

**PERROTIN NEW YORK INAUGURATES
ITS GROUND LEVEL GALLERY ON THE LOWER EAST SIDE
WITH IVÁN ARGOTE SOLO SHOW
APRIL 27TH, 2017**

Since 2013, Perrotin New York has been housed in a historic building on the Upper East Side's iconic Madison Avenue. After three successful years there, Perrotin will expand to a 25,000 sq. foot (2,300 sq. meters) space in New York City's most dynamic arts neighborhood, the Lower East Side. Perrotin's new location at 130 Orchard Street will open its first exhibition on April 27th with Colombian-born artist Iván Argote on the ground floor. The entire gallery, with its multiple exhibition spaces, will be unveiled in November of 2017 with a show by Jean-Michel Othoniel.

Along with the Paris, Hong Kong, Seoul and forthcoming Tokyo-based galleries, this new location will offer greater flexibility and will enable Perrotin to continue staging ambitious projects and large-scale exhibitions for its world-renowned artists. The new space will offer great flexibility to the gallery's varied group of artists for their exhibitions. The move affirms the gallery's loyal to its programming and passion towards discovering new talent since its establishment in Paris in 1989. The new location will serve as the base for a growing New York team.



Facade of Perrotin gallery, 130 Orchard Street, New York
Simulation: P.R.O. - Peterson Rich Office



Paris 76 rue de Turenne, Marais



Hong Kong 50 Connaught Road Central



Seoul 5 Palpan-Gil, Jongno-Gu



Tokyo Piramide Building, 6-6-9 Roppongi, Minato-Ku

THE BUILDING

Originally erected in 1902, the building will retain 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 will also incorporate the existing character of the building. The gallery space will contain approximately 25,000 sq. feet (2,300 sq.meters) over five floors with ceilings up to 20 feet high (6 meters) throughout.

THE ARCHITECTS: P.R.O. - PETERSON RICH OFFICE

The renovation was designed by the American architecture firm P.R.O. - 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. Led by founding partners Miriam Peterson and Nathan Rich, P.R.O. specializes in cultural and residential projects and has been recognized for their work at multiple scales, from awards by Architizer and the American Institute of Architects, to feature articles in the New York Times.

Miriam Peterson and Nathan Rich previously worked for Tod Williams Billie Tsien Architects and Steven Holl Architects, where they developed expertise designing large-scale institutional projects, including the Barnes Foundation in Philadelphia and the Lewis Center for the Arts at Princeton University.

THE NEW YORK TEAM

Perrotin New York consists of a faithful and experienced team. The Executive Director of the New York gallery, Peggy Leboeuf, has worked with Emmanuel Perrotin since 1996. In September of 2013, she launched the Upper East Side space at 909 Madison and has been instrumental in building the US team. She will continue to work closely on this new venture with Senior Director Matthew Wilkin, formerly Director at Petzel Gallery and Pace Gallery. Director Valentine Blondel has worked with the gallery for seven years, and renowned art professional Lucien Terras has advised since 2013 as a museum liaison. The dream team also counts Donald Ryan, Melissa Timarchi, Brian Del Fierro, Guillaume Ziccarelli, Anne Bredin, Joseph Sabatino, Sascha Behrendt and Isabella Rigau-deau-Lopez. Natacha Polaert of Nouvelle Garde has been contributing for press relations to the New York gallery success story since 2013.

THE LOWER EAST SIDE & SOHO

Perrotin is located at 130 Orchard, between Delancey and Rivington, on the Lower East Side of Manhattan. Close to the New Museum, the neighborhood brings together art world residents and non-traditional spaces, offering an engaging and dynamic showcasing of contemporary art. Nearby, one can find esteemed galleries such as 11R, 47 Canal, Bridget Donahue, Bureau, CANADA, CRG Gallery, Eva Presenhuber (forthcoming), Gavin Brown's enterprise, Jack Hanley Gallery, James Cohan, James Fuentes Gallery, KARMA, Lehmann Maupin, Marinaro, Miguel Abreu Gallery, Nathalie Karg Gallery, Nicelle Beauchene Gallery, Pierogi Gallery, Ramiken Crucible, Salon 94, Shoot The Lobster, Simone Subal Gallery, Spencer Brownstone Gallery (forthcoming), Sperone Westwater Gallery and Rachel Uffner, amongst others.

