



Crèvecœur

FRIEZE SEOUL 2024

**Sol Calero
Miho Dohi
Ad Minoliti
Yu Nishimura
Florian & Michael Quistrebart
Autumn Ramsey**

**Sept 4 - 7, 2024
Booth C14**

SOL CALERO

Sol Calero (b. Caracas, Venezuela, 1982) lives and works in Berlin.

Calero's colourful, site-specific environments blend an expanded painting practice with the vernacular architecture and cultural codes of Latin America and its diaspora. Her immersive, participatory installations have often taken the form of small businesses such as a hair salon, currency exchange booth, salsa dance school, travel agency, or restaurant, questioning aesthetic hierarchies and problematizing the perception of the exotic while engaging with local contexts. Combining materials and mediums—including furniture, textiles, mosaic, video, mural painting, and functional found objects—her projects delve into the illusion of the Caribbean as a paradise, disarming the viewer with a convivial, playful atmosphere while utilizing a transversal visual language to unfold conversations around migration, displacement, and identity.

Her large site-specific installation “Pabellón criollo” is on view at the 60th International Art Exhibition of La Biennale di Venezia, “Stranieri Ovunque - Foreigners Everywhere” curated by Adriano Pedrosa until November, and will present a solo exhibition at Centro de Arte Dos de Mayo, Madrid this autumn.

Selected solo exhibitions include Tate Liverpool (UK), Copenhagen Contemporary (DK), Extra City (BE), Villa Arson, Nice (FR), Düsseldorf Kunstverein (DE), Museum Boijmans van Beuningen (NL), Brücke Museum, Berlin (DE), Dortmunder Kunstverein (DE), Kunsthaus Bregenz (AU), Kunsthalle Lissabon (PT), Stavanger Art Museum (NO), Crèveœur, Paris (FR), ChertLüdde, Berlin (DE), Studio Voltaire (GB).

Recent group exhibitions include Kunsthalle Zürich (CH), Museum of Contemporary Art Kiasma, Helsinki (FI), Whitechapel Gallery, London (UK), CAPC Bordeaux (FR), Hamburger Kunsthalle (DE), MO.CO. Montpellier (FR), Australian Center for Contemporary Art, Melbourne (AU), Museum of Contemporary Art Kiasma, Helsinki (FI) and Hamburger Bahnhof - Museum for Gegenwart, Berlin (DE). She was nominated for the Preis Der National Galerie in 2017. She runs the Berlin-based project space Kinderhook Caracas with Christopher Kline.

Her work is part of numerous institutional collections including Solomon R. Guggenheim Museum New York, Musée d'Art Moderne de la Ville de Paris (FR), Centre National des Arts Plastiques (CNAP) (FR), Museo Madre (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

De noche, 2024

Oil sticks, oil pastels on blackboard paint on canvas

100 × 80 × 4,5 cm | 39,4 × 31,5 × 1,8 inches

20 000 euros (excl. vat)



Crèvecœur



Sol Calero

Ventana nocturna, 2024

Oil sticks, oil pastels on blackboard paint on canvas

150 × 120 × 4 cm | 59 × 12,4 × 1,6 inches

30 000 euros (excl. vat)

Crève-cœur



Sol Calero
Ventana nocturna, 2024



Crèvecœur



Sol Calero

Frutas friestail 1, 2018

Acrylic and oil stick on canvas

130 × 102 cm | 51 × 40 inches

25 000 euros (excl. vat)



MIHO DOHI

Born in 1974 in Nara Prefecture, Japan, Miho Dohi lives and works in Kanagawa.

Miho Dohi's sculptures are a meticulous work of assemblage and collage. As in the technique of Ikebana, they are based on asymmetry, depth and space. Dohi works patiently and produces only a few "objects": she calls her sculptures "buttai", or objects in Japanese. This term has of course not been chosen by chance and, while her sculptures have quite clearly no other purpose than being artworks, they are like objects thanks to their allusive formalism. They do not look like anything which might be tangible and yet they bring to mind images, which are as evocative as they are strange.

If Miho Dohi's work is ambiguous, this is because it is based on the contradiction, or more exactly the marriage, of opposites: softness and hardness, metal and textiles, the organic and the artificial, the unmade and the painted. Because Dohi has in fact always been painting. Ever since her first wood sculptures, painting has always been present in it. But doesn't the sculptress's virtuosity lie in her ability to make markers disappear through the way she plays so cleverly with the third dimension? The synthesis at work in Dohi's sculptures and the material syncretism in action, turn her complex pieces into strangely blatant objects: without any function or past, her sculptures come over to us as objects that have always existed in a world unknown to them, a world which is new and timeless.

Miho Dohi's recent solo exhibitions include The Renaissance Society, Chicago (US), Crèveœur, Paris (FR), Nonaka-Hill, Los Angeles (US), Gordon Robichaux, New York (US), HAGIWARA PROJECTS, Tokyo (JP), Lulu, Mexico City (MX).

