

Art Basel 2026

Tomasz Kowalski

Emma Reyes

Martine Bedin

Sol Calero

Yasushi Amano

Louise Sartor

Autumn Ramsey

Yu Nishimura

Alexandra Noel

Brett Goodroad

Ad Minoliti

Inès di Folco Jemni

June 18 - 21, 2026

Booth N16

TOMASZ KOWALSKI

Tomasz Kowalski was born in Szczeczeszyn, 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 and upcoming solo exhibitions include Fondazione Bonollo, Vicenza (IT), Consonni Radziszewski, Lisbon (PT), Crèveœur, Paris (FR), 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), Crèveœur, 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), MOCAP, Museum of Contemporary Art Kraków (PL), Pinault Collection, Paris (FR), X Museum, Beijing (CN), Olbricht Collection, Berlin (DE) and Boros Collection, Berlin (DE).

Crèveœur



Tomasz Kowalski

Mirror Man, 2026

oil, gouache and pencil on jute, 136 × 97 cm | 140 × 101 cm (framed)

35 000 euros (excl. vat) — On offer

Crèveœur



Tomasz Kowalski
Mirror Man, 2026



Crève-cœur



THE ESTATE OF EMMA REYES

« The life and work of Emma Reyes (1919–2003) have achieved legendary status. Her creative practice started to gain global attention after the publication of her memoir, a series of letters to her friend, the Colombian historian and journalist Germán Arciniegas (1900–1999). These letters, discovered posthumously, were first published in Spanish in 2012, and translated into English and French in 2017.¹ They offer a glimpse into her vibrant imagination as a young girl, and the profound influence of her upbringing in poverty in a Catholic convent. These challenges, coupled with her insatiable curiosity, propelled her to embrace painting in order to explore the diverse realities and places she encountered.

However, even though her persona has recently begun attracting the attention of writers and researchers, it is a stark reality that little literature or studies, and very few exhibitions, have been dedicated to her art. Beyond obituaries and short press reviews, her death in Bordeaux in 2003 remained mainly unnoticed in her native Colombia, where many of her paintings and drawings have been largely absent from local art history books. This underappreciation of her art is a testament to the fact that in a space and time when masculine values dominate, hybrid artistic vocabularies like hers (and those of many other female artists) that do not fit into recognized versions of the modernist canon have usually been rendered invisible.

Reyes' migration across multiple sites was a defining mark of her creative trajectory. She left Colombia at 20 to travel overland in South America, taking on small jobs to make ends meet. Her passion for painting began during her displacement between Argentina and Paraguay in the early and mid 1940s. As a self-taught painter with limited knowledge of art history, she sought to be close to other artists.

Having settled back in Buenos Aires in 1947, she worked as an assistant with the renowned realist painter Antonio Berni (1905–1981). With a scholarship, she traveled to Paris in 1947 to study under the Cubist painter André Lhote (1885–1962). In 1949, she held her first solo exhibition at the Galerie Kléber in Paris. In 1952, she moved to Mexico, where she worked in the studios of Diego Rivera (1886–1957) and photographer Lola Álvarez Bravo (1903–1993). After living in many places, she eventually settled in Paris in 1960. »²

¹ See Emma Reyes, *The Book of Emma Reyes : A Memoir*, Penguin, London 2017

² Excerpt from the monograph, Emma Reyes, text written by Miguel A. López, edited by Clément Dirie and Stéphanie Cottin, published by JRP Éditions, December 2024.

Reyes' restless nature and wide-ranging perspective allowed her to engage creatively with the cultural atmosphere in all these places, sparking various forms of conversation with her contemporaries through her painting.

Throughout her career, she sought to create a counter-painting, a form of painting that adopts a non-anthropocentric approach to the world, a painting of otherness that represents all those Others forgotten by the Western world. Through various series such as : « Monstres », (Monsters), « Masques » (Masks) « Portraits Imaginaires », (Imaginary Portraits) and « Fleurs, Fruits et Légumes » (Flowers, Fruits, and Vegetables), Emma Reyes tirelessly asserted the forms that Western cultures had borrowed from colonized regions. She often repeated: « We have to create our own culture. We have to put an end to this colonial attitude toward our own culture. »

Alongside many exhibitions that highlighted her career, 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, as well as institutional exhibitions at CAPC Bordeaux, Musée d'Art et d'Archéologie du Périgord (FR), Château d'Aubenas (FR). In 2025, she had her first solo show at Crèveœur, Paris.

Public Collections :

Banco de la República, Bogotá (CO)

Essex Collection of Art from Latin America-ESCALA, Colchester (UK)

MAMCO, Geneva (CH)

Musée d'art et d'archéologie du Périgord-MAAP, Périgueux (FR)

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)

Crève-cœur



Emma Reyes
Untitled (Retratos imaginarios), 1988
acrylic on canvas, 130 × 97 cm | 134.1 × 100.7 × 4 cm (framed)
180 000 euros (excl. vat)



Emma Reyes
Untitled (Retratos imaginarios), 1988



Crève-cœur



Retratos imaginarios

In the 1970s, Emma Reyes turned to the human figure as the central force of her imagination, producing a series she herself called “imaginary portraits” — black-and-white ink drawings with a distinctly graphic sensibility. Although the painter Fernando Botero encouraged her to return to colour shortly thereafter, this body of work stands as a pivotal moment in her practice.

In these portraits, Reyes drew on her identity and memories of her travels across Latin America in the early 1940s — particularly her time in the Paraguayan jungle — to depict individuals set among dense vegetation. The human figure is never isolated: when represented alongside an animal or a fruit, the work evokes an ancestral narrative of kinship between humanity and its environment.

Characterised by her signature spidery lines, the human being and surrounding jungle appear to merge into one. This formal strategy reflects a broader philosophical ambition: rather than advocating a return to the wild, Reyes sought to challenge an anthropocentric worldview and restore humanity to its rightful place in dialogue with the natural world.

The imaginary portraits thus occupy a singular position within her oeuvre — bridging her earlier figurative experiments and her later, exuberantly colourful works — while consistently asserting the inseparability of personal memory, cultural identity, and the living world.

Crève-cœur



Emma Reyes
Untitled (Mascaras), 1994
acrylic on canvas paper, 103 × 71.5 cm | 107 × 75 cm × 3.5 cm (framed)
70 000 euros (excl. vat)

Crève-cœur



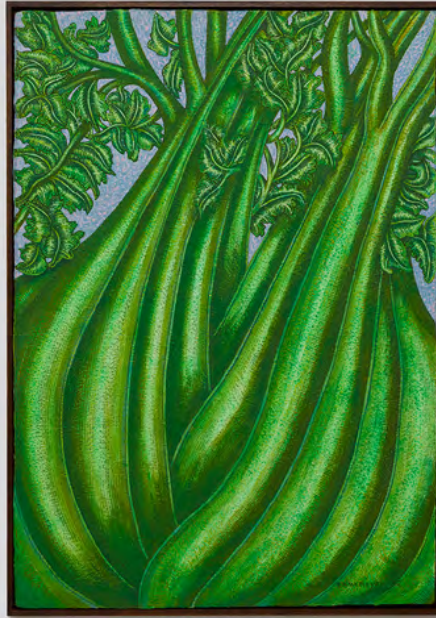
Emma Reyes
Untitled (Mascaras), 1994



Mascaras

Reyes's final series, *Masks*, returns to the founding gesture of her entire practice: the continuous line that weaves, connects, and travels across canvas and paper, structuring pictorial space with both rigour and organic freedom. The figures that emerge from this thread are strikingly diverse — more so, perhaps, than her earlier *Monsters* — and carry a distinctly universal resonance. Reaching beyond Latin America, they evoke the visual cultures of Africa, Oceania, and Australia, testifying to Reyes's lifelong fascination with the plurality of human faces and the mythologies they embody.

Crève-cœur



Emma Reyes
Untitled (Frutas, Flores, Legumbres), 1982
acrylic on canvas paper, 102 × 72 cm | 105 × 75 × 3 cm (framed)
90 000 euros (excl. vat)

Crève-cœur



Emma Reyes
Untitled (Frutas, Flores, Legumbres), 1982

Crève-cœur



Emma Reyes
Untitled (Frutas, Flores, Legumbres), 1982

Crève-cœur



Crève-cœur



Frutas, Flores, Legumbres

Equally central to Reyes's mature work is her series of close-up paintings of flowers, fruits, and vegetables. Rather than treating them as still-life objects, Reyes portrayed them as living beings, endowing each composition with a vitality that challenges the boundaries between the human and the natural. Through consistently tight framing, she transforms our relationship to nature, drawing the viewer into an almost bodily proximity to her subjects — much as Georgia O'Keeffe compelled her audience to truly see the forms before them. The force and intensity of her colours, the spidery deployment of forms, and the sinuous line connecting every element evoke the overloaded churches, bustling markets, and luxuriant forests of her native Colombia.

