

Crèveœur

ART BASEL MIAMI BEACH 2023

Louise Sartor
Autumn Ramsey
Julien Carreyn
Clio Sze To
Nino Kapanadze
Anne Bourse
Kyoko Idetsu
Sol Calero
Ad Minoliti
Renaud Jerez
Florian & Michael Quistrebert

December 8 – 10, 2023
booth C51

LOUISE SARTOR

Louise Sartor was born in 1988. She 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 — capture the wearing of time.

Louise Sartor’s recent solo and duo exhibitions include PAGE (NYC), Cocotte, Treignac (FR), Treignac Project (FR), Crèveœur, Paris (FR), Le Consortium, Dijon (FR), Bel Ami, Los Angeles (USA). Her work was shown in MOCO, Montpellier (FR), Mucem, Marseille (FR), MASC, Les Sables d’Olonne (FR), Basel Social Club (CH), X Museum, Beijing (CH), Tonus, Paris (FR), Palais de Tokyo Pavillion, Gwangju, Korea (KR), Le Plateau, FRAC Ile de France, Paris (FR), MAMCO, Geneva (CH), amongst others.

Her work is part of public collections, such as MAMCO (CH), FRAC Poitou-Charentes (FR), FRAC Bourgogne (FR), FRAC Corse (FR).

Crève-cœur



Louise Sartor

Oeillets, 2023

Gouache on cardboard, 48 × 35,5 cm

16 000 euros (excl. vat)

Crève-cœur



Louise Sartor
Oeillets, 2023

Crève-cœur



Crèveœur



Louise Sartor

Roses, 2023

Acrylic on cardboard, 42 × 47 cm

16 000 euros (excl. vat)

Crève-cœur



Crève-cœur



Louise Sartor
Roses, 2023

AUTUMN RAMSEY

Autumn Ramsey was born in 1976. She 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.

Autumn Ramsey's work was presented at Musée d'art moderne de Paris (FR), Le Consortium, Dijon (FR), Le Crédac, Ivry-sur-Seine (FR), Museum of Modern Art, Warsaw (PL), Crèveœur, Paris (FR), Park View/Paul Soto, Los Angeles (US), CAC Brétigny, Brétigny-sur-Orge (FR), Night Club, Chicago (US), The Whitney Houston Biennale, Murdertown (US), Swiss Institute, New York (US).

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

Crèvecoeur



Autumn Ramsey

When One Becomes Two, 2023

Oil on canvas, 56 × 71 | 22 × 28 inches

17 000 dollars (excl. vat)

Crève-cœur



Crève-cœur



Autumn Ramsey

Janus, 2023

Oil on canvas, 76 × 61 cm | 30 × 24 inches

17 000 dollars (excl. vat)

Crève-cœur



JULIEN CARREYN

Julien Carreyn was born in 1973 in France, he lives and works in Paris (FR).

Julien Carreyn's approach is based on imagemaking, the ways images appear before us, and the ways they are organised, classified and mounted. He has created an extensive corpus of images in which photographs, films and paintings coexist with no particular sense of hierarchy. They explore territories that are as varied as his own cross-disciplinary culture of the image, which embraces not only the history of art and film, but also electronic music and more 'underground' fields such as 1970s erotic graphic novels and mangas. At the fair, the artist is presenting a recent selection of pieces produced with Fuji Instax instant photos, formatted 6.2 × 4.6 cm. Urban gardens, domestic and public spaces, nude or clothed human presences, as miniatures, are deployed discreetly in the exhibition space. This succession of scenes unfolds as naturally as how the photos were taken, revealing Julien Carreyn's 'behaviourist' practice, which grasps subjects as they appear, rooted in their normality. And yet, an attentive eye will immediately perceive that not only have the compositions sometimes been carefully staged, but also that any attempt to tell a story linking these images together would be in vain. An appealing opacity brings Carreyn's work close and also distances it.

Recent exhibitions include Le Quai/ Società delle Api, Monaco (MC), Crèveœur, Paris (FR), Motto, Berlin (DE), Palais de Tokyo, Paris (FR), Le Plateau / FRAC Ile de France (FR), Hagiwara Projects, Tokyo (JP), Biennale de Nice (FR), Musée d'Art Moderne et Contemporain de Strasbourg (FR).

He is represented in several public collections like Centre National des Arts Plastiques (CNAP), FRAC Ile de France, FRAC Champagne-Ardenne, Fonds d'art contemporain - Paris Collections, Paris (FR).

