

JOHAN CRETEN TRUE LOVE

**JOHAN
CRETEN
TRUE LOVE**

LEILA HELLER GALLERY

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JOHAN CRETEN BEAUTIFUL BRUISES

RAJESH PUNJ

IF ART IS A REFLECTION OF AN ARTIST’S PSYCHE — the soul, the spirit, the ego of an individual — then the temperament of Belgian-born, Paris-based Johan Creten appears to be as much enamoured as it is affected by a more brutal vision of beauty. Like watching bodily bruises heal, for all the colours that illuminate the surface of the skin — black, blue, purple, yellow. Creten’s ceramics are a measure of the bravery of the human heart in its ability to absorb as much pain as it does pleasure. *In situ* it is as though his coloured ceramics are slowly haemorrhaging, for all the

imperfections that enter his works. As ‘disease’ and ‘death’ are as prominent to his palette as the superlatives of ‘love’ and ‘liberty’ — the ‘liberty of letting go’, as he explains of his approach to ceramics. And rather than seeing them as a series of ‘standing-still’ sculptures, Creten intends for a creative catalyst to metamorphose the intention and appearance of his work over time. All of which involves our appreciating his art as a condition akin to lust and longing. Offering up contemporaneously edged ceramics that he explains as ‘laced with impurities’. Whereby Creten’s sculptures appear as affirmative as they are slightly fractured, likely at any moment to discolour and decay into shadows of their former selves.

With such fragility comes an incredible honesty that is inherent to the work, as though an everlasting light. Something that modern American sculptor Dan Flavin explained as primary, as crucial to art as it is to life: **‘one might not think of light as a matter of fact, but I do. And it is, as I said, as plain and open and direct an art as you will ever find’**.¹ And it is such incarnations of light, both natural and artificial, that positively reflect from Johan Creten’s works as a visual vigour, from his choice of glazes and clay com-



Dan Flavin, (1933–1996)
‘monument’ for V. Tatlin, 1967
7 tubes fluorescents white,
244 x 72 x 7 cm
Courtesy Fondation Louis Vitton
© ADAGP, Paris, 2017

bine. Suiting the atmosphere like an aura that radiates from his ceramic sculptures out to the tips of one’s fingers — such is the elemental effect of coming into contact with one of his works. A strength of experience not only determined by the artist’s cultural politics and perception of power, but as much by the arresting presence of works as beguiling as *Odore di Femmina – Torso Nuovo* (2018–19) and *Glory – Tripel S – Negatief* (2018) that are as much of the earth as they are

¹ Dan Flavin, 1964, quoted in Michael Gibson, ‘The Strange Case of the Fluorescent Tube’, *Art International* 1 (Autumn 1987), p. 105.

born of the artist’s imagination. With his invention of luminous sculptures, Flavin also talked about the situation and circumstances of light, as it envelops space, enlightening it and impressing upon us the warmth and wonder of his interventions. With light we have a register for life, and it is such lush luminosity that expels from Creten’s sculptures, like a lifeblood for all the natural energies that manufacture life and death of all kinds.



Johan Creten
De Gier (The Vulture), 2015–2016
Bronze
440 x 220 x 100 cm
‘La Traversée / The Crossing’, CRAC, Sète, France, 2016–2017
© Gerrit Schreurs & Johan Creten

Applauded for his seizure of ceramics, making it entirely of the moment, Creten sees it as a choice medium for surrendering himself to ‘the process’. By which he introduces a chance element to the work that might otherwise not have occurred. A foray into the unknown or, as Creten says of its looser liberty, **‘what I love about ceramics is that the final gesture is beyond my control’**.² Unlike painting, by which Creten originally came to art, he sees ceramics as more malleable, as it enables him to manipulate the material to the point at which something reveals itself. An epiphany for the artist, as he explains: **‘I have always loved working in ceramics in the sense that I can create unique objects. With each one of these there is only one, and that is not something you see with contemporary art. A small miracle takes place when a work comes out of the kiln, because you can say “there is somebody there”**’.³ Whether being overwhelmed by the scale and material strength of a work like *De Gier* (2017), or by the intrusive intimacy of *Abstraction* (2017), Johan Creten engenders his works with a cannon of motives and emotions, as everything appears ready to succumb to symptoms of sadness and sorrow.

2 Johan Creten, in Rajesh Punj, ‘To Cut your Own Flesh. An interview with Johan Creten’, *Art & Deal* 117, June 2018, p. 34.
3 *Ibid.*, p. 28.

Aware of so many other prominent practices and approaches, Creten wanted to savour the sensation of material and emotion in art. Citing how minimalism of that moment was ‘unique’, going on to explain, **‘when I was a young artist, it was all about minimalism and conceptual art. I think of Donald Judd sculptures as though they were never touched by the hand of the artist, which claims a level of perfection that is machine-like. I find his works absolutely wonderful, I have absorbed them, but I chose ceramics as an act of opposition to all of that discourse, to say “no”**’.⁴

Ceramics as self, the alchemy of his art lies in a masterful manipulation of raw materials and rich colours, by which Creten creates works that challenge authenticity, for its dull and disciplined overtones. Saying of colour that **‘it is dangerous, today there is a lot of colour on Instagram, and so many artworks are produced with the intention of them becoming images, because colour and images have become a kind of currency. But with clothing everything is black, and that scares me a little, because black negates itself from the world, and when I wear colour I take a position, and I put myself outside the norm’**.⁵ Capturing colour from its close relationship to reality, Creten appears entirely unafraid to apply the deepest vermilion reds, quinoline yellows and cobalt blues to his ceramics. That for the fire and flames emerge as emblems of attraction, with works that are devoted entirely to his creative concerns for life and death, devotion and disease. Emotions that he is mindful to explain as consequences of one’s relationship to the world and with one another. As defended by Abstract Expressionist Barnett Newman, of the depth of possibilities for art, that it ‘should address “life”, “man”, “nature”, “death”, and “tragedy”’ in order for it to encompass everything of life.

But beauty, the incarnation of love and truth, is what appears at the vanguard of Creten’s work, explaining, **‘to use beauty to talk about more serious subjects on a secondary level is very important to me. Involving hidden stories that can be social, political or sexual’**.⁶ And as is the nature of his slow art, **‘the pieces open up slowly if you take the time to look at them from different angles’**.⁷



Picasso Pablo (1881–1973)
La Chouette, 1952
34 x 25 x 34,5 cm
Kunsthalle collection, Hamburg, Deutschland
© BPK, Berlin, RMN-Grand Palais / Elke Walford
© Succession Picasso 2019

4 *Ibid.*, p. 38.
5 *Ibid.*, p. 27.
6 Johan Creten, 2017, quoted in Y-Jean Mun-Delsalle, ‘Belgian Artist Johan Creten Travels Globally To Popularize Clay And Bronze As Contemporary Art Forms’, *Forbes*, 7 May 2017; Y-Jean Mun-Delsalle, ‘Art Basel 2017: Johan Creten’, *Prestige*, 23 March 2017.
7 *Ibid.*

Creating clay sculptures that appear otherworldly, attractively alien even for their appearance. Creten’s unexpected intentions manifest themselves over figures — as in the work *Why does strange fruit always look so sweet?* (1998–2015) — and fruit — *Présentoir d’Orange* (1989–2017) — alike, with ceramics that celebrate attraction as a condition of innocence as much as a consequence of age. The Italian academic Umberto Eco, when exploring ordinariness in relation to beauty, fashioned the idea that ‘beauty is boring’, and that **‘even if its concept changes through the ages, nevertheless a beautiful object must always follow certain rules. Ugliness is unpredictable and offers an infinite range of possibilities’**.⁸ Claiming, **‘beauty is finite, ugliness is infinite, like God’**.⁹ Which might have us believe that Creten’s works are closer to God, and to the idea that for every new star there are a multitude of dead stars lighting up the sky.

Art history and auction houses alike are adorned with the ceramics of Pablo Picasso, who saw clay as a bridge between his brash paintings and his makeshift sculptures. It would be the medium that he appeared most comfortable with, producing vast numbers of domestic objects that rallied to his cause. A liberty that appealed to Johan Creten, when deciding that in clay he too could eliminate mediocrity from his own art and explain so much of himself in a way that no one else was doing. Ceramics, as Picasso saw it, was as much an act of recklessness as religion, which is entirely apt to our understanding of Creten’s works. Where Picasso limited himself to the inevitability of everything around him, jugs, plates and pots, Creten has pushed

ceramics into the realm of the unknown. As a result, everything of his approach is determined by his force of feelings mixed with elementary materials. Seeing clay as a risk and reward material that is entirely beholden to process rather than any final product.

