

Crève-cœur

Art Basel 2024

Martine Bedin
Sol Calero
Shana Moulton
Yu Nishimura
Louise Sartor

June 13 - 16, 2024
Booth R26

MARTINE BEDIN

Born in Bordeaux in 1957, Martine Bedin lives and works in Paris. She is known as one of the founders of the avant-garde group Memphis in Milan, in 1981, with Ettore Sottsass.

‘Taking with her the baggage of her experiences, her notions, her sense of space, her perception of rhythms (...)’, to quote Sottsass concerning her work, Martine Bedin has set about producing works at the polar opposite of design, with the question of function and industrial production here being shifted.

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 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.

Crèveœur



Martine Bedin
Trois fleurs inconnues, 2024
Oil on wood, 75 × 35 × 35 cm
22 000 euros (excl. vat)



Crèveœur



Martine Bedin
Trois fleurs inconnues, 2024

Crèveœur



Martine Bedin
Petite fleur mélancolique, 2024
Oil on wood, 45 × 25 × 25 cm
18 000 euros (excl. vat)

Crève-cœur



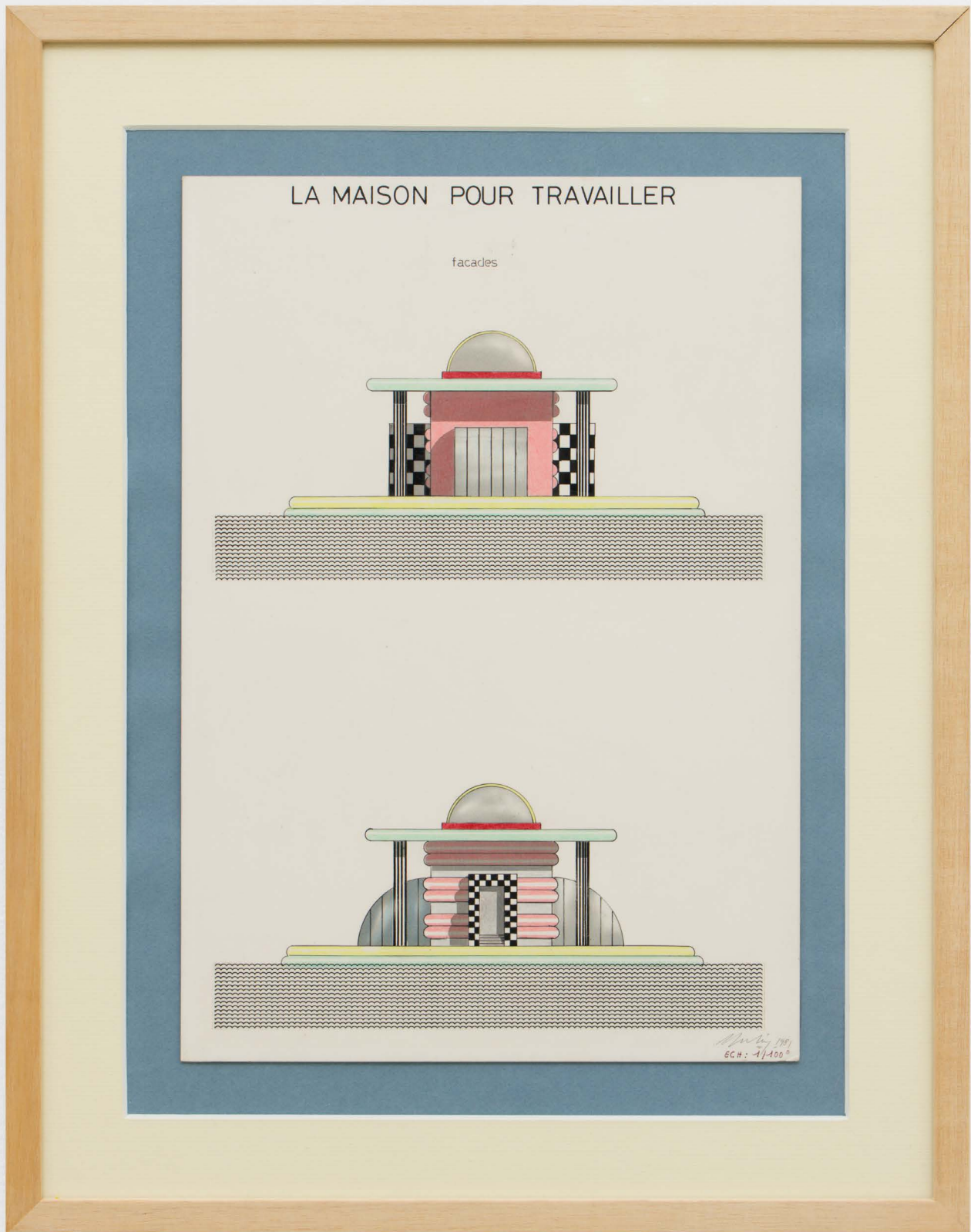


Crèveœur



Martine Bedin
Petite fleur mélancolique, 2024

Crèveœur



Martine Bedin

La maison pour travailler, 1981

Chinese ink, pastel crayons and collage of colored lettraset cut out on paper, 59 × 40 cm
8 000 euros (excl. vat)

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 (ES) 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.

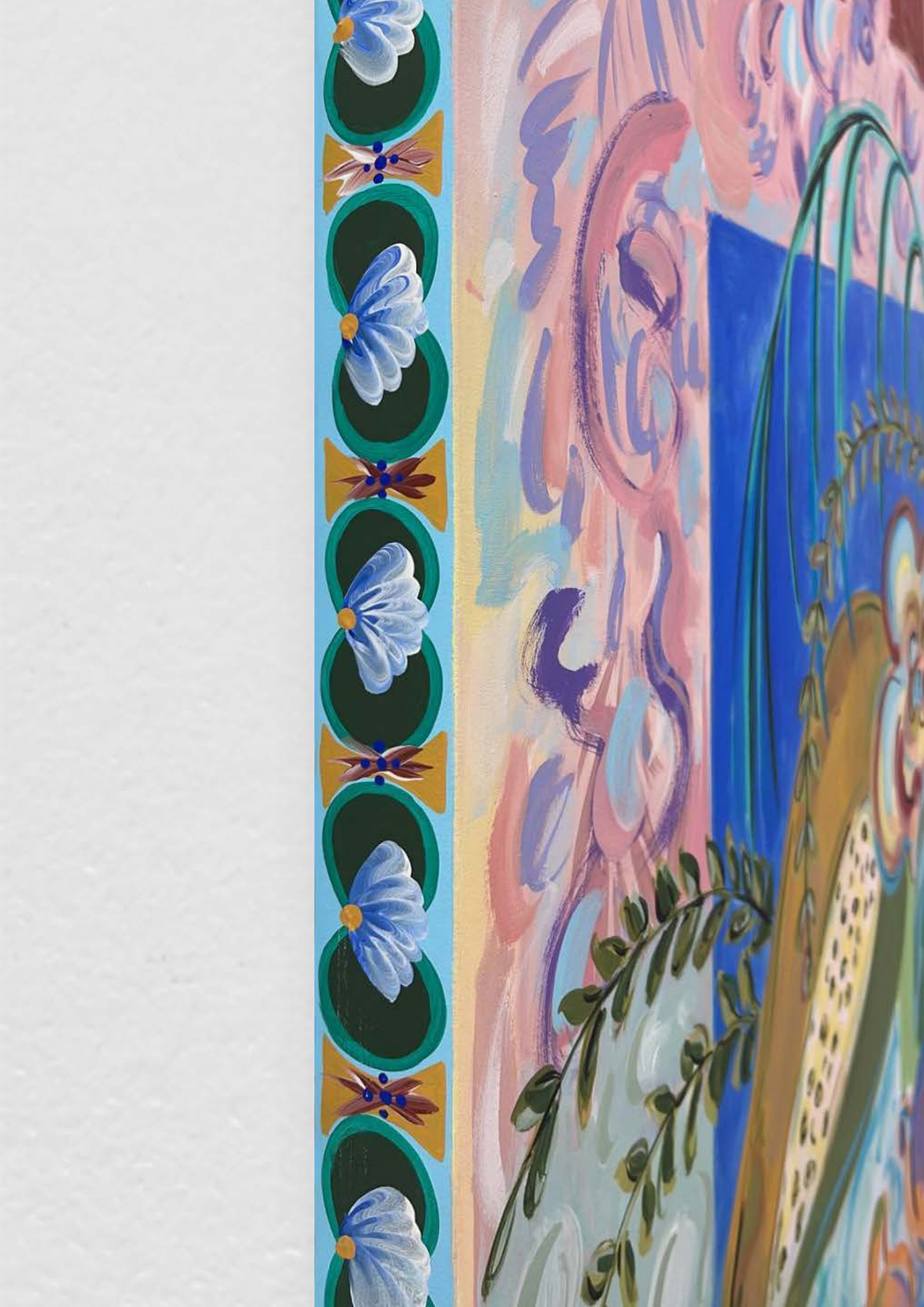
Her work is part of numerous institutional collections including Solomon R. Guggenheim Museum New York, Musée d'Art Moderne de la Ville de Paris (FR), Centre National des Arts Plastiques (CNAP) (FR), Museo Madre (IT), Fonds de dotation Famille Moulin / Fondation Lafayette (FR), Fondazione Cassa Di Risparmio 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
La ventana del pabellón, 2024
Acrylic on canvas, 150 × 120 cm
30 000 euros (excl. vat)





