Crèvecœur

Art Basel Miami Beach
2026

Tomasz Kowalski

The Estate of Emma Reyes

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December 2 - 6, 2026

Booth D10

Tomasz Kowalski

Tomasz Kowalski was born in Szczebrzeszyn, Poland in 1984. He lives and works between Warsaw and Antwerp.

Tomasz Kowalski's work oscillates freely between different eras and styles in the history of art, while producing an iconography in which his own, fragmented imagination can evolve. He destroys the hierarchy between sleep, dreaming and wakefulness while celebrating the freedom of the subconscious. His characters sometimes seem to vanish into depths of colour.

His paintings, sculptures and music capture the diffusion of a centreless world and the ways in which such conditions impact our perceptions of basic categories, such as selfhood, space and time.

Recent solo exhibitions include Fondazione Bonollo, Vicenza (IT), Crèvecoeur, Paris (FR), Consonni Radziszewski, Lisbon (PT), Gdansk City Gallery (PL) Clearing, New York (NY), 15orient, New York (US), Dawid Radziszewski Gallery, Warsaw (PL), Swallow, Vilnius (LT), Tim Van Laere Gallery, Antwerp (BE), Contemporary Art Museum St. Louis (US), Galerie Tobias Naehring, Leibzig.

Recent group exhibitions include, Muzeum Sztuki, Łódź (PL), Museum of Contemporary Art Kraków (PL), Dallas Contemporary (US), Crèvecoeur, Paris (FR), Lo Brutto Stahl, Paris (FR), CAC Vilnius (LT), Frac des Pays de la Loire, Nantes (FR), Zachęta National Gallery of Art, Warsaw (PL), Museum of Modern Art, Warsaw (PL), Kunsthalle Bratislava (SK), Museum Neuer Wiener Kunstverein, Vienna (AT), Kunsthalle Wien, Vienna (AT), MUMOK - Museum Moderner Kunst Stiftung Ludwig, Vienna (AT), S.M.A.K. Ghent (BE).

His work is included in institutional collections, such as Muzeum Sztuki, Łódź (PL), Centre Pompidou, Paris (FR), MUMOK - Museum Moderner Kunst Stiftung Ludwig, Vienna (AT), Frac des Pays de la Loire, Nantes (FR), MOCAK, Museum of Contemporary Art Kraków (PL), Collection Pinault, Paris (FR), X Museum, Beijing (CN), Olbricht Collection, Berlin (DE) and Boros Collection, Berlin (DE).



Tomasz Kowalski
hourglass, 2026
Oil, gouache and pencil on jute, 120 × 300 cm | 47,2 × 118,1 in
80 000 euros (excl. vat)



Tomasz Kowalski
hourglass, 2026
Oil, gouache and pencil on jute, 120 × 300 cm | 47,2 × 118,1 in




Crèvecœur


Crèvecœur



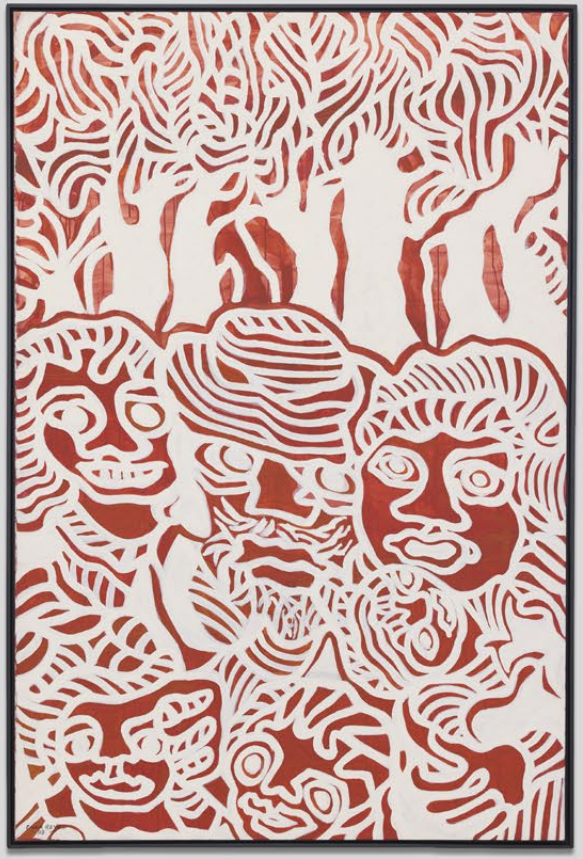
The Estate of Emma Reyes

A central figure of Colombia's post-war art scene, Emma Reyes was a self-taught painter whose work only gained wide recognition posthumously, following the 2012 publication of her letters to Germán Arciniegas—revealing a childhood shaped by poverty and life in a Catholic convent. Migration defined her trajectory: leaving Colombia at 20, she discovered painting between Argentina and Paraguay, worked alongside Antonio Berni in Buenos Aires, studied under André Lhote in Paris, and frequented the studios of Diego Rivera and Lola Álvarez Bravo in Mexico, Enrico Prampolini in Roma, before settling permanently in Paris in 1960 and later in Périgueux.

Infused with an animism drawn from pre-Columbian traditions and her childhood training in embroidery, Reyes's art blurred the boundaries between plants, humans, and animals. Through series such as the Imaginary Portraits, the Fruits, Flowers, Vegetables, or the Masks, she reworked the conventions of portraiture and still life into a non-anthropocentric «counterpainting»—hair becoming petals, foliage becominghats—giving form to the Others forgotten by Western art history.

Her work has been celebrated in a retrospective at MAMCO Geneva in 2023. She was part of 60th International Art Exhibition of La Biennale di Venezia, Stranieri Ovunque - Foreigners Everywhere, curated by Adriano Pedrosa. Recent and upcoming institutional exhibitions include CAPC Bordeaux (FR), Musée d'Art et d'Archéologie du Périgord (FR), Bundeskunsthalle, Bonn (DE), Kunstmuseum, Basel (CH), EMMA – Espoo Museum of Modern Art, Espoo (FI), BOZAR Centre for Fine Arts, Brussels (BE). In 2025, she had her first solo show at Crèvecœur, Paris.

Her work is part of numerous institutional collections including Essex Collection of Art from Latin America-ESCALA, Colchester (UK), MAMCO, Geneva (CH), Musée d'art et d'archéologie du Périgord-MAAP, Périgueux (FR), Banco de la República, Bogotá (CO), Museo de Antioquia, Medellín (CO), Museo de Arte Moderna de Bogotá, MAMBO, Bogotá (CO), Museo de Arte Moderno La Tertulia, Cali (CO), Museo de Arte Moderno, Barranquilla (CO), Museo de Arte Moderno, Bucaramanga (CO), Museo de Arte Moderno, Cartagena (CO), Museo de Arte, Pereira (CO), Museo Nacional de Colombia, Bogotá (CO), Museo Rayo, Roldanillo (CO), Museo de la Solidaridad Salvador Allende in Santiago (CL).





Emma Reyes
Untitled, 1998
Acrylic on linen, 195 × 130 cm | 199 × 134 × 4 cm (framed) || 76,8 × 51,2 in | 78,3 × 52,8 × 1,6 in (framed)
275 000 dollars (excl. vat)



Emma Reyes
Untitled, 1998
Acrylic on linen, 195 × 130 cm | 199 × 134 × 4 cm (framed) || 76,8 × 51,2 in | 78,3 × 52,8 × 1,6 in (framed)






EMMA REYES
98



Emma Reyes
Untitled, 1984
Acrylic on canvas paper, 88 × 72 cm | 91 × 75 × 3 cm (framed) || 34,6 × 28,3 in | 35,8 × 29,5 × 1,2 in (framed)
100 000 dollars (excl. vat)





Emma Reyes
Untitled, 1984
Acrylic on canvas paper, 88 × 72 cm | 91 × 75 × 3 cm (framed) || 34,6 × 28,3 in | 35,8 × 29,5 × 1,2 in (framed)


