

## NEW YORK INAUGURATION

September 18, 2013

Galerie Perrotin is pleased to announce the September 2013 opening of a new contemporary art gallery - its third after Paris and Hong Kong - on the Upper East Side in Manhattan.

The 4,300-square-foot/400 sq. meters space occupies the ground floor and below-street-level floor of a heritage building on Madison Avenue. Its inaugural show will be a solo exhibition of never seen before sculptures and photographs by the Milan-born contemporary artist Paola Pivi.

"New York continues to be the capital of the art market" said Emmanuel Perrotin, who opened his first Paris gallery in 1989 at the age of 21 and was ranked the ninth most powerful player in the international art world on Art & Auction's Power 2012 list. "It is also home to the largest number of international leading-edge artists. Being a part of this, engaging with local artists, curators, and collectors and reaching new audiences is absolutely essential."

Located on the southeast corner of Madison Avenue and 73rd Street, the landmark building, built in 1932 and once the headquarters of the Bank of New York, is near The Whitney Museum of American Art and the Frick Collection. Other key art-scene neighbors include the Acquavella, Marianne Boesky, Gagosian, Hauser & Wirth, Luxembourg & Dayan, Mitchell-Innes & Nash, Mnuchin, Venus over Manhattan, Skarstedt, Van de Weghe Fine Art, Michael Werner Galleries, and, just upstairs, the Dominique Lévy Gallery.

The New York branch is the latest in the 45-year-old Perrotin's growing global network. Adding to his third gallery spaces in the Marais district of Paris (inaugurated in 2005 & extended in 2007 & 2010), Perrotin opened in May 2012 in Hong Kong on the 17th floor of 50 Connaught Road Central (650m2), which overlooks Victoria Harbour Bay. A new Paris showroom of 700 m2 in a former Ballroom at the Hôtel du Grand Veneur, a 17th century Hôtel Particulier, up the street from the existing Perrotin spaces, is scheduled to open in the forthcoming weeks. The total of the Parisian spaces will be at least of 2200 sq. meters.

The New York gallery will be under the directorship of Peggy Leboeuf, currently chief director of Galerie Perrotin in Paris. She has been working with Emmanuel Perrotin since 1998. She studied for six years in Fine Arts Aesthetics and Art History at the Sorbonne University in Paris.

The gallery will also serve as a springboard for its artists into American museum institutions: just last year alone, Public Art Fund financed Paola Pivi's gigantic "How I roll" installation near Central Park, Jean-Michel Othoniel was given a mid-career retrospective at the Brooklyn Museum last year, the New York Solomon R. Guggenheim Museum has organized Maurizio Cattelan's retrospective in 2011. Just recently, in May 2013, JR staged his participative project "Inside Out" in New York's Times square.

Last winter, Pivi presented a surreal image of two zebras on a snow-covered mountaintop on a 25-by-75-foot High Line Billboard at West 18th Street. For the 86th annual Macy's Thanksgiving Day Parade on November 22, 2012, KAWS (whom Galerie Perrotin will exhibit in New York after Paola Pivi in November 2013), created a balloon float version of his lovable "Companion" character, as part of Macy's Blue Sky Gallery balloon series. Two Takashi Murakami floats (Kaikai and Kiki) took part in the parade in 2010.

The opening in quick succession of the New York, Paris and Hong Kong galleries is typical of Perrotin's dynamic, risk-taking style.

Perrotin began his career as a gallery assistant to Charles Cartwright at the age of 17, and opened his first gallery in 1989, at the age of 21, "les jeudis

du 44 rue de Turbigo" (aka Thursdays at rue de Turbigo) in an apartment in the Marais nearby the Centre Pompidou. Since 1989, he has moved to larger locations in Paris nine times, with the aim of maintaining and giving increasingly stimulating environments for its artists.

In 1991, Perrotin gave Damien Hirst his first commercial gallery show with "When Logics Die". Two years later, in 1993, he met Takashi Murakami on the occasion of the NICAFA in Yokohama and then he gave him his first presentation outside of Japan in Gramercy international contemporary art fair in 1994 and then in Art Basel in 1995. Notably, he once dressed in a pink phallus suit with rabbit ears for a 1995 show opening of another one of his early discoveries, Maurizio Cattelan with whom he has been collaborating since 1992.

