

# PERROTIN DUBAI

## NEW GALLERY GROUP SHOW

## JASON BOYD KINSELLA TAKASHI MURAKAMI

### PERROTIN DUBAI

Dubai International Financial Centre (DIFC),  
Gate Village, Building 5, Podium Level  
Dubai, UAE

### ICD BROOKFIELD PLACE

312 Al Mustaqbal Street  
Trade Center,  
Dubai International Financial Centre (DIFC)

**Perrotin is delighted to announce the grand opening of his gallery in Dubai, marking the debut of the gallery in the Emirates.**

Located in the Dubai International Financial Centre (DIFC) - one of Dubai's leading financial hub and a vibrant lifestyle destination, the gallery presents a curated group show of primary market works by artists represented by the gallery alongside secondary market works.

Besides, on the occasion of the debut of Perrotin gallery in Dubai, at the Gate Village in Dubai International Financial Centre (DIFC), Perrotin is partnering with ICD Brookfield Place to organize the first exhibitions of Takashi Murakami and Jason Boyd Kinsella in the Emirates. Spanning over 400 square meters, Takashi Murakami's solo show brings together a selection of paintings, sculptures, installations of various sizes and mediums, with a focus on Mr. DOB, the artist's iconic character created in 1993. In *Mentalverse*, Jason Boyd Kinsella unveils an immersive world inside his portrait's sculptures and his paintings. Through an exclusive scenography, the artist presents 14 new works highlighting his continued exploration of the ever-changing state of being.

With this new outpost in a seventh city, Perrotin aims to create connections and strengthen Perrotin's ties with the Arab world, which have been developed over many years to promote its artists in the region; whether through participation in the Dubai and Abu Dhabi art fairs, or with large-scale projects such as Murakami-Ego at ALRIWAQ in Doha or Jean-Michel Othoniel's Alfa installation at the National Museum of Qatar.

### About the gallery

Founded in Paris in 1990 by Emmanuel Perrotin in Paris, Perrotin gallery has become one of the most influential contemporary art galleries in the world. Spanning over 8000 square meters across three continents, Perrotin is located in Paris, Hong Kong, New York, Seoul, Tokyo, Shanghai and now Dubai.

Today, Perrotin represents sixty artists and 7 estates hailing from 21 different nationalities, and works on an occasional basis with twenty other artists. Each year the gallery organizes more than 50 exhibitions and partakes in about 20 international art fairs. Perrotin is driven by a team of 160 dynamic collaborators worldwide. Over the past three decades, Perrotin has exhibited and supported contemporary and modern artists through many collaborative projects.

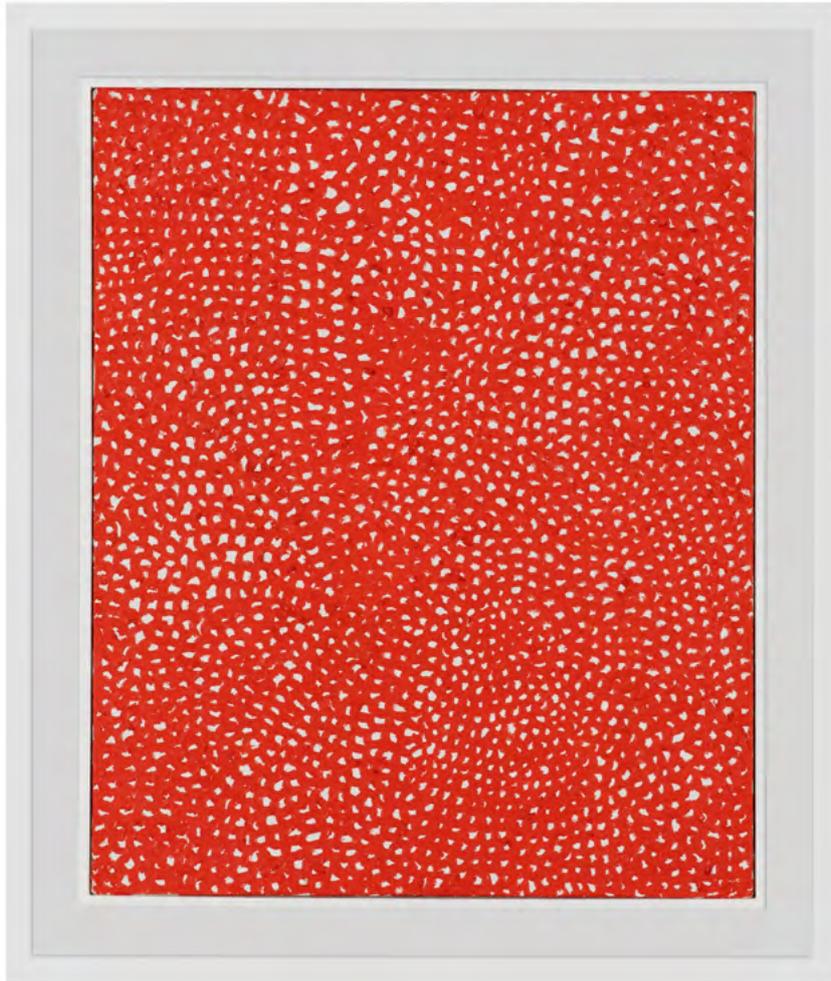
In 2021 Emmanuel Perrotin partnered with Tom-David Bastok and Dylan Lessel to launch a new venture dedicated to the secondary market and to expand the activities of the gallery. The three partners took over a five-storey townhouse located 8 Avenue Matignon in the heart of the 8<sup>e</sup> arrondissement and now join forces to launch Perrotin Dubai.

