

The background of the entire page is a photograph of a complex, abstract artwork. It consists of numerous thin, colorful threads (pink, blue, green, yellow) that are tangled and woven around a central, irregular, light-colored form. The threads hang down, creating a sense of movement and depth. Overlaid on this background are several black geometric shapes: a large 'X' formed by two intersecting lines, and a large semi-circle at the bottom. The text is centered within the white space created by the 'X' and above the semi-circle.

Julien Creuzet

b. 1986, Le Blanc-Mesnil, France
lives and works in Montreuil



French-born artist Julien Creuzet intertwines practices as a visual artist and poet through amalgams of sculpture, film, installation, and textual intervention. Describing Martinique, where the artist spent formative childhood years, as “the heart of my imagination,” Creuzet often addresses diasporic cultural experiences and post-colonial exchanges. Drawing from influences such as the poetic and philosophical reflections of Aimé Césaire and Édouard Glissant, Creuzet’s intellectual engagement with origins and alterity bridges celebratory, emancipatory, and critical expressions at the intersection of Caribbean history and European modernity.

Julien Creuzet (b. 1986 in Le Blanc-Mesnil, France) lives and works in Montreuil.

Creuzet represented France at the 60th **Biennale di Venezia**, Venice (2024), with *Attila cataracte ta source aux pieds des pitons verts finira dans la grande mer*, curated by Céline Kopp and Cindy Sissokho. The exhibition is now touring in North America at **The Bell** at Brown University, Providence (2025), **Institute for Contemporary Art**, Virginia Commonwealth University, Richmond (2025), and **The Gund** at Kenyon College, Gambier (2025).

Recent individual exhibitions have taken place at **LUMA Westbau**, Zurich (2023); **LUMA**, Arles (2022); **Camden Art Centre**, London (2022); **Centre Pompidou**, Paris (2022); **Palais de Tokyo**, Paris (2019); **CAN Centre d’Art Neuchâtel**, Neuchâtel (2019); **Fondation d’Entreprise Ricard**, Paris (2018); and **Bétonsalon**, Paris (2018), among others. Creuzet has participated in numerous prominent group exhibitions, including the 35th **Bienal de São Paulo**, Salvador (2024) and São Paulo (2023); **Performa Biennial**, New York (2023); 12th **Liverpool Biennial**, Liverpool (2023); **Museum of Contemporary Art Chicago**, Chicago (2023); **Musée Tinguely**, Basel (2022); **National Gallery of Prague**, Prague (2022); **Center for the Arts at Wesleyan University**, Middletown (2021); **Museum für Moderne Kunst – MMK**, Frankfurt (2020); **Manifesta 13**, Marseille (2020); **Musée d’Art Moderne de Paris**, Paris (2019); **Kampala Biennale**, Kampala (2018); and **Gwangju Biennale**, Gwangju (2018).

Creuzet’s work is included in institutional collections including **Centre Pompidou**, Paris; **Centre national des arts plastiques**, Paris; **MMK Museum**, Frankfurt; **Yale University Art Gallery**, New Haven; **Fondation Villa Datri**, L’Isle-sur-la-Sorgue; **Fondation d’Entreprise Galeries Lafayette**, Paris; **Fonds d’art Contemporain**, Paris; **FRAC Fonds régionaux d’art contemporain**, Bourgogne, Champagne-Ardenne; **Grand Large**, Île-de-France; **Méca**, Pays de la Loire; **Carré d’Art-Musée d’art contemporain**, Nîmes; **KADIST Foundation**, Paris; **CCS Bard Hessel Museum of Art**, Annandale-on-Hudson, among others.

The artist is currently a Chef d’atelier at the Beaux-Arts de Paris. Creuzet has received numerous accolades, including the **Étant donné Prize** in 2022, the **BMW Art Journey Award** in 2021, and the **Camden Arts Centre Emerging Artist Prize** at Frieze in 2019. In 2021, he was also nominated for the prestigious **Marcel Duchamp Prize**.



SELECTED
EXHIBITIONS



2025
Mendes Wood DM, Brussels
Nos diables rouges, nos dérives commotions



The exhibition space is conceived as a whole, as an artwork in itself – an immersive environment. Within it, the artist has assembled a constellation of fragmented films, wallpapers, and sculptures to form a single narrative body – or is it a shattered poem? Singing in both Creole and French, Julien Creuzet's voice weaves an essential sonic layer, conjuring multiple presences throughout the gallery.

Arms, hands, feet, and other fragments emerge across his entire oeuvre. The body remains central, even when it appears in pieces or as a ghostly presence. These are political bodies, absent-yet-present, carriers of silenced histories; the same bodies we encounter in these works on paper, made from pages torn from anthropology books that have been partially erased.



Nos diables rouges, nos dérives commotions, Mendes Wood DM, Brussels, 2025



2025

Institute for Contemporary Art at Virginia Commonwealth University, Richmond
*Julien Creuzet: Attila cataract your source at the feet of the green peaks will end up
in the great sea blue abyss we drowned in the tidal tears of the moon*



Julien Creuzet: Attila cataract your source at the feet of the green peaks will end up in the great sea blue abyss we drowned in the tidal tears of the moon,
Institute for Contemporary Art at Virginia Commonwealth University, Richmond, 2025



2025
Haus der Kulturen der Welt, Berlin
Quatuor & Quantum – Larmes marées de la lune



2025

The Bell, Brown University, Providence

*Julien Creuzet: Attila cataract your source at the feet of the green
peaks will end up in the great sea blue abyss where we drowned
in the tidal tears of the moon*





Julien Creuzet: Attila cataract your source at the feet of the green peaks will end up in the great sea blue abyss where we drowned in the tidal tears of the moon, The Bell, Brown University, Providence, 2025



2024

60th Biennale di Venezia, French Pavilion, Venice

*Attila cataracte ta source aux pieds des pitons verts finira dans
la grande mer gouffre bleu nous nous noyâmes dans les larmes marées de la lune*



Julien Creuzet transformed the French Pavilion and invited visitors into a space irrigated with fluids in which a radical and collective imaginary opened up, populated with divine presences, and connected to Venice by its water. *Attila cataract your source at the feet of the green peaks will end up in the great sea blue abyss where we drowned in the tidal tears of the moon* created an immersive and multi-sensory experience, a plunge into Julien Creuzet's forms, materials, and themes.



