

Crève-cœur

Art Basel Hong Kong 2025

Martine Bedin
Julien Carreyn
Than Hussein Clark
Kyoko Idetsu
Tomasz Kowalski
Ad Minoliti
Alexandra Noel
Francis Picabia
Autumn Ramsey
Emma Reyes
Louise Sartor

March 26 - 30, 2025

Booth 3C09

MARTINE BEDIN

Martine Bedin was born in 1957 in Bordeaux, France. After earning a degree in architecture, she was drawn to Milan in the early 1980s, where a design revolution was unfolding around the influential figure of Ettore Sottsass. During this time, designers began to challenge traditional design principles, shifting the focus from production and rationality to visual communication. Taking its name from a song by Bob Dylan, *Memphis* was born in 1980, having the effect of a bomb in design. The renewal of shapes and colors based themselves on the meaning and the presence of the object rather than its function. Within this new Italian Design, Martine Bedin immersed herself, nourished herself, to better build her own path, “taking with her the suitcase of her experiences, her notions, her sense of space, her perception of rhythms (...). She carries with her a constantly innocent courage which quickly becomes the sign of freedom. Of a transparent and luminous freedom”, according to Sottsass’ words.

Selected solo exhibitions include Musée des Arts Décoratifs, Paris (FR), Musée des Arts décoratifs & du Design de Bordeaux (FR), Sèvres - Manufacture et Musée nationaux, Sèvres (FR), Crèvecœur, Paris (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 the Centre Pompidou, Paris (FR); 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).

Martine Bedin will present her second solo exhibition at Crèvecœur in April 2025.

Crève-cœur



Martine Bedin

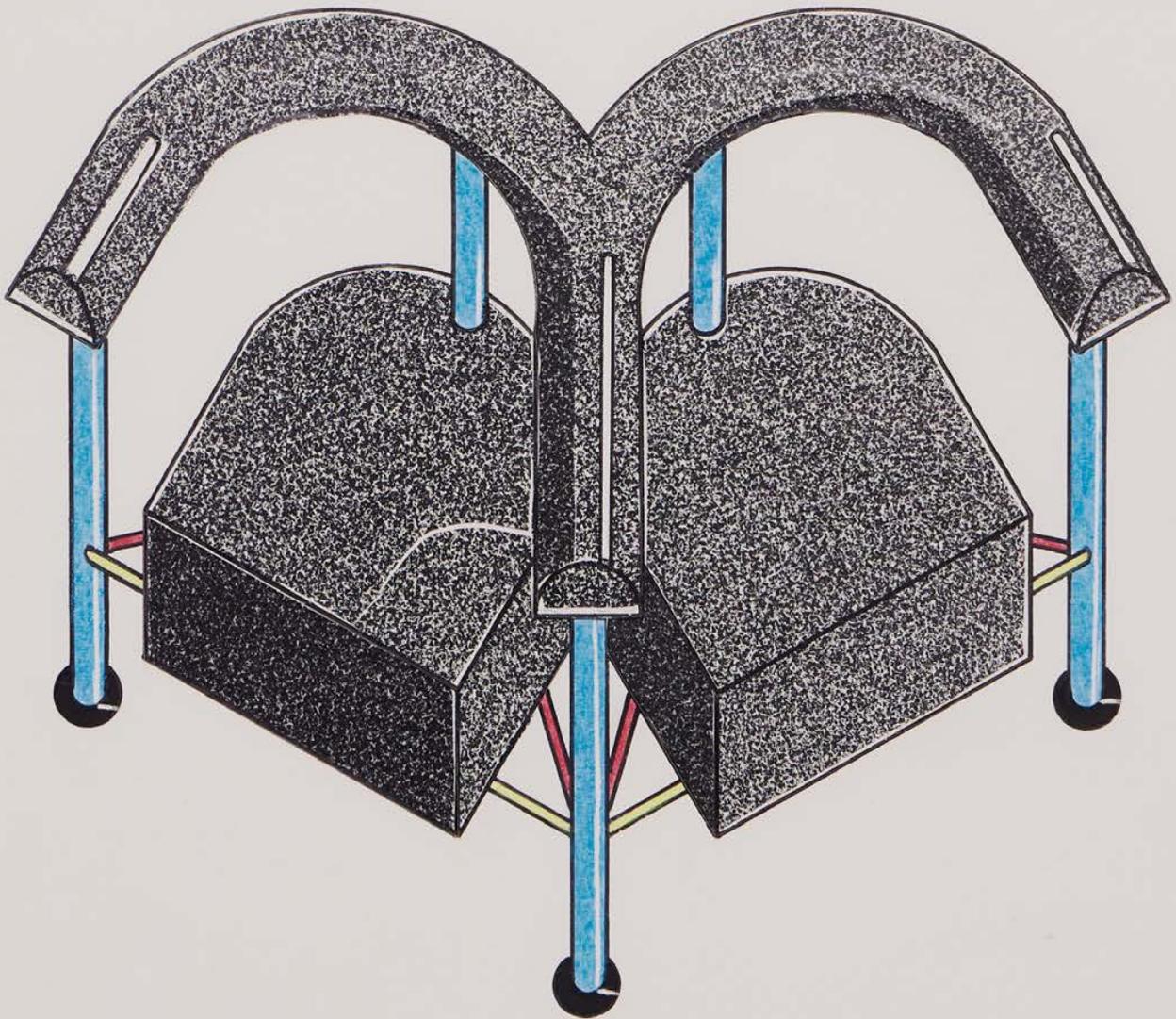
Poltrone siamese, 1980

felt pen, colored pencil and Letraset collage on paper, 29,5 × 20,5 cm | 44 × 35 cm (framed)

10 000 euros (excl. vat)

Crèvecœur

Pav. 1980
-
m. Bédig



Crève-cœur

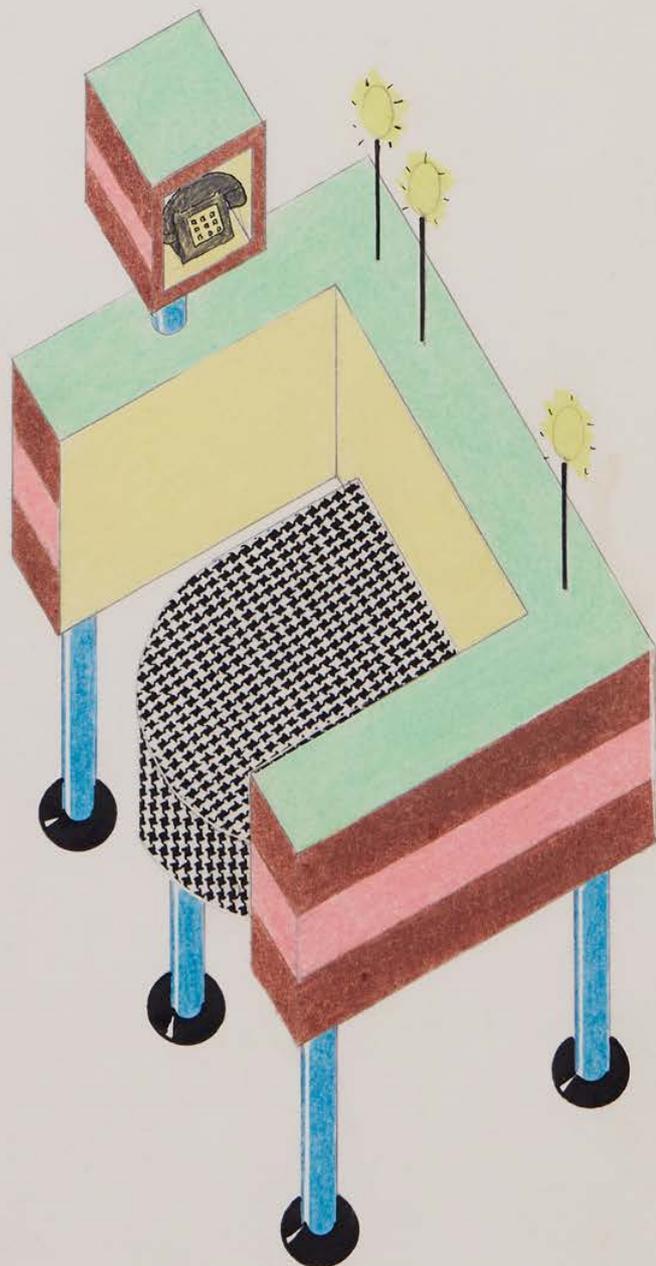


Martine Bedin

Meuble pour le téléphone de Haute-Rive, 1981

felt pen, colored pencil and Letraset collage on paper, 36,5 × 25,5 cm | 50,5 × 39,5 cm (framed)
12 000 euros (excl. vat)

MEUBLE POUR LE TÈLÈPHONE DE HAUTE-RIVE



MARTINE BEDIN
8.4.81. MILAN.

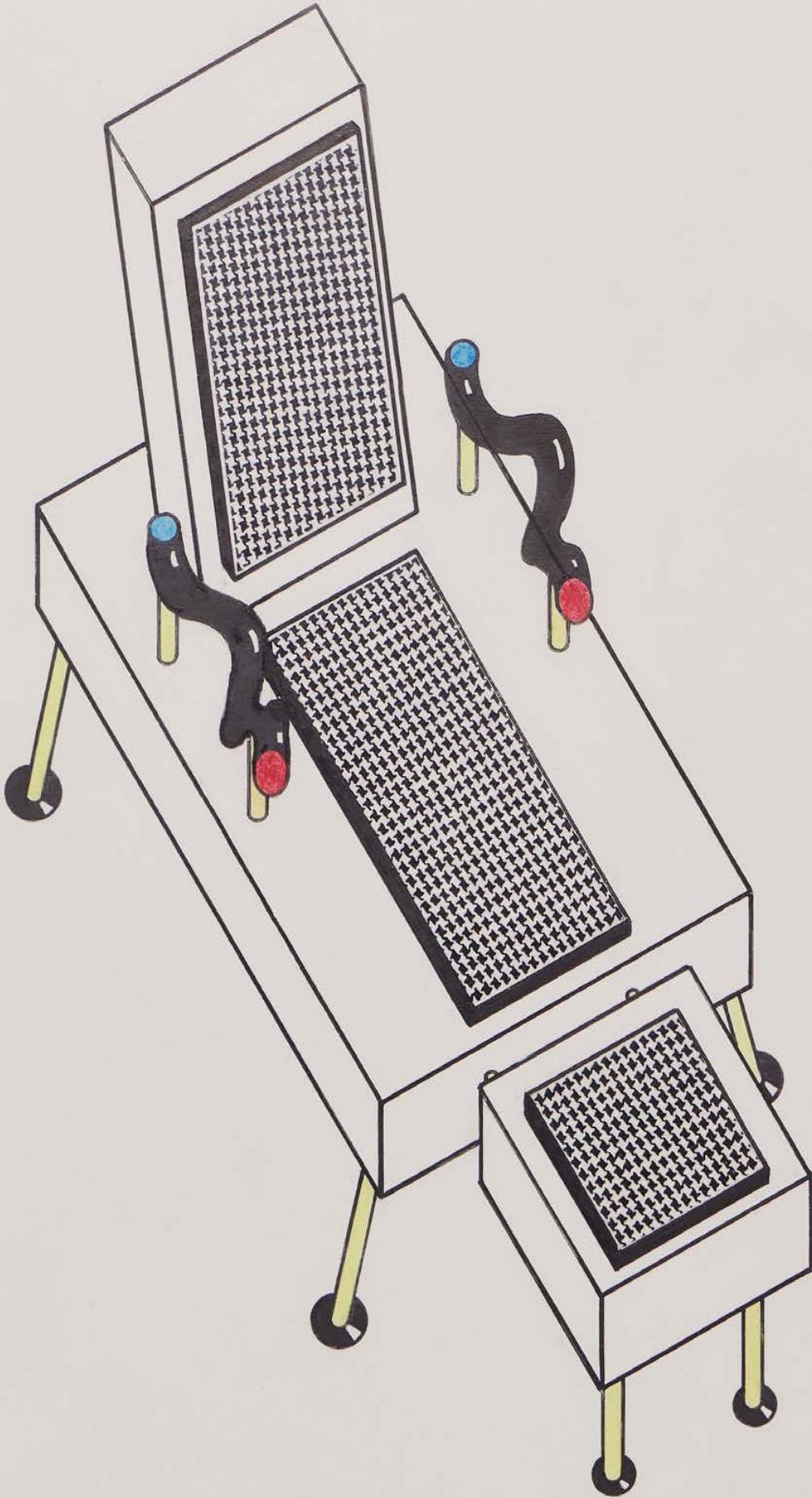
Crève-cœur



Martine Bedin
Chaise longue, 1980
felt pen and Letraset collage on paper, 29,5 × 20,5 cm | 44 × 35 cm (framed)
10 000 euros (excl. vat)

