PERROTIN:
WHO WE ARE
Emmanuel Perrotin founded his first gallery in 1990 at the age of twenty-one. Since then, he has worked closely with his roster of artists, some for more than twenty-five years, to realize their ambitious projects. Perrotin has galleries in Paris, Hong Kong, New York, Seoul, Tokyo, and Shanghai, totaling approximately 80,500 square feet (7,500 square meters) across ten locations.

These multiple venues offer great flexibility, enabling Perrotin to continue staging ambitious projects and large-scale exhibitions for the varied group of world-renowned artists it represents.

Perrotin participates in more than twenty art fairs each year, including Art Basel (Basel, Miami Beach, Hong Kong); Frieze (London, New York, Los Angeles); FIAC (Paris); the Dallas Art Fair; Expo Chicago; ART021 and West Bund Art & Design (Shanghai); the Armory Show and TEFAF (New York); artgenève (Geneva); and Taipei Dangdai.

The gallery regularly publishes catalogues and editions, which are available through its bookstores in Paris, New York, Seoul, and Shanghai as well as its online store. In recent years, Perrotin has expanded its public program, most notably through the production of editorial content for podcast and video, and events that include artist talks, panel discussions, children's workshops, and concerts.

In 2020, the gallery debuted its online Viewing Salon, a new platform that hosts rigorous exhibitions, serving as a source of inspiration and enabling audiences to remain creatively connected.

Perrotin represents about fifty artists and six estates, and also collaborates with approximately fifteen other contemporary artists. Altogether, the gallery provides exposure to both established and emerging artists of more than twenty-one nationalities.

Emmanuel Perrotin says: "My taste is consistently eclectic, and the gallery has never limited itself to a single movement, medium, generation, or aesthetic. The opening of several spaces on various continents has enabled me to exhibit young contemporary artists while remaining faithful to those who have been with me for decades."
Chiho Aoshima
Iván Argote
Daniel Arsham
Hernan Bas
Genesis Belanger
Sophie Calle
Maurizio Cattelan
Chen Fei
Johan Creten
Gabriel de la Mora
Wim Delvoye
Elmgreen & Dragset
Lionel Estève
Jens Fänge
Bernard Frize
Gelitin
Laurent Grasso
Zach Harris
Thilo Heinzmann
John Henderson
Leslie Hewitt
Gregor Hildebrandt
JR
Jesper Just
Izumi Kato
Bharti Kher
Klara Kristalova
Julio Le Parc
Lee Bae
MADSAKI
Eddie Martinez
Barry McGee
Farhad Moshiri
MR.
Takashi Murakami
Ni Youyu
Otani Workshop
Jean-Michel Othoniel
Park Seo-Bo
Paul Pfeiffer
Paola Pivi
Gabriel Rico
Claude Rutault
Mark Ryden
Michael Sailstorfer
Emily Mae Smith
Pierre Soulages
Josh Sperling
Claire Tabouret
Aya Takano
Xavier Veilhan
Pieter Vermeersch
XU ZHEN®
Estates:
Chung Chang-Sup
Ericson & Ziegler
Hans Hartung
Alain Jacquet
Georges Mathieu
Jesús Rafael Soto
Project with:
gimhongsok
Jean-Philippe Delhomme
Nick Doyle
Chen Ke
Kim Chong-Hak
Emi Kuraya
Lee Mingwei
Gahee Park
Matthew Ronay
Cinga Samson
Maria Taniguchi
Tatiana Trouvé
More:
Efiambelo Family
Erró
KAWS
Five locations:
• 76 rue de Turenne, Marais
• 10 impasse Saint-Claude, Marais
• 60 rue de Turenne, Marais
• 2bis avenue Matignon, Champs Elysées
• 8 avenue Matignon, Champs Elysées (opening Fall 2021)

Perrotin’s flagship Paris gallery has been housed in an eighteenth-century mansion on rue de Turenne in the Marais district since 2005. In 2007, the gallery added to its premises an adjacent building on impasse Saint-Claude. In 2014, a 7,500-square-foot (700 sq. m.) showroom known as the Salle de Bal opened in a former ballroom in the Hôtel d’Ecquevilly, a seventeenth-century hôtel particulier. These three locations, each within walking distance of the other, total 25,000 square feet (2,300 sq. m.).

In spring 2020, Perrotin debuted a 750-square-foot (70 sq. m.) salon on avenue Matignon in the west of Paris. In 2021, a new gallery dedicated to the secondary market took over a five-story townhouse (4,090 sq. ft./380 sq. m.) at 8 avenue Matignon, close to the auction houses Christie’s and Sotheby’s. In all, the Paris gallery spaces amount to 29,600 square feet (2,750 sq. m.).