« I abandoned the human figure to work with these flowers and vegetables. The forms have already been used in painting, but not as the sole subject of a picture, and always in the context of a still life, placed on a table or associated with other objects. The difference is that here they are the true and exclusive subject of the work. For this, direct and meticulous observation is necessary, an intimacy with the object, sometimes thanks to a magnifying glass—a familiarity with these organic beings which, when looked at carefully, are always a marvelous lesson in natural architecture. The result is single-entry paintings, generally no more than two planes, in which, like a landscape, you can wander among the stems, veins, and textures, explore the surfaces, caress the skin, and observe the horizons. »

Emma Reyes

MARTINE BEDIN

Born in 1957 in Bordeaux, Martine Bedin lives and works in Paris.

After earning a degree in architecture, Bedin was drawn to Milan in the early 1980s, where a design revolution was taking shape around the influential figure Ettore Sottsass. At that time, designers were beginning to challenge traditional design principles, shifting their focus from production and rationality toward visual communication. It was in this context that Memphis was born in 1980 - taking its name from a Bob Dylan song- making an explosive impact on the design world. The movement redefined the use of form and color, emphasizing the meaning and the presence of objects, rather than their function.

« *Taking with her the baggage of her experiences, her notions, her sense of space, her perception of rhythms (...)* », to quote Sottsass on her work, Martine Bedin has set about producing works at the polar opposite of design, with the questions of function and industrial production here are shifted elsewhere.

Selected solo exhibitions include Crèveœur, Paris (FR), Musée des Arts Décoratifs, Paris (FR), Musée des Arts décoratifs & du Design de Bordeaux (FR), Sèvres - Manufacture et Musée nationaux, Sèvres (FR), and Roberto Giustini Gallery, Rome (IT).

Selected group exhibitions include Centre Pompidou, Paris (FR), Pavillon des Arts, Geneva (CH), CAPC, Bordeaux (FR), La Maison Fabre, Toulouse (FR) and Milan Triennale (IT).

Her works are part of major institutional collections, including Centre Pompidou, Paris (FR), SFMOMA, San Francisco (US), M+ Museum of Visual Culture, Hong Kong (HK), The Metropolitan Museum of Art, New York (US), Musée des Arts Décoratifs, Paris (FR), Musée des Arts Décoratifs et du Design, Bordeaux (FR), Frac Nouvelle-Aquitaine MÉCA (FR), Victoria and Albert Museum, London (UK), and Nasjonalmuseet, Oslo (NO).

Crèveœur



Martine Bedin
citrons nocturnes, 2025
oil on wood, 79.2 × 63 × 32 cm
30 000 euros (excl. vat)

Crèveœur



Martine Bedin
citrons nocturnes, 2025

Crèveœur



Martine Bedin
citrons nocturnes, 2025

Crèveœur



Martine Bedin
citrons nocturnes, 2025

Crève-cœur



Crèveœur



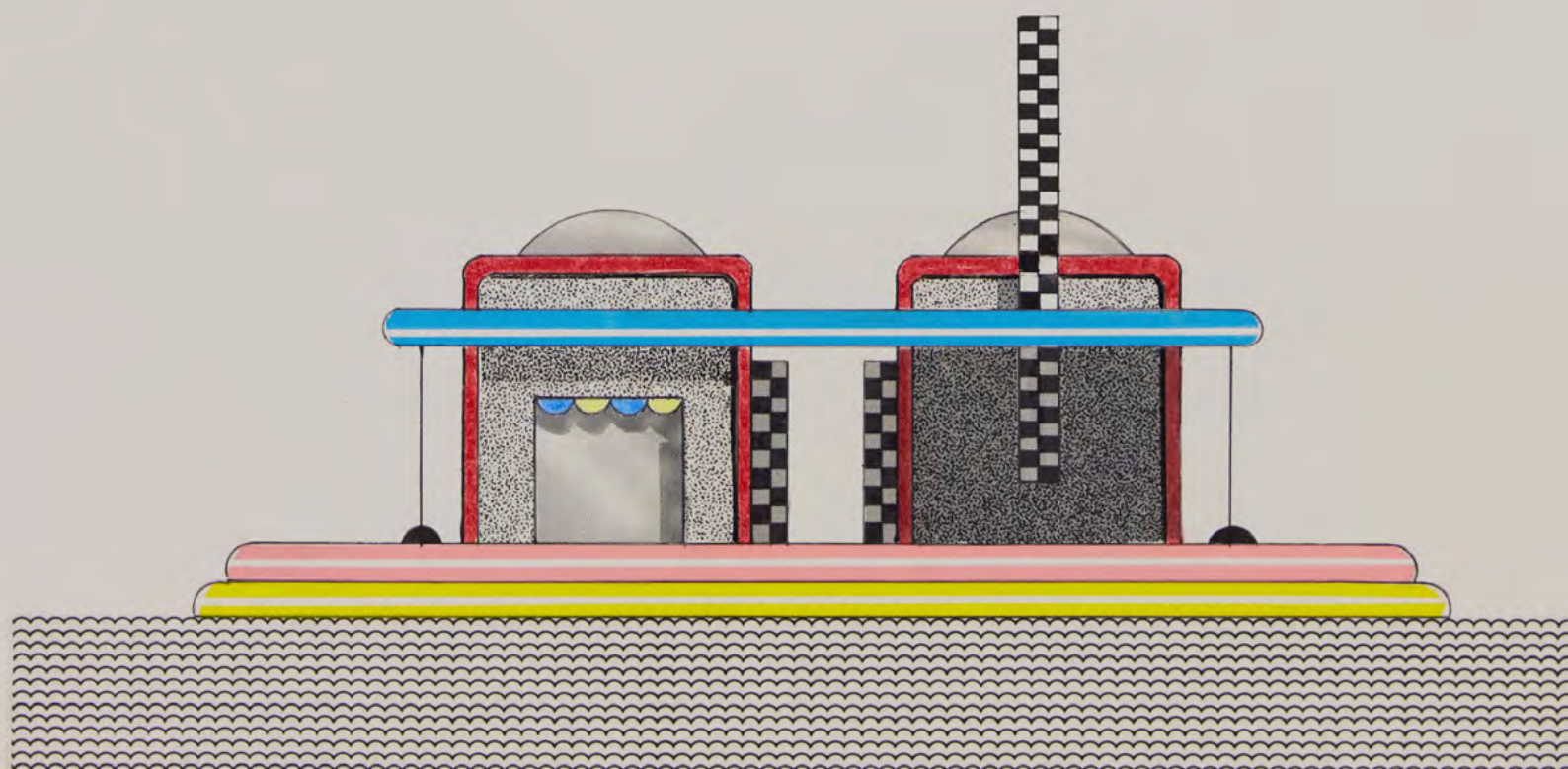
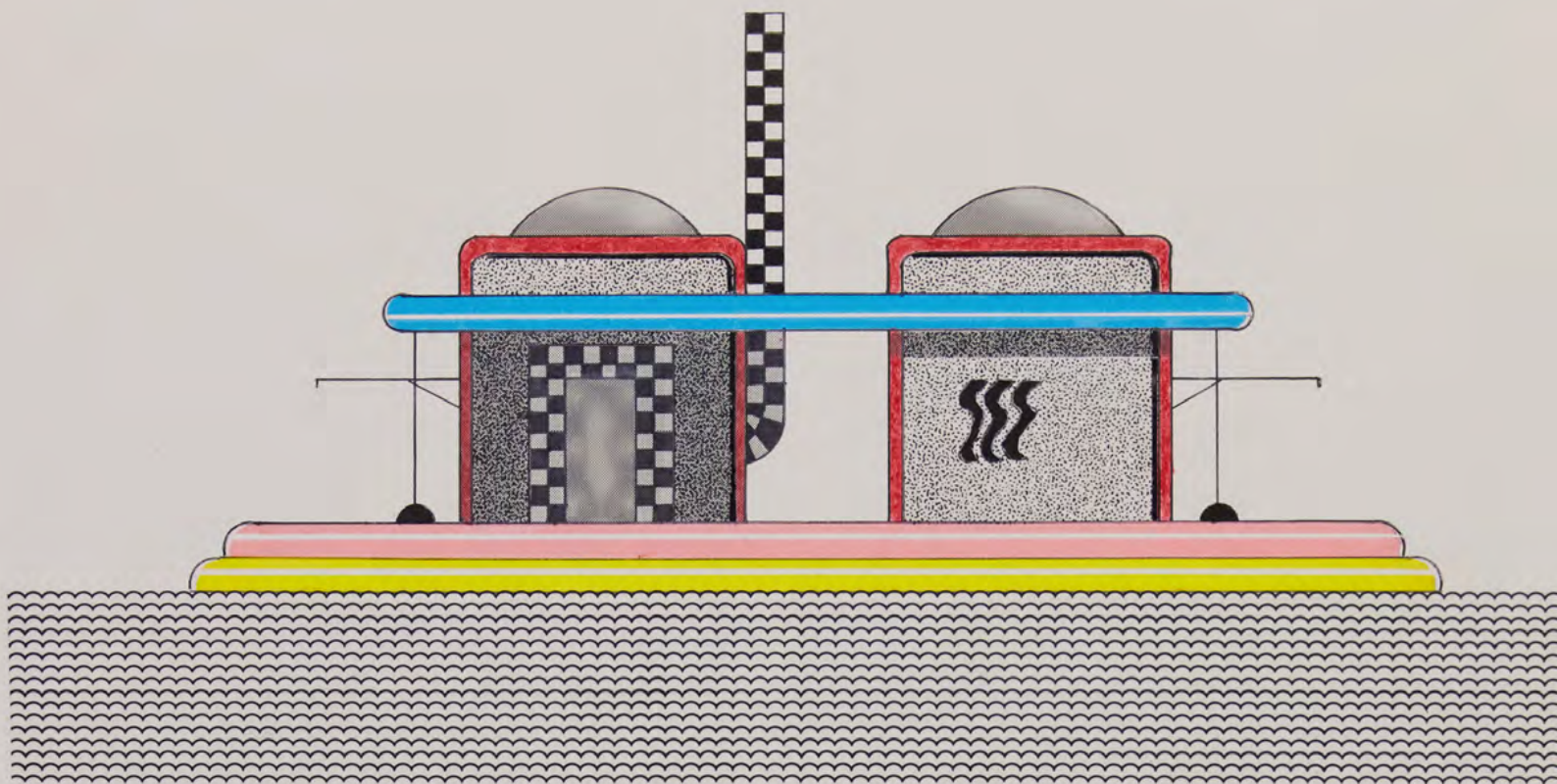
Martine Bedin