Crève-cœur

Paris 1980
M. Bordig

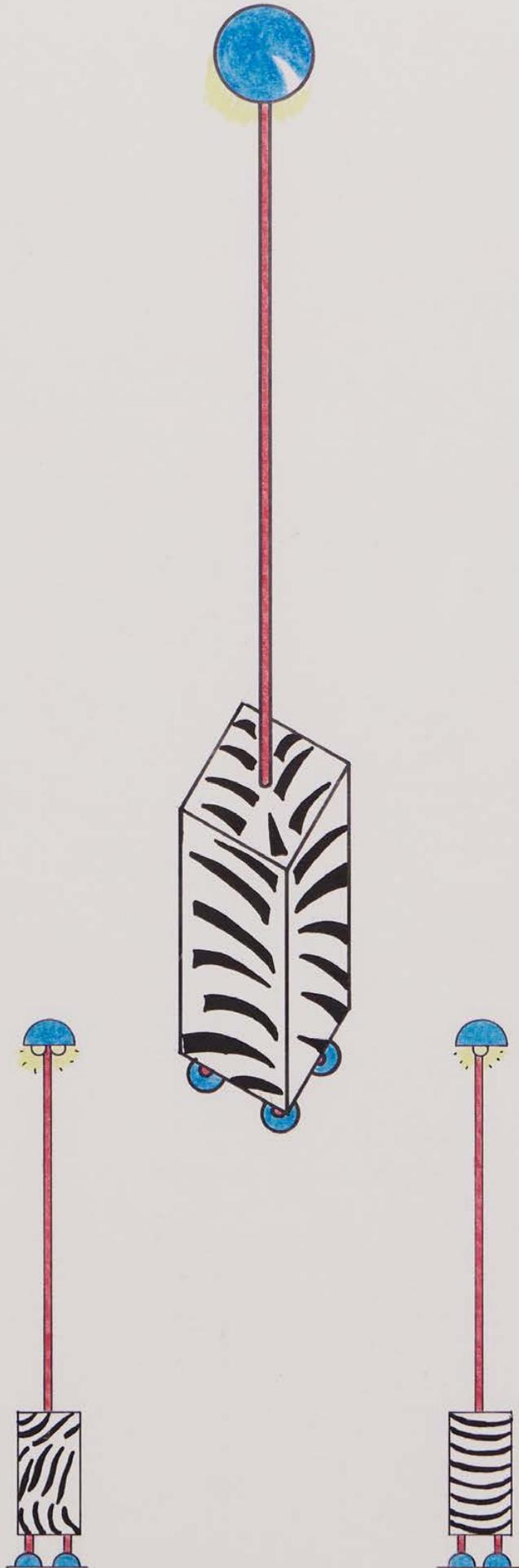


Crève-cœur



Martine Bedin
Lampe zebre, 1980
felt pen and colored pencil on paper, 29,5 × 20,5 cm | 44 × 35 cm (framed)
10 000 euros (excl. vat)

Crève-cœur



lampe zebre

Minsky 1980

Crève-cœur



Martine Bedin

La maison pour l'homme qui avait un Ford Transit bleu, 1979

felt pen and colored pencil on paper, 36,5 × 25,5 cm | 50,5 × 39,5 cm (framed)

12 000 euros (excl. vat)

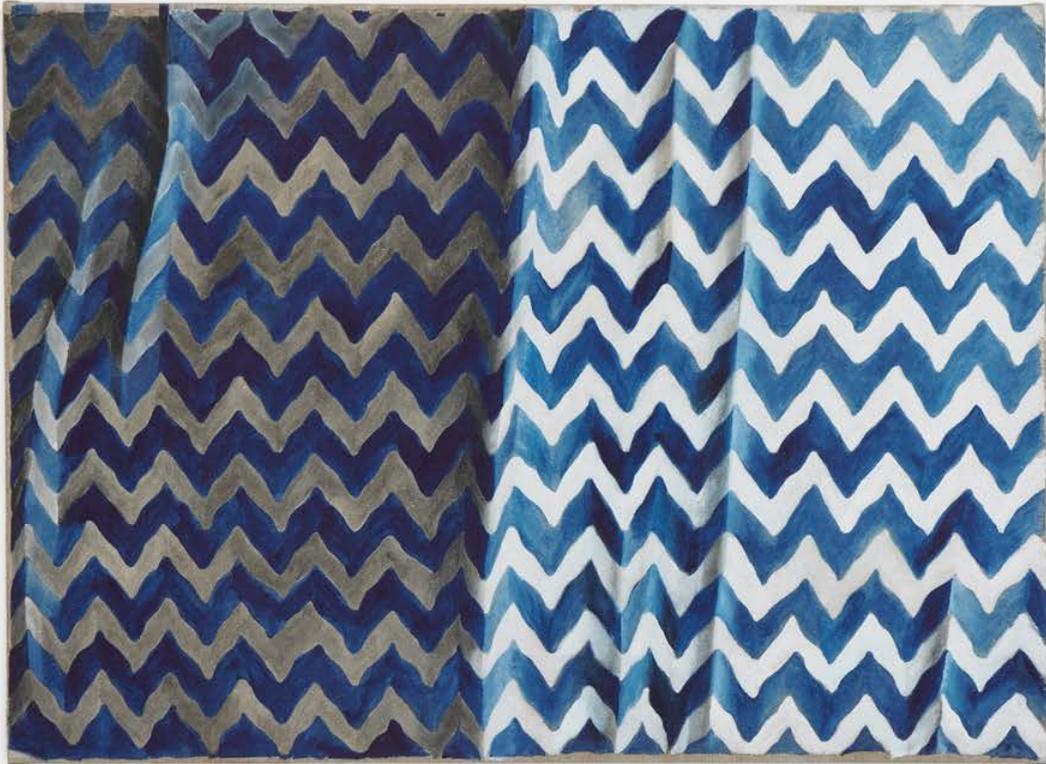
Crève-cœur



LA MAISON POUR L'HOMME
QUI AVAIT UN FORD
TRANSIT FUCHIA

1979
Maly

Crève-cœur



Martine Bedin
Nappe (Série la part des choses n° 4), 2025
watercolor on linen paper, 70 × 96 cm
16 000 euros (excl. vat)

Crèveœur



Martine Bedin
Nappe (Série la part des choses n° 4), 2025

Crève-cœur



JULIEN CARREYN

Julien Carreyn was born in 1973 in France. He lives and works in Paris.

By developing an artistic practice that often makes use of instant photographs, Julien Carreyn seeks to grasp fleeting moments before they become memories. Far from being echoes from the past, the appealing photographic objects which he creates inhabit the present, occupying it physically through their material and tactile composition. They are the scratched-out trace of a moment that will be forgotten.

The staging of his works, often of very small format, is inspired by the idea of a film synopsis, or even more, by the flatplan of a book. In the publishing industry, for which Carreyn was initially trained, the flatplan is the global representation on the same plane of the reduced pages of a book, page by page. Combined in this way, the images of models, interiors, street corners, or more abstract visions, activate a narrative without fully revealing its story, creating a balance between what is known and what remains to be imagined.

Recent exhibitions include delpire & co, Paris (FR), Galerie 1900-2000, Paris (FR), CFA, Milan (IT), 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), Le Nouveau Printemps, Toulouse (FR), Mucem, Marseille (FR).

He is represented in several public collections like Centre National des Arts Plastiques (CNAP), FRAC Ile de France, FRAC Champagne.

Crèveœur



Julien Carreyn
Chez Pennisi, 2024
Polaroid, perspex artist frame, 8 × 8 cm | 36 × 26,5 cm (framed)
3 000 euros (excl. vat)



Crèveœur



Julien Carreyn

Le cabanon d'Emanuel, Bâle, 2024

Polaroid, perspex artist frame, 8 × 8 cm | 36 × 26,5 cm (framed)

3 000 euros (excl. vat)

Crèvecœur



Crèveœur



Julien Carreyn

Nina Sieder, Villa Primavera, 2024

Polaroid, perspex artist frame, 8 × 8 cm | 36 × 26,5 cm (framed)

3 000 euros (excl. vat)

Crève-cœur



Crève-cœur



Julien Carreyn

Paolo à la Primavera, 2024

Polaroid, perspex artist frame, 8 × 8 cm | 36 × 26,5 cm (framed)

3 000 euros (excl. vat)

Crève-cœur



Crèveœur



Julien Carreyn
Pierpaolo à la Primavera, 2024
Polaroid, perspex artist frame, 8 × 8 cm | 36 × 26,5 cm (framed)
3 000 euros (excl. vat)

Crèvecœur



Crèveœur



Julien Carreyn

Rome Orien, Ludmila Bergeon, 2022

Polaroid, perspex artist frame, 8 × 8 cm | 36 × 26,5 cm (framed)

3 000 euros (excl. vat)

Crève-cœur



Crèveœur



Julien Carreyn
Les Pavillons sous-Bois 1, 2021
Polaroid, perspex artist frame, 8 × 8 cm | 36 × 26,5 cm (framed)
3 000 euros (excl. vat)

Crève-cœur



Crèveœur



Julien Carreyn
N aux Abbesses, 2021
Polaroid, perspex artist frame, 8 × 8 cm | 36 × 26,5 cm (framed)
3 000 euros (excl. vat)

Crève-cœur



THAN HUSSEIN CLARK

Artist, designer, scenographer, writer, poet, actor, Than Hussein Clark builds a work that invests theatricality in various contexts. He explores what escapes the dominant culture, whether through architecture, the decorative arts or theater. He decompartmentalizes genres, canons and know-how while making use of various techniques: weaving, wood sculpture, resin, metal. Exacerbating the styles to the point of making them “decadent”, he reminds us that glamour is a deformation of the grammar of forms.

Than Hussein Clark was born 1981, Exeter, New Hampshire (US). He lives and works in London (UK) and Hamburg (DE). He sits on the advisory board of Montez Press Radio and was a founding member of Villa Design Group. After studying acting in Los Angeles and art history in Edinburgh and London, he completed a BA in art at Goldsmiths in London, and an MFA at the HFBK in Hamburg. He has recently completed an MA in theatre directing with Katie Mitchell (OBE) at Royal Holloway.

Recent solo exhibitions include Crèveœur, Paris (FR), CRAC Occitanie, Sète (FR), KURA, Milano (IT), GAK Bremen, Bremen (DE), Ginny On Frederick, London (UK), Damien & The Love Guru, Brussels (BE), David Roberts Art Foundation, London (UK).

Selected group exhibitions include Kunstverein in Hamburg (DE), Villa Empain, Bruxelles (BE), British Art Show 9, Wolverhampton, Aberdeen, Plymouth and Manchester (UK), Belgrade Biennale 2021.