Since opening thirty years ago, the gallery has become a landmark in the Parisian scene. In addition to attracting many visitors to its exhibitions (more than 39,000 visitors for Paris, 3,020 by Daniel Arsham in 2020, more than 42,000 for the Baka exhibition by Takashi Murakami late 2019), Perrotin organizes panels, signing sessions, events, and parties. The flagship gallery also houses a bookstore with a large offering of books, monographs, and artist’s prints and editions.
Perrotin gallery plays a key role in French cultural life, with its artists partaking in many cultural and artistic institutional projects: Takashi Murakami, Xavier Veilhan, and Jean-Michel Othoniel have been included in the contemporary program of the Château de Versailles; the Monnaie de Paris dedicated a survey exhibition to Maurizio Cattelan in 2016; and the Musée de la Chasse et de la Nature gave carte blanche to Sophie Calle in 2018. More recently, the Centre Pompidou dedicated a solo show to Bernard Frize (2019); the Musée d’Art Moderne de Paris presented a survey exhibition of Hans Hartung (2019); and the Musée Guimet organized monographic exhibitions of Mr. (2019) and Daniel Arsham (2020). In 2021, the Musée d’Orsay invited Laurent Grasso to create a large-scale installation for the nave of the museum.

The gallery also takes part in the dynamism of FIAC, organized every year in Paris. In 2020, Perrotin invited twenty-six Paris-based galleries to present a selection of work by their artists, following lockdown. The same year, Perrotin organized WANTED! at the Grand Palais, an immense scavenger hunt for contemporary art that attracted six thousand visitors over the course of a weekend.

In 2017, Emmanuel Perrotin was awarded the title of Officier des Arts et des Lettres by the French Minister of Culture. In 2019, he took part in French President Emmanuel Macron’s tour of the United States.
In 2021 Perrotin is expanding its activities to the secondary market: Emmanuel Perrotin, Tom-David Bastok and Dylan Lessel are partnering to launch a new venture dedicated entirely to the secondary market. The new gallery takes over a five-storey townhouse located 8 Avenue Matignon in the heart of the 8e arrondissement. After developing this project together over the course of the last several months, the opening is planned for Fall 2021. A short distance only from the Grand Palais and from the Parisian auction houses Christie’s and Sotheby’s, this new space will see light along the neighborhood’s resurgence as the heart of Paris’ secondary art market.

'I am delighted of this partnership. This new department is a natural extension of the activities the gallery has been pursuing for several years now, in particular our work with estates. With vast spaces at its disposal, it will network with our six galleries and their teams to offer the best service to our collectors at all times. Our artists will also be able to take part in this new adventure on the occasion of exceptional projects.' Emmanuel Perrotin

Tom-David Bastok created the first platform to offer co-ownership purchase opportunities of artworks in 2010 whilst developing his expertise in the secondary market. He subsequently signed a part of the estate of Georges Mathieu, whose representation he has since entrusted to the Perrotin and Nahmad Contemporary galleries.

Dylan Lessel began his career in 2010 at Kamel Mennour gallery, of which he became the director until 2018. For the past decade, he has accompanied the development of private collections and worked on a large number of artistic and museum projects.

In 2019 the two of them teamed up to manage estates, among others those of Georges Mathieu and Alain Jacquet. Together they further grew their secondary market and art advising activities.
After three successful years in a historic building on the Upper East Side’s iconic Madison Avenue, Perrotin expanded in 2017 to a 25,000-square-foot (2,300 sq. m.) space in New York City’s most dynamic arts neighborhood, the Lower East Side. Perrotin’s current location at 130 Orchard Street opened with Colombian-born artist Iván Argote on the ground floor. The entire gallery, with its multiple exhibition spaces, was unveiled in March 2018 with a show by French artist Jean-Michel Othoniel.

Originally erected in 1902, the building retains the painted facade and signage from its former use as a Beckenstein fabric factory in the 1940s. The renovation remains faithful to Perrotin’s signature design and also incorporates the existing character of the building. The gallery space spans approximately 25,000 square feet (2,300 sq. m.) over five floors, with ceilings up to 20 feet (6 m.) high throughout.

The renovation was designed by the American architectural firm PRO–Peterson Rich Office. Their design draws from the exceptional historic qualities of the Beckenstein building, while creating a contemporary architecture in keeping with the well-established aesthetic of Perrotin spaces worldwide.

Since the opening in Lower East Side, the gallery has been hosted several large-scale solo exhibitions such as Hans Hartung, Jean-Michel Othoniel, Takashi Murakami, Josh Sperling, Chen Fei, Claude Rutault, Jesper Just, Julio Le Parc, Bharti Kher.
The gallery has also developed a programmatic calendar, which includes panel discussions, educational workshops for children, and concerts, such as a special performance by Alicia Keys on the occasion of *Horizontal*, a 2018 exhibition of works by JR. Perrotin New York includes a bookshop, which features unique editions and books published by the gallery. The bookshop hosts signing events, such as the in-person signing of the last album by Iggy Pop, featuring cover art and creative collaboration by Maurizio Cattelan, in March 2020.

Perrotin New York is overseen by gallery partner Peggy Leboeuf, who has worked with Emmanuel Perrotin since 1996. In September of 2013, she launched the original Upper East Side space at 909 Madison. Leboeuf has been instrumental in building the US team.
Perrotin has been forging relationships between the Euro-American market and Asian artists since the early 1990s. Its work in Asia began in 1993, when Emmanuel Perrotin had his first encounter with the young Takashi Murakami while showcasing works by Damien Hirst and Maurizio Cattelan at the Nippon International Contemporary Art Fair in Yokohama, Japan. The following year, the gallery presented Murakami’s work at the Gramercy International Art Fair in New York, marking the first time the artist’s work was exhibited outside Japan. The gallery has since organized numerous shows and projects, including thirteen solo exhibitions, with Murakami.