Only a 15-minute walk away, one can visit galleries and institutions in Soho and Tribeca, such as the beautifully restored Judd Foundation, the Swiss Institute, The Drawing Center and Artists Space, one of downtown New York's oldest alternative art spaces. Walter de Maria's "Broken Kilometer", commissioned and maintained by the Dia Art Foundation since 1979, can still be seen at 393 West Broadway as a public art piece, as well as his "Earth Room" installed in a loft close by on Wooster Street. Amidst the thriving restaurants, busy cafes, and shops, one can also visit great galleries like Alexander and Bonin, Jeffrey Deitch, Peter Freeman, Inc., Postmasters Gallery, Ronald Feldman Fine Arts, Bortolami Gallery (forthcoming), Storefront for Art and Architecture, Team Gallery and many others.

Perrotin New York is thrilled to join the Lower East Side neighborhood, a large and vibrant art community, rich in history and cultural diversity.

PRESS CONTACTS

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NEW YORK FACT SHEET



Emmanuel Perrotin
Photo: Karl Lagerfeld



Peggy Leboeuf, Executive Director
Photo: Claire Dorn



Matthew Wilkin, Senior Director
Photo: Claire Dorn

Owner/Founder: Emmanuel Perrotin

Executive Director: Peggy Leboeuf

Senior Director: Matthew Wilkin

Director: Valentine Blondel

Team: Sascha Behrendt, Anne Bredin, Brian del Fierro, Isabella Rigau-Lopez, Donald Ryan, Joseph Sabatino, Lucien Terras, Melissa Timarchi

Location: 130 Orchard Street,
New York, NY 10002

Phone: +1 212 812 2902

Email: newyork@perrotin.com

Size: 25,000 square feet
2,300 square meters on five levels

ARTISTS

Iván Argote, Daniel Arsham, Hernan Bas, Sophie Calle, Maurizio Cattelan, Chen Fei, Chung Chang-Sup, Johan Creten, Wim Delvoye, Elmgreen & Dragset, Ericson & Ziegler, Erró, Lionel Estève, Jens Fänge, Bernard Frize, Gelitin, Laurent Grasso, Zach Harris, Thilo Heinzmann, John Henderson, Gregor Hildebrandt, JR, Jesper Just, Izumi Kato, KAWS, Bharti Kher, Klara Kristalova, Julio Le Parc, Heinz Mack, Ryan McGinley, Farhad Moshiri, Gianni Motti, Mr., Takashi Murakami, Kaz Oshiro, Jean-Michel Othoniel, Park Seo-Bo, Paul Pfeiffer, Paola Pivi, Terry Richardson, Claude Rutault, Michael Sailstorfer, Jesús Rafael Soto, Pierre Soulages, Aya Takano, Tatiana Trouvé, Xavier Veilhan, Pieter Vermeersch, Xu Zhen.

ART FAIRS

Perrotin participates in many significant worldwide art fairs each year: Art Basel (Basel, Miami, Hong Kong), Frieze (London, New York), FIAC (Paris), Dallas Art Fair, Art Cologne, UNTITLED San Francisco, Art Stage Jakarta, Expo Chicago, Independant New York, TEFAF New York, Art021 Shanghai, Zona Maco Mexico... amongst others.

SELECTED HIGHLIGHTS

Takashi Murakami's solo show at the palace of Versailles in 2010, which attracted 900,000 visitors over the course of five months. His 2012 outstanding exhibition "Murakami Ego" in Doha, Qatar, which spanned 54,000 sq. feet / 5,000 sq. meters. "The 500 Arhats", a retrospective dedicated to Murakami's monumental works at the Mori Art Museum in Tokyo in 2015. "Takashi Murakami: The Octopus Eats Its Own Leg" which will open at the MCA Chicago in Summer 2017.

Maurizio Cattelan's critically acclaimed 2011 retrospective at the Solomon R. Guggenheim Museum, seen by 300,000 visitors over a three month period. His golden toilet, titled "America," produced for the restrooms of the Solomon R. Guggenheim Museum in 2016. His comeback retrospective at La Monnaie de Paris, "Not Afraid of Love" in 2016.