Crèvecœur



Than Hussein Clark
Untitled, 2024
woven brass, acrylic, wagon wheels, ply venner, crack gesso, pigment, 113 × 41 × 30 cm
30 000 euros (excl. vat)

Crèveœur

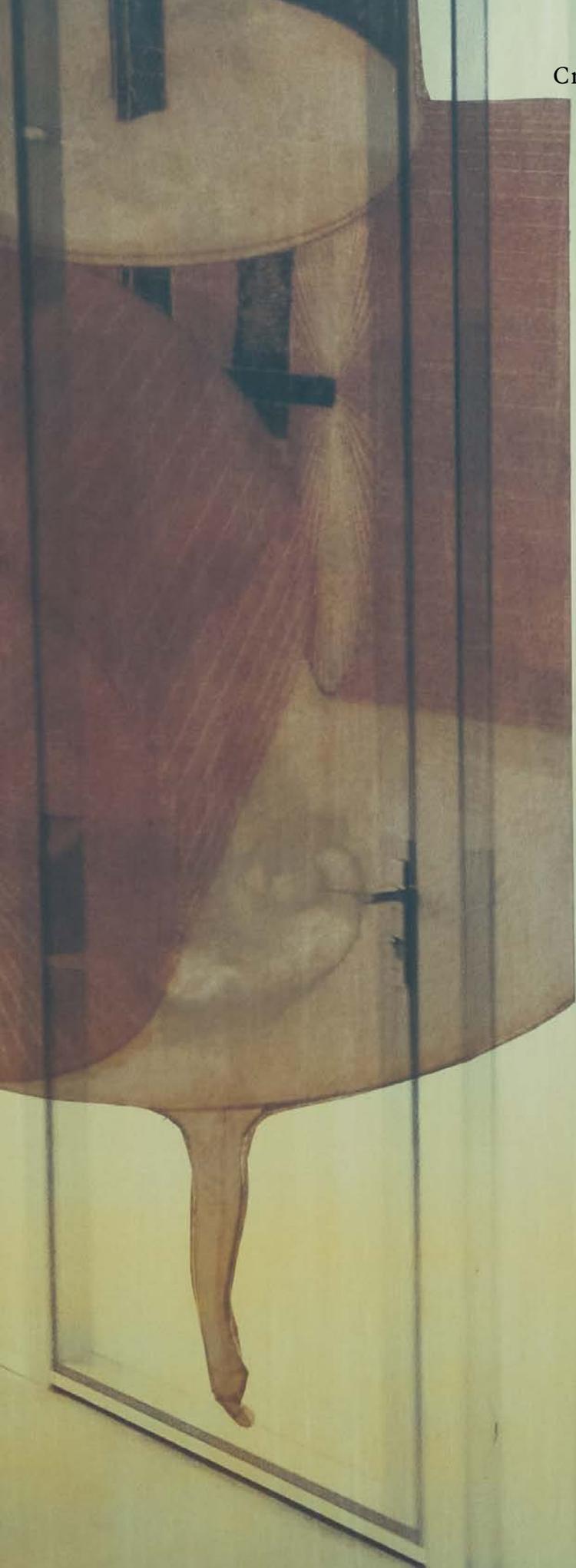


Crèveœur



Than Hussein Clark
A Viennese Compression (Trust), 2024
Polaroid 24 inch Dead Stock, 59 × 50 cm | 74,5 × 64 cm (framed)
15 000 euros (excl. vat)

Crève-cœur



Crèveœur



Than Hussein Clark
Lobby Card for A Viennese Compression (The Idle Yankee), 2024
Polaroid 24 inch Dead Stock, 59 × 50 cm | 74,5 × 64 cm (framed)
15 000 euros (excl. vat)

Crève-cœur



KYOKO IDETSU

Kyoko Idetsu (b. 1986, Japan) lives and works in Tokyo.

Kyoko Idetsu's paintings pulse with the rhythm of daily life—child-rearing, housework, illness, breaking news. Scenes collide and overlap, figures pressed close, faces caught mid-expression, bodies in motion. With swift, audacious brushstrokes and thick lines, she captures fleeting moments as they unfold in the everyday. At times, her paintings shift into simplicity, distilling the prosaic weight of the everyday with warmth and clarity—unheroic portraits that place ordinary lives at the center.

In contrast to the immediacy with which the paintings appear, her compositions are carefully orchestrated—fragments stacked, layered, imbricated, like a loose film strip or an unfolding manga page. Linear perspective disappears, and bold architectural forms slice through the canvas—windows, doorframes, and black kanji strokes like scars of history, dividing space yet holding everything together. These rigid structures do more than shape the composition; they reflect the unseen forces that constrain contemporary life—social norms, laws, and unspoken rules that dictate lives. The domestic meets the political in stark juxtapositions: everyday gestures set against distant wars, family tensions mirroring wider conflicts. Idetsu's work lays bare the intersections of personal and collective struggles, revealing how different forms of violence—global, historical, intimate—converge. In this way, her paintings are deeply political, not just in subject matter but in form—an urgent, layered reflection of the world as it is lived today.

Recent solo exhibitions include Echigo-Tsumari Satoyama Museum of Contemporary Art, Niigata (JP), Crèveœur, Paris (FR), Nonaka-Hill, Los Angeles (US), Bridget Donahue, New York (US), Brulee (Shunsuke Imai Studio), Tokyo (JP), ArtCenterOngoing, Tokyo (JP), LUCKY HAPPY STUDIO, Tokyo (JP).

Selected group exhibitions include Kunstmuseum St.Gallen (CH), Busan Museum of Contemporary Art (KR), Institut Français de Tokyo (JP), Bemis Center for Contemporary Art (NE), Lavender Open Chair, Tokyo (JP), Nonaka-Hill, Los Angeles (US), Akibatamabi 21, Tokyo (JP), TERATOTERA Festival, Tokyo (JP).

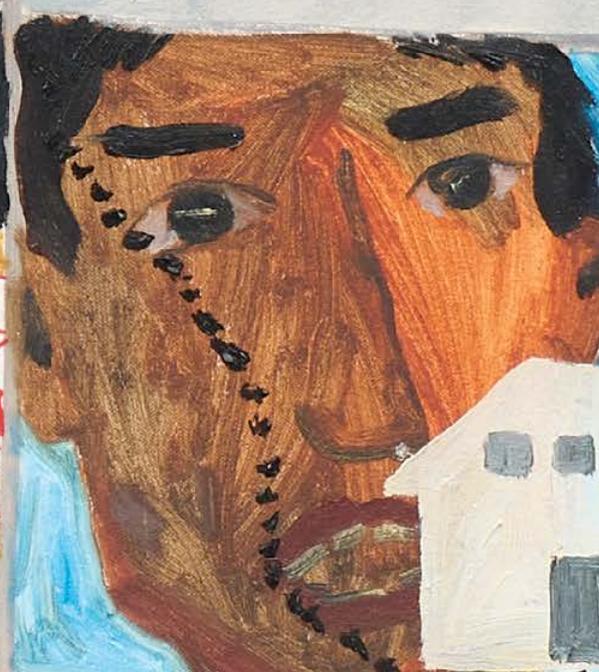
Her work is in the collection of the Portland Museum of Art (US).

Crèveœur



Kyoko Idetsu
が通じない街 2 / *Where words fail. 2*, 2024
oil on canvas, 162 × 227,3 cm
23 000 dollars (excl. vat)

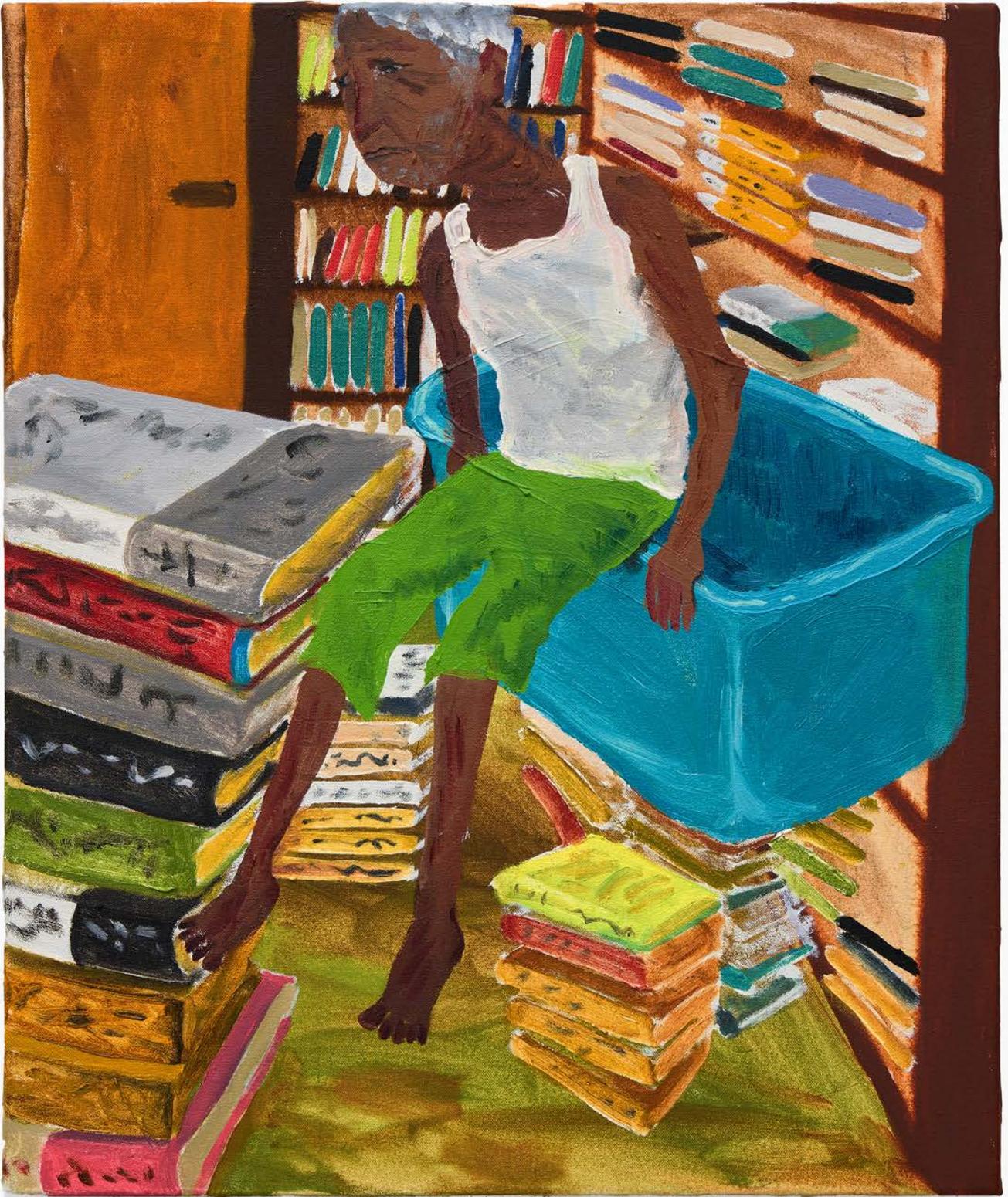
Crève-cœur



Crève-cœur



Crève-cœur



Kyoko Idetsu
言葉のせいで座れない。/ *He can't sit down because of language.*, 2024
oil on canvas, 60,6 × 50 cm
9 000 dollars (excl. vat)



His room was full of books, so he had nowhere to sit, so he sat on the bathtub.

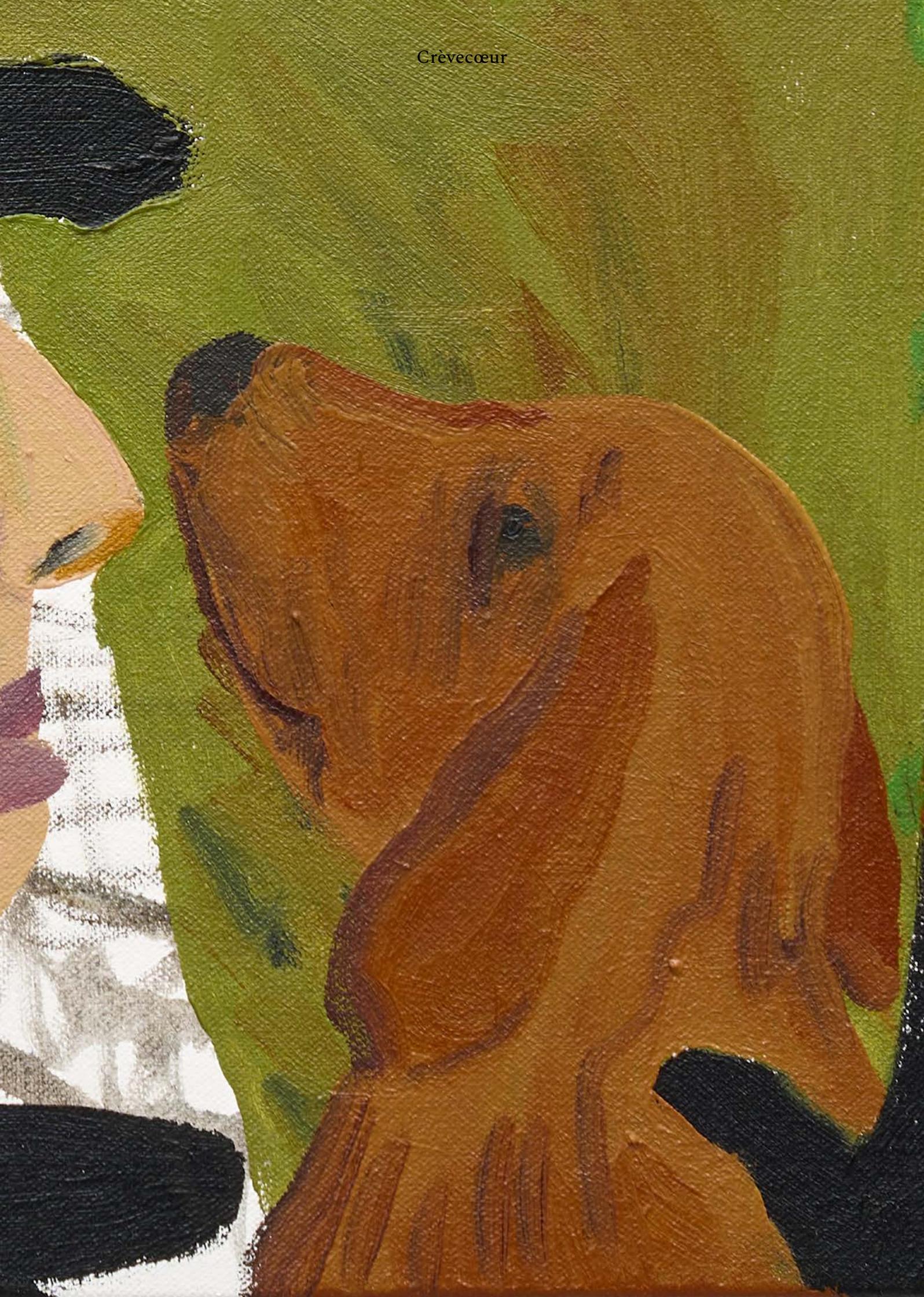
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彼の部屋は本だらけなので座るところがなく、バスhtubに座ったそうです。