Cuisine et salle de bain, 1980

Chinese ink, pastel pencils and collage of colored Letraset cut out on paper

36.5 × 25.5 cm | 50.5 × 40 cm (framed)

12 000 euros (excl. vat)



Crèveœur



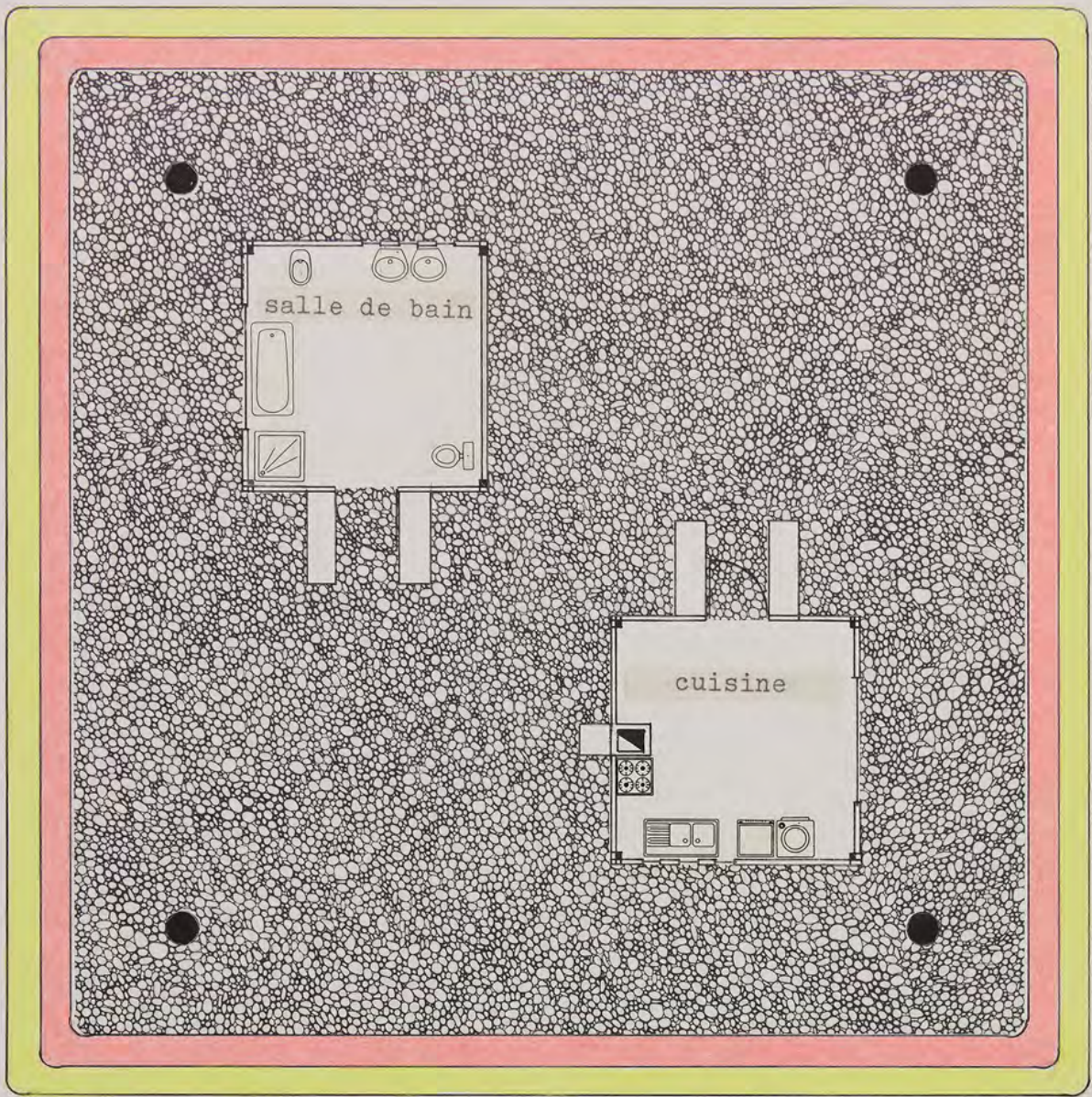
Martine Bedin

Cuisine et salle de bain, 1980

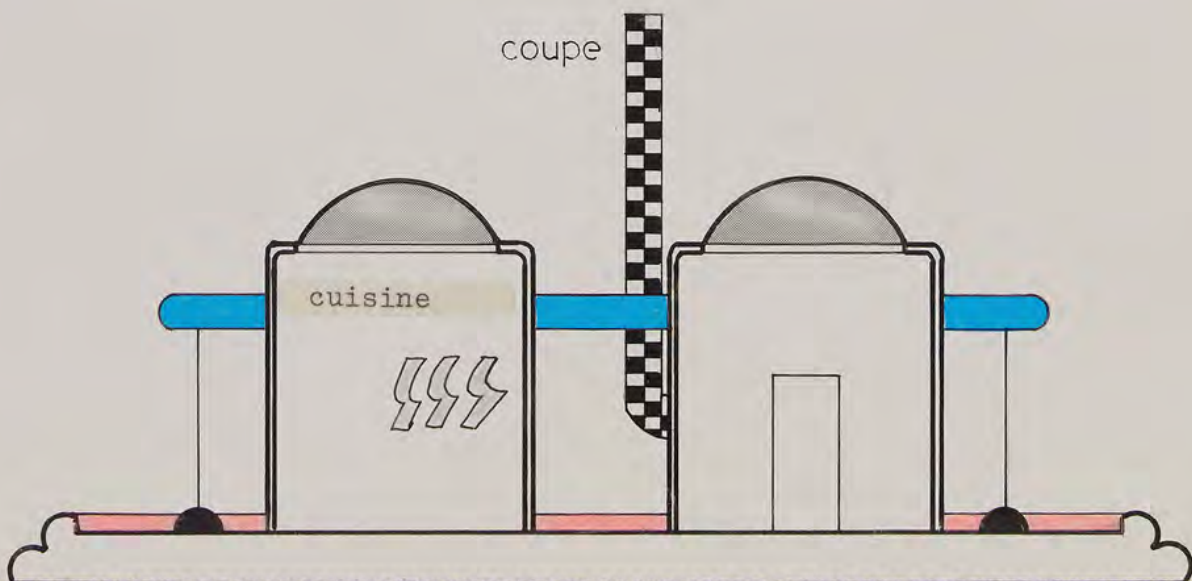
Chinese ink, pastel pencils and collage of colored Letraset cut out on paper

36.5 × 25.5 cm | 50.5 × 40 cm (framed)

12 000 euros (excl. vat)



plan



coupe

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 CA2M, Madrid (ESP), 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), Kunsthau Bregenz (AU), Kunsthalle Lissabon (PT), Stavanger Art Museum (NO), Crèveœur, Paris (FR), ChertLüdde, Berlin (DE), Studio Voltaire (GB).