Crève-cœur



Sol Calero
Margarita, 2022
Acrylic on canvas, 150 × 120 × 4,5 cm
30 000 euros (excl. vat)



SHANA MOULTON

Born in 1976 in Oakhurst, California, Shana Moulton lives and works in Santa Barbara.

«Shana Moulton's iconic performance persona, Cynthia, embodies the complexities of contemporary life. Emblematic of the deep-seated effects of mass consumption, Cynthia is bombarded with choices, confused by technology, and motivated by advertising. She exists in a state of perpetual searching—for physical wellness, knowledge, purpose. Allegedly simple tasks seem onerous and overwhelming, until her limitations kaleidoscopically open up into new realms of possibility.

In the two decades since creating her alter ego, Moulton has meticulously accessorised her world with such detail that 'Cynthia' has become synonymous with a distinct and instantly recognisable vocabulary. Moulton deftly combines aesthetic registers that are, on the surface, disparate and even antithetical to one another: spiritual iconography, medical devices, kitsch décor, art-historical references, pharmaceutical logos, clips from music videos. Found and self-shot images coalesce. As she plays with prescribed hierarchies of value, she both comments on the flattening results of corporatism and makes us see connections between different facets of culture in ways that are generative and profound.»

Text by Erica Papernik Shimizu

Recent solo exhibitions include Museum of Modern Art, New York (US), Crèvecoeur, Paris (FR), MCASB, Santa Barbara (US), Zabłudowicz Collection, London (UK), New Museum, New York (NY), Palais de Tokyo, Paris (FR) and The Wexner Center for the Arts, Cleveland (US).

Selected group exhibitions include Villa Empain, Brussels (BE), Bundeskunsthalle, Bonn (DE), Kunsthaus Zürich (CH), Kunsthalle Wien (AT), UCCA, Beijing (CN), Museum of Modern Art Warsaw (PL), Frac Normandie, Rouen (FR), Institute of Contemporary Art, Philadelphia (US), Salzburger Kunstverein, Salzburg (AU), Tate Modern, London (UK), amongst others.

Her works are part of institutional collections including CNAP (FR), Zabłudowicz Collection, London (UK), Museum Arnhem (NL), Fondazione Morra Greco, Naples (IT), Kunsthaus Glarus (CH), FRAC Aquitaine (FR), FRAC Normandie Caen (FR).

Crèveœur



Shana Moulton
Meta/Physical Therapy, 2024
Video, Edition of 5 + 2 AP, 13 min
25 000 dollars (excl. vat)





Installation view, *Shana Moulton: Meta/Physical Therapy*,
The Museum of Modern Art, New York, 2024.



Installation view, *Shana Moulton: Meta/Physical Therapy*,
The Museum of Modern Art, New York, 2024.

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), 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 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
Fading embers, 2024
Oil on canvas, 194 × 162 cm

Crève-cœur



Yu Nishimura
Fading embers, 2024

Crève-cœur



Crève-cœur



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 PAGE (NYC), Cocotte, Treignac (FR), Treignac Project (FR), Crèveœur, Paris (FR), Le Consortium, Dijon (FR), Bel Ami, Los Angeles (USA). Her work was shown in 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), X Museum, Beijing (CN), Tonus, Paris (FR), amongst others.

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

Crèveœur



Louise Sartor
Madonnas, 2024
Acrylic and oil on paper fan, 22 × 39.6 cm
12 000 euros (excl. vat)

Crèveœur



Louise Sartor
1er avril, 2024
Gouache on cardboard, 21 × 54 × 5 cm
14 000 euros (excl. vat)

Crève-cœur



Louise Sartor
1er avril, 2024

Crève-cœur



Louise Sartor

13€, 10 £, 42.50 HK\$, 5000 ₩, 3,50\$ and 100¥ + cards, 2024

Oil on cardboard, 16 × 39.5 cm (unfolded)

12 000 euros (excl. vat)