Crèveœur

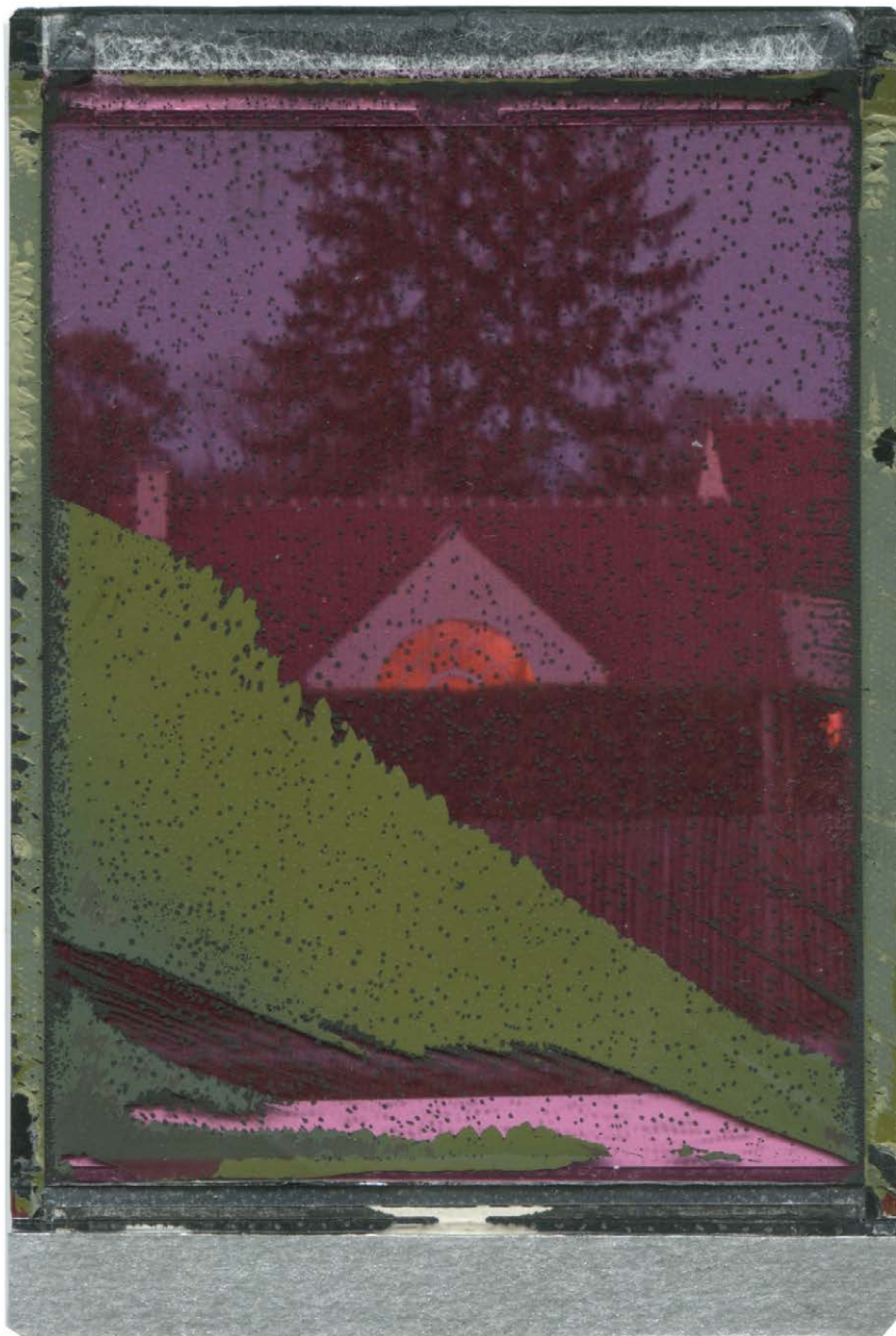


Julien Carreyn

ii (184), 2023

Mixed media, perspex artist frame, 7,8 × 5,5 cm | 28,5 × 22 cm (framed)

3 000 dollars (excl. vat)



Crèveœur



Julien Carreyn

ii (182), 2023

Mixed media, perspex artist frame, 7,8 × 5,5 cm | 28,5 × 22 cm (framed)

3 000 dollars (excl. vat)



