



加藤泉 Izumi Kato

无题 | *Untitled*, 2024. 丙烯颜料、木头、塑料模型、不锈钢、底座 | Acrylic paint, wood, plastic model, stainless steel, showcase. 66 x 25 x 24 cm. © 2024 Izumi Kato. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin



三宅信太郎 Shintaro Miyake

无题 | *Untitled*, 2025. 纸本彩铅 | Color pencil on paper. 49 x 30.1 cm
图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

2025年西岸艺术与设计博览会

2025 年 11 月 13 日至 16 日

上海西岸国际会展中心

贝浩登展位: 1B03

贝浩登欣然重返 2025 年西岸艺术与设计博览会，带来一组精心策划的作品，涵盖抽象与具象，也呈现画廊国际阵容中成熟与新锐艺术家的多元声音。本届亮点为日本艺术家三宅信太郎的全新绘画系列，他以跨文化想象重访自己的叙事宇宙，关注生命的变化、相遇与细腻的情绪起伏。

展位中的系列作品标志着三宅的神话叙事世界的新篇章。延续其分身“甜心小姐”的奇想美学——大头、细长身形与自由变形的人体比例——新作在嬉戏语言之上，转向更为内省的气质。受到其年内于贝浩登（上海）举办个人展览时的跨文化碰撞启发，艺术家以“老去、连接与再生”来重想“卡哇伊”，并将城市的层次与生活的温度融入画面。

三宅并不追求写实，而是在对比中建构意义——生与死、梦与真、天真与不安。看似可爱的角色栖居在一种近乎“妖怪”式的含蓄温柔中：圆眼的女孩、神话动物、戴面具的表演者，以及化为花纹服饰的承载的躯体。马赛克图案铺满衣饰与背景，既让人联想到中国传统云雷纹样，亦如浮世绘一般充满扁平韵律感。作品多以彩铅完成，质地笨

WEST BUND ART & DESIGN 2025

November 13-16, 2025

West Bund International Convention and Exhibition Center

Perrotin Booth: 1B03

Perrotin is delighted to return to West Bund Art & Design 2025 with a curated presentation highlighting both established and emerging voices from its international program. This year's highlight features new works by Japanese artist Shintaro Miyake, whose latest drawings revisit his iconic universe through the lens of cross-cultural imagination, reflecting on transience, cultural encounter, and quiet emotion.

The solo corner marks a new chapter in Miyake's evolving narrative world of mythic storytelling. Preserving the whimsical aesthetic of his alter ego "Sweet-san"—with big-headed, elongated figures, and freely distorted anatomy—the series extends his playful language toward a more reflective sensibility. Following his solo exhibition in Shanghai earlier this year, Miyake reexamines *kawaii* through themes of aging, connection, and renewal, shaped by the city's layered rhythms and vivid human presence.

Miyake's focus is not realism but contrast—life and death, dream and reality, innocence and unease. Beneath their seemingly cute appearance, his characters inhabit an ambiguous world of yokai-like tenderness: round-eyed girls, mythical animals, masked performers, and bodies that become vessels for blooming floral patterns. Garments

拙而温润，保留了“原生艺术”式的即兴能量；不规则形状的拼接纸张与可见的笔触，凸显了创作的手工痕迹。

在这一组新作中，三宅与中国视觉文化展开对话——从京剧旦角与“孙悟空”意象，到画中人物所着的旗袍。玉兰、牡丹、金鱼草、鸢尾、樱花、菊花、梅花等图案在衣纹与场景间绽放，以转瞬之美指向时间流逝与生命脆弱。借由这些交织的人物肖像，艺术家梳理与多元文化的往来，从各地符号与感性汲取滋养，铺陈出一个温柔而略带轻愁的幻想场域。

三宅对变化与情感的凝思，与战后艺术家以姿态与材料追寻新生的努力相互呼应。汉斯·哈同以富有力度的刻划在控制与即兴之间求取平衡，显露出他在表达自由之中对秩序的毕生追索；乔治·马修的书法式构图，将迫切的情感与宏大的表演相融合。林恩·查德威克则将这股战后活力拓展至雕塑领域：从焊接而成的棱角化的“恐惧几何”，一路走向1970–80年代的青铜人物；无论独立或成对，这些形象都在“陪伴”的主题下，显出抽象与具象的人性平衡。