PRESS CONTACTS

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PERROTIN NEW YORK PREVIOUS EXHIBITIONS UPPER EAST SIDE

2016

- Julio Le Parc
Nov. 4 – Nov. 19
- Daniel Arsham
Sep. 15 – Oct. 22
- Pierre Paulin
June 22 – Aug. 19
- Bernard Frize
May 3 – June 18
- Erró
March 1 – Apr. 23
- Izumi Kato
Jan. 7 – Feb. 27

2015

- Chung Chang-Sup
Nov. 3 – Dec. 23
- Johan Creten
Sep. 9 – Oct. 31
- "Paris Holiday", group show
July 9 – Aug. 21
- Park Seo-Bo
May 28 – July 3
- Elmgreen & Dragset
Apr. 16 – May 23
- Xavier Veilhan
Feb. 26 – Apr. 8
- Jesús Rafael Soto
Jan. 15 – Feb. 21

2014

- Claude Rutault
Nov. 20, 2014 – Jan. 3, 2015
- John Henderson
Oct. 9 – Nov. 15
- Farhad Moshiri
Sep. 4 – Oct. 04
- Kate Ericson & Mel Ziegler
July 8 – Aug. 22
- Pierre Soulages
Apr. 24 – June 27
- Germaine Richier
Feb. 27 – Apr. 12
- Klara Kristalova
Feb. 27 – Apr. 12
- Gregor Hildebrandt
Jan. 9 – Feb. 15

2013

- KAWS
Nov. 2 – Dec. 21
- Paola Pivi
Sep. 18 – Oct. 26

The two years it took to persuade **Sophie Calle** to join the gallery, accomplished by hiring the same private detective from her famous 1981 piece, "The Shadow," which was later restaged in "Twenty Years Later." Calle's 2003 retrospective exhibition "M'as-tu vue ?" at the Centre Pompidou which attracted close to 200,000 visitors over a four month period. The installation, "Rachel, Monique", dedicated to her mother at The Episcopal Church of Heavenly Rest on Fifth Avenue, New York in 2014.

The joining of **JR** (2011 TED Prize winner) who had, until then, fiercely refused to join any gallery. The "Ellis" movie, shot on Ellis Island with Robert De Niro and shown in 2015 at Perrotin's then pop up space at 130 Orchard Street. JR's major installation in 2016 on the Pyramide du Louvre.

Paola Pivi's "How I roll" project for Public Art Fund in 2012 of a Piper Seneca airplane rotating on its wingtips, installed near Central Park at Doris C. Freedman Plaza. That same 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. And most recently, Pivi was shortlisted for a future public commission on the New York High Line Plinth, which will be announced in the Spring of 2017.

KAWS' first major exhibition in the UK at the Yorkshire Sculpture Park displaying monumental and imposing sculptures in 2016. "KAWS: WHERE THE END STARTS", his large survey exhibition at the Modern Art Museum of Fort Worth, Texas in 2016, which will travel to the Yuz Museum in Shanghai, China in 2017.

Elmgreen & Dragset's solo show "Changing Subjects" at FLAG Art Foundation, New York, in 2016. Public Art Fund commission, "Van Gogh's Ear" at Rockefeller Center, which took the shape of swimming pool sitting upright, also in 2016. One-day installation presented on September 24th, 2016, beneath the Grand Palais Nave in Paris, attended by more than 5,000 people in 24 hours.

Perrotin's 25th anniversary exhibition in 2013 at the Tripostal in Lille. Covering 65,000 square feet (6000 square meters), Emmanuel Perrotin displayed his vision of art and the world through a selection of more than 100 works by artists that he has exhibited throughout his 25 years career.

Jean-Michel Othoniel's commission in 2015 for the permanent installation of "Les Belles Danses" (The Beautiful Dances) for the Water Theatre Grove in the gardens of the palace of Versailles with Louis Benech. It's the first project of a living artist in the heritage garden since the 18th Century. In November of 2017, Perrotin New York will complete the renovations for the entire building at 130 Orchard Street. Othoniel will inaugurate the newly completed building with a solo exhibition on his work.

Xavier Veilhan will represent France at this year's 57th Venice Biennial with "Studio Venezia", a 7-month ongoing performance of rehearsals and live music. His solo show, "Music", was featured at Perrotin New York in 2015.

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 (TSAC) and Times Square Arts in partnership with Performa15. "Servitudes" was featured at the artist's solo show at Palais de Tokyo, Paris, the same year. Jesper Just represented Denmark at 55th Venice Biennial in 2013.

Daniel Arsham's "Rules of the Game" project with Pharrell Williams and Jonah Bokaer for the SOLUNA International Music & Arts Festival in Dallas in 2016, which later premiered at BAM in New York. That same year, the SCAD Museum of Art in Savannah, Georgia, hosted "The Future Was Then," a monumental installation by the artist created specifically for the museum's Pamela Elaine Poetter Gallery for deFINE ART 2016. Arsham will open a solo show at the High Art Museum in Atlanta in March of this year.