Julien Carreyn
ii (182), 2023

Crèveœur

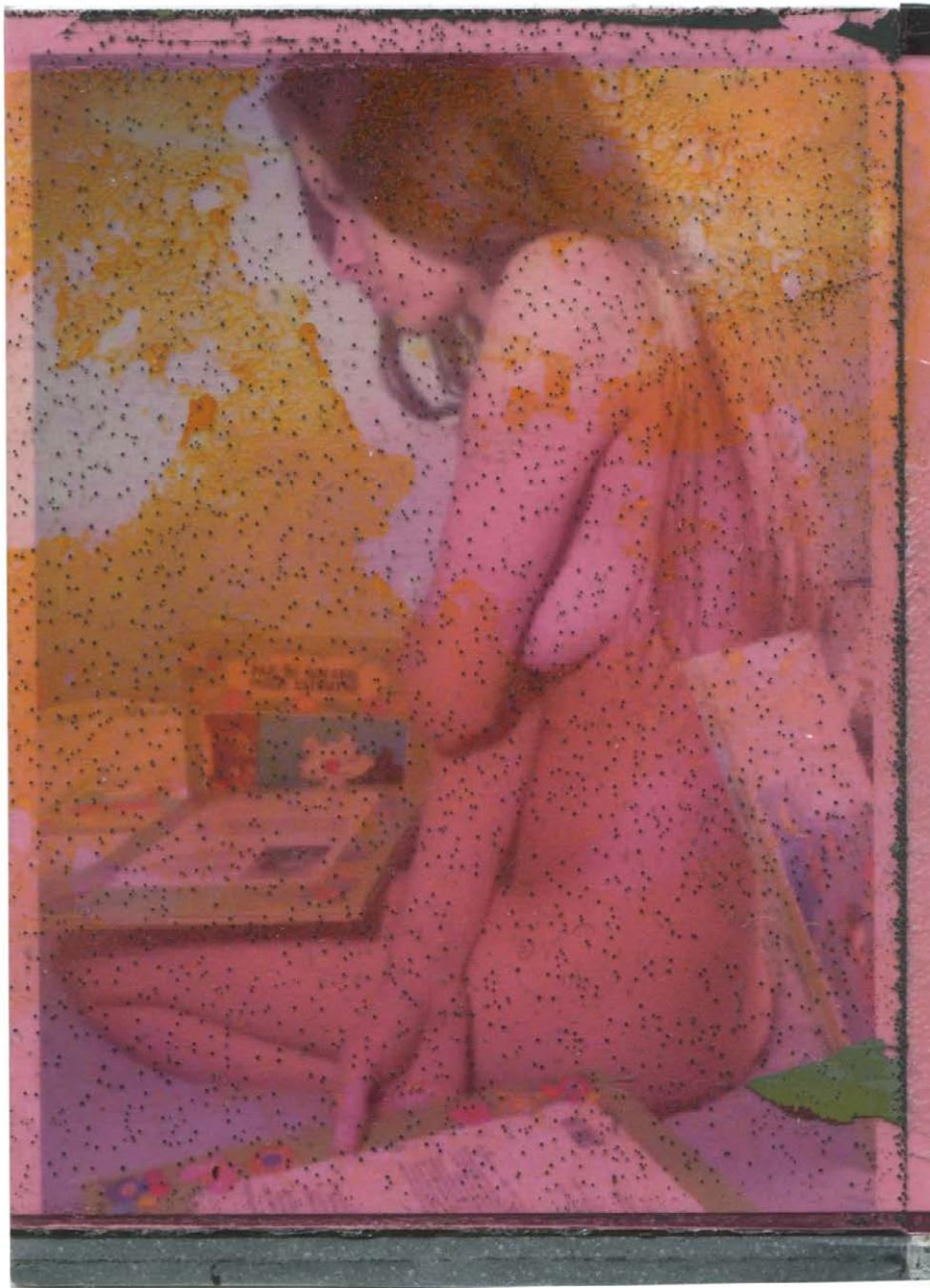


Julien Carreyn

ii (178), 2023

Mixed media, perspex artist frame, 7,8 × 5,5 cm | 28,5 × 22 cm (framed)

3 000 dollars (excl. vat)



Julien Carreyn
ii (178), 2023

CLIO SZE TO

Clio Sze To, born in 1988, lives and works in Boulogne, France.

Born in 1988 (FR/CN), Clio Sze To studied at Ecole Nationale Supérieure des Arts Décoratifs, Paris. She lives and works in Pont de Sèvres, in Boulogne Billancourt, near Paris, a specific suburban district she depicts in her works of pastel on paper and acrylic on silk. She reappropriates the traditional Chinese technique of painting on silk that her father, a Chinese painter, taught her.

I came back to live and work a few years ago, where I grew up, at the Pont de Sèvres in Boulogne Billancourt. The great transformations of the area and the progressive disappearance of the scenery of my childhood pushed me to represent these places. This is how I started a series of drawings of views and landscapes. Wishing that the sensation of reality and that of a dream or memory intermingle, I alternate between work from memory or imagination, work from photo and work from nature. With pastel and watercolor, I look for a language rich enough to express the roughness and weight of concrete, the superimposed transparencies of glass and curtains, the reflections of the sky, the mystery of others, huddled in the night that floats behind the tiles, and the light that descends on these façades. A discreet presence comes to give the dizzying scale of the human in the city. Thus, through the representation of what surrounds me, and from the obvious starting point that is this neighborhood for me, I try to represent what touches me, that is to say the human in the middle of the world he has built.

Recent exhibitions include Crèvecoeur, Paris (FR), Cocotte, Treignac (FR), Cité Internationale des Arts (FR), Kyoto City Art Centre (JP), amongst others.

