

Brett Goodroad

Bells

20.03.2026 - 25.04.2026

5 & 7 rue de Beaune
Paris

Crèvecœur

Brett Goodroad

Bells

March 20 - April 25, 2026
5 & 7 rue de Beaune, Paris

Brett Goodroad moved to San Francisco to study art. After graduating, he drove large trucks for a company that hauled organic produce across the American Southwest—from the Pacific coast to New Mexico and back. He'd leave on Saturday around midnight, and drive for five days with relatively little rest before returning home, his bones still rattling in his frame. The open road informed his painting: his landscapes, like the views through the front windshield, were indeterminate and headlong. He painted in his backyard, which was generally overgrown.

In 2021 he decamped from San Francisco to the high desert of Arizona, where he painted full-time. I visited him there on several occasions, flying into Sky Harbor and climbing more than 5,000 feet through red-brown mountains and saguaro cacti in tinny rental cars. Once I drove through a lightning storm that felt like the first storm ever made.

Brett took good care of me in Arizona; there was always a big meal waiting after a long day of travel. By day we'd look at paintings and go for hikes; after dark, grab a cone at the local ice creamery. The town square had a large bronze sculpture of a man on horseback that Brett had rendered many times in his notebook. The sculptor's name was Solon Borglum—his brother Gutzon carved Mount Rushmore.

One morning we drove to a place called the Dells, a lunar landscape of rippled granite boulders more than a billion years old. As we approached, I asked—rhetorically, I thought—what is art? Like, "What is art, anyway?" Quite a riddle! "Oh, I don't know," he said, more seriously than I expected. "But I know it's non-violent."

Few artists, in my experience, actively relinquish authority over the things they make—given what's at stake, who can blame them? Most want to control how their work goes about the business of making meaning in the wide open world. But across the arc of Brett's work, meaning slides into something closer to being, and each painting becomes an event—the way that weather is an event.

I've stood with Brett and others in front of his paintings many times. "I see a face," someone says, and the artist agrees—yes, there it is. "And a donkey!" another proclaims. Even better, wonderful. "Is that Ophelia?" someone wonders aloud, half incredulously. Things are really heating up.

I've also had him guide me through certain paintings, showing me what he sees—tracing, for example, the modest crescent of a character's hunchback. See it? Sometimes I do, but other times I don't, and thank goodness. The poet Charles Olson wrote that "to be in different states without a change / is not a possibility." These paintings—fixed as dirt—embody the belief that change is possible, and signal renewal again and again. In fact, many surfaces appear to depict motion itself: brushstrokes caught on a strange wind, as if the picture just blew in.

Brett is a landscape painter, but the mind is a landscape, and so is a rock. His earth and its matter—paint included—are animate and in concert with each other. They are a sediment. Viceroys and kings, serfs and clowns, faceless heads and headless faces. Clothes made from lichen, cliffs like waves. Sometimes a painting reveals the raw texture of whatever surface he's working on—canvas, linen, silk, copper—and in this way the work is about mortality.

Many paintings are untitled, though several are called "Kiss," the place where the singular is scrambled. Open letters.

Brett is back in California now, living in the northeasternmost county in the state, close to the border of both Oregon and Nevada. His work has never before been shown in Paris. In some sense, California is quite free—there is very little past crowding one's rearview, and artists contend with the high cost of gas far more than aesthetic lineage. Art history is something that largely happened elsewhere, to other constituencies.

There is a painting in the exhibition that I'm convinced depicts several nudes descending a giant outdoor staircase. Did he have Paris in mind while making it? I don't suppose so, and I don't ask. Volcano lips mouth butthole animal explosion.

His recent work takes up temporary residence across three storefront galleries at Crevecoeur. One of the spaces was a former antique shop. Spring is around the corner. Old clocks, new time. A donkey. Bells. The weather.

Text by Jordan Stein

Brett Goodroad
Born 1979 in Kearney, Nebraska
Lives and works in San Fransisco

EDUCATION

2007 M.F.A., San Francisco Art Institute
2002 B.F.A., Montana State University, Bozeman
Pieve International School, Corciano, Italy

SOLO AND DUO EXHIBITIONS

2025 *Paradise Valley*, Michael Werner Gallery, Beverly Hills (CA)
There are no ideas in poetry (with Bill Lynch), ADZ Gallery, Lisbon (PT)
2024 *Rainy*, Greene Naftali, New York (NY)
2023 *The Letter*, Cushion Works, San Francisco (CA)
2022 *Brett Goodroad*, curated by Hilton Als, Greene Naftali, New York Lamp Bright Draw, ADZ Gallery, Lison (PT)
2021 *Brett Goodroad*, Cushion Works, San Francisco (CA)
2019 *The Wind*, Gregory Lind Gallery, San Francisco (CA)
2018 *Toe Buoy,* Phoenix Art Space, Brighton (UK)
2017 *The Sick Painter*, Cushion Works, San Francisco (CA)
2015 *A Mended Prism: Paintings and Works on Paper*, Gregory Lind Gallery, San Francisco (CA)
2013 *What Imaginist Knew*, Luggage Store Gallery, San Francisco (CA)
2003 *125 Drawings*, Gherlinda Village, Ellera (IT)