Crèvecœur


Crèvecœur

Paul Thek

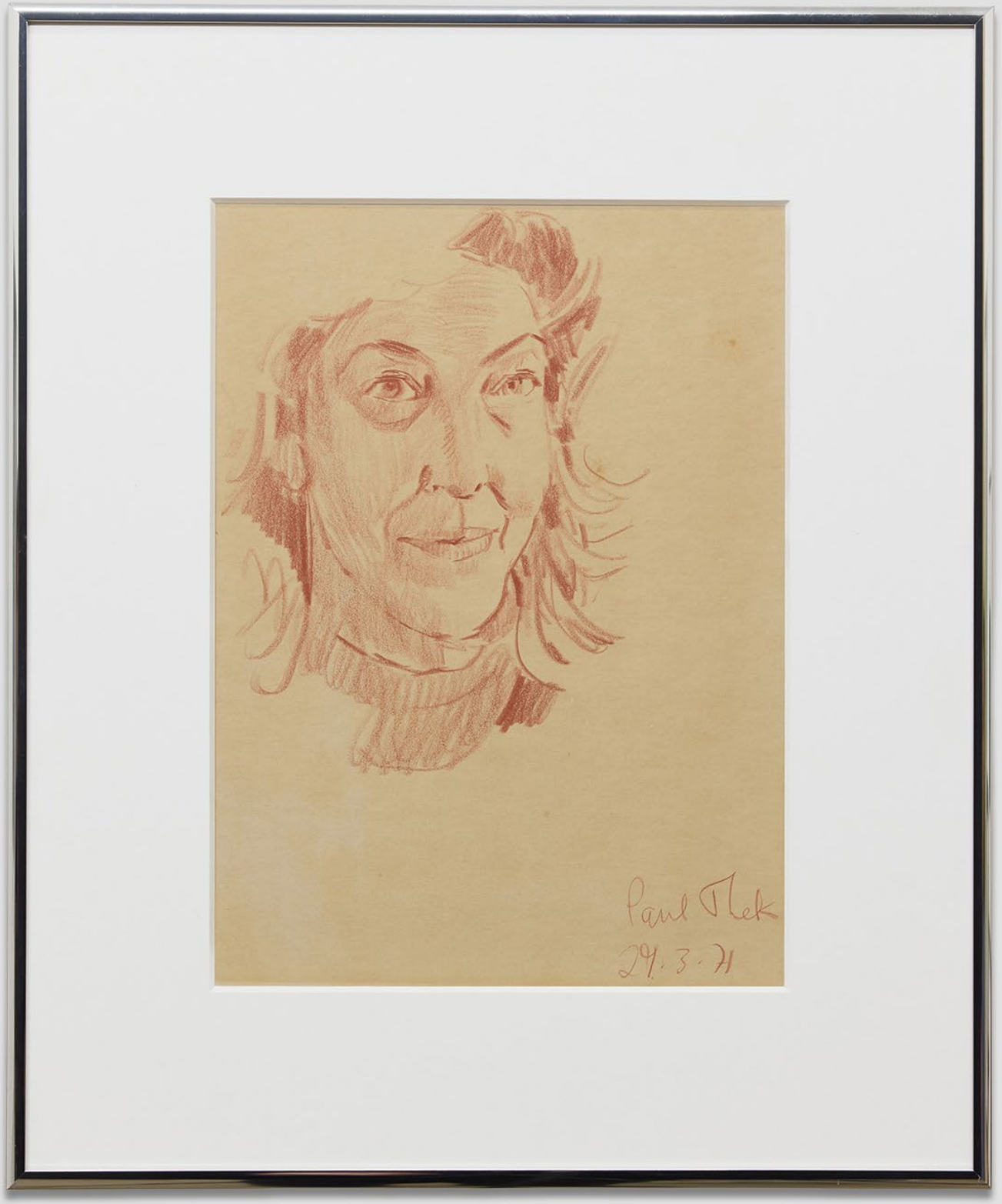
Paul Thek (1933–1988), one of the most distinctive American artists of the late 20th century, steadfastly refused to conform to the dominant movements of his time. His artistic career began in the early 50s, pursuing studies in New York City at the Art Students League, the Pratt Institute, and Cooper Union School of Art, eventually leading him to Miami, where he found an artistic community that included set designer Peter Harvey, photographer Peter Hujar, and playwright Tennessee Williams.

Working on the fringes of Pop art and Minimalism in the 1960s, he developed new forms of representation with the human body as his subject. Thek came to prominence in the early 1960s for his *Meat Pieces* (later renamed *Technological Reliquaries*)—body fragments represented as chunks of flesh, sculpted from colored wax and encased in Plexiglas boxes. He showed them at Stable Gallery and Pace Gallery, two leading New York art venues of the era. But the limited recognition his work gained at home, coupled with his aversion for the US art system, prompted Thek to distance himself from American society and spend most of his time in Europe, especially Italy and the Netherlands.

In the late 1960s and early 1970s, Thek produced a series of temporary, immersive, collaborative installations based around the universal and symbolic motif of the pyramid. At the same time, he rekindled his passion for drawing and painting, which remained central to his practice until his death from AIDS in 1988.

His works were featured in major institutional exhibitions, including the Whitney Museum of American Art, New York (NY); Carnegie Museum of Art, Pittsburgh (US), Hammer Museum, Los Angeles (LA), Mai 36 Galerie, Zürich (CH), La Fondazione Nicola Del Roscio, Rome (IT), MAMCO Geneva, (CH), among others.

Thek's work is held in numerous public collections worldwide, including those of the Carnegie Museum of Art, Pittsburgh, Pennsylvania; Centre Georges Pompidou, Paris; Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.; Los Angeles County Museum of Art; and The Museum of Modern Art, New York, among others.



Paul Thek
Untitled (portrait of Emma Reyes), 1971
Sanguine on paper, 30 × 22 cm | 45 × 37,5 × 3,5 cm (framed) || 11,8 × 8,7 in | 17,7 × 14,8 × 1,4 in (framed)
Price upon request

Yu Nishimura

Yu Nishimura was born in 1982 in Kanagawa (JP) where he lives and works.

He often refers, in his painting practice to the notion of “portrait”, refering to, beyond human portraiture, to a quality in various painted situations such as a person walking alone in a forest, animals doing different things, a car speeding away, landscape elements. One of the characteristics of his paintings is that they are constructed with overlaid layers of painterly elements, such as contours of a figure and planes of color, all overlapped with slight misalignment. The image thus becomes fluid and presents afterimage-like effect.

Recent solo exhibitions include Lafayette Anticipations, Paris (FR), Sadie Coles HQ, London (UK), Crèvecœur, Paris (FR), David Zwirner, New York (US), Rubell Museum, Miami (US), Castle, Los Angeles (US), ARCH Foundation, Athens (GR), La Società Delle Api, Monaco (MC), Kanazawa 21st Century Museum, Ishikawa (JP), Museum of Contemporary Art Busan (KR).

Recent group exhibitions include The Green Gallery, Milwaukee (US), David Zwirner, New York (US), Sadie Coles, London (GB), White Columns, New York City (US), Rubell Museum, Miami (US), 21st Century Museum of Contemporary Art, Kanazawa (JP), La Società delle Api, Rome (IT), Institut Français de Tokyo (JP), Long Museum, Shanghai (CN), Taguchi Art Collection, Fukushima (JP), Nezu Museum, Tokyo, The National Art Center, Tokyo, The Ueno Royal Museum, Tokyo (JP), The Hiratsuka Museum of Art, Kanagawa (JP), The National Art Center, Tokyo (JP), Museum of Contemporary Art, Tokyo (JP), La Società Delle Api, Monaco (MC).

His work is part of major institutional collections including Centre Pompidou, Paris (FR), Musée d’Art Moderne de Paris (FR), Pinault Collection, Paris (FR), Lafayette Anticipations - Fonds de dotation Famille Moulin, Paris (FR), AMOCA Wales - Artistic Museum of Contemporary Art (UK), Guggenheim Museum, New York (US), LACMA - Los Angeles County Museum of Art (US), SFMOMA - The San Francisco Museum of Modern Art (US), ICA Miami (US) , Rubell Museum, Miami (US), MACAM - Museu de Arte Contemporânea Armando Martins, Lisbon (PT), Long Museum, Shanghai (CN), M Woods Museum (CN), Kanazawa 21st Century Museum (JP), Kiyosu City Haruhi Art Museum (JP), The Taguchi Art Collection.