Over the same period, the gallery has presented and promoted the work of various critically acclaimed Asian artists in gallery exhibitions and art fairs both in and outside of Asia, alongside eminent international artists including Sophie Calle, Wim Delvoye, Xavier Veilhan, and Jean-Michel Othoniel, all of whom have established strong links with Asia through exhibitions and projects in the region.

A turning point in Perrotin’s connection with Asia came in 2012, when the gallery established its first outpost in Hong Kong. This was fortified by its subsequent expansion to Seoul, Tokyo, and Shanghai.
Perrotin opened its Hong Kong gallery in 2012, on the seventeenth floor of 50 Connaught Road Central (7,000 sq. ft./650 sq. m.), overlooking Victoria Harbour.

Since then, Perrotin Hong Kong has hosted sixty-four shows, including major solo exhibitions of renowned artists such as Julio Le Parc, Claire Tabouret, Gelitin, Jens Fänge, Sophie Calle, Elmgreen & Dragset, and Izumi Kato.

In 2012, the city was part of JR’s global Inside Out Project, an effort that involved installing two hundred thousand portraits of locals in public spaces in more than 130 countries. Large posters featuring people in Hong Kong were posted on the Connaught Road footbridge in the Central District. In 2018, the artist gimhongsok installed a work at Harbour Arts Sculpture Park, the first project of this scale to take place in Hong Kong. In 2019, Perrotin Hong Kong hosted the first solo exhibition of French painter Georges Mathieu in collaboration with Nahmad Contemporary since the start of his estate’s representation by the two galleries.

In 2020, after eight successful years in Central, the Hong Kong gallery moved across the harbor to K11 ATELIER Victoria Dockside on the Tsim Sha Tsui waterfront.
The new gallery is located on the eighth floor of a prominent waterfront edifice housing K11 ATELIER and Rosewood Hotel and Residences Hong Kong. Perrotin is the first gallery to take up residence in Victoria Dockside, a landmark development integrating art, culture, offices, retail, and hospitality. Situated within walking distance of the Hong Kong Museum of Art and the Hong Kong Cultural Centre, it is a short drive to the West Kowloon Cultural District, which is home to institutions including the M+ museum of visual culture.

The gallery’s interior was designed by André Fu and his studio AFSO, who conceived the design of the original gallery in Central. Hallmark elements of the former premises, such as raw oak flooring and anodized bronze mullions, appear in the 2,500-square-foot (230 sq. m.) gallery, which is made up of two exhibition rooms, a private salon, and an office.

The gallery features views of the city’s iconic harbor toward the Hong Kong Convention and Exhibition Centre, and of living walls and gardens of surrounding buildings. This close connection between the gallery and its environment is reflected in the way the scale of its interior spaces facilitates more immediate viewing experiences in a relaxed setting.

Emmanuel Perrotin says: “Experiencing art in person and participating in conversations about that experience with others—this is one of the most important reasons why we aim to create different contexts and encounters through our choice of locations worldwide. In recent years, we began committing more space in our galleries for private salons, even opening a dedicated salon, to create more exchanges. I am pleased the new Hong Kong gallery is part of a project where art and people are central to its DNA.”
1F 5 Palpan-Gil, Jongno-gu, Seoul

Inaugurated in 2016 with a personal exhibition of French artist Laurent Grasso, Perrotin Seoul occupies 2,600 square feet (240 sq. m.) of space and includes a bookstore. It is located in the heart of Jongno-gu, the city’s museum and gallery district, in close proximity to the National Museum of Modern and Contemporary Art and Daelim Museum and just in front of the Blue House, the official presidential residence, and Gyeongbok Palace.

Since its opening, Perrotin Seoul has hosted numerous exhibitions and given European and American artists visibility in the Asian art scene. In addition to presenting the first solo show in Seoul for artists including Gregor Hildebrandt, Daniel Arsham, Lionel Estève, Leslie Hewitt, and Zach Harris, the gallery has organized major exhibitions of Asian artists like Aya Takano and Otani Workshop, including the group show Healing, curated by Takashi Murakami.
In June of 2017, Perrotin opened a gallery in Tokyo on the ground floor of the Piramide Building with an inaugural exhibition featuring works by the hundred-year-old French artist Pierre Soulages. In 2019, the gallery expanded, and it now totals 2,500 square feet (230 sq. m.) of exhibition space, along with a bookstore. Perrotin Tokyo is located in the center of the Roppongi, a vibrant cultural neighborhood that is home to a large number of museums, including the Mori Art Museum, Suntory Museum of Art, and National Art Center, as well as many well-established galleries.