"Form Into Action", **Julio Le Parc's** major retrospective at the Pérez Art Museum Miami, along with 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 both a central and influential figure in participatory kinetic art.

More about the gallery >>>

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**PERROTIN NEW YORK OPENS THE GROUND FLOOR OF ITS NEW SPACE
WITH IVÁN ARGOTE SOLO SHOW “LA VENGANZA DEL AMOR”
APRIL 27TH – JUNE 11TH, 2017**



Iván Argote “As Far As We Could Get” (still), 2017. Video HD

When I was a kid, someone told me that a man dug a hole so deep that he stepped out of it on the other side of the world. Standing on firm ground, I wondered why this man, in fact, did not fall out of the earth and exit it upside down. In Iván Argote's new film “As Far As We Could Get” which contains documentary and fictional elements, he digs an imaginary channel from Indonesia to Colombia, or from the municipality of Palembang to a town called Neiva. The two cities are exact antipodes (a rare coincidence that only six more cities share worldwide). In both locations, the artist rented large billboards to announce simultaneously a feature film named, “La Venganza Del Amor” (The Revenge of Love). As if in a novel by Jorge Luis Borges, the title of his gallery show in New York is announced through a pyramid of interrelated information—stemming from a billboard announcing a fictional film documented by the artist's camera, we read the title of the art exhibition that we are currently visiting.

In contrast to my musings as a child, Iván Argote boarded a plane to fly from South American to Asia. On either continent and with the same directives, he met locals on a level playing field. His main focus was young adults who were coincidentally born on the day the Berlin wall came down. While enriching a once-in-a-century event with personal biographies, Argote investigates feelings (another sheer unlimited profundity) as a fabric that influences both history and memory.

Switching back and forth between the two locations, the camera records more similarities than differences, emphasized by bouncing basketballs always obeying gravity, thus drawing an imaginary line through the center of the world. The balls read as agents of globalization mediating between continents but also between the worlds of leisure, sports marketing (the branding of basketball players began in the USA in the 1980s), Neo-Liberalism, and Contemporary art (think Koons).

The film's projection is interrupted at frequent intervals to illuminate the exhibition space which contains a series of concrete wall-hung sculptures, as well as a huge, solitary gold nugget (a sweet potato in disguise). The vegetable supposedly crossed seas as early as 700 AD as it sailed from the mouth of the Orinoco River in Venezuela to Polynesia and has been cultivated and eaten ever since, stating eventually an example of a highly successful cultural “incorporation”.

Multiple layers of perforated sheets are mounted in front of each other to create a palimpsest pervious to the air. The imprinted slogans, borrowed from political pamphlets, form a concerted arrangement of voices. The colorful display acts as a filter. Some events will pass the barrier without leaving traces; others will be eternalized. The artist, who often speaks of history as “texture”, creates allegorical images of the past and thereby deconstructs the present. The punched-out holes can be read as a loss of memory or as a breeze of fresh air.

“La Venganza Del Amor” is also Iván Argote's response to the current political climate in the U.S., which harbors a lot of hostility towards foreigners and especially Spanish-speaking immigrants. The title is a reference to both political and cultural stereotypes (it could also be the title of a telenovela) with the assertion that love will always win.



Iván Argote. Photo: Claire Dorn



View of the solo show "Sírrete de mi, sírveme de ti" at Proyecto Amil Lima (Peru), 2016

BIOGRAPHY

Born in Bogotá, Colombia, in 1983, Iván Argote settled in Paris in 2006. Argote creates videos, photographs, sculpture, public interventions and performances, as a way to explore our inextricable links to history, tradition, art, politics and power. Argote investigates the city as a place of transformation and potentiality, traveling the world in search of vestigial signs of fallen power, studying the indirect manifestations of control, and observing the conventions that gain acceptance in order for one vision of history to become the official version. Public monuments and sculpture are also recurring themes in the artist's work. Through his personal narratives, and their connections to history, ideology, and consumerism, Iván Argote questions a Western perspective of History. Emmanuel Perrotin met Iván Argote in 2008 while the artist was a student at Paris Fine Arts School. Perrotin has represented Argote since 2009 and "La Venganza del Amor" marks his first solo show in New York.