Attila cataracte ta source aux pieds des pitons verts finira dans la grande mer gouffre bleu nous nous noyâmes dans les larmes marées de la lune, 60th Biennale di Venezia, French Pavilion, Venice, 2024



Attila cataracte ta source aux pieds des pitons verts finira dans la grande mer gouffre bleu nous nous noyâmes dans les larmes marées de la lune, 60th Biennale di Venezia, French Pavilion, Venice, 2024



Attila cataracte ta source aux pieds des pitons verts finira dans la grande mer gouffre bleu nous nous noyâmes dans les larmes marées de la lune, 60th Biennale di Venezia, French Pavilion, Venice, 2024



Attila cataracte ta source aux pieds des pitons verts finira dans la grande mer gouffre bleu nous nous noyâmes dans les larmes marées de la lune, 60th Biennale di Venezia, French Pavilion, Venice, 2024



2023

CNAC Magasin, Grenoble

*Oh téléphone, oracle noir, toutes les personnes écrans miroirs, filent les images tactiles,
oh vas-y voir les nuages du soir. téléphone maison téléphone maison dans l'immensité,
dans la voix lactée toute la 3G de la cité dans tous les flux on s'est croisé oh mon amour
oh mon crash test oh mon amour oh à toute vitesse un sms oh à toute vitesse un sms*



Borrowing its title from an early video work by Julien Creuzet from 2015, the exhibition occupied more than 2000 square metres of space. The exhibition underpinned the artist's oeuvre and represented the heart of his creative universe. Energetic rhythms, haunting words, fleeting body movements, and redolent poems were some of the primary components of the environments crafted by the artist. His sculptures appeared suspended within a horizontal landscape under Gustave Eiffel's glass roof in Le Magasin's iconic La Rue Intérieure.



Oh téléphone, oracle noir, toutes les personnes écrans miroirs, filent les images tactiles, oh vas-y voir les nuages du soir. téléphone maison téléphone maison dans l'immensité, dans la voix lactée toute la 3G de la cité dans tous les flux on s'est croisé oh mon amour oh mon crash test oh mon amour oh à toute vitesse un sms oh à toute vitesse un sms, CNAC Magasin, Grenoble, 2023



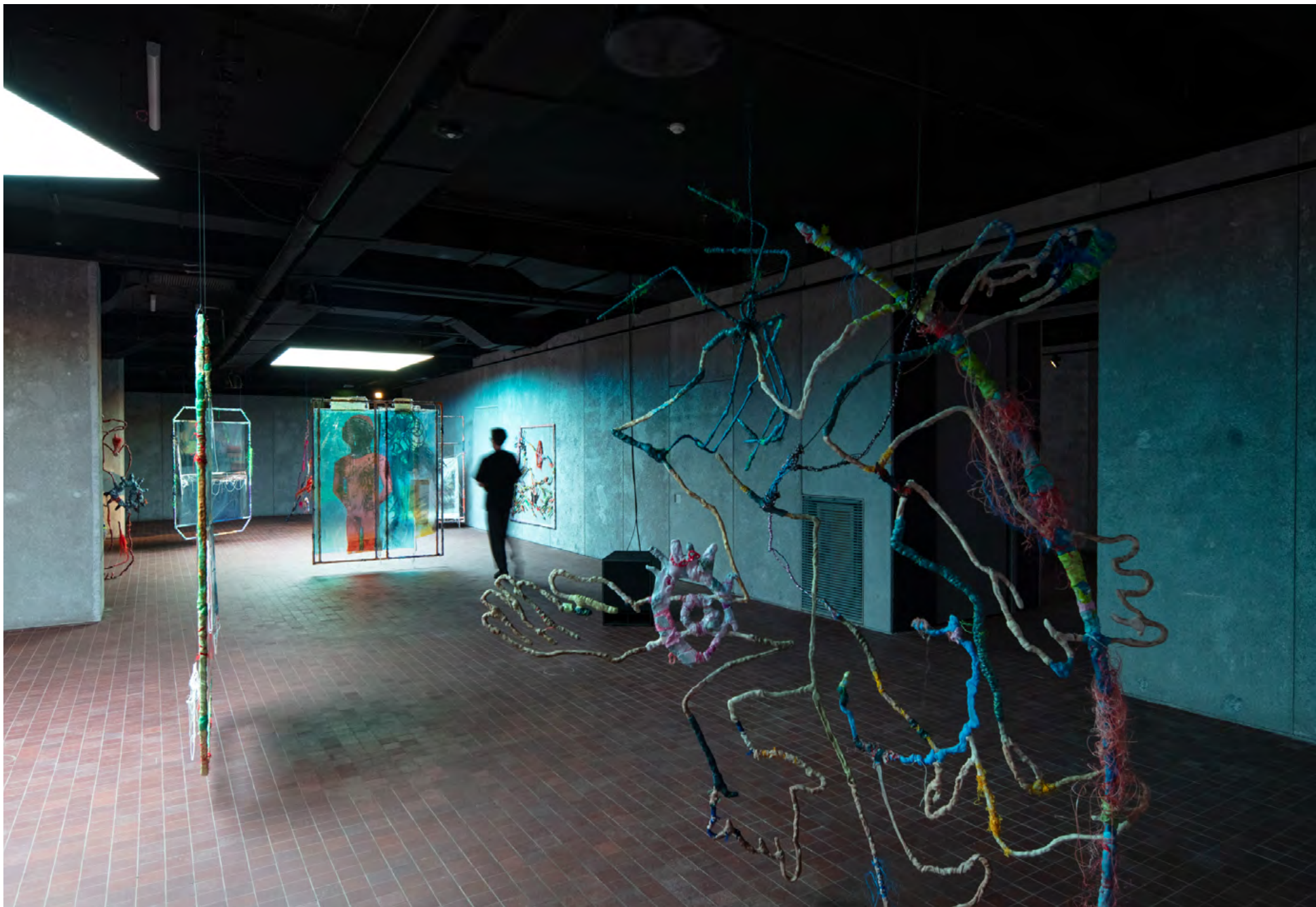
2022

LUMA, Arles

*Orphée ruminait des mots à l'étouffée, sous la pluie fine du brouillard ardent,
anyway les serpents sont-ils sourds et muets, oubli enfoui au fin fond de l'insomnie*