This modernist art space, visualized by architect André Fu and his design studio AFSO, has organized many exhibitions since its opening. These include shows featuring Barry McGee, who has met with great success, as well as Toiletpaper, Emily Mae Smith, Josh Sperling, Bernard Frize, Sophie Calle, Lee Mingwei, Paola Pivi, and Bharti Kher, to name a few.

The Tokyo gallery has developed strong connections with renowned museums and cultural institutions and has become a key player in the artistic life of Japan. The Mori Art Museum, for instance, recently hosted a solo exhibition of Izumi Kato, and in 2019, the Hara Museum invited Sophie Calle to present her *Exquisite Pain* series. In 2020, Jean-Michel Othoniel installed a 6.5-foot (2 m.) work, specially created for the Hirosaki Museum of Contemporary Art. Numerous other Perrotin artists have long-standing relationships with Japan; these include Xavier Veilhan, Pierre Soulages, Bernard Frize, Sophie Calle, and Jean-Michel Othoniel, to name a few.
3F, 27 Huqiu Road, Huangpu District, Shanghai, 200002

Since November 2018, Perrotin Shanghai has occupied the top floor of the “Amber Building,” a historic three-story brick building located at 27 Huqiu Road. Built in 1937, it is a former warehouse used by the Central Bank of China during the Republican period.

From 1886 to 1943, Huqiu Road was named “Museum Road.” It continues to occupy a prominent place in Shanghai’s art landscape with its close proximity to the city’s major museums and auction houses, including the Rockbund Art Museum, the Fosun Foundation, Centre Pompidou Shanghai, and Christie’s.

The 12,900-square-foot (1,200 sq. m.) gallery space includes a mezzanine and several exhibition rooms. In keeping with the building’s modernist elegance, original 1930s elements have been preserved, including its 20-foot-high (6 m.) wooden beam ceiling. The transformation was conceived by internationally renowned architect André Fu and his design studio AFSO, who also designed Perrotin’s Hong Kong and Tokyo spaces. The gallery has hosted ambitious exhibitions of artists such as Hans Hartung, Wim Delvoye, Sol LeWitt, Ni Youyu, Josh Sperling, Xavier Veilhan, and Laurent Grasso.

The Shanghai gallery is Perrotin’s fourth and largest space to date in Asia. Expanding into Shanghai further extends Perrotin’s pursuit of ambitious exhibitions and projects involving an international lineup of artists, as well as strengthening its relationships with collectors and institutions in China.
Emmanuel Perrotin says “I am very proud and excited that Perrotin is the first major international gallery to establish a full-fledged exhibition space and gallery operation in Shanghai. We have a strong team of Chinese-born directors, with the right blend of international market experience, curatorial ability, and knowledge of Perrotin’s operations, to lead our engagement with the most dynamic art city in Asia today. Committing to this scale of operation in Shanghai enables us to build on the relationships we started in Hong Kong six years ago, and to consolidate and grow our global links between the USA, Europe, and Asia.”
Giving art his all.

After 30 years building a global gallery network, art dealer Emmanuel Perrotin is as enthusiastic as ever.

Although he claims not to have foreseen his extraordinary success, Emmanuel Perrotin readily admits that he has always been driven by ambition. Even at the price of sacrificing his private life (for a long time his gallery was also his apartment), he has devoted himself wholeheartedly to art and artists. And the latter are equally devoted to him.

Olivier Reneau, 
*Air France Madame*, December 2019

In three decades, Emmanuel Perrotin, who had once been an ordinary young Frenchman, has risen to the top in an industry reliant on established power. He is destined to go down in the history of contemporary art as a “dark horse” among gallerists, whose appearance is toppling known rules of the art world.

Emmanuel Perrotin said: “We're not a gallery that exists just to make money. More importantly, it is our responsibility—and something we've insisted on doing—to promote our artists to reach more people and to give them higher exposure.”

Michelle Zhang Qingya, 
*Harper's Bazaar China*, June 2019

After Seoul, Tokyo and Hong Kong, Emmanuel Perrotin opens a gallery in Shanghai.

At 49 years old, he is the most established French gallery owner on the international scene, and continues his irresistible rise. Emmanuel Perrotin is opening more and more galleries around the world. Running a company of 110 people, including more than 40 based in Paris, this self-made entrepreneur who founded his first gallery at the age of 21, at rue Louise Weiss in the 13th arrondissement, has risen his gallery to the top.

Béatrice de Rochebouët, 
*Le Figaro*, March 2018

You don't create a gallery just for the sake of profitability. Being a witness of art history's construction is a real chance.

Emmanuel Perrotin, 
*Connaissance des Arts*, February 2019

It’s the adventure of a lifetime, a collective adventure, with the artists and my teams!

Emmanuel Perrotin, 
*Le Monde*, March 2018

You have to be willing to serve your artists no matter what; to choose their interest in the long run rather than reap the benefits of their success early on. You have to encourage your team the same way, by cultivating trust amongst collaborators; your clients, the institutions, the press and again, your artists. Because everyone plays a key part in the collective success of the gallery.

Emmanuel Perrotin, 
*Forbes*, November 2017

From curating artworks and coordinating publicity to liaising with collectors and handling accounts and inventory, Emmanuel Perrotin oversees each aspect of his business with exceptional management. Under his methodical leadership, his staff accomplish the objectives of the gallery tirelessly in a self-motivated manner.