To entice Sophie Calle to join his gallery, he hired a detective to follow her (which became "Vingt ans après"/"Twenty Years Later"), thereby paying homage to the French artist's 1981 work "La Filature"/"The Shadow", in which she had herself tailed by a private investigator. For a Paola Pivi performance at the Kunsthalle Basel in 2007, Perrotin not only helped locate a live leopard, but also lined the gallery floor with 3,000 cups of cappuccino. The gallerist is famous for going the extra distance to promote and satisfy the creative demands and large scale commissions for the artist's gallery works.

Today he is one of contemporary art's most influential gallerists, present on three continents and a participant in every major international art fair. His roster of artists span the globe, from European artists like Jean-Michel Othoniel, Sophie Calle, Wim Delvoye, Tatiana Trouvé, Bernard Frize, Elmgreen & Dragset, Claude Rutault and Johan Creten, to Japanese's Takashi Murakami and Aya Takano, Iranian's Farhad Moshiri and Indian's Bharti Kher. Their work have been acquired by major institutions including New York's MoMA, London's Tate Modern and Paris's MNAM/Centre Georges Pompidou. Two of his artists, Xavier Veilhan and Takashi Murakami, were awarded major shows at the Palace of Versailles. In spring 2014, Othoniel will become the first contemporary artist with a permanent commission including four monumental fountain sculptures at the heart of the gardens of the Palace of Versailles.

"Very early I gave the possibility to young artists to produce their works," Emmanuel Perrotin told the New York Times in 2010, "whereas before money was given only to confirmed and established artists. I advance the money on the production of the work. If it doesn't sell, I lose money. I take real risks for the artists."



Facade of Galerie Perrotin in New York, 909 Madison Avenue.  
Photo: Genevieve Hanson

**For additional information on Galerie Perrotin please contact:**

Natacha Polaert - Nouvelle Garde - natacha@nouvellegarde.com

Héloïse Le Carvenec - Galerie Perrotin - heloise@perrotin.com



Portrait of Emmanuel Perrotin  
Photo: Karl Lagerfeld



Portrait of Peggy Leboeuf, Director of Galerie Perrotin, New York  
Photo: Valérie Archeno

## NEW YORK FACT SHEET

**Owner/Founder:** Emmanuel Perrotin

**Location:** 909 Madison and 73rd Street, New York, NY 10021

"The revival of the Upper East Side gallery scene is very exciting. Over the last ten years, the neighborhood has seen a number of breakthrough exhibitions featuring younger artists, and I see this trend continuing. I also appreciate the charm and history of this neighborhood's buildings, difficult to recreate with new construction." – Emmanuel Perrotin

**Phone:** +1 212 812 2902

**Email:** newyork@perrotin.com

**Gallery Hours:** Tuesday - Saturday 10am - 6pm

**Manager:** Peggy Leboeuf, Director

**Size:** 4,305 sq. feet (400 sq. meters)

### The Space

A 1932 Federal-style landmark on Manhattan's Upper East Side that formerly housed the Bank of New York. Notably, a bookshop will display a comprehensive selection of the artists books, including the ones published by the gallery. Galerie Perrotin will occupy the first floor (ground floor), the below-street-level floor & a mezzanine while Dominique Lévy Gallery will be located on the second, third and fourth floor redesigned by the architect Francis D'Haene (D'apostrophe Design agency).

### Artists

Ivan Argote, Daniel Arsham, Hernan Bas, Sophie Calle, Maurizio Cattelan (since 1992), Johan Creten, Wim Delvoye, Elmgreen & Dragset, Lionel Estève, Daniel Firman, Bernard Frize, Giuseppe Gabellone, Gelitin, Duane Hanson, John Henderson, Gregor Hildebrandt, JR, Jesper Just, KAWS, Bharti Kher, Kolkos, Klara Kristalova, Guy Limone, Ryan McGinley, Farhad Moshiri, Gianni Motti, Mr., Takashi Murakami (since 1993), Kaz Oshiro, Jean-Michel Othoniel, Paola Pivi, Germaine Richier, Claude Rutault, Michael Sailstorfer, Pierre Soulages, Aya Takano, Tatiana Trouvé, Xavier Veilhan, Pieter Vermeersch, Peter Zimmermann.