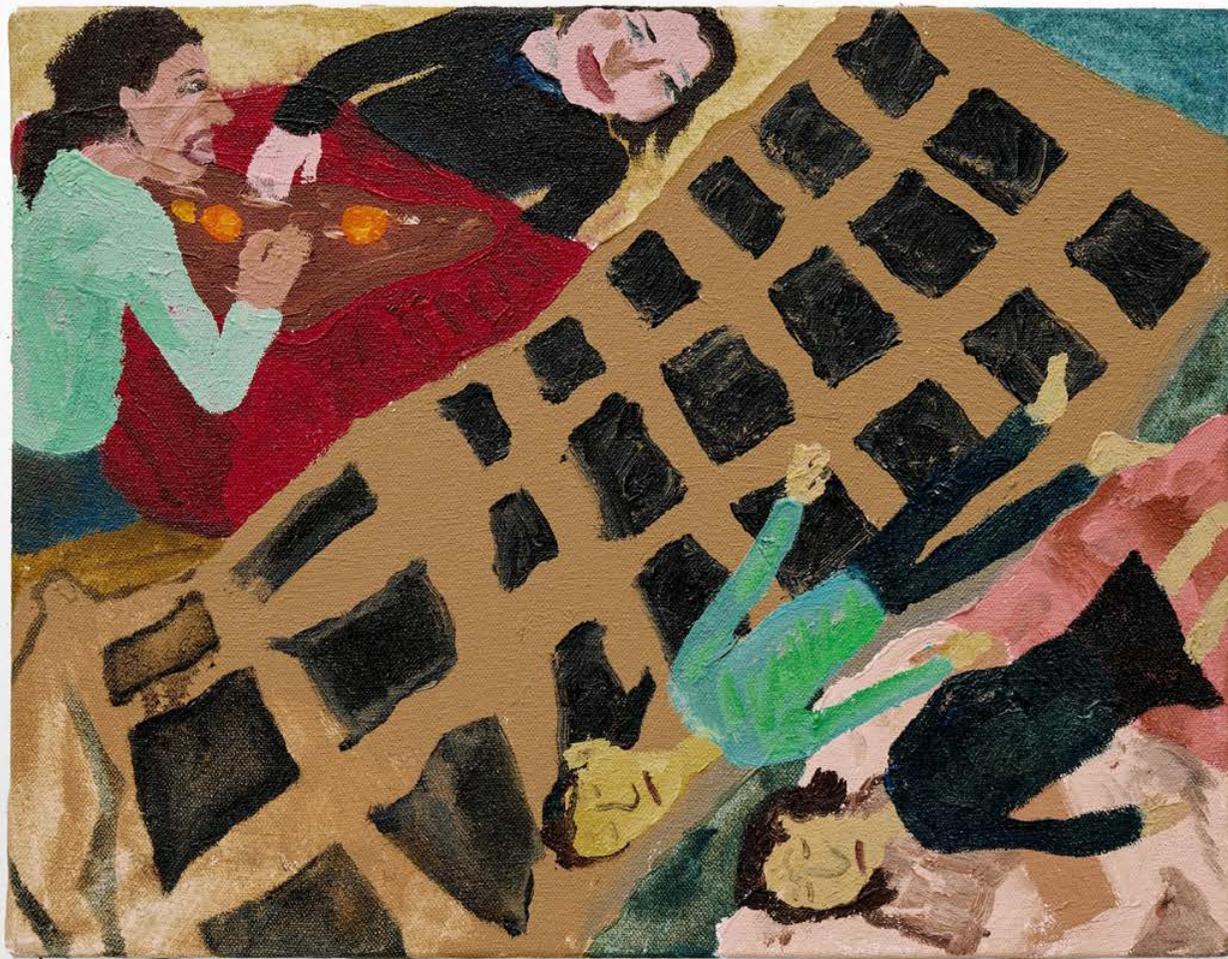
Crève-cœur



Kyoko Idetsu
が通じない街1 / *Where words fail.1*, 2024
oil on canvas, 50 × 60,6 cm
9 000 dollars (excl. vat)



Crèveœur



Kyoko Idetsu
家族でなければ。/ *If not family.*, 2024
oil on canvas, 27 × 35 cm
6 000 dollars (excl. vat)



The disaster struck while she was returning home.

帰省中に被災した。

Crève-cœur



Kyoko Idetsu
大嫌いなグレープ フルーツ/ *Grapefruit, which she hates*. 2024
oil on canvas, 22,7 × 22,7 cm
5 000 dollars (excl. vat)



The husband inadvertently bought a grapefruit to visit his wife, even though she hates grapefruit so much that she can't even stand to have it in the same room.

-

妻は、同じ部屋にあるのも耐えられないほどグレープフルーツが嫌いなのに、夫は、妻のお見舞いにうっかり買って行ってしまった。

TOMASZ KOWALSKI

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.

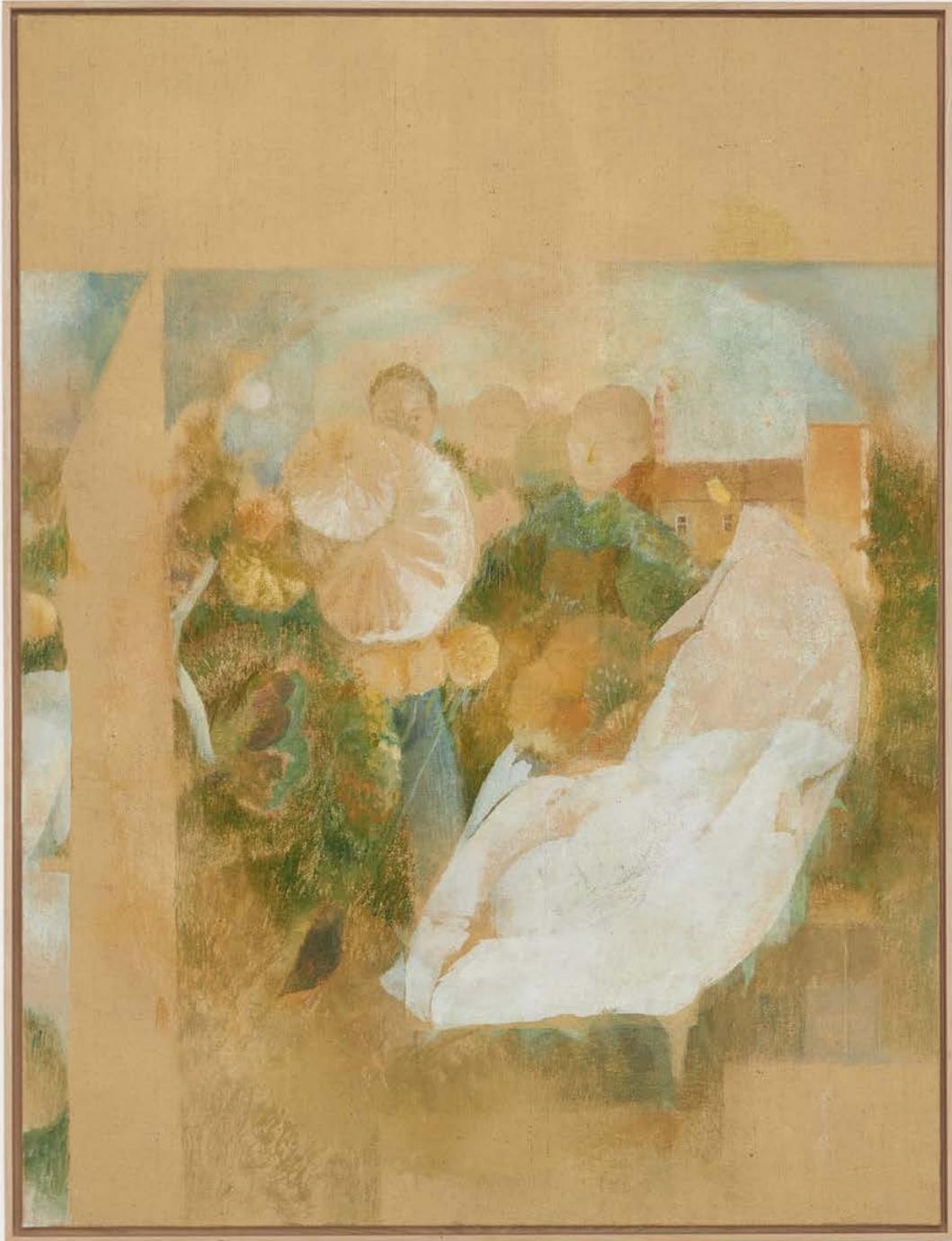
Tomasz Kowalski was born in Szczepczeszyn, Poland in 1984. He lives and works between Warsaw and Antwerp.

Recent and upcoming solo exhibitions include Fondazione Bonollo, Vicenza (IT), Crèvecoeur, Paris (FR), 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, Nino Mier Gallery, Los Angeles (US).

Recent group exhibitions include 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).