Not since Lucio Fontana before him has ceramics been rewarded with such ideas and ambition, with works that Creten fires from the kiln like a series of controlled explosions. Making them as energizing as anything on canvas. And like the Italian spatialist, Creten is committed to the abrasiveness of ceramics, to deliver ideas that are less machine-like, but more emotive.



Lucio Fontana, (1899–1968)
Banana e pera, 1938
Colored stoneware, gold, white and black glazes
16,6 x 26 cm
© Fondazione Lucio Fontana

8 Umberto Eco, *Storia della bruttezza*, Milano, 2004; *On Ugliness*, trans. from the Italian by Alastair McEwen, London, 2007.
9 *Ibid.*

In the 1950s and 1960s Fontana epitomized this return to the real with his own transformative sculptures. Which, like his paintings, were conceived as an endless experiment to opportunity, and his ability to create spaces that dealt with the artwork as a penetrable skin. Citing how during the post-war period, **‘we are living in the mechanical age. Painted canvas and standing plaster figures no longer have reason to exist. What is needed is a change in both essence and form. What is needed is the supersession of painting, sculpture, poetry, and music. It is necessary to have an art that is in greater harmony with the needs of the new spirit’**.¹⁰ Fontana’s feel for the fantastic conjured a zeitgeist that was to greatly influence Creten and his contemporaries Thomas Schütte and Ruby Sterling, leading them to envisage ideas as an evolution of emotion, and to allow materials to exist in their raw state. Creten sees the rich reward of having chosen clay as his principal medium as having to do with his interest and understanding of so many incongruous sensations that have registered with him since his early days at art college.

Explaining his choice of clay as being **‘a very loaded material, because it’s the earth we walk on, and in a lot of cultures it is called Mother Earth. It is sacred, but at the same time it is the poorest of materials. God took clay and turned it into the first human being, and when you put this material through fire, it turns by magic into something very resilient and beautiful’**.¹¹ A material associated with dirt and detritus, elevated somewhat by the Italian ‘poor art’ group Arte Provera, under the likes of Mario Merz, Jannis Kounellis and Giuseppe Penone in the 1960s, as an elemental ingredient of their art. Creten exalts it to impossible new heights by holding it up to the light. Painting the soil and sand in gold, black and bronze, as the work becomes a concentration of colour and creativity, for which he desires our undivided attention, in order for us to return to his works to rejuvenate ourselves time and again at his altarpieces of art. Convinced that attention is what gives the work authority.

In the gallery setting, Johan Creten’s audience is invited to sit at a series of 15 observation points, *Points d’Observation* 2018, to physically feel the cold coarseness of the brightly coloured stoneware beneath them, while looking at the surrounding works for longer than the time it takes to walk into and out of a space. Suggesting, **‘the hope is that you are anchoring your audience, to look, turn around while they sit and see the works in a different way. And I think today one of the greatest luxuries is time, and one of the most difficult things is how to look at things, how to clam down enough to actually notice something’**.¹² Arresting their interest while altering their vantage point, Creten constantly wills his audience to want to engage with his works in a way that alters time entirely.

10 Lucio Fontana, *Manifesto Blanco*, Buenos Aires, 1946, quoted in Kristine Stiles and Peter Howard Selz, *Theories and Documents of Contemporary Art: A Sourcebook of Artists’ Writings*, Berkeley-Los Angeles-London, 1996, p. 87.
11 Johan Creten, 2015, quoted in *Gallery Studio*, Vol. 4, 2015, p. 11.
12 Johan Creten, in Rajesh Punj, ‘To Cut your Own Flesh. An interview with Johan Creten’, *Art & Deal* 117, June 2018, p. 29.

Encrypted in clay, Creten’s ceramics reveal as many blemishes as abrasive blisters under severe temperatures as they do a remarkable beauty that combines to deliver works as diverse as *Fireworks – Rebellion* (2018–19) and the *Wargame Tondo* series. Explaining the faults and fulfilment of his works as based on expectation and abstraction:

‘That’s why I say that my work can go from being very abstract, where it is an “abstract painting”, to works with a lot happening. For instance when you look at a work from one position and you move, you see the under-drawing that appears and disappears. And some of these are pieces that I made in Alfred in New York, with a catalogue explaining all the mistakes and forbidden taboos from ceramics. You see “cracks” and “blistering”, the



Johan Creten
Burka, Alfred Painting 21, 2013
Mechanically polished glazed, marbled high-fire stoneware,
unglazed clay, concrete, reinforced
42,7 x 59 x 5 cm
Private collection
© Clair Dorn

crack in French is *La fissure*. It is the fault line. But there is also a link to the material crack, and another type of more intimate crack “*Abstraction*” 2017. And it might be more of a physiological crack that needs to be psychoanalysed, like a plate that carries a crack. In French there are many wordplays on the term; *fêlure*, when you are “cracking you head”,¹³ a work that for its scale appears to puncture the wall with the slightest of openings into the intimate and the uncanny. Soft and hard, Creten transforms the situation and circumstances of its origins entirely.

Creten’s originality comes as a consequence of his chancing his work to fate, of literally waiting for the heat to encroach his clay creatures, and allowing the flames to transform the object into art. Allowing for the cracks, as

he sees them, to live and breathe within his works, for the blemishes to be free to distort and slightly discolour the face of his sculptures, and his kiln-assisted glazes to burn and break open over the surface of the work, and their accompanying plinth; like a lather coating everything volcanic. Such industry recalls Picasso’s analogy of ‘every act of creation being born of destruction’. Which, as well as suiting Picasso’s interest in all things emotive, appears to have borne Creten his own strange fruit.

More literally manifest in the work *Présentoir d’Orange* (1989–2017), in which an orange is perched like a little hummingbird might be, at the base of a stoneware column — natural and

13 *Ibid.*, p. 38.

man-made complimenting one another. The transformation of the ordinary becoming exceptional, or as Creten explains, **‘the whole idea is, as [Marcel] Duchamp decided, that everything you take can be sacralized and turned into an artwork. *Présentoir d’Orange* is a piece I made as a young artist, and on this ceramic base the orange shimmers, and almost looks wet with the light’.**¹⁴ It also borrows from Creten’s Dutch and Flemish influences for the still life. A work encouraged in part by his encounter with the German artist Joseph Beuys, who, he explains, made a work entitled *Capri Battery* (1985) **‘for which Beuys takes a lemon and couples it with a lamp? Maybe you have seen it. Beuys makes that piece, whereby the art object also functions as a battery’.**¹⁵ Crucially concluding that **‘the idea is that a work of art, by concentrating our thoughts, becomes a way of energising our lives’.**¹⁶

Which leads one to the seminal bronze sculpture *Why does strange fruit always look so good?* (1985–2015) that could well serve as a self-portrait; the artist literally succumbing to the riches of Mother Nature. A honeycomb-coloured effervescence that appears to have taken hold of the elevated figure, denoted by his bleeding blue legs. Embraced by our macabre fascination for death, the statued, styled sculpture is intended to plague our imaginations, as we delight in its delicious demise.

With all of Creten’s work, it is as if the brilliantly burned colours and contoured forms eliminate darkness from life — propositioning that in everything there is an inherent beauty. *Strange fruit* is a work that epitomizes Creten’s cantankerous spirit for introducing the ugly and the uncomfortable, as alien anecdotes for a life lived with it all — dirt, disease, beauty and brilliance involved. Applying his own poetry to the allure of the object, suggesting how, **‘the stone in his armpit got bigger. Sometimes it would look blue under the skin when he squeezed it softly, and then the old fear would come rushing back again, making him feel faint. Dates in Memo’s garden, dripping and rich under a thousand flies... why does strange fruit look so sweet?’**¹⁷ Which takes us further into the realms of fantasy.

The resilient glow of gold lustre becomes even more significant when encountering the *Glory* works. As though empowered with the mythological Midas touch, Creten’s supernatural



Joseph Beuys (1921–1986)
Capri Battery, 1985
Lemon, light bulb, plug socket
8 x 11 cm
Multiple
Courtesy of The National Museum of Art, Osaka
© FUKUNAGA Kazuo

14 *Ibid.*, p. 37.
15 *Ibid.*, p. 38.
16 *Ibid.*, p. 38.
17 Johan Creten, in Jan Hoet, *Galerie Perrotin*, New York-Paris-Hong Kong, Bologna, 2013, p. 64.

stones appear as if retrieved from the depths of the water world, as evidence of life far beyond our reach. The works of the *Glory – Napoli* series (2017–18) are applied to the gallery wall like recovered coral, which for their indentations and natural designs, delve further into the earth’s natural treasures, as much as the *Glory – Triple S* works (2018–19). Varying slightly in design, the artist’s earthenware and aluminium reliefs are strangely mythical for the piercings that puncture their surfaces. Crowned by Creten’s triptych *Big Glory – La Trinité* (2015–16), which appears as futurist as it is firmly of the earth. Sliced into three adjoining parts, this golden rock refers to so many possible and impossible natural and man-made creations, from antiquity to the modern period.