Despite the success he has accrued over the course of thirty years, from his first gallery to the establishment of exquisite spaces in major world cities, [Emmanuel] Perrotin remains humble and is determined to lead his team to forge a larger and more interesting Perrotin family.

Katy Hsiu Chih Chien, 
*Art & Collection*, September 2018
The gallery has expanded its mission in recent years, most notably through the production of thoughtful editorial content, such as podcast and video, as well as the development of a programmatic calendar, which includes panel discussions, educational workshops for children, and concerts. For years, Perrotin has been recording videos in which its artists talk about their work and projects and share their inspirations. The gallery also broadcasts virtual tours of its exhibitions.

In 2020, Perrotin launched 4’17, a monthly cultural program produced with French humourist Jonathan Lambert. Each monthly video is lightning fast – 4 minutes and 17 seconds, to be exact – yet they contend with significant issues surrounding contemporary art. The goal of the collaboration is to have art transcend the walls of the gallery, and reach much larger global audiences. The series has been targeted by several media such as Artnet, Beaux-arts magazine, ELLE, among others… Since then, each monthly episode gathers up to 100K views.

Over the past few years, the gallery has expanded its presence on social media to offer a large selection of diversified content.

For instance, Perrotin recently launched #OnTheRecordWith, a new video series for its social media platforms. This series of short videos asks our artists about everything, ranging from their creative inspiration to what is on their current playlist.

Perrotin frequently organizes conversations between the artists and curators, essayists, and other key figures to accompany its exhibitions. These conversations are open to the public and/or broadcast on Zoom, and are later adapted into podcasts.
In the last ten years, Perrotin has developed a publishing operation comprising a vast range of art books, monographs, exhibition catalogues, and artist’s books in limited editions. These publications provide a unique perspective on artists’ work through relevant texts and interviews by art world professionals, as well as high-quality portfolios.

These books can be found in Perrotin bookstores (Paris, New York, Seoul, and Shanghai) as well as in museums and art bookstores worldwide.

The gallery also develops exclusive goodies such as prints, miniatures, lifestyle products, apparel, and jewelry, including some in limited editions conceived as artworks. Each project is built through continual exchanges with the artists from inception up to final realization, with a commitment to quality and detail, ensuring consistency between the product and the artist’s intentions.

The gallery’s goal in developing its publishing operation is to render art accessible in different ways and reach out to diverse audiences. Therefore, Perrotin sells a variety of products—from posters to limited-edition works—in a wide price range, making them accessible to a large public. They are available at store.perrotin.com.
Perrotin gallery is also known for its parties. On the occasion of the show *G I R L*, curated by Pharrell Williams in 2014, the gallery organized a live performance by Pharrell and Woodkid. In 2017, Perrotin organized a live concert to celebrate the artist Xavier Veilhan, who represented the French Pavilion at the 57th edition of the Venice Biennale; and in 2018, to celebrate FIAC, the gallery invited Hyphen Hyphen to give a live performance. Every year since 2018, the Perrotin Art Basel Party has taken place at the Elisabethenkirche, a historic neo-Gothic church in Basel, with live musicians invited to perform.
Perrotin occasionally organizes workshops for children, featuring activities that relate to current exhibitions. Participants have the opportunity to try their hand at different media, such as painting, ceramics, and photography.
Takashi Murakami’s solo show at the Château de Versailles in 2010 attracted nine hundred thousand visitors over the course of five months. His outstanding 2012 exhibition Ego, in Doha, Qatar, spanned 54,000 square feet (5,000 sq. m.). In 2015, the Mori Art Museum in Tokyo presented The 500 Arhats, a retrospective dedicated to Murakami’s monumental works. Takashi Murakami: The Octopus Eats Its Own Leg opened at the Museum of Contemporary Art Chicago in 2017. Under the Radiation, his first major survey exhibition in Russia, was presented at the Garage Museum of Contemporary Art in 2018, alongside solo shows at Perrotin New York and Perrotin Shanghai. In 2019, the artist had a solo presentation at Tai Kwun Contemporary, Hong Kong.

Maurizio Cattelan’s critically acclaimed 2011 retrospective at the Solomon R. Guggenheim Museum was seen by 300,000 visitors over a three-month period. His golden toilet, titled America, was produced for the restrooms at the Guggenheim in 2016, the same year that the Monnaie de Paris presented his comeback retrospective, Not Afraid of Love. In 2019, Blenheim Palace in Oxfordshire, England, presented the solo exhibition. Victory is Not an Option. More recently, his now-famous Comedian, a duct-taped banana, debuted at Art Basel Miami Beach.