SELECTED GROUP EXHIBITIONS

2025 *Burgos, Falardeau, Goodroad*, Fernberger Gallery, Los Angeles (CA)
2024 *La Poética del Espacio*, Galería Marta Cervera, Madrid (ES)
On Ma, curated by Brandy Carstens, Pedro Cera, Lisbon (PT)
On Landscape, Greene Naftali, New York (NY)
2023 *Tales of Soil and Concrete*, Pippy Houldsworth Gallery, London (UK)
2022 *Mirror of Divine Beauty*, Cushion Works, San Francisco (CA)
2021 *Get Lifted!*, organized by Hilton Als, Karma, New York (NY)
2019 *Strange*, Berkeley Art Museum and Pacific Film Archive, Berkeley (CA)
Fog of Conspiracy, Gregory Lind Gallery, San Francisco (CA)
2018 *Way Bay 1 and 2*, Berkeley Art Museum and Pacific Film Archive, Berkeley (CA)
2017 *Summer Group Show*, Gregory Lind Gallery, San Francisco (CA)
2016 *Welcome to the Left Coast: 2016 Presidential Primary*, Luggage Store Gallery, San Francisco (CA)
2014 *The Intuitionists*, The Drawing Center, New York (NY)
Summer Show, Gregory Lind Gallery, San Francisco (CA)
2012 *Ten Revolutions Around the Sun: A Decade of the Tournesol Painter Award*, Headlands Center for the Arts, Sausalito (CA)
2011 Museum of Pocket Art (MoPA), Retrospective, Bruno David Gallery, St. Louis (MO)
Perfect Place/No Place: ReImagining Utopia, Million Fishes Arts Collective, San Fransisco (CA)
Macro, Micro, Lobot Gallery, Oakland (CA)
Abstract Small, Museum of Pocket Art (MoPA), Austin, (TX)

SELECTED AWARDS

2019 SECA Art Award Finalist, San Francisco Museum of Modern Art, San Francisco (CA)
2015 Kala Art Institute, A.I.R., Berkeley (CA)
2012 Tournesol Award, Headlands Center for the Arts, Sausalito (CA)
2009 Millay Colony for the Arts, Austerlitz, New York (NY)
2006 Vermont Studio Center, Johnson (VT)

PUBLIC COLLECTIONS

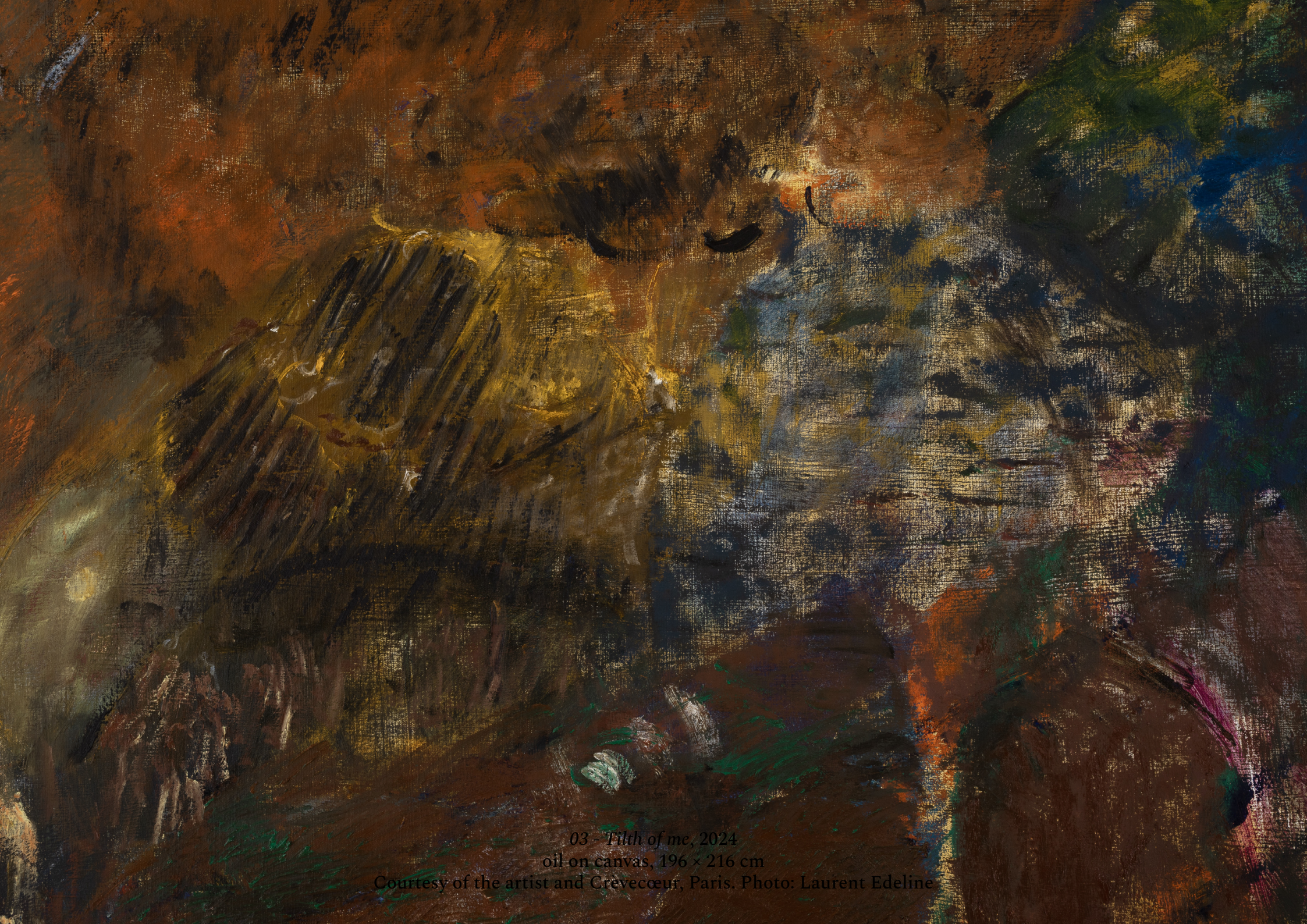
Berkeley Art Museum and Pacific Film Archive, Berkeley, California
Museum of Contemporary Art, Los Angeles