The natural sea-weathered shapes of *L’Oeil de Bronze / The Eye of Bronze* (2012–18), appear again entirely to have been lifted from the ocean. With an intricate host of enclosed pods, that might very well open to capture microscopic life forms, or as impressively, flower multi-coloured shoots. Corals equally serve to explain something of the otherworldly in Creten’s *Odore di Femmina – Torso Nuovo* (2018–19) and *Odore di Femmina – La Solfatara* (2018), torsos that, for their remarkable colour and enveloped texture, are the incarnation of carbonate coral. For which Creten introduces his own allusion to these idle creatures, ‘...and then there was the water so we could slowly skin them in there, and they become even more untouchable like *woman islands* whose trembling reflections turned slowly on themselves’.¹⁸ Having previously shown versions of the work at the Istanbul Biennale, where the torso was removed from its plinth and placed in a film of water that reflected everything back on itself, as Creten explains. Hostile but incredibly handsome, the *in situ* work takes on an existence all of its own.

And as with the sculpture *Strange fruit*, Creten’s human forms, peppered throughout the exhibition, surrender to the severity of the natural elements, replacing one life form with another. Comprising two adjoining parts, these works emphasize the fantastical relationship between the sensual torso and the sublime plinth on which the work stands. In awe of the intensity of these artworks, if colours are our visual aphrodisiac, then Creten throws caution to the wind and lets his glazes bleed from the materials, as if it were our just reward. With paints, applied textures, handcrafted materials, natural elements and light congealing to introduce his art as everything that is lacking in our world without desire.

The complex texture and tension of his art is further demonstrated in *Fireworks – Rebellion* (2018–19), *Odore di Femmina – Brain Drain II* (2015–16) and the *Odore di Femmina – La Borne* works (2016), which are a manifestation of a proliferation of flora and fauna, beautifully pressed together, to create a wall-mounted trophy to the visual brilliance of the artist’s mind. Like the *Odore di Femmina* works, this celebrates the urgency of nature to want to reclaim the world from the brutalism of human beings. Encouraging us to fashion greater feelings for the world around

18 Johan Creten, in Rosa Martinez, *Odore di Femmina*, Exhibition catalogue, *Johan Creten, Odore di Femmina*, New-York (Robert Miller Gallery), 1998.

us, as a child might, Creten’s works presuppose that without sensitivity, sensation, myth and magic, we experience a lesser version of reality that dispirits our will to want something other. Works that have since become synonymous with Creten’s candid incarnations of love, lust, hate and harmony — having appeared at Place Vendôme, Paris and on Madison Avenue, New York, as well as being introduced into the Renaissance rooms at the Louvre, Paris.

Of his veiled portraits, Creten inventively addresses politics — social, cultural and climatic, as the textures and tensions of identity are translated by the artist across the material stresses of sand, stone and fire. As porcelain portraits of a generation of women idolizing faith in a way that might well infringe upon their civil liberties, Creten draws attention to one particular work to explain, ‘*Aus dem Serail 2016–2017, from the Seraglio, is a reference to Mozart and Die Entführung aus dem Serail. Because the veil is actually not a recent obsession, it is not a recent taboo; it is a century-old obsession of the West with another world. We have always been obsessed with the Orient as a grand fantasme. As a kind of projection of a lot of exotic dreams*’.¹⁹ And in terms of the coarseness of the final work, Creten sees it as fortunate. ‘*I think there is a wonderful thing going on each time, because there are things that sometimes I cannot solve. [With certain works] you have the contrast between the naked unglazed clay and the texture of the skin. And the glaze appears as a veil, because it is a skin applied to sculpture. For me I love that kind of creative process*’.²⁰ *In situ* they are all emblematic of immigrants and individuals that Creten immortalizes in his choice of material, as having become anonymous; but no more mysterious than the women of the Western world that were subservient to subtler social systems. This leads Creten to suggest that the alienness that we have for one another is entirely of our own making.

And as with so many oppositions inherent in his work, the concealing of one’s face is contrasted with the revealing of another more carnal composition of the body as beautiful. Aside from the *Torso Nuovo* and *La Solfatara* torsos, Creten explores the body’s virtuosity in *The Princesses* series (2016–19), in which two figures appear to emerge from one another, enmeshed in a bared wire-like cloak, as the truck of the body becomes central to Creten’s sculptural forms.

Repeating while altering, emphasizing the contours and characteristics of the body as spectacle. The near-naked figure becoming greater in scale in *La Cathédrale* (2000), for which Creten takes the torso, ensnared in a hexagonal membrane, and exaggerates its scale, to create this tenderly tragic embodiment of sensuality as skin. Blood and bones replaced by bronze. The sculpture’s determinate permanence recalls something of Italian Umberto Boccioni’s Futurist Man, as *Unique Forms of Continuity in Space* (1913), as steadfast figures symbolizing designs of industry and energy, and in Creten’s case, sexuality.

19 Johan Creten, in Rajesh Punj, ‘To Cut your Own Flesh. An interview with Johan Creten’, *Art & Deal* 117, June 2018, p. 33.

20 *ibid.*, p. 34.

Yet, in spite of Boccioni’s radical ideals that were invested in his monumental man, he was essentially still moved by colour and light: **‘it will be readily admitted that brown tints have never coursed beneath our skin; it will be discovered that yellow shines forth in our flesh, that red blazes, and that green, blue and violet dance upon it with untold charms, voluptuous and caressing’**.²¹ As much as Creten serves those elemental energies up as essential to the audience and to his art, Boccioni in his time was also convinced that ‘to paint a figure, you must render the whole of its surrounding atmosphere’, which again is entirely apt when seeing Creten’s torsos not as representation or truth, but as the incarnation of so many sensibilities existing and endured by mankind. And ultimately by nature, and not Boccioni’s modernist ideals – there is a little of us all in *La Cathédrale*.

Allegory is further evident in the bronze waterbird *Pliny’s Sorrow* (2015), of which there are many versions, all of which represent this bold, rather brash cut of what at first sight appears to be an eagle, but in fact is a waterbird, resting on what could well be an ‘observation point’, with its wings unevenly open, as though ready to leave this world for the open invitation of the sky. A work that in its

title refers to the naturalist and navy commander, Pliny the Elder, of the first century, who conceived in his lifetime a series of publications devoted to the natural world, *Naturalis Historia*. Who championed such topics as ‘astronomy’, ‘mathematics’, ‘geography’, ‘ethnography’, ‘anthropology’, ‘zoology’, ‘botany’, ‘painting’ and ‘sculpture’. Explaining how **‘his subject is the world of nature... or in other words, life’**.²² Creten seizes on that in this work, as the bird, for its



Johan Creten
Pliny’s Sorrow, 2015
‘La Traversée/The Crossing’, 2016–2017
CRAC, Sète, France
450 x 450 x 190 cm
© Gerrit Schreurs & Johan Creten

21 *Futurist Painting: Technical Manifesto*, Milan, 11 April 1910, quoted in Herschel Browning Chipp, *Theories of Modern Art*, Berkeley and Los Angeles, 1968, p. 292.
22 ‘Rerum natura, hoc est vita, narratur’, Pliny the Elder, *Historia Naturalis*, 1st century AD, quoted in Thomas R. Laehn, *Pliny’s Defense of Empire*, New York, 2013, p. 13.