Foregrounding questions of modernity, postmodernity, and contemporary cultural hybridity, the sculptural forms in the exhibition function as an intimate and powerful discovery of many worlds brought together. Images from diverse sources, including historical African sculptures, abstracted landscapes and compositions inspired by engravings and paintings, some referencing the work of painter Wifredo Lam, compose a path between objects and projected images, reflecting on the way that histories can be markers for change and resistance. The exhibition confronts the viewer with questions on the animate and the inanimate linking the enclosed space of the gallery with a larger universe of references. Avatars of dancers performing in different African traditions, including dances from the African diaspora, coupled with enigmatic spoken word poetry and sounds composed by the artist are deliberately informal yet unsettling, and echo the ethics of difference, creolization, and the plurality of thought that is at the core of Creuzet's practice.



Orphée ruminait des mots à l'étouffée, sous la pluie fine du brouillard ardent, anyway les serpents sont-ils sourds et muets, oubli enfoui au fin fond de l'insomnie, LUMA, Arles, 2022



Orphée ruminait des mots à l'étouffée, sous la pluie fine du brouillard ardent, anyway les serpents sont-ils sourds et muets, oubli enfoui au fin fond de l'insomnie, LUMA, Arles, 2022



2021
Centre Pompidou, Paris
Prix Marcel Duchamp



Prix Marcel Duchamp, Centre Pompidou, Paris, 2021



Prix Marcel Duchamp, Centre Pompidou, Paris, 2021



2021
Museum für Moderne Kunst, Frankfurt
Frank Walter a Retrospective



Frank Walter a Retrospective, Museum für Moderne Kunst, Frankfurt, 2021



Frank Walter a Retrospective, Museum für Moderne Kunst, Frankfurt, 2021



2019
CAN Centre d'art Neuchâtel, Neuchâtel
Il pleut encore, des minis gouttelettes (...)



Il pleut encore, des minis gouttelettes (...), CAN Centre d'art Neuchâtel, Neuchâtel, 2019

2018

Fondation Ricard, Paris

Toute la distance de la mer (...)

In this project, Julien Creuzet comments on and finds shapes for stories of displacement, exile, acculturation and reappropriation of identities. His works combine everyday elements and wooden forms with poetry, songs and music. They inhabit the spaces of the two institutions and interact with one another: in one location the artist transforms standardized white furniture into inhabited radiant forests, while in the other, suspended wooden forms seem to hold their breath, torn between different organic forces, synthetic or financial. Creuzet places the link between identities and economies at the heart of his installations. He looks at the transatlantic trajectories of the Caribbean diaspora or of the migrants of the global South, subjects of a racial division of labor that remains hidden and is yet reflected in all spheres of our life, whether private or public.





Toute la distance de la mer (...), Fondation Ricard, Paris, 2018



2018
Bétonsalon, Paris
La pluie a rendu cela possible (...)



PERFORMANCES



Quatuor & Quantum – Larmes marées de la lune, Haus der Kulturen der Welt, Berlin, 2025



