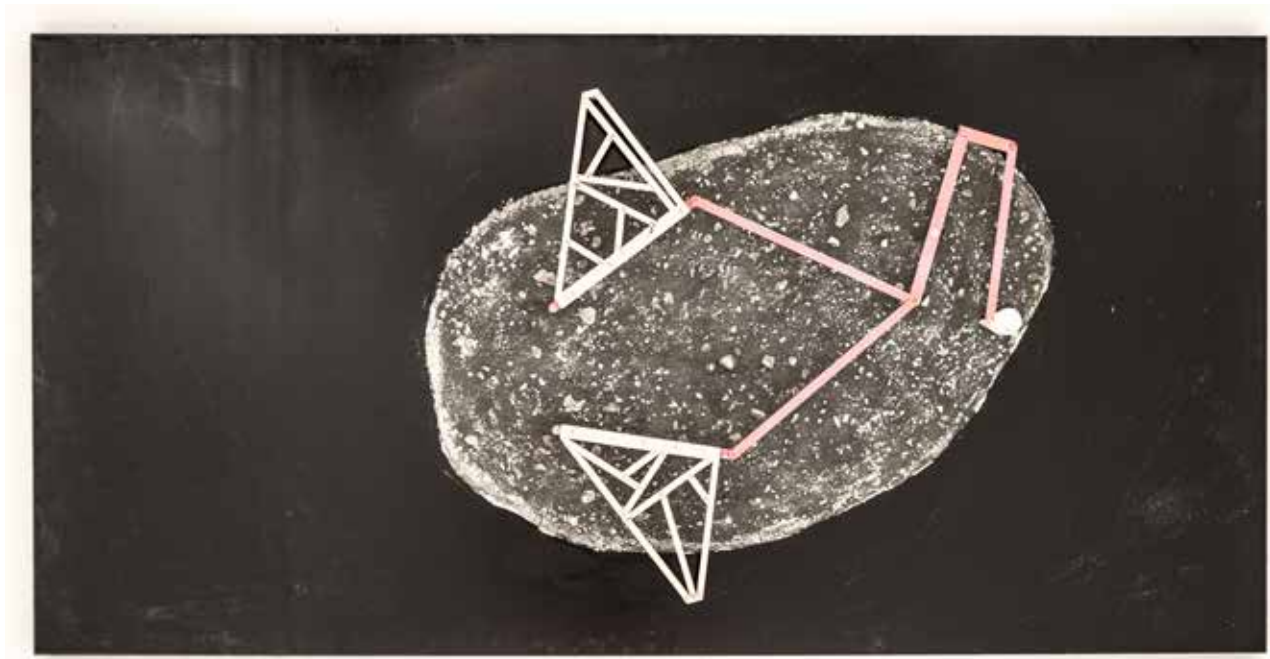
| next pages - UNTITLED, 2017, drawings, various dimensions | TROPIC  
INSTALLATION, 2017, wood, plastic bag, various dimensions











GREAT MARCH, 2017, electric components, aluminium metal, wood, 200x100x10 cm | SOFT TALK, 2017, 80x50 cm, electric components, fiberglass, wood | right - CAPTIVITY, 2017, 40x10x13 cm, stone, wood and wire | next pages -



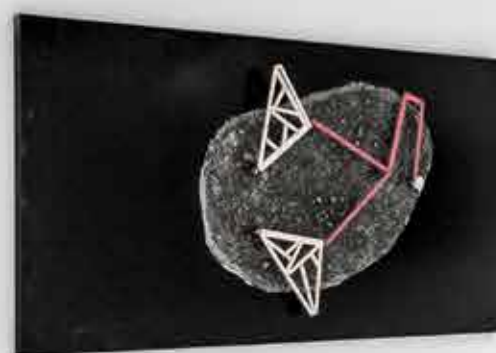
STROMATOLITES, 2017, 60x70x30 cm each, wood, fiberglass and cement | Solo Exhibition Possible Evolution, 2017, Victoria Art Center, Bucharest











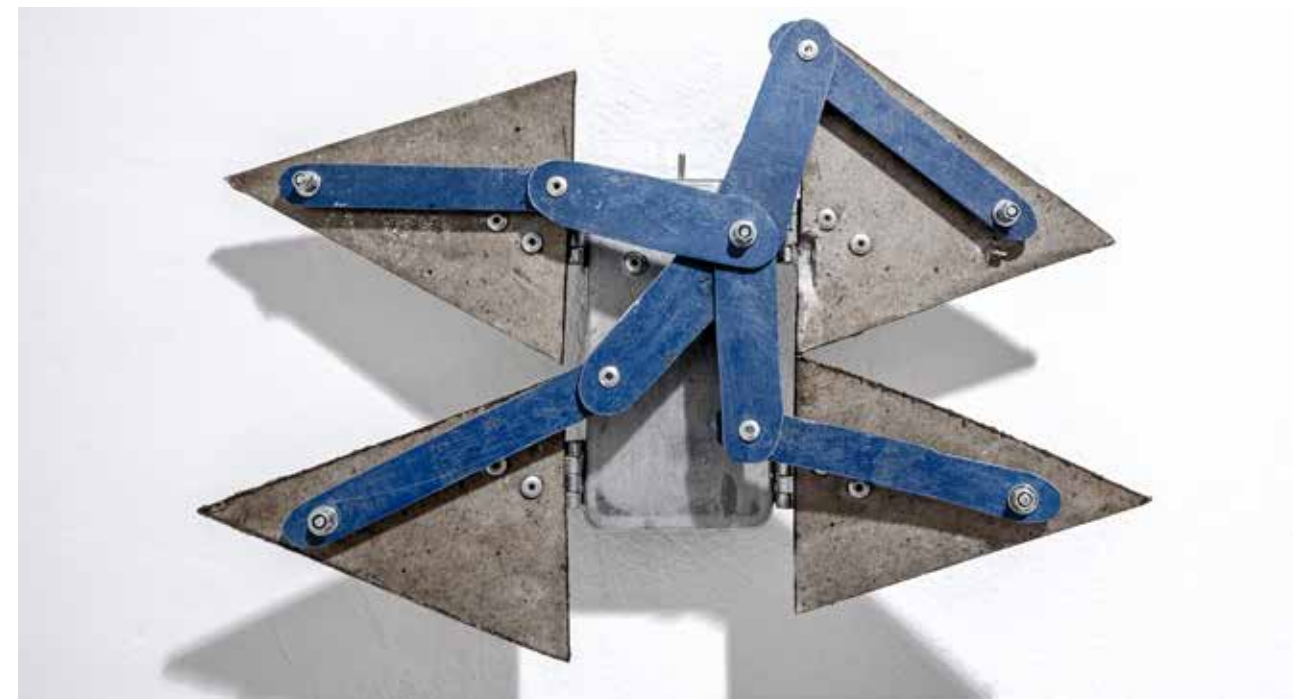
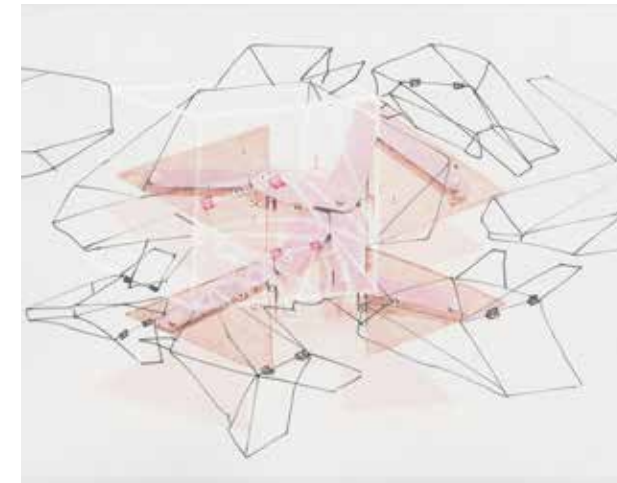