Crèveœur



Clio Sze To

Vue, 2023

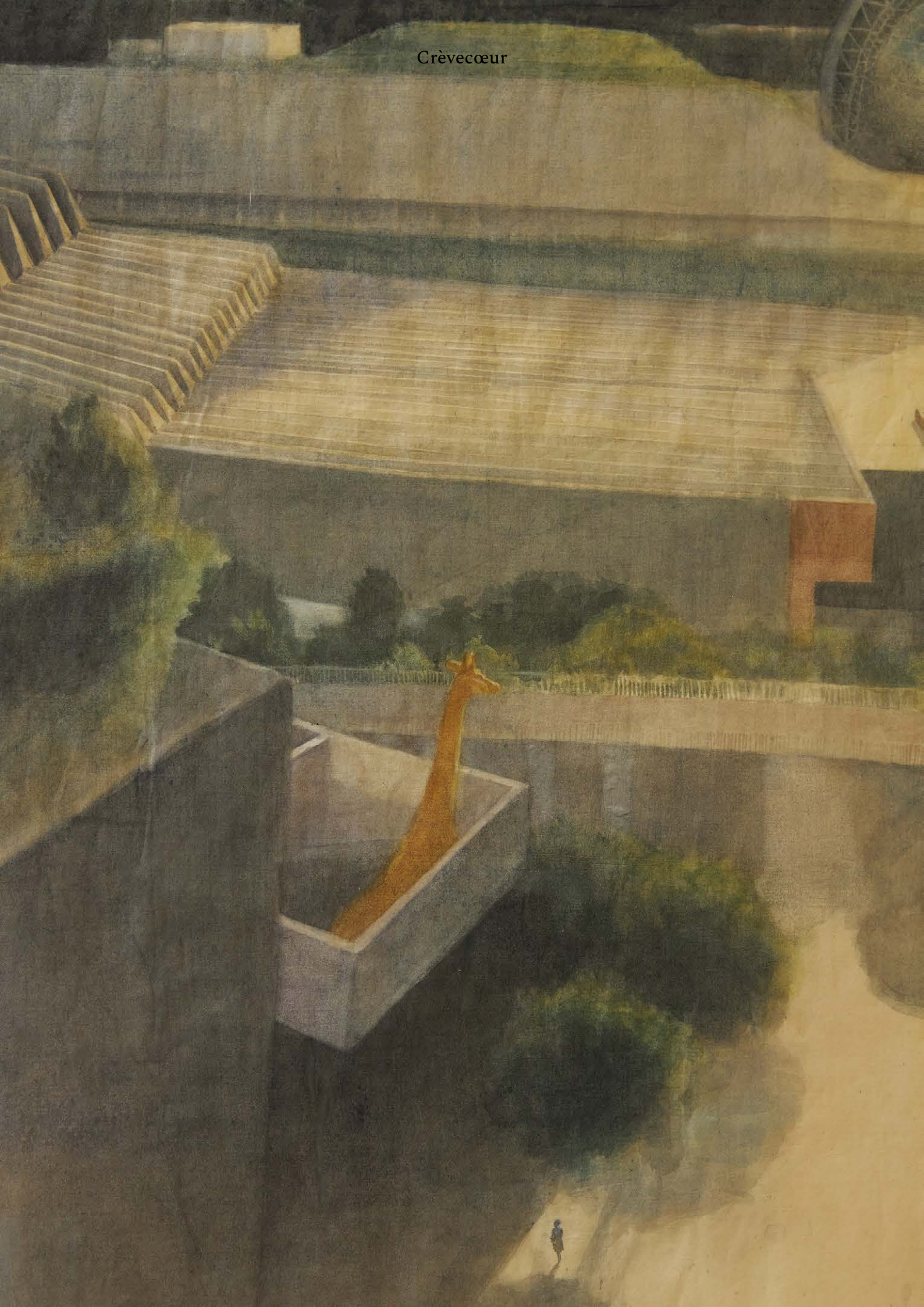
Watercolour on chinese silk, 82 × 227 cm | 97 × 242 cm (framed)

25 000 euros (excl. vat)

Crèveœur



Crèveœur



Crèveœur



Clio Sze To

untitled, 2023

Watercolour on chinese silk, 30 × 20 cm | 40 × 30,2 cm (framed)

5 000 euros (excl. vat)

NINO KAPANADZE

Nino Kapanadze was born in 1990 in Tbilisi (GA).
She lives and works in Paris.

“I am interested in painting practice not as a medium of image creation, not in a surface but in a space where I can develop a conversation, activate conflict zones and be in constant revelation of what a painting could be. Avoiding the idea that an image has a fixed end or a fixed viewing point, neither category nor predefined identity, I explore sensation of movement, varying tempo and transparency within the realm of canvas. I want my painting to dominate subject matter but intensity of content and juxtaposition of meanings and/or open-ended questions are integral parts of my practice. Experience of painting carries more truthfulness than empirical truth itself, such experience leading towards beauty, recognition of which is primal, instant and sensorial.”
—Nino Kapanadze

Nino Kapanadze graduated the Tbilisi State Academy of Arts, Faculty of Architecture. In 2018 she moved to France to continue her studies at the Institut d'études politiques de Paris (Sciences Po) and enrolled the next year at the Beaux-Arts de Paris, from which she graduated in June 2023.

Nino Kapanadze's solo show will take place at Crèveœur in 2024. In 2023, she took part in the group exhibition Cache-Cache at Galerie Perrotin, Paris (FR) and had her first solo exhibition at Galerie LC Queisser, Tbilisi (GA).

