



Crèvecoeur

Art Basel
Miami Beach 2024

Martine Bedin
Than Hussein Clark
Ernst Yohji Jaeger
Inès di Folco Jemni
Nino Kapanadze
Yu Nishimura
Francis Picabia
Alice Rahon
Emma Reyes
Louise Sartor
Naoki Sutter-Shudo

December 4-8, 2024
Booth C17

MARTINE BEDIN

Martine Bedin was born in 1957 in Bordeaux (France). After graduating in architecture, her intuition took her from Florence to Milan where, in the early 1980s, a real design revolution was taking place around Ettore Sottsass where creators overturn the traditional principles of design and transform this discipline previously oriented towards production and rationality, towards visual communication. In 1980, after lyrics from a Bob Dylan's song, Memphis is born. This had the effect of a bomb: it renewed the language of shapes and colors, based therefore on the meaning and presence of the object rather than on its function. On display are objects that forget all concessions to good taste by favoring pattern, color and decor. The ingredients of a show are put in place in total freedom of expression. Within this New Italian Design, Martine Bedin immerses herself, nourishes 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.

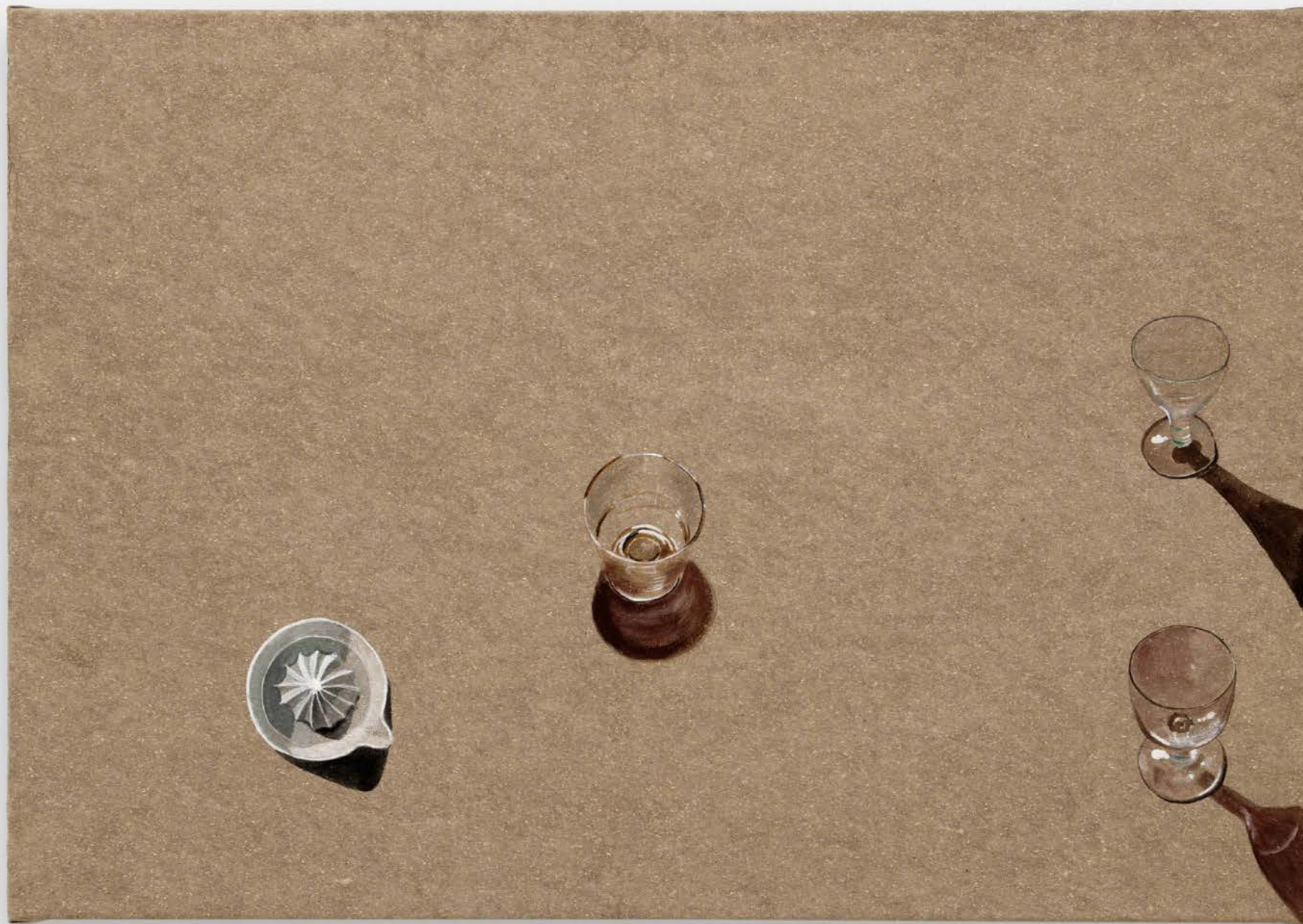
After decades of working in design and architecture, Martine Bedin has started to show her recent artistic practice at the occasion of her first show at Crèvecoeur in 2023. The new works presented at Art Basel Miami explore still life: the objects seem to have the strange status that three-dimensional projections can have. They are in suspended time, really there, and totally absent, preserved in the ether of the drawing.

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), Crèvecoeur, 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 work is part of various institutional collections, including Centre Pompidou, Paris (FR), Musée des Arts Décoratifs, Paris (FR), Musée des Arts décoratifs et du Design, Bordeaux (FR), Frac Nouvelle-Aquitaine MÉCA (FR), amongst others.

Crèvecœur



Martine Bedin

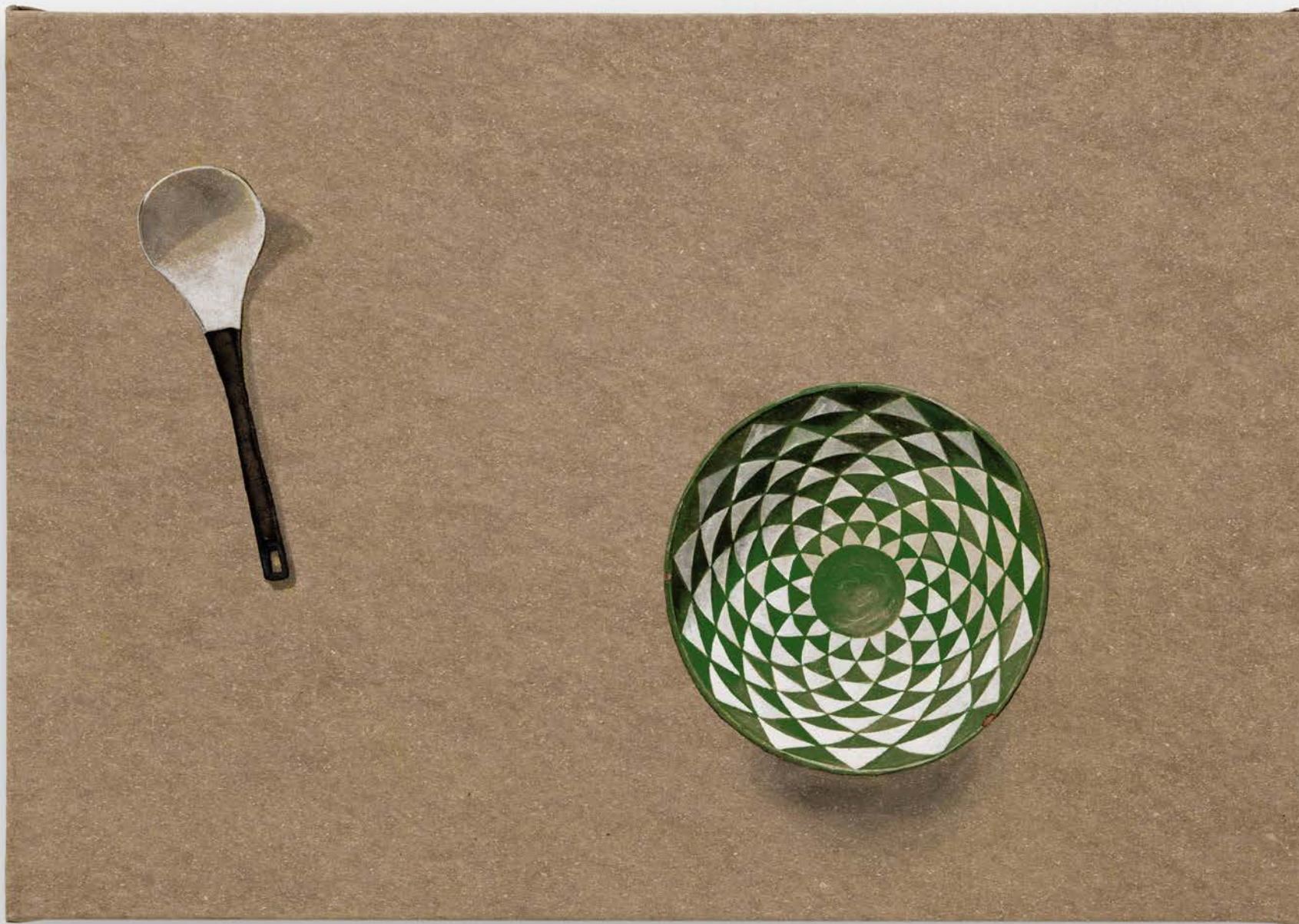
SOIF (Série "D'une chose à l'autre" III), 2024

Watercolor on linen paper mounted on canvas, 64,5 × 92,5 cm | 25,5 × 36,5 in
14 000 euros (excl. vat)

Crèvecœur



Crève-cœur



Martine Bedin

FAIM (Série "D'une chose à l'autre" III), 2024

Watercolor on linen paper mounted on canvas, 64,5 × 92,5 cm | 25,5 × 36,5 in
14 000 euros (excl. vat)

Crèvecœur



Crève-cœur



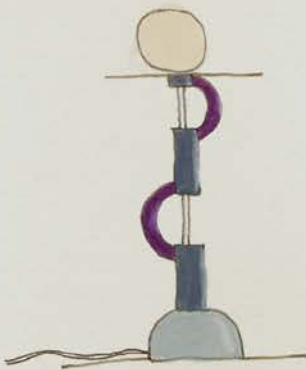
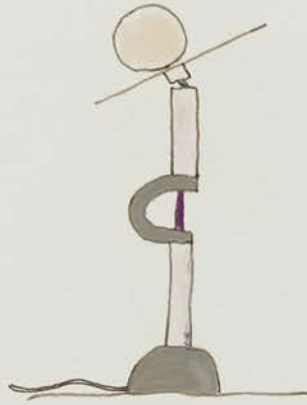
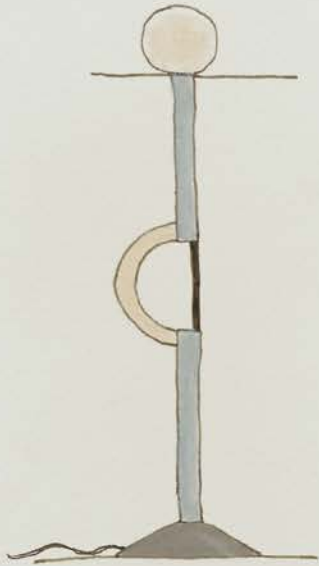
Martine Bedin

lamps 1982, 1982

Felt pen and colored pencil on paper, 35 × 24,5 cm | 14 × 10 in (framed: 40 × 32 cm | 16 × 9 in)

6 000 euros (excl. vat)

Crève-cœur



Memphis III
Maïline Bodein
San Sebastián 26.12.82

Crèvecœur



Martine Bedin

lampes 1980, 1980

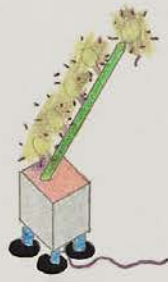
Felt pen and colored pencil on paper, 30 × 22 cm | 12 × 9 in (framed: 40 × 32 cm | 16 × 9 in)

6 000 euros (excl. vat)

Crèvecœur



TERMINUS



TRIOMPHE



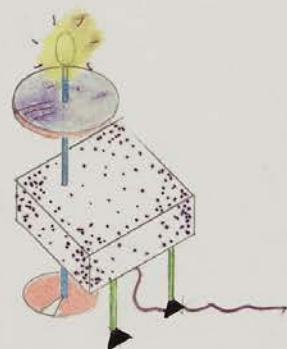
SPLENDID



MODERNE



SUPER



PETIT PALACE

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, sculptures in wood, 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 CRAC Occitanie, Sète (FR), KURA, Milano (IT), GAK Bremen, Bremen (DE), Ginny On Frederick, London (UK), Crèveœur, Paris (FR), 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, Belgrade (RS), CAC Brétigny - centre d'art contemporain, Brétigny (FR).