TURTLE BREAD, 2017, cement, metal, 200x200x80 cm



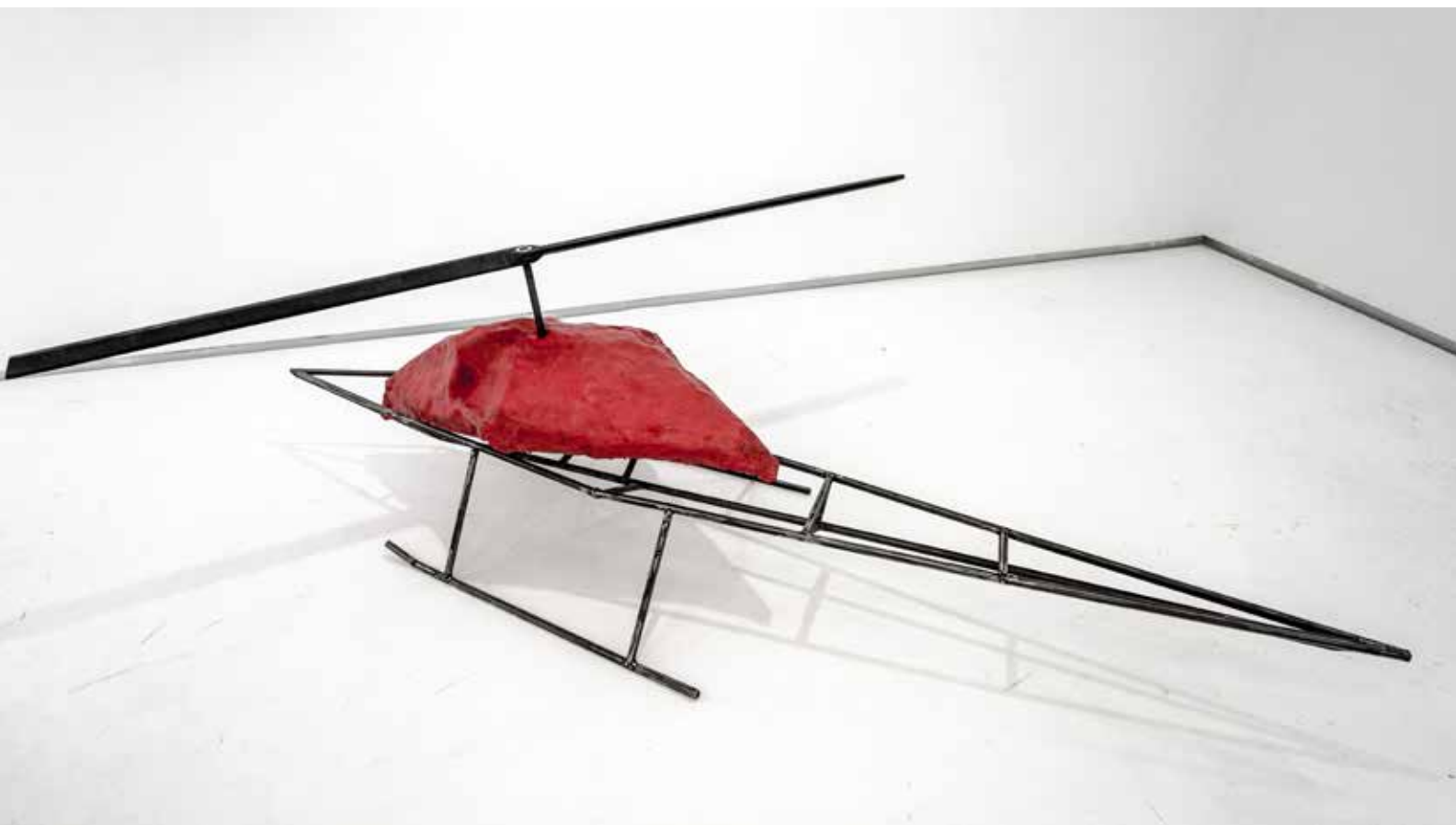




left - **CHINOOK**, 2017, stone, plastic, 30x30x20 cm | **TURTLE BREAD**, 2017, cement, metal, 200x200x80 cm, detail | **BUTTERFLY**, 2017, digital drawings, various dimensions | **BUTTERFLY**, 2017, aluminium, electric components, cardboard 30x28x12 cm | next pages - **COCCINELE INVASION**, 2017, metal, fiberglass,

200x100x40 cm | **HELIOPUPA**, 2017, fiberglass, wood, metal, 250x100x90 cm | **CHINOOK**, 2017, stone, plastic, 30x30x20 cm | Solo Exhibition Possible Evolution, 2017, Victoria Art Center, Bucharest









COLEOPTERA, 2017, fiberglass, metal, pine branches, electric components, 200x40x20 cm each | next pages - HELIOBATIS, 2016 wood, cement and resin,

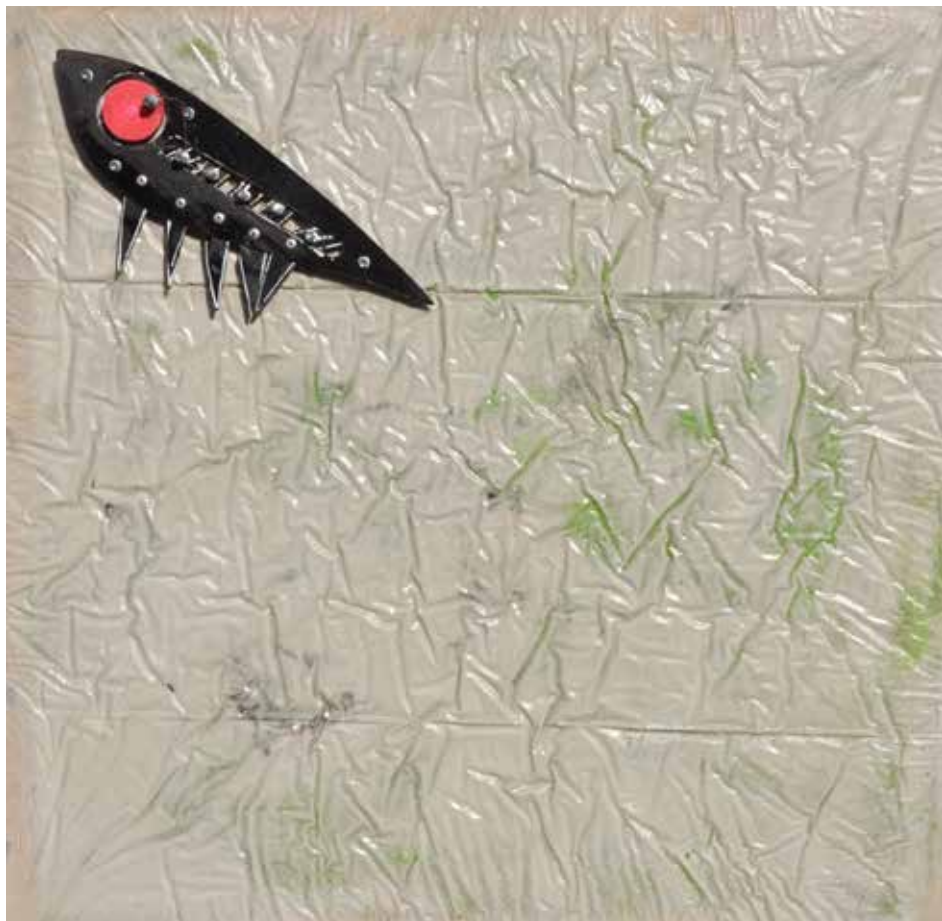
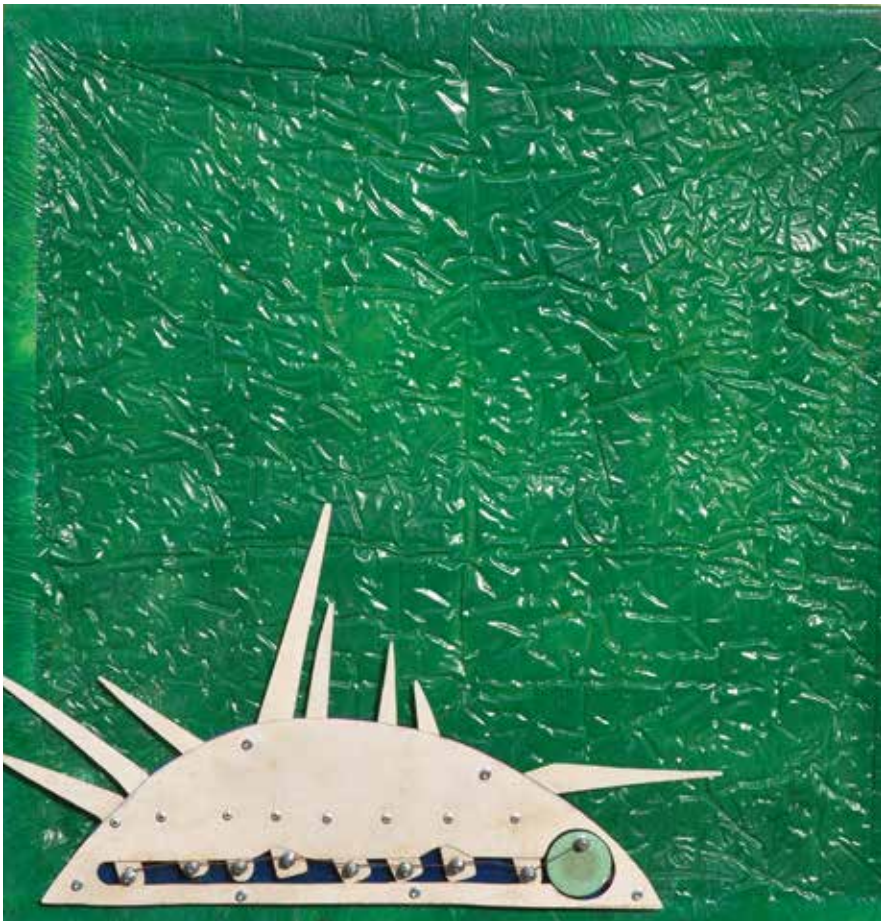
200x170x40 cm | SELFHORSE, 2017, wood, fiberglass, 160x120x110 cm | Solo Exhibition Possible Evolution, 2017, Victoria Art Center, Bucharest







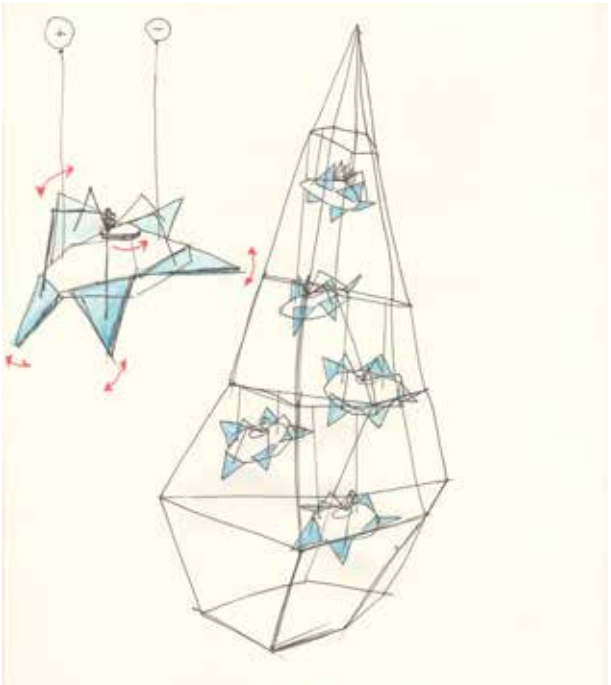
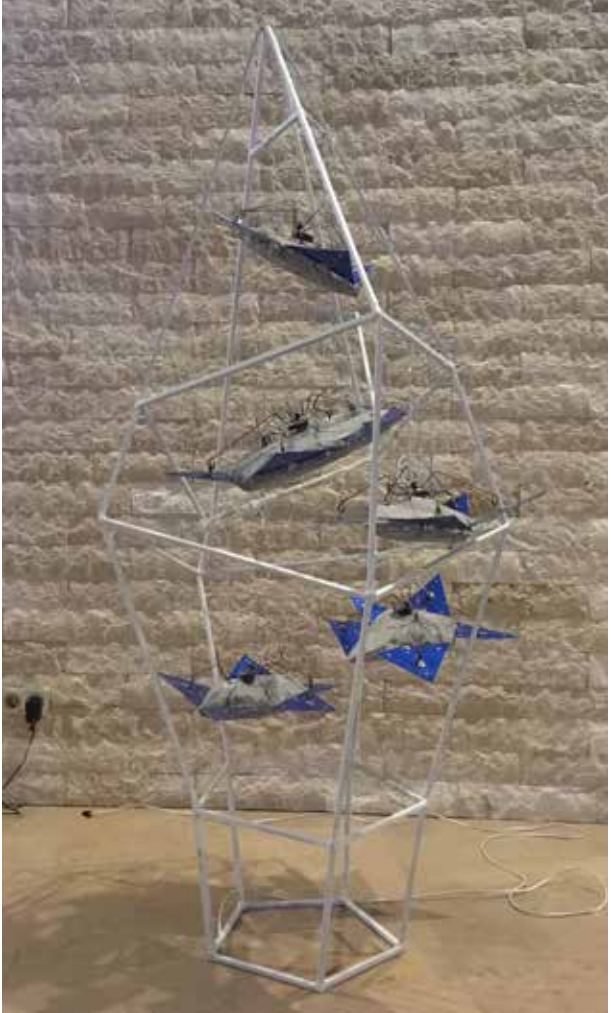