Crèveœur

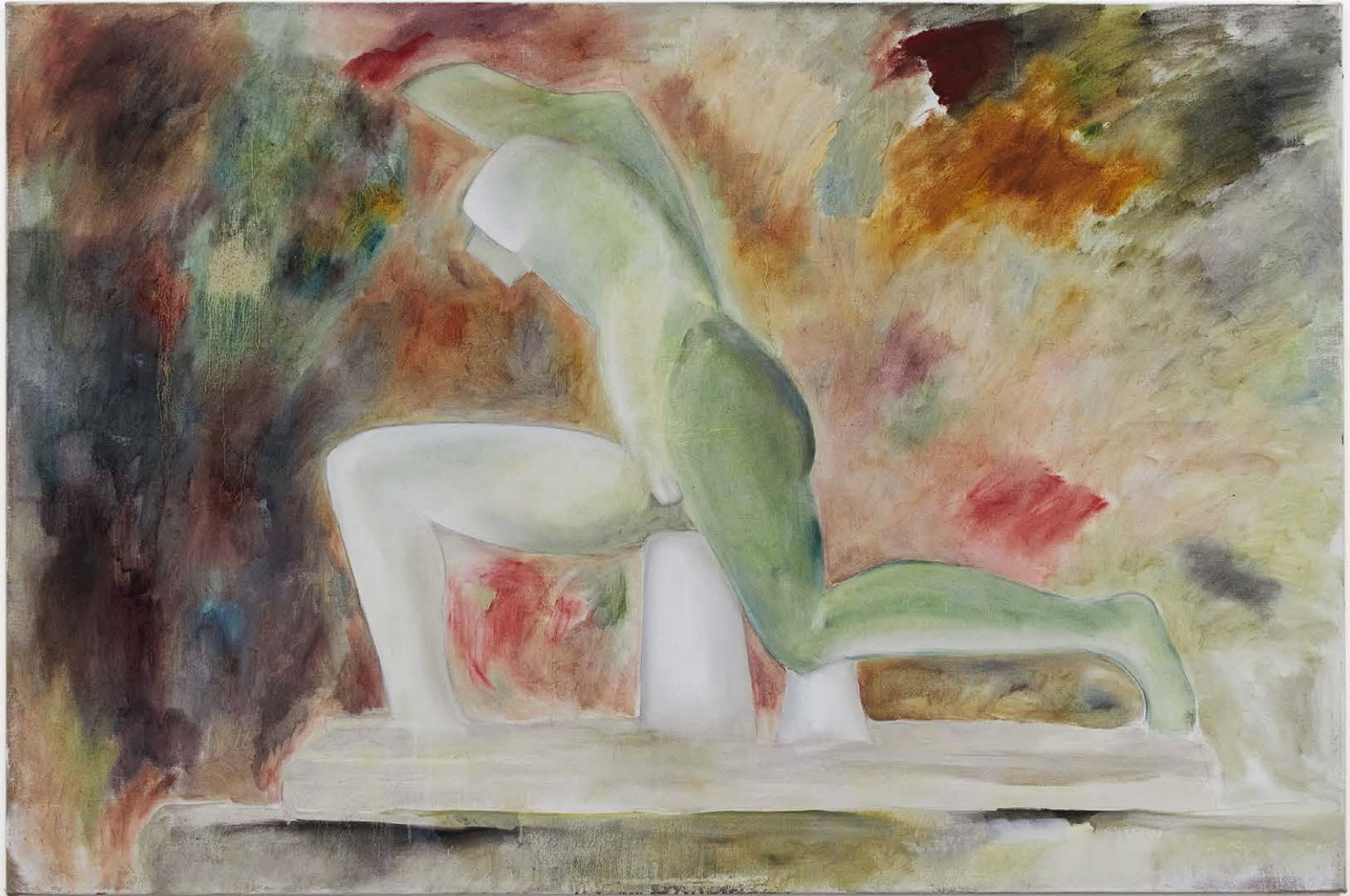


Nino Kapanadze
Untitled (Roma), 2023
Oil on linen, 130 × 195 cm
18 000 dollars (excl. vat)