Than Hussein Clark's next solo exhibition is opening in December 2024 at Crèveœur, Paris.

Crèveœur



Than Hussein Clark
Untitled, 2024

Hand-woven brass, 13,5 × 29 × 26 cm | 5,5 × 11,5 × 10 in
20 000 dollars (excl.vat)

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).

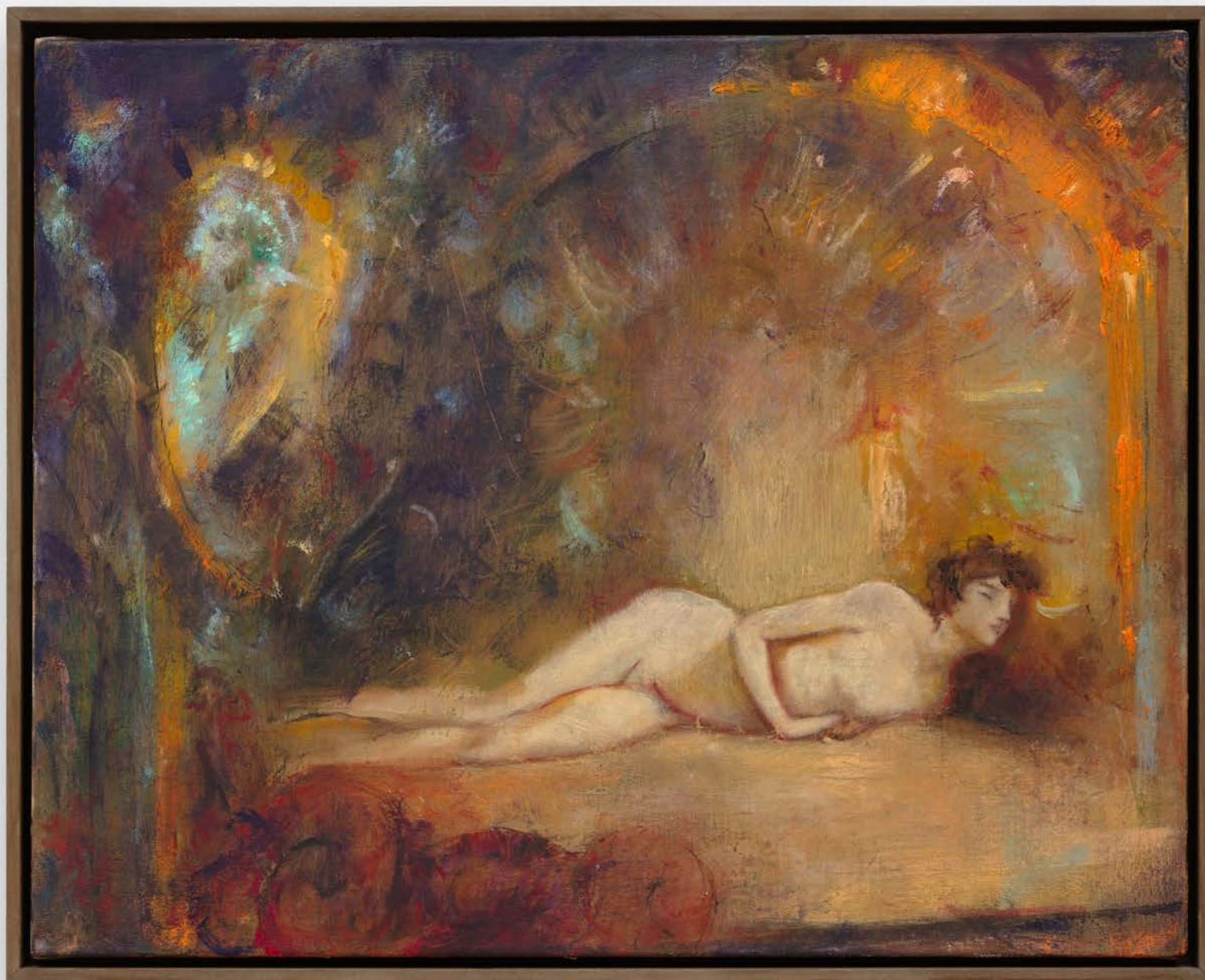
— Stéphanie Moisdon

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

Ernst Yohji Jaeger’s recent exhibitions include Le Consortium, Dijon (FR), Kunsthaus Glarus, Glarus (CH), Crèveœur, Paris (FR), 15Orient, New York (US), Shibunkaku, Kyoto (JP), Croy Nielsen, Vienna (AT).

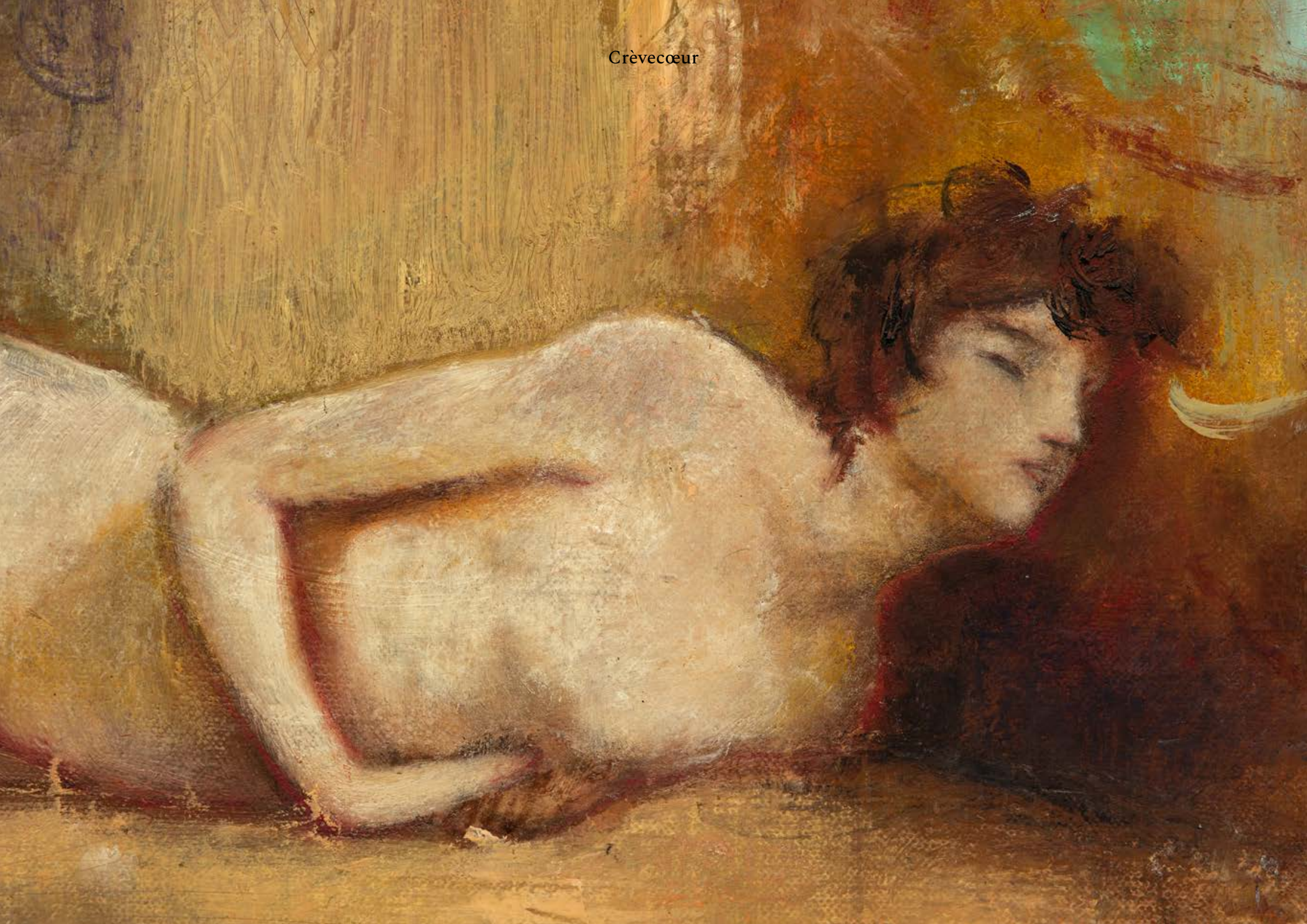
His work is part of institutional collections such as Musée d’Art Moderne de Paris (FR), Lafayette Anticipations – Fondation Galeries Lafayette (FR), Museo Jumex (MX), AMOCA Wales - Artistic Museum of Contemporary Art (WA).

Crèveœur



Ernst Yohji Jaeger
Untitled/Volunteer, 2024
Oil on canvas, artist frame, 40,2 × 50,5 cm | 16 × 20 in
35 000 euros (excl. vat)

Crève-cœur



Crève-cœur



NINO KAPANADZE

A particular tonality emerges from Nino Kapanadze's most recent paintings, a light, an atmosphere, all the more perceptible from one picture to the next as the formats are identical – comfortable for the body that paints, welcoming to the viewer, taken vertically or horizontally. The paintings are either isolated or adjoined. Discreetly, beyond and beneath the subjects being depicted, there is a propulsion towards a purely pictorial and sensorial quest, focussed on the painted space and the emotions that may arise there. Everything here – trees, human figures, books, even walls or other architectural elements – becomes manifest as a more or less fleeting presence, an emanation, an apparition on the verge of visibility, which is in turn indicated not as something clear, but instead an open question, constantly being raised. The treatment of colour plays a great role, with both a transparency and a fluidity, as well as the materials and the pictorial surface. While the technique is classical, oil paint on linen canvas, the use the artist makes of it produces here and there effects close to non-painting, or at least an effacement. The manner that it has been formed as in a fresco – the way of taking colours in the depth of a pictorial layering – resonates in the paradoxical density that it gives her spaces, in a continuity between them and all the various forms they contain: such are the driving forces of this delicate and yet radiant sensuality which can be felt on contemplation.

— Guitemie Maldonado

Born in 1990 in Tbilissi, Georgia, Nino Kapanadze lives and works in Paris.

Nino Kapanadze graduated from the Tbilissi 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.

Her recent solo exhibitions include Crèveœur, Paris (FR), Galerie LC Queisser, Tbilissi (GA). Selected group exhibitions include La Società delle Api - Le Quai Contemporary Art Space, Monte Carlo (MC), Crèveœur, Paris (FR), Perrotin, Paris (FR) and Lo Brutto Stahl, Basel (CH).

Her next solo exhibition will take place at The Bonollo Foundation, Vicenze (IT) in 2025.

Her work is part of the institutional collections, including Fondation Lafayette Anticipations (FR), The Noewe Foundation (LT) and the Sigg Art Foundation (FR).