另一支脉络将抽象作为纪律或观念系统。贝纳·维内的钢铁雕塑延续其对“弧”这一基本形态的持续探究，在数学精确与艺术表达之间维持张力；博纳德·弗瑞兹则不断试探控制与随机的边界，让颜料本身获得“能动性”——它们晕开、渗散，并遮蔽艺术家的笔触，使画面悬置于明亮的不确定之中。

贯通“超扁平”的两种标志性语汇，Mr. 与村上隆连袂推出三件画作。以 Mr. 近作 NFT 为原型的主角，置身于村上隆欢腾的花田之中——两位艺术家携手延续其长期努力，消解高雅与大众视觉文化的界限，并揭示“卡哇伊”文化明亮表象下的阴影。

展位亦将呈现尚·马利·阿普里欧、仓古惠美、洛朗·格拉索、JR、席洛·汉兹曼、格雷戈尔·希德布兰特、Koak、上条晋、加藤泉、尼基·马鲁夫、长井朋子、朴栖甫、马蒂·施内普夫、西格丽德·桑德斯卓姆的精选作品。中国艺术家齐俔、谢其以及张雅桢也将呈现最新作品。

and backgrounds expand into mosaic-like fields of color, evoking both traditional Chinese motifs—cloud, thunder—and the rhythmic flatness of ukiyo-e. Rendered mostly in colored pencil, the drawings possess a blunt, tender texture that recalls Art Brut's spontaneous energy; irregularly joined sheets and visible pencil marks preserve their handmade immediacy.

In this new body of work, Miyake engages directly with Chinese visual culture—from Peking Opera's stylized female role and Monkey King imagery to the cheongsams worn by his heroines. Motifs of magnolia, peony, snapdragon, iris, cherry blossom, chrysanthemum, and plum bloom across costumes and settings, their fleeting beauty evoking the passage of time and the fragility of life. Through these interwoven portraits, Miyake reflects on his dialogue with diverse cultures, drawing nourishment from symbols and sensibilities across the world to create a fantastical realm where tenderness, play, and quiet melancholy coexist. Miyake's meditations on change and emotion parallel the postwar artists' search for renewal, expressed through gesture and material. Hans Hartung's dynamically incised marks balance control and spontaneity, revealing a lifelong pursuit of order within expressive freedom, while Georges Mathieu's calligraphic compositions fuse emotional urgency with performative grandeur. Lynn Chadwick extended this postwar vitality into sculpture, evolving from the welded angularity of his early “geometry of fear” works to the bronze figures of the 1970s–80s, where singular and coupled forms embody themes of companionship and balance between abstraction and the human presence.

Others turn to abstraction as a disciplined or conceptual system. Bernar Venet's steel construction reflects his continued investigation into the physical and conceptual properties of the arc—an elemental form through which he examines the tension between mathematical precision and sculptural expression. Bernard Frize explores the boundaries between control and spontaneity, as paint itself assumes agency—bleeding, staining, and veiling his own brushwork in luminous uncertainty.

Representing a distinctly Japanese sensibility, Mr. and Takashi Murakami unveil several jointly produced paintings, bridging two signatures of Superflat. The protagonists, based on Mr.'s recent NFTs, are set amid Murakami's jubilant flower fields—together, the works extend the artists' long-running effort to collapse boundaries between “high” and popular visual cultures, and to read kawaii's brightness against its shadow.

The booth will also exhibit a selection of artworks by Jean-Marie Appriou, Emi Kuraya, Laurent Grasso, JR, Thilo Heinzmann, Gregor Hildebrandt, Koak, Susumu Kamijo, Izumi Kato, Nikki Maloof, Tomoko Nagai, Park Seo-bo, Marty Schnapf and Sigrid Sandström. Yachin Chang, Qi Zhuo, Xie Qi will also present new works for the fair.