

Crèveœur

Art Basel 2025

Emma Reyes
Martine Bedin
Naoki Sutter-Shudo
Ernst Yohji Jaeger
Anne Bourse
Tomasz Kowalski
Yu Nishimura
Alexandra Noel
Autumn Ramsey

June 16 - 22, 2025

Booth N16

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.

Earlier this year CAPC Bordeaux and the Musée d'Art et d'Archéologie du Périgord opened a solo presentation of Emma Reyes' work.

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

Crève-cœur



Emma Reyes
Untitled, 1990
oil on linen, 130 × 90 cm
price upon request

Crève-cœur



Emma Reyes
Untitled, 1990



Crève-cœur



Emma Reyes
Untitled, 1983
acrylic on canvas paper, 36.7 × 31.2 cm
price upon request

Crève-cœur



Emma Reyes
Untitled, 1985
acrylic on canvas paper, 36 × 25.5 cm
price upon request

Crève-cœur



Emma Reyes
Untitled (Retrato Imaginario), 1985
oil on linen, 130 × 96 cm
price upon request

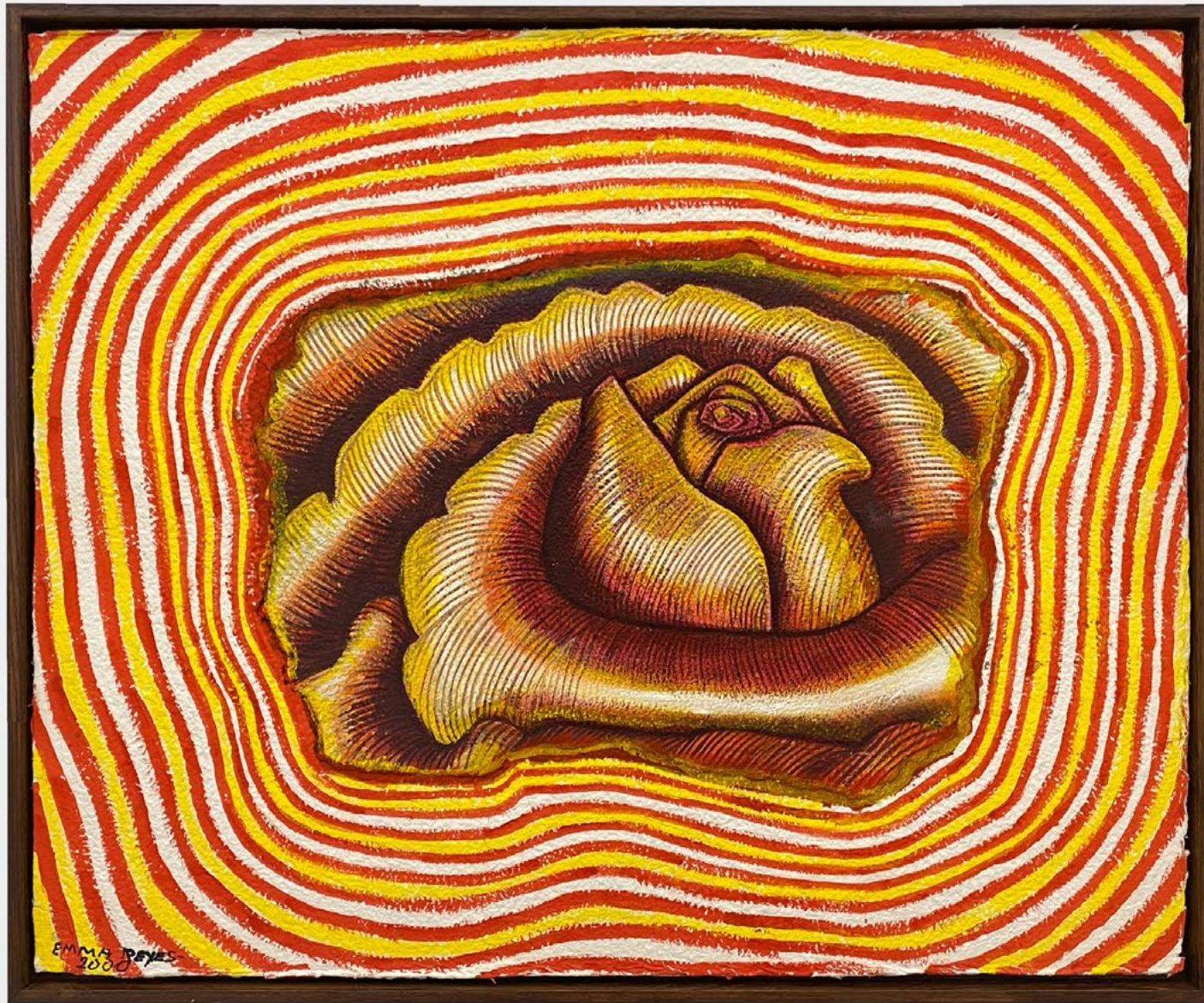
Crève-cœur



Emma Reyes
Untitled (Retrato Imaginario), 1985



Crève-cœur



Emma Reyes
Untitled, 2000
acrylic on canvas paper, collage, 71 × 87 cm
price upon request



Crèveœur



Emma Reyes
Untitled, 1997
acrylic on canvas paper, 100 × 72 cm
price upon request