Crèveœur



Nino Kapanadze
I can connect nothing with nothing (Piscine municipale), 2024
2 panels, 195 × 130 cm | 77 × 51 in (each)
40 000 euros (excl. vat)

Crève-cœur



Crève-cœur



Crèveœur



Nino Kapanadze
5 June, 2019, 2024
Oil on canvas, 130 × 195 cm | 51 × 77 in
22 000 euros (excl. vat)





Crèvecœur

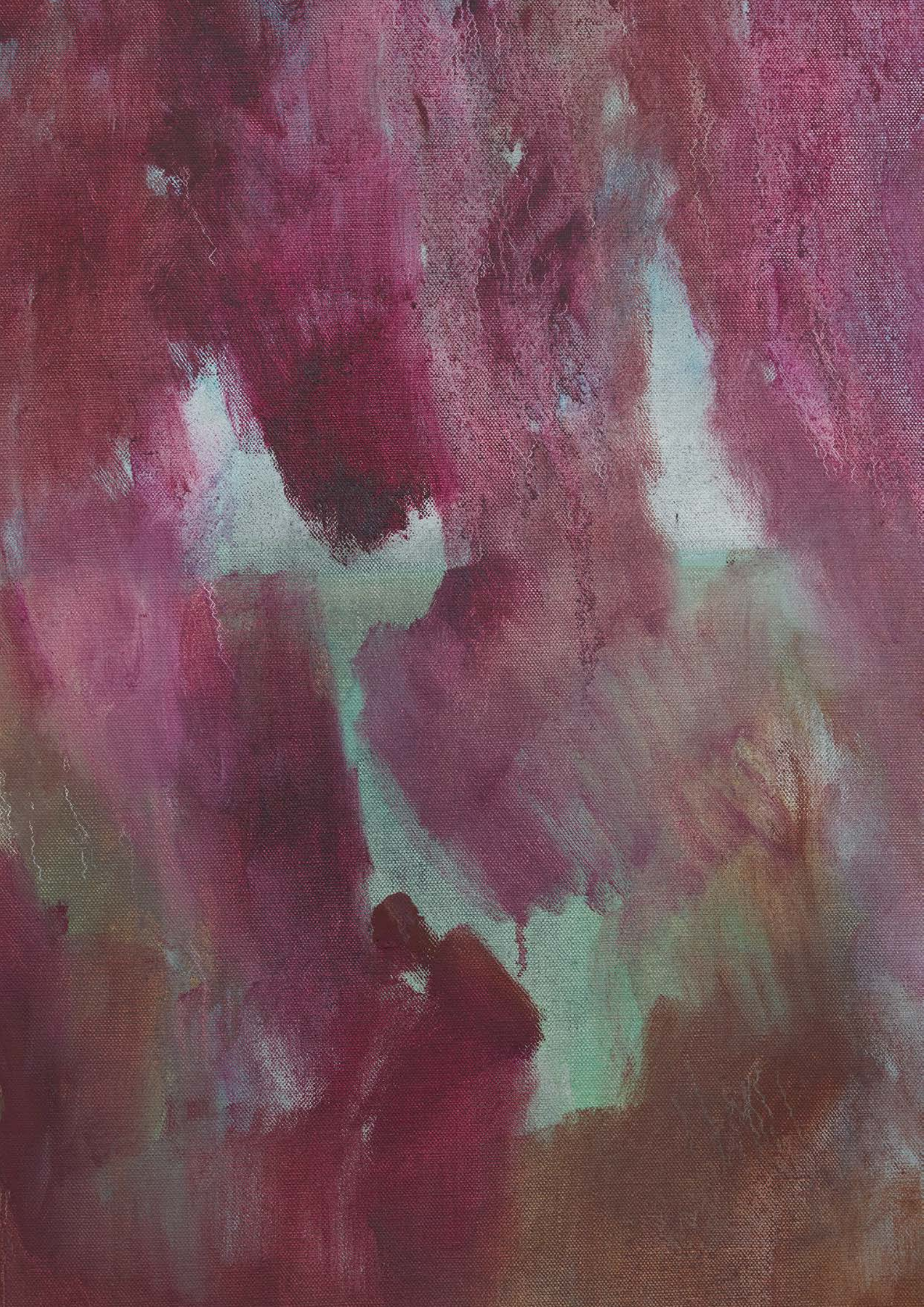


Nino Kapanadze

Magnolia Gardens (I remember you as something to be forgotten), 2024

Oil on linen, 195 × 130 cm | 77 × 51 in

22 000 euros (excl. vat)



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 Le Consortium, Dijon (FR), PAGE (NYC), Cocotte, Treignac (FR), Treignac Project (FR), Crèveœur, Paris (FR), Bel Ami, Los Angeles (USA). Her work was shown in Institut français de Tokyo (JP), Museo Picasso Málaga (ES), MOCO, Montpellier (FR), Mucem, Marseille (FR), Palais de Tokyo Pavillion, Gwangju Biennale (KR), FRAC île-de-France, Paris (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), × Museum, Beijing (CN), Tonus, Paris (FR), amongst others.

Her next solo exhibition will take place at La Società Delle Api, Monaco in 2025.

Her work is part of public collections, such as Musée d’Art Moderne de la Ville de Paris (FR), MAMCO, Geneva (CH), FRAC Poitou-Charentes (FR), FRAC Bourgogne (FR), FRAC Corse (FR).

Crèveœur



Louise Sartor

22-04-24, 2024

Gouache on cardboard, 7 × 23 cm | 3 × 9 in

6 000 euros (excl. vat)

Crève-cœur



Louise Sartor

24-11-23, 2023

Gouache on cardboard, 9 × 26 × 3.5 cm | 3,5 × 10 × 1,5 in

6 000 euros (excl. vat)

Crèveœur



Louise Sartor

12-12-23, 2024

Gouache on cardboard, 7 × 22 × 2.3 cm | 3 × 9 × 1 in

6 000 euros (excl. vat)

Crève-cœur




Louise Sartor

13-06-24, 2024

Gouache on cardboard, 14.2 × 24.2 cm | 5,5 × 9,5 in

6 000 euros (excl. vat)

The painting depicts a landscape under a vast, overcast sky. A faint rainbow is visible in the center of the image, stretching horizontally across the middle ground. The colors of the rainbow are muted and blend into the surrounding atmosphere. On the left side, there is a dark, shadowed area that appears to be a hillside or a large rock formation, rendered in deep blues and greys. The overall color palette is dominated by various shades of blue, grey, and green, creating a somber and atmospheric mood. The brushwork is visible, particularly in the darker areas on the left and the soft transitions of the rainbow.

Crèveœur

Louise Sartor
13-06-24, 2024

Crèveœur



Louise Sartor

26-11-23, 2023

Gouache on cardboard, 3.5 × 31 × 2.5 cm | 1,5 × 12 × 1 in

6 000 euros (excl. vat)

Crèveœur



Louise Sartor

Kryza, 2022

Gouache on cardboard, 33 × 24 cm | 13 × 9,5 in (framed: 52 × 42 cm | 20,5 × 16,5 in)

16 000 euros (excl. vat)

Crève-cœur



Crève-cœur



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), Crèvecoeur, 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).

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

Crèveœur



Naoki Sutter-Shudo
Untitled, 2024

Casein paint on wood, stainless steel, leather, 184 × 42 × 15 cm | 72,5 × 16,5 × 6 in
12 000 euros (excl. vat)

Crève-cœur



Naoki Sutter-Shudo
Untitled, 2024

Crève-cœur



Crèveœur



Naoki Sutter-Shudo
unm, 2024

Painted wood, aluminum, 18 × 4.5 × 4.5 in | 45 × 11.5 × 11.5 cm
8 000 euros (excl. vat)

Crèveœur



Naoki Sutter-Shudo
unm, 2024

INES DI FOLCO JEMNI

Born in 1993, Inès di Folco Jemni is a French-Tunisian artist who lives and works in Paris, France.

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 Magasins Généraux, Paris (FR), The Community Center, Paris (FR), Laurel Gitlen, New York (US), Friche Belle-de-Mai, Marseilles (FR), SISSI club, Marseilles (FR).

Recent group exhibitions include Palais de Tokyo, Paris (FR), MO.CO., Montpellier (FR), Crèveœur, 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), and others.

Her next solo show will take place at Crèveœur, Paris (FR) in February 2025.

Inès di Folco Jemni has performed on various occasions, including at Cosmos-Arles Books, Rencontres de la photographie d'Arles (FR), Bétonsalon - Centre d'Art et de Recherche, Paris (FR), Villa Vassilief, Paris (FR), La Nuit Blanche, Espace Khiasma, Les Lilas (FR), and more.

Crèveœur



Inès di Folco Jemni

L'oreille, 2024

Oil and pigment on canvas, 214 × 229 cm | 84,5 × 90 in
25.000 dollars (excl. vat)