01 - Exhibition view, Brett Goodroad, *Bells*, Crèvecœur, Paris, 2026.
Courtesy of the artist and Crèvecœur, Paris. Photo: Martin Argyroglo.



02 - Tilth of me, 2024
oil on canvas, 196 × 216 cm
Courtesy of the artist and Crèvecœur, Paris. Photo: Laurent Edeline



03 - Filth of me, 2024
oil on canvas, 196 × 216 cm
Courtesy of the artist and Crèvecœur, Paris. Photo: Laurent Edeline



04 - Exhibition view, Brett Goodroad, *Bells*, Crèvecœur, Paris, 2026.
Courtesy of the artist and Crèvecœur, Paris. Photo: Martin Argyroglo.



05 - untitled, 2025
oil on copper, 61 × 91.5 cm
Courtesy of the artist and Crèvecœur, Paris. Photo: Laurent Edeline



06 - untitled, 2025 (detail)
oil on copper, 61 × 91.5 cm
Courtesy of the artist and Crèvecœur, Paris. Photo: Laurent Edeline



07 - untitled, 2025 (detail)
oil on copper, 61 × 91.5 cm
Courtesy of the artist and Crèvecœur, Paris. Photo: Laurent Edeline



08 - Exhibition view, Brett Goodroad, *Bells*, Crèvecœur, Paris, 2026.
Courtesy of the artist and Crèvecœur, Paris. Photo: Martin Argyroglo.



09 - untitled, 2025
oil on linen, 100 × 114 cm
Courtesy of the artist and Crèvecœur, Paris. Photo: Laurent Edeline



10 - untitled, 2025
oil on linen, 100 × 114 cm
Courtesy of the artist and Crèvecœur, Paris. Photo: Laurent Edeline



11 - Exhibition view, Brett Goodroad, *Bells*, Crèvecœur, Paris, 2026.
Courtesy of the artist and Crèvecœur, Paris. Photo: Martin Argyroglo.



12 - Kiss, 2025
oil on copper, 25.5 × 20 cm
Courtesy of the artist and Crèvecœur, Paris. Photo: Laurent Edeline



13 - Exhibition view, Brett Goodroad, *Bells*, Crèvecœur, Paris, 2026.
Courtesy of the artist and Crèvecœur, Paris. Photo: Martin Argyroglo.



14 - untitled, 2025
oil on linen, 24 × 38 cm
Courtesy of the artist and Crèvecœur, Paris. Photo: Laurent Edeline



15 - Exhibition view, Brett Goodroad, *Bells*, Crèvecœur, Paris, 2026.
Courtesy of the artist and Crèvecœur, Paris. Photo: Martin Argyroglo.