It took two years to persuade Sophie Calle to join the gallery. This was accomplished by hiring the private detective from her famous 1981 photo series The Shadow, which she later restaged in Twenty Years Later. Calle’s 2003 retrospective exhibition M’as-tu vue? at the Centre Pompidou attracted close to two hundred thousand visitors over a four-month period. The installation Rachel Monique, dedicated to her mother, was on view at the Episcopal Church of the Heavenly Rest on Fifth Avenue, New York, in 2014. She had five simultaneous exhibitions in Marseille in 2019, when the city invited her to install her works at the Musée Grobet-Labadié, the Musée des Beaux-Arts, the Muséum d’Histoire Naturelle, the chapel at the Centre de la Vieille Charité, and the Château Borély. Her major video installation Voir la mer was on view at Shibuya Crossing, in the heart of Tokyo, in 2019.

Before the 2011 TED Prize winner JR joined Perrotin, he had fiercely refused to join any gallery. His movie Ellis, shot on Ellis Island with Robert De Niro, was shown in 2015 at Perrotin’s then pop-up space at 130 Orchard Street, New York. JR created a major installation at the Louvre Pyramid in 2016 and again in 2019, on the occasion of the Pyramid’s anniversary. He had his first museum solo show at the Maison Européenne de la Photographie, Paris, in 2018 and his first major North American exhibition at the Brooklyn Museum, New York, in 2019.

Paola Pivi’s sculpture How I Roll, depicting a Piper Seneca airplane rotating on its wingtips, was made for the Public Art Fund and installed near Central Park at Doris C. Freedman Plaza in 2012. That winter, Pivi presented a striking image of zebras on a snow-covered mountaintop on the 25-by-75-foot High Line Billboard at West 18th Street. The Bass, Miami Beach, presented her work in the exhibition Art with a View in 2018.

Elmgreen & Dragset’s solo show Changing Subjects was presented at the FLAG Art Foundation, New York, in 2016. That same year, the Public Art Fund commissioned Van Gogh’s Ear at Rockefeller Center, which took the shape of a swimming pool sitting upright. Their one-day installation presented on September 24, 2016, beneath the Grand Palais Nave in Paris, was attended by more than five thousand people in twenty-four hours. Other works include their 2018 installation of a fake swimming pool at Whitechapel Gallery, London, and their off-site project during FIAC 2018 at the Place Vendôme, Paris, where they installed more than one hundred bronze starfish.

Perrotin held its twenty-fifth anniversary exhibition in 2013 at the Tripostal in Lille, France. Covering 65,000 square feet (6,000 sq. m.), Emmanuel Perrotin displayed his vision of art and the world through a selection of more than one hundred works by artists whom he has exhibited throughout his twenty-five-year career.

In 2015, Jean-Michel Othoniel was commissioned for the permanent installation of Les Belles Danses (The Beautiful Dances) at the Water Theatre grove in the gardens of the Château de Versailles. Made in collaboration with Louis Benech, it is the first project
by a living artist in the heritage garden since the eighteenth century. In 2019, he installed 114 fountain sculptures for the National Museum of Qatar, in Doha, and his series of paintings *La Rose du Louvre* was acquired into the permanent collection of the Louvre. He was recently nominated to the Académie des Beaux-Arts.

**Xavier Veilhan** represented France at the 57th Venice Biennale with *Studio Venezia*, a seven-month-long ongoing installation of rehearsals and live music. His solo show *Music* was featured at Perrotin New York in 2015. Perrotin Shanghai hosted a solo show of his works in 2019.

In 2019, **Bernard Frize** and Emmanuel Perrotin celebrated twenty-five years of collaboration. The occasion was marked by a major exhibition at the Centre Pompidou in June 2019, simultaneous to solo presentations at Perrotin Paris, New York, and Tokyo.

In November of 2015, **Jesper Just**'s film *Servitudes* was shown every night in Times Square as part of *Midnight Moment*, a monthly presentation by the Times Square Advertising Coalition and Times Square Arts in partnership with Performa 15. Servitudes was featured in the artist's solo show at Palais de Tokyo, Paris, the same year. Jesper Just represented Denmark at the 55th Venice Biennale in 2013.

**Daniel Arsham** made *Rules of the Game* in collaboration with Pharrell Williams and Jonah Bokaer for the SOLUNA International Music & Arts Festival, in Dallas, in 2016; the work later premiered at the Brooklyn Academy of Music, in New York. Also in 2016, the SCAD Museum of Art, in Savannah, Georgia, hosted *The Future Was Then*, a monumental installation the artist created specifically for the museum’s Pamela Elaine Poter Gallery for deFINE ART. Arsham opened a solo show at the High Museum of Art, Atlanta, in 2016 and a major solo show at the VDNKh, Moscow, in 2017. Following his unique collaboration with the RMN–Grand Palais molding workshop and his new series inspired by antiquity, the artist was given carte blanche at the Musée Guimet, Paris, in October 2020.

**Julio Le Parc**'s major retrospective *Form into Action* was presented at the Pérez Art Museum Miami, complementing his solo show at Perrotin New York, in 2016—two important exhibitions held in the same year in the United States, for a living legend who is a central and influential figure in participatory kinetic art. His exhibition at the Metropolitan Museum of Art in 2018 marked the Argentinian artist’s first solo exhibition in a New York museum.