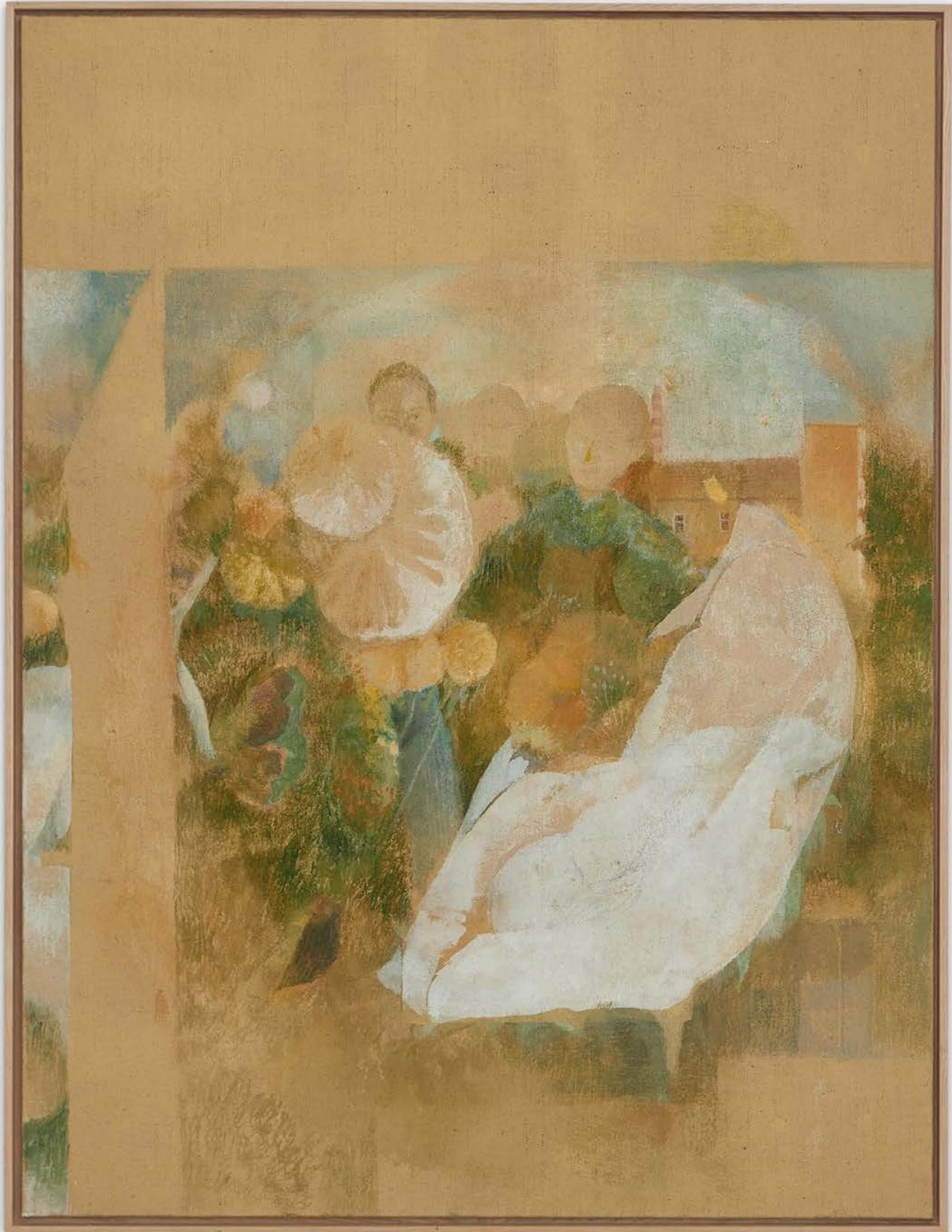
His work is included in institutional collections, such as Centre Pompidou, Paris (FR), MUMOK - Museum Moderner Kunst Stiftung Ludwig, Vienna (AT), Frac des Pays de la Loire, Nantes (FR), MOCAP, Museum of Contemporary Art Kraków (PL), Collection Pinault, Paris (FR), X museum, Beijing (CN), Olbricht Collection,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

Crève-cœur



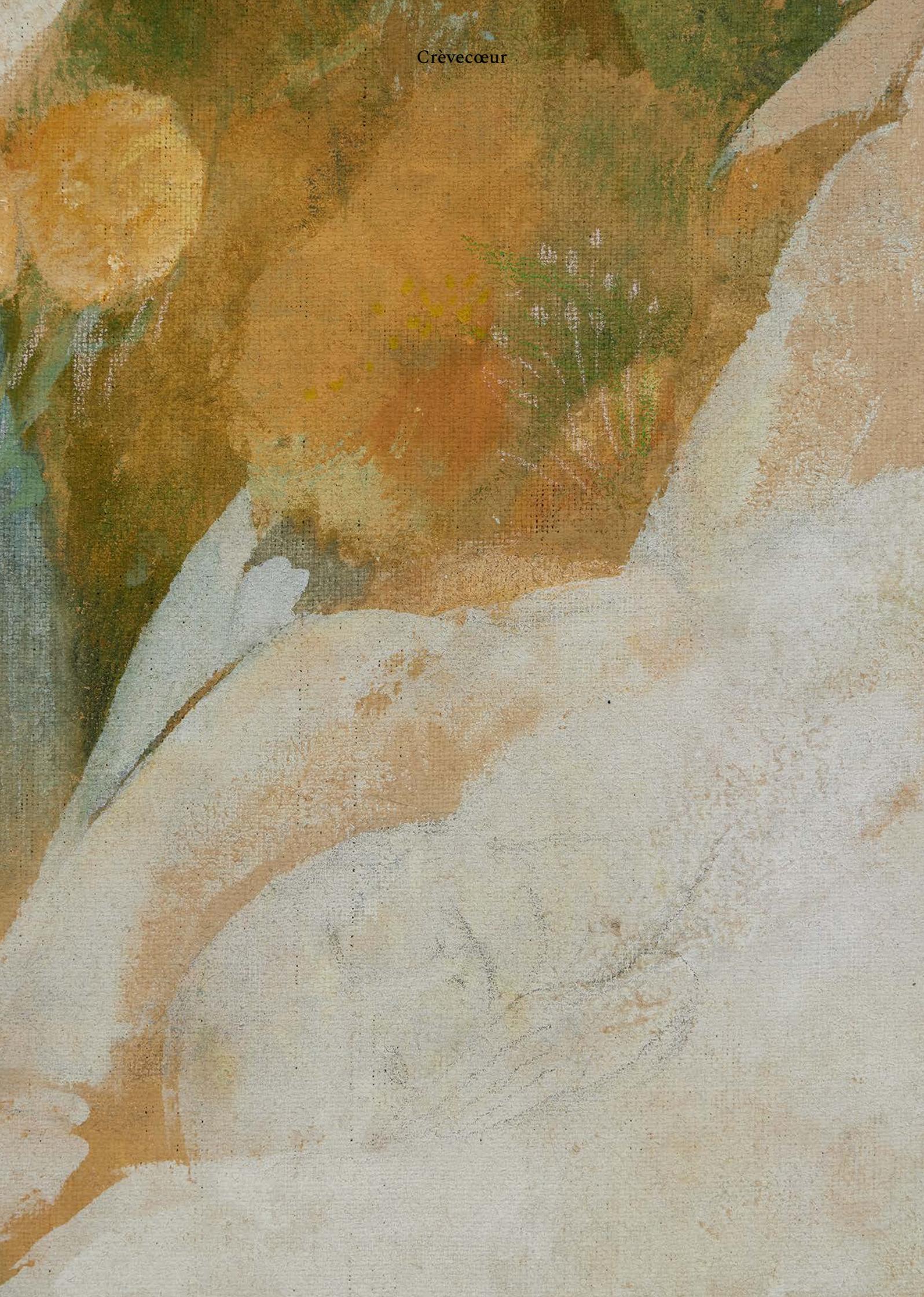
Tomasz Kowalski
Untitled, 2025
oil on canvas, 151 × 114 cm
35 000 euros (excl. vat)