Crève-cœur



Crève-cœur



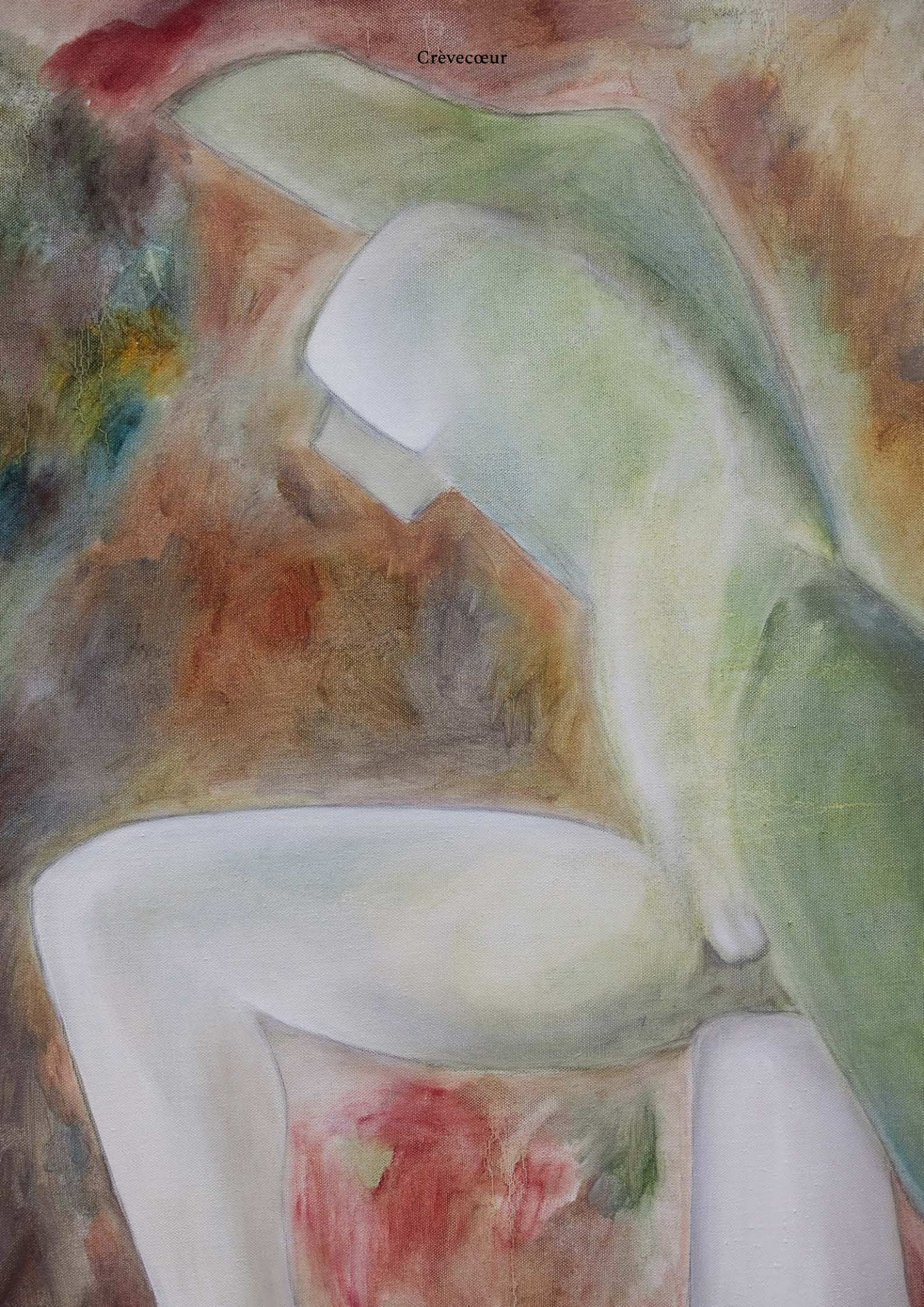
Nino Kapanadze

Untitled, 2023

Oil on linen, 130 × 195 cm

18 000 dollars (excl. vat)

Crève-cœur



ANNE BOURSE

“My practice is inhabited by elective affinities that make up the fictional community in which I work. Let’s say I’m a language interspeciesist with a slightly perverse bent. I address someone with something in order to secretly talk to someone else.”

— Anne Bourse

Anne Bourse was born in Lyon in 1982. She lives and works in Paris. Of Anne Bourse’s work, swirling lines and letters that look like they came out of burlesque cartoons or psychedelic frescoes invade the surface of books, clothes and papers of all kinds. Although her practice is declined in different mediums, among which painting, drawing, as well as textile or textual productions, it is above all punctuated by the continuous movement of a writing of the self.

Recent solo exhibitions include: Kunsthalle Bremerhaven (DE), Galerie Édouard Manet, Gennevilliers (FR), Crèvecœur, Paris (FR), MOCO La Panacée, Montpellier (FR) - with Mimosa Echard.

Her work has been shown in numerous group exhibitions, including at Palais de Tokyo, Paris (FR), Fondation Pernod Ricard, Paris (FR), Villa Empain, Brussels (BE), Frac Corsica, Corte (FR), Scheusal, Berlin (DE), Crédac, Ivry-sur-Seine (FR), CAC Brétigny, Brétigny-sur-Orge (FR), Frac Île de France, Paris (FR).

Winner of the Prix des partenaires du Musée d’art moderne et contemporain de Saint-Étienne Métropole, she will present a solo exhibition there in 2024, alongside her next solo show at Crèvecœur.



Anne Bourse

Around sex o'clock, 2023

Perspex, tape, thread, fabric, printed paper from *Pages Jaunes*, glass, coins, glue, 130 × 84 × 90 cm
15 000 euros (excl. vat)

Crèveœur



Anne Bourse
Around sex o'clock, 2023

Crève-cœur



Crève-cœur



KYOKO IDETSU

Kyoko Idetsu (b. Japan) lives and works in Tokyo.

Inhabited by characters with broadly, intentionally simplified traits and postures, with hyper expressive faces that contrast with the hieratic aspect of their bodies, in scenes that are side by side, or are superimposed on the canvas with no chronology or apparent rationale, like vignettes, Kyoko Idetsu's paintings immediately plunge the spectator into a highly original synthesis of several histories of art.

Using a very narrow thread which is sometimes drawn towards the grotesque, and sometimes caricature, Kyoko Idetsu weaves a muted commentary on the society around her, a highly normative Japanese society, in which the sense of collective duty dominates individual rights. A society in which women obtain only the places they manage to make for themselves, with great abnegation.

Selected solo exhibitions include Crèveœur, Paris (2023), Bridget Donahue, New York (2022), Brulee (Shunsuke Imai Studio), Tokyo (2020); ArtCenterOngoing, Tokyo (2019); LUCKY HAPPY STUDIO, Tokyo (2017).

Selected group exhibitions include Lavender Open Chair, Tokyo (2021); Nonaka-Hill, Los Angeles (2021); Akibatamabi 21, Tokyo (2016); TERATOTERA Festival, Tokyo (2015).

Kyoko Idetsu currently has her first solo exhibition at Crèveœur. She will present her first institutional solo show at MonEt, Echigo-Tsumari Museum (JP) in 2024.