Crève-cœur



Inès di Folco Jemni
L'oreille, 2024

Crève-cœur



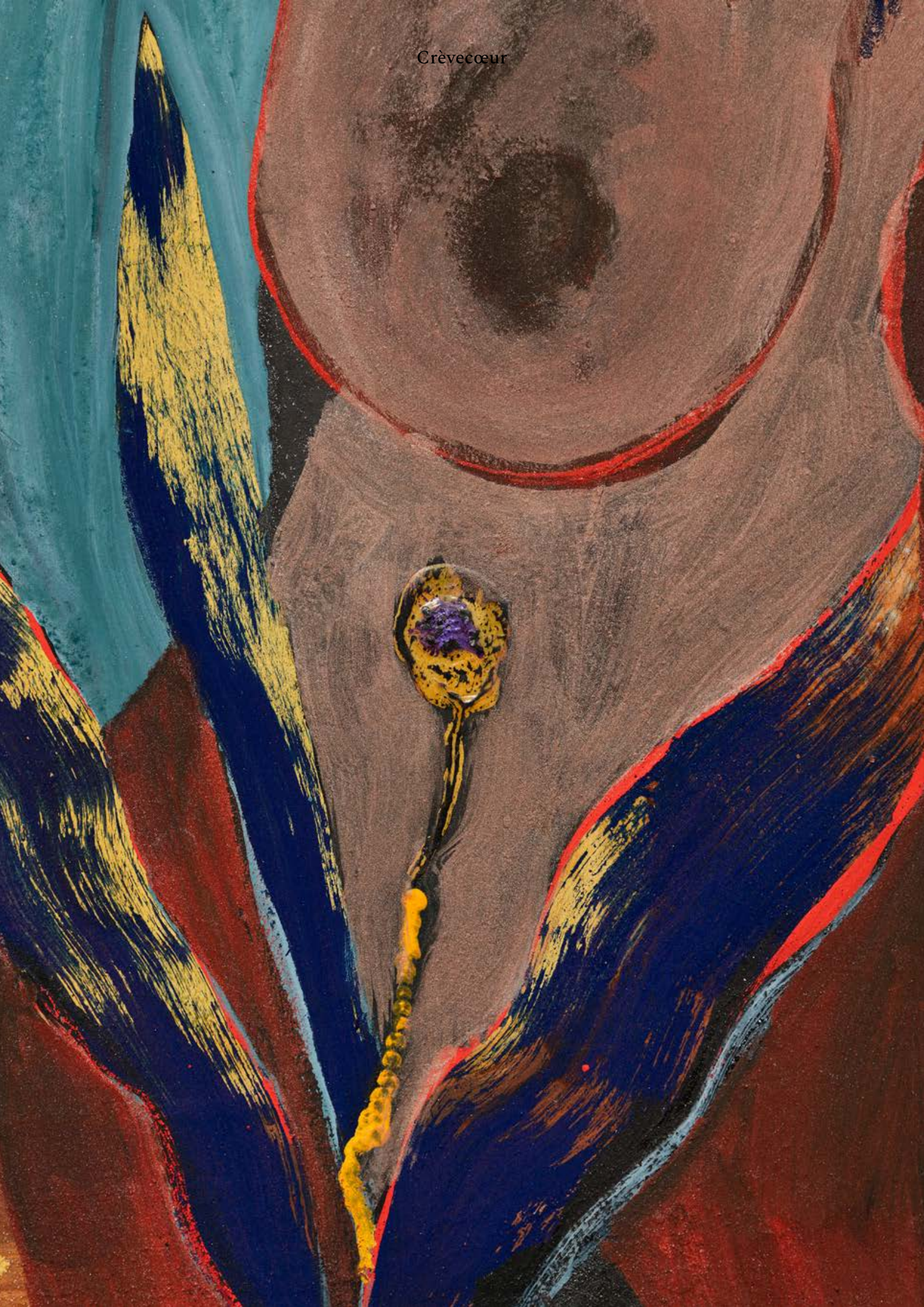


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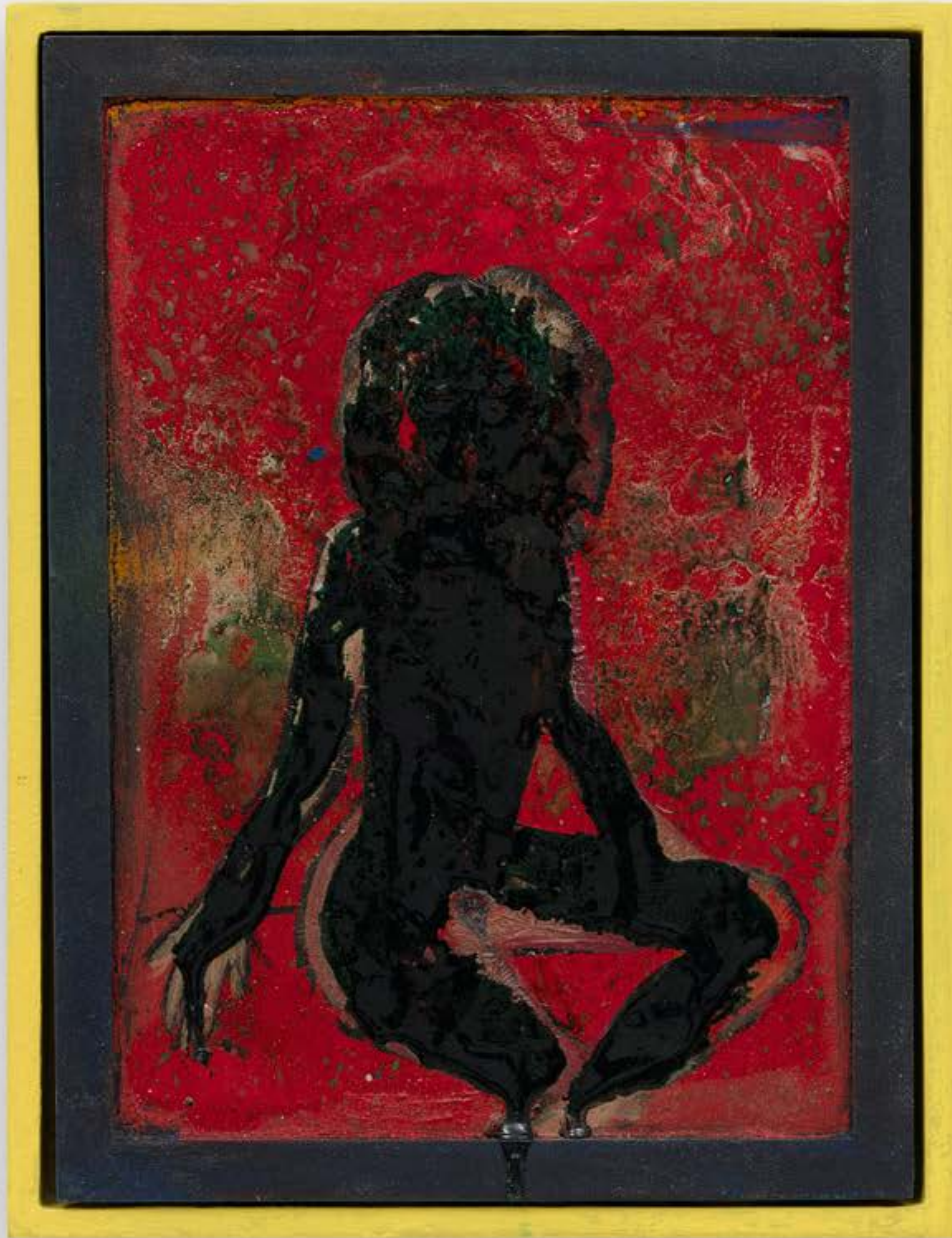


Inès di Folco Jemni
Mère de milliers, 2024
Oil on wood, 50 × 40 cm | 20 × 16 in
7 000 dollars (excl. vat)

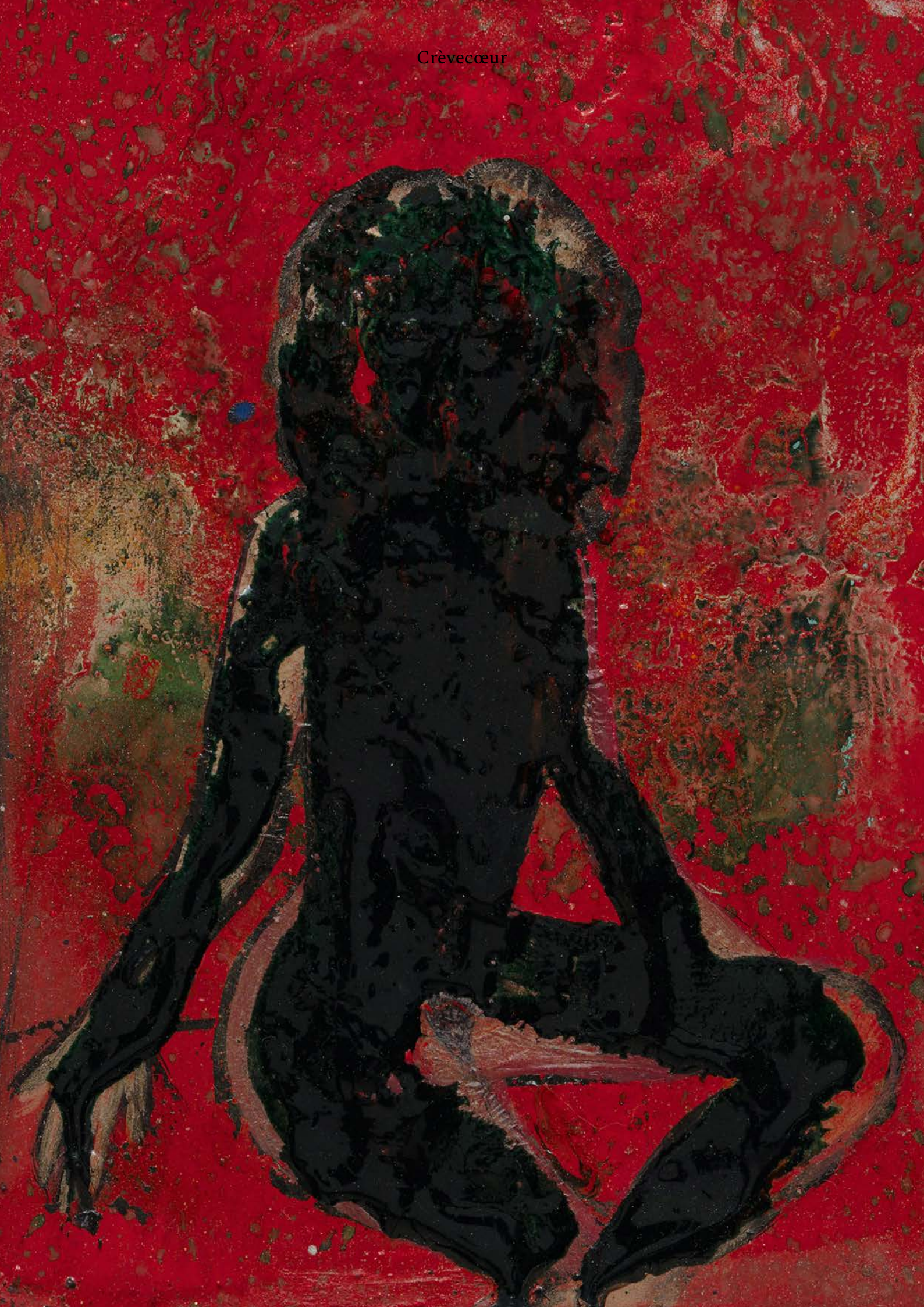
Crève-cœur



Crève-cœur



Inès di Folco Jemni
La femme-poème, 2024
Oil on magnetic drawing table in artist's frame, 30 × 23 × 5 cm | 12 × 9 × 2 in
5 000 dollars (excl. vat)



Crèvecœur



Inès di Folco Jemni
Chariclo, 2024

Oil and pigment on canvas, 60,5 × 60,5 cm | 24 × 24 in
7 000 dollars (excl. vat)

Crève-cœur





YU NISHIMURA

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

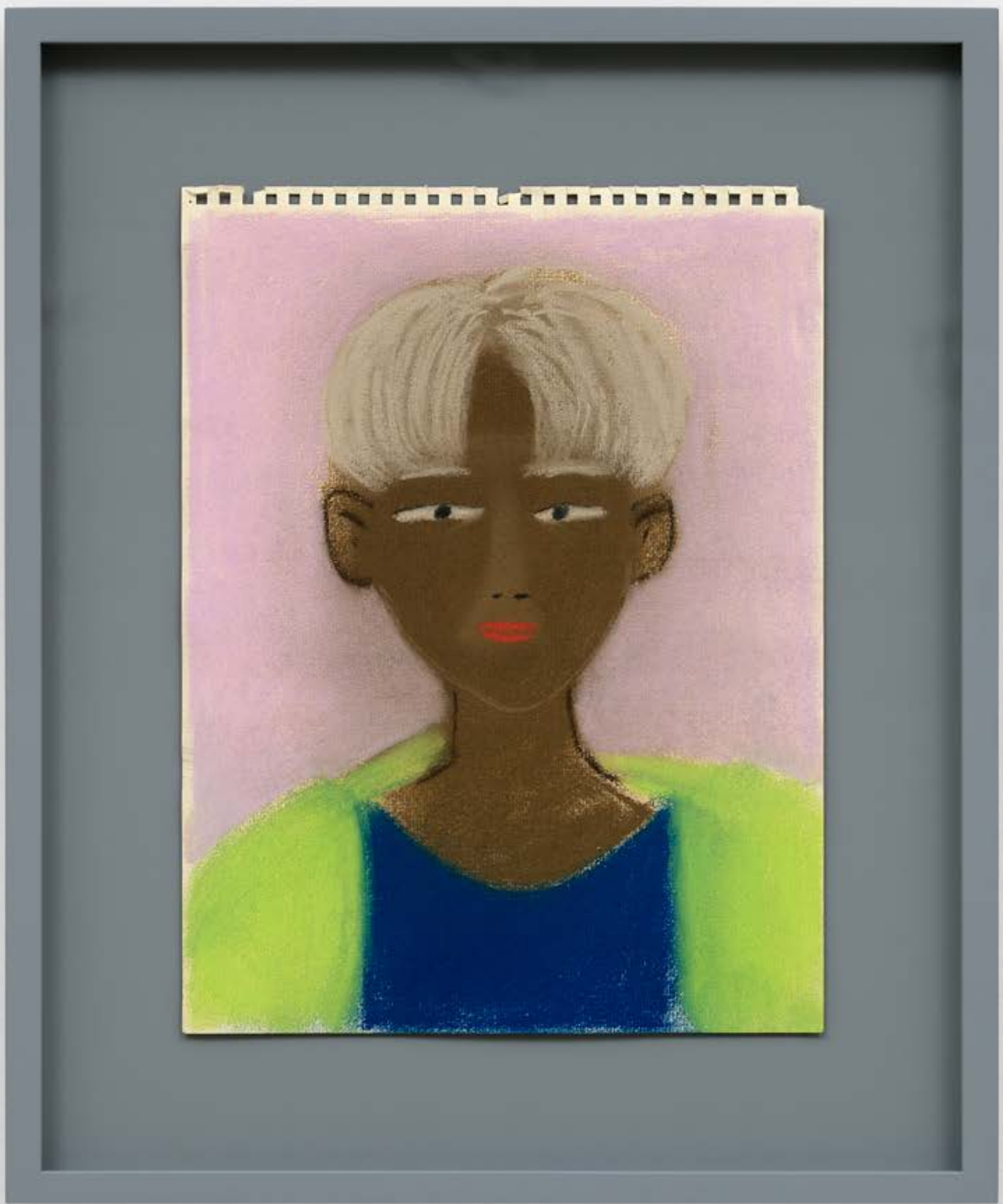
One of the characteristics of Yu Nishimura's paintings is that they are constructed with overlaid layers of painterly elements, such as contours of a figure and planes of color, all overlapped with slight misalignment. The image thus becomes fluid and presents afterimage-like effect. He often refers in his painting practice to the notion of "portrait" which is 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. Who are his characters? Sometimes, a portrait looks like the artist himself, sometimes like someone else, and sometimes it is androgynous. Or else a portrait looks like a cat, or else a dog. Often, it is simply traced out, with a black brushstroke, which inevitably brings to mind the black-and-white graphic style of manga.