Crève-cœur



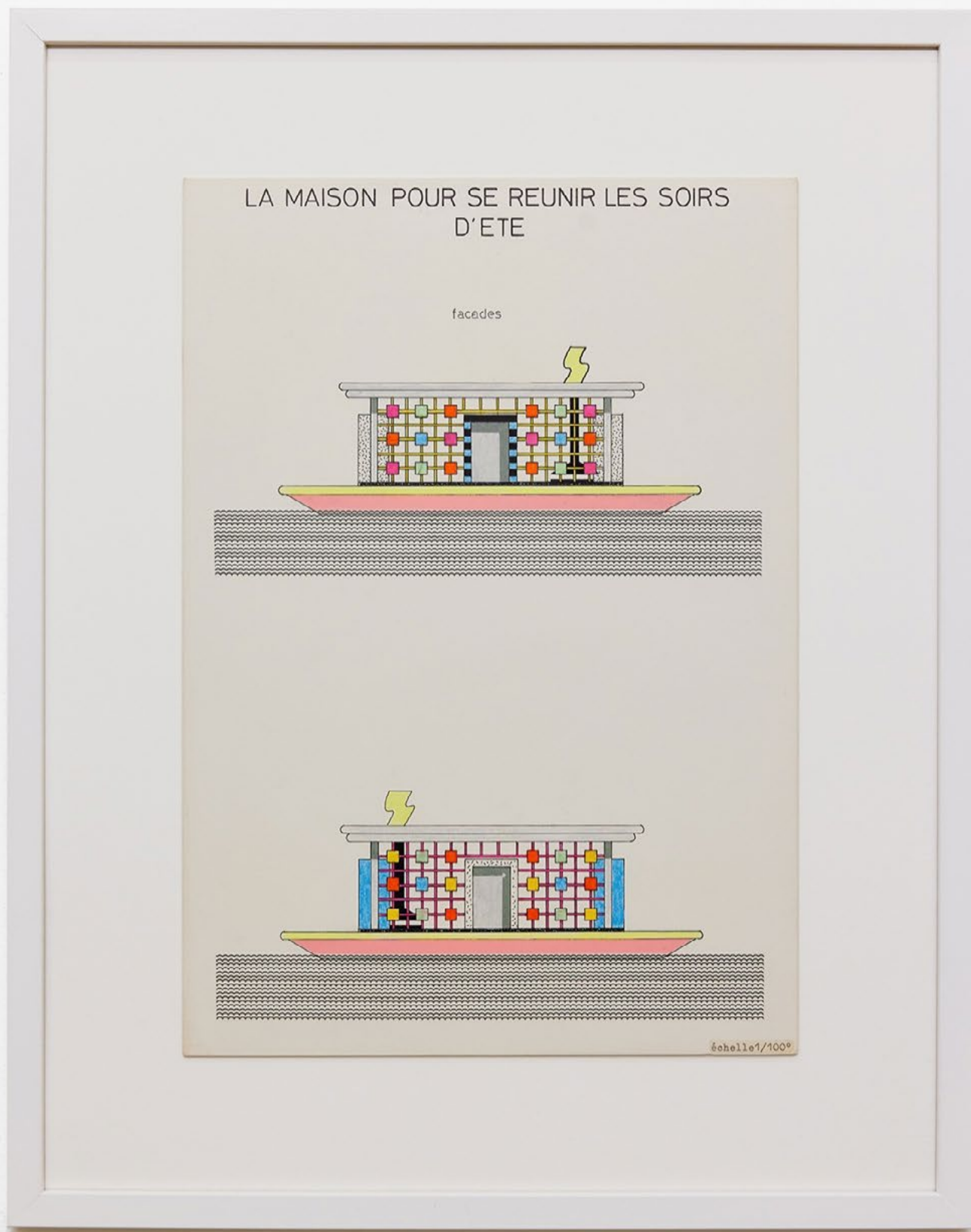
MARTINE BEDIN

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 Crèvecœur, 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 the 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).



Martine Bedin

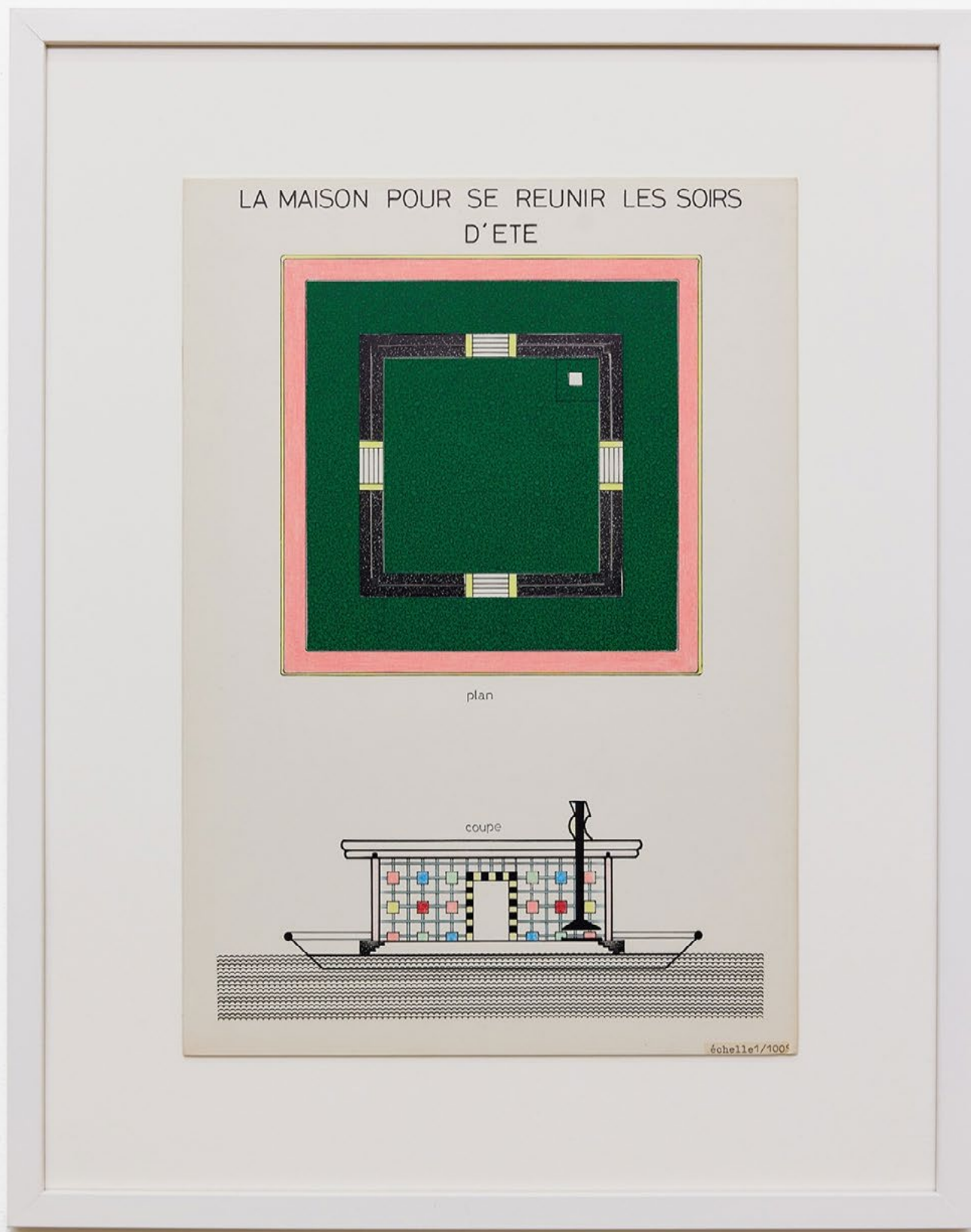
La maison pour se réunir les soirs d'été, 1980