### Art Fairs

In 2012, the gallery participated in eleven contemporary Art Fairs around the world: Art Basel (Hong Kong, Miami, Basel), Art Brussels, Art Dubai, Frieze (London, New York), FIAC (Paris), Art Stage (Singapore), KIAF (Seoul) and Art Taipei.

### Highlights

-Takashi Murakami's 2010 solo show at the Palace of Versailles, which attracted 900,000 visitors over the course of five months.

-Maurizio Cattelan's critically acclaimed 2011 retrospective at the Solomon R. Guggenheim Museum, which was seen by 300,000 visitors over a three-month time.

-The "Murakami Ego" show in 2012 in Doha, Qatar, an outstanding exhibition in a scale never been seen before, where 'we presented a 100 meter long painting masterpiece "The 500 Arhats"', and a retrospective dedicated to his monumental works, totaling 5,000 sq. meters/54,000 sq. feet.

-The two years it took to persuade Sophie Calle to join the Gallery. It was accomplished by hiring the same private detective from her famous 1981 piece, "The Shadow," and restage it in "Twenty Years Later." Calle's 2003 retrospective exhibition "M'as-tu vue ?" at the Centre Pompidou attracted close to 200,000 visitors over a four-month time.

-The joining of JR (2011 TED Prize winner); he had, until then, fiercely refused to join any gallery.

-The rise in success, since 2008, of French artists, such as Jean-Michel Othoniel, Xavier Veilhan, Bernard Frize and Tatiana Trouvé.

- For Paola Pivi's "How I roll", a project by Public Art Fund, a Piper Seneca airplane rotating on its wingtips, installed near Central Park at Doris C.Freedman Plaza. During the summer 2012, the Piper airplane rotated morning to evening at 1 rotation per minute. 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.

-"Companion" Float Flies was exhibited in The Macy's Thanksgiving Day Parade. The artist flew a hot air balloon float version of his character 'Companion' through the 86th annual Macy's Thanksgiving Day Parade in New York City on November 22, 2012, as part of the Blue Sky Gallery balloon series. Another "Companion" was also exhibited last year in front of the the Modern Art Museum of Fort Worth in Texas.

- From 11 October 2013 to 12 January 2014, on 6000 m2, lille3000 will feature at Tripostal in Lille, Emmanuel Perrotin's vision of art and the world today, through a selection of more than 100 works by artists that he has exhibited throughout his 25 years career.

- Dominique Lévy Gallery and Galerie Perrotin will jointly represent Pierre Soulages in the USA and will show him in 2014.

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## UPCOMING EXHIBITIONS IN NEW YORK



Paola Pivi "Untitled (zebras)" 2003  
billboard (in 2012)  
photograph by Hugo Glendinning  
Exhibition in 2012 at "High Line Art", New York, U.S.A



Paola Pivi "How I roll" 2012  
Piper Seneca, steel supports, motor (rotation of the airplane at 1 rpm)  
11,84 x 12,93 x 11,84 meters / 38,8 x 42,4 x 38,8 feet  
photograph by Attilio Maranzano  
a project by Public Art Fund at Doris C. Freedman Plaza, New York, U.S.A

### \*Paola Pivi "Ok, you are better than me, so what?" September 18 – October 26, 2013

Galerie Perrotin will inaugurate its New York space with an exhibition by the audacious and playful Italian artist Paola Pivi.

Pivi creates artworks that are disorienting and simultaneously poetic. Though formally different, her work pushes the limit of what can be done in this world as an artwork.

Her first comprehensive solo exhibition in the United States will take over both floors of the gallery and feature exclusive new works. On the ground floor, Pivi will present an installation of eight fantastic creatures. The polars bears will return in Paola's art! An unexpected performing sculpture, "Money machine (true blue, baby I love you)" will also be on display on the lower level, evoking the topography of the New York building which was previously a bank and hosted a vault.