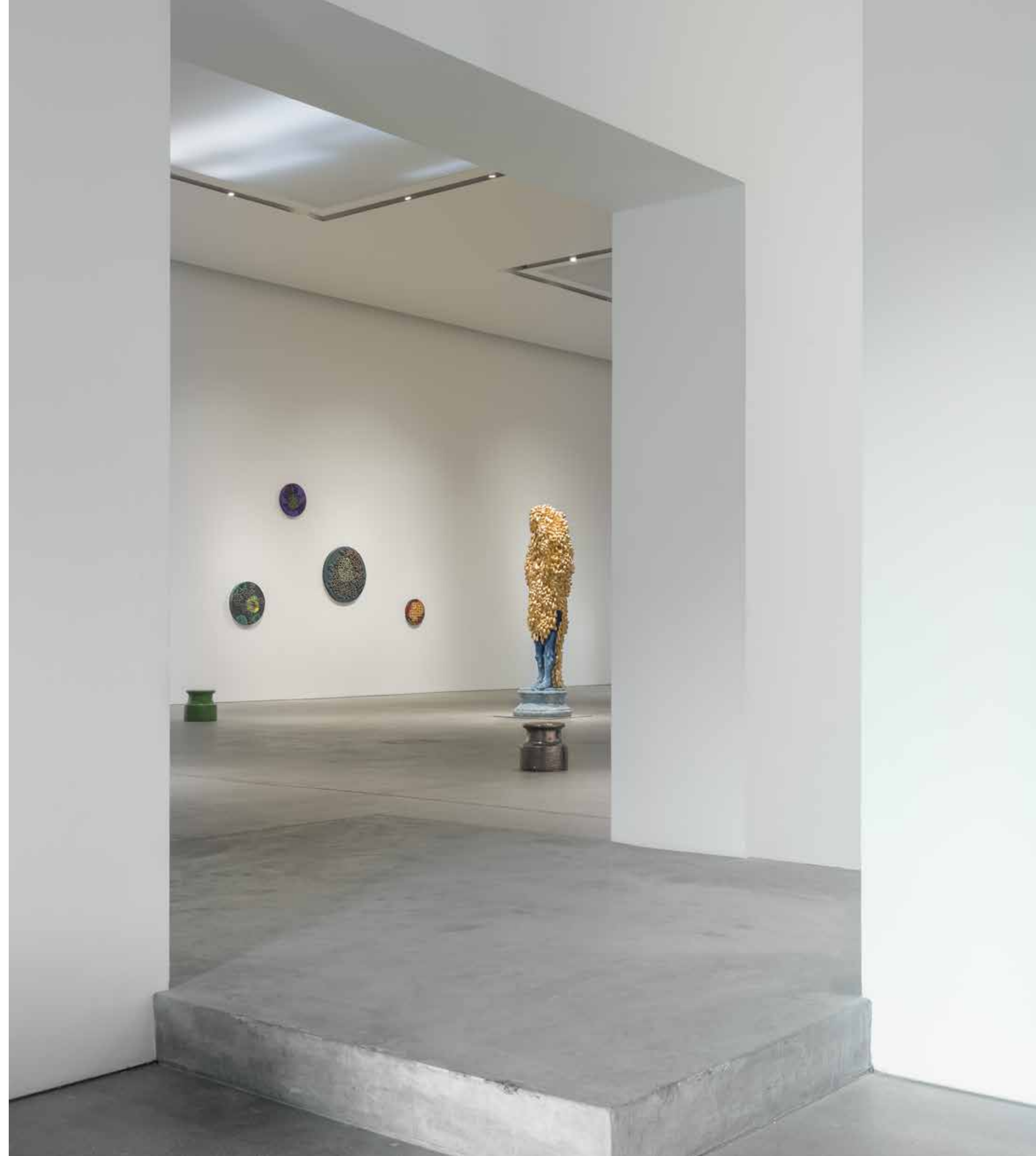
varying sizes, still retains much of its visceral venerability. Visually conceived of less detail and more natural shape, this particular bird, like the human torso in *The Princesses* series, becomes entirely emblematic of the sensation and suffering of life on earth.

And it is as if with everything that Johan Creten captures for his art, that he understands entirely the capricious life cycles of everything animate and inanimate. That is significant in another symbol, the owl that appears time and again, as though offering up moments of mystery and magic. *La Petite Chouette* (2015), in bronze, is literally the spirit of the nocturnal bird, as it too appears perfectly poised on its own observation perch. Like so much of Picasso and Fontana’s ceramics before him, this deals in the essence of the animal as subject matter, as it is reduced to a series of shapely curves and serrations; as haunting here as if it were encountered on a stretch of abandoned road. The animal kingdom is further immortalized in Creten’s *Wargame Tondo* series (2016–17), in which the dance of the bumblebee is reproduced as code on an earthenware plate illuminated in a wealth of colours. Works that presuppose nature as offering us exaltations of love and beauty that counter the ugly and inevitable changes that challenge our well-being. We are alive to live and to see the world as Creten propositions, with our eyes wide open and senses ablaze.

Rajesh Punj, March 2019

**JOHAN
CRETEN
TRUE LOVE**

LEILA HELLER GALLERY









N°3 *Odore di Femmina – La Solfatara*, 2018





N°4 *Glory – Napoli I*, 2017–2018 (p. 36)
N°5 *Glory – Napoli II*, 2017–2018 (p. 37)
N°6 *Glory – Napoli III*, 2017–2018 (pp. 34–35)













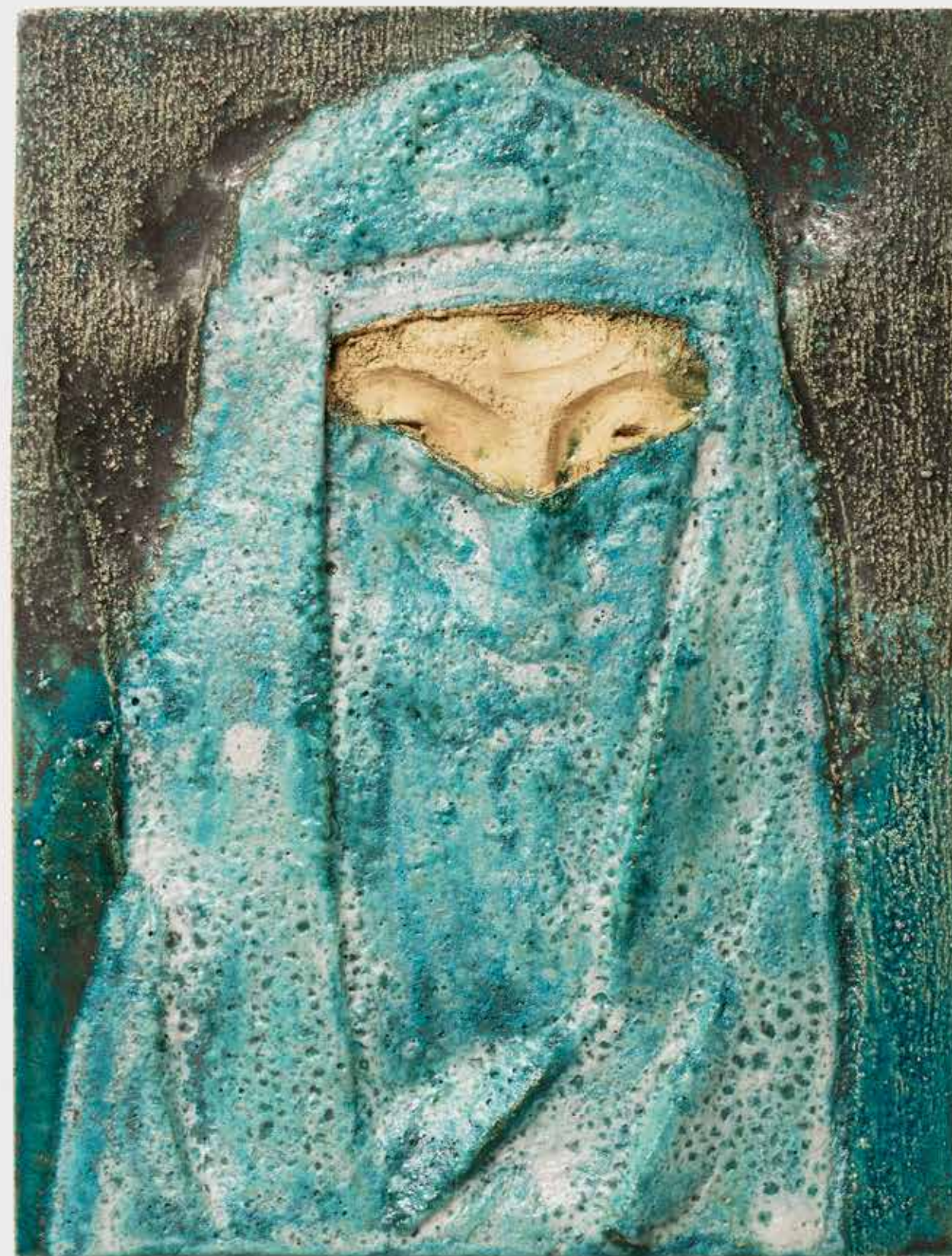


N°16 *La Cathédrale*, 2000









N°11 *Aus Dem Serail / From The Seraglio*, 2016–2017

N°10 *Big Glory – La Trinité*, 2015–2016 (pp. 50–51)