Yu Nishimura
sigh, 2025
Oil on canvas, 162 × 162 cm | 63,8 × 63,8 in
150 000 dollars (excl. vat)



Yu Nishimura
sigh, 2025
Oil on canvas, 162 × 162 cm | 63,8 × 63,8 in



Crèvecœur



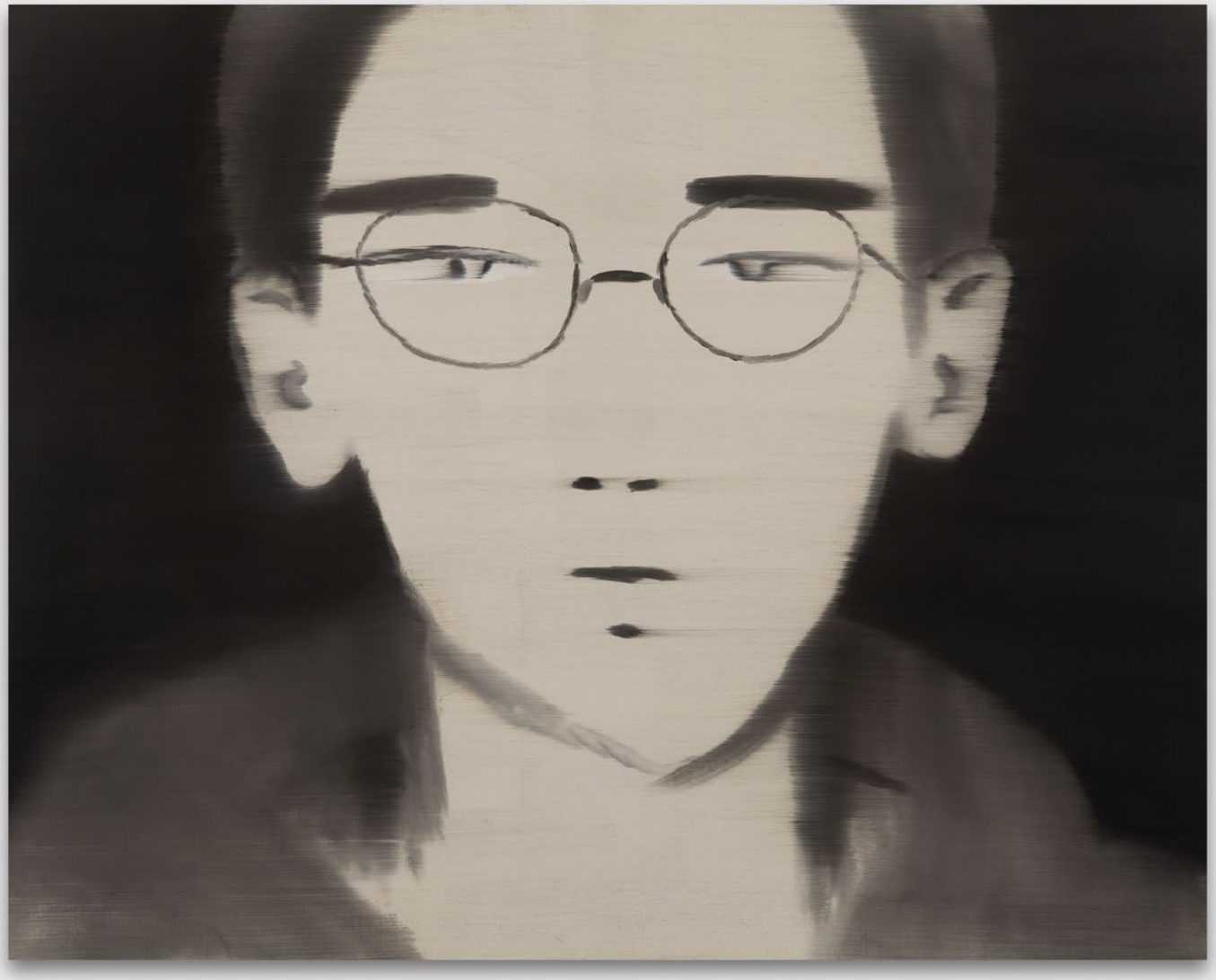




Yu Nishimura
untitled, 2023
Oil on canvas, 72,2 × 91 cm | 28,4 × 35,8 in
90 000 dollars (excl. vat)



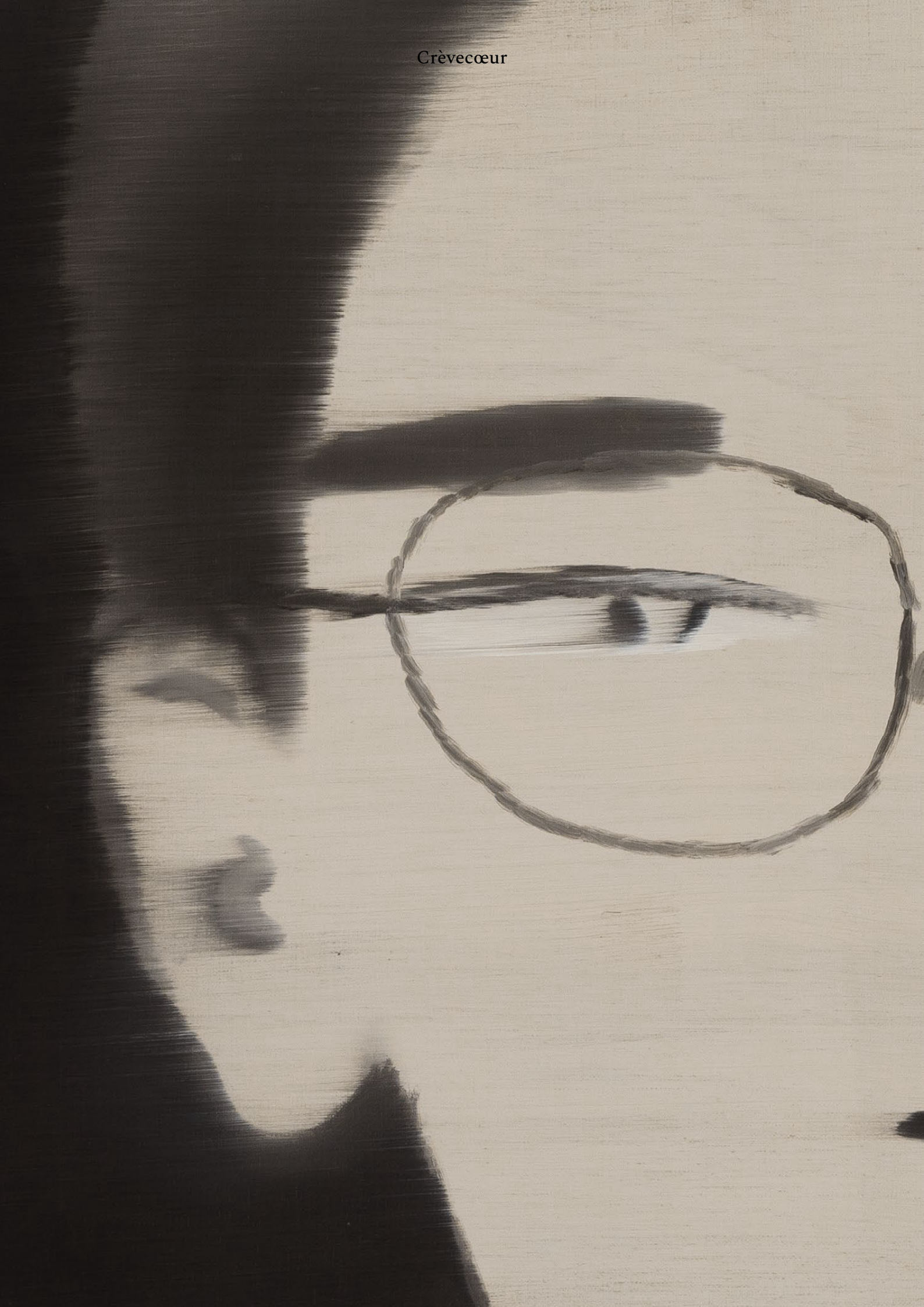




Yu Nishimura
boy with glasses, 2023
Oil on canvas, 72,2 × 91 cm | 28,4 × 35,8 in
90 000 dollars (excl. vat)

Crèvecœur







The Estate of Cristof Yvoré

Cristof Yvoré was born in 1967 and died in 2013.

For over 20 years (1993 to 2013), he made paintings centered around very few subjects: still lifes (mainly flower vases), details of domestic spaces (wall corners depicted close-up or curtains nearly filling up the canvas) or façades (viewed frontally and bordering on abstraction) in small and medium formats.