Iván Argote's work has been shown in many international exhibitions, such as "Future Generation Art Price" Victor Pinchuk Foundation, Kiev, 2017; "Ideologue", Utah Museum of Contemporary Art, Salt Lake City, 2016; "Sírrete de mi, sírveme de ti" (solo) Proyecto Amil, Lima, 2016; "An idea of progress" (solo), SPACE, London, 2016; "Intersections", Cisneros Fontanals Foundation, Miami, 2015; "Between the Pessimism of the Intellect and the Optimism of the Will", 5th Thessaloniki Biennale, Thessaloniki, 2015; "Buildering: Misbehaving the City", Blaffer Art Museum, Houston and CAC Contemporary Arts Center, Cincinnati in 2014; "Strengthlessness" (solo), Galerie Perrotin, Paris, 2014; "La Estrategia" (solo), Palais de Tokyo, Paris, 2013; "Tectonic, Moving Museum", Dubai, 2013; "Los irrespetuosos", Museo Carrillo Gil, México DF, 2013; The 30th Sao Paulo Biennial, Sao Paulo, 2012, among others.

Iván Argote won the CIFO Cisneros Fontanals Foundation Prize in 2015, the Audi talents Award in 2013, and the Sam Art Projects Prize in 2011.

He was selected by 18th Street Art Center, Los Angeles for a Residency in 2013.

More about the artist >>>

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UPCOMING EXHIBITIONS

AT PERROTIN NEW YORK



Fond Illusions, group show

June 21 – August 18, 2017

The exhibition will bring together a group of artists whose visual elements do not immediately represent or directly suggest the work's meaning. What is familiar disappears and transforms, revealing the poetics that lies within the fallible nature of our perception. It is this elusiveness which draws viewers in and requires a deeper concentration. Whether constructed, personal or collective, memory becomes the reflex from which the viewer can begin to access the work more fully. Each artist examines this relationship between viewer and work differently but all place a particular emphasis on the interplay of objects and the way in which an individual or society connects with those objects.

Image: Sophie Calle "The shadow", 1981 © Sophie Calle / ADAGP, Paris, 2017



Wim Delvoye

September 9 – October 28, 2017

Wim Delvoye built his reputation on pieces that have acquired cult status such as his tattooed pigs or Cloaca, an installation that replicates the process of human digestion. The artist likes to mix styles and materials so as to better renew the history of art and decorative traditions – even if they hold no secrets for this great scholar.

The exhibition will display a selection of recent sculptures, some currently exhibited at DHC/ART Foundation in Montreal, Canada.

Image: Wim Delvoye at DHC/ART during his solo exhibition, 2016 – 2017

© Studio Wim Delvoye / ADAGP, Paris, 2017

[More about the artist >>>](#)



Jean-Michel Othoniel

November 4 – December 30, 2017

With a preference for materials with reversible properties, in keeping with his taste for transformation, Othoniel earned recognition at the 1992 Kassel Documenta for his sculptures made of sulphur. The following year, he started working with glass, which became his favourite material: he explores its forms, colours and multiple states, composing pure works in which poetry lies with eroticism. The Othoniel exhibition will present new projects, some of them specially produced for this show which will occupy both exhibition spaces on the gallery's first and third floors.

Image: Jean-Michel Othoniel, "Les Nœuds de Babel" exhibition at Perrotin Paris, 2013

© Jean-Michel Othoniel / ADAGP, Paris, 2017

[More about the artist >>>](#)

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OFF-SITE PROJECTS



Paola Pivi

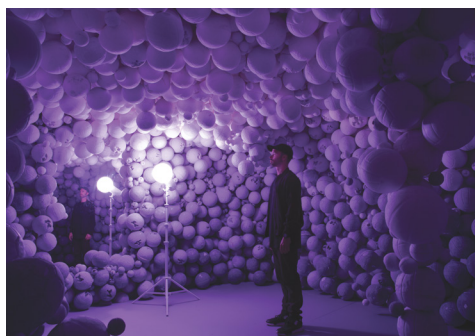
High Line Plinth, New York

February 9 – April 30, 2017

Presented by Friends of the High Line, High Line Art recently announced the High Line Plinth, a new landmark destination for major public art commissions located on the newest section of the High Line at West 30th Street and 10th Avenue. This will be the first space on the High Line dedicated specifically to art, featuring a rotating program of new commissions. Out of 50 proposals, Paola Pivi has been selected as one of the 12 shortlisted proposals for the first two artworks. An exhibition of sculptural models of their proposed artworks will be exhibited on the High Line at West 14th Street. In Spring 2017, two out of the 12 shortlisted proposals will be selected as the first two High Line Plinth commissions. The first artwork will be installed in 2018 to coincide with the opening of the Spur and each artwork will be on view for 18 months.