Recent group exhibitions include CAPC, Bordeaux (FR), La Biennale di Venezia, Venice (IT), 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, Helsinki (FI) and Hamburger Bahnhof - Museum for Gegenwart, Berlin (DE).

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).

Calero's latest special project, a site specific pavillion, will be visible at MASP, São Paulo (BR) from July 3.

Crèveœur



Sol Calero
Sombra de día (Casita series), 2026
acrylic on canvas, wood, paint, nails, 86 × 70 × 26 cm
25 000 euros (excl. vat)

Crèveœur



Sol Calero
Sombra de día (Casita series), 2026



Crèveœur



Sol Calero

Desde el balcón (Casita series), 2026
acrylic on canvas, wood, paint, 70 × 54 × 14 cm
20 000 euros (excl. vat)

Crèveœur



Sol Calero
Desde el balcón (Casita series), 2026

Crève-cœur



YASUSHI AMANO

Yasushi Amano was born in 1998 in Hiroshima, Japan. He lives and works in Iga, Japan.

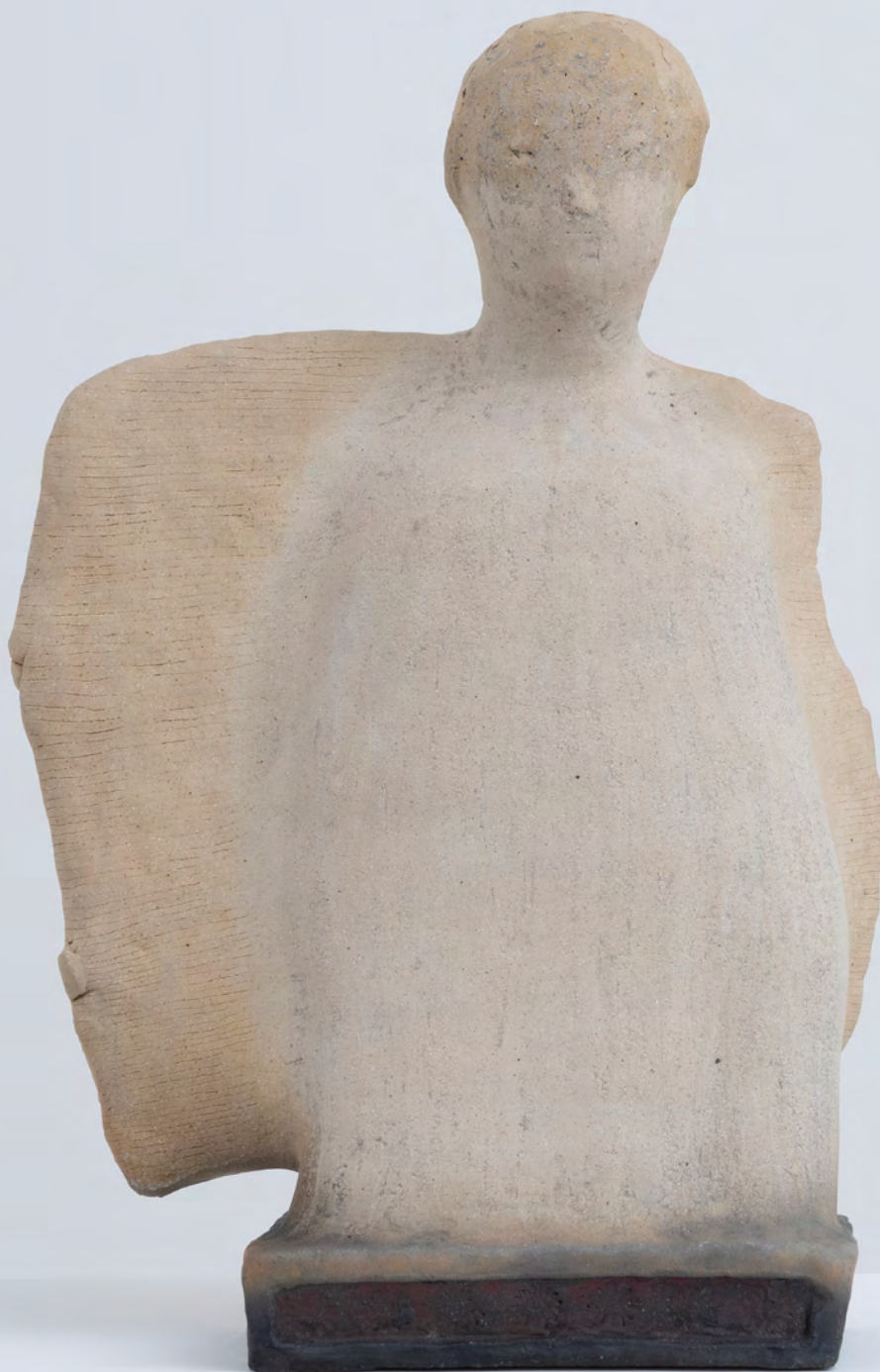
Guided by a search for the «form of existence», Yasushi Amano creates figurative ceramic sculptures that reach beyond physical anatomy to capture the intangible energy of *ki* and *aura*. Inspired by the heavily eroded, yet powerfully present charred sculptures of Kyoto's Tōji Temple, these works strip away superficial details to reveal a primal, universal human essence.

Through the hand-building technique of *te-bineri*, the artist creates hollow forms, literally enveloping the air to make the inner void as vital as the clay. The process concludes with a heavy carbonization firing (*tanka*), balancing the artist's deliberate surface control with the unpredictable effects of the kiln. Ultimately, these elusive figures stand not as portraiture, but as vessels of pure presence, hovering in the delicate space between raw matter and the sensation of being.

Recent exhibitions include Crèvecœur, Paris (FR), Shibunkakau Ginza, Tokyo (JP), Ibaraki Ceramic Art Museum, Ibaraki (JP), Galerie Lulla, Los Angeles (US), KYOCERA Museum of Art, Kyoto (JP), Gallery Voice, Tajimi (JP), Ishoken / Tajimi City Pottery Design and Technical Center, Tajimi (JP), Gallery UG Bakurocho, Tokyo (JP), Gallery Kitaosaka, Hyogo (JP).

Yasushi Amano's first solo exhibition at Crèvecœur is currently on view at 9 rue des Cascades, 75020 Paris.

Crève-cœur



Yasushi Amano
The Solitary Height (孤高の高さから), 2026



LOUISE SARTOR

Born in 1988, Louise Sartor lives and works in Paris.

Her paintings with their classic techniques, like oil, gouache or silverpoint are made on found mass-market packagings which emphasize sculptural aspect of the work as the shape of the found support determines the composition.

At a time when the “Instagrammable” has overtaken the reproducible, Louise Sartor brings to mind the reduced, standardised format of images on smartphones and tablets. In her paintings, they have also influenced the treatment of colours, which she now saturates with neither artifice nor any tenderness towards nature or portraits.

Louise Sartor finds splendor and new paths in the decadent, as her wilting subjects — still-lives with fading flowers, landscapes with interchanging atmospheric effects, portraits of friends — capture the wearing of time.

Louise Sartor’s recent solo and duo exhibitions include Saint Laurent Babylone, Paris (FR), Società delle Api, Monaco (MC), Crèveœur, Paris (FR), PAGE, New York (USA), Cocotte, Treignac (FR), Treignac Project (FR), Le Consortium, Dijon (FR), Bel Ami, Los Angeles (USA).

Her work was shown in Fondation Pernod Ricard, Paris (FR), Fondation Vincent Van Gogh Arles (FR), Museo Picasso Málaga (ES), La Synagogue de Delme (FR), MOCO, Montpellier (FR), Mucem, Marseille (FR), Palais de Tokyo Pavillion, Gwangju Biennale (KR), FRAC île- de-France, Paris (FR), FRAC Corsica (FR), MAMCO, Geneva (CH), Collection Lambert, Avignon (FR), Villa Médicis, Rome (IT), MASC - Musée d’Art Moderne et Contemporain, Les Sables d’Olonne (FR), Tonus, Paris (FR), Centre d’art contemporain - La Synagogue de Delme, Delme (FR), amongst others.

Her work is part of public collections such as Musée d’art moderne de la ville de Paris (FR), MAMCO (CH), FRAC Poitou-Charentes (FR), FRAC Bourgogne (FR) FRAC Corse (FR) and FRAC île- de-France, Paris (FR).