His paintings never represent sur-le-motif subjects directly from nature, but distant visual memories of objects, whether as pretexts or stereotypes of painting. The thickly applied and even encrusted canvases waver between an emphasis on pictorial materiality, swamping an object in an alien substance, and decay - by this same substance - of the represented subject.

The profound earthiness of his works, with their muted tones and deliberately wobbly outline, switch from soaring lyricism to its destruction through derisoriness - and even derision. Outlines, tones, materials and subjects create painting that is viscous, venomous and unsettling, raising constant doubt about the artworks' register amid the forms sanctioned by contemporaneity and irony about painting itself.

— Éric Suchère

Solo exhibitions of Cristof Yvoré include La Verrière, Brussels (BG), KUNSTFORUM – Technische Universität Darmstadt (DE), FRAC Auvergne, Clermont-Ferrand (FR), FRAC Provence-Alpes-Côte d'Azur, Marseille (FR), M WOODS, Beijing (CN), Kunstmuseum Dieselkraftwerk, Cottbus (DE), Zeno X Gallery, Antwerp (BE), Villa Croce, Museo d'Arte Contemporanea, Genoa, Michael Kohn Gallery, Los Angeles (US), Museum Het Domein, Sittard (NL), Galerie Albrecht, Berlin (DE).

Group exhibitions include De Halle, Geel (BE), Sargent's Daughters, Los Angeles (US), Leienpaleis, Antwerp (BE), Catherine Putman Gallery, Paris (FR), PARK Platform for visual arts, Tilburg (NL), Museum Schloss Moyland, Bedburg-Hau, Germany (DE), Galerie DuboisFriedland, Brussels (BE), Espace pour l'art, Arles (FR), Schunck, Heerlen, (NL), Arario Gallery, Seoul (KR) and Museum Het Domein, Sittard (NL), Michael Kohn Gallery, Los Angeles (US) .



Cristof Yvoré
Untitled, 2008
Oil on canvas, 93 × 74,5 cm | 36,6 × 29,3 in
65 000 euros (excl. vat)





Cristof Yvoré
Untitled, 2008
Oil on canvas, 93 × 74,5 cm | 36,6 × 29,3 in

Crèvecœur






Crèvecœur


Crèvecœur

Francis Picabia

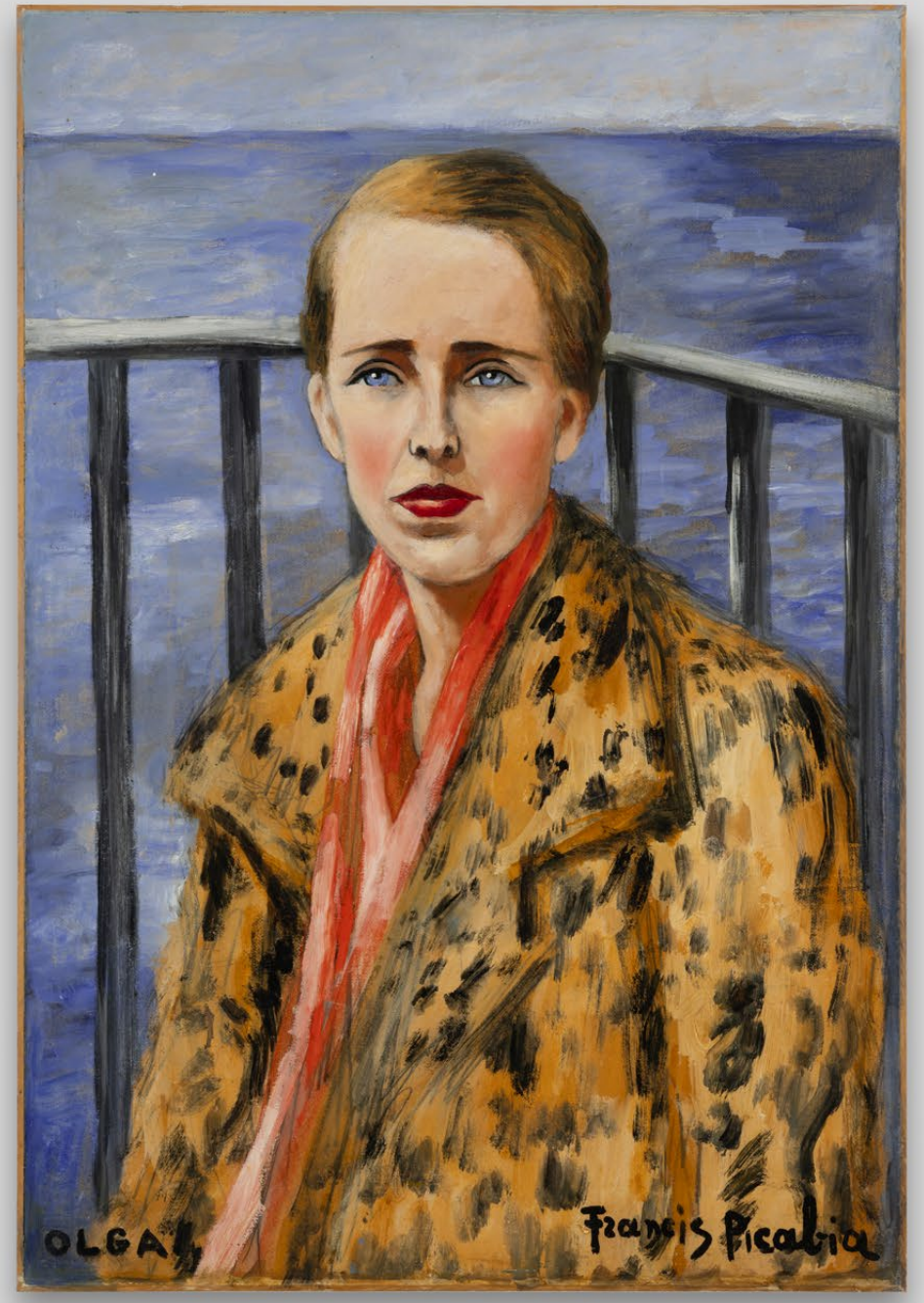
The French artist Francis Picabia (1879–1953) was a prolific figure in the arts, engaging in painting, writing, filmmaking, publishing, poetry, and typography. Throughout his career, Picabia oscillated between iconoclastic destruction and fervent defense of traditional values—exploring various artistic movements and styles, ranging from impressionism and pointillism to cubism, Dada, and surrealism. This oscillation reflects a crisis of confidence in painting's role and relevance, particularly in an era when images were increasingly reproducible.

The 1940s, when Picabia settled near Cannes after being demobilized from World War II, marked a decisive turning point in his artistic practice. Abandoning much of what had previously defined his work, he turned away from abstraction and transparency effects in favour of a strikingly realist, almost photographic approach. During this period, Picabia worked relentlessly, often in isolation. He frequently appropriated images from photographs published in 1930s magazines such as Paris Magazine, Paris Sex Appeal, and Paris Cinéma, which featured popular and erotic imagery. Drawing on the visual language of popular photography of the period, characterised by sharp contrasts and harsh lighting, he created compositions of remarkable austerity and incisiveness.

In *Olga II*, Olga Mohler, artist's wife of thirteen years, is depicted standing beside a balcony overlooking a seaside landscape. The harsh frontal light illuminating Olga's face, her frozen pose and the seemingly neutral background recalls the aesthetic of tourist photographs from the period. Yet, Picabia's slick, thickly applied layers of paint, visible brushstrokes and slightly blurred contours disrupt the photograph-like appearance of the composition, asserting the materiality of painting. Rather than simply reproducing a photographic image, Picabia reinterprets it through texture, light, and blurring, allowing a certain emotional intensity to emerge from an apparently impassive representation.

By drawing on the conventions of popular imagery and figurative representation at a time when abstraction continued to dominate the avant-garde, Picabia's wartime works challenged the expectations of his contemporaries and sometimes provoked controversy among fellow artists. Yet his intention was not simply to return to traditional forms of representation. Rather, he sought to assert his complete artistic freedom, refusing to exclude any visual language on the grounds that it might appear unfashionable, outdated, or aesthetically opposed to the modernist experimentation. Picabia's singularity lies precisely in this conviction that artistic freedom resides in the ability to move between styles, contradict oneself, and continually reinvent the possibilities of painting.