Crèveœur



Kyoko Idetsu

Not in the map, 2023

Oil on canvas, 2 panels, 91 × 72,7 cm, each

16 000 dollars (excl. vat)

SOL CALERO

Sol Calero was born in 1982 in Caracas and lives in Berlin.

Sol Calero's colorful, 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.

Recent solo exhibitions include Tate Liverpool (GB), 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), ChertLüdde, Berlin (DE), Studio Voltaire (GB). She was nominated at Preis Der National Galerie in 2017. She runs the Berlin based project space Kinderhook Caracas with Christopher Kline.

Her work is currently on view at Stavanger Art Museum (NO).

Her work is in numerous insitutional collections including Musée d'Art Moderne de la Ville de Paris (FR), Centre National des Arts Plastiques (CNAP) (FR), Museo Madre (IT), Fonds de dotation Famille Moulin / Fondation Lafayette (FR), Fondazione Cassa Di Risparmio Di Cuneo (IT), Hiscox Collection (UK), Sammlung zeitgenössischer Kunst der Bundesrepublik Deutschland (DE), Musée des Abattoirs/FRAC Occitanie (FR), Neuer Berliner Kunstverein (DE).

Crèveœur



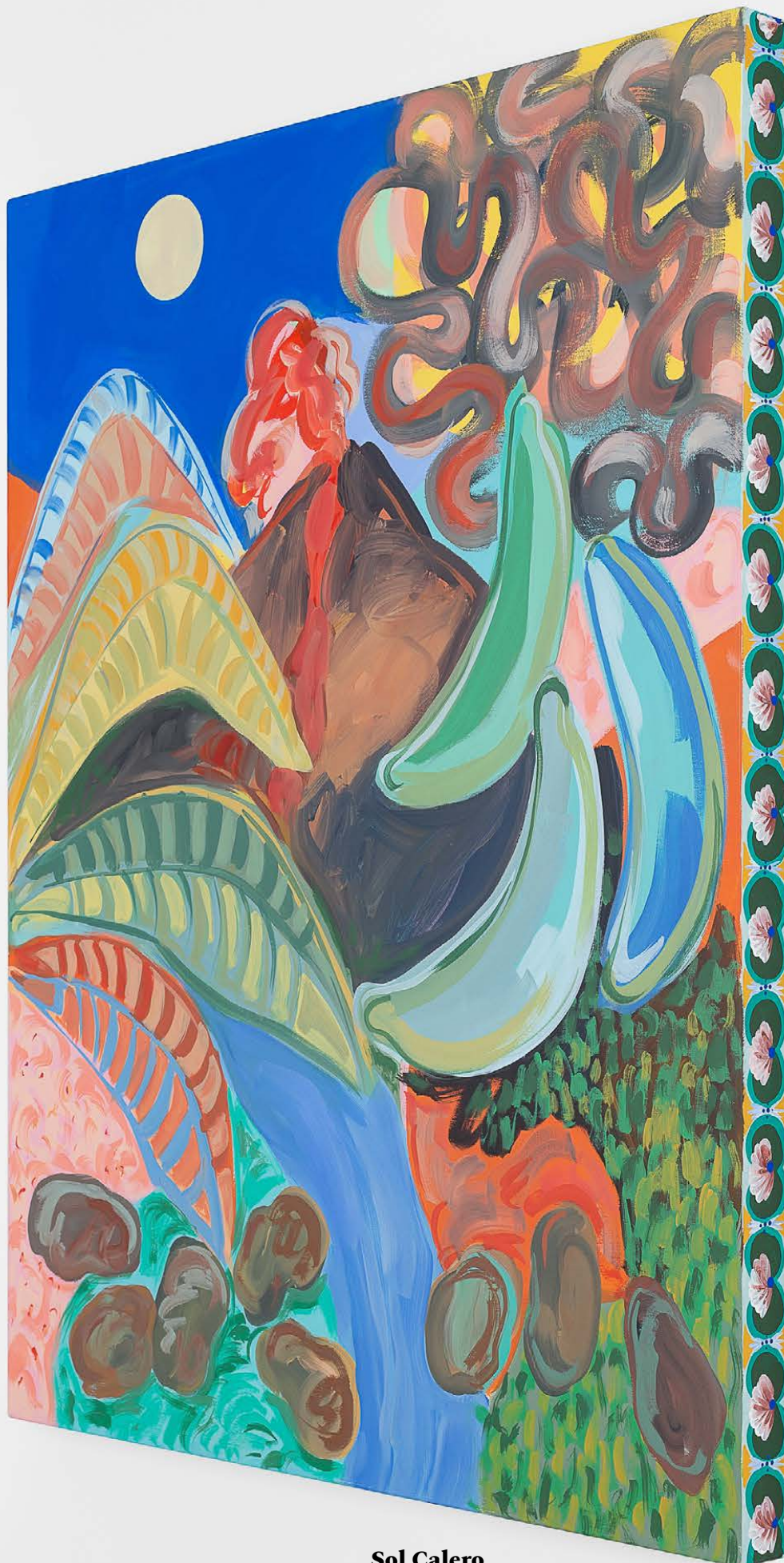
Sol Calero

La Palma, 2022

Acrylic on canvas, 100 × 80 × 4,5 cm

15 000 euros (excl. vat)

Crève-cœur



Sol Calero
La Palma, 2022

AD MINOLITI

Ad Minoliti was born in 1982 in Buenos Aires (AR) where they live and work.