Crèveœur



Louise Sartor
Glaucous sedge and cheatgrass, 2025
acrylic and gouache on cardboard, 58.5 × 55 cm
20 000 euros (excl. vat) — On offer

Crève-cœur



Crève-cœur



AUTUMN RAMSEY

Born in 1976, Autumn Ramsey lives and works in Chicago.

Painting is the subjective space chosen by Autumn Ramsey to attempt a new definition of the body. In Autumn Ramsey's exhibition texts, mention is often made of the relationship that the western world has had with the body, considering it as an object, detached from the mind and irrational. In the case of the female body, with the support of myths of origins, there has also been added a potentially dangerous aspect, requiring constant control. While at first mainly inhabited by bodies – human, animal, but also half-human half-animal, emerging from the imagination of people from the western world, such as sphinxes and satyrs – the recent paintings seem to verge towards an uncertain zone where the human, animal and vegetal become one. The figures, hitherto distinct, give way to vegetal forms. On taking a closer look, the forms might remain organic, but become increasingly abstract. There is a mingling of sinuous tubes, lobes, throats opening tremblingly, arachnid surfaces, and perhaps plasma membranes. The matter is made up of overlapping and a superposition of layers, with a clear transparency, creating a vibrato never seen before.

Recent and upcoming exhibitions include Le Consortium, Dijon (FR), Soccer Club, Chicago (US), Musée d'art moderne de Paris (FR), Paul Soto, New York (US), Frac-Artothèque Nouvelle-Aquitaine, Limoges (FR), The Whitney Houston Biennale, Murdertown (US), Swiss Institute, New York (US), Abbaye Saint André Centre d'art contemporain, Meymac (FR), CAC Meymac (FR), Le Crédac, Ivry-sur-Seine (FR), Museum of Modern Art, Warsaw (PL), Crèvecoeur, Paris (FR), Park View/ Paul Soto, Los Angeles (US), CAC Brétigny, Brétigny-sur-Orge (FR), Night Club, Chicago (US), Mendes Wood DM, Brussels (BE).

Public collections include Musée d'Art Moderne de Paris (FR), RISD Museum (US), FRAC-Artothèque Nouvelle-Aquitaine (FR).

Autumn Ramsey's works will be presented in the biennial exhibition *L'Almanach*, at Consortium Museum, Dijon (FR) from July 3.

Crèveœur



Autumn Ramsey
Shadows, 2026
oil on canvas, 76 × 61 cm
20 000 euros (excl. vat)



Crève-cœur



Crèveœur



Autumn Ramsey
Guide, 2024
oil on canvas, 71 × 56 cm
20 000 euros (excl. vat)

Crève-cœur



YU NISHIMURA

Yu Nishimura was born in 1982 in Kanagawa, Japan, where he lives and works.

He often refers, in his painting practice to the notion of “portrait”, referring 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 and upcoming solo exhibitions include Lafayette Anticipations, Paris (FR), Sadie Coles HQ, London (UK), Crèveœur, Paris (FR), David Zwirner, New York (US), Castle, Los Angeles (US), ARCH, Athens (GR), La Società Delle Api, Monaco (MC), Kanazawa 21st Century Museum, Ishikawa (JP), Museum of Contemporary Art Busan (KR).

Recent group exhibitions include 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 institutional collections including The Metropolitan Museum of Art, New York (US), Centre Pompidou, Paris (FR), Musée d'Art Moderne de Paris (FR), Pinault Collection, Paris (FR), Lafayette Anticipations, Paris (FR), 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), The Hirshhorn Museum, Washington DC (US), Long Museum, Shanghai (CN), Kanazawa 21st Century Museum (JP), Kiyosu City Haruhi Art Museum (JP), The Taguchi Art Collection (JP).

Crève-cœur



Yu Nishimura
Green Face, 2024
oil on canvas, 91 × 72.7 cm

Crève-cœur



ALEXANDRA NOEL

Born in 1989, Alexandra Noel lives and works in Los Angeles.

In her paintings, Alexandra Noel seems to deploy all the conventions for the depiction of our everyday lives in a style which is not hyper-figurative, but hyper-visual, forever leaning towards an exaggeration of the visual field, be it microscopic or macroscopic, while also being ready to stretch over an approximate 180-degree angle. And this work is even akin to an attempt at an extreme perception of objects and environments in an analytical retranscription.

Alexandra Noel's recent solo exhibitions include Crèveœur, Paris (FR), Keijiban, Kanazawa (JP), Derosia, New York (US), Antenna Space, Shanghai (CN), Barbati Gallery, Venice (IT), Bodega, New York (US), Atlantis, Marseille (FR), Freedman Fitzpatrick, Paris (FR), amongst others.

Recent group exhibitions include Bel Ami, Los Angeles (US), Timeshare, Los Angeles (US), SOCIÉTÉ, Berlin (DE), Kunstmuseum St. Gallen (CH), ICA Milano (IT), FRONT International Triennial, Cleveland (US), X Museum, Beijing (CN), Hammer Museum, Los Angeles (US) and The Huntington, Los Angeles (US), amongst others.

Her work is part of institutional collections including Long Museum, Shanghai (CN), Start Museum, Shanghai (CN) and X Museum, Beijing (CN).

Crèveœur



Alexandra Noel
Pink Pepper Weight, 2026
oil and enamel on wood panel, 10.8 × 22.86 × 1.9 cm
8 000 euros (excl. vat)

Crèveœur



Alexandra Noel
Pink Pepper Weight, 2026

Crève-cœur



Crèveœur



Crève-cœur



Alexandra Noel

Coax, 2026

oil and enamel on wood panel, 10.2 × 15.2 × 1.9 cm
6 000 euros (excl. vat)