Recent group exhibition include The 8th Yokohama Triennale (JP), Palais de Tokyo, Paris (FR), Mendes Wood DM, Sao Paulo (BR), La Maison de Rendez-vous, Brussels (BE), XYZ Collective, Tokyo (JP).

Crèveœur



Miho Dohi

buttai 16, 2012

wood, cloth, acrylic and paint, 48 × 38 × 32 cm | 18,9 × 15 × 12,6 inches
10 000 euros (excl. vat)

Crèveœur



Miho Dohi
buttai 16, 2022

Crèveœur



Miho Dohi
buttai 16, 2022



Crèveœur



Miho Dohi

untitled, 2008

wood, 40 × 80 × 27 cm | 15,8 × 31,5 × 10,6 inches

10 000 euros (excl. vat)

Crève-cœur



Miho Dohi
untitled, 2008



Crèveœur



Miho Dohi
buttai 73, 2019

Plaster, cotton, sewing thread, acrylic, 23 × 57 × 25 cm | 9 × 22,4 × 4,2 inches
10 000 euros (excl. vat)

Crèveœur



Miho Dohi
buttai 73, 2019

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 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.

Their recent solo exhibitions include Tate St Ives (UK), Le Portique centre régional de l'art contemporain, 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) and Galeria Agustina Ferreyra (PR).

Selected group exhibitions include the 58th International Art Exhibition of La Biennale di Venezia (IT), Castello di Rivoli (IT), FRAC île-de-France (FR), Le Quai - Società delle Api, Monaco (MC), 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), Galerie Kunst im Traklhaus, International Summer Academy of Fine Arts, Salzburg (AT) and La Maison Rouge, Paris (FR).

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

Crèveœur



Ad Minoliti

The Eyes (Keyboard), 2018-2019

Acrylic on canvas, 130 × 130 cm | 51,2 × 51,2 inches

35 000 dollars (excl. vat)



Crèveœur



Ad Minoliti

Space Playset 2, 2021

Acrylic and print on canvas, 150 × 180 cm | 59 × 70,9 inches

45 000 dollars (excl. vat)

Crèveœur



Ad Minoliti
Space Playset 2, 2021



Crèveœur



Ad Minoliti

RED, 2022

Acrylic and print on canvas, 100 × 100 cm | 39 × 39 inches

30 000 dollars (excl. vat)

Crèveœur



Ad Minoliti
RED, 2022

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.

The omnipresent relationship with nature comes from his childhood. But this is not great Nature, but instead natural spaces that subsist/resist in urban spaces. Each of the situations that he paints could be described as follows: small, untamed, uncertain, transitional spaces. The relationship with filmed images has always had a special vigor in his work: it is relevant to speak of the effects coming from camera shots. Firstly, there is the characteristic blurring, set off by a subtle offsetting of touches. Which places all the elements of a painting on the same level of importance. There are fade-outs. There are zones of over-exposure. There are the appearances of high-angle and of low-angle shots. There are even special effects.

Recent solo exhibitions include ARCH, Athens (GR), Crève-cœur, 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 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 Musée d'Art Moderne de la Ville de Paris, AMOCA Wales - Artistic Museum of Contemporary Art, Kiyosu City Haruhi Art Museum / Aichi, The Taguchi Art Collection, M Woods Museum and the Kanazawa 21st Century Museum.

Crève-cœur



Yu Nishimura
innocence, 2024

Oil on canvas, 162 × 130.3 cm | 64 × 51,3 inches
60 000 euros (excl. vat)