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

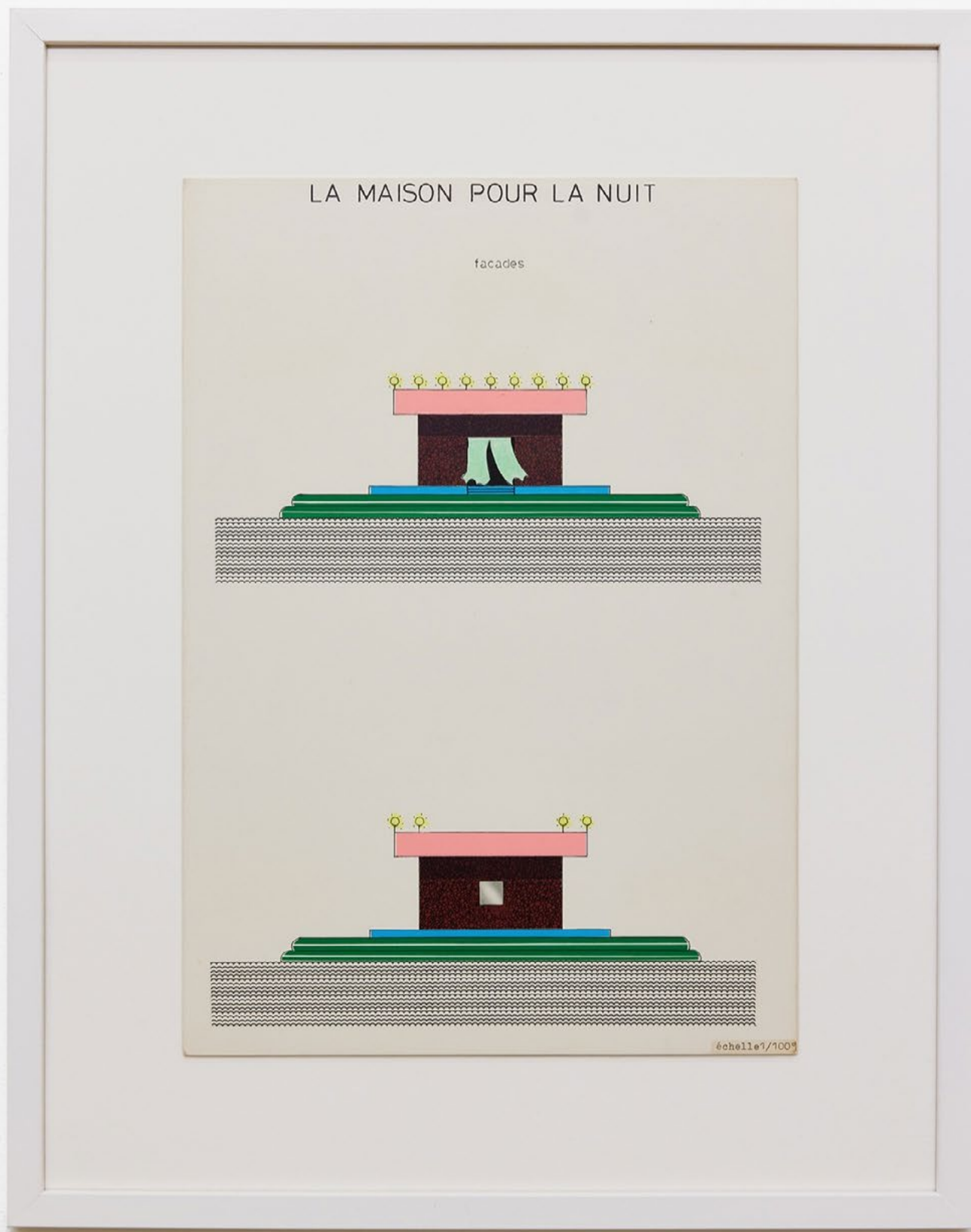
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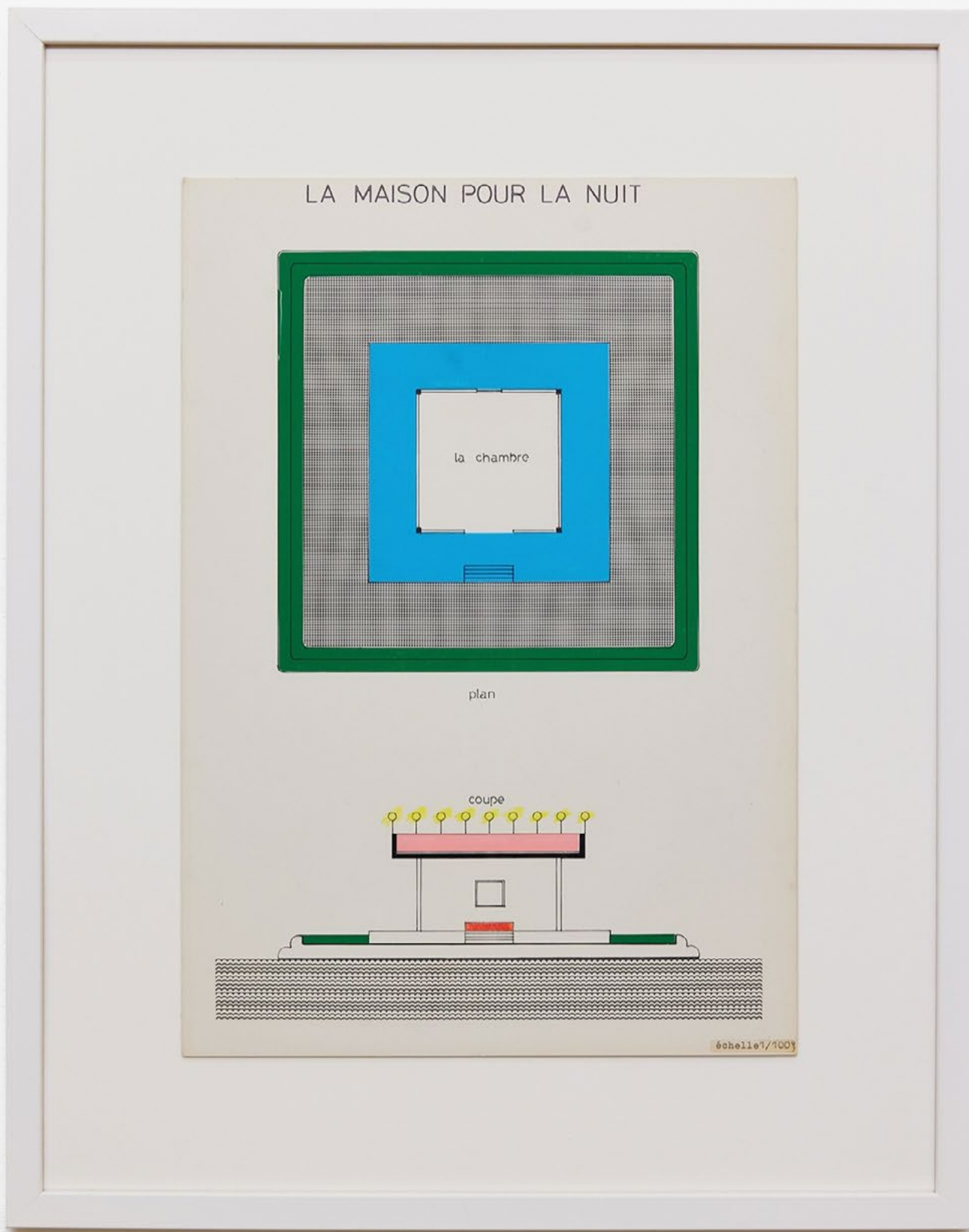
La maison pour la nuit, 1980

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

La maison pour la nuit, 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)

NAOKI SUTTER-SHUDO

Born in 1990, Paris, Naoki Sutter-Shudo lives and works in Los Angeles, United States.

Naoki Sutter-Shudo's sculpture is direct and sensitive. That is to say, it has, at first glance, a form of formal evidence, a silent eurhythmics, which contrasts with the multiplicity of small narratives, whispered intimate references, coincidences or déjà-vus that seem to have composed it. They rest on a quasi-impossible equilibrium, whether it is a question of physical properties, iconography, or meaning. They oscillate between the fatality of gravity and a brazen verticality, between a nonchalant suppleness and a lacquered vigor, between a natural environment and a meticulously constructed architecture, between a profane and a sacred aspect, and it seems that one could enumerate these antitheses endlessly. Antitheses that can rather be seen as correspondences, as intrepid attempts of reconciliation. The notions co-exist, thus creating a language of their own, which is as far away as possible from a Manichean statement.

Recent solo exhibitions include Keijiban, Kanazawa (JP), Gaga & Reena Spaulings, Los Angeles (US), Derosia, New York (US), Crèveœur, Paris (FR), XYZ, Tokyo (JP).

Recent group exhibitions include Institut français de Tokyo (JP), Fondation Vincent Van Gogh Arles (FR), Musée d'Art Moderne de la Ville de Paris (FR), FRAC Île-de-France, Paris (FR) and MAMCO, Geneva (CH), Salle de Bain, Lyon (FR).

Public collections include Musée d'Art Moderne de la Ville de Paris (FR) and MAMCO, Geneva (CH).

Naoki Sutter-Shudo's third solo show at Crèveœur, Paris, will open in June 2025.