Nomadic by nature, Paola Pivi has lived all over the world, including Shanghai, the remote island of Alicudi in southern Italy, and Anchorage, Alaska. She is presently in India. Pivi first exhibited at Viafarini in Milan in 1995, the same year she enrolled in the Brera Academy of Art in Milan. In 1999, she was co-awarded the Golden Lion for the best national pavilion (Italy) at Harald Szeemann's Venice Biennial. For this venue, which featured five Italian artists, Pivi presented "Untitled (airplane)", an inverted Fiat G-91 airplane resting on its cockpit.

Last year, the artist was commissioned two original public artworks in New York City: "How I roll", a project by Public Art Fund, a Piper Seneca airplane rotating on its wingtips, installed near Central Park at Doris C. Freedman Plaza, and "Untitled (zebras)", a striking image of zebras on a snow-covered mountaintop on the 25-by-75-foot High Line Billboard at West 18th Street. Like all of her photographs, this image is a live-action still, presented without digital intervention. Another of her iconic photographs, "Untitled (donkey)", shows a lonely donkey on a boat floating in the Mediterranean Sea.

This solo show in New York will be Paola Pivi's seventh exhibition with the gallery.

On this occasion, a monograph on Paola Pivi has been published by the gallery and Damiani featuring texts by Massimiliano Gioni and Jens Hoffmann.

#### More at:

[http://www.perrotin.com/artiste-Paola\\_Pivi-10.html](http://www.perrotin.com/artiste-Paola_Pivi-10.html)

[http://www.perrotin.com/press/Paola\\_Pivi-press-10.html](http://www.perrotin.com/press/Paola_Pivi-press-10.html)

Her current touring exhibition : <http://tulkus1880to2018.net/>



Paola Pivi  
"?" 2013  
urethane foam, plastic, feathers  
115 x 148 x 111 cm / 45,3 x 58,3 x 43,7 inches  
Photograph by Guillaume Ziccarelli

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KAWS "COMPANION (PASSING THROUGH)", 2010  
In front of the Fort Worth Museum in Texas, 2013

### \*KAWS, November 2, 2013 – January 4, 2014

Galerie Perrotin will follow the Paola Pivi show with an exhibition in November of new paintings & sculptures by KAWS. This will be KAWS' fifth solo show with the Gallery.

Famed Brooklyn-based artist KAWS is known for transforming icons of popular culture into cartoon-like characters that are seemingly accessible, easy to identify, and have become instantly recognizable as KAWS interventions. In order to continuously explore the potential of those representations, the artist submits his characters to different abstraction processes that render them unrecognizable, resulting in paintings increasingly akin to the work of the 1960s "post-painterly abstraction" artists such as Ellsworth Kelly, Kenneth Noland, and Frank Stella. KAWS is paradoxically functioning within the possibly antagonistic traditions of Pop Art and Geometric Abstraction, while brilliantly revitalizing the fields of both figuration and abstraction..

#### More at:

<http://www.perrotin.com/artiste-Kaws-55.html>

<http://www.perrotin.com/press/Kaws-press-55.html>

Upcoming exhibition at the Pennsylvania Academy of the Fine Arts: <http://www.pafa.org/kawspafa/>



Gregor Hildebrandt  
"Großer Kassettensetzkasten", 2009  
Dispersion on paper, plastic boxes in wooden case  
301 x 792 x 12 cm / 118 1/2 x 311 3/4 x 4 3/4 in  
Courtesy the Artist

### \*Gregor Hildebrandt, January 9 – February 22, 2014

Gregor Hildebrandt (born at Bad Homburg in 1974) lives and works in Berlin.

In the late 90s, Gregor Hildebrandt began painting by digging in the universe of music. Known for his use of the tapes of video cassettes on canvas, he plays with that material and creates works ranging from monumental installations to intimate devices.