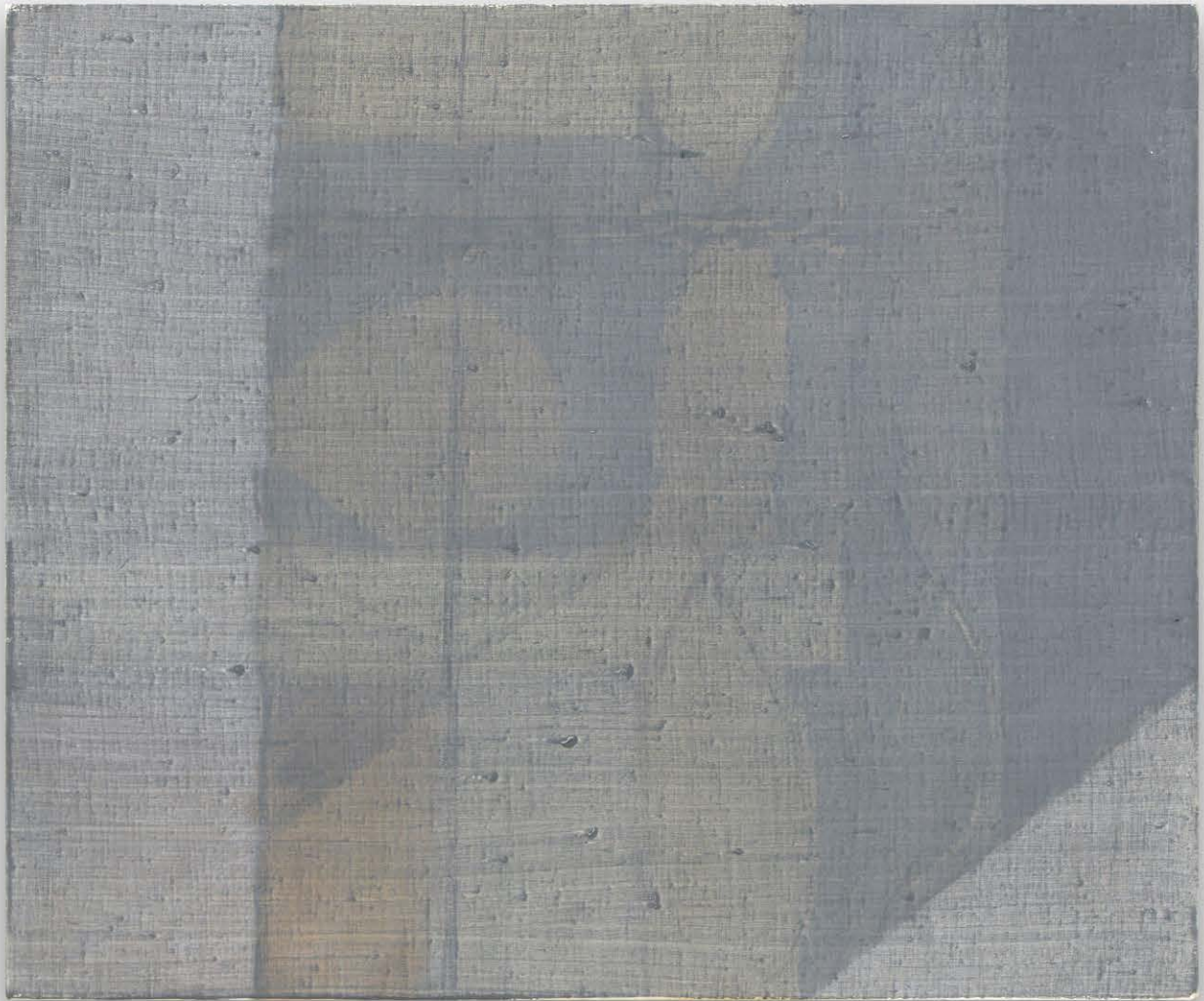
Crève-cœur



Yu Nishimura
sphere and tube, 2024
Oil on canvas, 27.5 × 41 cm | 10,8 × 16,1 inches
14 000 euros (excl. vat)



Crève-cœur



Yu Nishimura

grey abstract, 2022

Tempera on canvas, 38 × 45,5 cm | 15 × 18 inches

14 000 euros (excl. vat)



FLORIAN & MICHAEL QUISTREBERT

Florian & Michael Quistrebert were born in Nantes, France in 1977 and 1982 respectively. They live and work in Nantes and The Hague, Netherlands.

The new series of paintings by Florian and Michael Quistrebert puts oil back at the heart of their practice. They had sidelined 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 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), Grand Palais, Paris (FR), Kunsthal Rotterdam (NL), FRAC Corsica (FR) and Centre Pompidou, Paris (FR).

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

Florian & Michael Quistrebert's solo exhibition will open on September 6th at Crèveœur, Paris.

Crèveœur



Florian & Michael Quistrebert

Oiseau 1, 2024

Oil on canvas, 40 × 30 cm | 15,7 × 8,2 inches

8 000 euros (excl. vat)

Crèveœur



Florian & Michael Quistrebert

Oiseau 2, 2024

Oil on canvas, 40 × 30 cm | 15,7 × 8,2 inches

8 000 euros (excl. vat)

Crèveœur



Florian & Michael Quistrebert

Stage 2, 2024

Oil on canvas, 90 × 70 cm | 35,4 × 27,6 inches

12 000 euros (excl. vat)

Crèveœur



Florian & Michael Quistrebert
Stage 2, 2024



Crèveœur



Florian & Michael Quistrebert

Buste violet, 2024

Oil on canvas, 70 × 50 cm | 27,6 × 19,7 inches

10 000 euros (excl. vat)

Crève-cœur



Florian & Michael Quistrebert
Buste violet, 2024



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), 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), Mendes Wood DM, Brussels (BE).

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

Her work will be featured in an exhibition this autumn at Musée d'Art Moderne de Paris, France.

Crèveœur



Autumn Ramsey

The Path, 2024

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

15 000 euros (excl. vat)



Crèveœur



Autumn Ramsey

The Ford, 2024

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

15 000 euros (excl. vat)



Crèveœur



Autumn Ramsey

There, Myself, 2024

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

15 000 euros (excl. vat)



Crèvecœur



Autumn Ramsey

The Prompt, 2023

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

15 000 euros (excl. vat)