Crève-cœur



Alexandra Noel
Coax, 2026

Crève-cœur

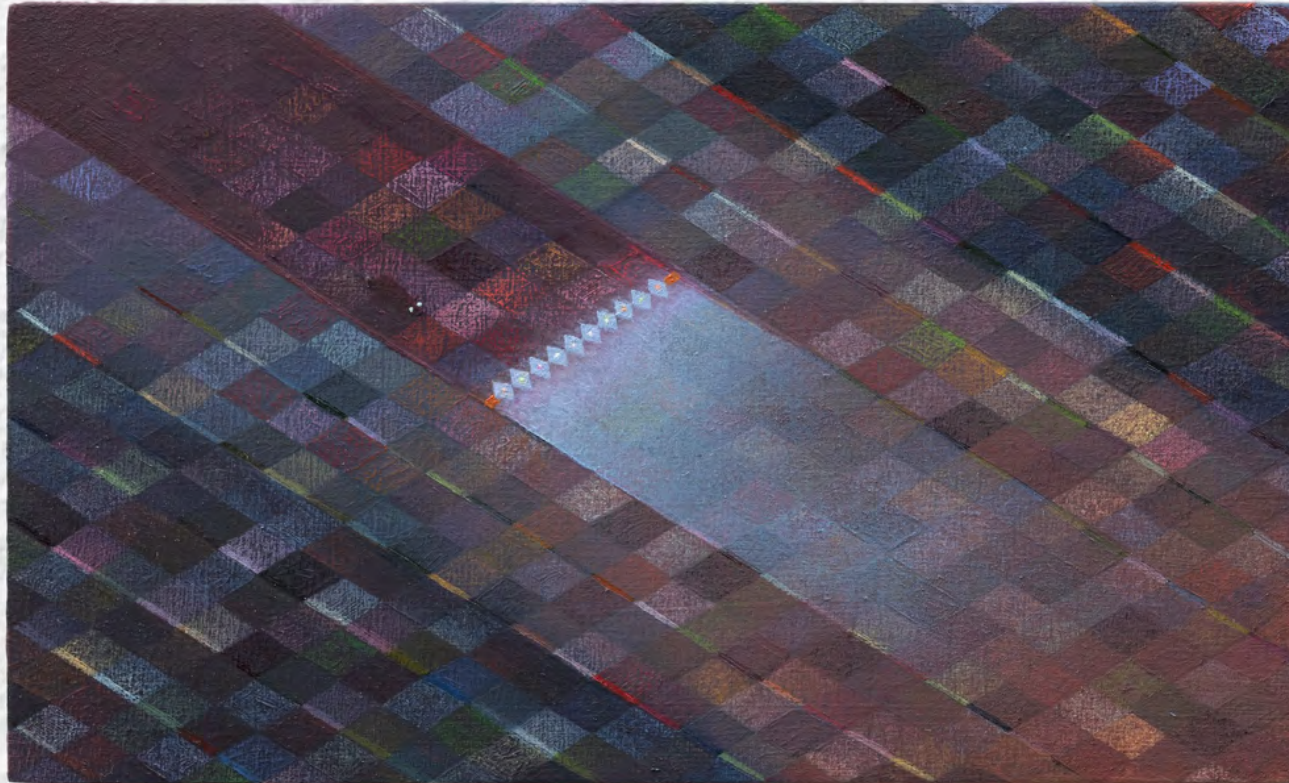


Alexandra Noel
Coax, 2026

Crève-cœur



Crèveœur



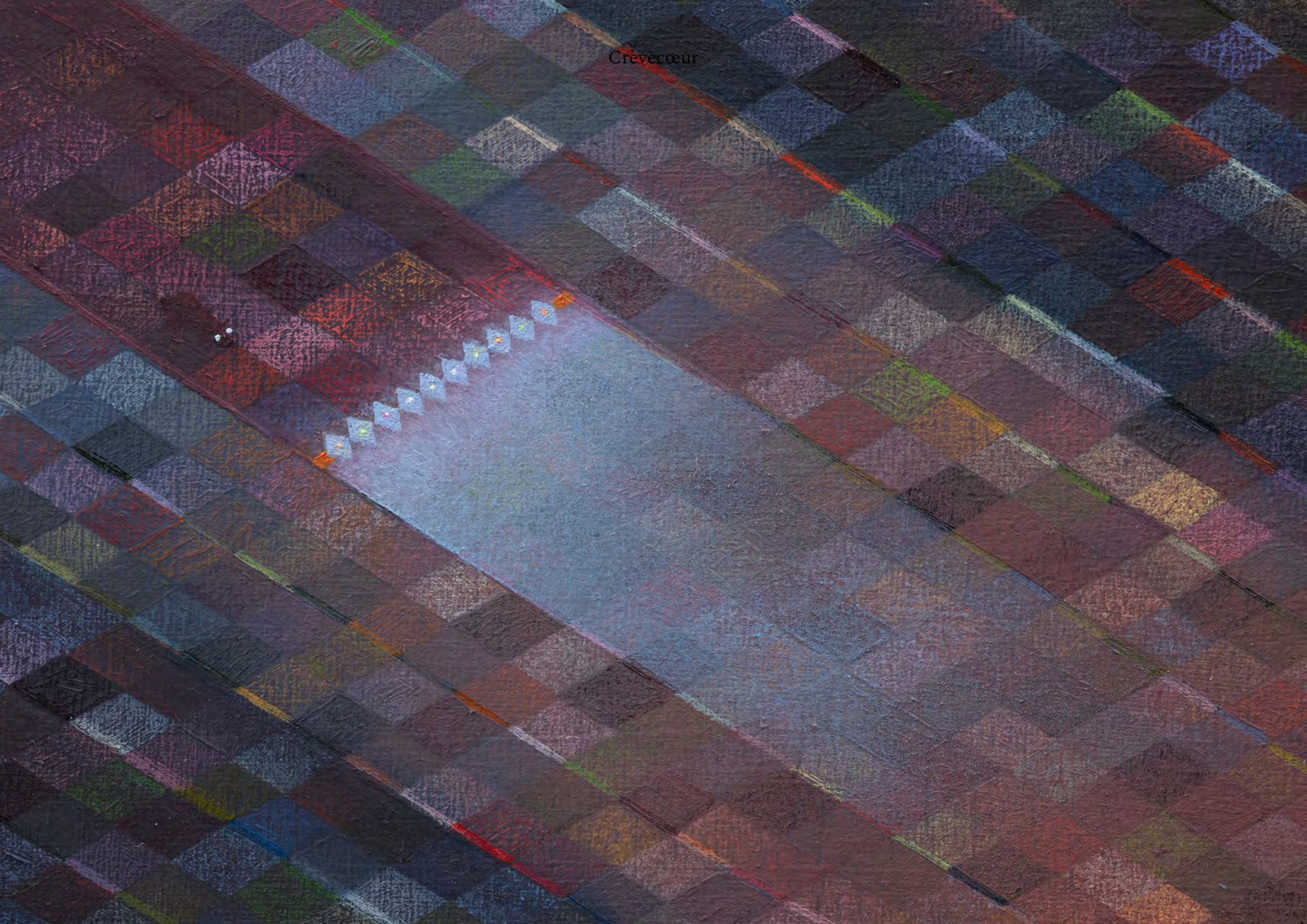
Alexandra Noel
Will you marry me again?, 2026
oil and enamel on wood panel, 7.6 × 12.7 × 1.9 cm
5 000 euros (excl. vat)