Algorithm ocean true blood moves, Dak'Art Biennale, Dakar, 2024

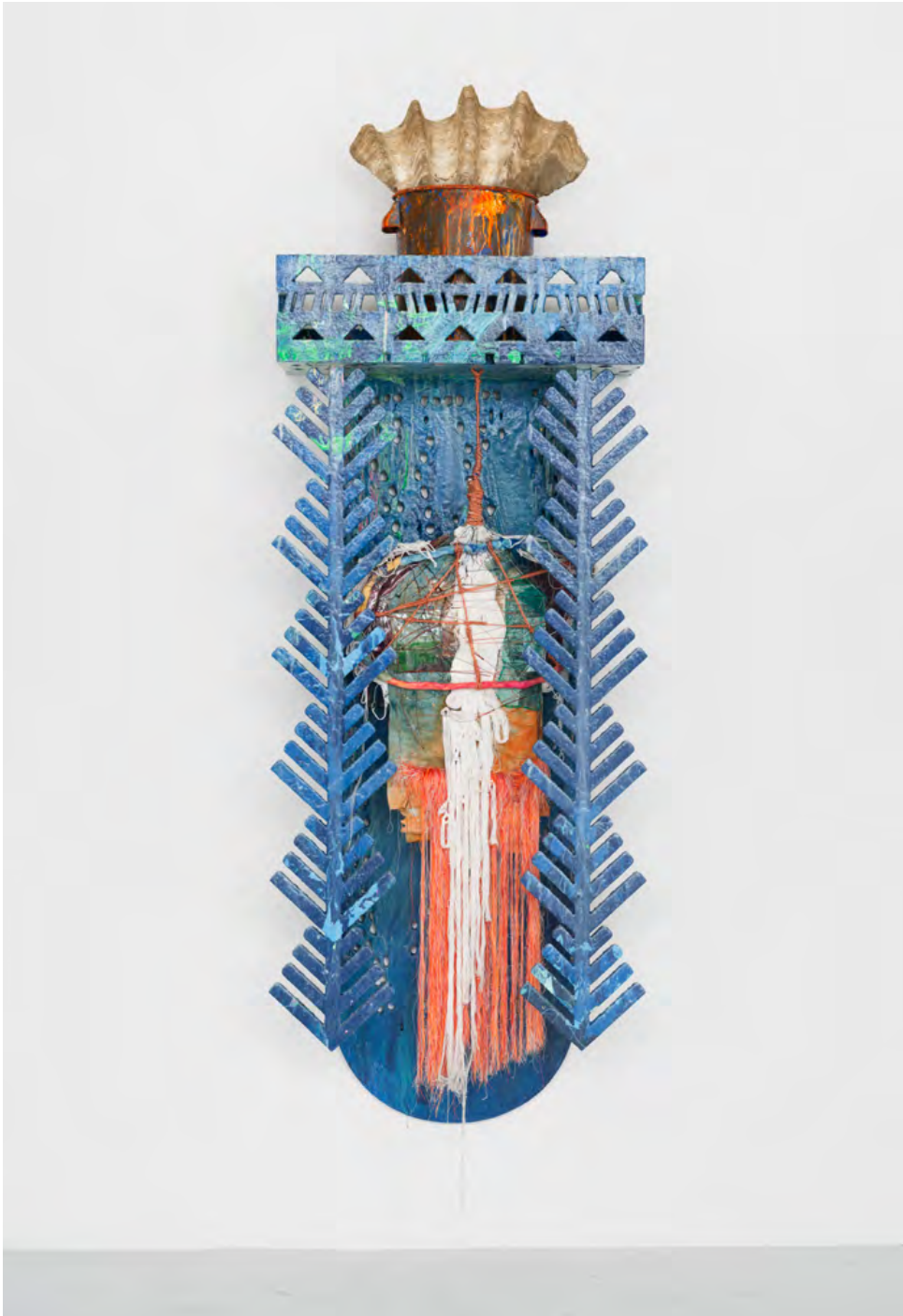


SELECTED
WORKS



Julien Creuzet, *Nos diables rouges, nos dérives commotions, tête en liesse du mardi gras*, 2025, bronze, red patina, 125.3 x 151.7 x 2 cm | 49 3/8 x 59 3/4 x 3/4 in, MW.JCR.159





Julien Creuzet

*Nos diables rouges, nos dérives commotions, after sinking, long contemplation,
holy blue, subliminal désir, occipital désir, enchantons l'atmosphère (autel coquillage), 2025*

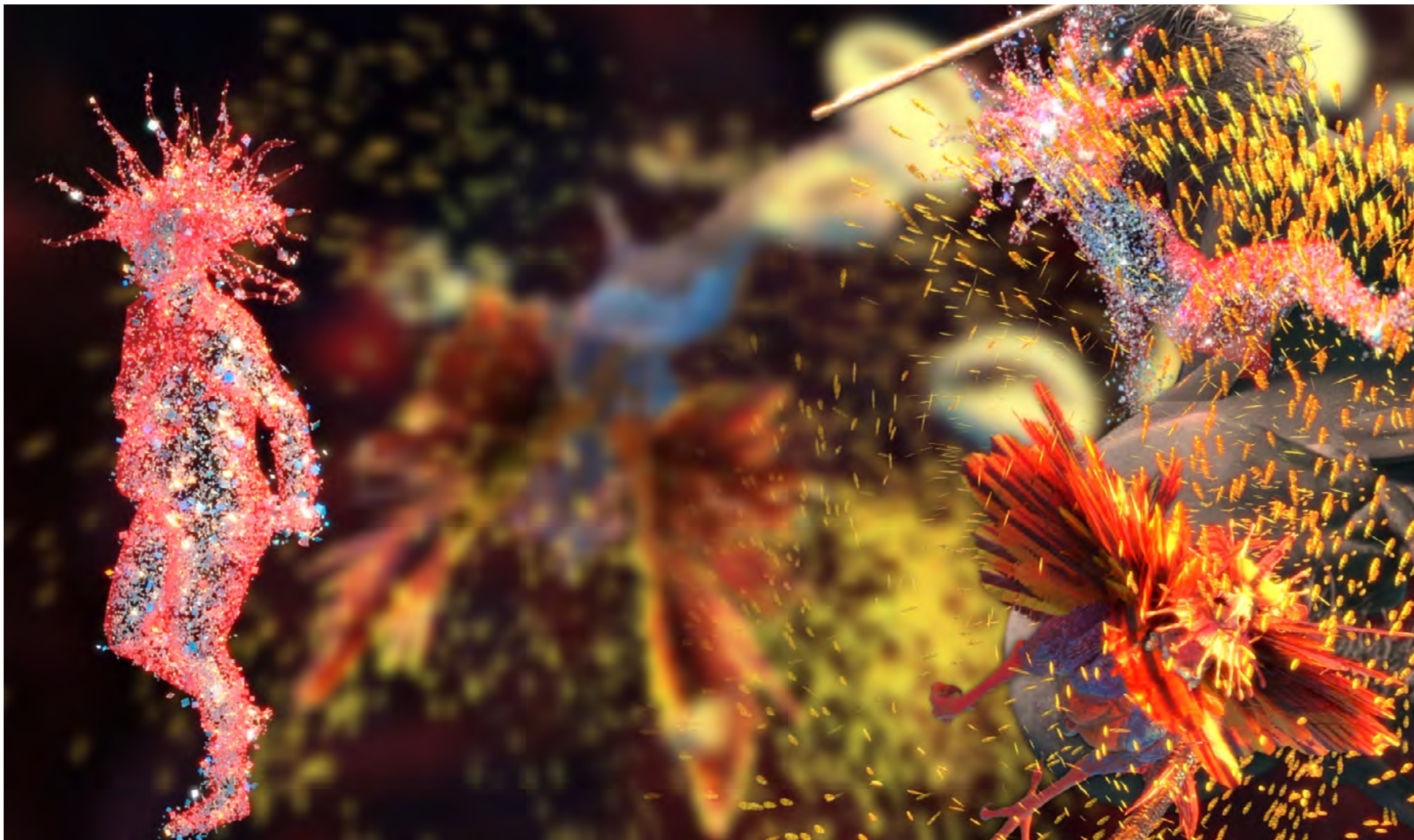
wood, acrylic paint, plastic, copper, textile, threads, shell