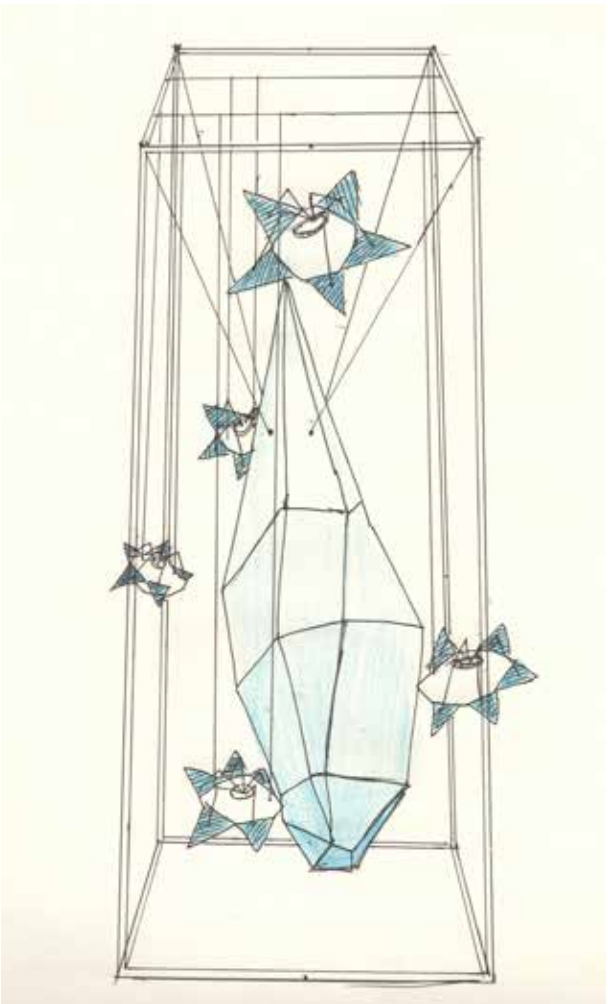




previous pages - ARCTIC ISOPOD, 2016, fiberglass, wood, electric components, 56x56 cm | PINK SQUID, 2016, fiberglass, wood, electric components, 56x56 cm | SEA URCHIN, 2016, fiberglass, wood, electric components, 56x56 cm | GIANT



XMAS CONSTELLATION, 2017, cement, electric components, metal, fiberglass, 220x100x110 cm, Private Collection | XMAS CONSTELLATION, 2017, drawings, various dimensions







HELIOBACTERIA, 2017, fiberglass, electric components, wood, stone, 60x40x10 cm | BRICK - COLLAGE, 2017, bricks, electric components, 150x20x10 cm

right - SPACE TRANSPORTER, 2016, metal, wood, 600x250x90 cm, Cetate Arts Danube - Sculpture Park



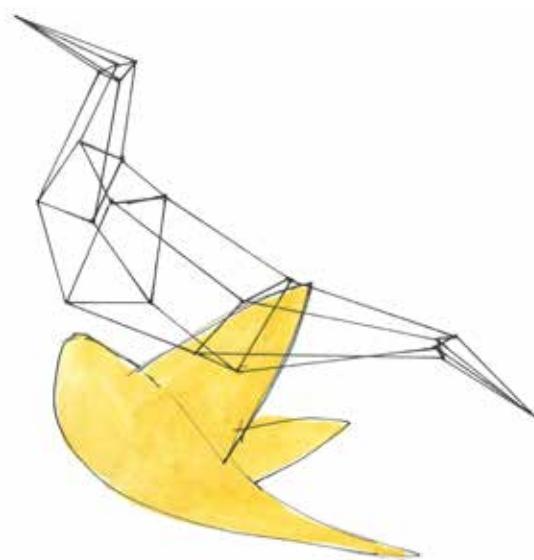
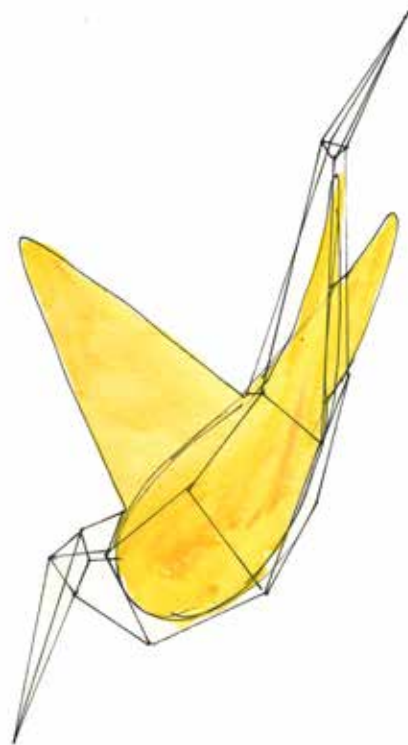




ALEXANDRITE VOLANTE, 2017, metal, 290x300x100 cm, Cetate Arts Danube  
- Sculpture Park



2018



CINNYRIS GEOMETRICA, 2018, drawings, various dimensions | right - CINNYRIS GEOMETRICA, 2018, fiberglass, metal, mirrors, 500x700x200 cm, Centro Cultural de Redondo, Portugal







ASTEROZOA, 2018, wood, steel, electric components, 200x600x150 cm, Cetate Arts Danube - Sculpture Park | next pages - COLEOPTERA, 2017, fiberglass,

metal, pine branches, electric components, 200x40x20 cm each | Group Exhibition Herbstausstellung, 2018, 418GALLERY, Cetate













PIEȚE LIBERE, MARATHON GATE, 2018, wood, mirrors, metal, 10x15x3 m, Sibiu





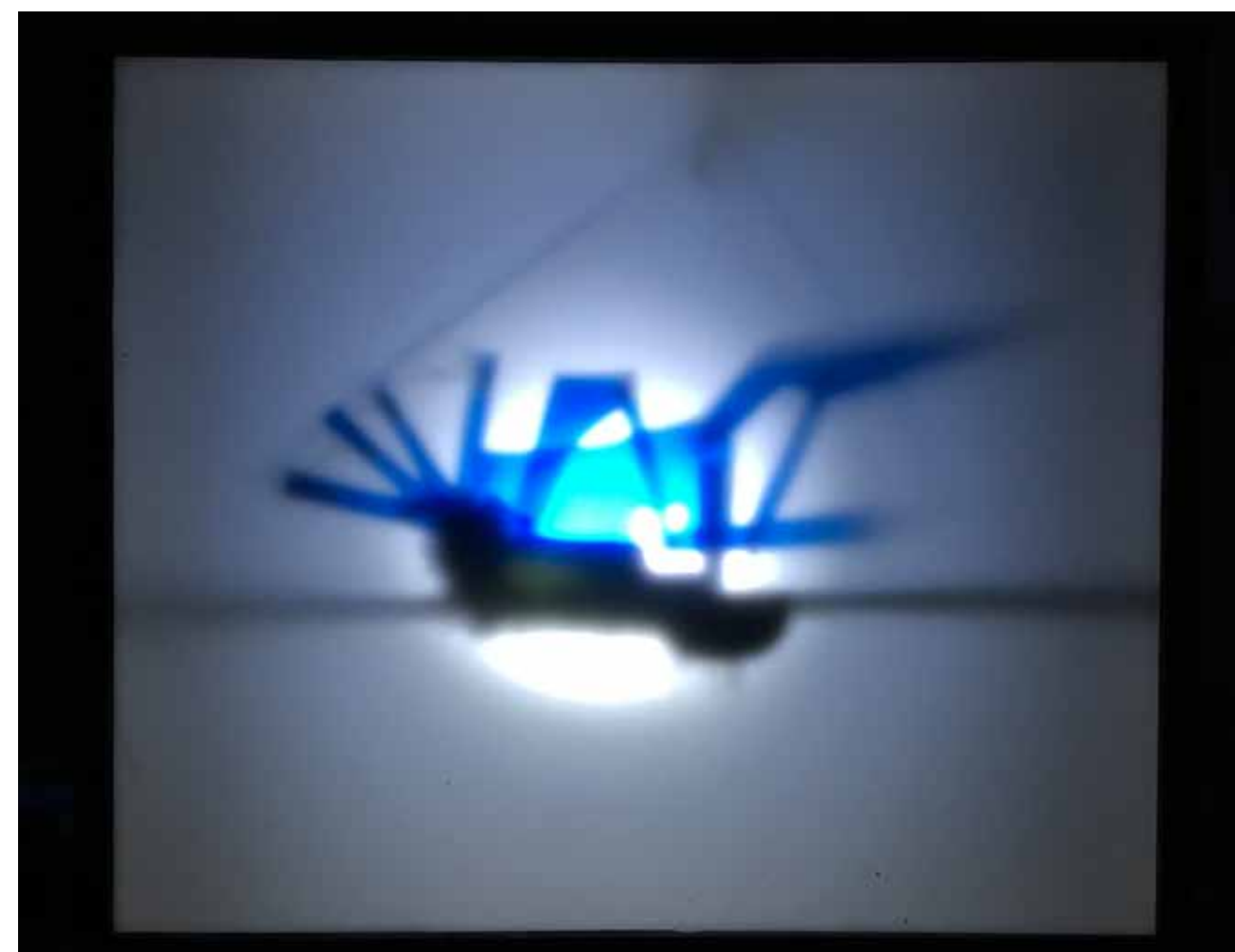
LULLA BETULA, 2018, metal, wood, 500x350x100 cm (entire instalation around 30 m lenght) | Art Forest, 2018, Sângeorz-Băi | next pages - SALIX, 2018, wood,

glass, chalkboard, 57x27x9 cm | ALLIE, 2018, wood, aluminium, glass, 30x20x10 cm | ASTEROIDEA, 2018, electric components, cement, metal, 50x70x20 cm







