



Mr., *Untitled*, 2025. Acrylic paint and silkscreen print on canvas. 162 × 130.3 cm | 63^{3/4} × 51^{5/16} in. Photo: Yuta Saito ©2025 Mr./Kaikai Kiki Co., Ltd. All Rights Reserved. Courtesy Perrotin.

ART BASEL 2025

Perrotin is pleased to return to Art Basel with a dynamic presentation that showcases the diversity of the gallery's program. The booth features six solo presentations by **Nina Chanel Abney**, **Genesis Belanger**, **Anna-Eva Bergman** and **Hans Hartung** (shown in dialogue), **Izumi Kato**, **Mr.**, and **Pieter Vermeersch**, alongside a selection of new works by artists from the gallery's roster.

The gallery is also delighted to participate in this year's Unlimited program with a monumental set of sculptures by **Izumi Kato** and a large-scale painting by **Hernan Bas**.

Mr.'s solo presentation includes a wide range of media—paintings, shaped canvases, sculptures, and works on paper—where his neo-pop language embodies the otaku and youth subcultures of post-war Japan in which he grew up. The often sparkling spirit of his manga-influenced figures belies an underlying darkness and desire for escapism, shaped by deep-rooted experiences of family trauma and collective national trauma in the aftermath of the 2011 earthquake and tsunami.

Included in the Unlimited program, **Izumi Kato** has a solo presentation on the booth composed of new combine paintings and sculptures.

Known for her psychologically charged mise-en-scènes, **Genesis Belanger** presents new sculptures, including new two-dimensional works—sculptural wall reliefs and mosaics—along with a three dimensional ceramic hand.

The booth also features paintings and photographs by **Anna-Eva Bergman** and **Hans Hartung**. Concurrently, a major exhibition dedicated to the couple will be on view at Kunsthalle Praha, bringing the two artists into dialogue for the first time.

Pieter Vermeersch, renowned for his site-specific interventions, presents a compelling solo presentation featuring a new body of sculptural works crafted from painted marble slabs, shown in dialogue with his latest gradient paintings.

The gallery is launching a collaboration with **Nina Chanel Abney**, unveiling new works through a solo presentation at the booth ahead of her first solo exhibition at Perrotin Paris this September.

Finally, for the second consecutive year, the gallery takes over the booth's third floor with a presentation that will include sculptures and wall works by Korean artist **Lee Bae**.

Concurrently with the fair, Swiss artist **Julian Charrière** opens a solo exhibition at the Tinguely Museum in Basel, while a selection of new works are featured in the booth. This was produced by Museum Tinguely, Basel, in cooperation with Kunstmuseum Wolfsburg.

Alongside the solo presentations, the booth gathers an expansive and diverse selection of works by gallery artists including **Monira Al Qadiri**, **Jean-Marie Appriou**, **Iván Argote**, **Daniel Arsham**, **Hernan Bas**, **Jason Boyd Kinsella**, **Sophie Calle**, **Lynn Chadwick**, **Julian Charrière**, **Johan Creten**, **Gabriel de la Mora**, **Wim Delvoye**, **Mathilde Denize**, **Nick Doyle**, **Jens Fänge**, **Bernard Frize**, **Elizabeth Glaessner**, **Laurent Grasso**, **Nancy Graves**, **Thilo Heinzmann**, **Gregor Hildebrandt**, **JR**, **Izumi Kato**, **Bharti Kher**, **Klara Kristalova**, **Lee Bae**, **Georges Mathieu**, **Takashi Murakami**, **Danielle Orchard**, **Jean-Michel Othoniel**, **Paola Pivi**, **Paul Pfeiffer**, **Qi Zhuo**, **Matthew Ronay**—in conjunction with his solo exhibition at Perrotin Paris—**Gérard Schneider**, **Jesús Rafael Soto**, **Pierre Soulages**, **Xavier Veilhan**, **Bernar Venet**, and **Xiyou Wang**.