16 - b, 2025
oil on linen, 71.5 × 58.5 cm
Courtesy of the artist and Crèvecœur, Paris. Photo: Laurent Edeline



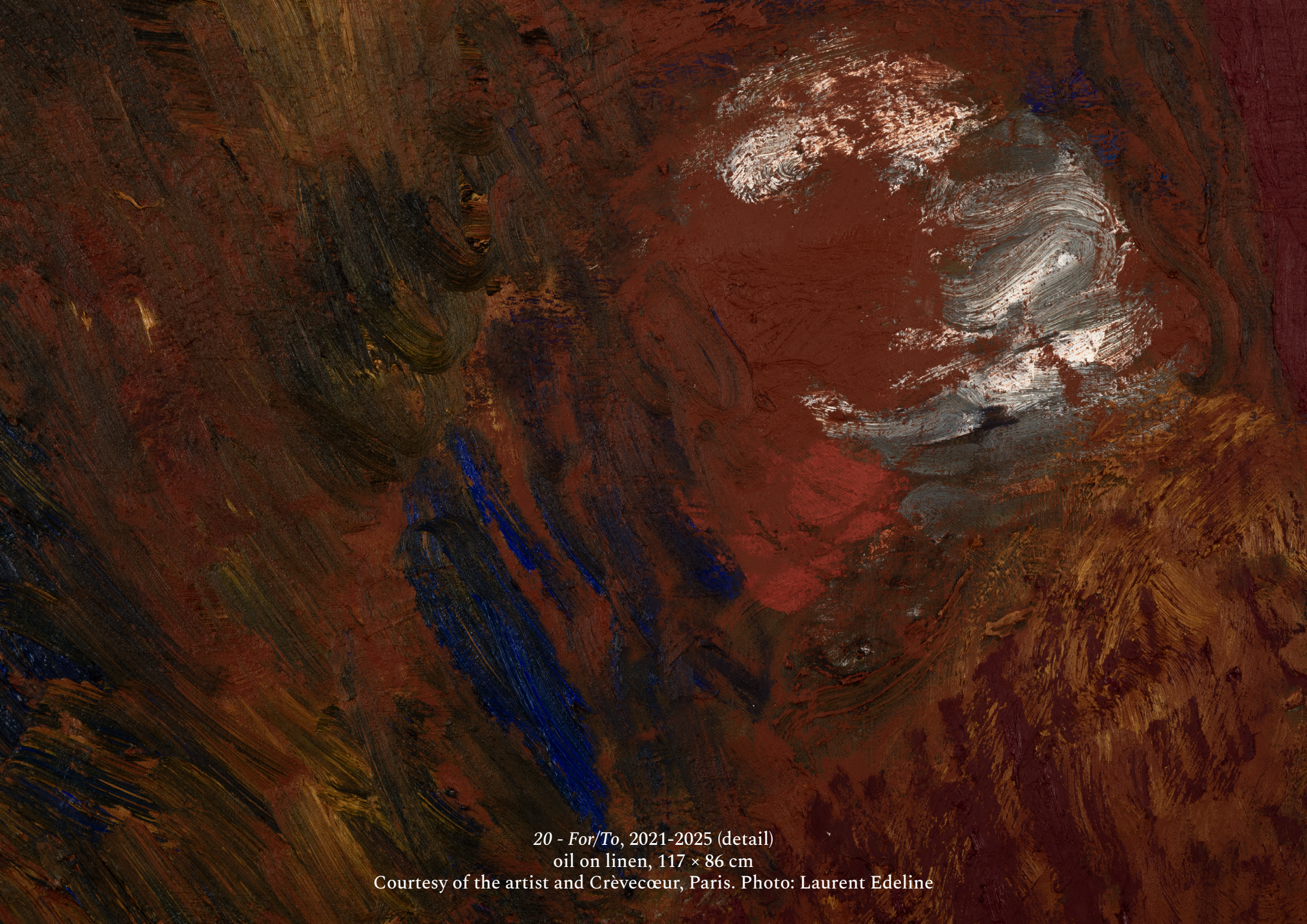
17 - Seascape, 2024-2025
oil on linen, 114 × 100 cm
Courtesy of the artist and Crèvecœur, Paris. Photo: Laurent Edeline



18 - Exhibition view, Brett Goodroad, *Bells*, Crèvecœur, Paris, 2026.
Courtesy of the artist and Crèvecœur, Paris. Photo: Martin Argyroglo.