Recent solo and duo exhibitions include Sadie Coles, London (UK), ARCH, Athens (GR), Echigo-Tsumari Museum of Contemporary Art (JP), Crèveœur, Paris (FR), La Società Delle Api, Monaco (MC), 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, Tokyo (JP), Long Museum, Shanghai (CN), Taguchi Art Collection, Fukushima (JP), Nezu Museum, Tokyo (JP), MOCA Busan (KR), The National Art Center, Tokyo (JP), 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), LACMA - Los Angeles County Museum of Art (US), Long Museum, Shanghai (CN), Musée d'Art Moderne de Paris (FR), AMOCA Wales - Artistic Museum of Contemporary Art (UK), Kiyosu City (JP), Haruhi Art Museum / Aichi (JP), The Taguchi Art Collection (JP), M Woods Museum, Beijing (CN) and the Kanazawa 21st Century Museum (JP).

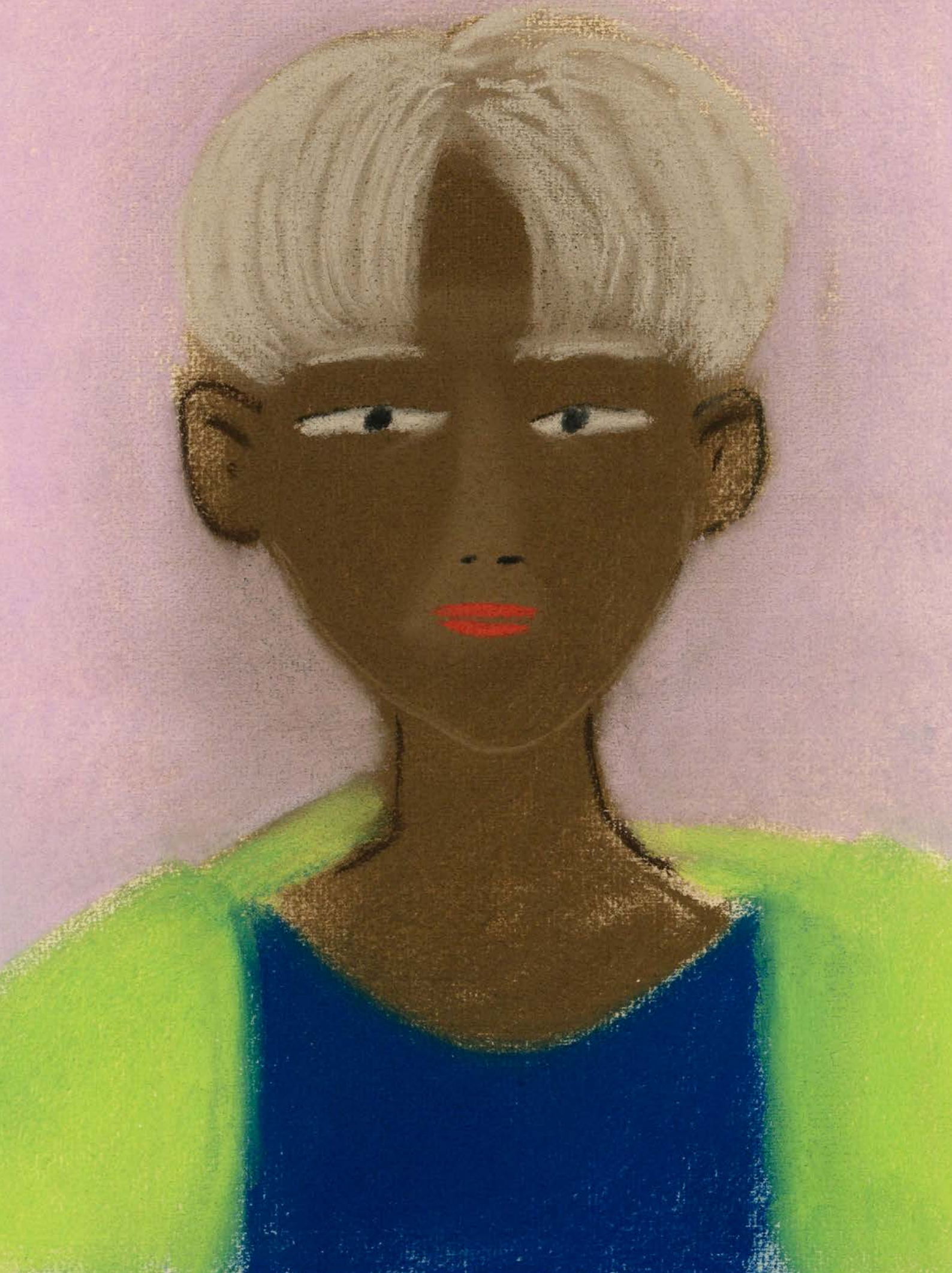
Crèveœur



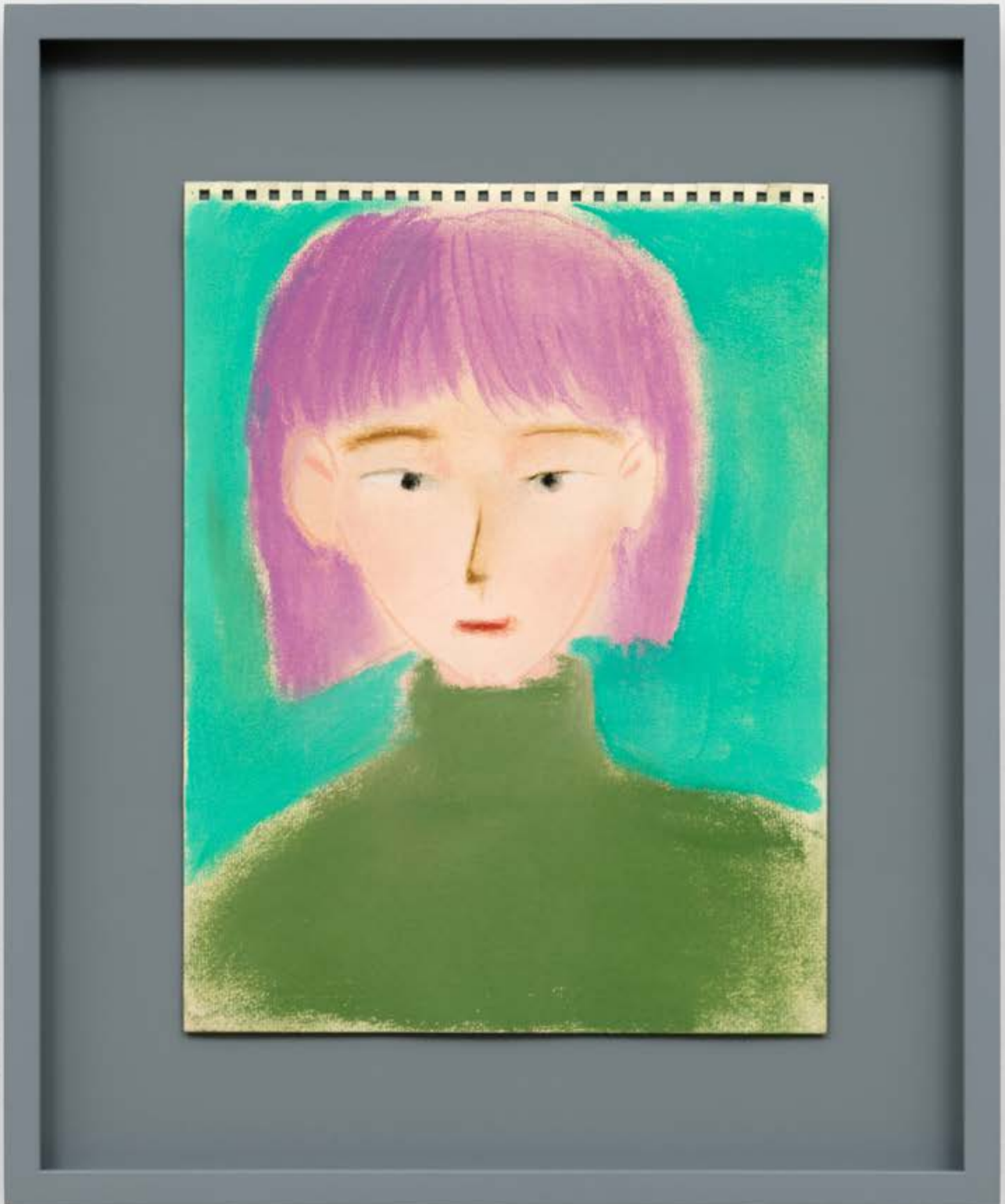
Yu Nishimura
untitled, 2024

Pastel on paper, 31 × 23,5 cm | 12 × 9 in (framed: 42 × 32 cm | 16,5 × 12,5 in)
11 000 euros (excl. vat)