Image: Paola Pivi, Untitled, 2016 (rendering). Courtesy the artist and Friends of the High Line

More about the artist >>>



Daniel Arsham "Hourglass"

The High Art Museum, Atlanta

March 4 – May 21, 2017

Daniel Arsham will transform The High Art Museum with three interrelated installations infused with mythology and striking color. Originally presented at Galerie Perrotin for his first solo show in New York (2016), Arsham will exhibit his "Amethyst Sports Ball Cavern," one of his first works made in color, marking a significant break in his practice which was dominated by a black, white and grayscale palette. Continuing with his "Fictional Archeology" series, a body of work in which the artist casts everyday objects in precious and semi-precious stones and metals, Arsham will feature a new selection of cast objects in six hourglasses set on stone plinths. Finely crushed crystals will slowly fill each hourglass, obscuring the casted objects within. On the second floor, Arsham will turn the museum into a monochromatic blue Zen garden, complete with a Japanese pagoda, tatami mats, petrified trees and ornately raked sand. In conjunction with the show, Arsham will also create stage designs for two operas which will be presented at the Atlanta Symphony Orchestra.

Image: Daniel Arsham in "Amethyst Sports Ball Cavern", Perrotin New York, 2016

More about the artist >>>



Farhad Moshiri "Go West!"

The Andy Warhol Museum, Pittsburgh

October 12, 2017 – January 14, 2018

Curated by Jose Carlos Diaz

The exhibition of Iranian artist Farhad Moshiri at the Andy Warhol Museum will feature paintings and installations from the beginning of his career until now. "Go West!" will be Moshiri's first major retrospective in the US. A catalogue will be published on this occasion.

Image: Farhad Moshiri, "Self portrait on flying carpet", 2009

More about the artist >>>

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Hernan Bas "Florida Living"

SCAD Museum of Art, Gallery 108, Savannah, GA, USA

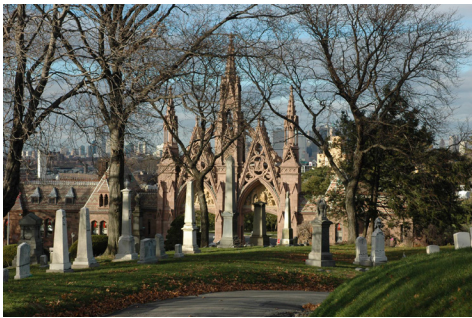
February 14 – May 21, 2017

Curated by Storm Janse van Rensburg, SCAD head curator

Inspired by images of Monet's painting studio, Bas conceptually approaches the SCAD's gallery as a decadent boudoir filled with freestanding folding screens, typically used as room dividers. He responds to the manner in which the paintings were positioned, overlapping each other, and creating new compositions by transforming two-dimensional painted canvas into accidental sculptural elements. Bas' folding screens are painted with scenes of beautiful young men subsumed in lush, tropical environments. It is Huyseman's dandy protagonist in "Against Nature" that led Bas to imagine a similar character occupying his fantastical room, except one that resides in Florida, surrounded by local vernacular symbols of luxury and abundance, typically a bit campy, such as underwater scenes that are common as murals in seafood restaurants.

Image: Hernan Bas, "Pink Plastic Lures", 2016. Courtesy of the artist and Lehmann Maupin

More about the artist >>>



Sophie Calle "Here Lies the Secrets of the Visitors of Green-Wood Cemetery"

Green-Wood Cemetery, Sunset Park, Brooklyn, NY, USA

April 2017 – 2042

"Here Lie the Secrets of the Visitors of Green-Wood Cemetery" is a 25 year long new public artwork by the internationally renowned French conceptual artist Sophie Calle co-presented by Creative Time and Green-Wood Cemetery.

The project will debut with a two daylong inaugural event on April 29th and 30th, 2017. The artist will be present on April 29th and 30th from 12 – 5 PM

Image: courtesy of Paula Cooper Gallery and Perrotin

More about the artist >>>

UPCOMING ART FAIRS IN THE US



TEFAF New York

May 3 – 8, 2017

This year marks TEFAF's first iteration in New York. Perrotin will present a historical booth of select works including a new estate that will be announced during the fair.

Frieze New York

May 4 – 7, 2017

Art Basel Miami Beach

December 6 – 10, 2017

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