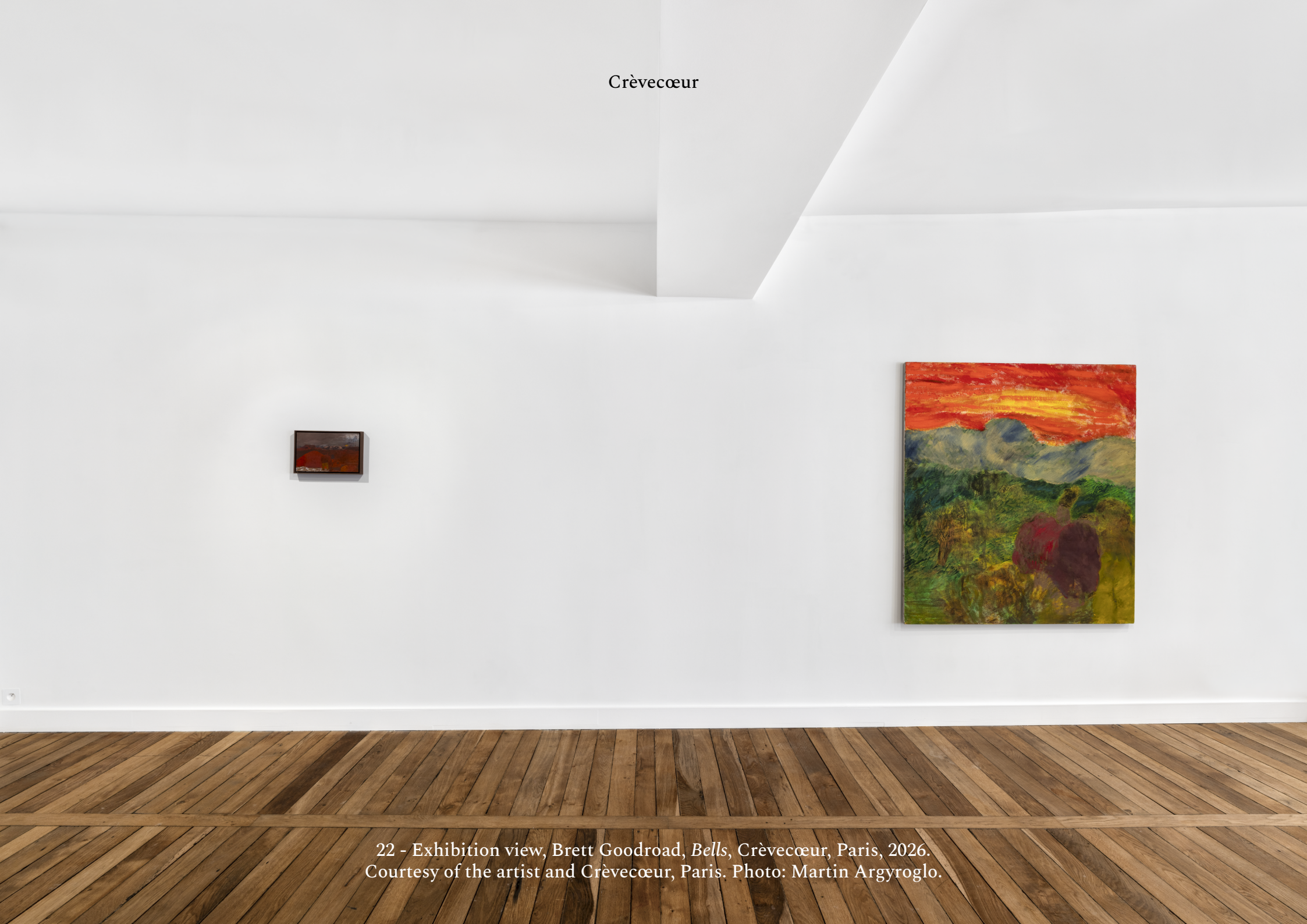
19 - For/To, 2021-2025
oil on linen, 117 × 86 cm
Courtesy of the artist and Crèvecœur, Paris. Photo: Laurent Edeline



20 - For/To, 2021-2025 (detail)
oil on linen, 117 × 86 cm
Courtesy of the artist and Crèvecœur, Paris. Photo: Laurent Edeline



21 - Flurry, 2025
oil on copper, 25.5 × 20 cm
Courtesy of the artist and Crèvecœur, Paris. Photo: Laurent Edeline