Crève-cœur



Tomasz Kowalski
Untitled, 2025

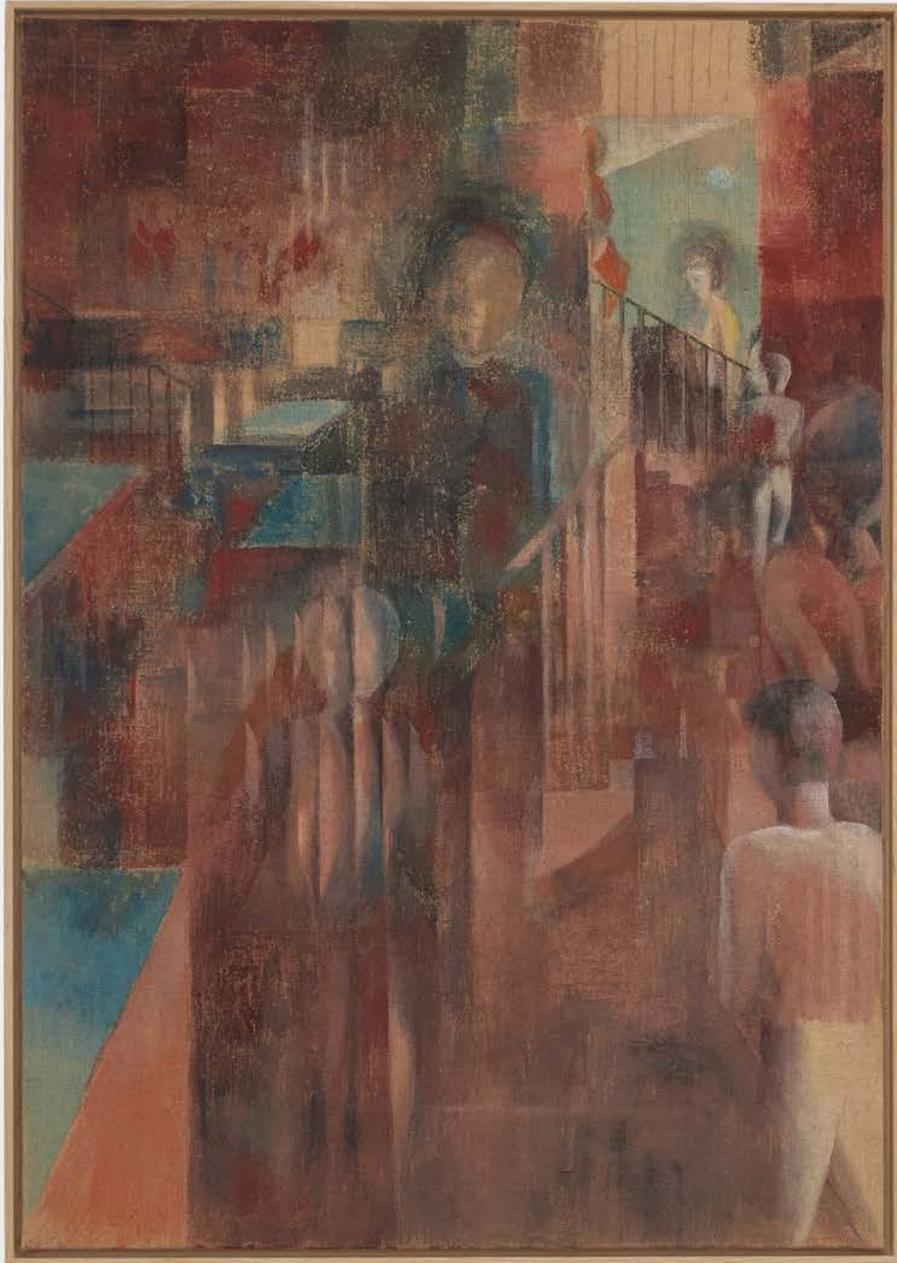
Crève-cœur



Crève-cœur

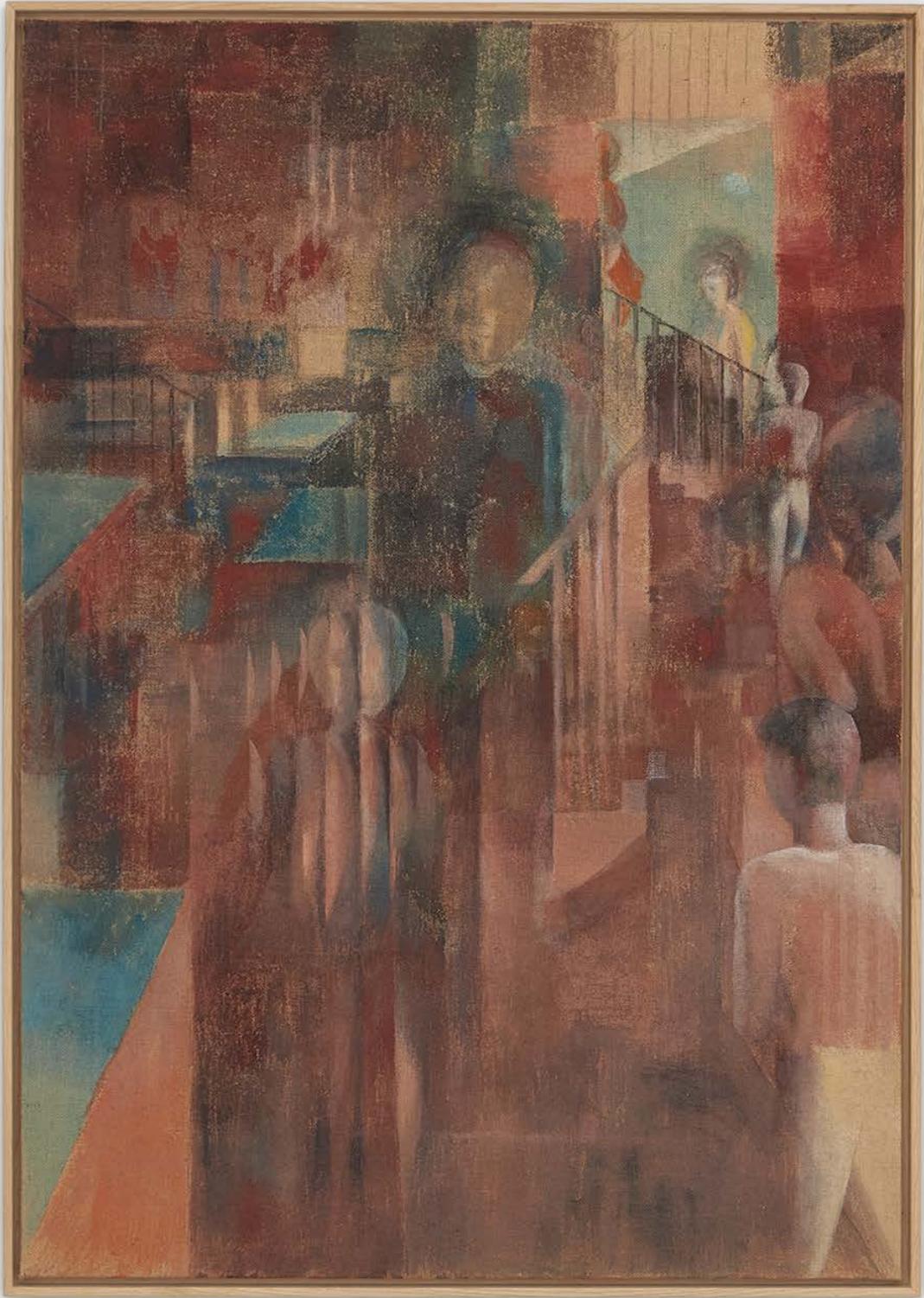


Crève-cœur



Tomasz Kowalski
Untitled, 2025
oil on linen, 140 × 100 cm
35 000 euros (excl. vat)

Crève-cœur

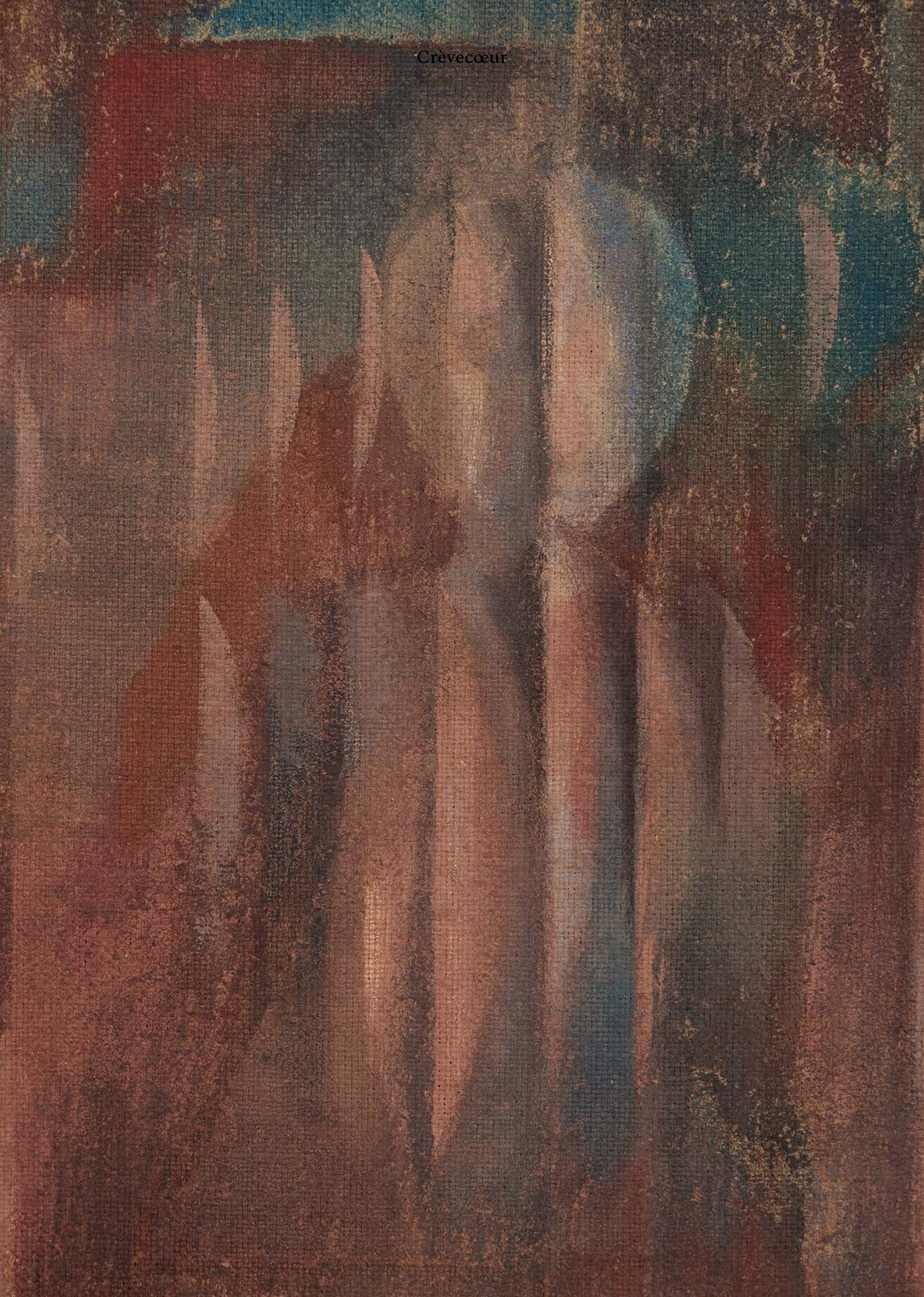


Tomasz Kowalski
Untitled, 2025

Crèveœur



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), 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 14th Mercosur Biennial, Porto Alegre (BR), MASP, Sao Paulo, 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), Hangar Y, Meudon (FR), 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).

Crève-cœur



Ad Minoliti

Fairy, 2023

acrylic on canvas, 150 × 100 cm

40 000 euros (excl. vat)

Crève-cœur



Ad Minoliti
Fairy, 2023

Crèveœur



Crèvecœur



Ad Minoliti
Bird, 2023
acrylic on canvas, 100 × 150 cm
40 000 euros (excl. vat)

Crève-cœur



Crèveœur



Ad Minoliti
MARVIN, 2022
acrylic on canvas, 100 × 100 cm
35 000 euros (excl. vat)



ALEXANDRA NOEL

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

In her painting, 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.

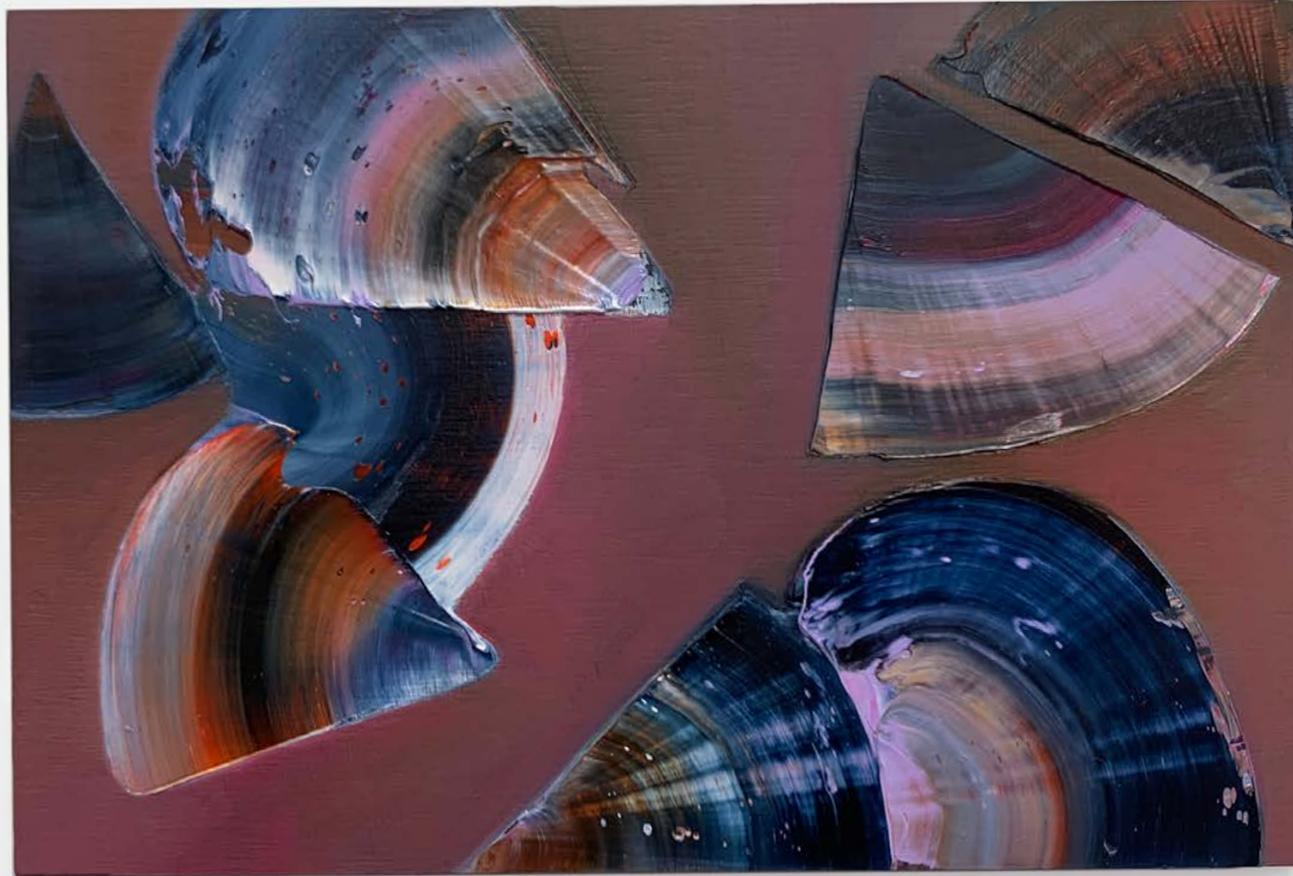
Alexandra Noel's recent solo exhibitions include Keijiban, Kanazawa (JP), Derosia, New York (US), Crèveœur, Paris (FR), Antenna Space, Shanghai (FR), Bodega, New York (US), Atlantis, Marseille (FR), Freedman Fitzpatrick, Paris (FR), amongst others.

Recent group exhibitions include 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).

Alexandra Noel's solo exhibition *there, there* is currently on view at Crèveœur, Paris.