Crèveœur



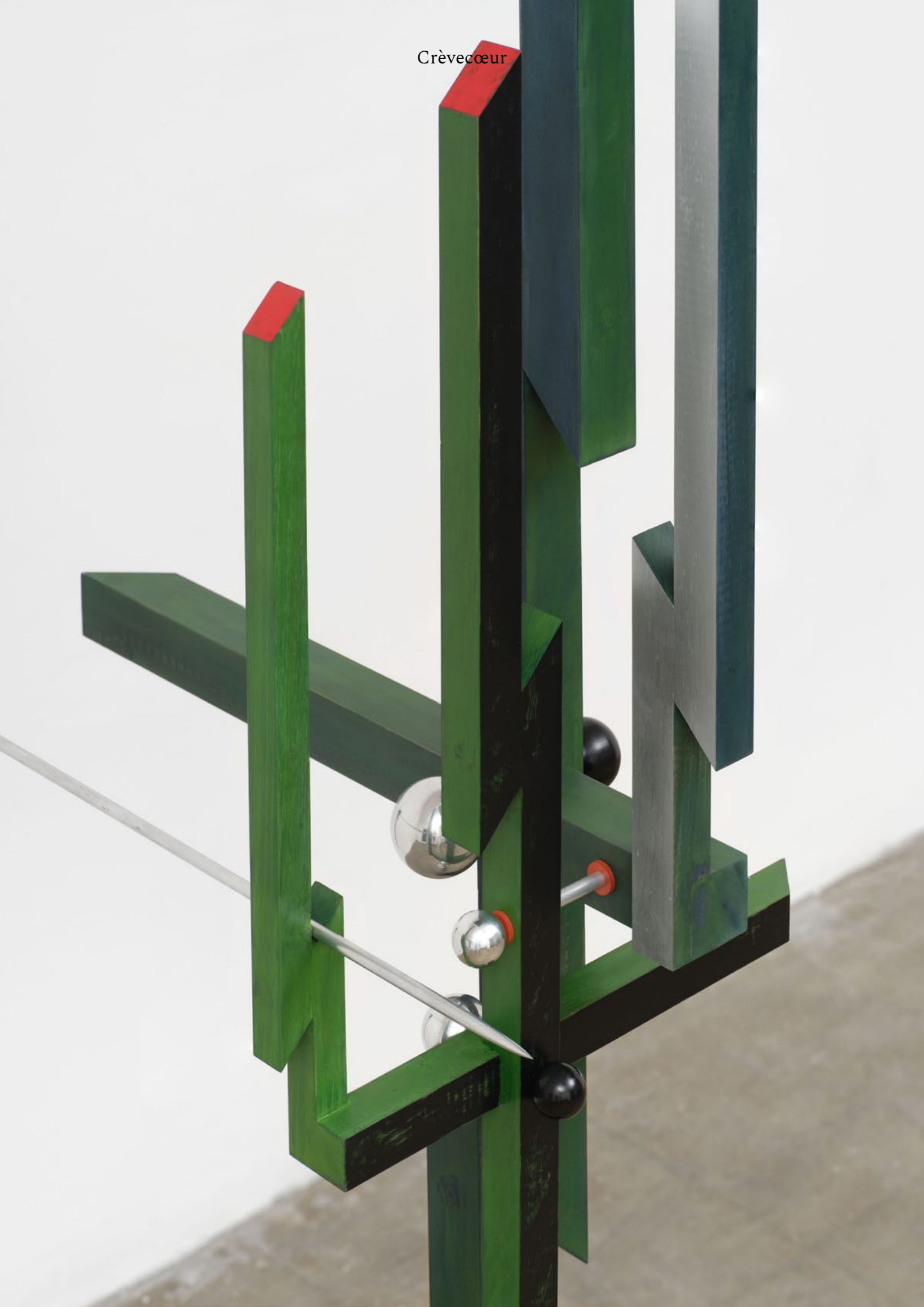
Naoki Sutter-Shudo
Saint Georges, 2025
enamel and casein paint on wood, aluminum, bakelite, rubber, polyester
150 × 60 × 40 cm
15 000 euros (excl. vat)

Crève-cœur



Naoki Sutter-Shudo
Saint Georges, 2025

Crève-cœur



Crève-cœur



ERNST YOHJI JAEGER

“I’d like to paint as if I’d never painted before,” Philip Guston once said. “As if I’d never painted, or ever seen a painting.” An unattainable goal, to be sure, but one that sheds light on the frustrated ideals of that explorer of forms and styles. It’s certainly food for thought for Ernst Yohji Jaeger, who’s fond of the idea of the “third hand”—a mode of painting where the artist’s gestures disappear, ceding the initiative to brush-movements endowed with a life of their own and possessed by the spirit of painting itself. The hand uncouples itself from its subject, leaving the artist free to see the world anew.

It is this desire for freedom and emancipation, poised between anxiety and wonder, that informs Ernst Yohji Jaeger’s own painting practice. Influenced by various Western and Eastern traditions and his own Japanese–German heritage, Jaeger’s work draws as much on the history of classical painting as on counter-cultural currents, video games, manga, and the animes of Yoshitaka Amano, the iconic designer behind Final Fantasy. Amano himself straddles two worlds, drawing inspiration from Klimt and Disney alike and combining sleek imagery with elements of abstraction, symbolism and art nouveau.

— Stéphanie Moisdon

Born in 1990 in Germany, Ernst Yohji Jaeger lives and works in Vienna, Austria.

Ernst Yohji Jaeger’s recent exhibitions include Institut Français de Tokyo (JP), Le Consortium, Dijon (FR), Museum of Contemporary Art, Belgrade (RS), Kunsthhaus Glarus, Glarus (CH), Crèveœur, Paris (FR), 15Orient, New York (US), Shibunkaku, Kyoto (JP).

His work is part of institutional collections such as Musée d’Art Moderne de Paris (FR), Lafayette Anticipations – Fondation Galeries Lafayette (FR), Museo Jumex (MX), AMOCA Wales - Artistic Museum of Contemporary Art (WA).

Crève-cœur



Ernst Yohji Jaeger
One Star in Sight, 2025
oil on canvas, artist frame, 50 × 60 cm
45 000 euros (excl. vat)

Crève-cœur



Crève-cœur



Crèveœur



Ernst Yohji Jaeger
Untitled, 2025
oil on linen mounted on board, 90 × 100 cm
60 000 euros (excl. vat)



ANNE BOURSE

Anne Bourse was born 1982. She lives and works in Saint-Denis (FR).

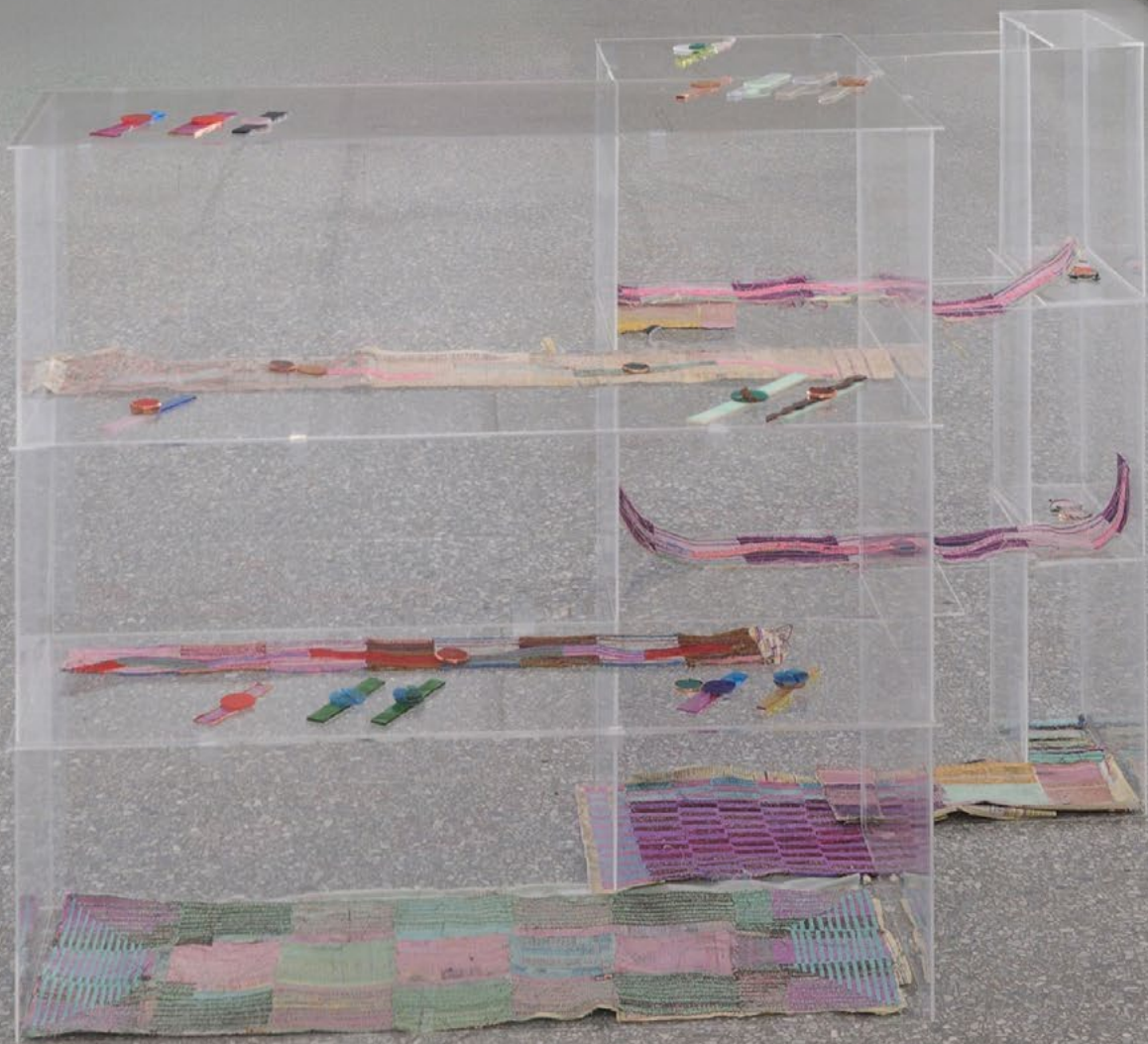
Her work starts with a broad range of references usually drawn from pop culture. Resembling a poetic web woven out of Bourse's personal desires and obsessions, these references are embedded in the artist's highly idiosyncratic, aesthetic universe. Her works and exhibitions are replete with certain pastel colors, painted mirror surfaces and textiles as well as recurring patterns and motifs. The artist's working method is extremely meticulous and repetitive. She creates her pieces by applying paint innumerable times to the underlying material in a reiterative way, weaving each piece of fabric, drawing swirling lines on paper, silk and objects. A monotone and excruciating process that can take hours or days, and by the tedious production of objects with tools and methods she does not master but appropriates by watching DIY videos on YouTube. Hence, a temporal dimension as well as performative and artisanal elements are inscribed in her works. It's as if she were intent on narrating something very slowly and on narrating it herself.