"Dubai is six hours by plane from two-thirds of the world's population, and a highly dynamic city that is attracting a new audience. We are always keen to bring our artists' voices to audiences who do not always have the opportunity to engage with their work. The whole region is developing projects around art, and we want our artists to be able to participate in them."

### Emmanuel Perrotin

"We are thrilled to be expanding the gallery's secondary market business in Dubai, and more broadly in the Middle East. Dubai is a very exciting and promising place for the art market and for culture in general, and benefit from the vibrant neighbourhood as well as ecosystem and opportunities that Dubai International Financial Centre (DIFC) offers. We are happy to be part of this adventure."

### Tom-David Bastok and Dylan Lessel



Yayoi Kusama, *Oil. No.7, 1997*. Oil on canvas. 65.1 × 53 cm | 25<sup>5/8</sup> × 20<sup>7/8</sup> in.

## GROUP SHOW

### Perrotin Dubai

Dubai International Financial Centre (DIFC),  
Gate Village, Building 5, Podium Level Dubai, UAE

**November 25, 2022 — January 28, 2023**

Following the announcement of the opening of its new gallery at the Gate Village in Dubai International Financial Centre (DIFC) earlier this year, Perrotin is pleased to present a group exhibition including artists **Keith Haring**, **Damien Hirst** with works from his most famous series *Spot Paintings* and *Butterflies Paintings*, **G rard Schneider**, **Yayoi Kusama** with works from her *Infinity Nets* series, among others.

The show will also present a work by **Takashi Murakami**, echoing the artist's exhibition at ICD Brookfield Place.

With this new venue in Dubai International Financial Centre (DIFC), Perrotin continues to expand its reach with the opening of its newest gallery in the Middle East.

Perrotin Dubai is operated by both Perrotin Primary Market and Perrotin Secondary Market, founded by Tom-David Bastok, Dylan Lessel and Emmanuel Perrotin.

Located in the Gate Village, Dubai International Financial Centre (DIFC), the gallery is not far from Christie's, Sotheby's and award-winning Michelin and Gault & Millau restaurants and quaint home grown cafes at Gate Avenue.

The new 100-square-metre place will present primary market works by artists represented by the gallery alongside secondary market works, a recently launched and successful business that continues to grow.

This new gallery strengthens Perrotin's ties with the Arab world, which have been developed over many years to promote its artists in the region; whether through participation in the Dubai and Abu Dhabi art fairs, or with large-scale projects such as *Murakami-Ego* at ALRIWAO in Doha or Jean-Michel Othoniel's *Alfa* installation at the National Museum of Qatar.



Courtesy Perrotin.