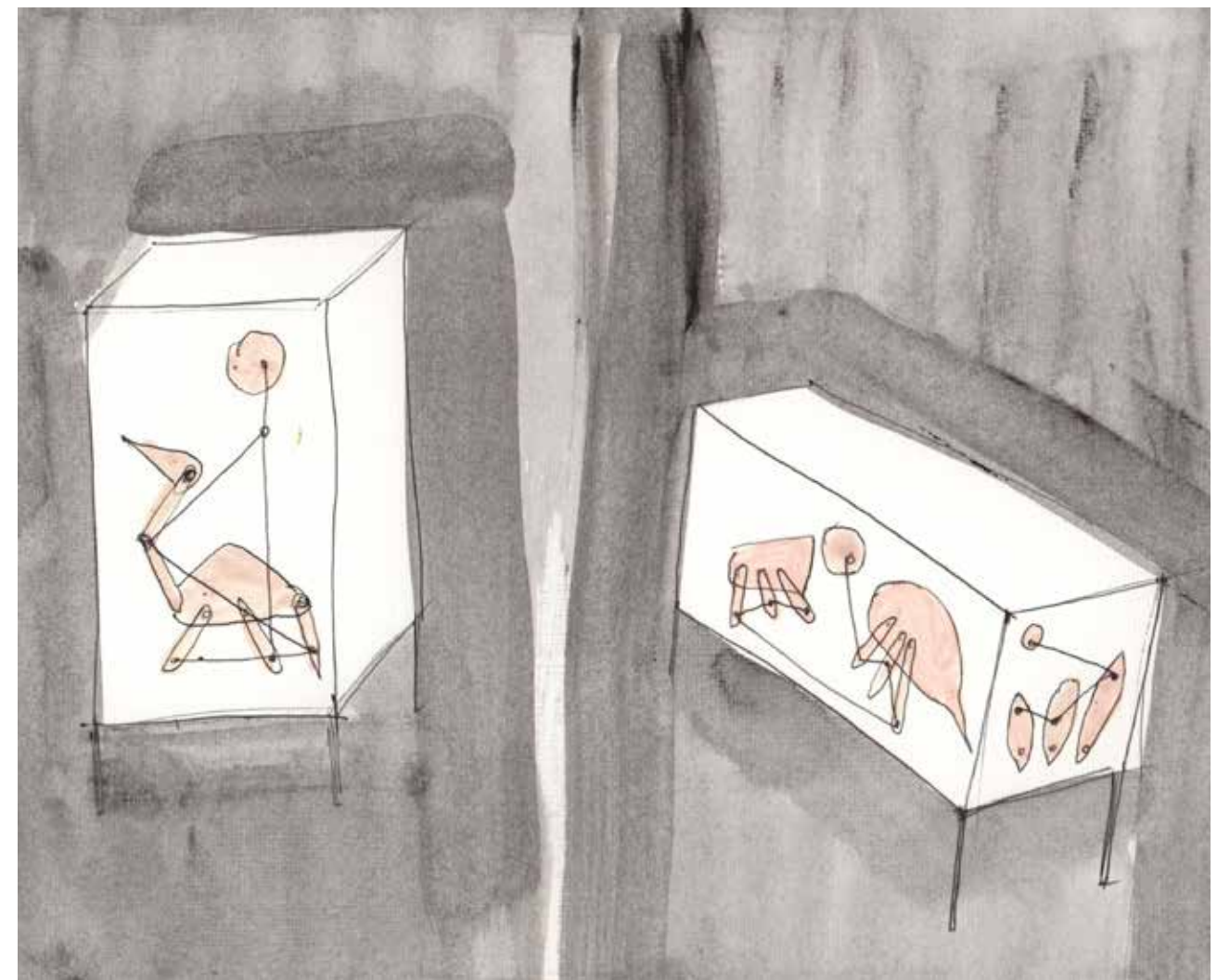






previous pages - SPUTNIK, 2018, fiberglass, wood, 180x130x20 cm | PROTOSIREN, 2018, cement, wood, fiberglass, electric components, 60x80x13 cm | LURE, 2018, fiberglass, electric components, 60x59x7 cm | up and right - SOFT TALK, 2018,

plexiglass, metal, electric components 200x300x100 cm | Awake Music Festival, 2018 | SOFT TALK, 2018, drawings, various dimensions





2019

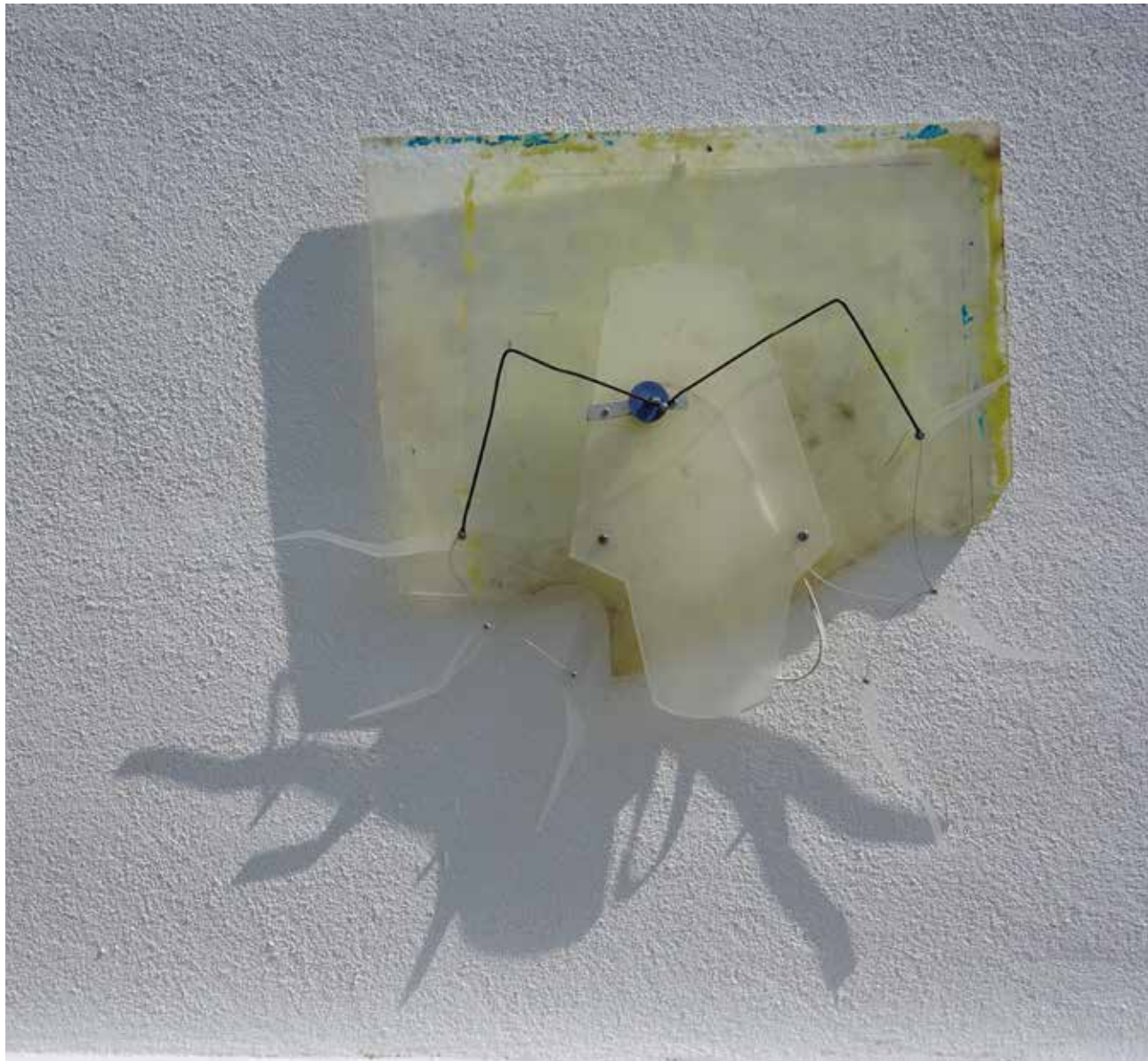


CHEMTRAIL, 2019, fiberglass, 52x52x25 cm | HORIZONTAL TIMMER, 2019, fiberglass, 33x33x13 cm | FINGERPRINTS SPECIES, 2019, stone, plexiglass, 35x12x25 cm | right - SCAVENGING, 2019, metal, wood, fiberglass, 101x100x11 cm | next pages - FREE TO BE CAPTIVE, 2019, metal, mirror, AAC, 100x151x20 cm