Francis Picabia left an enduring legacy in twentieth-century art history, inspiring generations of artists worldwide. Today, his works are featured in prestigious collections across the globe, including the Museum of Modern Art and the Solomon R. Guggenheim Museum, New York (US), the Art Institute of Chicago (US), the National Gallery of Art, Washington, D.C. (US), the Musée National d'Art Moderne and Centre Pompidou, Paris (FR), and the Museo Nacional Centro de Arte Reina Sofía, Madrid (ES).



Francis Picabia
Olga (II), 1939 - 1942
Crayon and oil on cardboard mounted on wood, 75,5 × 52 cm | 29,7 × 20,5 in
Price upon request



Francis Picabia
Olga (II), 1939 - 1942
Crayon and oil on cardboard mounted on wood, 75,5 × 52 cm | 29,7 × 20,5 in



Crèvecœur



Picabia, *Olga (II)*, Ca. 1939 - 1942
Crayon and oil on cardboard mounted on wood, 75,5 × 52 cm

Description :
Signed by the artist in the lower right corner.

Provenance :
Succession Picabia
Olga Mohler Picabia, Paris
Collection privée, Paris

Exhibitions:
- “Café Dolly: Picabia, Schnabel, Willumsen : Hybrid Painting”, J.F. Willumsens Museum, Frederikssund, du 7 septembre au 30 décembre 2013, reproduit p.182, p.236.
- “Francis Picabia. Retrospektive”, Kunst Halle Krems, du 15 juillet au 4 novembre 2012, reproduit p.145.

Literature :
- “Francis Picabia”, Maria Lluisa Borras, Ed. Albin Michel, reproduit p.440, N°963, mentionné p.422, description p.532, N°773.
- “Francis Picabia, Catalogue Raisonné”, Volume III 1927-1939, William A. Camfield, Beverley Calté, Candace Clements, Arnauld Pierre, Bruxelles, Fonds Mercator, 2019, reproduit p.429 et 430, N°1607.

"*Francis Picabia, Catalogue Raisonné*", *Volume III 1927-1939*, William A. Camfield, Beverley Calté, Candace Clements, Arnauld Pierre, Bruxelles, Fonds Mercator, 2019, mentionned p.119.

Flament predicted that Picabia's new approach would have its detractors, but would also attract new collectors. In the Galerie de Beaune catalogue, the name of one owner appears alongside seven work titles. It is not known whether any additional buyers came forward at the time, but the exhibition attracted more press attention than any of the exhibitions devoted to Picabia in several years. It even received coverage in *Time Magazine*, which described Paris as being "shocked" by "these canvases laden with paint, depicting views of luxurious properties in the South of France, executed with an abundance of colour and a technical profusion that evoke the exuberance of a talented schoolgirl." The critic went on to quote his French counterparts, who tended to regard the works as "a revival of an established genre", following the "buffoonery" of the Dada period.

Indeed, Parisian critics were taken aback by what appeared to be a return to the traditional concerns of landscape painting, even though Picabia's interpretation was distinctly personal. "Picabia is becoming bourgeois," proclaimed one headline. The critic writing under the pseudonym "Les Montparnos" in the weekly newspaper *Le Cri de Paris* questioned Picabia's direct approach to nature in revealing terms: "At Rue de Beaune, he is exhibiting enamels — paintings coated in the varnish of luxury cars — in which he makes Rouault lap against Renoir." Most of the other critics accepted these paintings, with all their peculiarities, at face value. With his "solid, almost masonry-like works," as one of them wrote, "he brings us a well-ripened harvest from Provence."

The Galerie de Beaune catalogue also mentions at least six portraits, as well as figurative compositions set among the landscapes, which are now difficult to identify. The "American Sailor," probably corresponding to a currently untitled painting, may have been executed earlier. It is tempting, moreover, to identify "Olga" with a striking oil painting on cardboard bearing the same title, usually dated to the early 1940s. Olga Mohler is depicted wearing a coat that appears in several photographs preserved in her album and dated April 1938. However, the actual model for the portrait seems to have been an annotated identity photograph.

Another painted portrait of Olga may therefore be a more likely candidate, although one critic remarked that the few portraits included in the exhibition were executed in a less heavily worked manner — a characteristic that hardly applies to this particular painting. A small group of painted still lifes is assigned in the present volume to the same period as these "trowel-painted" landscapes, primarily on account of their similar handling, although no contemporary documentary evidence concerning them is currently available.



Photograph of Olga Mohler, 1939

Sol Calero

Born in 1982, Sol Calero lives and works in Berlin.

Calero's colourful, site-specific environments blend an expanded painting practice with the vernacular architecture and cultural codes of Latin America and its diaspora. Her immersive, participatory installations have often taken the form of small businesses such as a hair salon, currency exchange booth, salsa dance school, travel agency, or restaurant, questioning aesthetic hierarchies and problematizing the perception of the exotic while engaging with local contexts.

Combining materials and mediums—including furniture, textiles, mosaic, video, mural painting, and functional found objects—her projects delve into the illusion of the Caribbean as a paradise, disarming the viewer with a convivial, playful atmosphere while utilizing a transversal visual language to unfold conversations around migration, displacement, and identity.

Selected solo exhibitions include Museu de Arte de São Paulo, São Paulo, (BR), CA2M, Madrid (ES), Stavanger Art Museum, Stavanger (NO), Tate Liverpool (UK), Copenhagen Contemporary (DK), Extra City (BE), Villa Arson, Nice (FR), Düsseldorf Kunstverein (DE), Museum Boijmans van Beuningen (NL), Brücke Museum, Berlin (DE), Dortmunder Kunstverein (DE), Kunsthaus Bregenz (AU), Kunsthalle Lissabon (PT), Stavanger Art Museum (NO), Studio Voltaire (GB).

Recent group exhibitions include La Biennale di Venezia, Venice (IT), Groningen Museum, Groningen (NL), CAPC, Bordeaux (FR), Kunsthalle Zürich (CH), Museum of Contemporary Art Kiasma, Helsinki (FI), Whitechapel Gallery, London (UK), Hamburger Kunsthalle (DE), MO.CO. Montpellier (FR), Australian Center for Contemporary Art, Melbourne (AU), Museum of Contemporary Art Kiasma, (FI)

Her work is part of numerous institutional collections including Solomon R. Guggenheim Museum New York, Musée d'Art Moderne de la Ville de Paris (FR), Centre National des Arts Plastiques (CNAP) (FR), Museo Madre, Napoli (IT), Lafayette Anticipations (FR), Fondazione Cassa Di Risparmio Di Cuneo (IT), Hiscox Collection (UK), Sammlung zeitgenössischer Kunst der Bundesrepublik Deutschland (DE), CA2M, Madrid (ESP), Musée des Abattoirs/FRAC Occitanie, Toulouse - (FR), Neuer Berliner Kunstverein (DE).



Sol Calero
Papaya a la vista, 2026
Acrylic on canvas, wood, paint, 132 × 101 × 14 cm | 52 × 39,8 × 5,5 in
40 000 dollars (excl. vat)

