



Elmgreen & Dragset, *The Painter, Fig. 4*, 2022. Mirror-polished stainless steel, lacquer, 250 × 250 × 60 cm | 98^{7/16} × 98^{7/16} × 23^{5/8} in. Photograph: Elmar Vestner. Courtesy of the artists and Perrotin.

ART BASEL

JUNE 15 – 18, 2023
BOOTH L24

Perrotin is pleased to participate in Art Basel's latest iteration with a solo presentation by **Genesis Belanger** as part of the Kabinett sector and a monumental sculpture by **Jean-Marie Appriou** at Unlimited*. The booth also presents a monumental painting from the 70's by **Anna-Eva Bergman**, concurrently with her major retrospective at the Musée d'Art Moderne of Paris as well as solo corners by **Nick Doyle** and **Xiyao Wang**.

Currently featured in a solo exhibition at the Centre Pompidou-Metz, **Elmgreen & Dragset** are represented at the booth with *The Painter*, a new work blending painting and sculpture to evoke the physical movements required to apply paint to canvas. The artist duo will have a solo exhibition at Perrotin Paris in October.

In addition, **Maurizio Cattelan** presents *It*, a marble sculpture of a black cat. Icons of ambivalence, black cats are either seen as symbols of bad luck or portrayed as smart sidekicks and lucky charms (especially in popular movies and cartoons). Cattelan's cat is sitting coyly with its back to us, a potential metaphor for the artist himself, who refuses to explain his intentions leaving the viewers both perplexed and inspired.

*presented by Clearing, Jan Kaps, MASSIMODECARLO, Perrotin, and Galerie Eva Presenhuber

Perrotin also presents a work from **Sophie Calle**'s *Last Seen* series, first exhibited in 2013 at the Isabella Stewart Gardner Museum in Boston, where the artist replaced masterpieces stolen from the museum in 1990 with texts and photos based on what the museum staff remembered about them. The artist will be honored at the Picasso Museum next October.

The booth also features works by **Jean-Marie Appriou**, **Iván Argote**, **Daniel Arsham** ahead of his double exhibition at Perrotin Paris and New York in September, **Jason Boyd Kinsella**, **Chen Fei**, **Chen Ke**, **Johan Creten** concurrently with his solo exhibition *Le cœur qui déborde* in Beaulieu-en-Rouergue's abbey, **Wim Delvoye**, **Jeremy Demester**, **Mathilde Denize**, **Jens Fänge**, **Bernard Frize**, **Laurent Grasso**, **Hans Hartung**, **Thilo Heinzmann**, **Leslie Hewitt**, **Gregor Hildebrandt, JR**, **Susumu Kamijo**, **Izumi Kato** and **Xavier Veilhan** concurrently with their solo exhibition at Perrotin Paris, **Bharti Kher**, **Klara Kristalova**, **Lee Bae**, **Georges Mathieu**, **Takashi Murakami**, **Sophia Narrett**, **Danielle Orchard**, **Jean-Michel Othoniel** ahead of his solo exhibition at Perrotin New York, **Park Seo-Bo**, **GaHee Park**, **Paola Pivi** concurrently with her solo exhibition at MAC Marseille, **Shim Moon-Seup**, **Song Kun**, **Josh Sperling**, **Jesús Rafael Soto**, **Tavares Strachan**, **Pieter Vermeersch** and **Emma Webster**.



Genesis Belanger, *Sleep Walker*, 2023. Stoneware, cork, plywood, 111 × 104 × 32cm | 44 × 41 × 13in. Photo: Pauline Shapiro. Courtesy of the artist and Perrotin.

GENESIS BELANGER

One Bite of the Ripest Fruit, 2023

Kabinett

We are delighted to present *One Bite of the Ripest Fruit*, an installation by Genesis Belanger selected in the Kabinett sector, Art Basel's first curated selection of installations, located within the booths of the galleries.

In *One Bite of the Ripest Fruit*, a street-side trash can is filled with the remnants of personal memorabilia, a picnic blanket morphs into a rolling hill overgrown with strange plants, and a flowering fruit tree is neatly planted in an amphora. Dioramas on the walls further Belanger's recent body of work, each functioning as their own individual stage sets - the inside of a tightly packed fridge, the irresistible shelves of a store, and a voyeuristic bow window - each evoking various psychological stages and states of turmoil.

Genesis Belanger stages psychologically charged mise-en-scènes composed of idiosyncratic versions of everyday objects. Working in a multitude of handcrafts and materials, Belanger conjures installations of unresolved tension on the edge of a temporal collapse. In her immersive scenes, objects become surrogate for the human body, which is principally concerned with the manifestation of capitalist myths on a gendered psyche.



Takashi Murakami, *Tan Tan Bo "Multiverse"*, 2023. Acrylic and platinum leaf and gold leaf on canvas mounted on aluminum frame. 200 × 200 × 5 cm | 78 3/4 × 78 3/4 × 1 15/16 in. ©2023 Takashi Murakami/Kaikai Kiki Co., Ltd. All Rights Reserved. Courtesy Perrotin.

TAKASHI MURAKAMI

Takashi Murakami has made a huge impression on the contemporary art world by linking the likes of otaku culture and characters with Japanese art history.