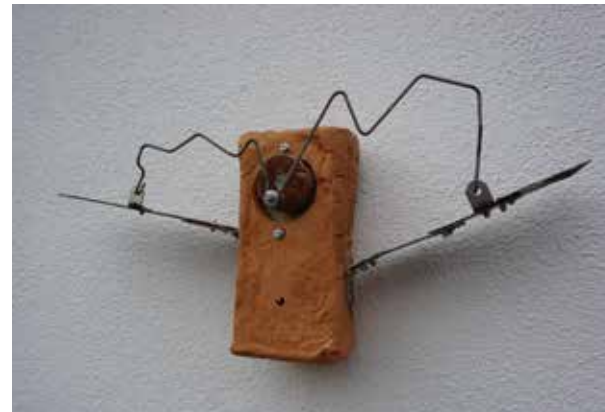




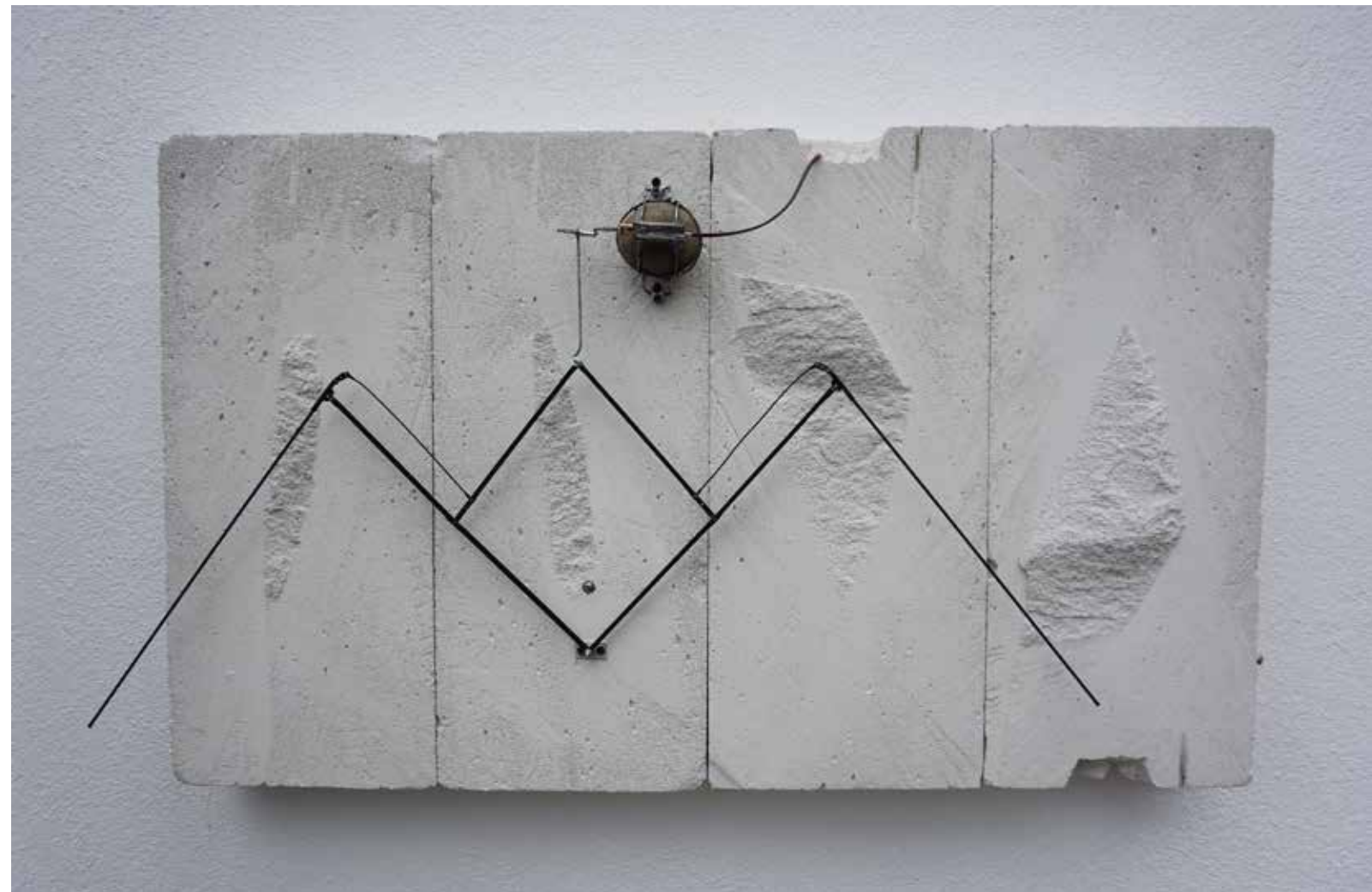




INVISIBLE SHADOW MAKER, 2019, plexiglass, electric components, 63x69x13 cm  
| right - PENGUIN BRICK, 2019, ceramic, wire, electric components, 20x46x10 cm  
| WOMAN STONE GEOMETRY, 2019, AAC, wood, stone, electric components,



100x60x15 cm | next pages - ALTRUISTE, 2019, wood, fiberglass, cement, electric components, 250x75x20 cm















BLACK PYRAMID, 2019, textile, 400x425x425 cm



SWING FOR MONSTERS, 2019, metal, fiberglass, 400x400x120 cm







# Interview with Ștefan Radu Crețu and Joana Grevers by Victoria Dejaco

**Victoria Dejaco:** Did you know you wanted to make art when you grew up?

**Ștefan Radu Crețu:** I remember that once, back when I was four years old (my mother has confirmed the age), I was left alone at home one day. I burned my hand touching the metal furnace that we used for heating. With my tears pouring down in pain, as there was no one around to comfort me, I went on and pulled apart the starter of the Christmas tree lights. Inside I found a piece of copper covered paper, which I cut in a few small rectangular pieces of approximately 1 cm each. These pieces turned into the raw material for a self-portrait with tears, which I glued directly on the window. I wanted to make sure that the moment my mother returned, she would learn how much the solitude had hurt me... That was the moment I started to seek refuge in drawing and to dream of becoming an artist. The confirmation came not too long afterwards, as starting from my kindergarden years and throughout primary and secondary school, I was constantly seen as the best in class at drawing, the accommodating go-to kid for all my classmates who thought themselves unable to draw.

**VD:** Joana, how did you meet Ștefan?

**Joana Grevers:** I will never forget and I cannot believe that almost 10 years have passed since then. We were in Sibiu in February 2010, at the opening of the exhibition of Romul Nuțiu ‘Painting for thinking’, organized by 418 gallery in collaboration with the Brukenthal Museum. Ștefan’s open smile and spirit, some pictures of his special works, had me already convinced during our short conversation to invite him to the Cetate Arts Danube Residency. Ștefan found his studio place in the

big granary and created some wonderful indoor works. Shortly after he became part of the gallery program and had his first solo show ‘Paratarrasius Hibridus’ at our Bucharest location.

**VD:** What do you find fascinating about his artistic practice?

**JG:** Oh... there is a lot to say here. His approach to create is fearless – he embodies total freedom. His ‘creatures’ move naturally in all 4 elements: deep in the ocean, getting lost in the sky, crawling on the earth, and provoking light explosions. The ‘anatomies’ he is assembling in the drawings and then transposes into sculptures can be everything from funny, humorous and mean to even politically critical (the glaciers) or poetic (Le petit prince). I believe that in consequence of having worked a lot with ceramics at the beginnings of his education, Ștefan was able to develop the ability to dominate many other materials and imbue the ‘forms’ with emotional and psychological meaning, creating a vast range of expressions. Of course, one sees and senses also a lot of technical knowledge and the pleasure of inventing.... I will never forget a great moment some years ago: while visiting the Aman Library in Craiova together, the director surprisingly revealed to us the treasure of the collection, a Codex of Leonardo da Vinci. Ștefan with white gloves was turning the pages of the huge book, full of drawings, and I could sense his brain vibrating and understanding. I stepped back and just watched...

**VD:** What comes first, the idea or the sketch on paper?

**SRC:** More often than not, the original idea is modified according to the sketch that will ultimately develop the form and bind the concept. Sometimes a sketch is all I need and I preserve the rest of my zeal and enthusiasm for the remainder of my composition, other times I give my all to the sketch and thus I manage to ruin my own surprise. I do not save the sketches for later, because I cannot cohabit and function with this type of hibernation between prolific periods. When I lack inspiration, I work on stands, frames and other types of forms that precede a composition, which I hope will surprise me in the end. The most expressive sketches are those never replicated, those that retain the (sometimes ineffable) conceptual

idea very well – these imply a kind of gesticulation that borders dancing.

**VD:** How do you make your material decisions? You always know what the object will be made out of?

**SRC:** I always choose my materials in harmony with the concept, dimension and form of what they are to become. I like to experiment a lot with the materials and their quantities in a work piece. This is how I obtain a specific and appropriated distribution of the image in the visual field, which is not the main thing that stands out, but the one that touches a few sensitive chords in the viewer through its proportion and the texture and form selected for that type of material. Sometimes I happen to transpose some pieces in a different material. The entire context is altered then – a water-filled balloon is not the same as a helium-filled one. Experimentations with materials are not a novelty in the artistic realm. I love Joseph Beuys’ compositions. His ‘Honey is flowing in all directions’ manages to conceptualize so well the natural substance – sometimes that substance is honey, sometimes fat and other organic elements – in installations wherein the material becomes the intermediary for the message of a concept. I go sometimes through periods when I feel a certain material is specific to a series of works, and then I tend to overuse it, so much so that I almost get to the point that I detest it, but I usually change that material before it becomes routine.

**VD:** How do you feel Ștefan’s work is perceived?

**JG:** Many like and understand the humorous side of Ștefan’s works; the playfulness and joyous effect of the kinetic and sound effects. His wit is much appreciated. People with visual experience sense that they are seeing something novel and unique, some find the works intriguing and collect them. Children love them. Almost without fail Ștefan’s creatures put a smile on the faces of viewers. Some ask, if he is the Tinguely, or Agam of our times.

**VD:** Ștefan, what is a material you haven’t worked with yet but would like to try?

**SRC:** I have never worked with water, an unstable and intriguing material that attracts me only in its solid

form for the time being. I plan to build some kinetic ice sculptures that ephemeralize the form and verge on the act of artistic performance. Jean Tinguely has tried this in his work ‘Homage to New York’, in which the sculpture is self-destroying. The evanescence of my project is, however, void of any brutality. The process of deformation will occur due to the natural wear and tear that comes with usage, just like the process of ageing, where beings gradually lose their abilities on their way towards a painless decomposition. There is also a positive side to this project, one that is concerned with the concept of regeneration, where water is re-frozen in the mould (negative) of the composition along with the electro-mechanism that regulates movement, and then it is re-assembled every day during the exhibition. The reconstruction procedure itself becomes thus a Performance that resembles closely the Phoenix bird going through its process of regeneration and rebirth.