Recent solo exhibitions include: Musée d'art moderne et contemporain de Saint-Étienne Métropole (MAMC+) (FR), Kunsthalle Bremerhaven (DE), Galerie Édouard Manet, Gennevilliers (FR), Crèveœur, Paris (FR), MOCO La Panacée, Montpellier (FR) - with Mimosa Echard.

Her work has been shown in numerous group exhibitions, including 24e Prix Fondation Pernod Ricard, Paris (FR), Palais de Tokyo, Paris (FR), Villa Empain, Brussels (BE), Frac Corsica, Corse (FR), Scheusal, Berlin (DE), Crédac, Ivry-sur-Seine (FR), CAC Brétigny, Brétigny-sur-Orge (FR), Frac Île de France, Paris (FR).

Anne Bourse's solo exhibition, *Dissociation*, is currently on view at Crèveœur, Paris

Crève-cœur



Anne Bourse

Around sex o'clock (2), 2024

acrylic glass, tape, tinted glass, glue, thread, canvas, paper from the Yellow Pages, 90 × 140 × 50 cm
14 000 euros (excl. vat)

Crèveœur

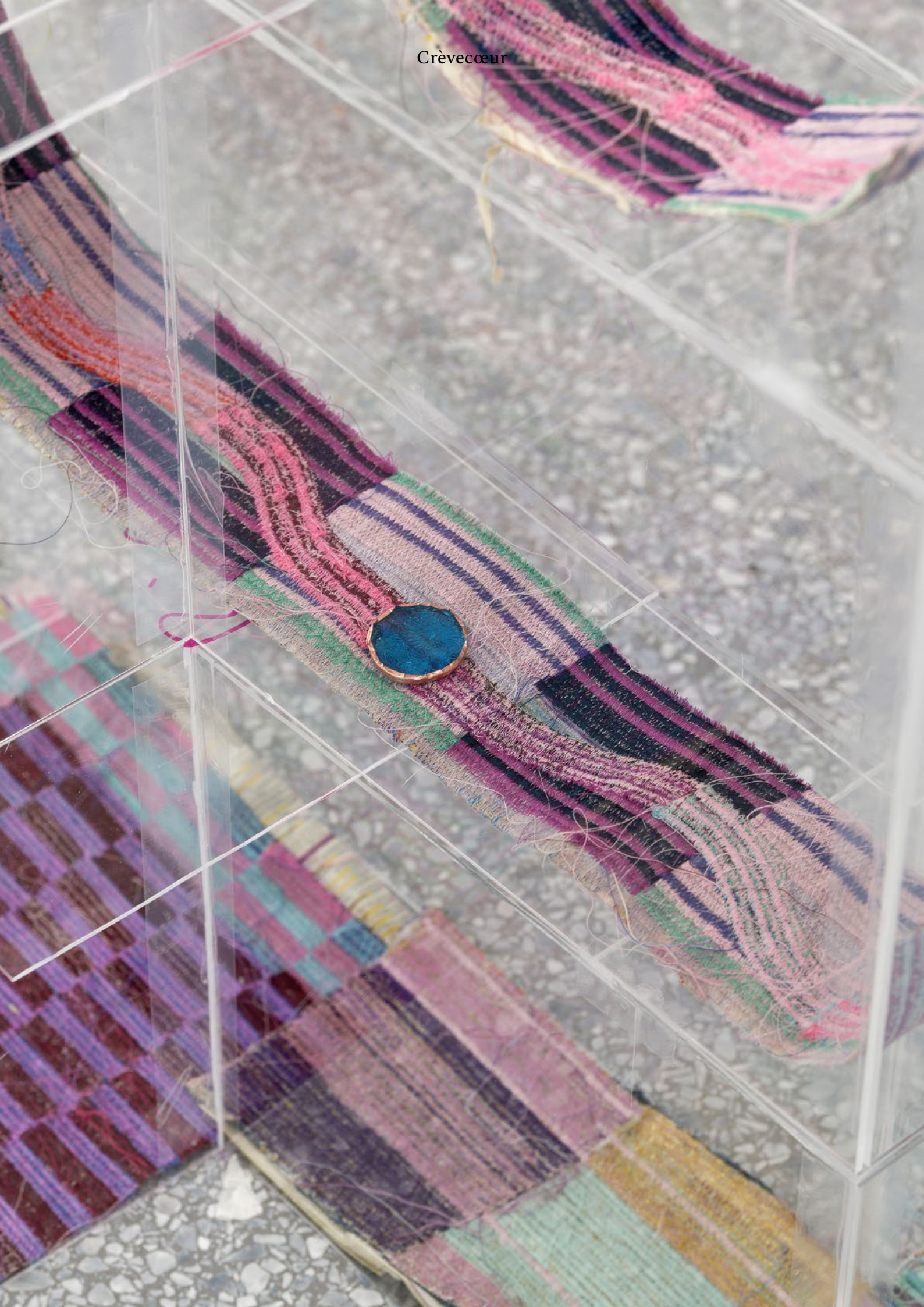


Anne Bourse

Around sex o'clock (2), 2024

acrylic glass, tape, tinted glass, glue, thread, canvas, paper from the Yellow Pages, 90 × 140 × 50 cm
14 000 euros (excl. vat)

Crève-cœur



Crèveœur



Anne Bourse

Merci pour la nuit (4), 2024

oil paint, ink, ballpoint pen and typex on coated paper, tape, 100 × 23 cm
6 000 euros (excl. vat)

Crève-cœur



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 Szczeczeszyn, Poland in 1984. He lives and works between Warsaw and Antwerp.