Nº18 *Pliny's Sorrow – Library Version*, 2015
Nº12 *The Princesses Nº1*, 2016–2019
Nº13 *The Princesses Nº2*, 2016–2019





N°25 *Odore di Femmina – La Borne – N°3*, 2016
N°30 *Glory – Tripel S*, 2018 (pp. 64–65)
N°31 *Glory – Tripel S – Negatief*, 2018 (pp. 66–67)













- N°17** *Fireworks – Rebellion*, 2018–2019
N°29 *La Petite Chouette*, 2015 (p. 70)
N°18 *Pliny's Sorrow – Library Version*, 2015 (p. 71)
N°32 *Odore di Femmina – Brain Drain II*, 2015–2016 (pp. 74–75)











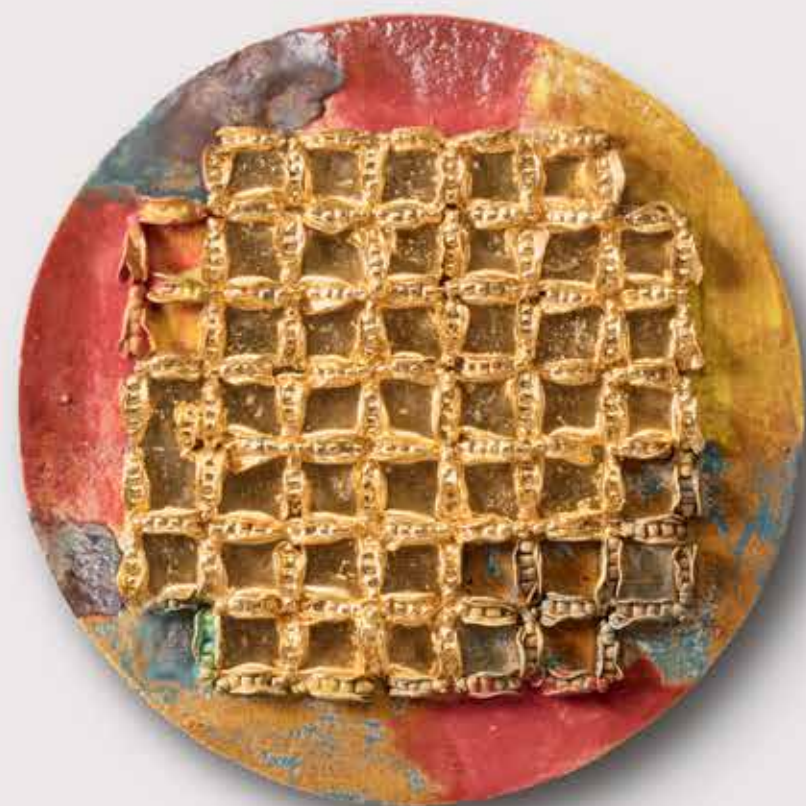
N°22 Wargame Tondo X, 2016–2017

N°21 Wargame Tondo IX, 2016–2017 (pp. 81–82)

N°20 Wargame Tondo VIII, 2016–2017 (p. 83)

N°19 Wargame Tondo VI, 2016–2017 (p. 84)





Nº33 *Glory – Crossed*, 2018–2019
Nº28 *Glory – Madre*, 2018 (pp. 88–89)









THE WORKS BY JOHAN CRETEN

N°1 *Why does Strange Fruit always look so Sweet?* (Large version), 1998–2015

- Multicolored patinated bronze, lost-wax casting, gold leaf
- Titled, dated, signed, foundry stamp, ‘eagle’ seal
- 305 x 114 x 102 cm
- 800 kg
- N° 4/4 of an edition 4 + 2 AP
- This is the final cast of this work with a unique colored patinated finish and 23,5 carats gold leaf.

EXHIBITION HISTORY

- ‘L’Or!’, MuCEM (Museum of European and Mediterranean Civilizations), Marseille, France, 2018 (N°4/4)
- ‘De Nature en Sculpture’, Fondation Villa Datris, L’Isle-sur-la-Sorgue, France, 2017 (N°4/4)
- ‘La Traversée / The Crossing’, CRAC, Sète, France, 2016–2017 (N°4/4)
- ‘Terre Fertile / Terre Fébrile’, Château de Pommard, Burgundy, France, 2015 (N°1/4)
- ‘The Nature of Clay’, Pavillon Bosio, Monaco, 2015 (N°4/4)
- ‘Johan Creten. Sculptures’, Musée de la Chasse et de la Nature, Paris, France, 2008 (N°1/4)
- FIAC (International Contemporary Art Fair), Galerie Emmanuel Perrotin, Grand Palais, Paris, France, 2011 (N°1/4)
- ‘Beyond Limits. Sotheby’s at Chatsworth: a selling exhibition’, Chatsworth Castle, Bakewell, England, 2010 (N°1/4)
- ‘Wijheizijweihij’, Kingsmill, Eiksem, Landen, Belgium, 2010 (N°1/4)
- ‘Passion Fruits picked from the Olbricht Collection, Me Collectors Room’, Berlin, Germany, 2010 (N°3/4)
- For a complete history, there is a special book on this work: *Strange*

Fruit, Text by Kurt Van Eeghem and Colin Lemoine in English, French and Dutch, Transit Gallery editions, Hoboken, Belgium, 2015

LITERATURE

- *Or*, exhibition cat., MuCEM & Hanzan, France, 2018, pp. 204–205
- *La Traversée / The Crossing*, catalogue of the eponym exhibition CRAC (Centre Régional d’Art Contemporain OCCITANIE / Pyrénées-Méditerranée), Creten studio, Paris, France, Mars 2017
- *Strange Fruit*, Text by Kurt Van Eeghem and Colin Lemoine in English, French and Dutch, Transit Gallery & Johan Creten, Hoboken, Belgium, 2015
- *The Nature of Clay*, exhibition cat., Monaco Project for the Arts, Monaco, 2015, pp. 86–88

REFERENCE

- Exhibition view, ‘The Nature of Clay’, Monaco Project for the Arts, Monaco, 2015
- © Monaco Project for the Arts



N°2 *Odore di Femmina – Torso Nuovo*, 2018–2019

- Glazed stoneware, majolica glaze, metallic glaze
- Sculpture: 77 x 41 x 35 cm
- Base: 85 x 47 Ø cm
- Sculpture: 45 kg
- Base: 55 kg
- Unique
- Created at Struktuur68
- Never exhibited before

REFERENCE

- ‘Odore di Femmina de Sèvres biscuit’, 2006
- Sèvres porcelain, Manufacture Nationale de Sèvres as shown in the renaissance rooms of the Musée du Louvre, Paris during ‘Contrepoint. De l’Objet d’art à la sculpture’, Musée du Louvre, Paris, France, 2005–2006
- © David Fuguère



N°3 *Odore di Femmina – La Solfatara*, 2018

- Glazed stoneware, ‘Solfatara’ glaze
- Sculpture: 100 x 52 x 46 cm
- Base: 76 x 70 Ø cm
- Sculpture: 50 kg
- Base: 105 kg
- Unique
- Created at Struktuur68
- Never exhibited before

REFERENCE

- ‘Vulcan’s cave’ on the Solfatara, near Naples, showing volcanic gases and the processing of alum.
- Etching by Bénard after Delarue.
- Between 1700 and 1799.
- Credit: Wellcome Collection. CC BY



N°4 *Glory – Napoli I*, 2017–2018

- Glazed stoneware, gold luster, aluminum structure
- Signed, dated
- 96 x 70 x 18 cm
- Approx. 70 kg
- Unique
- Created at Struktuur68
- Never exhibited before

N°5 *Glory – Napoli II*, 2017–2018

- Glazed stoneware, gold luster, aluminum structure
- Signed, dated
- 96 x 70 x 18 cm
- Approx. 70 kg
- Unique
- Created at Struktuur68

REFERENCE

- Mihrab panel in the Great Mosque, detail with a view of a garden spring, Kairouan, Tunisia
- Iraq of Ifriqiya, Kairouan, A.D. 862/63.
- Carved marble
- Photo: Marilyn Jenkins
- Reproduced in *The art of medieval Spain, a.d. 500-1200*, distributed by Harry N. Abrams, Inc., The Metropolitan Museum of Art, New-York, USA, p. 76