**VD:** Sometimes the processes you go through when creating a sculpture are so specific, that standard tools are not adequate and you adapt them, right? What was the last modification you needed to make on a tool?

**SRC:** I like my things to be within reach, I am a very disorganized person and that is why I crave order around me. Sometimes I feel the need to improve or complete some tools with details that I think were omitted by the manufacturer, hence my habit of personalizing those tools, which – upon intense usage – I feel need some improvements. For instance, I build my own workbenches that I personalize for the type of materials that I am to work with on them. Attached to every one of these variously shaped and purposed tables/workbenches, I place specific stands for the particular tools I need to use at each of them. The adapted workbench becomes thus an object, a sculpture, which sometimes needs a colour that resonates with its proportions and with the task that is to be performed on it. Most of them have wheels because their mobility is that important. During the work process, you feel like a surgeon, you need all the devices, instruments and tools to be easily movable with a foot when your hands are being otherwise occupied. I like the idea of personalization – if during the work process, everything somehow becomes subconsciously an extension of what you do, then the adaptation is a success. Sometimes it takes me a lot of time to get to



this stage, because the process itself involves a dose of creative energy that I cannot always dispose of, although I do believe this time spent adapting is actually a long term investment, i.e. time earned. Among my latest adaptations I have to mention a long, tall and narrow table on which I installed an electrical fretsaw that has its own waste bin, specific lights for the work part, a set of sockets that help connect another table or other tools that are close-by (this is a characteristic all workbenches share). Due to their proportions, these tables turn visually into stylized and abstract animals. To give you an image: the table built to accommodate a fretsaw looks like a sleek, long-legged camel which, in spite of having its centre of gravity high, has never been overturned. I believe that the proportion of a balanced form comes packed with values that are physically applicable as well.

VD: Joana, Ștefan is one of your regulars at the Arts Danube Residency Program. How do you decide on the perfect placement for contributions to the sculpture park in Cetate?

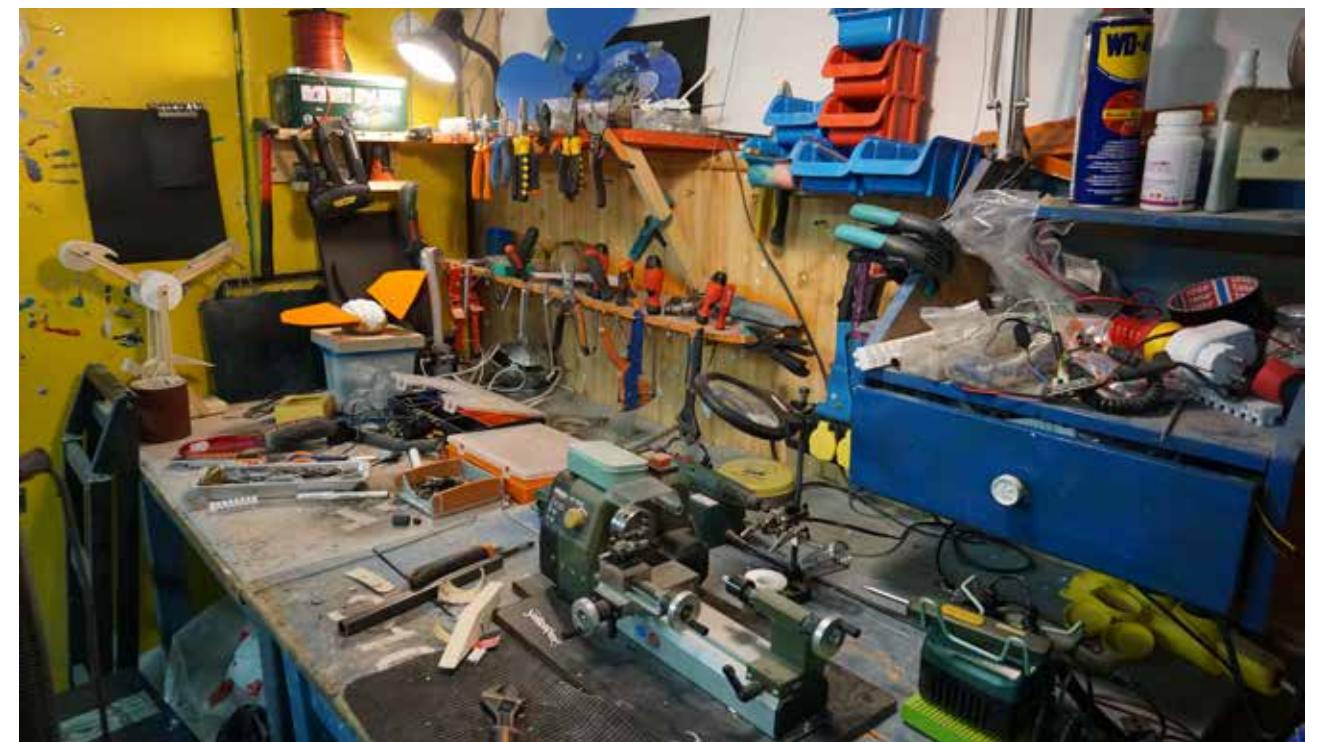
JG: It depends a lot on the artist how fast he/she captures the atmosphere of the place. The size and materiality of the work, the influence and effect of light...

I never had difficult decision making processes with any artist until now when it is about choosing the right place, perhaps also because I 'organically' invite only artists when I feel the right chemistry. I observe how sensitive and nuanced the artists adapt considering the already existing works and the aesthetics always match or provoke the place in the right way... Especially with Ștefan – we have worked together for so long – I trust his very developed sense for the surroundings. I can say he is almost always free to express his 'Jules-Verne-ish' imagination wherever he likes!

VD: Ștefan, one last question: How did your fascination with mountain biking start and what do you like about it?

SRC: It started back in 2000, when I was a teenager. At that time it was an unknown and unpopular practice, although Joe Breeze made it popular in 1978, by building the first geometrically modified bike frame that differed from the ordinary asphalt bicycle. I have to go back a little to my secondary school years, and mention the promise my parents made back then to buy me a bicycle,

provided that I got very good grades in school and that I were among the best three in my class, which I never managed to do (I ranked number 5 or 6)! However, I believe the real reason they never bought me that bike was that they could never really afford it. So I never got that promised bicycle. Fast forward a few years, I bought myself my first bicycle when I was a college student. It cost me the wages of about two months (I worked at night as a bartender during my first two years at the university). What started as a sort of old frustration was beginning to make way for a new hobby that truly made me happy... even at this moment, I can hardly believe that the bike I am riding is truly mine. Since then, I have hunted top-range mountain bike models that were within a price-range I could afford, which came equipped with new technologies that were superior to previous models. My experience brought with it personal challenges that were entwined with the technology employed by the newer mountain bike models, and so it all morphed into this new hobby that I think I will never get bored of. The best feature of mountain biking, which renders it better than many other sports, is that it is done outdoors, in nature, where you have the chance to see beautiful landscapes that give pleasure to all your senses, a pleasure that mixes very well with the effort induced serotonin doses and the adrenalin produced in the process of climbing up or down the steep and rocky mountains.









# Solo Exhibitions



2018

## The Origin of Boxes

UNAgaleria in collaboration with  
418GALLERY  
Bucharest



## The Origin of Boxes

Where do Ștefan Radu Crețu's creatures come from? On the occasion of his current exhibition, the mystery is going to be revealed. Paraphrasing Charles Darwin's Origin of Species, the artist builds up a family tree of his own inventions.

Playfulness meets philosophy, mechanics blends with design and humor masters inventions in all his artworks. His creatures move, growl and vibrate in an unforgettable, unique way.

The Origin of Boxes is an exhibition with a setting built as a huge aggregate, made by inter-connected, various elements. His prolific creation comprises sculptures, assemblages and installations inspired by nature and the little, fascinating worlds of insects and animals, but, in the same time, he touches more complicated subjects, such as Darwin's theory on the evolution of species or modern theories about the universe.

Such an inventory might seem difficult to tackle in a work of art, because its theoretical complexity creates an impossible mental labyrinth, hard to replicate in a single image or object. But Ștefan Radu Crețu is guided by humor, by playfulness and a surprising, yet friendly formalism, and these traits give his work a different approach.

How do we recognize his works? Be them bi- or tridimensional, his volumes are casual, jolly interpretations of aircrafts, insects or birds, they are painted in vivid colors and enriched with watermark mechanisms, moving or still, but they nevertheless give a movement impression. He uses various materials – colored metal, wood, resin, plastic, electric components, fiberglass; these are industrial materials, very resistant to harsh weather. His oeuvre, already vast, was present in many solo exhibitions indoors, in gallery spaces, such as the current one, or outdoors, on pedestals or in natural environments.

Although his works still have modern traits, resembling the historical avantgardes' manifestos on movement

or of experimental constructions, situated between sculpture, installation and design, through the simplicity of electric circuits or their kinetic components, when they still appear, but through their appearance and the process, his art belongs nowadays. There will always be debates on how much sculpture can evolve, if such a progress is necessary or if certain disciplines need, in fact, transformation or they can live on exploring the same, continuous territory which is, assumingly, everything?

SIMONA VILĂU

2017

## Possible Evolution

Victoria Art Center  
Bucharest





2016

## New Media Art

Stejarii Space  
Bucharest



2015

## STONE AGE of emotional technology

Calina Contemporary Art Space  
Timișoara



2014

## Sensus Proporo

418GALLERY  
Bucharest



## From Duchamp to the post -1989 Pegasus. An essay on sculpture as a playful game

Playfulness is a dimension overlooked in art, often neglected to the detriment of depth or tragic. It is a dimension which remains linked to an epoch of experiment and chance, and until Dada, it was unconceivable that art could be mocked at. The transition from conservatism to modernism was violent, and artists, these 'enfants terribles' have explored with thirst and curiosity all that was not considered in the previous eras. As the 20th century was one of speed and of the great discoveries, the 21st century is, until now, auspiciously and selectively, an extension of a world of all possibilities. Fighting for freedom and rights has been refined, freedom of expression is, at least apparently, unlimited, and artists have everything at their disposal, from materials to ideas. Only filters and selections differ from the past.