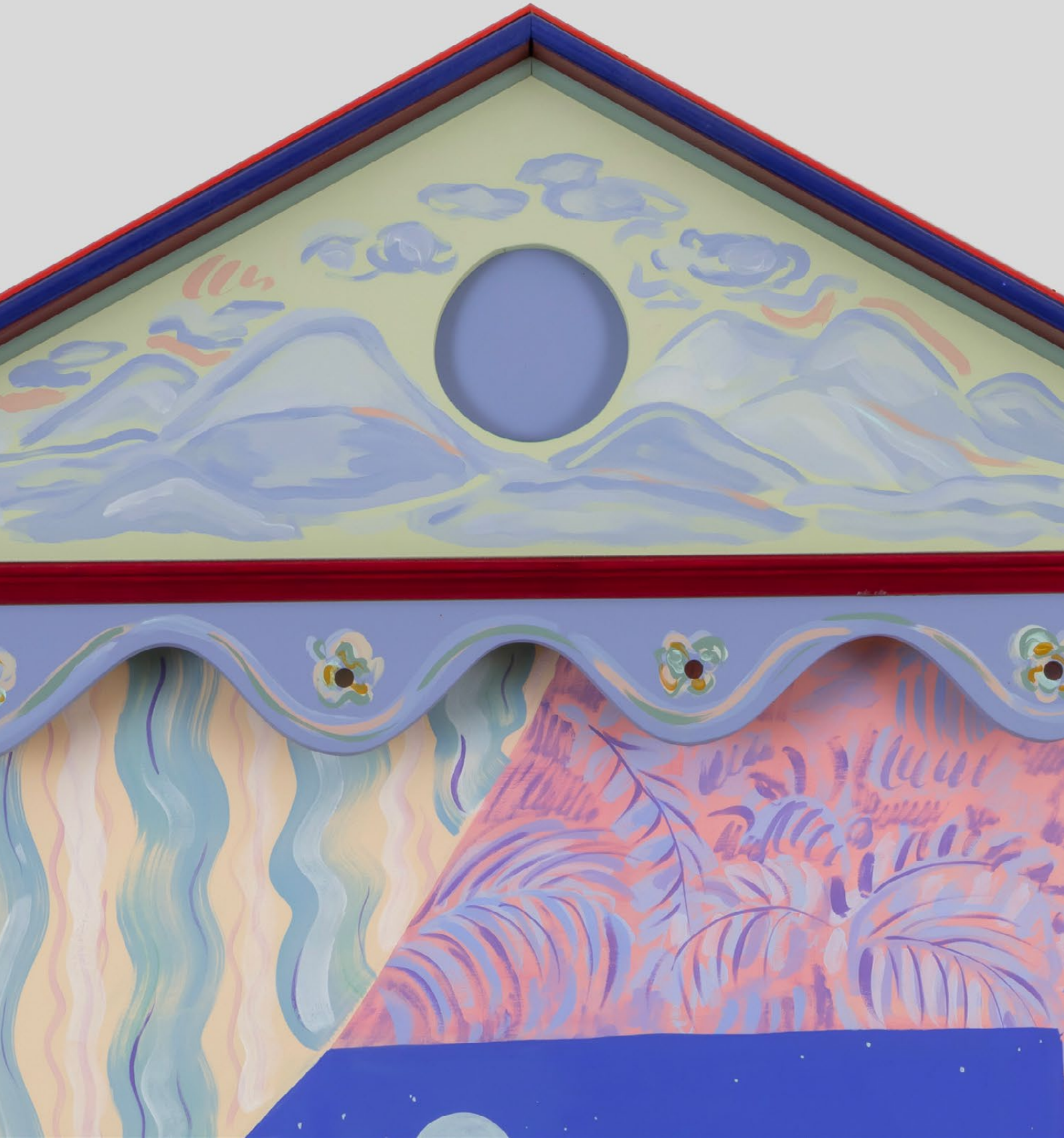


Sol Calero
Papaya a la vista, 2026
Acrylic on canvas, wood, paint, 132 × 101 × 14 cm | 52 × 39,8 × 5,5 in



Sol Calero
Papaya a la vista, 2026
Acrylic on canvas, wood, paint, 132 × 101 × 14 cm | 52 × 39,8 × 5,5 in

