



Izumi Kato, *Untitled*, 2026. Photo: Ringo Cheung. © Izumi Kato. Courtesy of the artist and Perrotin

FRIEZE LONDON 2026

BOOTH C8

Perrotin is delighted to return to Frieze London with a focus wall debuting new paintings by **Oli Epp** and a solo corner devoted to a new body of works by **Izumi Kato**.

The rest of the stand focuses largely on artists with a strong institutional presence this season. Works by **Bharti Kher** echo her solo exhibition at the Victoria and Albert Museum, while a piece by **Sophie Calle** accompanies the tour of *Sophie Calle: Something Missing?* to Turner Contemporary in Margate. Meanwhile, a painting by **Jesús-Rafael Soto** from the early 2000s, answers the installation of one of his *Penetrables* at the Serpentine in Kensington Gardens.

Looking ahead to Paris, a sculpture by **Alma Allen** anticipates his first solo exhibition with the gallery at its Saint-Claude space, opening 17 October, the same day **Lee Bae's** solo show opens at Turenne. Finally, a work by **Iván Argote**, on view concurrently at Perrotin London, completes the presentation

The booth will also feature works by several artists from its roster, including **Young-II Ahn, Jean-Marie Appriou, Daniel Arsham, Genesis Belanger, Lynn Chadwick, Julian Charrière, Jean-Philippe Delhomme, Bernard Frize, Alex Gardner, Laurent Grasso, Vivian Greven, Hans Hartung, Thilo Heinzmann, Gregor Hildebrandt, Steph Huang, JR, Susumu Kamijo, Hun Kyu Kim, Koak, Klara Kristalova, Lee Bae, Takashi Murakami, ob, Jean-Michel Othoniel, Paola Pivi, Sigrid Sandström, Shim Moon-Seup, Jesús Rafael Soto, Josh Sperling, Kathia St. Hilaire, AYA TAKANO, Bernar Venet, and Xiyao Wang.**



Izumi Kato, *Untitled*, 2026. Oil on canvas. Photo: Ringo Cheung. © Izumi Kato. Courtesy of the artist and Perrotin



Oli Epp, *Balancing Act*, 2024. Oil and acrylic on canvas. 200 × 180 | 78 3/4 × 70 7/8 in. Photo : Guillaume Zicarelli. Courtesy of the artist and Perrotin

IZUMI KATO

Born in 1969 in Japan, Izumi Kato lives and works between Japan and China. Izumi Kato's untitled figures evoke primordial, animistic presences that hover between the human and the unknowable, existing before and beyond language. Children with disturbing faces, embryos with fully developed limbs, ancestor spirits locked up in bodies with imprecise forms—the creatures summoned by Izumi Kato are as fascinating as they are enigmatic. Their anonymous silhouettes and strange faces, largely absent of features, emphasize simple forms and strong colors; their elementary representation, an oval head with two big, fathomless eyes, depicts no more than a crudely figured nose and mouth. Bringing to mind primitive arts, their expressions evoke totems and the animist belief that a spiritual force runs through living and mineral worlds alike. Embodying a primal, universal form of humanity founded less on reason than on intuition, these magical beings invite viewers to recognize themselves.

OLI EPP

Born in 1994 in London, Oli Epp's paintings explore the tragicomic element of 21st-century life: the complexity of digital-age identity, consumerism and consumption that lead to control, addiction, anxiety and conflict. His often humorous works move in a cyclical way, ironically questioning idealisms, our pursuit of perfection, and the tension that follows. The paintings are centred on the body and its relationship with the world and others. Figures are flattened, with large heads and exaggerated limbs. Beneath the bright pop aesthetic lies a darker, more sobering narrative. In his recent surrealist paintings, opulence becomes a form of performance, revealing the unspoken paradoxes within our lavish desires.

OFFSITES DURING FRIEZE LONDON



View of the exhibition "Bharti Kher at the V&A" at Victoria and Albert Museum Londres (United Kingdom), 2026. © Bharti Kher / ADAGP Paris, 2026. Courtesy of the artist, Victoria and Albert Museum Londres and Perrotin.

BHARTI KHER AT THE V&A

Until January 24, 2027

Victoria and Albert Museum South Kensington,
London

At the V&A, four sculptures are installed among the museum's displays: *Gaia* (2026), *Ghost* (2024), *Animus Mundi* (2018) and *Warrior with Clock and Shield* (2008). In dialogue with its historic collections, they trace the concerns that have shaped Kher's practice for more than three decades.