N°6 *Glory – Napoli III*, 2017–2018

- Glazed stoneware, gold luster, aluminum structure
- Signed, dated
- 97 x 71 x 21 cm
- Approx. 70 kg
- Unique
- Created at Struktuur68
- Never exhibited before
- REFERENCE**
- Pozzuoli, Metropolitan City of Naples, Italy



N°7 *L'Œil de Bronze / The Eye of Bronze*, 2012–2018

- Polished patinated bronze, lost-wax casting,
- Signed, foundry stamp, ‘eagle’ seal
- 71 x 50 x 16 cm
- 36,5 kg
- N° 4/5 of an edition of 5 + 1 AP
- Never exhibited before

N°8 *L'Œil de Bronze / The Eye of Bronze*, 2012–2018

- Polished patinated bronze, lost-wax casting,
- Signed, foundry stamp, ‘eagle’ seal
- 71 x 50 x 16 cm
- 36,5 kg
- N° 5/5 of an edition of 5 + 1 AP
- Never exhibited before
- EXHIBITION HISTORY (of the series)**
- Art Brussels, Transit Gallery, Brussels, Belgium, 2017
- (N° 3/5, Private collection, Belgium)
- ‘La Traversée / The Crossing’, CRAC, Sète, France, 2016–2017
- (N° 1/1 AP, Private collection, Belgium)
- ‘Terre Fertile / Terre Fébrile’, Château de Pommard, Burgundy, France, 2016
- (N° 1/5, Private collection, France)

N°9 *Abstraction*, 2017

- Patinated bronze, lost-wax casting
- Signed, dated, numbered, foundry stamp
- 10,5 x 8 x 5 cm
- 1,2 kg
- N° 1/8 of an edition of 8 + 2 AP
- N° 2/8 of an edition of 8 + 2 AP
- N° 3/8 of an edition of 8 + 2 AP
- EXHIBITION HISTORY**
- ‘Sunrise / Sunset’, Galerie Perrotin, Paris, France, 2018



N°10 *Big Glory – La Trinité*, 2015–2016

- Glazed stoneware, gold luster, metal mounts, in three elements
- 27 x 153,5 x 115 cm
- 100 kg
- Unique
- Created at Struktuur68
- EXHIBITION HISTORY**
- ‘Naked Roots / Naakte Wortels’, Museum Beelden aan Zee, The Hague, The Netherlands, 2018
- LITERATURE**
- *Naked Roots / Naakte Wortels*, exhibition cat., Museum Beelden aan Zee, The Hague, The Netherlands, 2018, pp. 64–65

N°11 *Aus Dem Serail / From The Seraglio*, 2016–2017

- Blister glaze on modeled high fired stoneware
- 89 x 67,5 x 8 cm
- 65 kg
- Unique
- Created at Struktuur68
- EXHIBITION HISTORY**
- ‘Naked Roots / Naakte Wortels’, Beelden aan Zee, The Hague,

- The Netherlands, 2018
- ‘Sunrise / Sunset’, Galerie Perrotin, Paris, France, 2018

- LITERATURE**
- *Naked Roots / Naakte Wortels*, exhibition cat., Museum Beelden aan Zee, The Hague, The Netherlands, 2018, p. 53
- REFERENCE**
- Eugène Delacroix, (1798–1863)
- *Femmes d’Alger dans leur intérieur*, 1849
- Oil on canvas
- 85 x 112 cm
- N° inv.: 868.1.38
- Fabre collection museum, Montpellier, France
- 1868: bequeath to Musée Fabre, Montpellier, by Alfred Bruyas



N°12 *The Princesses N°1*, 2016–2019

- Glazed stoneware
- Sculpture: 75 x 90 x 50 cm
- Base: 103 x 36 x 67 cm
- Sculpture: 60 kg
- Base: 55 kg
- Unique
- Created at Struktuur68
- Never exhibited before

N°13 *The Princesses N°2*, 2016–2019

- Glazed stoneware
- Sculpture: 75 x 90 x 50 cm
- Base: 103 x 36 x 67 cm
- Sculpture: 60 kg
- Base: 55 kg
- Unique
- Created at Struktuur68
- Never exhibited before

N°14 *The Princesses N°3*, 2016–2019

- Glazed stoneware
- Sculpture: 75 x 90 x 50 cm
- Base: 103 x 36 x 67 cm

- Sculpture: 60 kg
- Base: 55 kg
- Unique
- Created at Struktuur68
- Never exhibited before
- REFERENCE**
- Unknown artist
- Woman body (probably Nefertiti)
- Quartzite
- Department of Egyptian Antiquities, Sully
- Collection of Musée du Louvre, Paris, France
- Source/Photographer: Mbzt 2011



N°15 *Het Doek / The Cloth*, 2016–2017

- Glazed high fired stoneware
- Signed with monogram on the side in the mass, dated 2016 but finished 2017, titled, situated ‘Den Haag’, ‘eagle’ seal
- 52 x 46 x 9,5 cm
- 41 kg
- Unique
- Created at Struktuur68
- REFERENCE**
- Johan Creten, *Drapering*, ‘La Traversée / The Crossing’, CRAC (Regional Center of Contemporary Art), Sète, France, 2016–2017
- © Marc Dommage & Johan Creten



- EXHIBITION HISTORY**
- ‘Sunrise / Sunset’, Galerie Perrotin, Paris, France, 2018

N°16 *La Cathédrale*, 2000

- Patinated bronze, lost-wax casting, after a stoneware model
- Signed ‘JC’, foundry stamp
- 190 x 50 x 53 cm
- 350 kg
- N° 2/2 AP of an edition of 3 + 2 AP
- EXHIBITION HISTORY**
- ‘Terre Fertile / Terre Fébrile’, Château de Pommard, Burgundy, France, 2016
- LITTERATURE**
- ‘Terre Fertile / Terre Fébrile’, Château de Pommard, Norma edition, 2016, pp. 44–49
- REFERENCE**
- Exhibition view, ‘Terre Fertile / Terre Fébrile’, Château de Pommard, Burgundy, France, 2016
- © Bénédicte Manière



- Exhibition view, ‘Johan Creten’, Bass Museum of Art, Miami, 2005



- N°17** *Fireworks – Rebellion*, 2018–2019
- Glazed stoneware, majolica glaze and gold luster
- 105 x 77 x 20 cm
- Approx. 70 kg
- Unique
- Never exhibited before
- REFERENCE**
- Johan Creten, *Fireworks – Exit West*, 2017
- Glazed stoneware, multiple firings
- 98 x 74 x 23 cm
- Unique
- © Bert de Leenheer



N°18 *Pliny’s Sorrow – Library Version*, 2015

- Bronze, lost-wax casting
- Signed, dated, numbered, foundry stamp, ‘eagle’ seal
- 36 x 30 x 14,5 cm
- 6,5 kg
- N° 6/8 of an edition of 8 + 2 AP
- Model for a monumental bronze sculpture
- EXHIBITION HISTORY (of the series)**
- ‘La suite du Poète’, Hôtel Crillon, Paris, France (AP N°1/2), 2018–2019
- LITERATURE**
- *Naked Roots / Naakte Wortels*, Museum Beelden aan Zee, The Hague, The Netherlands, 2018, pp. 36–37
- *La Traversée / The Crossing*, CRAC, Sète, France, 2016–2017, pp. 116–11
- *Johan Creten. Galerie Perrotin*, Paris, France, 2013, p. 38
- *Johan Creten. Pliny’s Sorrow*, Almine Rech Gallery, Brussels, Belgium, 2011, pp. 58, 65, 66, 100–103

- REFERENCE**
- Monumental version as shown during the temporary installation, Arenberg Castle, Leuven, Belgium, 2018–2019
- © Bert de Leenheer



- Exhibition view, ‘La Traversée / The Crossing’, CRAC, Sète, France, 2016–2017
- © Gerrit Schreurs & Johan Creten



N°19 *Wargame Tondo VI*, 2016–2017

- Gold luster on glazed high-fired modelled stoneware
- Signed, dated, titled, situated ‘The Hague’ on the back
- 8 x 49,5 Ø cm
- 42 kg
- Unique
- Created at Struktuur68
- Never exhibited before
- LITERATURE**
- *8 Gods*, exhibition cat., Almine Rech Gallery, Brussels, Belgium, 2017, pp. 78–80

N°20 *Wargame Tondo VIII*, 2016–2017

- Glazed high-fired stoneware
- Signed, dated, titled, situated ‘The Hague’ on the back
- 9 x 73 Ø cm
- 55 kg
- Unique
- Created at Struktuur68
- Never exhibited before
- LITERATURE**
- *8 Gods*, exhibition cat., Almine