Minoliti take 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 history of art, 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 will explore a new, fun and sensual world.

Recent solo exhibitions include Tate St Ives, St Ives (UK), BALTIC Centre for Contemporary Art, (UK), CCCOD, Tours (FR), Kunsthalle Lissabon, Lisbon (PT), La Casa Encendida, Madrid (ES), MASS MoCA (US), Meyer Kainer Gallery (AT), MCA Chicago, Chicago (US), Museo de Arte Moderno de Buenos Aires (MAMBA), Buenos Aires (AR), Kadist Foundation, San Francisco (US), Galeria Agustina Ferreyra (PR). They were part of the Venice Biennial international exhibition in 2019.

A solo show at Erlangen is currently on view. In 2024, will be revealed a public art project as part of Un Été au Havre simultaneously with a solo show at Le Portique, Le Havre (FR).

Collections include 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).

Crèveœur



Ad Minoliti

queer rococo, 2023

Acrylic on canvas, 145 × 105 cm

35 000 euros (excl. vat)



Crèveœur



Ad Minoliti

RED, 2022

Acrylic and print on canvas, 100 × 100 cm

30 000 euros (excl. vat)

Crèveœur



Ad Minoliti
RED, 2022

RENAUD JEREZ

Renaud Jerez was born in 1982. He lives and works in Paris.

Renaud Jerez's work is known for its sculptures, paintings, and installations, blending degradation, humor, satire, and the potential construction of a defiant future.

His installations, composed of human forms, debauched and consumed by architecture and technology, subvert notions of cleanliness and fluidity while disrupting the anticipated progress of new information networks. His pictorial practice, characterized by surface play and framing, alternates between bold tones and veiled, almost pixelated touches. It coexists the early-century modern utopias with their declining and contemporary mirror, acting as a revealer of tensions and authorities between the real world and the figurative world.

Renaud Jerez's recent solo exhibitions include : Crèveœur, Paris (FR), Musée des Abattoirs, Toulouse (FR), Jenny's, Los Angeles (US), ICA, Miami (US), National Gallery, Prague (CZ)

He has also participated in numerous group exhibitions at Palais de Tokyo, Paris (FR), Consortium, Dijon (FR), Tri Postal/Lille 3000 (FR), Dortmunder Kunstverein (DE), Kunsthalle Mainz (DE), MAAT, Lisbon (PT); KAI10, Arthema Foundation, Düsseldorf (DE), New Museum, New York (USA)...

His work is currently part of exhibitions at Palais de Tokyo, Paris (FR) and MO.CO, Montpellier (FR).

He will have a solo exhibition at Crèveœur in January 2024.



Renaud Jerez

You should have chosen a different path, 2023

Oil on cotton, 190 × 140 cm

20 000 euros (excl. vat)

Crève-cœur



FLORIAN & MICHAEL QUISTREBERT

Florian & Michael Quistrebert were born in Nantes (FR) in 1977 and 1982. They live and work in Nantes (FR) and Den Hague (NE).

The new series of paintings by Florian and Michael Quistrebert puts oil back at the heart of their practice. They had side-lined it for fifteen years, turning instead to modelling paste, acrylic or industrial paint.

Interior, exterior. The forms perhaps evoke above all constructions and bodies. Abyssal, labyrinthine architectures; colossal busts. Only a few details allow these forms to be identified exactly. Dense colours shift physiologically one into another, while creating an illusory complementarity. Working with shading and fading, Florian & Michael Quistrebert set off effects of rupture and continuity, which the gaze recomposes in its own way, under the influence of retinal persistence. Bodies like architectures, or architectures like bodies.

Interior, exterior. It is a convention in the writing of a film scenario to indicate where the scene is taking place. To know where we are, before even imagining the decor. Where are we, when looking at Florian & Michael Quistrebert's paintings? Not in constructions or with busts, but, through a play of projection, in the light and shadow of undated, untitled labyrinthine edifices, or superhuman torsos

Recent exhibitions include Crèveœur, Paris (FR), 40mcube Contemporary Art Centre, Rennes (FR), CCCOD (Centre de création contemporaine), Tours (FR), Crèveœur, Paris (FR), Palais de Tokyo, Paris (FR), DCA (Dundee Contemporary Arts), Dundee (UK), EYEfilmuseum, Amsterdam (NL), Wilhem Hack Museum, Ludwigshafen (DE), De Hallen, Haarlem (NL).

Their works are featured in several public and corporate collections: CNAP (Fonds National d'Art Contemporain) (FR), FRAC Pays de la Loire (FR), De Nederlandsche Bank (NL), FRAC Île de France (FR).

Crèveœur



Florian & Michael Quistrebert

Buste escalier, 2023

Oil on canvas, 50 × 40 cm | 53 × 43 cm (framed)

9 000 dollars (excl. vat)

Crèveœur



Florian & Michael Quistrebert

Tube 1, 2023

Oil on canvas, 150 × 100 × 4,5 cm | 155 × 105,5 × 6 cm (framed)

30 000 dollars (excl. vat)