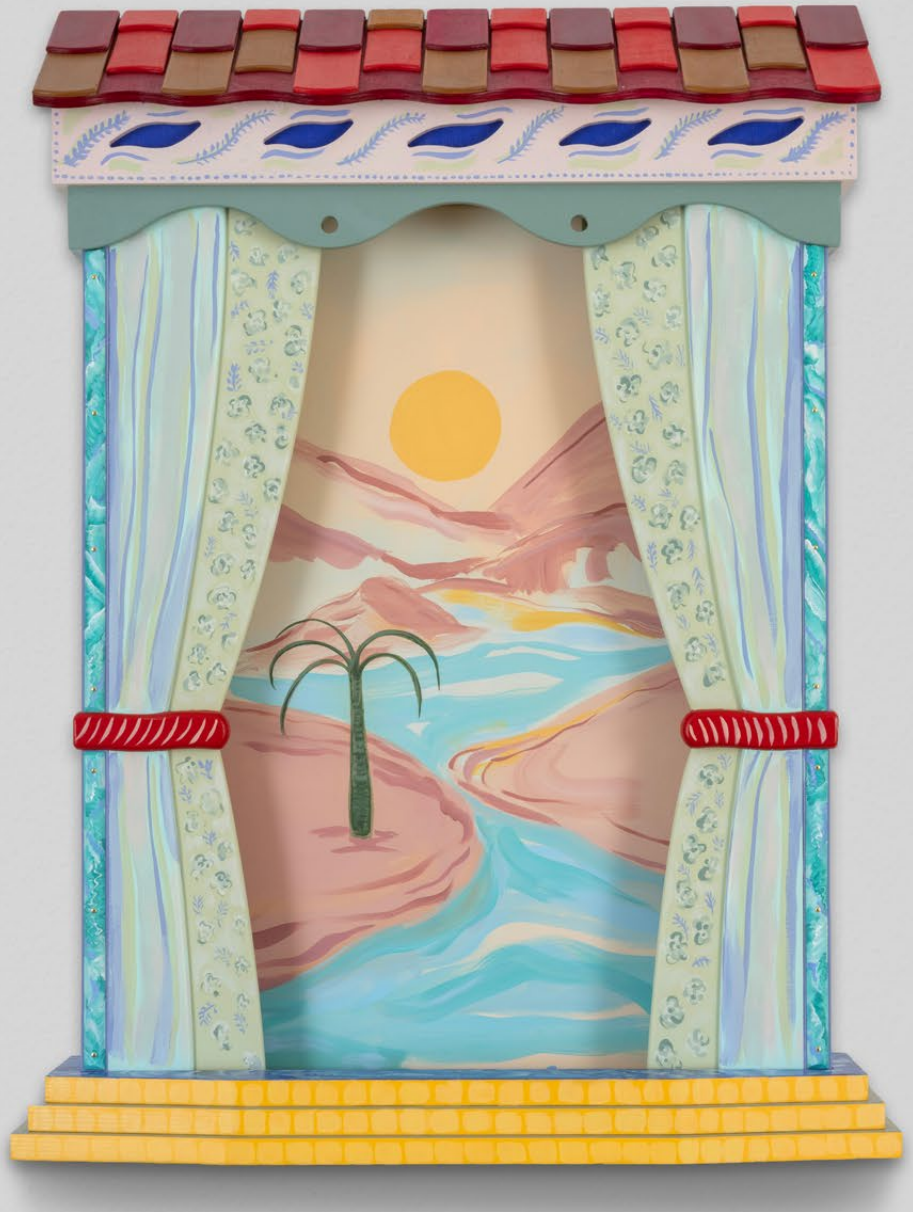
Crèvecœur



Crèvecœur



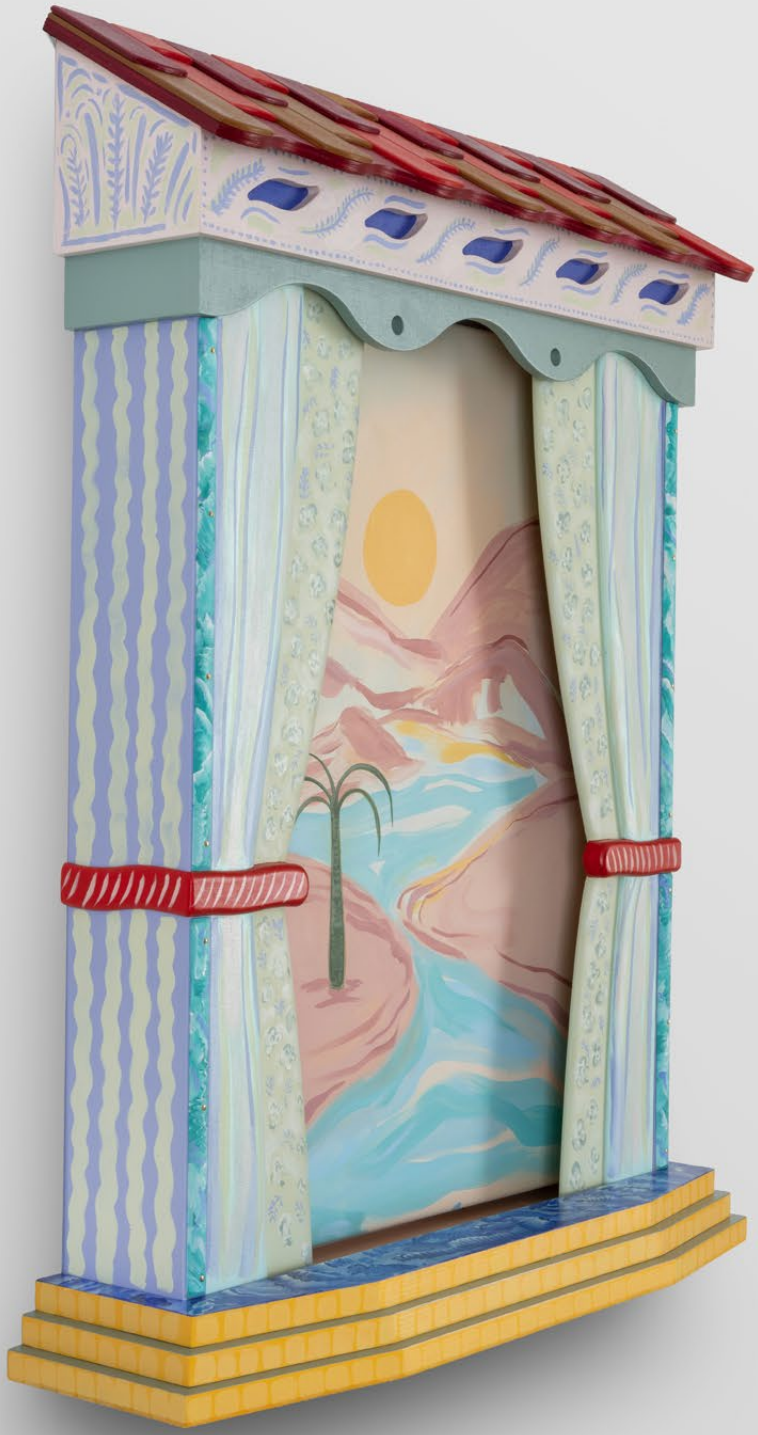




Sol Calero
Atardecer para palmera, 2026
Acrylic on canvas, wood, paint, 80 × 67 × 15 cm | 31,5 × 26,4 × 5,9 in
30 000 dollars (excl. vat)



Sol Calero
Atardecer para palmera, 2026
Acrylic on canvas, wood, paint, 80 × 67 × 15 cm | 31,5 × 26,4 × 5,9 in



Sol Calero
Atardecer para palmera, 2026
Acrylic on canvas, wood, paint, 80 × 67 × 15 cm | 31,5 × 26,4 × 5,9 in







Daisuke Fukunaga

Daisuke Fukunaga was born in 1981 in Tokyo, he lives and works in Kanagawa, Japan.

Working primarily from memory and sketch, Fukunaga's practice is invested in the theatrical potential of the everyday. The theme of labor is recurrent in his work and he often represents subjects engaged in contemporary forms of production. Through the depiction of these bodies, he is interested in what lies « in-between » of working, the instant of rest, of wonder. By turning the ordinary into subject-matter, Fukunaga's paintings shed light on the overlooked, objects, spaces or people who escape our gaze despite their omnipresence in our daily lives.

Recent solo exhibitions include Crèvecœur, Paris (FR) Antenna Space, Shanghai, (CH), Nonaka-Hill, Los Angeles (US), Tomio Koyama Gallery, Tokyo (JP), High Art, Paris (FR), amongst others.

Recent group exhibitions include David Zwirner, New York (US), Andrew Kreps Gallery, New York, (US), High Art Arles, Arles (FR), Nonaka-Hill, los Angeles (US), Rong Lu, Shangai (CN), Tokyo Opera City Art Gallery (JP), Ueno Royal Museum, Taitō (JP), XYZ Collective, Tokyo, (JP), 356 Mission, Los Angeles (US).

His works are part of institutional collections, including Rubell Museum, Miami (US), Morgan Stanley Art Collection, The Taguchi Art Collection (JP) and Ryutaro Takahashi Collection (JP).

Daisuke Fukunaga's first solo show at Crèvecœur, Paris, is on view through November 28.

His work is currently featured as part of the new acquisitions at the Rubell Museum, Miami.



Daisuke Fukunaga
Crossing, 2026
Oil on canvas, 111,8 × 145,5 cm | 44 × 57,3 in
35 000 dollars (excl. vat)



Daisuke Fukunaga
Crossing, 2026
Oil on canvas, 111,8 × 145,5 cm | 44 × 57,3 in




Crèvecœur

Brett Goodroad

Brett Goodroad, born in 1979 (Kearney, NE) lives and works in Cedarville (CA).

Brett Goodroad's work lies at the intersection of figuration and abstraction and revives the tradition of *plein-air* painting. His compositions convey a lyrical atmosphere by using nature as an inspiration and investigating the physicality of paint. As Hilton Als writes for The New Yorker, Goodroad's paintings « live in his head, they're not really finished. (...) That's what makes them so vibrant. You're in conversation with them while you're looking at them ». Through his commitment with process, perception, materials, his practice immerses the viewer into the contradictions of nature and of the very act of painting itself.

Recent solo exhibitions include Crèvecœur, Paris (FR), Galería Marta Cervera and Fahrenheit Madrid, Madrid (SP), Michael Werner Gallery, Beverly Hills (CA), Greene Naftali, New York (US), Cushion Works, San Francisco (US), ADZ Gallery, Lisbon (PT), Gregory Lind Gallery, San Francisco (US), Phoenix Art Space, Brighton (UK).

Recent group exhibitions include Michael Werner Gallery, London (GB), Greene Naftali, Karma, New York (US), Fernberger Gallery, Los Angeles (CA), Pedro Cera, Lisbon (PT), The Drawing Center, New York (US) and the Berkeley Art Museum (US) and Pacific Film Archive (BAMPFA).

His works are part of institutional collections such as the Museum of Contemporary Art, Los Angeles (US) and BAMPFA, Berkeley (US).