UNLIMITED

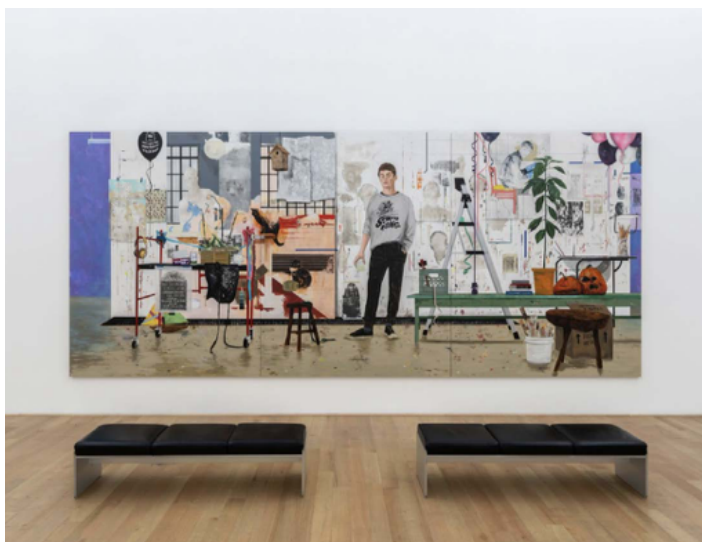


Izumi Kato, *Untitled*, 2024 - 2025. Urethane paint on aluminium, coating. Boy: 313 × 101.7 × 97.4 cm | 123 ¹/₄ × 40 ¹/₁₆ × 38 ³/₈ in. Girl: 214 × 129.5 × 146.5 cm | 84 ¹/₄ × 51 × 57 ¹/₁₆ in. 3D rendering ©2025 Izumi Kato. Courtesy of the artist and Perrotin.

IZUMI KATO *UNTITLED, 2024–25*

The pair of sculptures at Basel Unlimited will mark **Izumi Kato's** largest aluminum presentation to date. By casting natural rocks in this lightweight metal, Kato transcends the limitations of heavy, fragile stone, creating expressively hand-painted pieces that explore the interplay between form and color, nature and the human-made, while highlighting the tension between mass production and the uniqueness of artisanal craftsmanship. The technique also gestures towards Japan's industrialization in modern times, reflecting a broader cultural exploration of identity by Japanese artists engaging with Western popular culture. In an age increasingly defined by ecological consciousness and posthumanist perspectives, Kato's work blends mythology with modernity, serving as a compelling reminder of humanity's deep-rooted ties to its past and its ever-evolving future.

Izumi Kato (born 1969 in Shimane, Japan) is known for his abstract humanoid figures in paintings and sculptures, evoking elements of primitive art and animist beliefs. He works with natural and industrial materials, like wood, stone, soft vinyl, and metal. Kato lives and works in Tokyo and Hong Kong.



View of the exhibition *The Conceptualists* at The Bass Museum of Art Miami (USA), 2023. Urethane paint on aluminum, coating; 2 sculptures, 313 × 102 × 97 cm, 214 × 129.5 × 146.5 cm. Photographer: Zaire Aranguren. Courtesy Bass Museum.

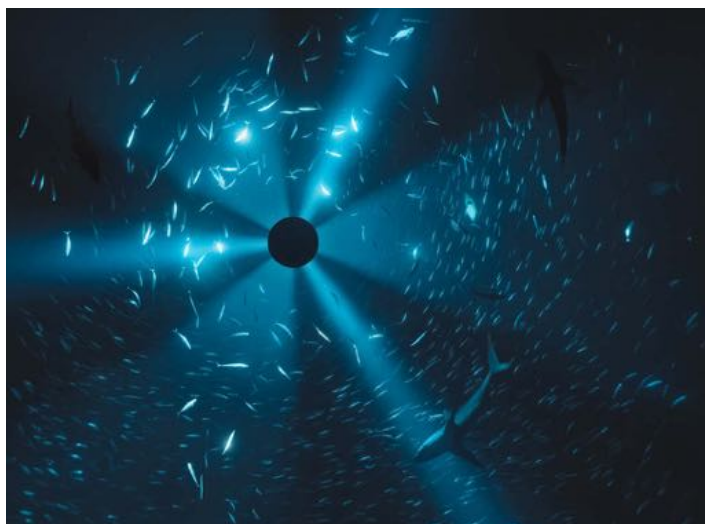
HERNAN BAS *CONCEPTUAL ARTIST #37 (HE EXCLUSIVELY PAINTS PORTRAITS OF CONCEPTUAL ARTISTS WHO HAVE NEVER EXISTED)*

