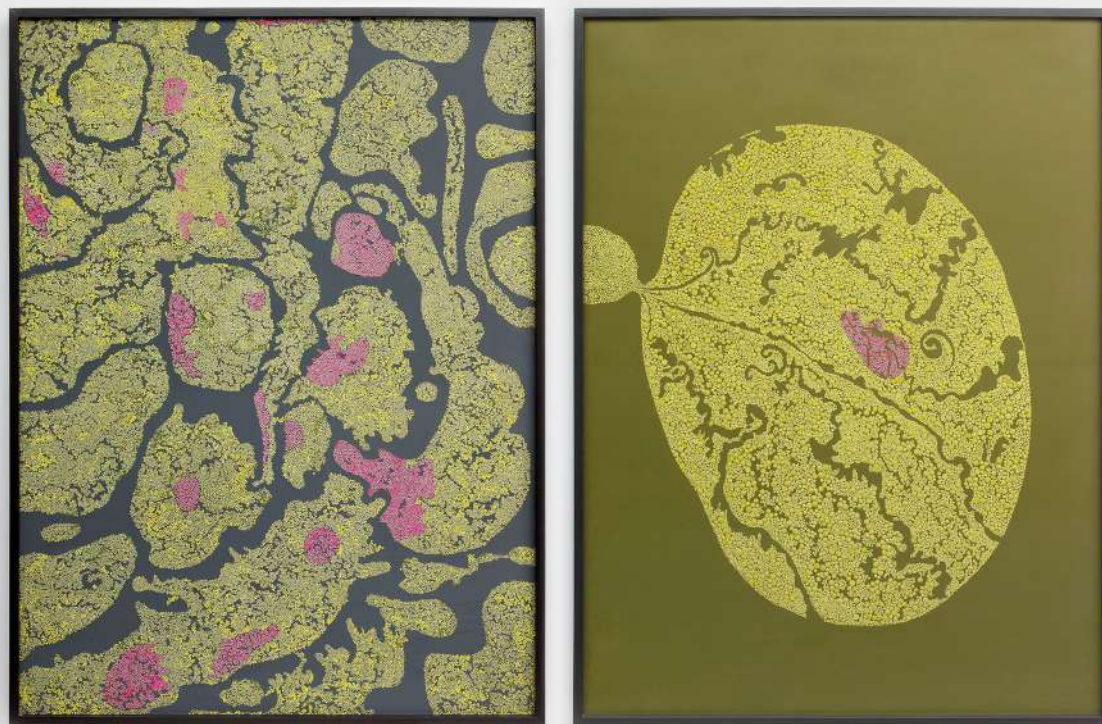




Bharti Kher. *My Inside Out*, 2013. Diptych, bindis on painted board, frame. 2 panneaux | 2 boards, each : 250 × 189 cm | 8,2 × 6,2 ft. Photo: Claire Dorn. Courtesy of the artist and Perrotin.

ART MUMBAI 2026

12-15 NOVEMBER, 2026

MAHALAXMI RACECOURSE, MUMBAI

BOOTH C93

For its first participation in Art Mumbai, Perrotin presents ten artists from its roster: **Daniel Arsham**, **Wim Delvoye**, **Nick Goss**, **Vivian Greven**, **JR**, **Bharti Kher**, **Nikki Maloof**, **Takashi Murakami**, **Jean-Michel Othoniel** and **Hugo Toro**.

"We are delighted to take part in Art Mumbai for the first time. For several years we have followed the Indian art scene closely, and we believe it is undergoing a significant shift, marked by a strong opening to the international art world. Indian collectors are passionate and highly informed. From our base in Dubai, we have built meaningful relationships with them and witnessed a growing dialogue between India, the Middle East and the West. For this first edition, we have chosen to present a selection of exceptional, recent works, reflecting both the importance we attach to this market and our commitment to a long-term presence in the region."

– Cécile Attal, Senior Director, Perrotin Dubai

The booth reflects the strong institutional presence of several artists. Currently the subject of two institutional presentations at the Victoria & Albert Museum and at the Museum of Contemporary Art in Toronto, **Bharti Kher** brings to the booth two of her signature bindi paintings. **Jean-Michel Othoniel** is on view in Busan, in F1963 with *The Labyrinth of Love* and at the Seoul French Embassy.

Meanwhile, JR's exhibition *Il Gesto - A contemporary reinterpretation of he nozze di Cana* is still on view in Venice, as well as its monumental installation AQVA presented at the Vatican Apostolic Library

The selection is also united by a shared dialogue with the past, in which myths, pictorial genres and ornamental traditions are reworked for the present. **Daniel Arsham** and **Vivian Greven** both reinterpret classical heritage capturing moments where reality and fantasy meet. **Takashi Murakami** turns to a different tradition. In the painting *Rinpa Flowers*, he takes up the flower and nature motifs of the Edo-period Rinpa school, and in particular of Ogata Kōrin, and fuses them with his Superflat aesthetic and smiling flower iconography.

Nikki Maloof likewise revisits an established genre by transforming the vanitas still life into a playful yet unsettling picnic. A similar sense of abundance runs through the work of **Wim Delvoye** where he applies *horror vacui*, the urge to cover every surface with pattern, to a fire extinguisher. **Nick Goss** draws on local legend with *Eel Pie Island Sunrise*, which belongs to a series inspired by the Eel Pie Hotel on the Thames in West London.

Hugo Toro, for his part, draws on his French and Mexican heritage, translating the folklore and myths of Mexico into large-scale, expressive work.