

杰普·海因 Jeppe Hein
粉色气球与火烈鸟 | ***Flamingo with Pink Balloon***, 2026. 高度抛光不锈钢，粉色漆，玫瑰色丝带，石材，钢 | High polished stainless steel, lacquer (pink), ribbon (rose), stone, steel. 159 × 100 × 62 cm. 图片提供：艺术家与贝浩登 | Courtesy of the artist and Perrotin



村上隆 Takashi Murakami
歌川广重《名所江户百景》：重新审视日本主义——爱宕下薮小路 | ***Hiroshige's 100 Famous Views of Edo: Japonisme Reconsidered—Atagoshita and Yabu Lane***, 2026. 布面丙烯与闪粉，裱于铝框 | Acrylic and glitter on canvas mounted on aluminum frame. 36.78 × 23.91 cm. ©2026 Takashi Murakami/Kaikai Kiki Co., Ltd. All Rights Reserved. 图片提供：贝浩登 | Courtesy Perrotin

2026年西岸艺术与设计博览会

2026 年 11 月 10 日至 15 日
上海西岸国际会展中心
贝浩登展位：1B06

贝浩登欣然参加 2026 年西岸艺术与设计博览会，呈现涵盖绘画、雕塑及纸本作品的多元艺术创作。本次展览汇集来自亚洲、欧洲及美洲的知名与新锐艺术家，特别设置杰普·海因的个人单元，同时呈现画廊国际艺术家阵容中的精选作品。

杰普·海因的展区呈现汇集绘画与具有镜面反射效果的雕塑。海因以富有趣味性和互动性的创作著称，通过作品挑战观众对空间的感知。作品光滑的表面映照出观众及周围环境，使其成为作品视觉体验的一部分。其气球造型雕塑，包括动物造型的作品，以坚实的材质塑造出看似轻盈、脆弱的形态，在视觉效果与物质属性之间形成鲜明对比。其“波浪绘画”系列则进一步探索运动与节奏，延续艺术家长期以来对自然形态与身体经验之间关系的关注。

村上隆带来两件 2026 年的绘画作品，回应歌川广重于 1856 至 1858 年间创作的著名浮世绘系列《名所江户百景》，这也是村上隆该系列作品首次在中国展出。村上隆以其当代绘画语言重新诠释日本浮世绘，探索图像的复制与再阐释，同时审视促成 19 世纪日本主

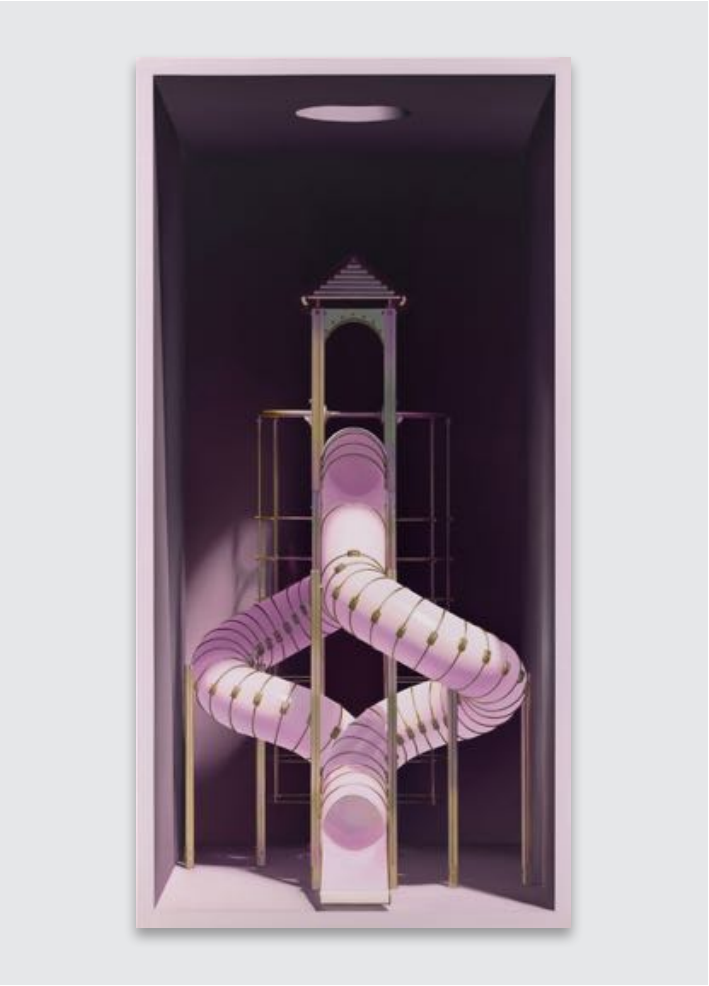
WEST BUND ART & DESIGN 2026

November 10-15, 2026
West Bund International Convention and Exhibition Center
Perrotin Booth: 1B06

Perrotin is pleased to participate in West Bund Art & Design 2026, with a diverse selection of works across painting, sculpture, and works on paper. Bringing together established and emerging artists from Asia, Europe, and the Americas, the presentation features a dedicated solo corner of Jeppe Hein alongside highlights from the gallery's international roster.