Conceptual artist #37 (he exclusively paints portraits of conceptual artists who have never existed) is the final painting from 'The Conceptualists', a major series of works by **Hernan Bas** featuring imagined protagonists engaged in obsessive pursuits that might be rationalized or even championed when framed as 'conceptual art.' The monumental triptych depicts an artist in his studio surrounded by paraphernalia referencing many of the creators and their peculiar practices explored throughout the series. Bas adds a further layer of humor in describing the figure in this work as an artist who 'exclusively paints portraits of conceptual artists who have never existed.' Set within Bas's own studio, it brings the series to a close, acting as an index of sorts and revealing Bas's own hand in devising his cast of artistic counterparts.

Hernan Bas (born 1978 in Miami) is celebrated for works that, permeated by an aura of eroticism and decadence, and loaded with codes and double meanings, point to the intricacies of self-identity while celebrating moments of the ordinary becoming extraordinary. Bas lives and works in Miami.

Presented in collaboration with Lehmann Maupin and Victoria Miro.

IN BASEL DURING THE FAIR



Julian Charrière, *Midnight Zone - 85 Fathoms*, 2025. Copyright the artist; VG Bild-Kunst, Bonn, Germany. ©Julian Charrière / ADAGP, Paris, 2025.

JULIAN CHARRIÈRE *MIDNIGHT ZONE*

June 11 – November 2

Tinguely Museum
Basel, Suisse

A core concern of French-Swiss artist **Julian Charrière** is how human beings inhabit the world and how the world, in turn, inhabits us. The comprehensive solo exhibition at Museum Tinguely presents photographs, sculptures, installations and new video works that deal with our relationship to Earth as a world of water—a liquidity that covers most of our planet with seas, lakes and ice, both habitat for a myriad of organisms and host to circulatory systems critical for the stability of our climate. Unfolding over three floors, the exhibition *Midnight Zone* engages with underwater ecologies, from the influential local presence of the Rhine to distant oceans, exploring the complexity of water as an elemental medium affected by anthropogenic degradation. Reflecting upon its flow and materiality, profundity and politics, its mundane and sacral dimensions, the solo show acts as a kaleidoscope, inviting us to dive deep. The exhibition was produced by Museum Tinguely, Basel, in cooperation with Kunstmuseum Wolfsburg.

EUROPEAN MUSEUM EXHIBITIONS IN JUNE



Jean-Marie Appriou, *Event Horizon (primordial vessel)*, (detail), 2024. Patinated aluminium. Overall (made in 2 parts): 280×194×27 cm | Overall (made in 2 parts): 110^{1/4} × 76^{3/8} × 10^{5/8} in. Photo: Claire Dorn. ©Jean-Marie Appriou / ADAGP, Paris, 2025. Courtesy of the artist and Perrotin.

JEAN-MARIE APPRIOU *LA CINQUIÈME ESSENCE*

June 21 – September 28

MO.CO. - Panacée
Montpellier, France

Jean-Marie Appriou's exhibition at MO.CO. traces his artistic journey by juxtaposing his emblematic works with new creations. His sculptures immerse viewers in a universe where elements converge and change, exploring aquatic, terrestrial, and celestial realms through a dynamic play with light and texture. By blending mythological references with material experimentation, Appriou creates a dialogue between past and present, inviting reflection on our relationship with natural forces and the passage of time.



©Studio Iván Argote. ©Iván Argote / ADAGP, Paris, 2025.