Crèveœur

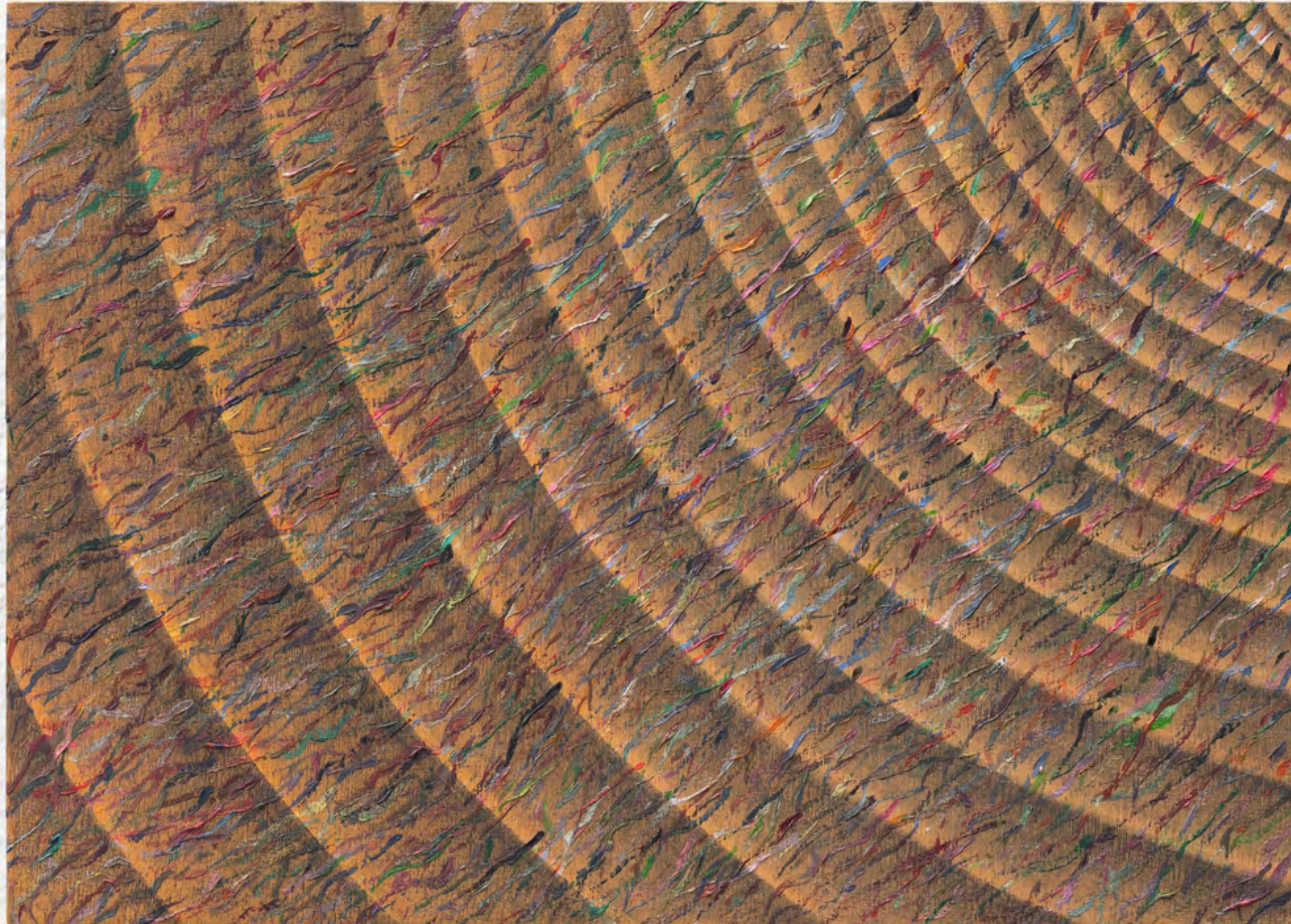


Alexandra Noel
Will you marry me again?, 2026

Crève-cœur



Crèveœur



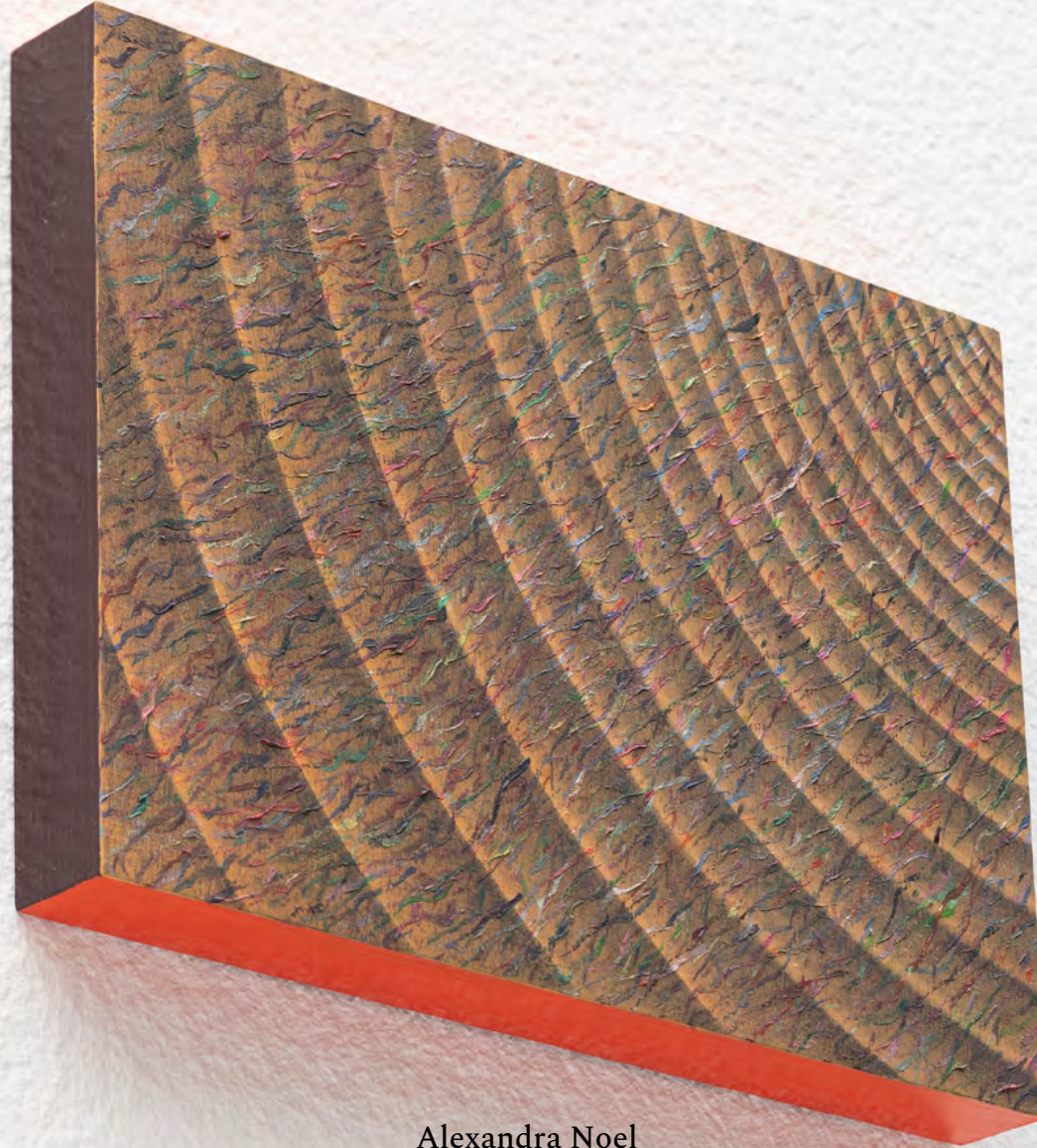
Alexandra Noel
Diagonal River Strokes, 2026
oil and enamel on wood panel, 12.7 × 17.8 × 1.9 cm
7 000 euros (excl. vat)

Crèvecoeur



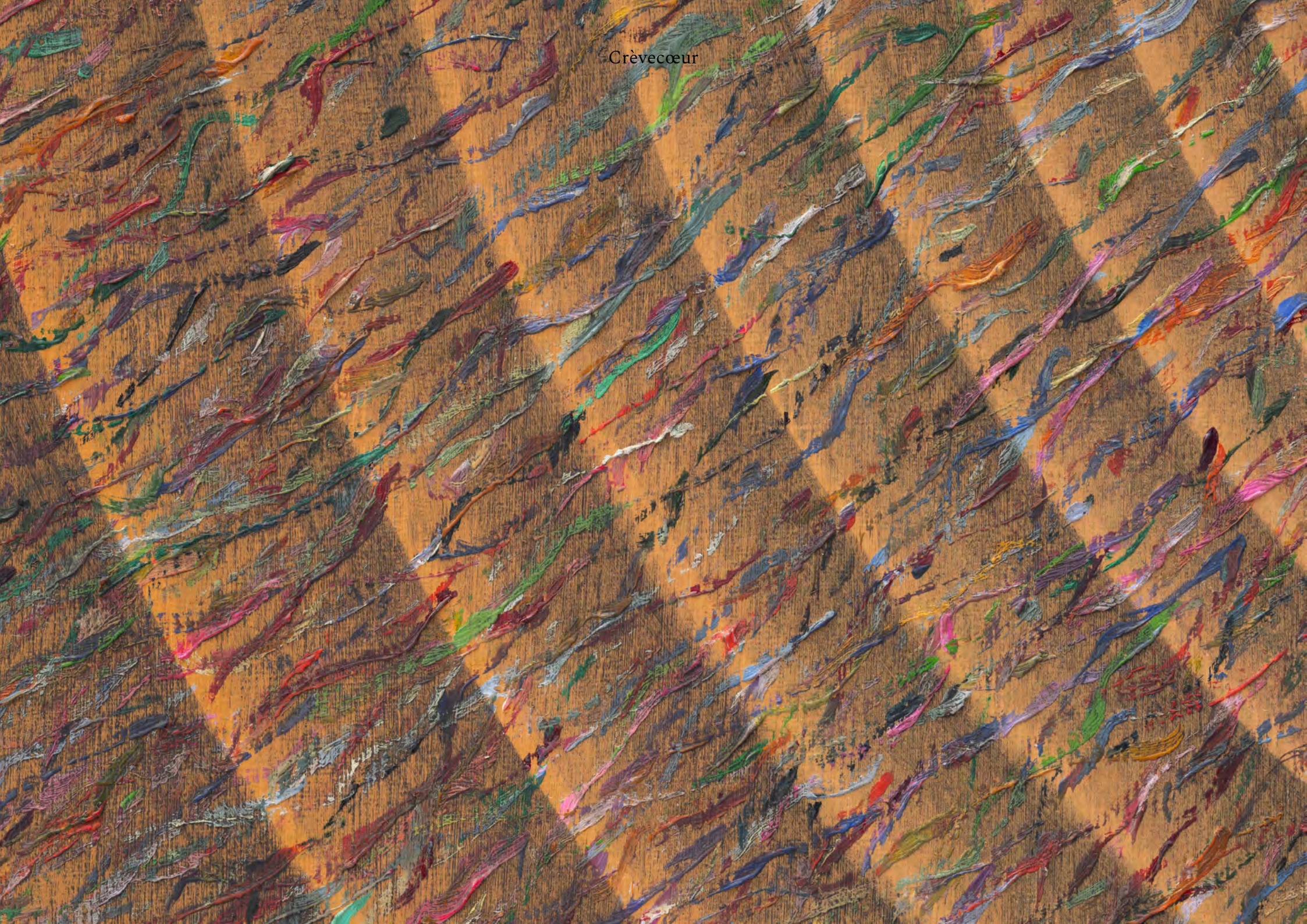
Alexandra Noel
Diagonal River Strokes, 2026

Crèveœur



Alexandra Noel
Diagonal River Strokes, 2026

Crève-cœur



BRETT GOODROAD

Brett Goodroad was born in 1979 in Kearney, Nebraska.

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 to process, perception and materials, his practice immerses the viewer into the contradictions of Nature and of the very act of painting itself.

Recent solo exhibitions include Crèveœur, Paris (FR), Michael Werner Gallery, Beverly Hills (US), Greene Naftali, New York (US), Cushion Works, San Francisco (US), ADZ Gallery, Lisbon (PT), Gregory Lind Gallery, San Francisco (US), and Phoenix Art Space, Brighton (UK).

Recent group exhibitions include Greene Naftali, San Francisco (US), Karma, New York (US), The Drawing Center, New York (US), and Berkeley Art Museum and Pacific Film Archive, Berkeley, (US).

His work is held in the permanent collections of the Museum of Contemporary Art, Los Angeles (US), and BAMPFA, Berkeley (US).

Crève-cœur



Brett Goodroad
After Gallot, 2025
oil on linen, 117 × 86 × 3 cm
18 000 dollars (excl. vat)

Crève-cœur



Brett Goodroad
After Gallot, 2025

Crève-cœur



AD MINOLITI

Ad Minoliti was born in 1982 in Buenos Aires, Argentina, where they live and work.