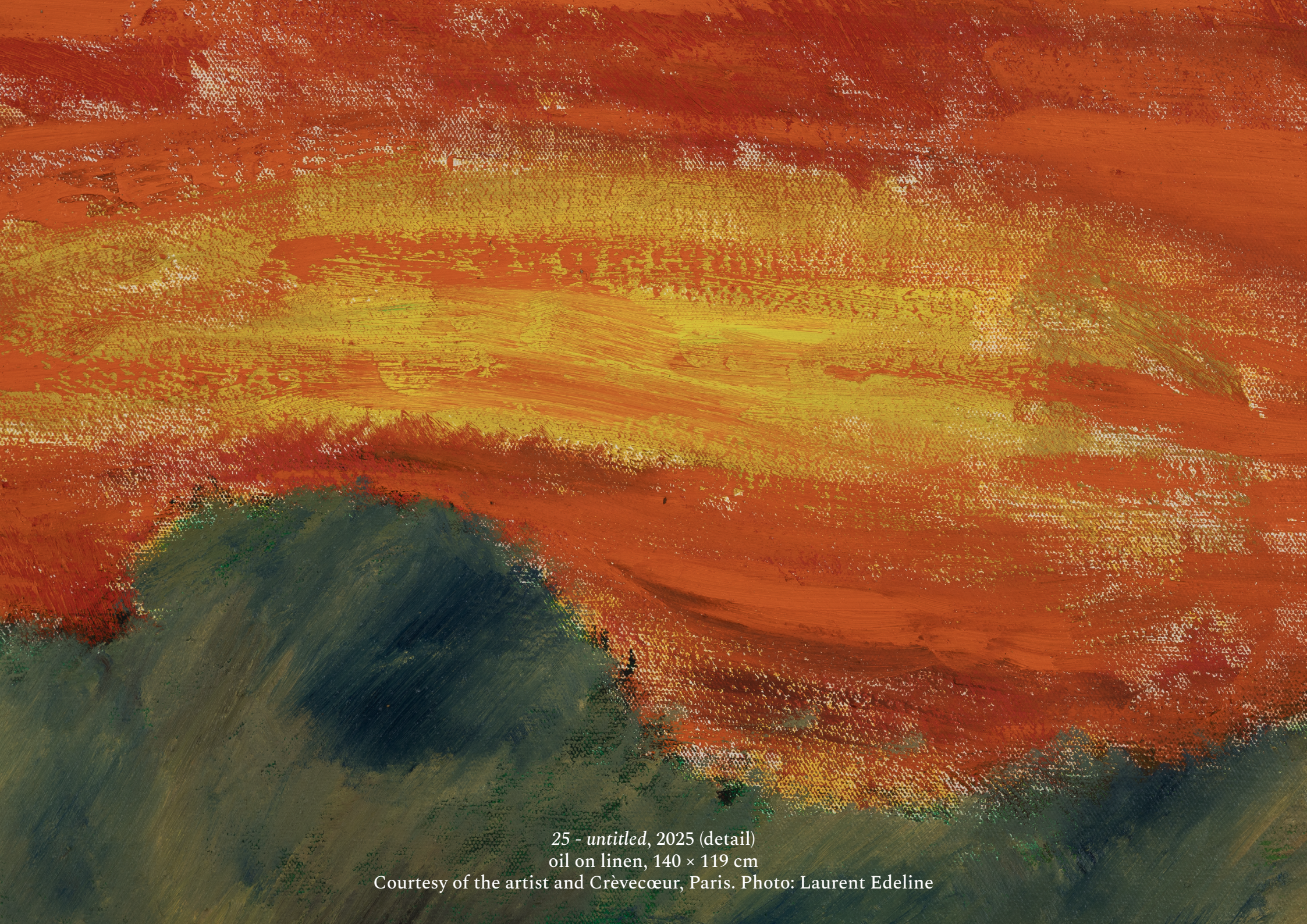
22 - Exhibition view, Brett Goodroad, *Bells*, Crèvecœur, Paris, 2026.
Courtesy of the artist and Crèvecœur, Paris. Photo: Martin Argyroglo.



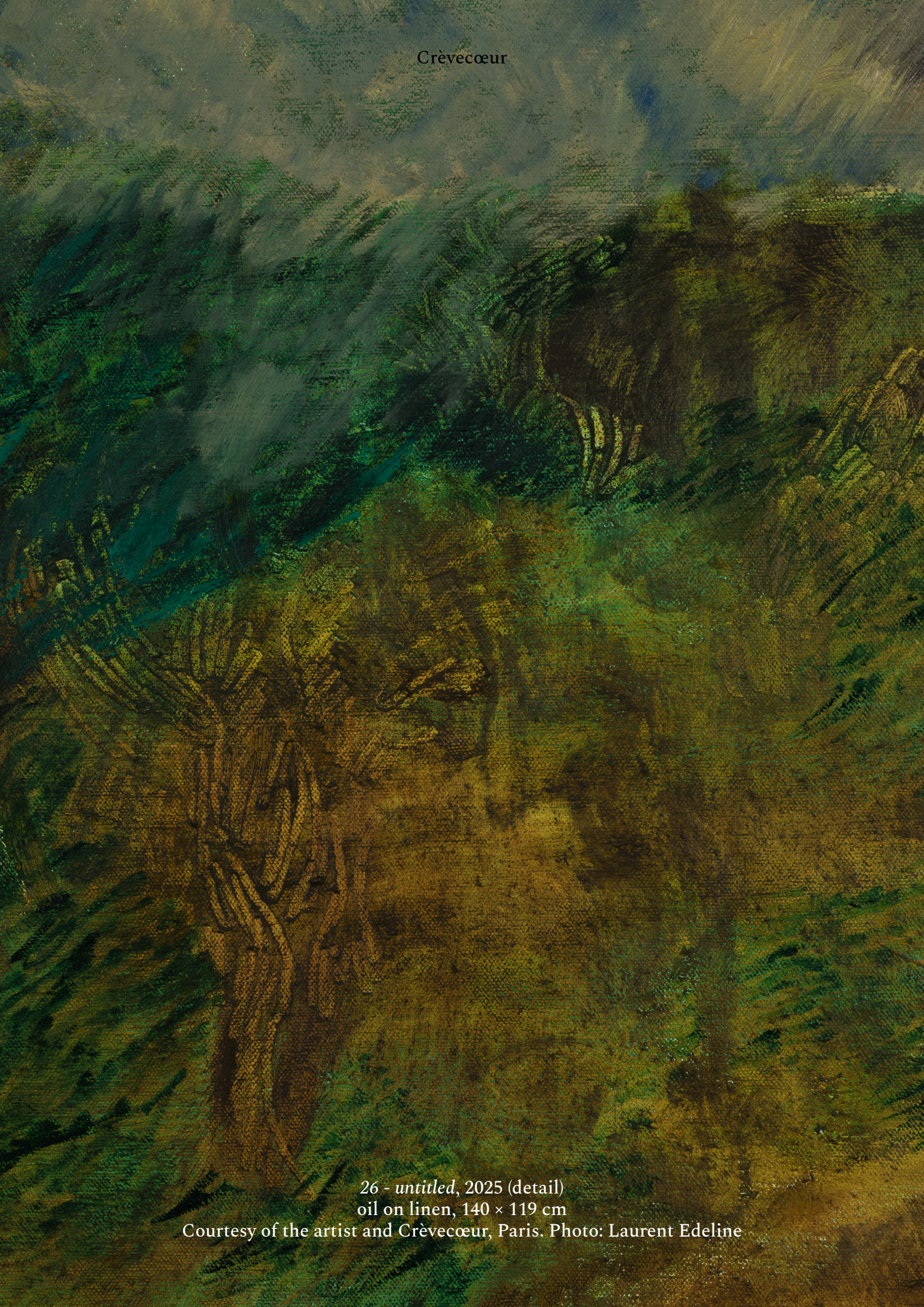
23 - untitled, 2025
oil on copper, 20 × 30 cm
Courtesy of the artist and Crèvecœur, Paris. Photo: Laurent Edeline