IVÁN ARGOTE *RADICAL TENDERNESS*

June 12 – September 20

Galerie Rudolfinum
Prague, Czechia

Through his sculptures, installations, films, and interventions, Iván Argote, a Colombian artist based in Paris, explores our relationships with others, power structures, and belief systems. He develops strategies rooted in tenderness, affection, and humour, creating critical perspectives on dominant historical narratives. His interventions on monuments and large-scale ephemeral and permanent public artworks propose new symbolic and political uses of public space.



Cristina BanBan, *Tres Hermanas*, 2025. Oil on linen. Unframed: 243.8 × 213.4 cm | 96 × 84 in. Framed: 247.3 × 216.9 × 6.4 cm | 97 ³/₈ × 85 ³/₈ × 2 ¹/₂ in. Photo: John Berens. Courtesy of the artist and Perrotin.

CRISTINA BANBAN *LORQUIANAS*

Until September 10

Museum of Fine Arts, Palace of Charles V, Alhambra
Granada, Spain

Lorquianas, BanBan's first institutional exhibition, showcases new large scale paintings and works on paper by the artist. The exhibition has been initiated through an invitation from Fundacion MEDIANOCHE0 for BanBan to study the works and archives of the seminal Spanish poet Federico Garcia Lorca's works at the Centro Federico Garcia Lorca in the poet's hometown of Granada.



Sophie Calle, *Où et quand ? Lourdes*, 2005-2008. ©Sophie Calle / ADAGP, Paris, 2025. Photo: Jean-Baptiste Mondino. Courtesy of the artist and Perrotin.

SOPHIE CALLE *ÊTES-VOUS TRISTE ?*

Until September 21

MRAC
Sérignan, France

The Regional Museum of Contemporary Art in Sérignan has invited Sophie Calle—who has family ties to the Occitanie region—to create an exhibition for the museum's temporary space. The exhibition *Êtes-vous triste ?* takes its title from a question raised by the artist at the end of her text *The Medical Examination*, part of the *Autobiographies* series. In her work, Sophie Calle recounts stories in precise, understated prose, always attentive to finding the right words. These true stories are often humorous and lighthearted, yet can also be serious, dramatic, or cruel. Paired with an image, each story offers a glimpse into a life.



Sophie Calle, *Gentille même infirme - Chrétien, beaucoup souffert* (1920-1930). ©Sophie Calle / ADAGP, Paris, 2025. Courtesy of the artist and Perrotin.

SOPHIE CALLE *CHASSE GARDÉE*

June 15 – August 31

Château La Coste
Le Puy-Sainte-Réparate, France

Château La Coste is hosting an exhibition dedicated to Sophie Calle's series *À l'affût*, which explores the evolution of search criteria in classified dating ads from 1895 to the present. Each piece pairs two ads from the same decade—one written by a man, the other by a woman—with photographs of hunting posts and prey, thereby challenging gendered perceptions of romantic pursuit. The artist highlights the shift from concerns about social status to those of geographic proximity.



Maurizio Cattelan, *Comedian*, 2019. Banana, duct tape. Variable dimensions: 20 × 20 × 5 cm. 7 7/8 × 7 7/8 × 1 15/16 in. ©Maurizio Cattelan's archives / ADAGP, Paris, 2025. Courtesy of the artist and Perrotin.

MAURIZIO CATTELAN

ENDLESS SUNDAY

Until February 2, 2027

Centre Pompidou-Metz
Metz, France

Since it opened in 2010, the Centre Pompidou-Metz has been privileged to host numerous major works loaned by the Musée National d'Art Moderne, works that have marked the museum's history and exhibitions. *Endless Sunday* is part of this dynamic, offering an immersion in the collection through a multitude of different media, including painting, sculpture, drawing, photography, installation, video and film, in an unprecedented dialogue with the world of Maurizio Cattelan.



Maurizio Cattelan, *Bergamo*, 2024. Photo: Lorenzo Palmieri. ©Maurizio Cattelan / ADAGP, Paris, 2025. Courtesy of the artist and Perrotin.