His paintings play on a duality: it negates the usefulness of the cassette, making the content forever irreparable while fetishizing this technology. With a certain nostalgia, Hildebrandt chooses songs based on personal tastes and the memories they evoke. Within his studio in Berlin, he cuts and keeps the tapes, which are the genesis of his creation, just like a collector.

#### More at:

<http://www.perrotin.com/artiste-Gregor-Hildebrandt-145.html>

<http://www.perrotin.com/press/artiste-Gregor-Hildebrandt-145.html>

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"?", 2013, urethane foam, plastic, feathers, 115 x 148 x 111 cm / 45,3 x 58,3 x 43,7 inches. photograph by Guillaume Ziccarelli.

**PAOLA PIVI "Ok, you are better than me, so what?"**  
**Galerie Perrotin, New York / September 18 – October 26, 2013**

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**Excerpts from the monograph published by Galerie Perrotin and Damiani on the occasion of the exhibition, featuring texts by Massimiliano Gioni and Jens Hoffmann.**

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(...) It is in Pivi's series of works with animals that this strategy perhaps emerges with most clarity and power. Her photographs of zebras transported into mountain landscapes, her images of ostriches and donkeys adrift in the middle of the sea, or her more recent yellow plumed bears are basically very simple variations on the technique of the ready-made, though objects have been replaced by flesh-and-blood creatures. Thus the disorienting changes of context do not lead to an exercise in intellectual and philosophical speculation, but rather to a seeming manipulation of reality's very DNA: the confusion is not between art and non-art, but between the real and the possible, between truth and hallucination. Paola Pivi is at work on a form of transgenic Dadaism. Anything can happen in Paola Pivi's universe: even the most cumbersome objects can be turned topsy-turvy - lorries tripped on their sides, airplanes and helicopters belly-up. Hundreds, at times thousands of objects and people can be lined up, put in a row, herded together. The idea of accumulation and concentration is fundamental to Paola Pivi's visual grammar: a hundred Chinese people aligned in a room, thousand of electric lights in "Per Luce", or hundreds and thousands of liters of liquid used for the fountains of "It's a cocktail party". Paola Pivi's installations act as a genuine accumulators, where forces and forms are literally stocked in a battery, packed together, lined up, ready to give off fresh energy and even to explode. Paola Pivi works on a Cyclopean minimalism, where repetitions and sequences are taken to such a frenzied degree of excess that they crumble into their own opposite, into a veneration of the unique and exceptional. Like the faces of the hundred Chinese; which stand out in all their singularity precisely because they are placed in a row, one after another. Or the lined-up ribbons in her satin sculptures; or again, the fountains in which her reference to the industrial aesthetic of minimalism seems to become more obvious, but is then criticized from within, by an explosion of noise and color that has none of the Apollonian calm of 1960s art. Actually, by evoking the image of fountains bubbling over with wine, the pumps in "It's a cocktail party" reject the aesthetic of silence: they are sculptures that raise a racket - or rather, a drunken toast. It's Bacchanal sculpture. (...)

Massimiliano Gioni "We Want It All"

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Paola Pivi's works are characterized by unapologetic simplicity. The components are often common objects, which initially take no more time to process than their ordinary, ubiquitous counterparts: a truck, a plane, a donkey. Titles often call subjects exactly what they are: "Pizza" (1998), "100 Chinese" (1998), "A helicopter upside down in a public square" (2006). But just as soon as the parts are grasped, any emergent concept of the whole gives way. With an agile shift in context, scale, or positioning, ordinary things become newly strange. Viewers are challenged to unsnarl semiotic tangles while undergoing a largely wordless experience, without any assurance that a solution exists.

Pivi is careful not to state the meaning of her pieces. The task of constructing symbolic importance is one that viewers self-assign, and to do so many recount anecdotes and draw on personal associations, indicating the specificity implicit in Pivi's arrangements. These experiences cannot be adequately theorized in broad strokes. When external frameworks are applied, the most apt seem to be immediate, visceral, and sometimes somewhat mystical: a religious text, the chemistry of the brain, the prophetic words of a philosopher on the brink of insanity.