Jeppe Hein's solo presentation features reflective sculptures and paintings. Known for his playful, participatory works that challenge viewers' perception of space, Hein uses mirrored surfaces to incorporate visitors and their surroundings into the artwork. His balloon-like sculptures, including animal figures, contrast the appearance of lightness and fragility with solid materials. His *Wave Painting* works further explore movement and rhythm, drawing on his longstanding interest in the relationship between natural forms and bodily experience.

Takashi Murakami presents two 2026 paintings responding to Utagawa Hiroshige's celebrated series *One Hundred Famous Views of Edo* (1856–58), marking the series' debut in China. Revisiting Japanese ukiyo-e through his contemporary pictorial language, Murakami explores reproduction and reinterpretation, while reflecting on the cross-cultural exchange that gave rise to nineteenth-century Japonisme. The works



梅迪·哈迪扬卢 Mehdi Ghadyanloo
无题 | ***Untitled***, 2025. 布面油画 | Oil on canvas. 120 × 60 cm. 图片提供：艺术家与贝浩登 | Courtesy of the artist and Perrotin



李培 Lee Bae
笔触 ay-14 | ***Brushstroke ay-14***, 2026. 纸本炭墨 | Charcoal ink on paper. 262 × 172 cm
图片提供：艺术家与贝浩登 | Courtesy of the artist and Perrotin

义兴起的跨文化交流。这些作品延续了他于 2024 年在京都市京瓷美术馆举办的“村上隆灵气京都”展览中对相关主题的探索。

梅迪·哈迪扬卢将呈现一件全新绘画作品。与此同时，艺术家于贝浩登（首尔）举办的个展将持续至 2026 年 12 月。哈迪扬卢以精确构建的画面构图，将常取材于童年视觉语言的熟悉物件，置于神秘的建筑空间之中。戏剧性的光线与经过精心安排的透视关系，使看似充满童趣的画面转化为对孤独、记忆与心理空间的沉思。

继 2025 年于东京和多利美术馆及 2026 年于贝浩登(东京)举办个展后，陈飞此次带来作品《漫画家出差》。艺术家以中国家庭合影这一熟悉的视觉形式为出发点，探讨这种程式化的影像如何可能取代真实的生活记忆，并想象了一位漫画家奉命出差、携家人同行的场景。

继 2026 年 3 月于贝浩登（上海）举办梳理其迄今创作历程的展览后，王梵僧将展出受佛教“空性”观念启发的全新作品。其借鉴分析立体主义、弗朗西斯·培根的肖像绘画及塞尚对空间结构的处理方式，将几何形态与富有表现力的笔触相结合，在自发性与控制之间寻求平衡。

埃尔玛·艾伦与克拉拉·克莉斯塔洛娃的雕塑作品亦将亮相本次博览会。两位艺术家均入选 2026 年威尼斯双年展的国家馆。代表美国参展的艾伦通过直觉性的创作过程塑造出生物形态般的雕塑，保留艺术家手工塑形的直接痕迹。参展北欧国家馆的克莉斯塔洛娃则从传统神话与童话故事中汲取灵感，创作出神秘莫测的釉面炻器人物形象。艾伦于贝浩登的首次个展已于 2026 年 10 月在巴黎开幕。

extend his exploration of these themes in *Takashi Murakami Mononoke Kyoto*, his 2024 exhibition at the Kyoto City Kyocera Museum of Art.

Mehdi Ghadyanloo presents a new painting concurrent with his solo exhibition, currently on view at Perrotin Seoul through December 2026. His precisely constructed compositions place familiar objects, often drawn from the visual language of childhood, within enigmatic architectural settings. Dramatic lighting and carefully calibrated perspectives transform apparently playful imagery into meditations on solitude, memory, and psychological space.

Following solo exhibitions at the Watarium Art Museum in Tokyo in 2025 and at Perrotin Tokyo in 2026, Chen Fei presents *Cartoonist's voyage* for the fair. Drawing on the familiar Chinese family photograph—a conventional image that can come to replace lived memories—he imagines a cartoonist traveling on state assignment with his family.

Following his comprehensive career survey at Perrotin Shanghai in March 2026, Wang Fanseng presents new works informed by the Buddhist concept of emptiness (Śūnyatā). Drawing on analytical cubism, Francis Bacon's portraiture, and Cézanne's approach to spatial structure, Wang combines geometric forms with expressive brushstrokes, balancing spontaneity and control.