Crève-cœur



Alexandra Noel
Girl among muscles II, 2025
oil and enamel, 10,2 × 15,2 × 1,9 cm
5 500 dollars (excl. vat)

Crèveœur



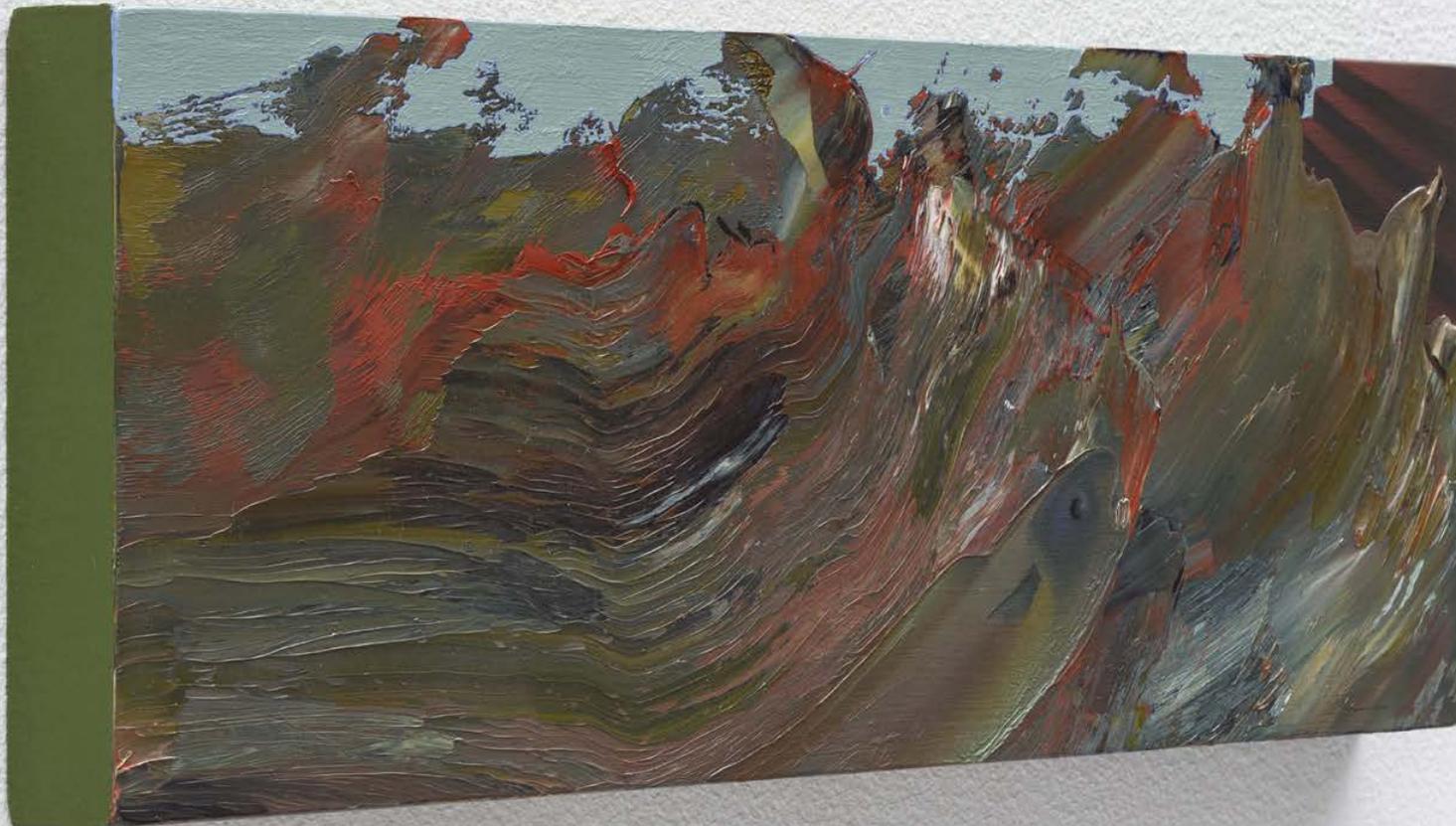
Alexandra Noel
Boy among muscles, 2025
oil and enamel, 10,2 × 15,2 × 1,9 cm
5 500 dollars (excl. vat)

Crève-cœur



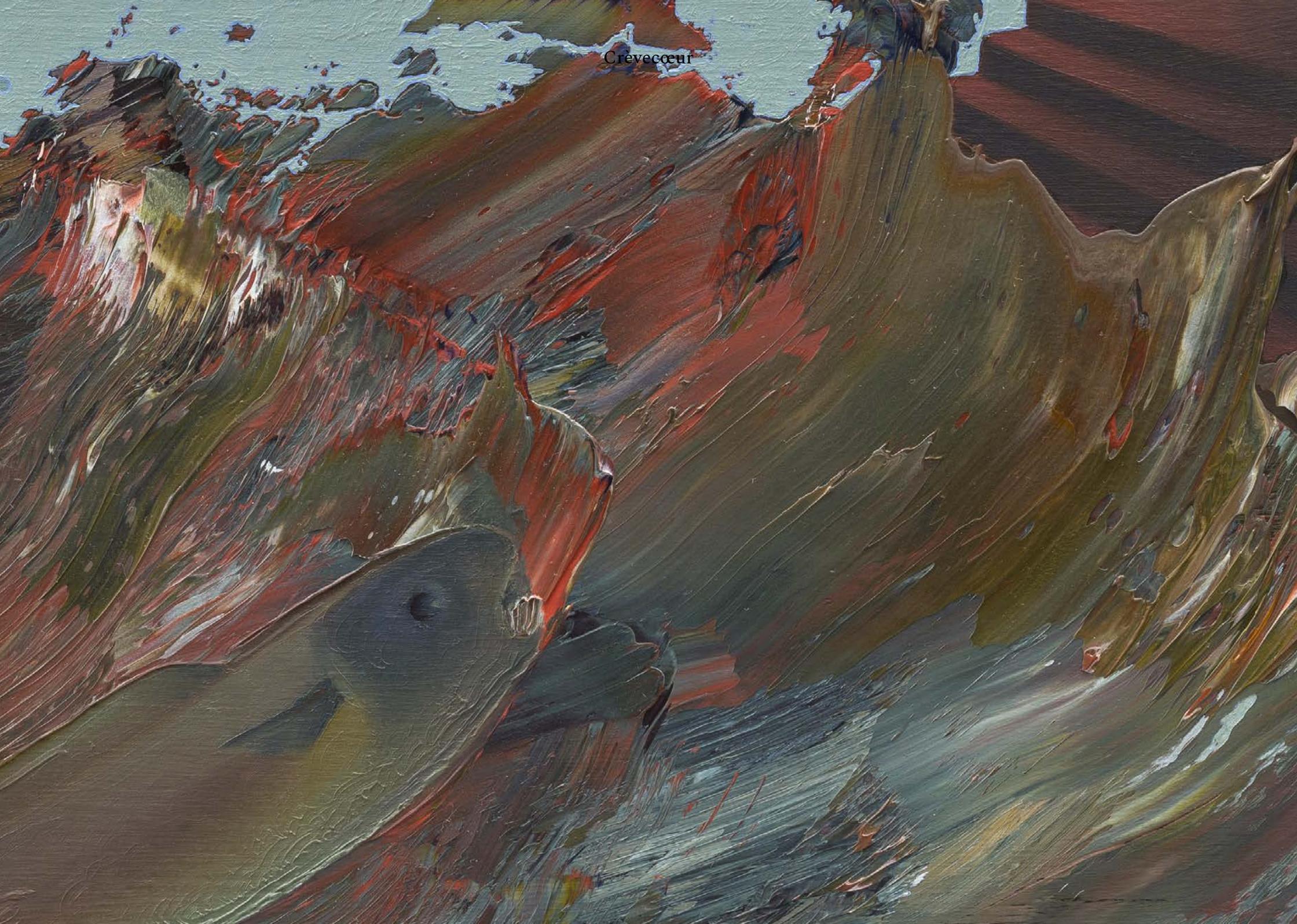
Alexandra Noel
Muck Wave Stairs I, 2024
oil and enamel on wood panel, 10,2 × 30,5 × 1,9 cm
7 500 dollars (excl. vat)

Crève-cœur



Alexandra Noel
Muck Wave Stairs I, 2024

Crève-cœur



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. He left an enduring legacy in 20th-century art history, inspiring 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, Paris (FR), the Tate Gallery, London (GB), and the Reina Sofia National Museum, Madrid (ES).

In 1937 and 1938, two exhibitions of Picabia, titled « Francis Picabia: Dada paintings, recent landscapes » were held at the Galerie de Beaune in Paris. The short text by Gertrude Stein, written for the catalog and inspired by a conversation she had with Picabia, perfectly expresses his state of mind—more than ever detached from any mimetic or emotional relationship with the subject:

«My landscapes do not look like landscapes one sees.
Yes, yes [...] but you do not look at landscapes, you never look at them.
Of course, I do not look at them; I do not like competition.»

For his exhibition at the Galerie de Beaune in 1938, where *Nice* was presented, about forty works were displayed, with a majority of recent landscapes, « treated in the Picabian manner, with skies as solid as crystal, seas of ceramic, walls more stony than nature itself, and sails so aerial » states Michel Georges-Michel. These paintings, qualified as anti-pictorial, preceded the artist's abstract period.

Crève-cœur

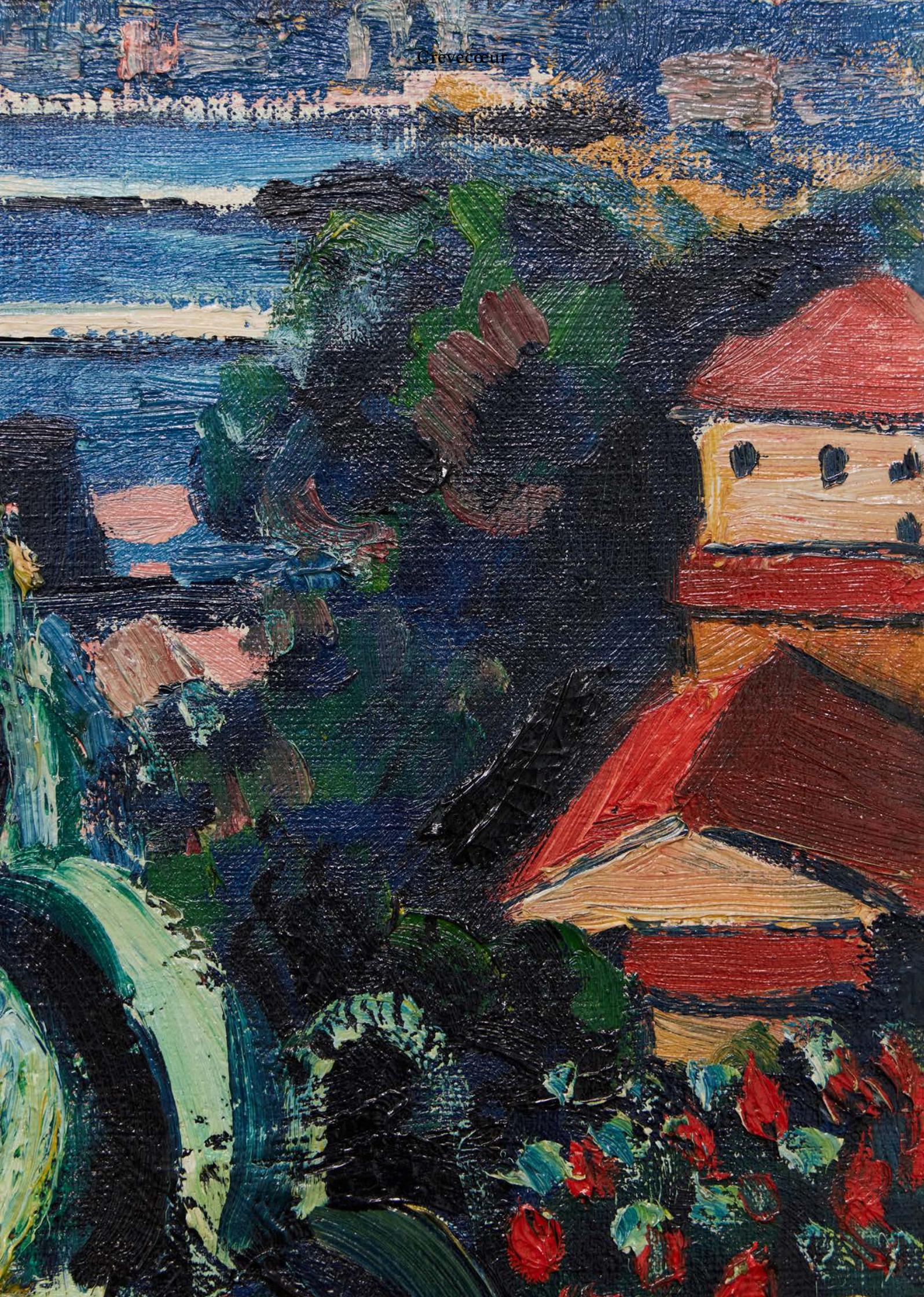


Francis Picabia
Nice, Circa 1938
oil on cardboard, 38 × 46 cm | 50 × 58 cm (framed)
price upon request



Crève-cœur





Crève-cœur

Notes on *Nice*:

Signed on the top right corner

Description:

Picabia Committee certificate of March 23, 2012, Inv 3229

Provenance :

Galerie de Beaune, Paris, 1938

Leopold Haas, Stockholm

Private collection, Israel

Christie's Auction, New York, September 26, 2002, lot no. 540

Millon Auction, Jerusalem, January 24, 2012, lot no. 11

Max Jouval, France

Cannes Enchères, Cannes, February 23, 2024

Literature :

Francis Picabia, Catalogue Raisonné, Volume III 1927-1939, Comité Picabia,

William A. Camfield, Beverley Calté, Candace Clements,

Arnauld Pierre, Fonds Mercator, 2019, p. 383, N° 1480

Exhibitions :

Francis Picabia, Galerie de Beaune, Paris, November 4 to 17, 1938, no. 15 of the catalogue prefaced by Albert Flament

The museum of our wishes. Notre musée tel qu'il devrait l'être, Onskemuseet, Stockholm, December 26, 1963 to February 16, 1964

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 Soccer Club, Chicago (US), Musée d'art moderne de Paris (FR), Le Consortium, Dijon (FR), The Whitney Houston Biennale, Murdertown (US), Swiss Institute, New York (US), CAC Meymac (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), Mendes Wood DM, Brussels (BE).