234 x 82 x 28 cm

92 1/8 x 32 1/4 x 11 in

MW.JCR.166





Julien Creuzet, *Nos diables rouges, nos dérives commotions: De l'eau du large, ivrogne, de l'eau en étendue, pour se laisser dévorer, Gorgone, une surface pour s'étendre, de l'eau une face, se défendre, miroir. Ne pas croiser nos yeux, nos états vitreux, bien-heureux, nos yeux et nos corps pierres. Être tranchée, reflet lâche, où ruisselle, sang hideux. Princesse éthiopienne dit à l'aide. Voir, le jour, noir de pénombre. Nous nous sommes sentis bleuir, liberté des palabres molaires des paléontologues. Analogue, larmes coagulées dans les rigoles, vieux coquillages. Ciel, la mer est jumelle. Comment croire les deep fake, vigie quand nos langues sont des peer to peer, à n'en plus finir. Louange sous ciel noir, méduse n'est plus dans le rhizome des météores. (Trio, Princesse éthiopienne dit à l'aide. Voir, le jour, noir de pénombre. Nous nous sommes sentis bleuir, liberté des palabres molaires des paléontologues. Analogue, larmes coagulées dans les rigoles, vieux coquillages, (miroir, surface et reflet), Metz, diptyque), 2025, HD video, color, no sound, 10'14", edition of 5 plus 2 artist's proofs, MW.JCR.179*





Julien Creuzet

*Nos diables rouges, nos dérives commotions, as long as we can we will look at the sky,
I and I. Matinale lumière, zénithale poussière, orbital désert (anthropomorphe rouge), 2025*

metal, thread, recycled plastic, rice

274 x 87 x 57 cm

107 7/8 x 34 1/4 x 22 1/2 in

MW.JCR.165





Julien Creuzet

Nos diables rouges, nos dérives commotions, the hunter has a single arrow, his omniscient eyes, bon chemin, chaque bon matin, chemin chien (cible, flèche et boulet), 2025

copper, textile threads, recycled plastic, rice

232 x 124 x 120 cm

91 3/8 x 48 7/8 x 47 1/4 in

MW.JCR.163





Julien Creuzet, *Nos diables rouges, nos dérives commotions, Sa zyé pa wè tchè pa fè mal. (oubli et chemin bleu, ensemble)*, 2025, paper, wooden frame, 60 x 60 cm | 23 5/8 x 23 5/8 in, MW.JCR.157



Julien Creuzet

*our perceivable universe, our glassy eyes, how many stars, how many grains of rice to get lost
at the speed of light, the time of a breath on an empty stomach, let us remain lying down.*

(cosmology), 2025

wood, rice, paint

60 x 60 cm

23 5/8 x 23 5/8 in

MW.JCR.149





Julien Creuzet

*Dent cariée du Crétacé. Dans la paume de nos mains, méandre androgyne, nacre délavée
fêlure du sablier. Miséricorde, coffre tes murmures divinatoires sous les pieds de Andromède.
(poumons roses), 2025*

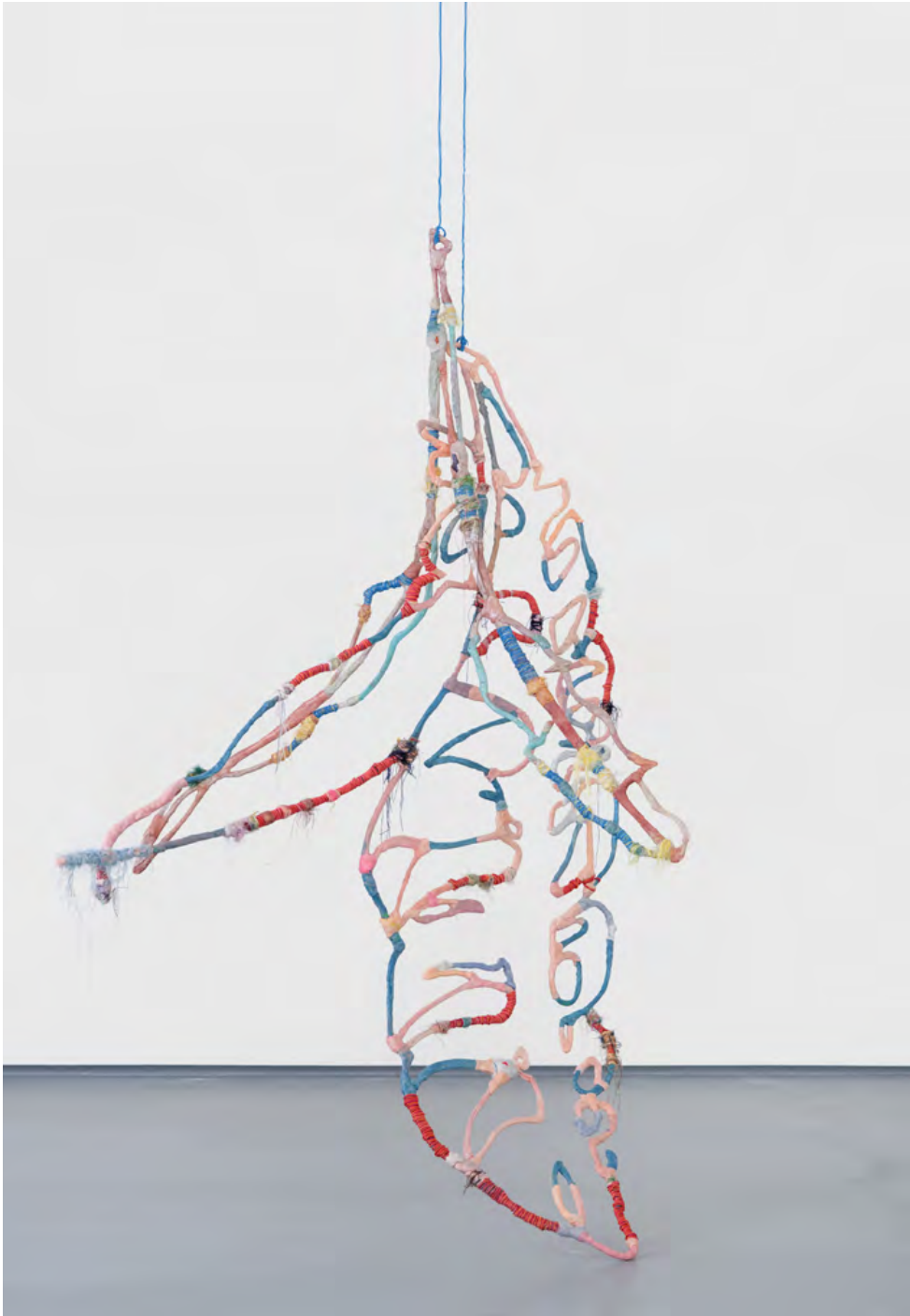
steel, copper, composite material, resin, electrical wires, threads, acrylic paint

