

Takashi Murakami, *Untitled,* 2026. Acrylic, platinum leaf and gold leaf on canvas mounted on aluminum frame. 40 x 58.8 cm. 15 3/4 x 23 1/8 inches. ©2026 Takashi Murakami/Kaikai Kiki Co., Ltd. All Rights Reserved. Courtesy Perrotin.

ART BASEL MIAMI BEACH

Booth G21, December 2 — 6, 2026

Perrotin is pleased to return to Art Basel Miami Beach with a solo presentation of paintings by Takashi Murakami, alongside work by artists Emi Kuraya, ob, AYA TAKANO and Otani Workshop.

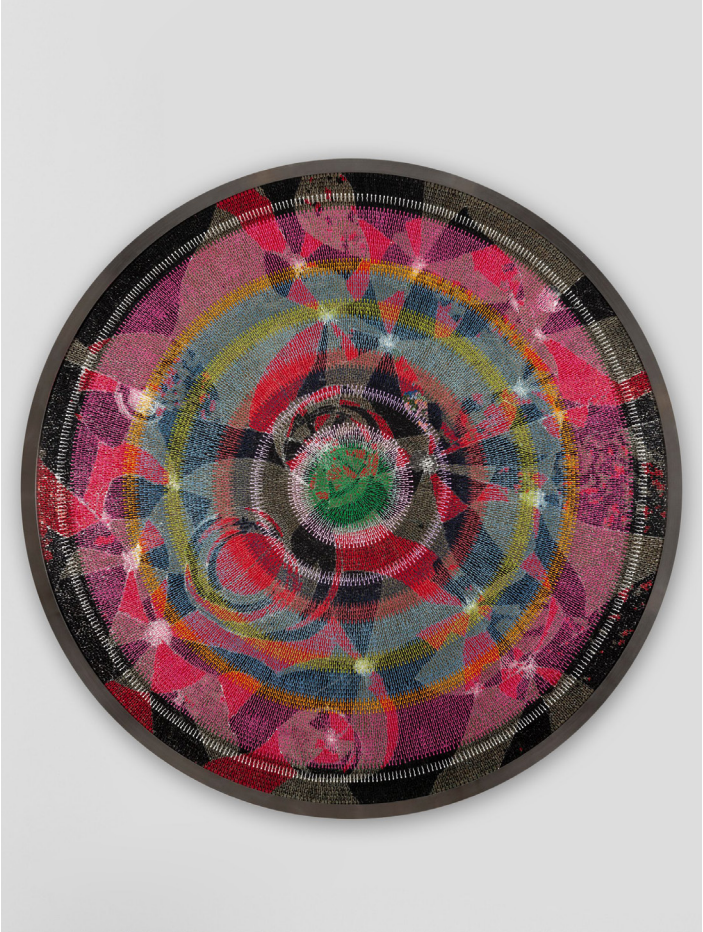
Building upon Murakami's exhibition at Perrotin Los Angeles earlier this year, the works explore the broad influence of Japonisme and ukiyo-e, from Impressionism and abstraction to contemporary art, tracing how images travel and evolve across centuries and borders. Ukiyo-e (or "pictures of the floating world") was a Japanese tradition of woodblock printing popular during the Edo period, from the 17th to 19th centuries. Depicting landscapes, urban life, and scenes of leisure, these prints were created collaboratively by artists, carvers, printers, and publishers, and distributed widely, transforming how images were made and shared.

Murakami's reproductions of flower prints by ukiyo-e masters Katsushika Hokusai and Utagawa Hiroshige revisit the *kazari* (or "decorative") tradition. This Japanese culture of ornamentation emphasizes visuals over narrative content, valuing natural motifs such as flowers and plants not merely as subjects of botanical study but as sources of visual pleasure in their own right. The prints' stylized compositions, characterized by asymmetry and the absence of a fixed vanishing point, capture the fleeting beauty and impermanence of nature. By revisiting these works, Murakami traces the historical roots of his own iconic flowers, continuing a Japanese decorative tradition through his contemporary visual language. This approach also reflects his theory of Superflat, which challenges the distinction between fine art and popular culture.