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

Crèveœur



Autumn Ramsey
Passing Shadow, 2024
oil on canvas, 76 × 61 cm
15 000 euros (excl. vat)

Crève-cœur



Crève-cœur



Crèveœur



Autumn Ramsey
The Root of Things, 2024
oil on canvas, 41 × 51 cm
15 000 euros (excl. vat)

Crève-cœur



Crève-cœur



Crève-cœur



Autumn Ramsey
The Prompt, 2023
oil on canvas, 76 × 61 cm
15 000 euros (excl. vat)

Crève-cœur



Crève-cœur



EMMA REYES

A central figure on the post-war Colombian art scene in Paris, Emma Reyes was, above all, a self-taught painter. After exploring various trends and movements—post-Cubism, abstract expressionism, new realism, and kinetic art—she crafted a singular and visionary body of work. Her art, infused with animism inspired by pre-Columbian traditions, blurred the lines between plants, humans, and animals. Always favoring close-ups, Reyes created majestic portraits of fruits, vegetables, and hybrid beings, far removed from the conventions of still life. Her compositions brim with formal invention, where lines and vibrant colors unfold infinitely: hair transforms into petals, foliage becomes hats, and mouths turn into fruit.

Born in 1919 in Bogotá, Colombia, and passing away in Bordeaux, France, in 2003, Emma Reyes began her artistic journey in Buenos Aires before embarking on a global career. She studied under André Lhote in Paris, painted alongside Diego Rivera in Mexico, and immersed herself in the literary scene of 1960s Rome. Reyes also played a key role in helping exiled Colombian artists connect with the French art world. In her later years, she settled in Périgueux, where her works flourished with bold lines and vibrant colors.

Alongside many exhibitions that highlighted her career, her art has been celebrated in a retrospective at MAMCO Geneva in 2023. Most recently, her work was featured in the 60th International Art Exhibition of La Biennale di Venezia, «Stranieri Ovunque - Foreigners Everywhere,» curated by Adriano Pedrosa.

This year, CAPC Bordeaux and the Musée d'Art et d'Archéologie du Périgord is organising a solo presentation of Emma Reyes' work, opening on March 28.

Her first solo show at Crèveœur, Paris, will open in October 2025.

Crève-cœur



Emma Reyes
Untitled, 1990
acrylic on canvas paper, 100 × 72 cm
price upon request

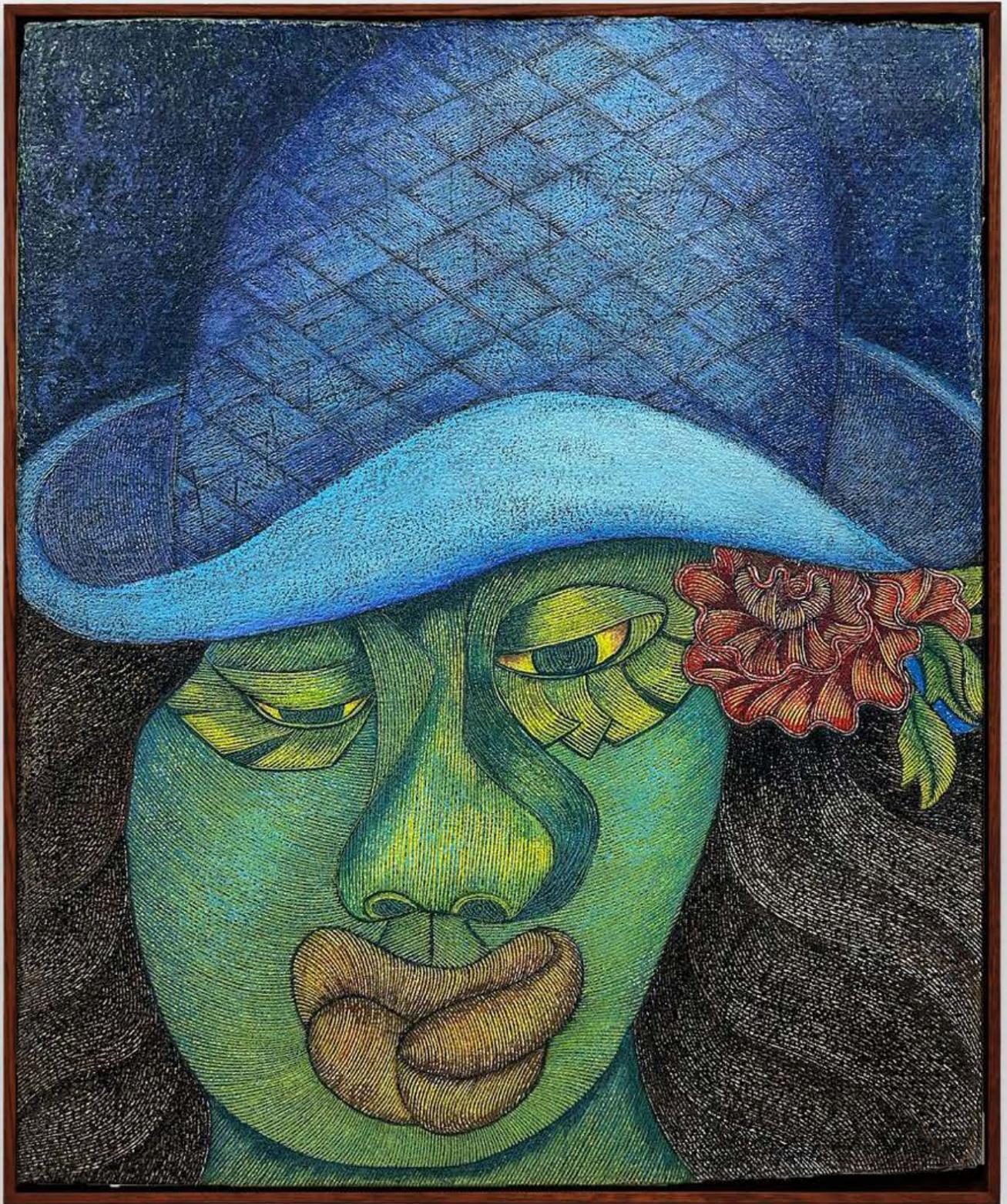
Crève-cœur



Crève-cœur



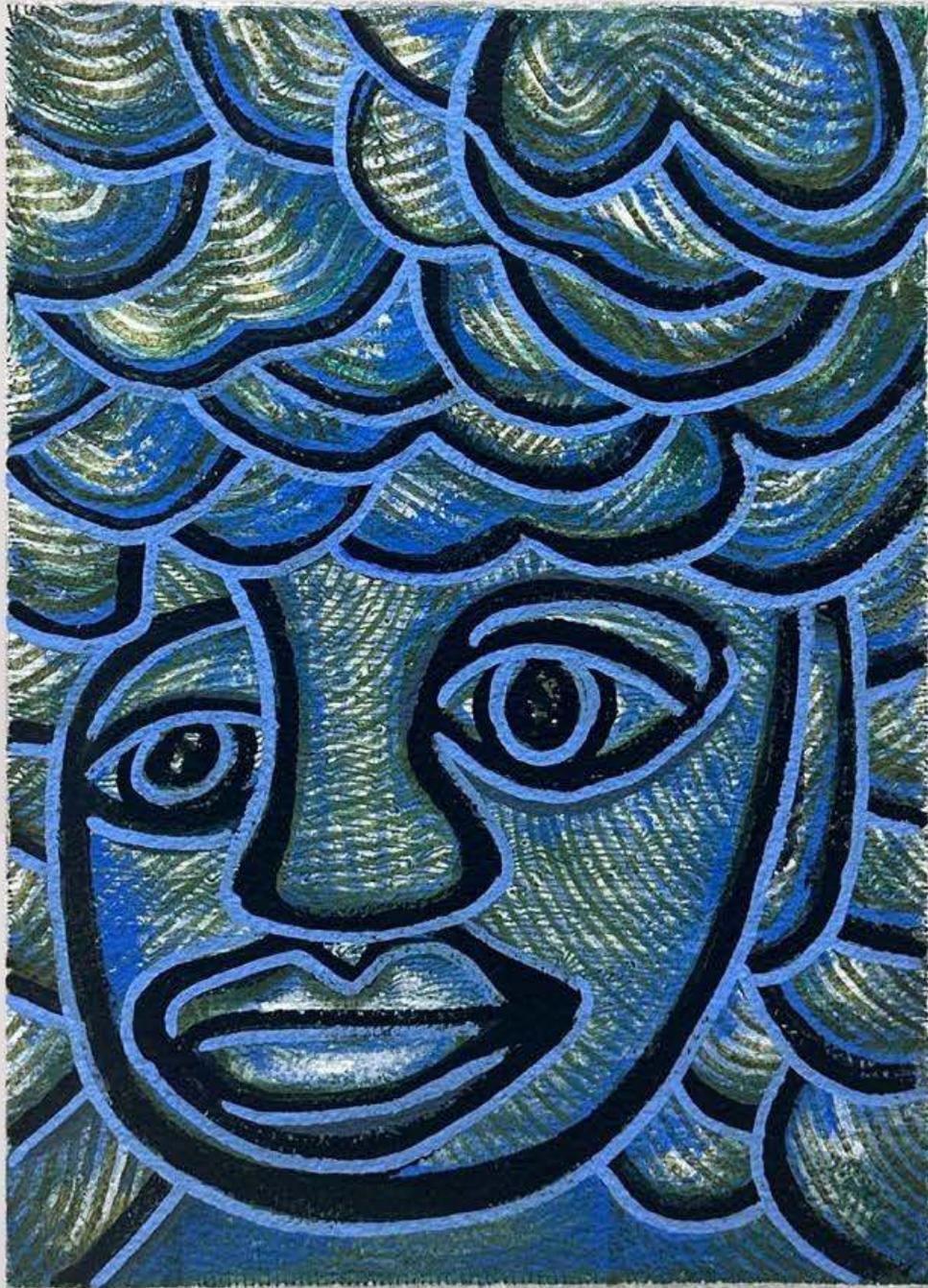
Crèveœur



Emma Reyes
Untitled, circa 1980
acrylic on paper, 87 × 71,5 cm
price upon request



Crève-cœur



Emma Reyes
Untitled, 1988
acrylic on paper, 86 × 70 cm
price upon request

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 and upcoming solo and duo exhibitions include Società delle Api, Monaco (MC), Crèveœur, Paris (FR), PAGE (NYC), Cocotte, Treignac (FR), Treignac Project (FR), Le Consortium, Dijon (FR), Bel Ami, Los Angeles (USA).

Her work was shown in 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), Basel Social Club (CH), X Museum, Beijing (CN), 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) and FRAC Corse (FR).

Crève-cœur



Louise Sartor
Year of the Dragon, 2025
gouache on cardboard, 59 × 31 cm
18 000 euros (excl. vat)

Crève-cœur



Crève-cœur



Crève-cœur



Louise Sartor

قنچلا ضاير نم ةضور مربيق لعجا مهللا (Ô Allah, fais de sa tombe un jardin parmi les jardins du paradis), 2025
gouache on cardboard, 52,5 × 32,1 cm
18 000 euros (excl. vat)

Crève-cœur



Crève-cœur



Crève-cœur



Louise Sartor

הַבִּיָּשָׁה יִפְנֹכַ לַע הַנוֹכַח הַחוּזָמ אֲצִמָה (Dieu, accorde le juste repos sous les ailes de la présence divine), 2025
gouache on paper, 52,5 × 32,1cm
18 000 euros (excl. vat)

Crève-cœur



Crève-cœur



Crèveœur



Louise Sartor
みかん (*Mandarines*), 2024
gouache on cardboard, 8 × 10 cm
8 000 euros (excl. vat)