175 x 80 x 60 cm

68 7/8 x 31 1/2 x 23 5/8 in

MW.JCR.133





Julien Creuzet

Attila cataracte, ta source aux pieds, des pitons verts, finira dans la grande mer, gouffre bleu, nous nous noyâmes, dans les larmes marées, de la lune, feuilles de Balisier, rivière Falaise, 2024

metal, plastic, electrical wire, threads

310 x 217 x 60 cm

122 x 85 3/8 x 23 5/8 in

MW.JCR.040





Julien Creuzet, *Attila cataracte, ta source aux pieds, des pitons verts, finira dans la grande mer, gouffre bleu, nous nous noyâmes, dans les larmes marées, de la lune*, *Fontaine des Quatre-Parties-du-Monde*, 2024,
HD video, color, no sound added soundtrack, 15'00" video, 44'51" sound, edition of 5 plus 2 artist's proofs, MW.JCR.075



Julien Creuzet in collaboration with GOSSENS, *Attila cataracte, ta source aux pieds, des pitons verts, finira dans la grande mer, gouffre bleu, nous nous noyâmes, dans les larmes marées, de la lune, Door Knocker & Moretto, Neptune, Triton and B I G*, 2024, with special support of CHANEL Culture Fund, bronze, patina, 42 x 97 x 15 cm, 16 1/2 x 38 1/4 x 5 7/8 in, MW.JCR.053





Julien Creuzet

*Attila cataracte, ta source aux pieds, des pitons verts, finira dans la grande mer, gouffre bleu,
nous nous noyâmes, dans les larmes marées, de la lune, Door Knocker*

& Moretto, Lamentin, 2024

with special support from CHANEL Culture Fund

bronze, patina

75 x 73 x 22 cm

29 1/2 x 28 3/4 x 8 5/8 in

MW.JCR.054





Julien Creuzet

Attila cataracte, ta source aux pieds, des pitons verts, finira dans la grande mer, gouffre bleu, nous nous noyâmes, dans les larmes marées, de la lune, Shékéré, clef double, cloches, perles bleues, 2024

resin, fiberglass, paint, patina, metal, plastic, threads, pearls

296 x 97 x 108 cm

116 1/2 x 38 1/4 x 42 1/2 in

MW.JCR.062





Julien Creuzet

*Attila cataracte, ta source aux pieds, des pitons verts, finira dans la grande mer, gouffre bleu,
nous nous noyâmes, dans les larmes marées, de la lune, feuilles de Balisier (peinture, coquillage),
le Morne-Vert, 2024*

metal, acrylic paint, textile threads, plastic, fabric, annatto, cable

330 x 290 x 80 cm

129 7/8 x 114 1/8 x 31 1/2 in

MW.JCR.048





Julien Creuzet

we've slept so much, sweated so much in the sea, drawing of the masculine part of a pair of Edan, badges of belonging to the Ogboni cult society for Yoruba people. Nigeria. Brass. 19th or 20th century, sweated so much in the sea, drawing of two sails of a Portuguese caravel, taken from the map of colonial Brazil drawn by Lopo Homem, Atlas Miller, 1519, sweated so much in the sea, cowrie, sweated so much in the sea, silhouette of a black triggerfish, a fish from the Caribbean Sea, capable of changing color depending on its environment, 2023

metal, plastic, acrylic paint, textile threads

188 x 153 cm

74 x 60 1/4 in

MW.JCR.007





Julien Creuzet, *ZUMBI ZUMBI ETERNO*, 2023, HD video, 10'27", edition of 5 plus 2 artist's proofs, MW.JCR.075



Julien Creuzet

*ower courtyard of the sea, farmyard so much similarity when the sacred water of life is offered
to the sweating gods we should never have said it, before sunset, before our round bellies buoyed
not the ounce of a flotation, we sank sunk, the life (le soleil et la mer), 2023*

wood, acrylic paint, plastic, cotton threads, glue, wire

215 x 112 x 18 cm

84 5/8 x 44 1/8 x 7 1/8 in

MW.JCR.002





Julien Creuzet

last time and big evening and if we say goodbye to the trauma nightmare. one last time under the headlights on the big night, the big jump, we said see you tomorrow under other skies, in the air before contact with the sea, we loved each other. (dernière fois), 2023

wood, acrylic paint, plastic, cotton threads, glue, wire, metal, digital printing

310 x 90 x 70 cm

122 x 35 3/8 x 27 1/2 in

MW.JCR.001





Julien Creuzet

*slow patience, tired tenderness path under the milky voice, we waited for each other left hand
in right hand what should we wait in the hollow of the palm (mon ami Wifredo), 2023*

metal, wood, acrylic, glue, fabric

116 x 178 x 28 cm

45 5/8 x 70 1/8 x 11 in

MW.JCR.003





Julien Creuzet, *Les Moracées se présentent le plus souvent sous la forme d'arbres ou d'arbustes, mais on peut aussi rencontrer des lianes ou même des plantes herbacées. La synapomorphie de cette famille est la présence de latex dans les tissus (parenchyme ou collenchyme). Le carpelle est le plus souvent double (l'un peut présenter une forme plus réduite), les fleurs et les fruits sont le plus souvent composés.*, 2021, PCL plastic on steel, sewing thread, fabric, wiring, 200 x 150 x 40 cm | 78 3/4 x 59 x 15 3/4 in, MW.JCR.081