In two of his works, Murakami references *bijin-ga* (or "pictures of beautiful women") by Kikugawa Eizan, a subgenre of ukiyo-e depicting courtesans, geisha, and other idealized beauties shaped by Edo-period conventions of style and desire. Beyond their popularity in Japan, ukiyo-e prints profoundly influenced European art after Japan opened trade routes with the West in 1858, influencing artists such as Claude Monet and Vincent van Gogh. Japonisme contributed to both artistic innovation and the exoticized portrayal of Japanese women in Western fashion, theater, and opera. Placing historical and contemporary material in dialogue, Murakami reconsiders how ukiyo-e imagery has been circulated, reinterpreted, and transformed over time.

Alongside Murakami's presentation, the gallery's booth will feature paintings by **Emi Kuraya**, **ob**, and **AYA TAKANO**. Drawing on the visual languages of shōjo manga, Kuraya's paintings balance the sweetness of girlhood with sober reflection. In ob's hazy scenes, familiar forms become vessels for time, emotion, and memory, creating dreamlike spaces where reality and imagination converge. AYA TAKANO creates delicate visions of imagined worlds where humans, nature, and other forms of life exist in harmony. Her richly detailed paintings and drawings explore the beauty of coexistence and the interconnectedness of all living beings.

The presentation will also include works by **Otani Workshop**. Known for his whimsical human and animal figures, Otani combines Japanese pop sensibility with traditional ceramic techniques. Working with Shigaraki clay and materials collected from his surroundings, he embraces a free-flowing process that gives each object a distinctive presence, inviting associations of playfulness, vulnerability, and uninhibited self-expression. His paintings similarly reflect his unique visual language, extending his imaginative world beyond sculpture.



Bharti Kher, *Algorithms that squeeze out hollow spaces and leave you breathless*, 2020. Bindis on mirror, stainless steel and museum acrylic frame. Ø: 6.23 ft. Photographer: Jon Etter. Courtesy of the artist and Perrotin.



Maurizio Cattelan, *Mr. Baby*, 2026. Plastic, aluminium, nickel silver, resin, synthetic rubber, fabric, acrylic paint, electric motors and electronic components. 7 7/8 x 9 1/16 x 5 7/8 inches. Courtesy of the artist and Perrotin.

Central to Perrotin's booth, **Maurizio Cattelan**'s *Mr. Baby* is an animatronic sculpture depicting a childlike version of the artist, with a silicone face modelled on Cattelan's own features. Mounted on a motorised tricycle, the figure will ride around the booth throughout the week, unexpectedly approaching visitors and prompting them to step aside. This playful yet disquieting encounter explores notions of memory and childhood while blurring the boundaries between sculpture and performance. Emblematic of Cattelan's practice, *Mr. Baby* confronts viewers head on, unsettling expectations and testing the limits of audience tolerance.

Also on view, the gallery brings together a selection of works by artists with recent and upcoming exhibitions in the United States. Among those currently on view at Perrotin New York are **Izumi Kato**, **JR** and **Nancy Graves**: an archival photograph of JR's *La Caverne du Pont Neuf*, a vibrant 1970s watercolor by Graves, and a sculpture by Izumi Kato that features his signature humanoid figure. Additionally, a painting from **Young-Il Ahn**'s iconic *Water* series follows his recent exhibition at the gallery, and work by **Thilo Heinzmann** looks ahead to the artist's exhibition in January at Perrotin New York. In anticipation of their exhibitions at Perrotin Los Angeles in spring and summer, our presentation includes a denim sculpture by **Nick Doyle**, a sunset made entirely of cassette tapes by **Gregor Hildebrandt**, and a sand sculpture by **Daniel Arsham**. Highlighting institutional exhibitions in the Americas, a work from **Laurent Grasso**'s *Studies in the Past* is presented in conjunction with his recently opened solo exhibition at MASS MoCA, a stainless steel pigeon sculpture by **Iván Argote**, who is currently the subject of a solo exhibition at Dallas Contemporary, a wall sculpture by **Gabriel Rico** whose sculptural mural is on view at the Bass Museum, and a mirrored bindi work by **Bharti Kher** who has a solo exhibition on view at MoCA Toronto, as well as an upcoming solo exhibition at LACMA in 2027.

Perrotin's presentation also includes works by **Alma Allen, Genesis Belanger, Jason Boyd Kinsella, Sophie Calle, Lynn Chadwick, Johan Creten, Julia von Eichel, Bernard Frize, Gelitin, Charles Hascoët, Jeppe Hein, John Henderson, Leslie Hewitt, Nir Hod, Gabriel de la Mora, Danielle Orchard, Jean-Michel Othoniel** and **Paola Pivi**.

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