Sublime works have always involved a leap of faith. Because they require participants to enter environments that underscore their physical and cognitive limits, they have always been uncomfortable. Feelings of wonder or precariousness could be considered ends in themselves, but they also have a purpose in encouraging meditation, first on how the emotion rests internally, and then on its implications for the self in relation to the world. While Pivi's works deal with common tropes: purity, disaster, things natural and manmade, they are less about what they communicate than about the introspection they incite. They withhold the kind of information that would enable visitors to apply familiar definitions, and as a result seem surreal, out of the realm of ordinary experience. But in fact, we encounter incomplete, suspended situations every day. The attention we pay to them and the meaning we make of them can tell us about our individual capacities as well as our collective imagination (...)

Jens Hoffmann "Say It Like You Mean It"

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**Paola PIVI was born in Milan in 1971, she lives and works in Anchorage (Alaska) but now she is in India. Paola Pivi was co-awarded the Golden Lion for the Italian Pavillion at the Biennale of Venezia in 1999.**

**SOLO SHOWS (selection)**

- 2013** "Ok, you are better than me, so what?", Galerie Perrotin, New York, USA; "Once upon a time. (A dream by paola Pivi)" with Carla Accardi, Carlson Gallery, London, UK; "Tulkus 1880 to 2018", Witte de With, Rotterdam, Netherlands
- 2012** "Tulkus 1880 to 2018", Castello di Rivoli, Torino, Italy; "Share, but It's not fair", Rockbund Art Museum, Shanghai, China; "How I roll", Public Art Fund, Doris C. Freedman Plaza, near Central Park, New York, USA; "Untitled (zebras)", High Line Art, New York, USA
- 2011** "Nice ball", Museo del Novecento, Milano, Italy
- 2010** "Sorry, I can't tell you", Galerie Perrotin, Miami, USA; "What goes round - art comes round", Galerie Perrotin, Paris, France; "Sorry I can't tell you", Carlson Gallery, London, UK; "Grrr Jamming Squeak", (public artwork), Rotterdam, Netherlands
- 2009** "I wish I am fish", Auckland Art Gallery, Auckland, Australia; "1000", Tate Modern, London, UK; "And back again...presented by PIG", with Gelitin, Deitch Projects, New York, USA
- 2008** "It's a cocktail party", Portikus, Frankfurt, Germany; "It's a cocktail party", Massimo De Carlo, Milan, Italy; "And back again...presented by PIG", with Gelitin, Galerie Perrotin, Miami, USA
- 2007** "It just keeps getting better", Kunsthalle Basel, Basel, Switzerland; "You gotta be kidding me", La Criée Centre d'art Contemporain, Rennes, France
- 2006** "My religion is kindness. Thank you, see you in the future", Fondazione Nicola Trussardi, Milano, Italy; "No problem, have a nice day", Galerie Perrotin, Paris, France; "Ffffffffffffffffff", Galerie Perrotin, Miami, USA
- 2005** "100 Chinese", Wrong Gallery, Frieze Art Fair, London, UK; "FANT ASS TIC", Galleria Massimo De Carlo, Milano, Italy
- 2004** "To Me", (public artwork), Platformart, Gloucester Road Underground Station, London, UK; Galerie Perrotin, Paris, France
- 2003** Wrong Gallery, New York, USA; MACRO Museo d'Arte Contemporanea Roma, Italy
- 2002** "Alicudi project", Centre d'Art Contemporain, Bretigny-sur-Orge, France
- 2001** Galerie Perrotin, Paris, France; "Alicudi project", Galerie Michael Neff, Frankfurt, Germany
- 2000** "Paola Pivi. Un progetto per il Castello", Castello di Rivoli Museo D'Arte Contemporanea, Rivoli, Torino, Italy
- 1998** "100 Chinese", Galleria Massimo De Carlo, Milano, Italy



"Untitled (zebras)" 2003  
billboard (in 2012)  
photograph by Hugo Glendinning  
Exhibition in 2012 at "High Line Art", New York, U.S.A



"How I roll"  
2012  
Piper Seneca, steel supports, motor (rotation of the airplane at 1 rpm)  
11,84 x 12,93 x 11,84 meters  
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