Crève-cœur



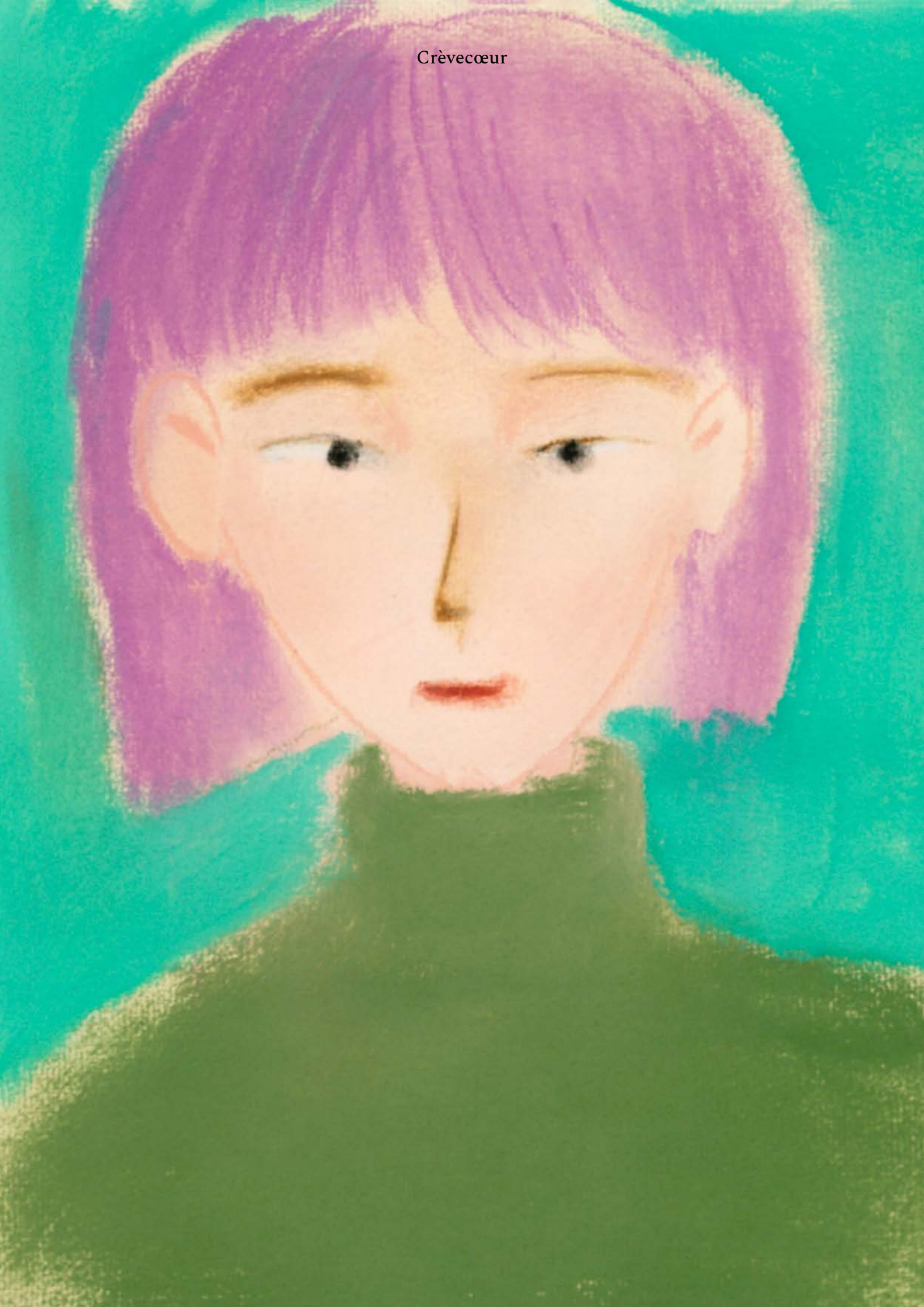
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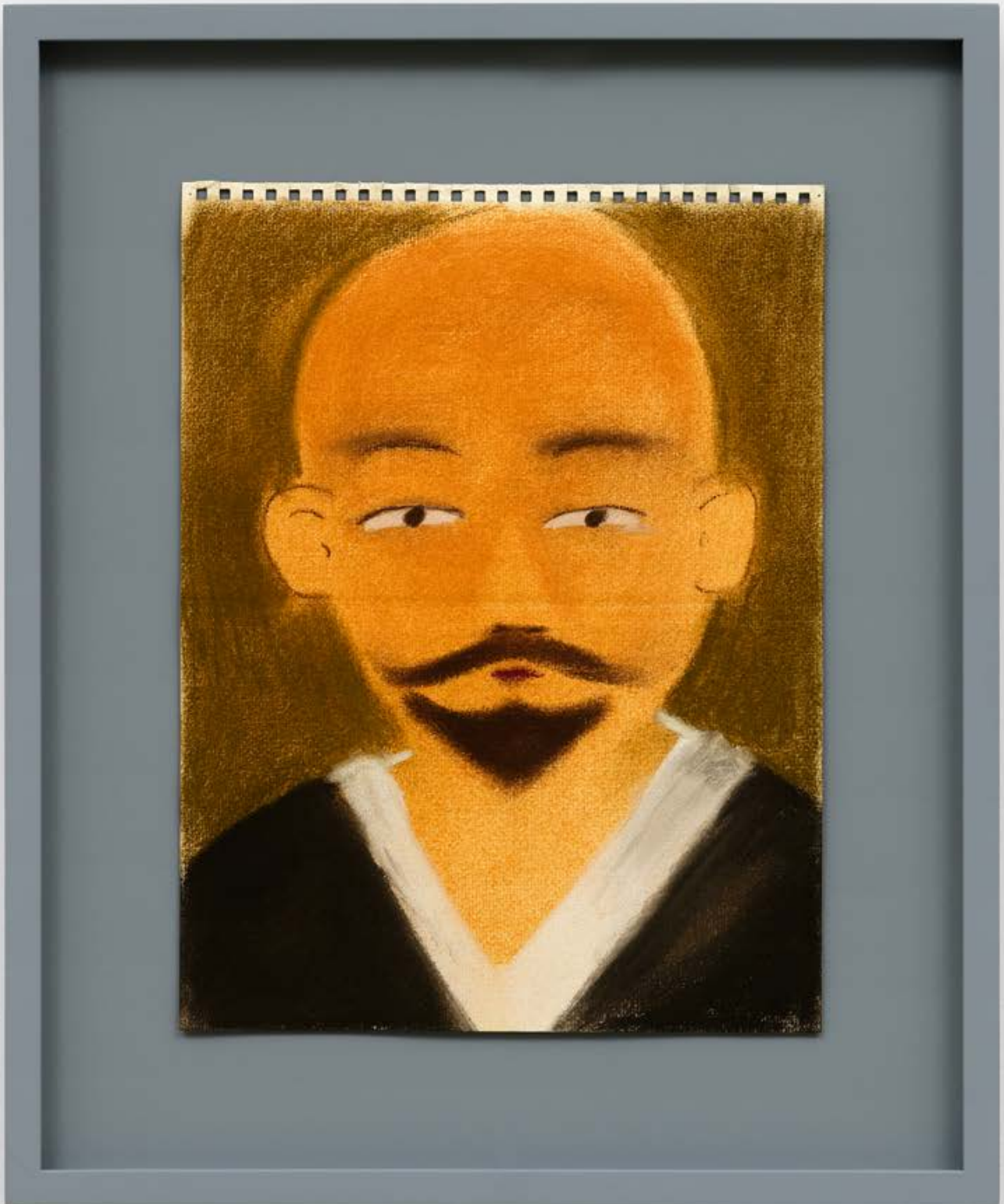
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Crève-cœur



Crève-cœur



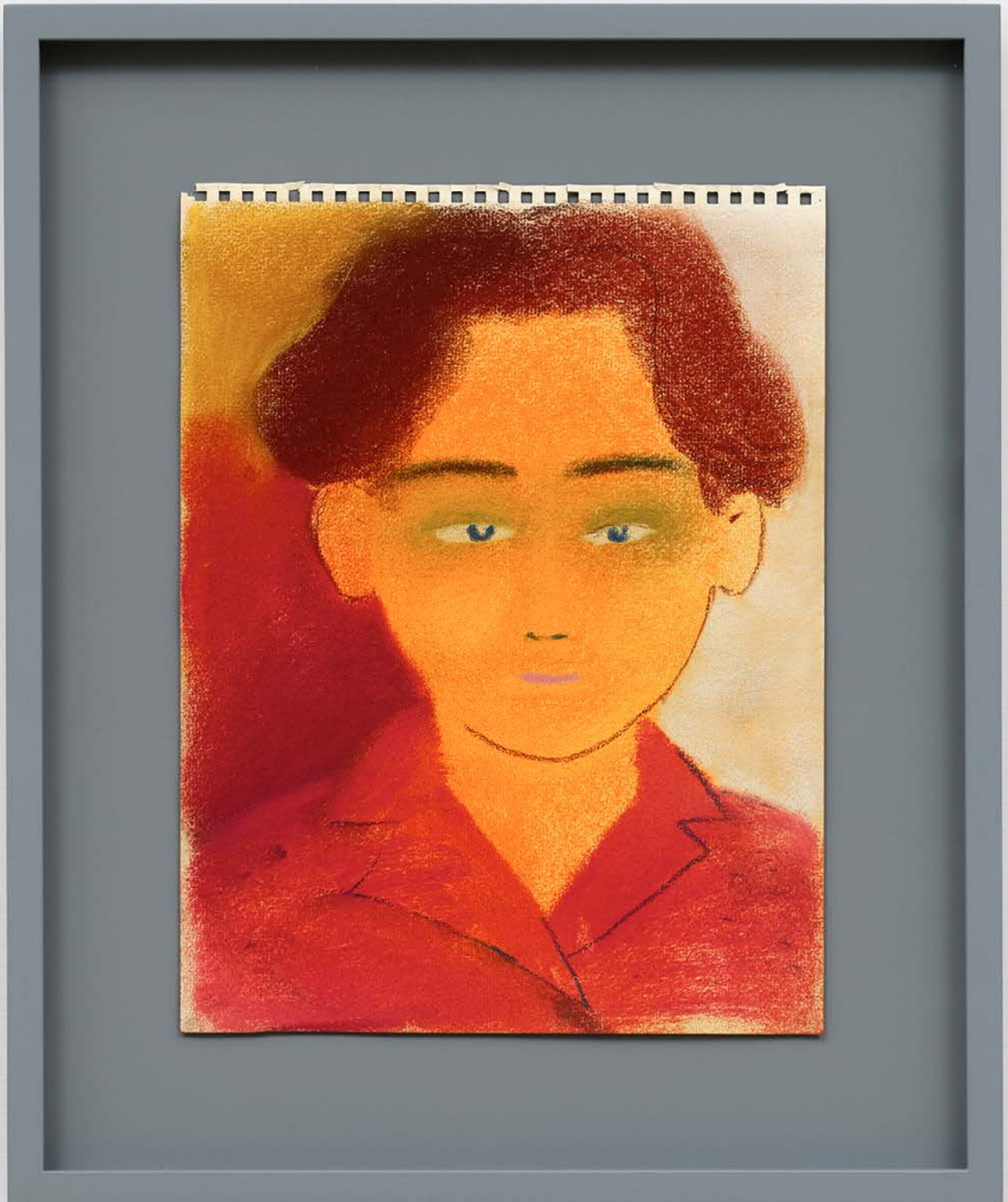
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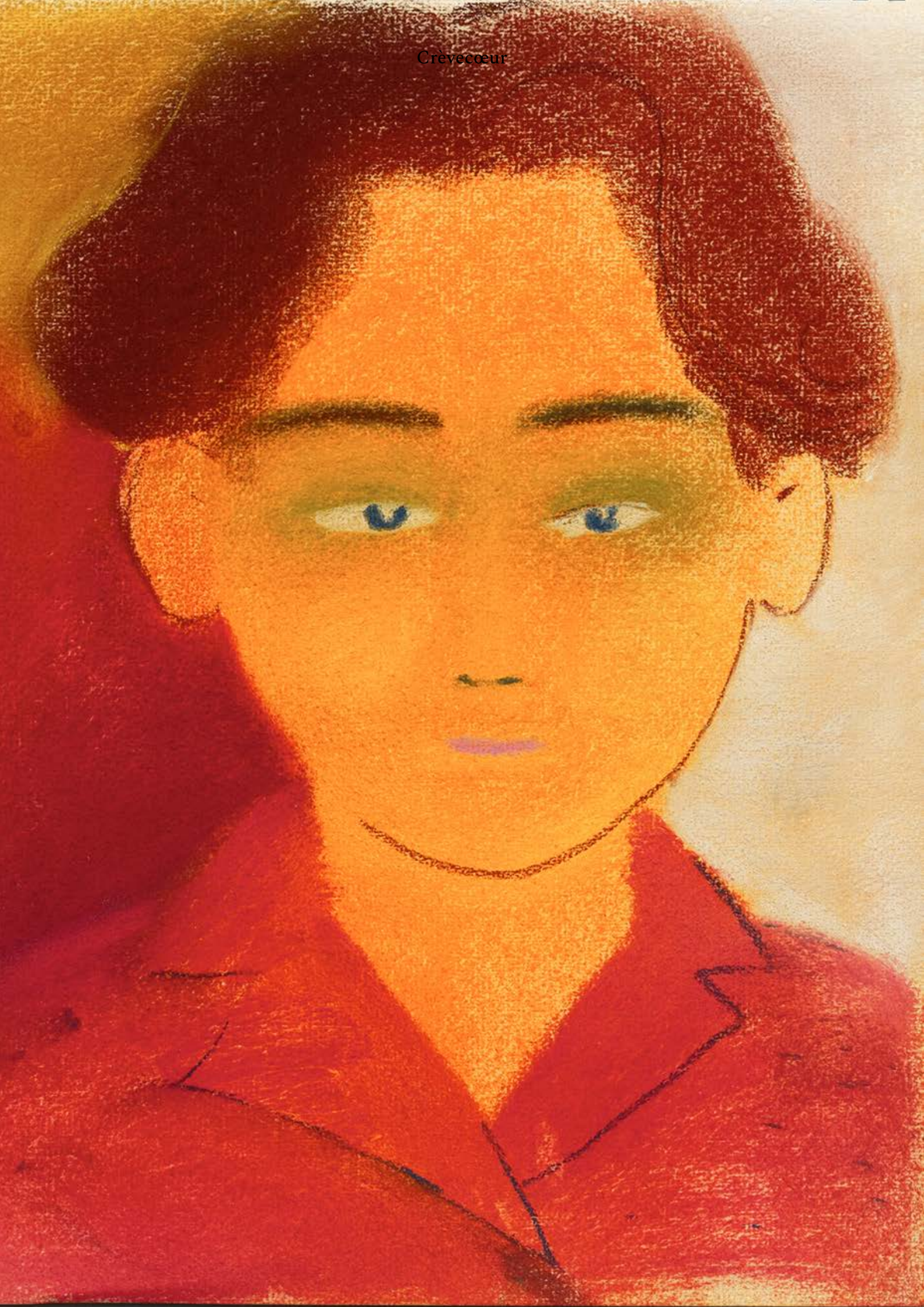
Crève-cœur