- Rech Gallery, Brussels, Belgium, 2017, pp. 79, 87

N°21 *Wargame Tondo IX*, 2016–2017

- Glazed high-fired stoneware
- Signed, dated, titled, situated ‘The Hague’ on the back
- 8 x 56 Ø cm
- 68 kg
- Unique
- Created at Struktuur68
- Never exhibited before
- LITERATURE**
- *8 Gods*, exhibition cat., Almine Rech Gallery, Brussels, Belgium, 2017, pp. 88, 93

N°22 *Wargame Tondo X*, 2016–2017

- Glazed high-fired stoneware
- Signe, titled, situated ‘The Hague’ on the back
- 10 x 100 Ø cm
- 57 kg
- Unique
- Created at Struktuur68
- Never exhibited before
- LITERATURE**
- *8 Gods*, exhibition cat., Almine Rech Gallery, Brussels, Belgium, 2017, pp. 78, 83

N°23 *Présentoir d’Orange / Stand for an Orange*, 1989–2017

- Glazed stoneware, multiple firing at high temperature, real orange
- Signed, dated
- 65 x 19 x 14 cm
- 4,2 Kg
- Unique
- Created at Struktuur68
- Special edition of 3 unique pieces after the 1989 sculpture
- EXHIBITION HISTORY**
- ‘Naked Roots / Naakte Wortels’, Museum Beelden aan Zee, The Hague, The Netherlands, 2018
- ‘Sunrise/Sunset’, Galerie Perrotin, Paris, France, 2018
- ‘Regard sur une collection – Christine Angot’, Musée Delacroix, Paris, France, 2017–2018
- ‘Kunstkamer. Installation et performance’, Anthony Meyer Gallery, Paris, France, 1986–1988

- Johan Creten. Peintures et Sculptures', Anthony Meyer Gallery, Paris, France, 1987
- LITERATURE
- *Naked Roots / Naakte Wortels*, Museum Beelden aan Zee, The Hague, The Netherlands, 2018
- Johan Creten, Galerie Perrotin, Paris, France, 2013

- N°24** *Odore di Femmina – La Borne – N°1*, 2016
- Made and fired at 'La Borne' in an Anagama kiln, long firing (6 days), stoneware mixed with clay of La Borne
- 'Eagle' seal in the mass
- 33 x 26 x 11 cm
- Approx. 7 kg
- Unique
- EXHIBITION HISTORY
- 'Miroir Parlant', Centre de Céramique Contemporaine de La Borne, Henrichemont, France, 2017
- LITERATURE
- 'Miroir Parlant', Centre de Céramique Contemporaine de La Borne, Visitor booklet, Henrichemont, France, 2017
- 'Miroir Parlant', Centre de Céramique Contemporaine de La Borne, exhibition cat., Creten Studio, Paris, 2019, p.88–89
- REFERENCE
- Exhibition view, 'Miroir Parlant', Centre de Céramique Contemporaine de La Borne, Henrichemont, France, 2017



- N°25** *Odore di Femmina – La Borne – N°3*, 2016
- Made and fired at 'La Borne' in an Anagama kiln, long firing (6 days), stoneware mixed with clay of La Borne
- Signed, situated 'La Borne', 'eagle'

- seal in the mass
- 30 x 24 x 14 cm
- Approx. 7 kg
- Unique
- REFERENCE
- *Odore di Femmina – Vulve de roses*, 2005
- Sèvres porcelain
- 37 x 27 x 14 cm
- 15 kg
- N°1/23 d'une édition de 23 + 1EA + 1 modèle MNS
- Private collection, Paris
- © Marc Dommage & Johan Creten



- EXHIBITION HISTORY
- 'Miroir Parlant', Centre de Céramique Contemporaine de La Borne, Henrichemont, France, 2017
- 'Miroir Parlant', Centre de Céramique Contemporaine de La Borne, exhibition cat., Creten Studio, Paris, 2019, pp. 86–87

- N°26** *Odore di Femmina – La Borne – N°4*, 2016
- Made and fired at 'La Borne' in an Anagama kiln, long firing (6 days), stoneware mixed with clay of La Borne
- 'Eagle' seal in the mass
- 31 x 24 x 12 cm
- Approx. 7 kg
- Unique
- EXHIBITION HISTORY
- 'Miroir Parlant', Centre de Céramique Contemporaine de La Borne, Henrichemont, France, 2017
- 'Miroir Parlant', Centre de

- Céramique Contemporaine de La Borne, exhibition cat., Creten Studio, Paris, 2019, pp. 84–85
- N°27** *Odore di Femmina – La Borne – Grande*, 2016
- Made and fired at 'La Borne' in an Anagama kiln, long firing (6 days), stoneware mixed with clay of La Borne
- Signed, dated, situated 'La Borne', 'eagle' seal in the mass
- 38 x 32 x 14 cm
- Approx. 7 kg
- Unique
- EXHIBITION HISTORY
- 'Miroir Parlant', Centre de Céramique Contemporaine de La Borne, Henrichemont, France, 2017
- 'Miroir Parlant', Centre de Céramique Contemporaine de La Borne, exhibition cat., Creten Studio, Paris, 2019, pp. 80–81

- N°28** *Glory – Madre*, 2018
- Glazed stoneware, gold luster
- 100 x 77 x 20 cm
- Approx. 70 kg
- Unique
- Created at Struktuur68
- Never exhibited before

- N°29** *La Petite Chouette*, 2015
- Patinated bronze 'green', lost-wax casting
- Signed, dated, foundry stamp, 'eagle' seal
- 34 x 13 x 14 cm
- 6,5 kg
- N° 7/7 of an edition of 7 + 2 AP
- After the model for a monumental bronze sculpture 'Le Grand Vivisecteur'
- EXHIBITION HISTORY (of the series)
- FIAC, Galerie Perrotin, Paris, France, 2018
- (N° 6/7 of an edition of 7 + 2 AP)
- 'Sunrise/Sunset', Galerie Perrotin, Paris, France, 2018
- (N° 1/2 & N°2/2 AP of an edition of 7)
- REFERENCE
- *Le Grand Vivisecteur*, 2014–2016
- Patinated bronze, lost-wax casting

- Signed, dated, titled, 'eagle' seal, foundry stamp
- 325 x 160 x 130 cm
- 1 100Kg
- N°3/3 of an edition of 3 + 1 AP
- Permanent installation, LUMC (Leiden University Medical Center), 2016
- © Creten Studio



- N°30** *Glory – Tripel S*, 2018
- Glazed stoneware, gold luster
- 97 x 74 x 23 cm
- Approx. 70 kg
- Unique
- Created at Struktuur68
- Never exhibited before