24 - untitled, 2025
oil on linen, 140 × 119 cm
Courtesy of the artist and Crèvecœur, Paris. Photo: Laurent Edeline



25 - untitled, 2025 (detail)
oil on linen, 140 × 119 cm
Courtesy of the artist and Crèvecœur, Paris. Photo: Laurent Edeline



26 - untitled, 2025 (detail)
oil on linen, 140 × 119 cm
Courtesy of the artist and Crèvecœur, Paris. Photo: Laurent Edeline



27 - Exhibition view, Brett Goodroad, *Bells*, Crèvecœur, Paris, 2026.
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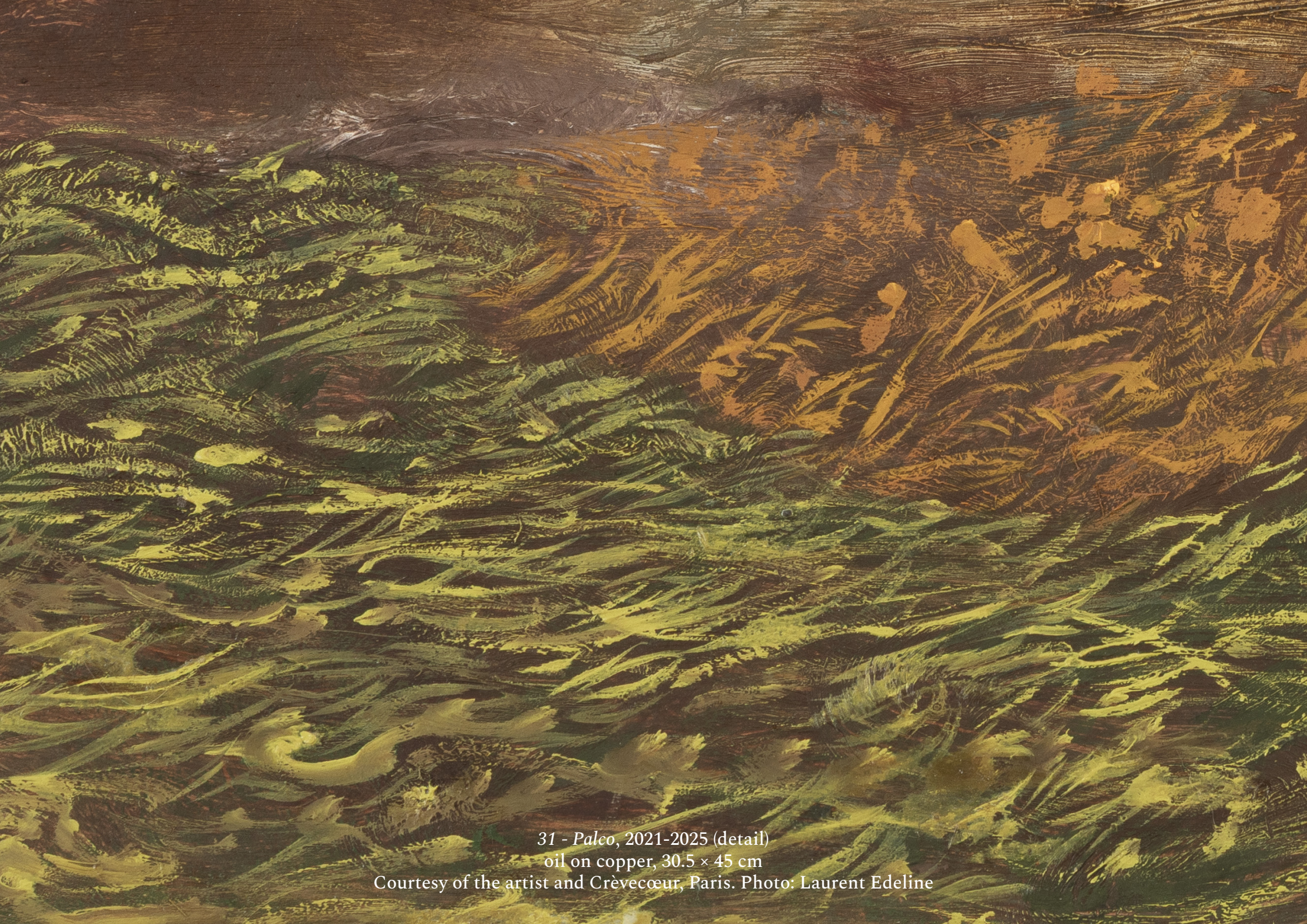
28 - Exhibition view, Brett Goodroad, *Bells*, Crèvecœur, Paris, 2026.
Courtesy of the artist and Crèvecœur, Paris. Photo: Martin Argyroglo.