Also featured are sculptures by Alma Allen and Klara Kristalova, both of whom are participating in national pavilions at the 2026 Venice Biennale. Representing the United States, Allen creates biomorphic forms through an intuitive process that preserves the immediacy of the artist's touch. Kristalova, exhibiting in the Nordic Countries Pavilion, draws on traditional myths and fairy tales to create enigmatic glazed stoneware figures. Allen's first solo exhibition with Perrotin opened in Paris in October 2026.

贝浩登长期合作艺术家的作品涵盖绘画与雕塑，展现了他们在形式、材料与视觉叙事方面的多元探索。赫楠·巴斯的《低预算时间旅行者（文艺复兴市集）》（2026）将肖像绘画与戏剧化叙事相结合；博纳德·弗瑞兹近期的绘画作品则探索色彩、笔触与绘画过程。洛朗·格拉索在“研究过去”系列中重新审视历史图像，而加藤泉则将石材转化为奇异、具有图腾特征的雕塑。李培以炭墨创作的“笔触”系列探索动作的能量与节奏，马克·莱登精细的石墨素描则唤起令人不安的幻想世界。

展位亦汇集了多位关注身体、家庭生活与心理经验的女性艺术家。凯莉·比曼的《河床》（2026）及一件相关水彩作品探讨人物与周围环境之间的关系；丹妮尔·奥查德通过具象绘画探索心理张力；尼基·马鲁夫则揭示自然世界中美丽与衰败之间令人不安的共存关系。维维安·格蕾文的“玛丽莲”系列绘画捕捉身体、运动与飘动的衣褶之间的关系；克里斯蒂安娜·普利通过富有氛围感的风景画唤起记忆；张雅棻的小尺幅绘画则引导观众以更为细腻、贴近的方式观看。

在另一些作品中，对材料的实验性探索进一步拓展了具象与抽象之间的对话。吉妮西丝·贝朗格将日常物件转化为雕塑组合。西格丽德·桑德斯卓姆的“大风”系列绘画通过流动的笔触与半透明的色彩层次，唤起变幻的天空与动荡的大气景象；克莱尔·伍兹则将雕塑性的感知融入绘画，赋予熟悉的事物以陌生而独特的视觉面貌。伍兹将于 2027 年 3 月在贝浩登（上海）举办个展。

工藤麻纪子、三宅信太郎与长井朋子则以各自独特的视觉语言，构建出充满想象力的世界。工藤麻纪子的《属于我的东西》（2025）营造出一幅游移于回忆与遐想之间的场景。三宅信太郎的两件全新作品通过繁复的画面与出人意料的细节，展开充满趣味且独具个性的叙事；长井朋子的绘画则将动物、人物与日常场景融入想象丰富的世界之中。

此外，展位亦将呈现奥利·埃普、Mr.、ob、大谷工作室、马蒂·施内普夫、王雪冰及徐震®的作品。

Works by long-standing Perrotin artists span painting and sculpture, revealing diverse approaches to form, material, and visual storytelling. Hernan Bas's *The low budget time-traveller (Renaissance fair)* (2026) combines portraiture with theatrical storytelling, while Bernard Frize's recent canvases explore color, gesture, and the painting process. Laurent Grasso revisits historical imagery in *Studies into the Past*, and Izumi Kato transforms stone into uncanny, totemic sculptures. Lee Bae's charcoal-ink *Brushstroke* works investigate the energy and rhythm of gesture, while Mark Ryden's finely rendered graphite drawings evoke unsettling fantasy.

The presentation also features women artists exploring the body, domesticity, and psychological experience. Kelly Beeman's *Riverbed* (2026) and a related watercolor examine the relationship between figures and their surroundings; Danielle Orchard explores psychological tension in figurative painting; and Nikki Maloof reveals the uneasy coexistence of beauty and decay in the natural world. Vivian Greven's *Marilyn* paintings capture the interplay of the body, movement, and flowing drapery; Christiane Pooley evokes memory through atmospheric landscapes; and Chang Ya Chin's small-scale painting invites a more intimate mode of looking.

Elsewhere, material experimentation extends the dialogue between figuration and abstraction. Genesis Belanger transforms everyday objects into sculptural assemblages. Sigrid Sandström's *Gale* paintings evoke shifting skies and atmospheric turbulence through fluid gestures and translucent layers of color, while Clare Woods brings a sculptural sensibility to painting, exploring the physical forms and unexpected strangeness of familiar subjects. Woods will present a solo exhibition at Perrotin Shanghai in March 2027.

A different sense of storytelling emerges in works by Makiko Kudo, Shintaro Miyake, and Tomoko Nagai. Kudo's *Something of My Own* (2025) evokes a scene suspended between recollection and reverie. Miyake's two new works introduce playful, idiosyncratic narratives through their crowded imagery and unexpected details, while Nagai's paintings bring animals, figures, and everyday settings into richly imagined worlds.

The presentation also includes works by Oli Epp, Mr., ob, Otani Workshop, Marty Schnapf, Kiki Xuebing Wang, and XU ZHEN®.

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