Kher's sculpture is, above all, a practice of metamorphosis, in which mythology, womanhood and cultural identity are held in constant negotiation. Based between London and New Delhi, the artist has forged a singular sculptural idiom informed by the passage between cultures. Collecting, reassembling, casting bodies alongside found objects: her method brings into contact fragments of plural, sometimes contradictory narratives, and it is from the friction of these encounters that her works draw their charge. The female body lies at the center of this inquiry, given form in sculptures that hover between the real and the imagined. These are sites where the physical and the metaphysical meet, and where the boundaries separating the human from the natural, and ecology from myth, are continually redrawn. Engaging with the legacy of European statuary while introducing materials and motifs drawn from South Asian visual culture, from the sari to the bindi, Kher recasts inherited narratives from a resolutely contemporary vantage point. Hybrid creatures, human-animal figures and fragmented bodies form a recurring lexicon throughout her work.

The stand will also present a selection of pieces by Bharti Kher, extending into the context of Frieze a year of heightened institutional recognition for the artist, marked by her solo exhibition at the Victoria and Albert Museum, which opened in July 2026.



Sophie Calle, *Calle – Joconde – Fausse route*, 2023. © Sophie Calle / ADAGP, Paris, 2026. Courtesy of the artist and Perrotin.

SOPHIE CALLE

SOPHIE CALLE: SOMETHING MISSING?

October 3, 2026 – January 24, 2027

Turner Contemporary,
Margate

With *Sophie Calle: Something Missing?*, Turner Contemporary presents the artist's first institutional exhibition in the United Kingdom in more than fifteen years. Bringing together photography, film and installation made between 1986 and 2024, the exhibition follows the figure of absence through the concerns that have defined Calle's practice from the outset: memory, disappearance and longing. Alongside this major institutional exhibition, Perrotin presents a work by the artist on its stand at Frieze London.



Jésus-Rafael Soto, *Pénétrable BBL Jaune* (1999 ;2023 Edition). Photo : George Darrell.
© Jésus-Rafael Soto / ADAGP, Paris 2026. Courtesy Atelier Soto, Paris and Perrotin.

JESÚS-RAFAEL SOTO

PÉNÉTRABLE BBL JAUNE

June 16 – October 25, 2026

Serpentine Gallery,
London

Installed in Kensington Gardens, *Pénétrable BBL Jaune* (1999; 2023 edition) belongs to Soto's celebrated series of *Pénétrables*. The ten-meter sculpture is made of 4,000 yellow PVC tubes suspended from a steel framework. From a distance, the closely spaced strands appear to shimmer and shift through a moiré effect. Up close, the work opens itself to the body: visitors are invited to walk through it, and their movement activates and continually transforms the space around them. In dialogue with this installation, Perrotin presents a work by the artist from the early 2000s on its stand.

IVÁN ARGOTE AT PERROTIN LONDON



Iván Argote, *Mamarracho* (Triptych), 2026, acrylic on canvas, MDF. © Iván Argote, Adagp, Paris, 2026. Courtesy of the artist and Perrotin

IVÁN ARGOTE *MAMARRACHOS: QUINCEAÑERA*

October 6 — December 19, 2026

Brook's Mews,
London W1K 4HR

Perrotin London presents *Mamarrachos: Quinceañera*, Iván Argote's ninth solo exhibition with the gallery and his first in its London space. The exhibition celebrates fifteen years of the *Mamarrachos*, a series of paintings and sculptures born from digital scribbles. It also marks fifteen years of collaboration between the artist and Perrotin. Exploring the tension between constraint and freedom, the exhibition invites visitors to take an active part in the gallery space.

"Argote's Mamarrachos deal with dynamics of constraint (and his escape from it) that guide much of his working principles. For the series, it's the confines of the canvas's rectangle that Argote absconds from. They start with digitally rendered marks created in seconds — the kind of scribbled line one might make on a phone screen with a careless finger — that are enlarged by a factor of a thousand in the works. The canvas is the ground for these augmented lines but they refuse to be boxed in; reaching beyond the rectangle, their MDF extensions resisting the categorisation of these works simply as paintings."

The very nature of a gallery exhibition requires a certain level of unavoidable slickness. In Colombia, mamarracho might describe someone who appears messy in a situation where they should be more put together — a child with unkempt hair and an untucked shirt in their grandmother's house. In the refined environment of Perrotin's London gallery, Argote's work is that scruffy kid. His Mamarrachos walk a tightrope: in ways, they're sleek in appearance — at home in the environment in which they hang — which still faithful to the scrappy methodologies that birthed them".

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Ben Broome, Curator