29 - Exhibition view, Brett Goodroad, *Bells*, Crèvecœur, Paris, 2026.
Courtesy of the artist and Crèvecœur, Paris. Photo: Martin Argyroglo.



30 - Palco, 2021-2025
oil on copper, 30.5 × 45 cm
Courtesy of the artist and Crèvecœur, Paris. Photo: Laurent Edeline



31 - Palco, 2021-2025 (detail)
oil on copper, 30.5 × 45 cm
Courtesy of the artist and Crèvecœur, Paris. Photo: Laurent Edeline



32 - Exhibition view, Brett Goodroad, *Bells*, Crèvecœur, Paris, 2026.
Courtesy of the artist and Crèvecœur, Paris. Photo: Martin Argyroglo.



33 - I touch or am touch'd, 2025
oil on copper, 27 × 20 cm
Courtesy of the artist and Crèvecœur, Paris. Photo: Laurent Edeline



34 - For S, 2021-2025
oil on copper, 20 × 25 cm
Courtesy of the artist and Crèvecœur, Paris. Photo: Laurent Edeline



35 - Exhibition view, Brett Goodroad, *Bells*, Crèvecœur, Paris, 2026.
Courtesy of the artist and Crèvecœur, Paris. Photo: Martin Argyroglo.





36 - Exhibition view, Brett Goodroad, *Bells*, Crèvecœur, Paris, 2026.
Courtesy of the artist and Crèvecœur, Paris. Photo: Martin Argyroglo.



37 - untitled, 2025
oil on copper, 15 × 11.5 cm
Courtesy of the artist and Crèvecœur, Paris. Photo: Laurent Edeline



38 - Nocturne, 2025
oil on copper, 15 × 11.5 cm
Courtesy of the artist and Crèvecœur, Paris. Photo: Laurent Edeline

Exhibition Programme

2026

Alain Guiraudie
February 12 - March 28
9 rue des Cascades, 75020 Paris

Group Show
Grids
February 13 - March 14
5 rue de Beaune, 75007 Paris

Brett Goodroad
Bells
March 20 - April 25
5 & 7 rue de Beaune, 75007 Paris

Group Show
To Paint is to Love Again
Curated by Louise Sartor
April 2 - May 16
9 rue des Cascades, 75020 Paris

Julien Carreyn
April 30 - June 6
5 & 7 rue de Beaune, 75007 Paris

Amano Yasushi
May 30 - July 25
9 rue des Cascades, 75020 Paris

Ernst Yohji Jaeger
June 11 - July 25
5 & 7 rue de Beaune, 75007 Paris

Ladji Diaby
September - October
9 rue des Cascades, 75020 Paris

Clio Sze-To
September - October
5 & 7 rue de Beaune, 75007 Paris

Shana Moulton
October - December
9 rue des Cascades, 75020 Paris

Daisuke Fukunaga
October - December
5 & 7 rue de Beaune, 75007 Paris

Fairs

Art Basel Hong Kong
Paris Internationale Milano
Art Basel Basel
Frieze Masters
Art Basel Paris
Art Colaboration Kyoto
Art Basel Miami Beach