Following the 2017 announcement that Perrotin would be representing the estate of **Hans Hartung** in collaboration with the Hartung-Bergman Foundation, the artist had a comprehensive exhibition at Perrotin New York in 2018, which included several major loans from American museums such as the Metropolitan Museum of Art. A catalogue and monograph were published to mark the occasion. In 2019, a survey exhibition was organized by the Musée d’Art Moderne de Paris.

The 2019 exhibition *Picasso–Rutault. Grand Ecart* invited viewers to discover the artistic relationship between **Claude Rutault** and a selection of works by Pablo Picasso at the Musée Picasso Paris. Following that exhibition, Rutault was invited by the Pacific Design Center, in Los Angeles, to present a series of recent and new works for the first time in the United States since his 1975 exhibition in New York.

The Hara Museum in Tokyo presented **Izumi Kato**’s major exhibition *Like a Rolling Snowball* in 2019. More recently, the Fundación Casa Wabi in Puerto Escondido, Mexico, mounted a presentation of his works.

**Johan Creten** installed *De Vleermuis (The Bat)* in front of the Grand Palais during FIAC 2019 on the occasion of FIAC Projects. In 2020, the Villa Medici opened *I Pecchini*, a major solo show that placed more than fifty of Creten’s works in dialogue with his personal collection of artworks from the seventeenth and eighteenth centuries.
Laurent Grasso was invited to participate in the 21st Biennale of Sydney in 2018 by Mami Kataoka, Chief Curator of the Mori Art Museum of Tokyo. The artist presented OttO, a film shot in the Australian desert of the Northern Territory using a camera that reproduced the electromagnetic radiation of these sacred lands. In 2020, Grasso had a special installation in the nave of the Musée d’Orsay.

Mr. was given carte blanche at the Musée Guimet, for an exhibition curated by Pharrell Williams in 2019.

Gabriel Rico participated in the group exhibition May You Live in Interesting Times, curated by Ralph Rugoff on the occasion of the 2019 Venice Biennale. He had a solo exhibition at the Aspen Art Museum the same year.

Pierre Soulages was the focus of the inaugural exhibition at Perrotin Tokyo in 2017. The artist had his centenary in December 2019, with a special tribute organized by the Louvre, the Centre Pompidou, and the Musée Fabre in Montpellier. Simultaneously, Perrotin Shanghai dedicated a solo show to the French painter.

Claire Tabouret had a solo show at the Collection Lambert in Avignon in 2018, in collaboration with the Festival d’Avignon and her major show at the Hangar à Bananes (HAB Galerie) in Nantes in 2019.

Xu Zhen produced Nirvana, a large-scale, site-specific installation at Art Basel Unlimited 2019. The work comprised several baccarat and roulette tables set on a casino carpet. Three performers sat at each table, constructing the game pattern in the manner of a sand mandala.

In 2020, with the collaborative exhibition RESTONS UNIS, Perrotin invited twenty-six Paris-based galleries to present a selection of work from their artists, following lockdown. The same year, Perrotin organized WANTED! at the Grand Palais, an immense scavenger hunt for contemporary art, attended by six thousand visitors over the course of a weekend.
Emmanuel Perrotin was born into a middle-class family on May 6, 1968, at the height of the student uprising in France. He grew up in Boulogne-Billancourt before moving to L’Étang-la-Ville, a suburb west of Paris. After attending middle school in Marly-le-Roi, he entered the Lycée Autogéré de Paris, a self-managed high school that emerged from the May 1968 movement. By the age of fifteen, he was already taking part in a variety of activities, including organizing concerts and filming performances. He developed a passion for computers at an early age.

He met Gilbert Brownstone’s daughter at Les Bains-Douches nightclub, and one day she took him to an opening at her father’s gallery. Not long afterward, he met Charles Cartwright, a student of the prestigious Paris Institute of Political Studies, who had just opened a gallery on rue des Archives at the age of twenty-five. The new gallery exhibited Willy van Sompel, Alighiero Boetti, Marina Abramović, George Condo, Walter Dahn, and John Armleder, among others. Perrotin joined Cartwright in the adventure and quickly became manager. Very early on, Perrotin understood the importance of computer databases, and he set to work computerizing the gallery. At the same time, he built up a file of artworks for other artists, like Bernard Frize, Ange Leccia, Jean-Luc Vilmouth, Jean-François Brun, and Dominique Pasqualini from the Information Fiction Publicité (IFP) collective. During this period, he also met Bernard Joisten, Pierre Joseph, Dominique Gonzalez-Foerster, and Philippe Parreno.

1990
In the early 1990s, he seized the opportunity to rent a large apartment at 44 rue de Turbigo, the site of his first gallery, where he slept at night on the sofa bed. The first exhibition was dedicated to Philippe Perrin, followed by Isabelle Joumard, Dominique Gonzalez-Foerster, Philippe Parreno, Bernard Joisten, Pierre Joseph, Pierre Huyghe, and Damien Hirst, whose first solo show was held at the gallery. The gallery also hosted a regular event, “Les jeudis de la rue de Turbigo” (Thursdays at rue de Turbigo), featuring weekly talks and exhibitions.