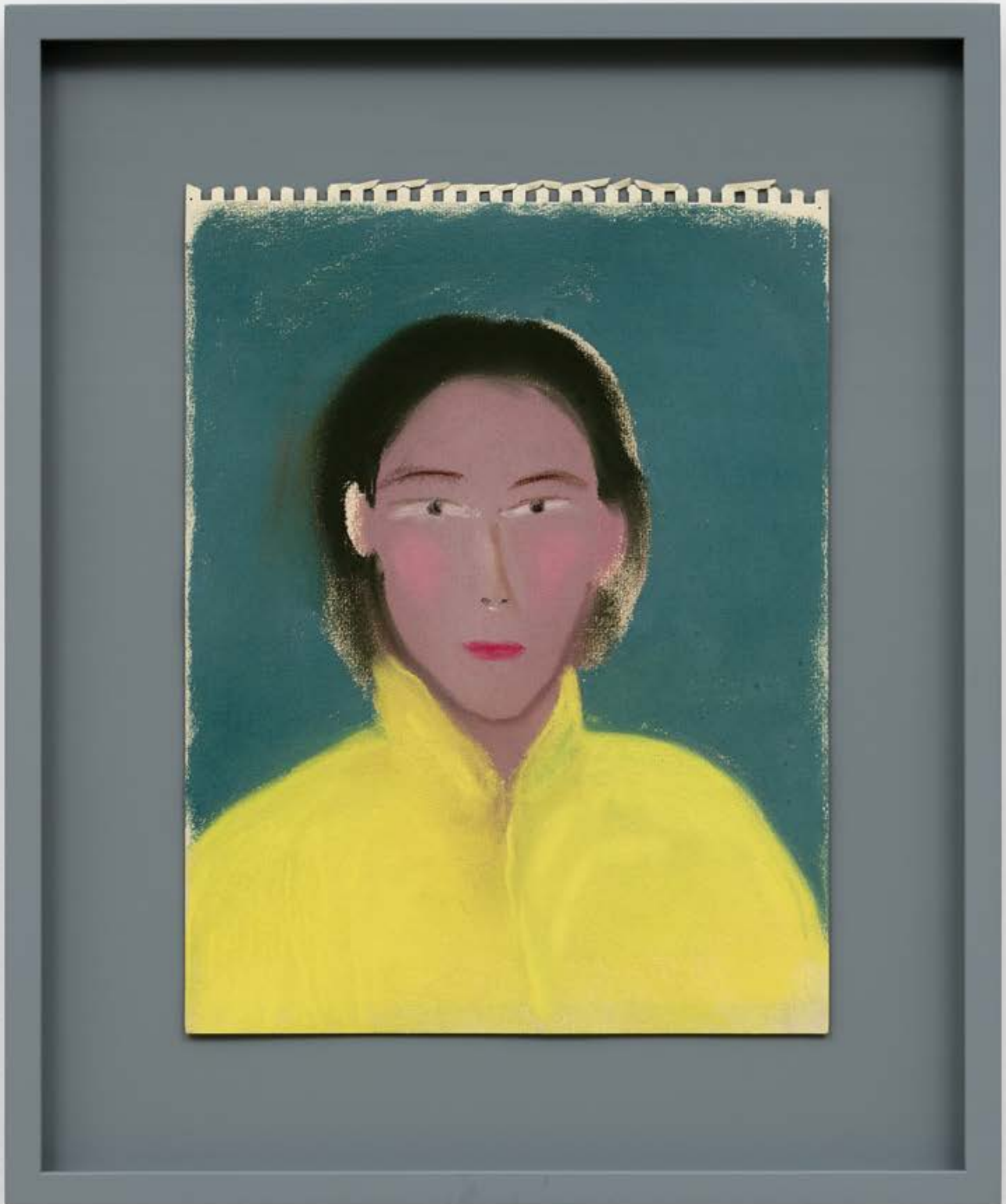
Yu Nishimura
untitled, 2024

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11 000 euros (excl. vat)

Crève-cœur



Crève-cœur



Yu Nishimura
untitled, 2024

Pastel on paper, 31 × 23,5 cm | 12 × 9 in (framed: 42 × 32 cm | 16,5 × 12,5 in)
11 000 euros (excl. vat)

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 dynamic career, he explored various artistic movements and styles, ranging from impressionism and pointillism to cubism, Dada, and surrealism. 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 in New York, the Art Institute of Chicago, the National Gallery of Art in Washington, D.C., the Musée National d'Art Moderne in Paris, the Tate Gallery in London, and the Reina Sofia National Museum in Madrid.

During the turbulent years of the Second World War, Francis Picabia continued to create art at his home in Golfe-Juan on the French Riviera. This period is particularly noted for his photo-realistic nude paintings, sourced from imagery from cinema, newspapers, and magazines. However, the small *Nu allongé* stands apart from the bold contrasts and defined outlines typical of his larger works. Rendered in earthy tones with delicate white highlights, subtle gradations of strength and shading, it has a soft simplicity. Stretching her arms and rubbing her eyes, the figure emerges against the gentle waves that ripple behind her, reminiscent of a reclining Venus.