Mr. DOB, a cartoon character elevated to the level of contemporary art subject, was born in 1993 with the aim of disjoining the meaning of Japanese "character culture," a subject that had suddenly become the focus of attention at the time. The name "DOB" itself has no meaning. This thought, which dates back to the title of his doctoral thesis, "Imi no mumi no imi" (The meaning of the nonsense of the meaning), also serves as both the motivation and the very subject of Murakami's artistic practice via his unique brand of nihilism and cynicism. The design of Mr. DOB has been morphing in detail and proliferating ever since, the character becoming an alter ego or self-portrait-like presence.

Tan Tan Bo, in a sense a reincarnation of Mr. DOB as a monster, is based on a manga character created by Mizuki Shigeru, a favorite of Murakami's when he was a boy. The complex image of the phantom reflects Murakami's personal anxiety regarding the expanding development of nuclear power.



Nick Doyle, *Always*, 2023. Dyed denim on custom panel, 182.9 × 91.4 cm | 72 × 36 in. Photo: Guillaume Ziccarelli. Courtesy of the artist and Perrotin.

NICK DOYLE

On the occasion of Art Basel, Nick Doyle presents a new set of sculptural wall works featuring wilting sunflowers, in a vast array of newly developed color dyes, a part of Doyle's ongoing florals. The vending machine (*Always*, 2023) and the candle stick (*Extinguish*, 2023) examine the vocabulary of Americana and the ever evolving relationship to consumerism and violence. The artist also presents a sculpture (*Try to Fit In*, 2022) from his *Executive Toys* series, a handcrafted automaton that pokes fun at the nature of American success, stuck in a never-ending cycle of self-sabotage, a flopping trophy fish in this instance.

Nick Doyle is keenly aware of the legacy of the American notion of Manifest Destiny. Known best for sculptural wall works made from collaged denim, Doyle infiltrates the vocabulary of Americana to examine greed, excess, and toxic masculinity. Doyle uses the road trip—a pillar of American mythology—as a point of entry to his work in order to question the persistence of Rugged Individualism as the fabric of our national identity. Through a series of mechanical miniatures, theatrical scenery, and satirical prop-like denim works, the artist foregrounds the dangers of nostalgia and our evolving relationship to consumerism. Seemingly innocuous, Doyle's imagery—vending machine, typewriter, cigarette pack—and materials—indigo and cotton—tell a story of American colonialism and consumerism, as well as explore the influence of media on global trade systems. By employing materials that hold cultural significance, the artist both reflects on and critiques social and political agendas that are often at play in contemporary life and visual culture.



Jean-Marie Appriou, *L'homme qui marche (Lévitait)*, 2023. Patinated bronze, handblown glass, 203 × 100 × 100 cm | 79^{15/16} × 39^{3/8} × 39^{3/8} in. Photo: Tanguy Beurdeley. Courtesy of the artist and Perrotin.

JEAN-MARIE APPRIOU

Horizons, 2023

Unlimited

Jean-Marie Appriou presents *L'Homme qui marche* (2023), a sculpture that continues the work the artist has been doing for several years on the Egyptian step with his series of astronauts. The artist is also referring here to the well-known expression «it's a small step for man, but a giant leap for mankind». This walker does not touch the ground, but levitates a few centimeters from his base, touching the crystals with his foot: is he looking for something material, or is he carried away by a dream?

We are also delighted to present *Horizons* (2023), a monumental sculpture by Jean-Marie Appriou at Unlimited presented by CLEARING, Jan Kaps, MASSIMODECARLO, Perrotin and Galerie Eva Presenhuber.

Horizons is a monumental aluminum project started by Jean-Marie Appriou in 2022. It is through a large-scale boat carrying two characters "astronauts" traveling through the stars and ages. Jean-Marie Appriou's practice is a sublime union of mythology and craft. Verging on wizardry, he draws from his knowledge of ancient Egypt and literary history to generate new narratives, inhabited by characters that animate his flowing artistic production. From the vessels that carried ancient gods to the afterlife, to our contemporary spaceships that grant access to otherworldly dimensions, Appriou takes his viewer by the hand into his exquisitely poetic world, where classicism and pure imagination blossom into unique, sensory experiences.



Book signing with Jean-Marie Appriou

Wednesday June 14
5 – 7 pm
Magazines Sector
(Hall 1, in front of Unlimited)

Monograph
Published by Les presses du réel/Le Consortium
Bilingual book in French and English
Authors: Gesine Borchardt, Anne Dressen,
Franck Gautherot, Rébecca Lamarche- Vadel,
Jean de Loisy, Daniel Palmer.
Format: 23 x 32 cm, 400 pages



Xiyao Wang, *Saut de basque à l'orange No. 5*, 2023. Oil stick, charcoal on canvas, 135 × 125 cm | 60 × 47 in. Courtesy of the artist and Perrotin.

XIYAO WANG

On the occasion of Art Basel, Xiyao Wang presents four new paintings. The Berlin-based Chinese artist creates large-scale, immersive paintings in which gestural lines evoke echoes of landscapes, bodies, movements, thoughts. In the process, she develops a kind of hybrid abstract painting that combines various influences and inspirations: Taoism and post-structuralism, ancient Chinese pictorial traditions, bodywork, dance, martial arts, and the canon of Western art history.

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