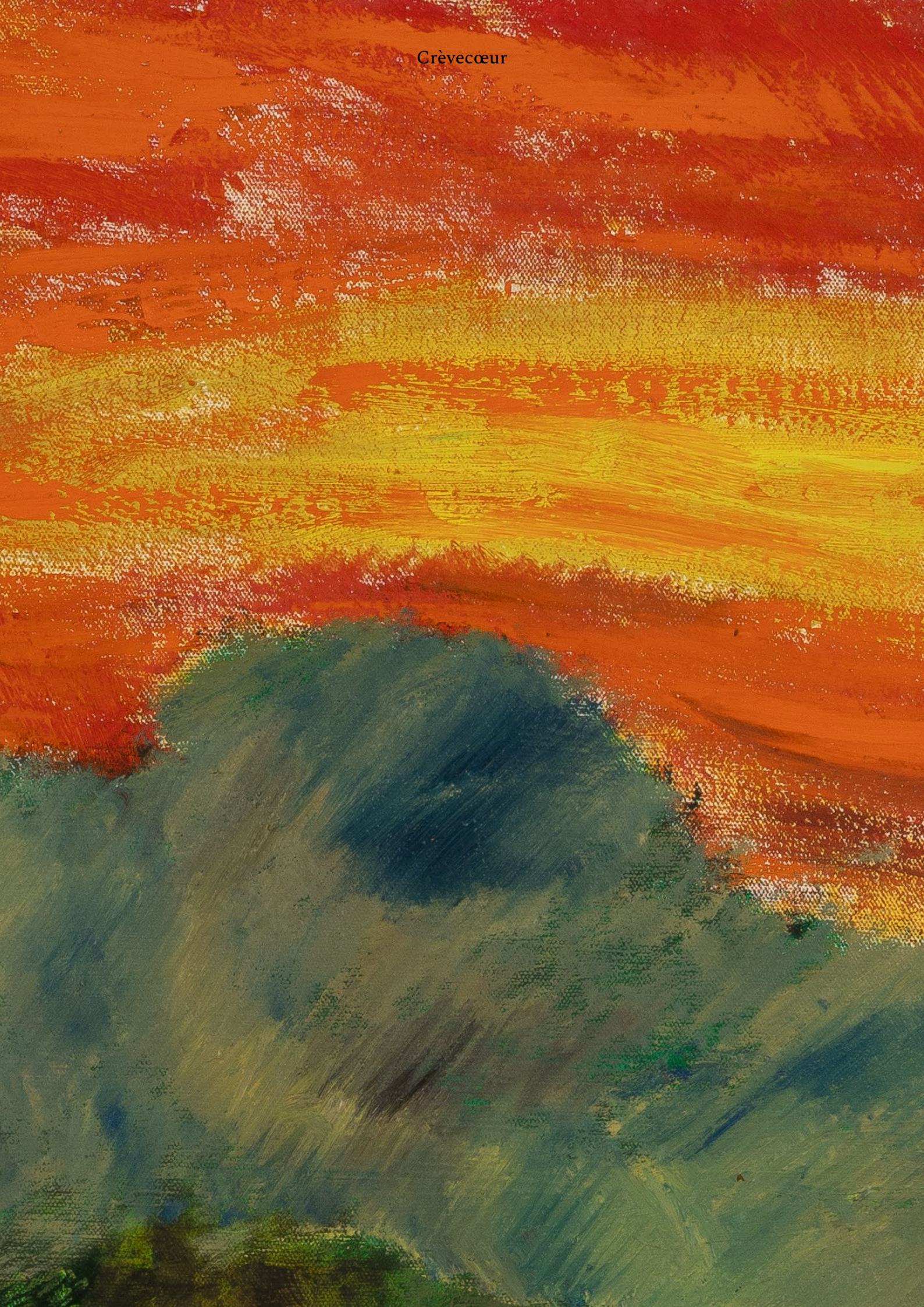




Brett Goodroad
Untitled, 2025
Oil on linen, 140 × 119 cm | 55 × 47 in
35 000 dollars (excl. vat)

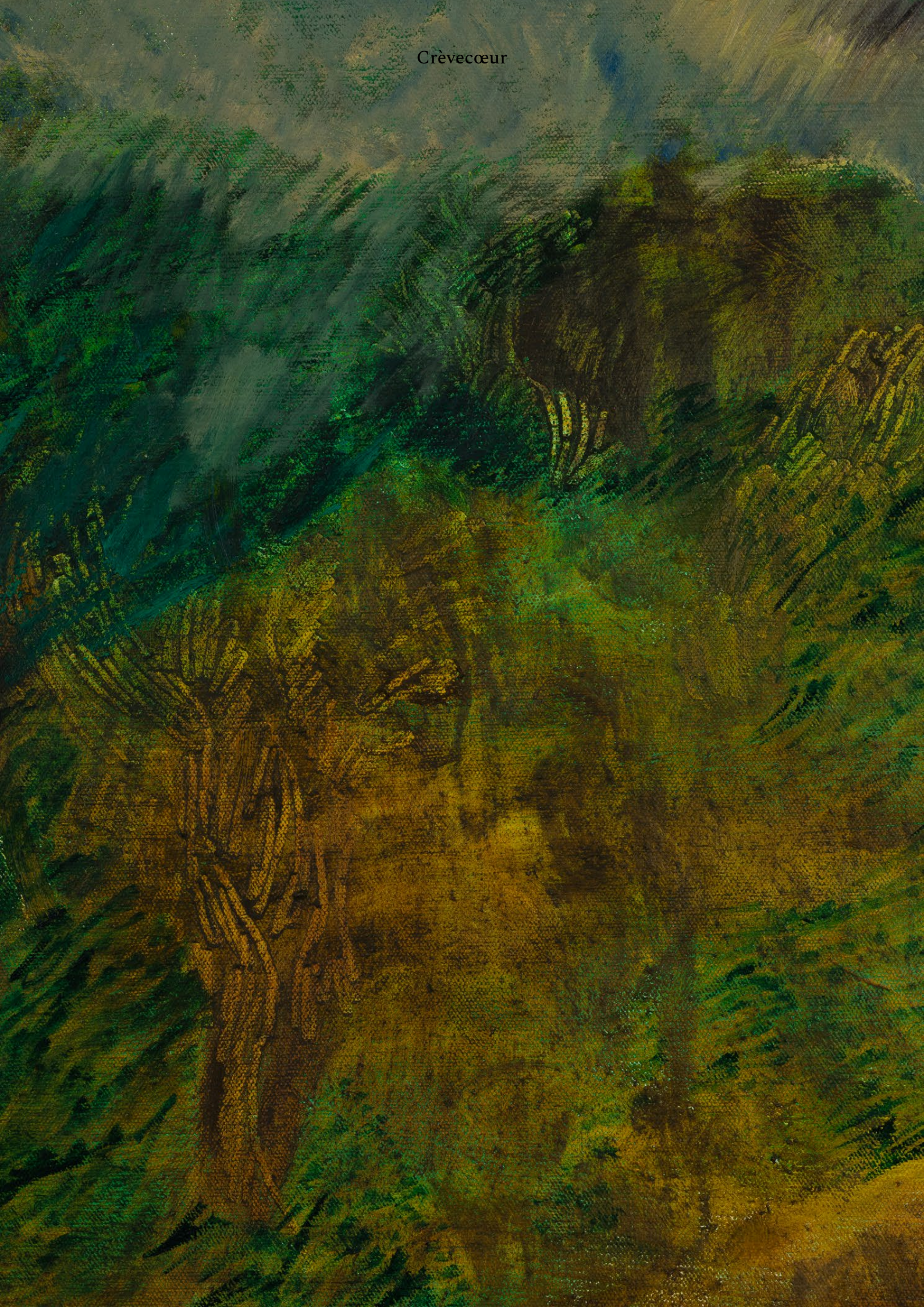


Brett Goodroad
Untitled, 2025
Oil on linen, 140 × 119 cm | 55 × 47 in


Crèvecœur



Crèvecœur



Inès di Folco Jemni

Inès di Folco Jemni was born in 1993. She lives and works in Paris (FR).

Inès di Folco Jemni's painting can be compared to an infinite dream, peaceful and tumultuous, the fruit of an enigmatic recomposition between life and what may exist beyond it. It is nourished by the artist's encounters, abundant readings, films, songs and poems, as well as archives and photographs she collects. It is rooted in her heritage, which oscillates between North Africa and the Caribbean, and swells with contact with her native and adopted lands: there's Cuba and Havana, where she lived, Tunis and La Marsa, Naples and Italy... There's also her hereditary and chosen family, her maternity, Sufism, shamanism, mythology and all that has been passed on to her. And finally, there's what can't be explained: magic, ghosts, visions, distorting time, nostalgia and stories on the verge of being forgotten.

Recent solo exhibitions include Crèvecœur, Paris (FR), Alkinois, Athens (GR) Magasins Généraux, Paris (FR), The Community Center, Paris (FR), Laurel Gitlen, New York (US), Friche Belle- de-Mai, Marseille (FR), SISSI club, Marseille (FR).

Recent group exhibitions include CAPC, Bordeaux (FR), Perrotin, Paris (FR), DADA Galley, Lagos (NG), Galerie PCP, Paris (FR), Onomatopee, Eindhoven (NL), Palais de Tokyo, Paris (FR), Onomatopee, Eindhoven (NL), MO.CO., Montpellier (FR), Crèvecœur, Paris (FR), Deli Gallery, Mexico City (MX), Frac Lorraine, Metz (FR), the Carbonne Biennale, Saint-Etienne (FR), Beaux-arts de Paris (FR), Galerie agnès b, New York (US), amongst others.

Her work is part of institutional collections such as Rubell Museum, Miami, (US), Frac Île-de-France, Paris (FR), CNAP (FR), FCAC, Marseille (FR), Frac Sud, Marseille (FR).



Inès di Folco Jemni
Mother's lips, 2026
Oil and pigment on canvas, 60 × 50 × 3 cm | 23.6 × 19.7 × 1.2 in
10 000 dollars (excl. vat)



Inès di Folco Jemni
Mother's lips, 2026
Oil and pigment on canvas, 60 × 50 × 3 cm | 23.6 × 19.7 × 1.2 in




Crèvecœur





Inès di Folco Jemni
Celle qui nul ne voit, 2026
Oil and pigment on canvas, 223 × 279 cm | 87,8 × 109,8 in
35 000 dollars (excl. vat)



Inès di Folco Jemni
Celle qui nul ne voit, 2026
Oil and pigment on canvas, 223 × 279 cm | 87,8 × 109,8 in


Crèvecœur


Crèvecœur

Crèvecœur



Crèvecœur's presentation at Art Basel Miami Beach 2026 is organized in collaboration with Ortuzar, New York, at Booth D10.

Contact: info@ortuzar.com