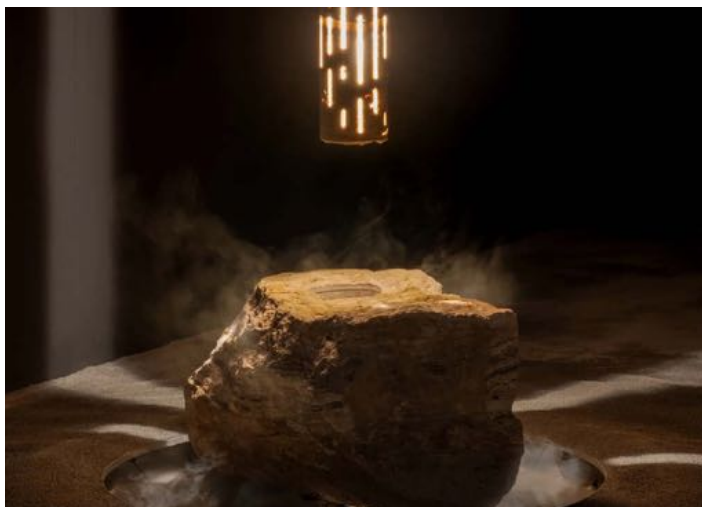
MAURIZIO CATTELAN

THINKING LIKE A MOUNTAIN

Until January 18, 2026

GAMeC
Milano, Italy

In 2025, GAMeC will bring Maurizio Cattelan to Bergamo, who will be the focus of the exhibition in the historical Palazzo della Ragione, the museum's summer venue since 2018. Exceptionally in 2025, as part of *Thinking Like a Mountain*, the exhibition project of the renowned Italian artist will extend beyond the Palazzo's walls, thanks to a collaboration with the Municipality of Bergamo.



Julian Charrière, *Vertigo*, 2021-2025. Onyx, motor, lamp and soundtrack. Coproduction Fondation Carmignac and the artist. Courtesy of the artist. Detail from the installation Soothsayers, Dittrich & Schlechtriem, Berlin, Germany, 2021 © VG Bild-Kunst, Bonn, Germany. Photo: Jens Ziehe. ©Julian Charrière / ADAGP, Paris, 2025.

JULIAN CHARRIÈRE

LES GÉOLOGIES DU RÊVE

Until November 2

Fort Sainte-Agathe (Fondation Carmignac)
Porquerolles, France

Julian Charrière, known for his commitment to environmental causes, has taken over the dome of Fort Sainte-Agathe for the second year running. Inspired by the story of Agatha of Sicily, after whom the fort is named and who is invoked for protection against earthquakes, volcanic eruptions and fires, among other things, Julian Charrière invites us on a meditative journey into the bowels of the Earth.



Chen Fei. View of the exhibition *Grand Lobby* at Consortium Museum, Dijon (France), 2025. Photo: Tanguy Beurdeley. Courtesy of the artist and Perrotin.

CHEN FEI *GRAND LOBBY*

Until November 2

Consortium Museum
Dijon, France

For his first institutional exhibition in Europe, the curators have asked the artist to present a group of still lifes and very large-format canvases with all-over compositions featuring arrangements of poultry or buddhas! The painting is descriptive and precise with occasional impasto accents or backgrounds of gold leaf or red lacquer.

At once direct and explicit, at closer inspection the narrative nonetheless reveals a web of allusions in the form of characters and incongruous or comical situations.



Exhibition view, Anna-Eva Bergman & Hans Hartung: *And We'll Never Be Parted*, Kunsthalle Praha. Photo: Vojtech Veskrna. Courtesy : Kunsthalle Praha. ©Hans Hartung & Anna-Eva Bergman /ADAGP, Paris, 2025.

HANS HARTUNG & ANNA-EVA BERGMAN *AND WE'LL NEVER BE PARTED*

Until October 13

Kunsthalle Praha
Prague, Czechia

The exhibition *And We'll Never Be Parted* sheds new light on one of the most singular and quietly radical artist couples of the 20th century. The art of Anna-Eva Bergman and Hans Hartung will be presented together in a major exhibition exploring the full scope of their intertwined lives and artistic practices. The exhibition brings together over 300 pieces—landmark paintings, rarely seen sketches, photographs, studio objects, personal artefacts, correspondence and artworks the couple gifted each other. Co-curated by Theo Carnegie-Tan and Pierre Wat, and realised in collaboration with the Fondation Hartung-Bergman, the exhibition offers an intimate insight into a decades-long artistic dialogue shaped by separation, reunion, and lasting creative kinship.