Minoliti takes an artistic approach to the concepts and uses of queer theories which offer alternative visions of society beyond pre-established socio-cultural norms that differentiate behaviour, activities and attributes in accordance with male-female distinctions. As part of this process, theories are included in the artistic programme as they create images that call into question the canons of art history, painting, architecture and design. Trained as a painter, Minoliti draws on the rich legacy of geometric abstraction in their native country, Argentina, where geometry was used as a tool for picturing utopian alternatives. By combining abstraction with playful figuration, Minoliti upends familiar fairy tales, turning them on their head. They are particularly interested in disrupting pictorial cultural norms that uphold traditional views of sexuality and gender. Using forms, colours and environments full of potential for enjoyment, the work invites us on an adventure on which we explore a new, fun and sensual world.

Their recent solo exhibitions include Pinacoteca de Sao Paulo (BR), OMR, Mexico City (MX), Contemporary Art Museum St. Louis (US), Tate St Ives (UK), Le Portique, Le Havre (FR), Kunstpalais Erlangen (DE), BALTIC Centre for Contemporary Art (UK), CCCOD, Tours (FR), Kunsthalle Lissabon, Lisbon (PT), La Casa Encendida, Madrid (ES), MASS MoCA (US), MCA Chicago (US), Museo de Arte Moderno de Buenos Aires (MAMBA), Buenos Aires (AR), Kadist Foundation, San Francisco (US).

Selected group exhibitions include Museo de Arte Moderne de Medellín, Medellín (CO), Museum of Contemporary Art of Monterrey (MEX), National Academy of Design, New York (US), 14th Mercosur Biennial, Porto Alegre (BR), Museum of Contemporary Art and Architecture Centre, Lisbon (PRT), MASP, Sao Paulo (BR), the 58th International Art Exhibition of La Biennale di Venezia (IT), Castello di Rivoli (IT), FRAC île-de-France (FR), Institute of Contemporary Art, Los Angeles (US), the 13th Gwangju Biennial (KR), Museum of Contemporary Art Antwerp - MHKA (BE), TANK Shanghai (CN), FRAC des Pays de la Loire (FR), Southbank Centre, London (UK), and La Maison Rouge, Paris (FR).

Their work is in numerous institutional collections including Museo de Arte Moderno de Buenos Aires - MAMBA (AR), The Solomon R. Guggenheim Museum (US), Kadist Foundation (US), Fondation Louis Vuitton (FR), Centre National des Arts Plastiques - CNAP (FR), FRAC Pays de la Loire (FR), FRAC Normandie Caen (FR), Pérez Art Museum Miami (US) and M Woods (CN).

Crèveœur



Ad Minoliti
Birding in Mars, 2026
acrylic on canvas, 60 × 130 cm
30 000 dollars (excl. vat)

Crève-cœur



Ad Minoliti
Birding in Mars, 2026

Crève-cœur





Crevecœur

Crève-cœur



Ad Minoliti
Sunset with Wolf, 2026
acrylic on canvas, 60 × 130 cm
30 000 dollars (excl. vat)

Crève-cœur

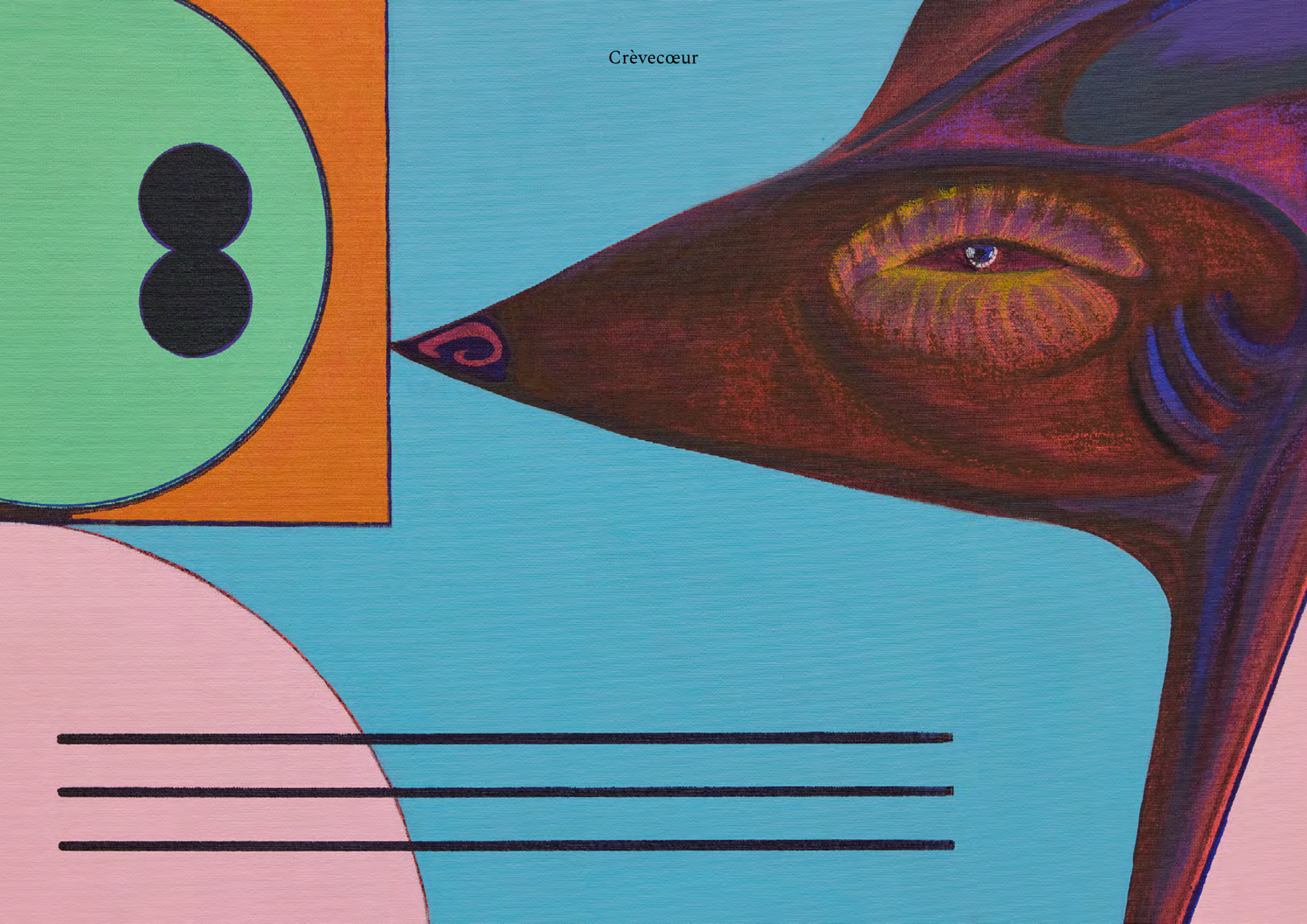


Ad Minoliti
Sunset with Wolf, 2026

Crève-cœur



Crève-cœur



INÈS DI FOLCO JEMNI

Inès di Folco Jemni, born in 1993, lives and works in Paris.

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, the films, songs and poems, 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 Crève-cœur, Paris (FR), Alkinois, Athens (GR), Nicoletti, London (GB), 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), Palais de Tokyo, Paris (FR), Alkinois, Athens (GR), Dada Gallery Lagos (NG), Onomatopée, Eindhoven (NL), MO.CO., Montpellier (FR), Crève-cœur, 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).

Crève-cœur



Inès di Folco Jemni
Celle qui nul ne voit, 2026
oil and pigment on canvas, 223 × 279 cm
30 000 euros (excl. vat)

Crève-cœur



Crève-cœur



Crève-cœur



Crèvecœur



Inès di Folco Jemni
Le jeune de l'Air, 2026
oil and pigment on canvas, 80 × 65 cm



Inès di Folco Jemni
Le jeune de l'Air, 2026

Crève-cœur



Crèveœur



Inès di Folco Jemni
Le vent, 2026
oil and pigment on canvas, 80 × 65 cm

Crèveœur



Inès di Folco Jemni
Le vent, 2026

Crève-cœur



at the gallery

Ernst Yohji Jaeger

11.06.26 — 25.07.26

5 & 7 rue de Beaune, 75007 Paris

Yasushi Amano

05.06.26 — 25.07.26

9 rue des Cascades, 75020 Paris

Tuesday - Friday, 10am - 6pm

Saturday, 11am - 7pm

Paris - Beaune : +33 (0)9 54 57 31 26

Paris - Cascades : +33 (0)9 62 64 38 84

<https://galeriecrevecoeur.com>