Solo Exhibitions

2025

Nos diables rouges, nos dérives commotions, Mendes Wood DM, Brussels, Belgium

Julien Creuzet: Attila cataract your source at the feet of the green peaks will end up in the great sea blue abyss we drowned in the tidal tears of the moon, Institute for Contemporary Art at Virginia Commonwealth University, Richmond, USA

Quatuor & Quantum – Larmes marées de la lune (performance), Haus der Kulturen der Welt, Berlin, Germany

Attila cataracte, ta source aux pieds, des pitons verts, finira dans la grande mer, gouffre bleu, nous nous noyâmes, dans les larmes marées, de la lune, Ésam Caen, Caen, France

Julien Creuzet: Attila cataract your source at the feet of the green peaks will end up in the great sea blue abyss we drowned in the tidal tears of the moon, The Bell, Brown University, Providence, USA

Algorithm ocean true blood moves (performance), Brown University, Providence, USA

2024

Algorithm ocean true blood moves (performance), Biennale de Dakar, Dakar, Senegal

Algorithm ocean true blood moves (performance), National Opera & Ballet, Amsterdam, the Netherlands

Attila cataracte ta source aux pieds des pitons verts finira dans la grande mer gouffre bleu nous nous noyâmes dans les larmes marées de la lune, 60th Biennale di Venezia, French Pavilion, Venice, Italy

2023

Oh téléphone, oracle noir, toutes les personnes écrans miroirs, filent les images tactiles, oh vas-y voir les nuages du soir. téléphone maison téléphone maison dans l'immensité, dans la voix lactée toute la 3G de la cité dans tous les flux on s'est croisé oh mon amour oh mon crash test oh mon amour oh à toute vitesse un sms oh à toute vitesse un sms, CNAC Magasin, Grenoble, France

Algorithm ocean true blood moves (performance), Performa Biennial, New York, USA

Les Possédées de Pigalle ou la Tragédie du Roi Christophe, High Art, Paris, France

Orpheus was musing upon braided words, under the light rain of a blazing fog, snakes are deaf and dumb anyway, oblivion buried in the depths of insomnia, LUMA Westbau, Zurich, Switzerland

2022

flapping feathers our hands our wings glimmer to dance the orange sky, Andrew Kreps Gallery, New York, USA

Orphée ruminait des mots à l'étouffée, sous la pluie fine du brouillard ardent, anyway les serpents sont-ils sourds et muets, oubli enfoui au fin fond de l'insomnie, LUMA, Arles, France

Too blue, too deep, too dark we sank, meandering every moving limb (...), Camden Arts Centre, London, UK

2020

cloud cloudy glory doodles on the leaves pages, memory slowly the story redness sadness bloody redness on the skin, Document, Chicago, USA

2019

Allied Chemical & Dye, High Art, Paris, France

Il pleut encore, des minis gouttelettes (...), CAN Centre d'art Neuchâtel, Neuchâtel, Switzerland

les lumières affaiblies des étoiles lointaines (...), Palais de Tokyo, Paris, France

Great moment of transport, body to body, boat on my dunes boat on your back hands on our waves it's beautiful both ocean flow (...), KIOSK, Ghent, Belgium

2018

Maïs Chaud Marlboro (...), Rencontres d'Arles, Arles, France

Knows to feel (...), Drdova Gallery, Prague, Czech Republic

L'âme, dans la poitrine (...), SUPERDEALS, Brussels, Belgium

Toute la distance de la mer (...), Fondation Ricard, Paris, France

La pluie a rendu cela possible (...), Bétonsalon, Paris, France

THE STUDIO, Kampala Biennale, Kampala, Uganda

2017

Julien Creuzet, SKETCH, Bogotá, Colombia

Julien Creuzet, Document Gallery, Chicago, USA

Group Exhibitions

2025

New Humans: Memories of the Future, New Museum, New York, USA

Águas Subterrâneas: Narrativas de Confluências, Instituto Tomie Ohtake, São Paulo, Brazil

Re-Constellations, Hangzhou Triennial of Fiber Art, Hangzhou, China

ENERGIA, TheMerode, Brussels, Belgium

Lá onde o mar separa, lá onde as imagens conectam, MAC Paraná, Curitiba, Brazil

Zumbi Zumbi Eterno (screening), MAC Bahia, Salvador, Brazil

Zumbi Zumbi Eterno (screening), MAM Rio, Rio de Janeiro, Brazil

THE EARTH, THE FIRE, THE WATER, AND THE WINDS – For a Museum of Errantry with Édouard

Glissant, Instituto Tomie Ohtake, São Paulo, Brazil

Copistes, Centre Pompidou-Metz, Metz, France

Invisibles, FRAC Bretagne, Rennes, France

Eaux souterraines: Récits en confluence, FRAC Poitou-Charentes, Angoulême, France

In a Field Well-Found, Artistic Practices from the Marcel Duchamp Prize's 25 Years, Ludwig Museum – Museum of Contemporary Art, Budapest, Hungary

Musafiri: Travelers and Guests, HKW – Haus der Kulturen der Welt, Berlin, Germany

Exhibit B, Document, Chicago, USA

2024

Reverb, Stephen Friedman Gallery, London, UK

Por uma outra ecologia: o que a matéria sabe sobre nós, Solar dos Abacaxis, Rio de Janeiro, Brazil

35th Bienal de São Paulo – coreografias do impossível, Itinerância Museu de Arte Moderna da Bahia, Comércio, Salvador, Brazil

Wandering Minds, Brussels Expo, Brussels, Belgium

2023

Coreografias do impossível, Bienal de São Paulo, São Paulo, Brazil

uMoya: The Sacred Return of Lost Things, Liverpool Biennial, Liverpool, UK

Recent Acquisitions and Eternal Loves – Part I, Nicoletta Fiorucci Collection, Monaco

2022

Territories of Waste – Le retour du rejeté, Museum Tinguely, Basel, Switzerland

MOVE – L'Intime comme résistance, Centre Pompidou x National Gallery Prague, Czech Republic