In this carousel of all possibilities, Ștefan Radu Crețu has set his attention on several less explored topics and techniques – such as animals and electrical circuits – with unexpected outcomes such as a combination of linear drawing, three-dimensional volumes, synthetic fabrics brightly coloured, and rudimentary electrical circuits. Ștefan stood out so far with works bearing Latin titles inspired from the world of animals and insects, who invite non connoisseurs to open Zoology or Entomology dictionaries. Is it a bird, an animal? Or maybe an insect? This is what we may wonder, amazed in front of the plain shapes sharply cut, half abstract, superimposed to mysterious and heavy volumes. Or hydrodynamic shapes, suspended and mobile. The surprise of a technological field may engender initially some confusion and then a sort of endless interpretation. Like when you hear for the first time a foreign language and try to make sense to new sounds and associate them to something familiar. Even if you forget the title instantly, the image



will remain in the memory for a long time. Monsters and fantastic creatures don't necessarily have a face not until we see a picture, and after seeing it, that's it! The archetype will remain in the memory and all variations discovered lately will be compared instinctively with the prototype. For me, as I am not a connoisseur, *Coccinella nonpunctata* is firstly Ștefan Radu Crețu's work and only after it will turn into a ladybird, and this will be repeated with every work.

Kinetic art is rooted back in the Avant-garde and is synchronous with the progress of science and the insertion of the Dada spirit in the consciousness of artists.

Kinetic Art refers both to the illusion of movement, as well as to movement itself, generated voluntarily by circuits and electric impulse, which is the case of our artist. A precursor of Kinetic Art as optical illusion was Marcel Duchamp, with his famous painting *Nude descending a staircase* (1913), but the same expressive level is to be found also in the Italian futurists, active previously – such as Boccioni, Balla, Carra, who were interested in rendering speed and dispersion by using the means of painting. Later on, Alexander Calder, Jean Tinguely and Eduardo Paolozzi have also experimented the illusion of movement in their works.

Beyond the metaphysical connotation of movement in Visual Arts (which are considered, by definition, static), Kinetic Art has a purely physical, commensurable and dynamic dimension. Unlike the modern artists quoted above, Ștefan Radu Crețu doesn't work with the illusion of movement, but with movement itself. A further innovation and distance as compared to the consecrated sculpture. His works cannot be worshiped, embraced (they may sting!) and cannot be remembered the way we remember human things. The sphere becomes a labyrinth. Light in his works doesn't surround and hide, but dissects and misleads. The artist is an extension of his work, the portrait of a sportsman - inventor, redheaded and eccentric, who has learned mechanics while repairing his bike. And if Duchamp's bicycle wheel has changed the perception of art on the pedestal, Ștefan's Pegasus has turned his chisels into screwdrivers. 'What goes around, comes around', as English say. The forced bracket is meant to highlight a specific peculiarity and not to create a pantheon of Kinetic Art. Undoubtedly, right

now, in a few thousand different points on the globe, simultaneously, one boy is repairing his bicycle.

SIMONA VILĂU, August 2014, text written on the occasion of the exhibition *SENSUS PROPERO*, opened at 418 Gallery in autumn of 2014

2013

## Disambiguation

Palatele Brâncovenești Mogoșoaia  
Bucharest



## Oestridae Dominant

1990 Project  
Free Press Square  
Bucharest





## Project 15: Oestridae Dominant, Ștefan Radu Crețu

Art is a fascinating thing because it calls forth questions and associations, more often than not unwittingly. Looking at the statue 'Oestridae Dominant' by Ștefan Radu Crețu confirms this statement. Is it really a helicopter (which may be the first thing that comes into your mind), the symbol of an instrument that watches the world from above? Or is it a caterpillar with wings, a commonplace creature that constitutes no danger but is not really attractive either?

The pedestal bearing the statue is a former symbol, now abandoned, of usurped power. After all, it was Lenin who used to watch the world – here – from above and who entranced the Romanians... Power is relative and temporary. This was easily demonstrated when the bronze Lenin was toppled by an infuriated crowd, symbolizing the end of their own dictator's abuse of power. The void it left behind offered the possibility of a new, creative interpretation of the empty space.

The statue 'Oestridae Dominant', which adorned, in May 2013, what used to be Lenin's pedestal, is perfectly in tune with the notion behind Proiect 1990, which is to leave the old world of repression behind and give substance to a new time. Ștefan Radu Crețu's work is, above all, equivocal because it provides images with recognizable features, but it is not what one initially assumes. It is complex and as such may symbolize the new society we can't describe because we don't know what the future has in store. What we know is that Crețu seems to imply its construction requires vision - from above. But if the instruments at hand are deployed in the same manner as in the past, they will inevitably turn against us in time and will then transform themselves into vermin and parasites.

Someone once said: 'It is only art that will demonstrate the flourishing of a society.' After the Revolution of

1989, art in Romania is now facing different challenges to which Crețu's work gives new meaning, with its great power of expression and good appreciation of the spirit of the present Romanian society. It demonstrates that artists have the ability to be on the cutting edge and give food for thought to others - wittingly or unwittingly.

CEES HENDRIKSE, contemporary art collector, a text excerpt from Proiect 1990, author Ioana Ciocan, Vellant Publishing House, Bucharest, 2014, pp. 84-90

## 2012

Paratarrasius Hibridus  
418GALLERY  
Bucharest



## ‘Why must art be static?’\*

Although educated in the environment of academic art, Ștefan Radu Crețu uses game elements to redefine sculpture for his own amusement. His inspiration derives from an abstract source. The creations are innovative. The shapes are geometrical and organic. The physical bonds which exist between them are constantly changing. The motion is fundamental, both for the future fanciful sculpture as well as for what a kinetic object means. Mobile objects, sensorized or not, actually transform the concept of sculpture by versatility: a solid static object becomes a structure able to move, juggling with its peripheral empty space and its flexible elements.

His work is about powerful abstract sculpture with an industrial touch which develops an ambiguous and flexible context that spans history from prehistoric geology to futurism. The materials have a sensitivity derived from extremes: joyful contradictions and absurd paradoxes. Unusual tensions turn into poetic universes acting as a visual permeability: you look at the object, you look through the object. Despite this, the silhouette is still carefully emphasized. By linking Arthur Ganson and Theo Jansen's experiences of machineries, bottles of lemonade, 'animations', genetic codes and engineering skills, Ștefan Radu Crețu divides his works into kinetic sculptures and drawings.

The motion effect is created by an engine, the wind or simply by the observer's presence. In motion the works offer alternative interpretations. Their stability and equilibrium may seem critical sometimes, but Ștefan Radu Crețu is, in fact, more concerned about not losing gravity. It is not only about fantasy, he has deep knowledge of mechanics.

His work is situated somewhere between physics and art, a new species of creatures, each with a genetic code influenced by the subject but also by evolution. His drawings especially don't serve any useful purpose. They are a sort of retro technology that includes



philosophical essence and literary 'poetry'. The structure is articulated, even though the convenience is often disputed. You join the game with the movement and your thought changes as if in a dream.

LIVIANA DAN  
Brukenthal National Museum

2009

## Poarta în casă

Stadt und Kreisbibliothek Heinrich Heine  
Schmalkalden



\* Alexander Calder

2007

## Fermuar

Rusciori Park  
Rusciori



2006

## Porțile cuvântului

Fedes Hall (Irecson Institute)  
Bucharest





# Group Exhibitions



2018

## At Different Angles

The National Museum of Contemporary  
Art  
Bucharest



## Herbstausstellung

418GALLERY  
Cetate



2017

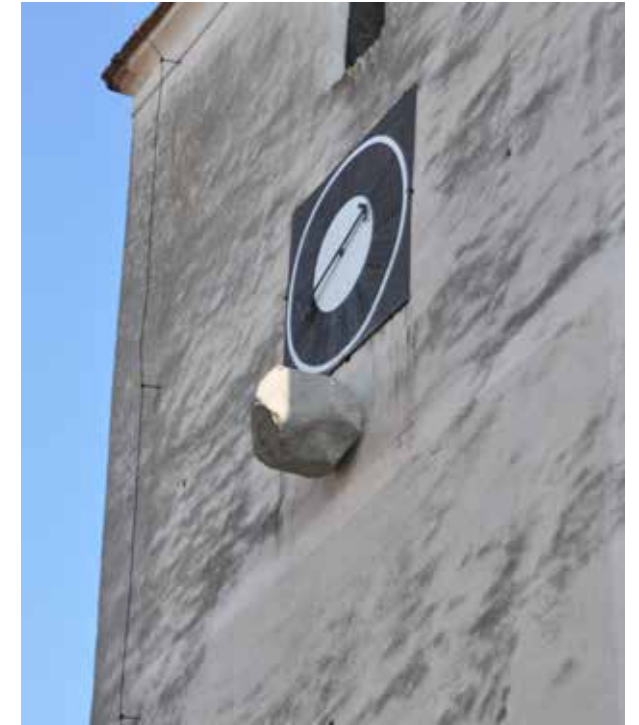
## Nostru is Back

Nostru Group  
Sibiu



## Garden Party?

Nostru Group  
Sibiu





Ce gândesc guvernanții  
Nostru Group  
Sibiu

4 Artists | 4 Rooms  
418GALLERY  
Cetate

9 Years of Art | 9 Romanian  
Artists  
418GALLERY  
Bucharest

International Kinetic Art  
Biennial 2017  
Boynton Beach  
Florida





2016

## Escape

Nostru Group  
Gong Theatre  
Sibiu



## Rezoluție pentru despre o capitală culturală europeană

Nostru Group  
Galeria Calina  
Timisoara



## Brâncuși e al Nostru

Nostru Group  
Sibiu



## Nostru Land

Nostru Group  
Scena 9  
Bucharest





The Tomato and The Basil  
Nostru Group  
Sibiu

Nostru Finish  
Nostru Group  
Weltkultur Café und Bar  
Sibiu

Out of this limit  
Nostru Group  
Dacia Palace  
Bucharest

Spațiu în tranziție  
Nostru Group  
Sibiu

Evang. Kirche Hohenemsdorf  
Biserica Evanghelică Cușerjița

Sonntag 4 September 2016  
Duminică 4 septembrie 2016

Vernissage: 18:00 Uhr  
Vernisaj: ora 18:00



NOS  
TRU

Tomate und Basilikum  
Roșia și busuiocul

Grupul NOSTRU  
Cassandra Vidrighin  
Chris Baltes  
Dan Raul Pintea  
Kristina Rațiu Demuth  
Lavinia Crețu  
Raisa Hagiu  
Ștefan Radu Crețu  
Sebastian Moldovan