JR, *Adventice*, #2, Bois, 2025. ©JR.

JR *ADVENTICE*

June 27 – December 7

Carré Sainte-Anne
Montpellier, France

To mark the reopening of the Carré Sainte-Anne, artist JR has been invited to create a new immersive work.

Adventice explores the memories of places and souls through a monumental tree—a witness to foreign vegetation—whose foliage consists of visitors' hands, printed as living impressions. Montpellier, home to France's first botanical garden, was nourished by plants that had traveled the world, arriving here, often unintentionally, through trade. Here, the tree becomes a reflection of these invisible movements, a palimpsest of leaves and paths where each hand traces and reinvents lifelines.



Georges Mathieu. View of the exhibition *Geste, vitesse, mouvement* (la Monnaie de Paris), 2025. Photo: Claire Dorn. ©Comité Georges Mathieu / ADAGP, Paris, 2025. Courtesy of the Estate and Perrotin.

GEORGES MATHIEU

GESTE, VITESSE, MOUVEMENT

Until September 7

Monnaie de Paris
Paris, France

This Georges Mathieu's retrospective is presented more than 50 years after his work was last exhibited at the Hôtel de la Monnaie in 1971. The result of a collaboration between the Centre Pompidou and La Monnaie de Paris, this exhibition compares his pictorial work with his numerous creations for the minting institution, of which the famous 10-Franc coin remains the most iconic production.



Jean-Michel Othoniel. View of the exhibition *Stardust* at La Malmaison, Cannes (France), 2025. Photo: ©Olivier Calve. ©Jean-Michel Othoniel / ADAGP, Paris, 2025. Courtesy of the artist and Perrotin. *Gold Rose*. ©Jean-Michel Othoniel / ADAGP, Paris, 2025. Courtesy of the artist and Perrotin.

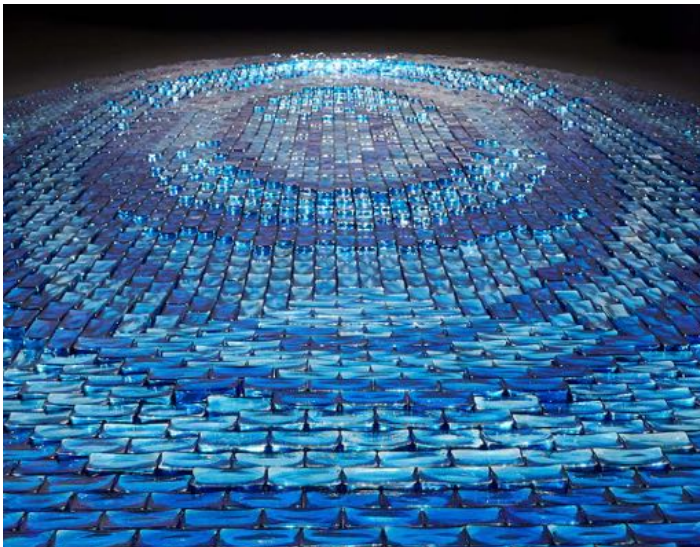
JEAN-MICHEL OTHONIEL

STARDUST

Until January 4, 2026

La Malmaison
Cannes, France

Following renovation works, La Malmaison in Cannes has invited Jean-Michel Othoniel to take over the art center with a new exhibition titled *Stardust*, which will open on the Croisette during the Cannes Film Festival. The artist drew inspiration from the stellar origin of gold, formed in the aftermath of a meteor shower triggered by the collision of two supernovas. Gold is a recurring element in his work, evident in the use of gold leaf on sculptures and in his paintings. In this exhibition, Jean-Michel Othoniel pays tribute to the celestial gold of fallen stars by presenting works either adorned with it or radiating light and reflections that evoke infinity and wonder.