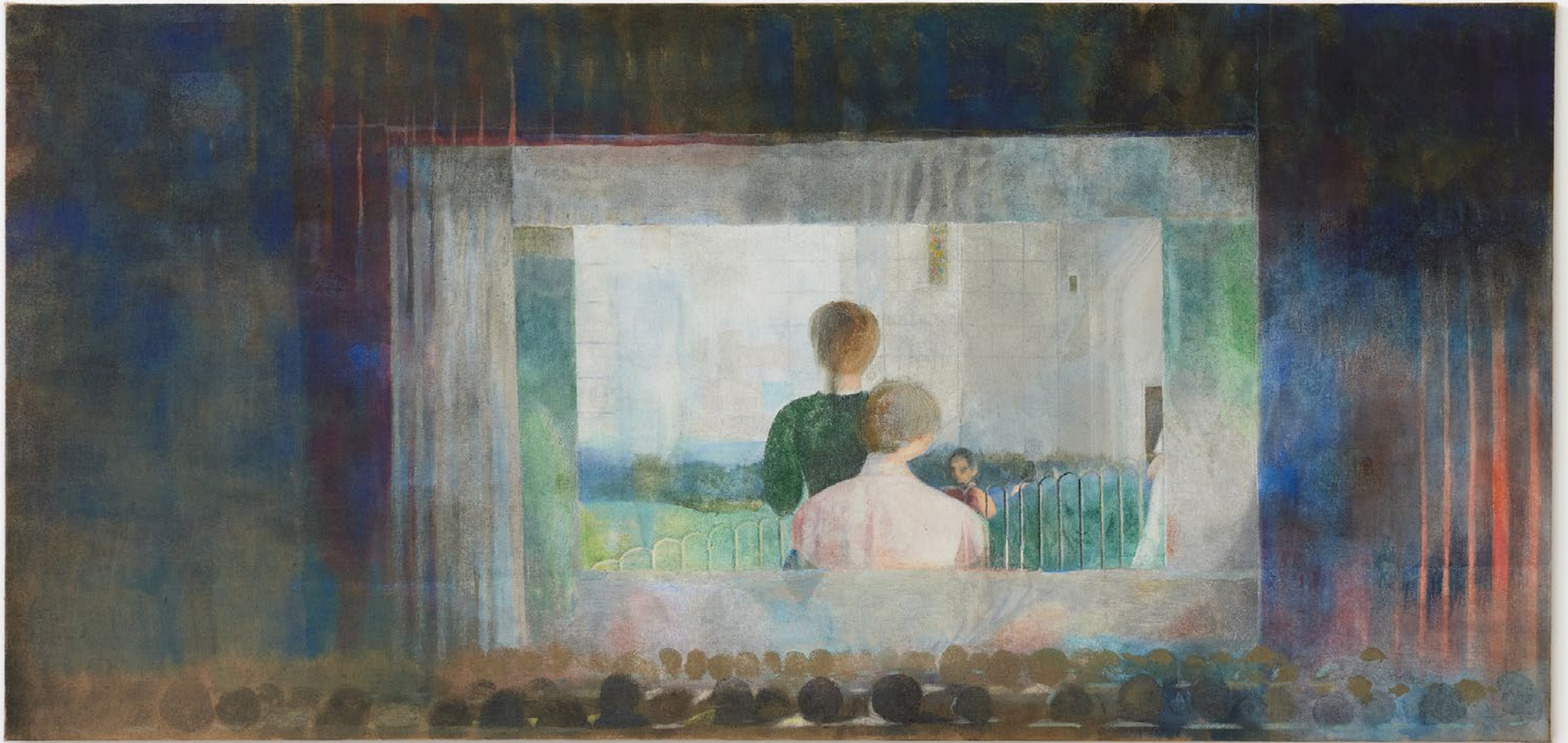
Recent and upcoming solo exhibitions include Fondazione Bonollo, Vicenza (IT), Crèveœur, Paris (FR), Clearing, New York (NY), 15orient, New York (US), Dawid Radziszewski Gallery, Warsaw (PL), Swallow, Vilnius (LT), Tim Van Laere Gallery, Antwerp (BE), Contemporary Art Museum St. Louis (US), Galerie Tobias Naehring, Leibzig, Nino Mier Gallery, Los Angeles (US).

Recent group exhibitions include, 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 Centre Pompidou, Paris (FR), MUMOK - Museum Moderner Kunst Stiftung Ludwig, Vienna (AT), Frac des Pays de la Loire, Nantes (FR), MOC AK, Museum of Contemporary Art Kraków (PL), Collection Pinault, Paris (FR) X Museum, Beijing (CN), Olbricht Collection, Berlin (DE) and Boros Collection, Berlin (DE).

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

Crève-cœur



Tomasz Kowalski
Untitled, 2025
oil on canvas, 116 × 242 cm
47 000 euros (excl. vat)

Crève-cœur

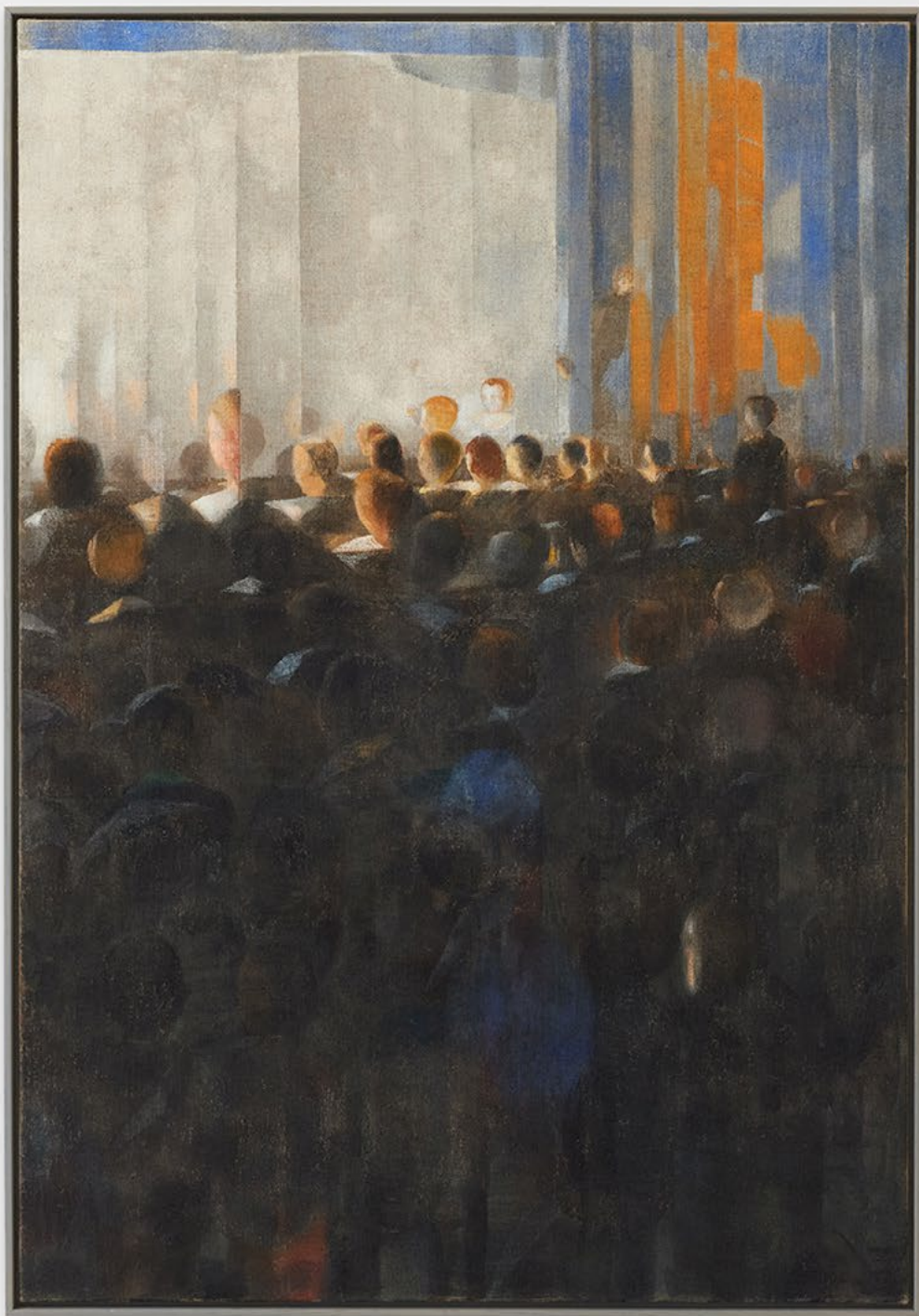


Tomasz Kowalski
Untitled, 2025





Crèveœur



Tomasz Kowalski
Untitled, 2025
oil on canvas, 165 × 116 cm
37 000 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 solo exhibitions include Castle, Los Angeles (US), David Zwirner, New York (US), ARCH, Athens (GR), La Società Delle Api, Monaco (MC), castle, Los Angeles (US), Sadie Coles, London (UK), Kayokoyuki, Tokyo (JP), Kanazawa 21st Century Museum, Ishikawa (JP), Dawid Radziszewski, Warsaw (PL), Tokyo Opera City Art Gallery, Tokyo (JP), Museum of Contemporary Art Busan (KR).