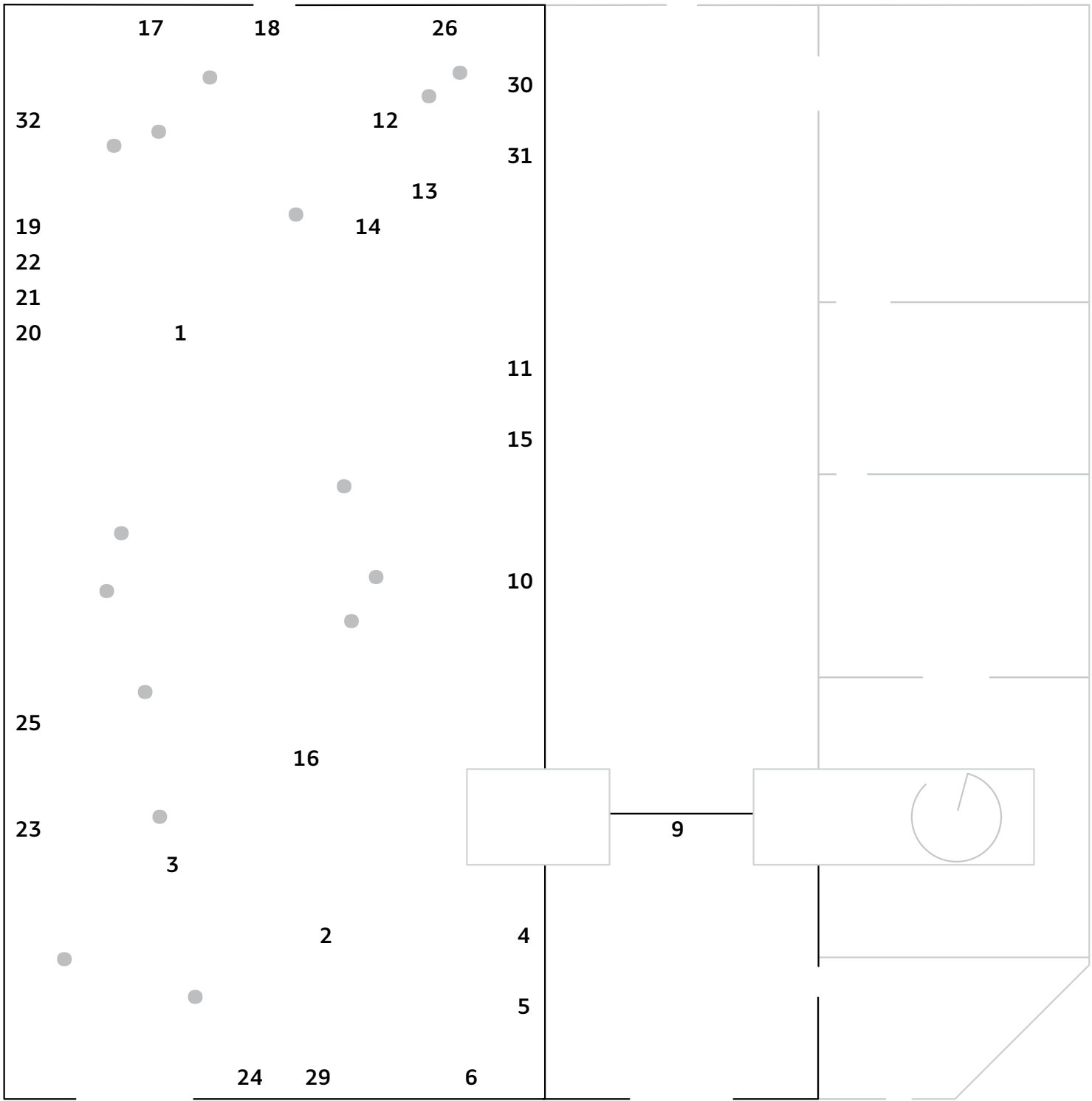
- N°31** *Glory – Tripel S – Negatief*, 2018
- Glazed stoneware, gold luster
- 103 x 80 x 24 cm
- Approx. 70 kg
- Unique
- Created at Struktuur68
- Never exhibited before

- N°32** *Odore di Femmina – Brain Drain II*, 2015–2016
- Modelled glazed stoneware
- 104 x 77 x 20 cm
- Approx. 70 kg
- Unique
- Created at Struktuur68
- EXHIBITION HISTORY
- 'Sunrise / Sunset', Galerie Perrotin, Paris, France, 2018
- TEFAF, Galerie Perrotin, Maastricht, The Netherlands, 2018

- Masterpiece, Galerie Sismann, London, United Kingdom, 2018
- N°33** *Glory – Crossed*, 2018–2019
- Glazed stoneware, gold luster
- 100 x 80 x 26 cm
- Approx. 70 kg
- Unique
- Created at Struktuur68
- Never exhibited before

- *Points d'Observation*, 2016–2018
- Glazed stoneware
- 40 x Ø 40 cm
- 20 kg
- Unlimited edition of unique works
- Different glazes for each work
- Created at Struktuur68
- EXHIBITION HISTORY (of the series)
- 'Rédemption', Église Notre-Dame de l'Assomption, Valloire, France, 2019
- 'Alfred Paintings', Galerie Perrotin, New York, France, 2018
- 'Naked Roots / Naakte Wortels', Beelden aan Zee, The Hague, The Netherlands, 2018
- 'Sunrise/Sunset', Galerie Perrotin, Paris, France, 2018
- '8 Gods', Almine Rech Gallery, Brussels, Belgium, 2017
- 'La Traversée / The Crossing', CRAC, Sète, France, 2016–2017
- LITERATURE
- *Naked Roots / Naakte Wortels*, exhibition cat., Museum Beelden aan Zee, The Hague, The Netherlands, 2018
- *8 Gods*, exhibition cat., Almine Rech Gallery, Brussels, Belgium, 2017
- *La Traversée / The Crossing*, exhibition cat., CRAC, Creten Studio, Sète, France, 2016–2017
- REFERENCE
- Exhibition view, '8 Gods', Almine Rech Gallery, Brussels, Belgium, 2017
- © Hugard & Vanoverschelde photography





FLOOR PLAN

- N°1** *Why does Strange Fruit always look so Sweet?* (Large version), 1998–2015
 - N°2** *Odore di Femmina – Torso Nuovo*, 2018–2019
 - N°3** *Odore di Femmina – La Solfatara*, 2018
 - N°4** *Glory – Napoli I*, 2017–2018
 - N°5** *Glory – Napoli II*, 2017–2018
 - N°6** *Glory – Napoli III*, 2017–2018
 - N°7** *L'Œil de Bronze / The Eye of Bronze*, 2012–2018
 - N°8** *L'Œil de Bronze / The Eye of Bronze*, 2012–2018
 - N°9** *Abstraction*, 2017
 - N°10** *Big Glory – La Trinité*, 2015–2016
 - N°11** *Aus Dem Serail / From The Seraglio*, 2016–2017
 - N°12** *The Princesses N°1*, 2016–2019
 - N°13** *The Princesses N°2*, 2016–2019
 - N°14** *The Princesses N°3*, 2016–2019
 - N°15** *Het Doek / The Cloth*, 2016–2017
 - N°16** *La Cathédrale*, 2000
 - N°17** *Fireworks – Rebellion*, 2018–2019
 - N°18** *Pliny's Sorrow – Library Version*, 2015
 - N°19** *Wargame Tondo VI*, 2016–2017
 - N°20** *Wargame Tondo VIII*, 2016–2017
 - N°21** *Wargame Tondo IX*, 2016–2017
 - N°22** *Wargame Tondo X*, 2016–2017
 - N°23** *Présentoir d'Orange / Stand for an Orange*, 1989–2017
 - N°24** *Odore di Femmina – La Borne – N°1*, 2016
 - N°25** *Odore di Femmina – La Borne – N°3*, 2016
 - N°26** *Odore di Femmina – La Borne – N°4*, 2016
 - N°27** *Odore di Femmina – La Borne – Grande*, 2016
 - N°28** *Glory – Madre*, 2018
 - N°29** *La Petite Chouette*, 2015
 - N°30** *Glory – Tripel S*, 2018
 - N°31** *Glory – Tripel S – Negatief*, 2018
 - N°32** *Odore di Femmina – Brain Drain II*, 2015–2016
 - N°33** *Glory – Crossed*, 2018–2019
- *Points d'Observation*, 2016–2018

THE AUTHOR RAJESH PUNJ

Rajesh Punj is a freelance art critic, correspondent, and collector, with as an academic background in European and American art history and curating from Warwick University (UK), and Goldsmiths (UK) respectively. Aware of the international markets, including India and the Middle East, having previously correlated a volume of selected interviews of leading artists, collectors, philanthropists, and gallerists from India, Pakistan and Sri Lanka, for print; whilst critically committed to the contemporary art scene, with a view to producing a similar volume of contemporary artists’ interviews. Including those of Richard Deacon, Dayanita Singh, Hiroshi Sugimoto, Elmgreen and Dragset, Imran Qureshi, Jean-Michel Othoniel, Bill Viola and Thomas Struth. His is a unique insight, based between Antwerp, Paris and London, of art and aesthetics as they exist now. Curating, collecting contemporary and Old Masters, and collaborating with artists to develop communicative relationships as the basis for new ideas.

ABOUT LEILA HELLER GALLERY

Since its establishment over three decades ago in New York, Leila Heller Gallery has gained worldwide recognition as a pioneer in promoting creative dialogue and exchange between Western artists and Middle Eastern, Central and Southeast Asian artists. It has garnered a reputation for identifying and cultivating the careers of artists leaving a lasting impact on contemporary art and culture. Currently representing a diverse roster of Western and Middle Eastern artists, the gallery is also active in the American, European and Middle Eastern secondary art markets.

In November 2015, Leila Heller Gallery opened its first international location in Dubai’s Alserkal Avenue. At 14,000 square feet, the state-of-the-art gallery features three exhibition spaces, making it the largest gallery in the UAE. Showcasing leading regional and international artists, many of whom will be presenting their work in the Middle East for the first time, the gallery is dedicated to supporting the evolving practice of established artists.

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Leila Heller gallery
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PO Box 41 3991
Al Quoz 1, Dubai
United Arab Emirates
T: + 971 4 3216942
@: dubai@leilahellergallery.com

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- Essay by
Rajesh Punj
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Altamash Urooj, Nadia Rahimatpure
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Gerrit Schreurs
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