Forecast Form: Art in the Caribbean Diaspora, 1990s – Today, MCA Chicago, Chicago, USA

2021

L'assemblage, une pratique médiumnique, Le 19 Crac, Montbéliard, France

PICTURED AS A POEM, KAI10, Dusseldorf, Germany

The Language in Common, Center for the Arts at Wesleyan University, Middletown, USA

High Art x VSF:환상속의 그대 Various Small Fires, Seoul, South Korea

MOMENTA, Biennale de l'image, Montreal, Canada

The River is a Serpent, Frestas Triennial, São Paulo, Brazil

PoetArtist / ArtistPoet, HOME, Manchester, UK

For the Phoenix to Find its Form in Us: On Restitution, Rehabilitation, and Reparation, SAVVY

Contemporary, Berlin, Germany

Aquaria, MAAT, Lisbon, Portugal

2020

Diaries: Era of Good Feelings, 47 Canal, New York, USA

Manifesta 13, Marseille, France

Risquons-tout, WIELS Contemporary Art Center, Brussels, Belgium

Frank Walter a Retrospective, Museum für Moderne Kunst, Frankfurt, Germany

It's Urgent!, LUMA Days #4, Arles, France

2019

You : oeuvres de la Collection Lafayette Anticipations, Musée d'Art moderne de la Ville de Paris, France

Nuit Blanche, Fondation Pernod Ricard, Paris, France

Desolé, Galerie Édouard Manet, Gennevilliers, France

2018

A grammar built with rocks, Human Resources, Los Angeles, USA

A cris ouverts, Rennes Biennale, Rennes, France

Today Will Happen, Gwangju Biennale, Gwangju, China

The center cannot hold, Lafayette Anticipations, Paris, France

J'allai ce soir (...), Galerie Anne-Sarah Bénichou, Paris, France

Le Paradoxe de l'iceberg, FRAC Île-de-France – FRAC Grand Large, Château de Rentilly, France

Ailleurs est ce rêve proche, Villa du Parc-centre d'art contemporain, Annemasse, France

2017

Afrotopia, Biennale des Rencontres de Bamako, Bamako, Mali

Mondes Flottants, 14th Biennale de Lyon, Lyon, France

Performing the Border, Kunstraum Niederoesterreich, Vienna, Austria

Ministry of internal affairs intimacy as text, Museum of Modern Art, Warsaw, Poland

La Sfinge Nera, The Black Sphinx From Morocco To Madagascar, Primo Marella Gallery, Milan, Italy

Le jour qui vient, Galerie des Galeries, Paris, France

Traversées, Hors Pistes, Centre Pompidou, Paris, France

Corps sans tête, un lendemain difficile, Maëlle Galerie, Paris, France

2016

Figure, Blank projects, Cape Town, South Africa

Ateliers Internationaux, Journal d'un travailleur métèque du futur, FRAC Pays de la Loire, Carquefou, France

Sous le soleil exactement. Coucher de soleil et lever de rideau, Centre d'Art Bastille, Grenoble, France

Seven Hills, Kampala Art Biennale, Kampala, Uganda

La cité dans le jour bleu, 12th Contemporary African Art Biennale of Dakar, Dakar, Senegal

2015

15th regional salon of Pacific region of Colombia, Cali, Colombia

ENTRY PROHIBITED TO FOREIGNERS, Havremagasinet, Boden, Sweden

Scroll infini, La Galerie-centre d'art contemporain, Noisy-le-Sec, France

2014

La interrupción de la siesta (with La Nocturna), ArteCámara, Bogotá, Colombia

Polyform, G8, Cité internationale des arts, Paris, France

2013

Panorama 2013, Le Fresnoy, Tourcoing, France

AN BAARA KOW, Les choses de chez nous, Bakary Diallo invite Julien Creuzet, Galerie Dohyang Lee, Paris,

France

2012

Jeune Création 2012, Le 104, Paris, France

CDD, Galerie 360 m3, Lyon, France

Le spectre visible, Ou Galerie, Marseille, France

2010

Festival Cellbutton, Yogyakarta, Indonesia

Awards

Étant donnés Prize, 2022

BMW Art Journey Award, 2021

Prix Marcel Duchamp (nominated), Centre Pompidou, 2021

Camden Arts Centre Emerging Artist Prize, Frieze, 2019

Publications

Biennale de Venise 2024 – Catalogue: Attila cataracte ta source aux pieds des pitons vert finira dans la grande mer gouffre bleu nous nous noyâmes dans les larmes marées de la lune nos mots cyclones, École Nationale Supérieure des Beaux-Arts, 2024

Julien Creuzet: Les albums à colorier des Beaux-Arts de Paris, Anaël Pigeat, Les Beaux-Arts de Paris, 2024

Orphée ruminait des mots à l'étouffée Sous la pluie fine du brouillard ardent Anyway les serpents sont-ils sourds et muets Oubli enfoui au fin fond de l'insomnie, Martin Guinard and Vassilis Oikonomopoulos, eds., LUMA, 2022

Julien Creuzet, Les Presses du réel, 2019

Collections

Carré d'Art-Musée d'art contemporain

Centre national des arts plastiques

Centre Pompidou

CCS Bard Hessel Museum of Art

Fondation d'entreprise Galeries Lafayette

Fondation Villa Datris

Fonds d'art contemporain

FRAC Fonds régionaux d'art contemporain

Grand Large

Hartwig Art Foundation

KADIST Foundation

MCA Chicago

MMK Museum

Méca

The Ekard Collection

Yale University Art Gallery

An abstract artwork featuring a dense, chaotic arrangement of threads and fibers. The primary color is a vibrant yellow, which dominates the right side and top of the frame. On the left, there are clusters of green and purple threads, some of which are intertwined with the yellow ones. The threads are of various thicknesses and are some are knotted or braided. The background is a plain, bright white, which makes the colors of the threads stand out. The overall composition is organic and textured, resembling a tangled web or a piece of abstract sculpture.

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