Jean-Michel Othoniel. View of the exhibition. ©Damien Saatjian. ©Jean-Michel Othoniel / ADAGP, Paris, 2025. Courtesy of the artist and Perrotin.

JEAN-MICHEL OTHONIEL

OTHONIEL COSMOS OU LES FANTÔMES DE L'AMOUR

June 28 – January 4, 2026

Palais des papes & 9 iconic sites across the city
Avignon, France

To celebrate the 25th anniversary of its designation as a European Capital of Culture and the 30th anniversary of its inscription as a UNESCO World Heritage Site, the city of Avignon has commissioned a visionary artist to transform its iconic landmarks and museums, highlighting their richness and uniqueness. For the occasion, Jean-Michel Othoniel will unveil a vast artistic constellation across the City of Popes, with love as its celestial vault. This is a major event, a national first, and the most ambitious project by the sculptor to date.



Pierre Soulages. View of the exhibition at Musée Fabre, Montpellier (France). Photo: ©Bertrand Gardel. ©Pierre Soulages / ADAGP, Paris, 2025. Courtesy of the artist and Perrotin.

PIERRE SOULAGES *LA RENCONTRE*

June 28 – January 4, 2026

Musée Fabre
Montpellier, France

To mark the bicentenary of the Musée Fabre and the 20th anniversary of Pierre and Colette Soulages' exceptional donation to the city of Montpellier, this exhibition brings together around one hundred works—paintings, works on paper, copper, and glass—across more than 1,000 square meters. Structured around six thematic sections, it places Soulages' work in dialogue with the masters who inspired him, from Rembrandt to Cézanne, and with contemporaries like Hans Hartung and Zao Wou-Ki. This immersive journey celebrates the legacy and influences of one of the major artists of the 20th century.



Claire Tabouret, *Self-portrait at the Table*, 2020. Photo Marten Elder ©Collection Pinault and Courtesy of Claire Tabouret.

CLAIRE TABOURET *ENTRE LA MÉMOIRE ET L'OUBLI*

June 14 – September 21

Musée des Beaux-Arts
Rennes, France

The Musée des Beaux-Arts de Rennes presents a solo exhibition of Claire Tabouret's work. The show offers an overview of the artist's practice over the past twelve years through the lens of portraiture, exploring key themes such as personal identity and social masks, conformism and subversion, group cohesion between constraint and emancipation, body language and emotional states, reflections on the role of the artist, and reinterpreted references to art history.



Bernar Venet, *Generative Angles Painting - Blue 4*, 2024. Acrylic on canvas with UV ink. Photo: Claire Dorn. ©Bernar Venet / ADAGP, Paris, 2025. Courtesy of the artist and Perrotin.

BERNAR VENET *PEINTURE – LE RATIONNEL / SCULPTURE – L'INCONTRÔLE*

June 28 – September 28

Picasso Museum
Antibes, France

The Picasso Museum in Antibes is dedicating an exhibition to Bernar Venet's pictorial work, showcasing his investigations into saturation and mathematical formulas, as well as his new series *Generative Angles Paintings*. Outside, a group of large-scale sculptures enters into dialogue with the museum's architecture and the surrounding Mediterranean landscape. Through this exhibition, Venet continues his exploration of the relationship between art and science, structure and chaos, utilizing an approach that is both rigorous and delicate.



Oliver Beer, *Resonance Painting (Big Distant Crush)*, 2024.

VERTIGO

Curator: Matthieu Poirier

Anna-Eva Bergman, Lynn Chadwick, Bernard Frize, Hans Hartung,
Jesús Rafael Soto

Until November 2

Villa Carmignac
Porquerolles, France

Vertigo examines how artists from the 1950s to the present have integrated perceptions of natural and atmospheric phenomena into the process of abstraction.

The exhibition resonates with the unspoiled nature of Porquerolles. To make the deep rhythms of the natural world tangible, the artists approach landscape as a sensory and emotional event rather than a constructed, identifiable, and fixed image—one that proves inadequate for capturing the unstable fluidity of our environment.