Curator > Liviana Dan



NATURE CENTER  
SIBIU

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www.sibiuartandculture.ro

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EXPUNE GRUPUL NOSTRU FORMAT DIN  
CASANDRA VIDRIGHIN  
DAN RAUL PINTEA  
LAVINIA CREȚU  
KRISTINA RAȚIU DEMUTH  
RAISA HAGIU  
ȘTEFAN RADU CREȚU

NOS

SPAȚIU ÎN TRANZIȚIE

TRU

INVITAT  
DIDRIK MAGNUS ANDRESEN

17  
APR  
2016

WELT KULTUR, LA SUBSOL  
INTRAREA SE FACE DIN LATERAL,  
DE PE STRADA TELEFOANELOR





2015

Group Exhibition  
Nostru Group  
Sibiu



Exhibition Saana Building, Zeche  
Zollverein  
Essen



2014

Cetate – Workshop at the  
Danube VII  
418GALLERY  
Bucharest



Transformation. Romanian  
Sculpture 25 Years After the  
Revolution  
Museum Beelden aan Zee  
Harteveltstraat Scheveningen  
Zuid





2013

(En)counterpoint  
The Art of Living  
Pop-up 418GALLERY  
Bucharest



The Retrospective Exhibition  
Cetate – Workshops at the  
Danube 2008-2013  
418GALLERY  
Bucharest



2012

Cetate – Workshop at the  
Danube IV  
418GALLERY  
Bucharest



2011

Fur & Skin  
Art Yourself Contemporary Art Gallery  
Bucharest

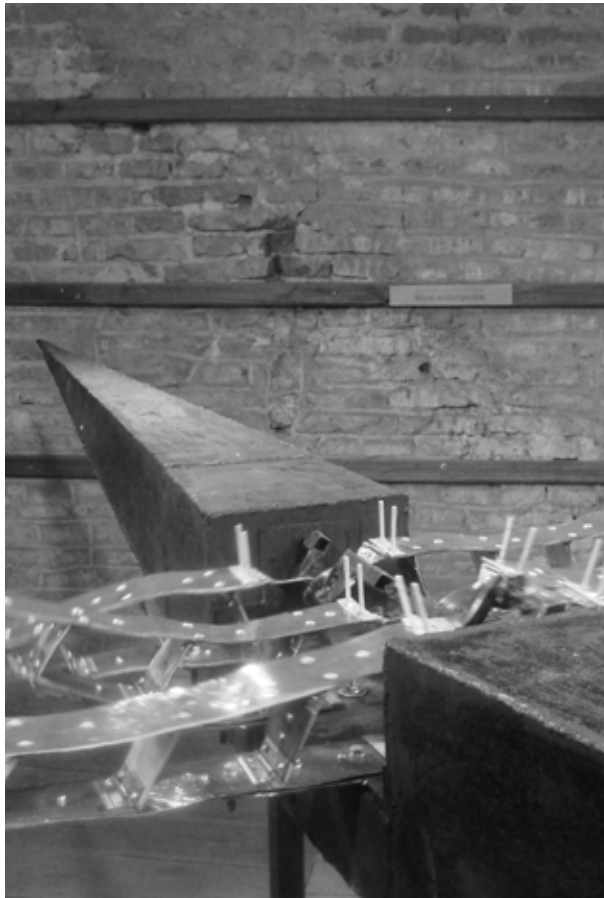




2010

## Destination Moon

Piedică'n tălpa group  
The Council Tower  
Sibiu



2009

## Formă și dialog

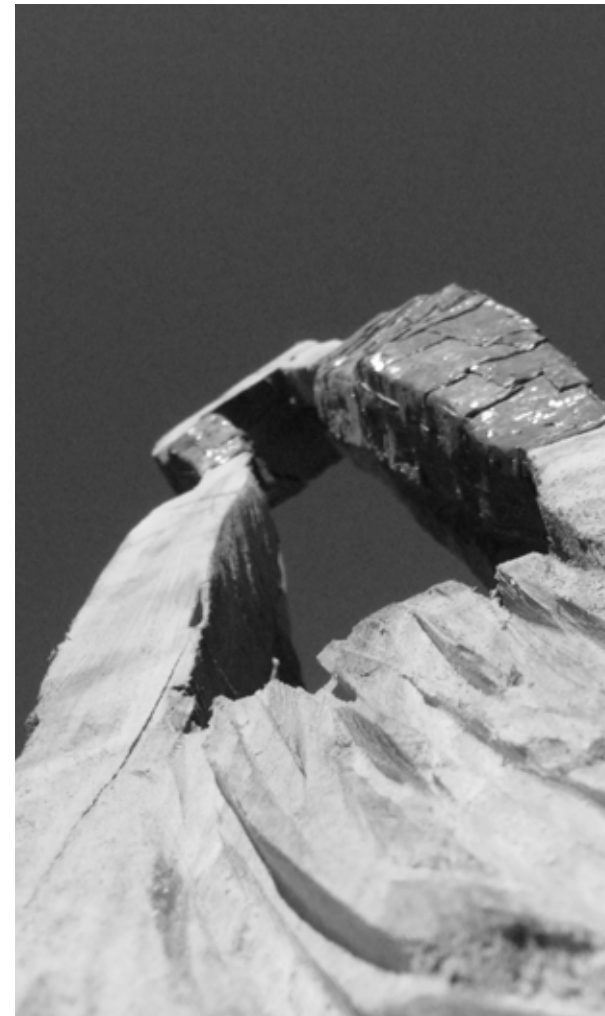
Raku25 Gallery  
Sângeorz-Băi



2008

## Torsiune

Sângeorz-Băi





ȘTEFAN RADU CREȚU & 418GALLERY



PARATARRASIUS HIBRIDUS, 2012 - Ștefan Radu Crețu, Liviana Dan (curator), Joana Grevers | PARATARRASIUS HIBRIDUS, 2012 - Ștefan Radu Crețu, detail | CETATE ARTS DANUBE - Artists in Residence, 2017 - Ștefan Radu Crețu, Albert Kaan, Constantin Luser, Ignazio Mortellaro, Ștefan Papco, Petrică Ștefan



418GALLERY, 2017 - Joana Grevers, Ecaterina Dinulescu, Maria Bordeanu, Ștefan Radu Crețu, Albert Kaan, Petrică Ștefan | CETATE ARTS DANUBE - Artists in Residence, 2016, Ștefan Radu Crețu, Joana Grevers, Vikenti Komitski, Ștefan Papco, Petrică Ștefan, Napoleon Tiron | CETATE, 2017 - studio work, Ștefan Radu Crețu



SENSUS PROPERO, 2014 - Ștefan Radu Crețu | CETATE ARTS DANUBE, 2015 - Ștefan Radu Crețu, Simon Iurino, Cristian Raduță, Napoleon Tiron | SENSUS PROPERO, 2014 - BJORN, fiberglass, metal, electric components, 25x13x18 cm, background - Simona Villău (curator)



CETATE ARTS DANUBE - Artists in Residence, 2018 - Ștefan Radu Crețu, Albert Kaan, Adina Mocanu, Petrică Ștefan, Miki Velciov | CETATE, 2018, studio visit - Victoria Dejacó, Joana Grevers, Franz Wojda | 9 YEARS OF ART - 9 ROMANIAN ARTISTS, 2017 - Joana Grevers



# SYMPOSIA

Cetate Arts Danube – Artists in Residency, 2012 – 2018,  
Cetate Arts Danube Center, Cetate, Romania

International Kinetic Art Biennial 2017, Boynton Beach,  
Florida, USA

European Music and Art Festival 2011, Mazieres de  
Touraine, France

Ars et sequentia, Culture Festival 2011,  
Monchenholzhausen, Germany

Caravan of culture, Regionale 2010, Festival of  
Contemporary Art, Austria

Cisart, Symposium of Contemporary Art 2009,  
Cisnadie, Romania

Plastic Schmalkalden, International art symposium 2009,  
Schmalkalden, Germany

The Art of Culture, International Symposium of  
Contemporary Art 2007, Rusciori, Romania

# WORKS IN ART COLLECTIONS

Beelden aan Zee Museum Harteveltstraat Scheveningen,  
Zuid-Holland, Netherlands

Boynton Beach Art in Public Places, City of Boynton  
Beach, Florida, USA

Private collections in Canada, Germany, Netherlands,  
Portugal, Switzerland, UK, USA

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Sensus Propero | Simona Vilau, Fundatia Joana Grevers,  
2014

Disambiguation | Doina Mandru, Palatele Brancovenesti  
Mogoșoaia, Bucharest, 2013

Paratarrasius Hibridus | Liviana Dan, Fundatia Joana  
Grevers, 2012

# BIOGRAPHY

Ștefan Radu Crețu (b.1983) studied at the Art and  
Design University in Cluj and graduated from the  
Ceramic-Glass-Metal department in 2006.  
In 2005 he received an Erasmus grant for one year at  
the Fine Art Academy, Wroclaw in Poland. In 2008 he  
achieved his master's degree in sculpture at the National  
University of Arts in Bucharest. In 2016 Cretu got his  
PhD in Visual Arts at the National University of Arts in  
Bucharest.





# TABLE OF CONTENTS

Mapping the works of Ștefan Radu Crețu. An essay - Victoria Dejaco .....	5
Works 2010 .....	16
Works 2011 .....	22
Works 2012 .....	27
Works 2013 .....	34
Works 2014 .....	38
Works 2015 .....	46
Works 2016 .....	56
Works 2017 .....	63
Works 2018 .....	96
Works 2019 .....	114
Interview with Ștefan Radu Crețu and Joana Grevers by Victoria Dejaco .....	128
Solo exhibitions .....	135
Group exhibitions .....	147
Ștefan Radu Crețu & 418GALLERY .....	162
Symposia .....	164
Works in art collections .....	164
Bibliography .....	164
Biography .....	165



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