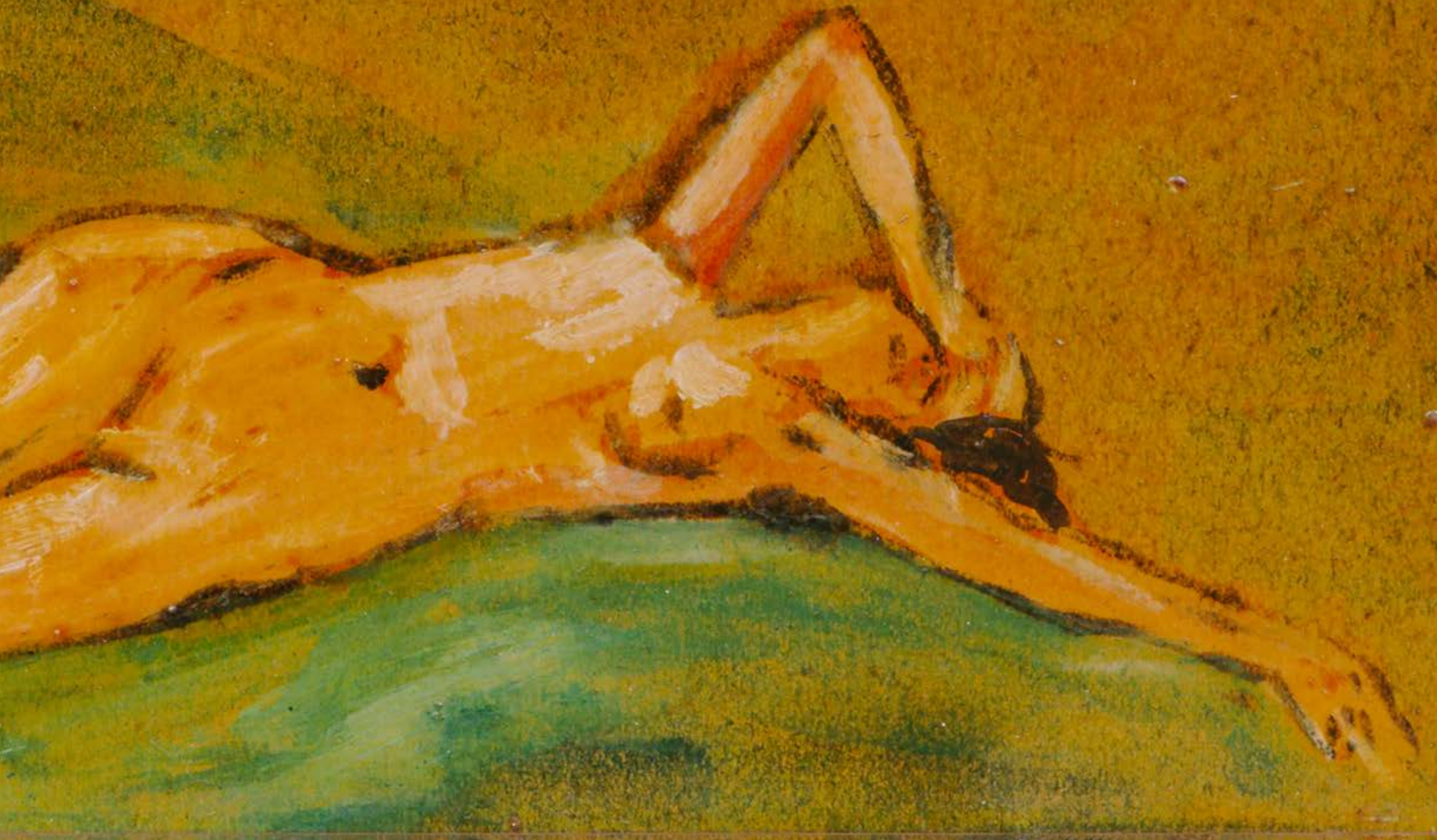
Crève-cœur



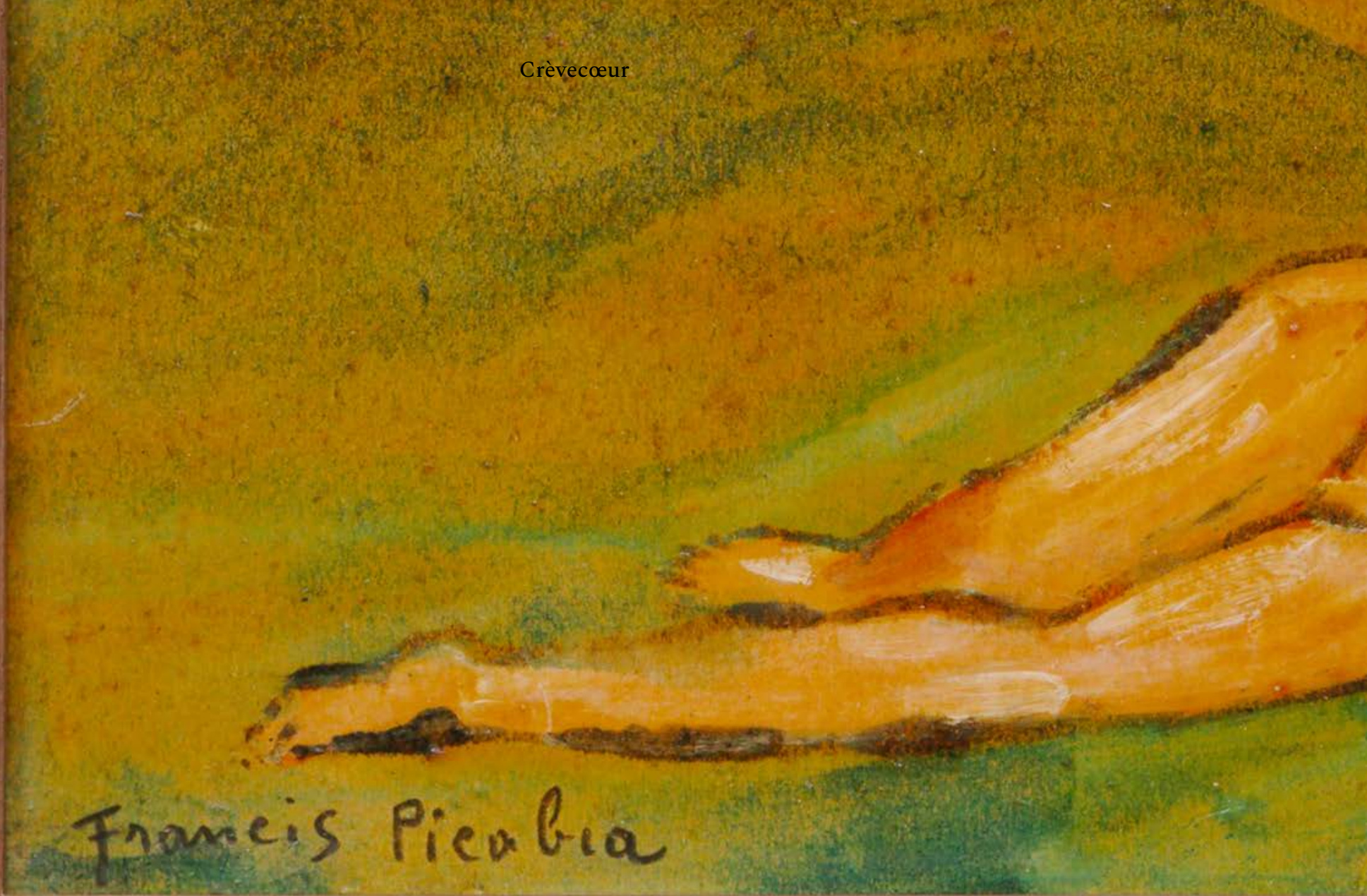
Francis Picabia
Nu féminin, circa 1936-1942
Oil on cardboard, 12 × 28 cm | 5 × 11 in (framed: 26 × 42 cm | 10 × 17 in)
90 000 euros (excl. vat)

Certificate of authenticity delivered by Comité Picabia

Crève-cœur



Crève-cœur



Francis Picabia

The painting depicts a nude figure lying on their back in a landscape. The figure's body is rendered in warm, golden-yellow and orange tones, with dark outlines defining the limbs and torso. The background consists of textured, layered washes of green and yellow, suggesting a natural setting. The signature 'Francis Picabia' is written in dark ink in the lower-left corner of the painting.

ALICE RAHON

Alice Rahon (1904-1987), born Marie Yvonne Philppot in Chenecey-Buillon, France, joined the Surrealist movement in Paris first as a poet. Inspired by Indigenous totemic carvings during a 1939 trip with her then husband, the Austrian artist Wolfgang Paalen, she began drawing and later moved to Mexico City, where she settled permanently. After divorcing Paalen in 1947, she took her mother's maiden name, Rahon, and established her artistic identity spanning painting, sculpture, and theatre. Rahon's work is currently in major museum collections such as the Art Institute of Chicago, the Museum of Modern Art, the Museo de Arte Moderno, Mexico City, among others. The Museo del Palacio de Bellas Artes in Mexico City presented a retrospective exhibition for Rahon in 1986.

Drawn to the hybrid form of the *tableau-poème* of the surrealist circle, which plays with text and image, Alice Rahon found deep inspiration in the Mexican landscape, prehistoric drawing and Amerindian art in particular. Incorporating natural elements like black sand, ash, dried leaves, and feathers, Rahon created works infused with magic and secrets, characterized by richly textured, matte surfaces with a subtle luster achieved through cloud-like applications of raw pigment.

She is part of the current exhibition «Surréalisme» at the Centre Pompidou, Paris (FR).

Crèveœur



Alice Rahon

Sans titre, 1955

Oil and sand on panel, 40 × 50 cm | 16 × 19,5 in (framed: 46 × 56 cm | 22 × 25,5 in)

90 000 euros (excl. vat)

Crève-cœur



Alice

Crèvecœur

Alice
Rahon



EMMA REYES

The most incredible life journey experienced by Colombian painter Emma Reyes (1919-2003) has long eclipsed her work as an artist. This magnetic personality, an outstanding storyteller, “globe-trotter”, eminently modern and ahead of her time as a woman, she was nevertheless an important figure on the Colombian artistic scene in France. Nicknamed “Mama Grande” by these young artists joining Paris, then capital of the arts, such as Fernando Botero, Luis Caballero or Dario Morales, called by some “the Georgia O’Keeffe of Latin America”, Emma Reyes is a self-taught artist in constant research which has explored numerous stylistic paths (naïve art, Mexican muralism after her stay with Diego Rivera, expressionism, surrealism).

Her paintings, imbued with a frankly colorful magical realism, oscillates between figuration and abstraction. The series from the 80’s, close-ups of fruits and vegetables focus on a new way of exploring human links with the living world, deeply inspired by the Paraguay jungle where she lived in the 40’s but also from her Native origins. For Alberto Moravia, «Emma Reyes synthesizes in her work pre-Columbian art and the teachings of modern painters, from Gauguin to Picasso, abandoning the humanist conception of the West and the art of the Renaissance. The painting of Emma Reyes, full of distorting obsession and stylistic research, rigorous and rich, is unlike that of many Europeans who believe they have Indian blood, that of an Indian woman who has European blood in her art. Painting reveals to us in a familiar way a tradition distant in time and space, but precisely inscribed in the world of art of our time. »

Emma Reyes experienced late recognition in her country of origin, which truly arrived with the posthumous publication of her «Letters from My Childhood» in 2012. Emma Reyes’s international recognition as a major painter is also recent, with a solo show in MAMCO (Switzerland) in 2023, and her participation at the International Exhibition of the 60th Venice Biennial, curated by Adriano Pedrosa.

Crèveœur



Emma Reyes

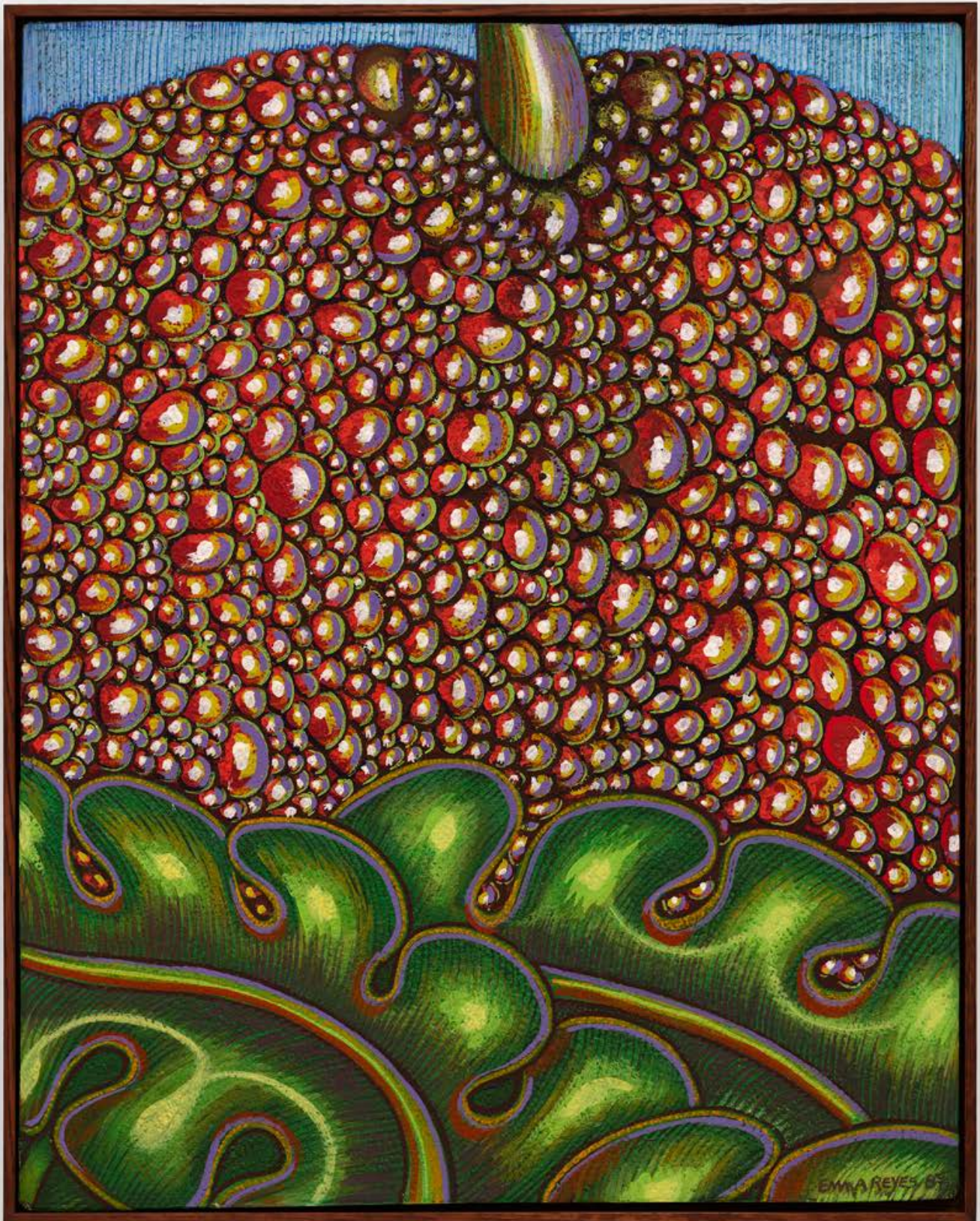
FLOR (Solea - Sol), 1989

Acrylic on canvas paper, 102 × 72 cm | 40 × 28,5 in (framed: 104 × 78 cm | 44 × 32,5 in)
30 000 dollars (excl. vat)





Crève-cœur

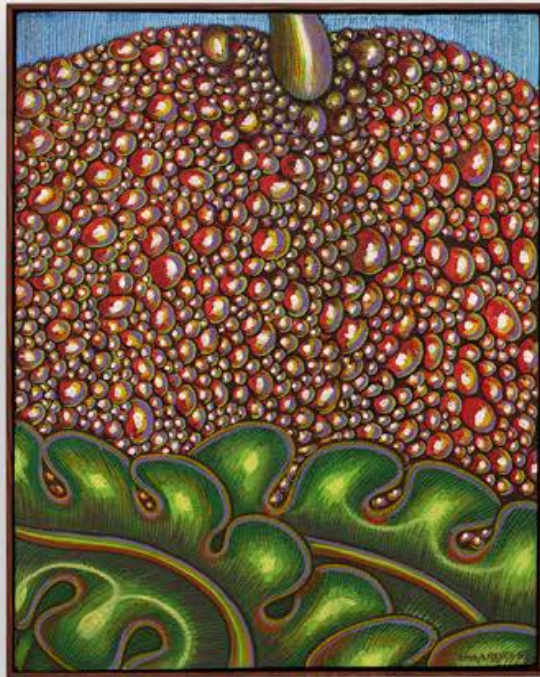


Emma Reyes

FRESA (Fraise), 1987

Acrylic on canvas paper, 87 × 72 cm | 34,5 × 28,5 in (framed: 91 × 76 cm | 38,5 × 32,5 in)
30 000 dollars (excl. vat)

Crève-cœur



Emma Reyes
FRESA (Fraise), 1987



Crèveœur



Emma Reyes
FLOR (Tulipe - Tulipán), 1980
Acrylic on canvas paper, 88 × 71 cm | 34,5 × 30 in (framed: 92 × 75 cm | 38,5 × 34 in)
30 000 dollars (excl. vat)



Crève-cœur