Recent group exhibitions include Institut Français de Tokyo (JP), Long Museum, Shanghai (CN), Chapter NY (US), Laurel Gitlen, New York (US), 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 Centre Pompidou, Paris (FR), The Met, New York (US), Guggenheim Museum, New York (US), ICA Miami (US), Musée d'Art Moderne de Paris (FR), Lafayette Anticipations - Fonds de dotation Famille Moulin, Paris (FR), AMOCA Wales - Artistic Museum of Contemporary Art (UK), Rubell Museum, Miami (US), LACMA - Los Angeles County Museum of Art (US), MACAM - Museu de Arte Contemporânea Armando Martins, Lisbon (PT), Long Museum, Shanghai (CN), MWoods Museum (CN), Kanazawa 21st Century Museum (JP), Kiyosu City Haruhi Art Museum (JP), The Taguchi Art Collection.

Yu Nishimura will present his third solo exhibition at Crèveœur in October 2025.

Crève-cœur



Yu Nishimura
Moment, 2025
oil on canvas, 15.8 × 22.7 cm
25 000 euros (excl. vat)

Crève-cœur



Crèveœur



Yu Nishimura

untitled, 2025

oil on canvas, 194 × 162 cm

115 000 euros (excl. vat)

Crève-cœur



Crèveœur

Art Basel 2025 | Unlimited

Yu Nishimura

June 16 - 19, 2025

Booth U9

Crèveœur

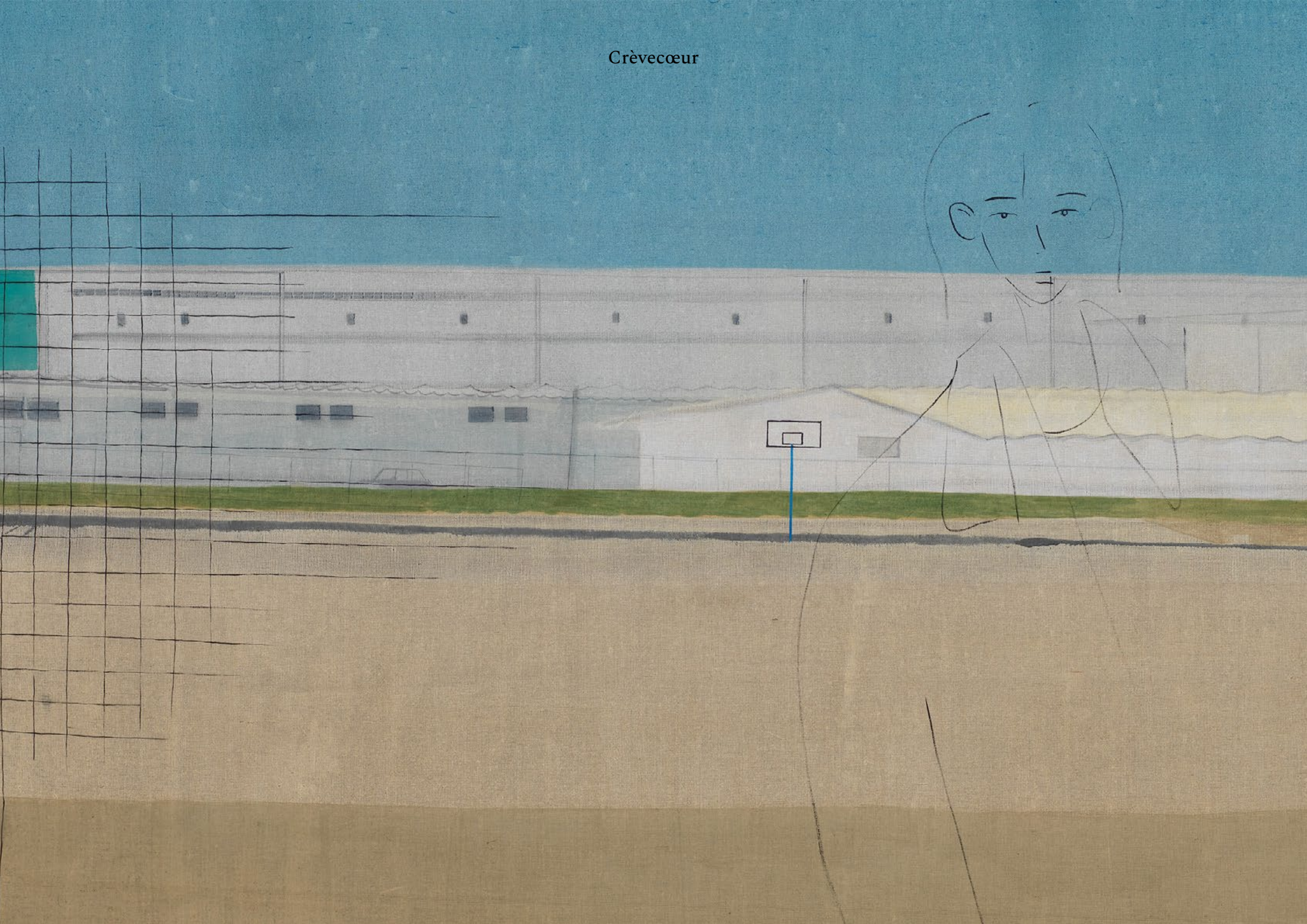


Yu Nishimura
In Slight Shift, 2025
oil and tempera on cotton, 291 × 545.9 cm | 291 × 181.8 cm (each)
price upon request

Crève-cœur



Crève-cœur



Crèvecoeur



Crève-cœur



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 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 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).

Crève-cœur



Alexandra Noel
Muscle Brain (Die 35-36), 2025
oil and enamel on wood panel, 20.3 × 25.4 × 1.9 cm
8 000 euros (excl. vat)