At that time, Emmanuel Perrotin was one of the rare gallery owners who not only sold artworks, but also produced works and large-scale projects for his artists. Gallery owner Marie-Hélène Montenay, a major figure on the art market at the time, was a vital source of support and rented him a space on rue de l’Ancienne-Comédie in 1992. There, he exhibited IFP, Éric Duyckaerts, Guy Limone, Peter Fend, and Kate Ericson and Mel Ziegler, among others.

1992
The gallery moved to rue de Beaubourg, where it remained for five years (until 1997). It was during this time that Maurizio Cattelan (in 1992) and Takashi Murakami (in 1993) joined the gallery. While they were little-known at the time, the gallery’s work over the long term contributed to their international acclaim and led to major exhibitions at the world’s biggest institutions.

Emmanuel Perrotin also participated in art fairs very early on. From 1993 to 1996, he took part in the Nippon International Contemporary Art Fair in Yokohama (where he met Murakami), the Gramercy International Art Fair in New York, Art Basel in Switzerland, Château Marmont in Los Angeles, and Art Chicago.

1997
The gallery moved to rue Louise-Weiss in the 13th arrondissement of Paris. For eight years, it and other emerging galleries injected energy into the eastern Paris neighborhood and made it a new contemporary art destination.

2004
Perrotin opened a satellite gallery in Miami. For six years, the gallery presented noteworthy exhibitions of such artists as Bernard Frize, Piotr Uklánski, Mr., Daniel Arsham, Sophie Calle, Xavier Veilhan, Jean-Michel Othoniel, KAWS, and Aya Takano, to name a few. Emmanuel Perrotin also began working with local, Miami-based artists like Arsham, Hernan Bas, and Martin Oppel.
2005
In 2005, Perrotin gallery moved into an eighteenth-century hôtel particulier at 76 rue de Turenne in the Marais district. It expanded to 10 impasse Saint-Claude in 2007, for a total space of 17,220 square feet (1,600 sq. m.) spanning three levels.

2006
The gallery launched the magazine BING, the first publication of its kind by a gallery, to showcase its artists and exhibitions. The gallery published BING from 2006 to 2009.

2008
Emmanuel Perrotin was nominated as a Chevalier des Arts et des Lettres.

2012
Perrotin Hong Kong was inaugurated with a solo exhibition by KAWS. The 7,000-square-foot (650 sq. m.) gallery was located at 50 Connaught Road Central, on the seventeenth floor of one of the city's most beautiful towers, with a breathtaking view over Victoria Harbour.

2013
Perrotin opened a space in a historic building on the iconic Madison Avenue on New York's Upper East Side. After three strong years, the gallery expanded and moved in April 2017 to 130 Orchard Street, a historic building at the heart of the Lower East Side. Built in 1902, the Beckenstein building retains the old storefront lettering painted in the 1940s. The new gallery space spans 25,000 square feet (2,300 sq. m.) over five levels, with soaring ceilings ranging from 11.5 to 20 feet (3.5 to 6 m.) high depending on the level.

2014
In Paris, on the same street that houses the main gallery, Perrotin inaugurated the Salle de Bal, a 7,530-square-foot (700 sq. m.) showroom in the Hôtel d’Ecquevilly, also known as “du Grand Veneur,” a seventeenth-century building—bringing the gallery space in Paris to a total of 25,000 square feet (2,300 sq. m.).

2016
Perrotin inaugurated a new, 2,600-square-foot (240 sq. m.) gallery complete with a bookstore in Seoul. The gallery is located on the ground and third floors of 5 Palpan-gil, in the Jongno-gu district, with its many galleries and museums (the National Museum of Modern and Contemporary Art, Daelim Museum). It sits opposite Gyeongbok Palace and the Blue House, the official residence of the President of the Republic of Korea.

2017
Perrotin inaugurated a 1,500-square-foot (140 sq. m.) gallery in Tokyo, on the ground floor of the Piramide Building at 6-6-9 Roppongi, Minato-ku, at the heart of Roppongi. The bustling neighborhood is home to a number of institutions, like the Mori Art Museum, the Suntory Museum of Art, and the National Art Center (Art Triangle Roppongi), as well as countless galleries. The inaugural exhibition presented recent artworks by Pierre Soulages, the great master of abstract paintings known for his lifelong series Outrenoir (Beyond Black); the occasion was marked by the publication of Pierre Soulages in Japan.

2018
Perrotin opened a new gallery in Shanghai at the heart of the Bund district. The gallery occupies the top floor of a historic building known as the “Amber Building,” built in 1937. Located at 27 Huqiu Road, the 12,900-square-foot (1,200 sq. m.) space includes a mezzanine and several exhibition rooms, highlighting the original features of the building that have been retained.
Emmanuel Perrotin was nominated as an Officier des Arts et des Lettres by the French Minister of Culture.

2020 – 2021
In spring 2020, Perrotin debuted a 750-square-foot (70 sq. m.) gallery on avenue Matignon in the west of Paris. In 2021, a new gallery dedicated to the secondary market took over a five-story townhouse (4,090 sq. ft./380 sq. m.) at 8 avenue Matignon, close to the auction houses Christie’s and Sotheby’s. In all, the Paris gallery spaces amount to 29,300 square feet (2,720 sq. m.).