Crève-cœur



Alexandra Noel
Muscle Brain (Die 35-36), 2025

Crève-cœur

Crève-cœur



Crève-cœur

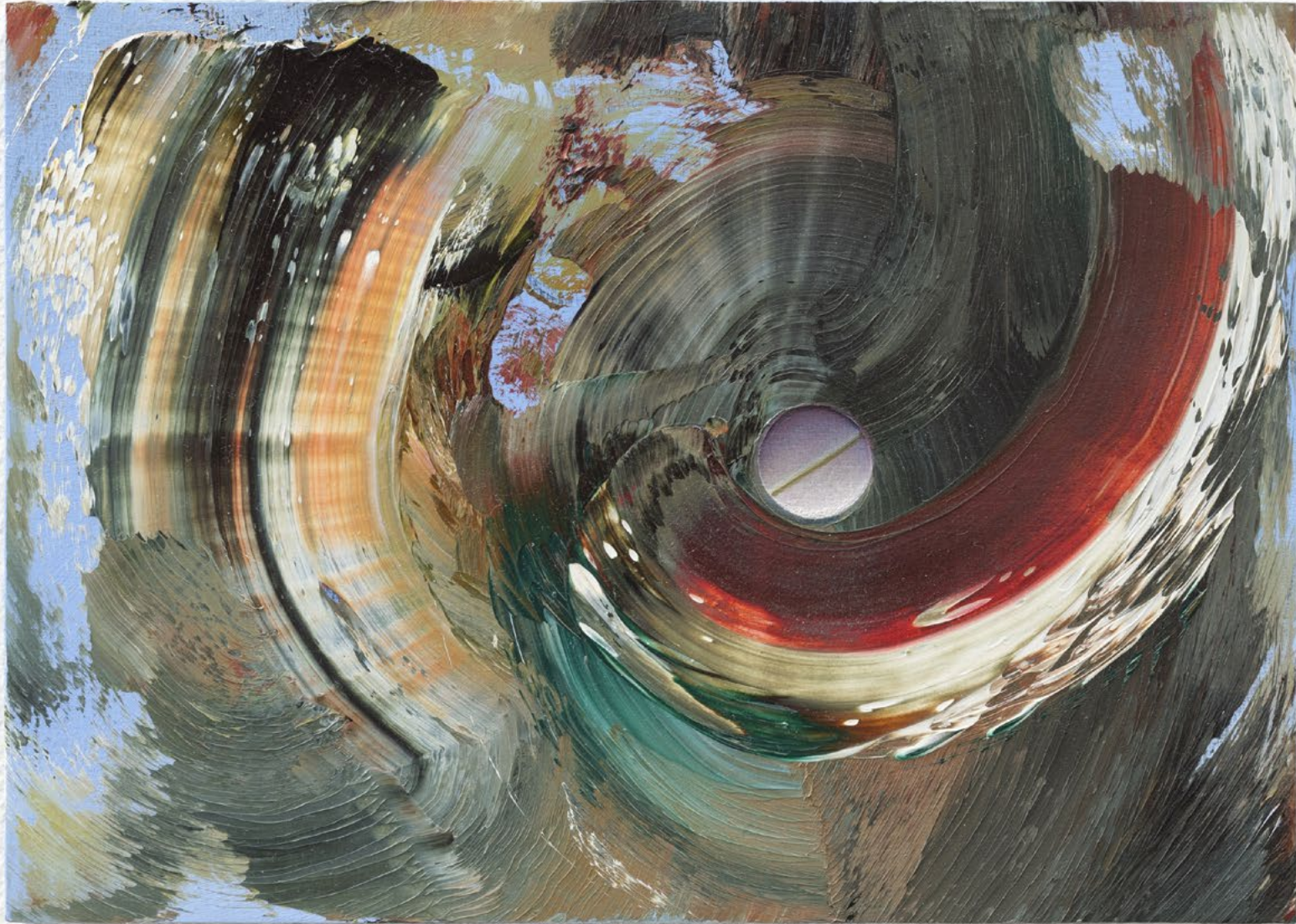


Alexandra Noel
Hoard, 2025
oil and enamel on wood panel, 7.6 × 40.6 × 1.9 cm
7 000 euros (excl. vat)

Crève-cœur

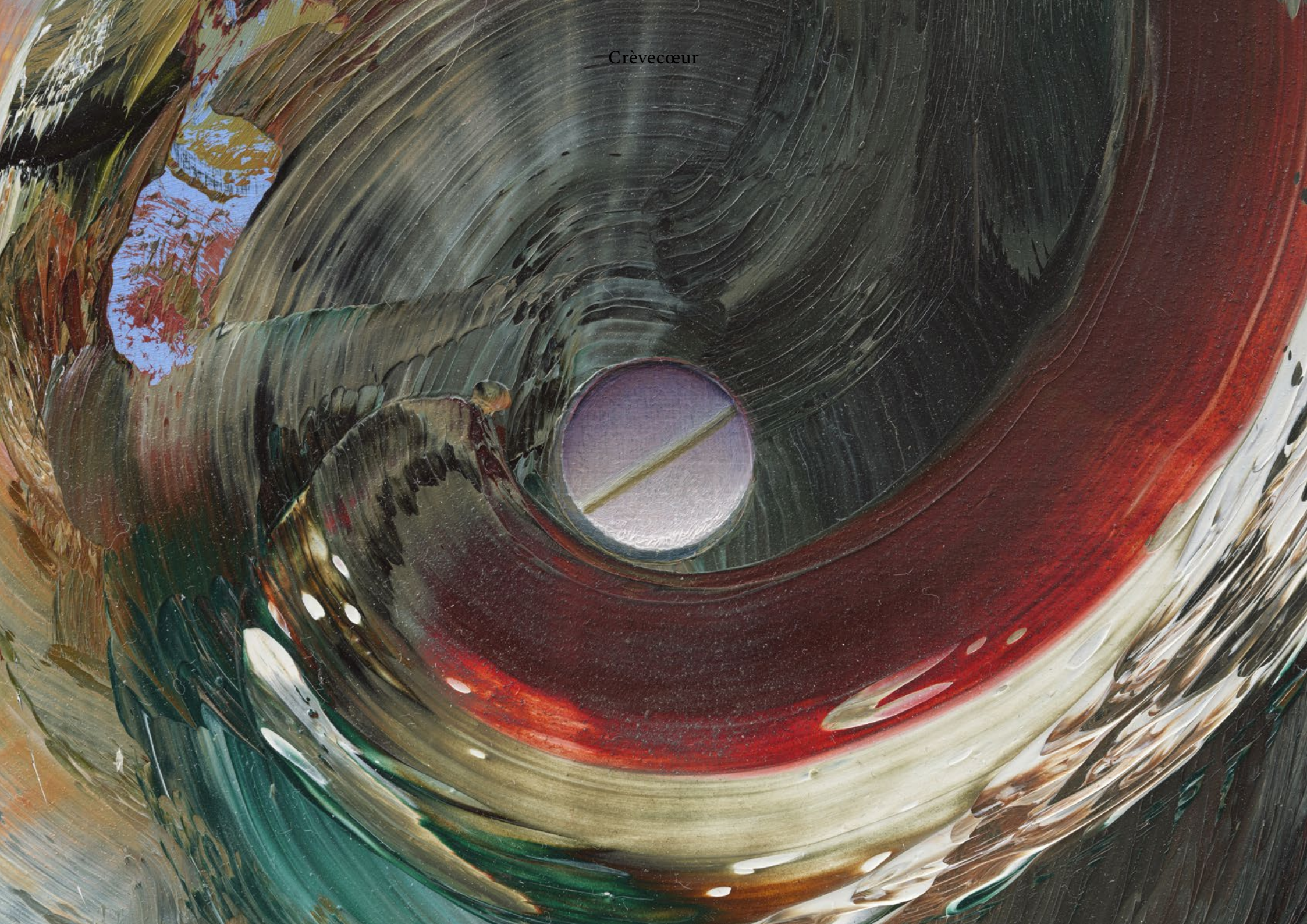


Crèveœur



Alexandra Noel
Screw Tablet, 2025
oil and enamel on wood panel, 12.7 × 17.8 × 1.9 cm
6 500 euros (excl. vat)

Crève-cœur



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), 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).

Crèveœur



Autumn Ramsey

Tome, 2025

oil on canvas, 61 × 76.2 cm | 24 × 30 inches

16 000 euros (excl. vat)

Crève-cœur



Crèveœur



Autumn Ramsey
The Light, 2025
oil on canvas, 122 × 91 cm | 48 × 36 inches
25 000 euros (excl. vat)

Crève-cœur



Autumn Ramsey
The Light, 2025

Crève-cœur



Crèveœur



Autumn Ramsey
Elle/The Tale, 2024
oil on canvas, dyptich (76.2 × 61 cm | 30 × 24 inches; 61 × 76.2 cm | 24 × 30 inches)
28 000 euros (excl. vat)

Crèveœur



Autumn Ramsey
Elle/The Tale, 2024

Crève-cœur



Crève-cœur



Autumn Ramsey
Elle/The Tale, 2024

Crève-cœur



Crèveœur



Autumn Ramsey

The Light II, 2025

oil on canvas, 91 × 121 cm | 36 × 48 inches

25 000 euros (excl. vat)

Crèveœur



Autumn Ramsey
The Light II, 2025



Crèveœur



Autumn Ramsey

Reign, 2025

oil on canvas, 50.8 × 40.6 cm | 20 × 16 inches

15 000 euros (excl. vat)

Crève-cœur