## JASON BOYD KINSELLA *MENTALVERSE*

Perrotin Dubai  
ICD Brookfield Place

November 25 — December 30  
Opening hours 10am — 6pm

**On the occasion of the debut of Perrotin in Dubai, the gallery is partnering with ICD Brookfield Place to organize the first exhibition of Jason Boyd Kinsella in the Emirates. The artist presents a new body of sculptures and paintings through an exclusive scenography.**

In portraiture, virtuosity has long been measured by verisimilitude. How one must wonder then does this quotient of likeness hold its esteem in a metaverse where the production and distribution of visual culture depends so much on likes, and where the broadest proliferation of portraits exists in an incessant stream of *selfies*- so many of them composed with the most posed calculations and referential iconographies of old masters and mediated through myriad filters to make us look better than our appearance? Jason Boyd Kinsella, an analog savant and maestro painter, steps into the digital paradigm with an intrepid affection for the mutability of self in the metamorphic fictions of appropriations and avatars, reconsiders this chasm between fact and fiction as a bridge rather than a breach. By foregoing the mandate of the easily recognizable

in lieu of a more evasive but no less determinate psychological recognition, Kinsella shifts the conversation from the specificity of people to the commonality of humanity. We are likely not familiar with his subjects in a personal way, but through his paintings and sculptures we come to know them as personalities.

Obviating the anatomical characteristics that serve caricaturists and facial recognition technology so well, and eschewing the consumer habits that come to define who we are with the precision of an algorithm, Jason Boyd Kinsella is at once reductive and expository. Details are incidental, even gratuitous, to Kinsella who builds his personae as a kind of elemental architecture, an edifice whose structure is both emphatically geometric and discretely conceived as a psychological framework. The ever-ornery James McNeill Whistler (himself a brilliant portraitist) acknowledged the talents of another portrait painter in his collected writings, *The Gentle Art of Making Enemies*, while dismissing him for working in so "mercantile" a medium. Though Jason's assembled visages are as seductive as any, he has little inclination for the flattery by which



Courtesy Perrotin.

the visual impersonation of another posits an idealized sense of immortality. His is not an art of particulars but an investigation of archetypes. Whereas most artists mine the emotional or physiognomic idiosyncrasies of their subjects to limn some empathic connection with the viewer, Kinsella is most concerned with articulating the primary archetypes of personality that make each of us, for all our differences, far more universal than unique.

A lifelong artist who only committed to painting fulltime after an extended and successful tenure in advertizing, Kinsella's near-immediate phenomenal success- of a sort typically enjoyed by the proverbial hot young artists- is as much about his uncanny ability to hit the zeitgeist with a timelessly classicist mode of representation that addresses the slippery slope of identity, authenticity and actuality at a time when these very terms are simultaneously reified by and diverted within the spectacle of social media, as it is about de-cluttering our gaze away from this field of perpetual distraction onto, and into, contemplative forms. If you get the sense that he spent much of his childhood immersed in the masters, that is true as is how his wasted youth in the vibrant Punk and Skate Cultures now invests his art with a youthful questioning and unorthodox mode of navigation. He allows, like the best of us, a generous and fluid historical mash-up, but significantly, one that converges organic thinking and digital experience. Stylistically proximate to Cubism in its emphasis on primary geometric forms such as cubes, spheres and cones, Kinsella's abiding fascination with shapes in space (playful in a way akin to a child conjuring the world through building blocks) could not be more different that the concerns of Analytical and Synthetic Cubism which obliterated the rules of Renaissance Perspective in favor of a flattened space in which the multiple perspectives of our bifocal sight dynamically shift compositional absolutes. Rather we see an artist here who employs

the full representational toolbox of light, shadow, tonality and depth that precedes Modernism's assault on the picture plane, and is in fact now foundational to the coding through which computer assisted art is generated.

Deftly classical yet undeniably contemporary, it is as if incompatible worlds collide in the heads of Jason Boyd Kinsella. This oppositional synthesis, time-tripping like a tune so fresh and formidable that it sounds profoundly familiar from the first listening, is somehow even more lively in Kinsella's sculptures, exhibited here for the first time. Of all sculptural genres, few have seemed quite so arcane to contemporary expression than that of the bust, yet Kinsella, flipping back and forth through processes ranging from hand drawing, digital rendering, maquette building and computer animation, explodes the form with subversive whimsy and bravura balance that has all the figurative legibility of a Jacques Lipchitz and the shiny perfect guise of a digital simulation. Paired together, the paintings with the sculptures, we are able to better ascertain the aesthetic attractions undergirding Kinsella's rampant hybridity, in particular a deep seeded minimalist impulse, a kind of less is more rigor that imbues his art with a considered craft, patience and discipline, and an acute eye to the precepts of design that are sadly overlooked by many contemporary artists. Stripped down to the basics of necessity, Kinsella's reductive terms assert their presence without embellishment, activating his compressed yet open-ended compositions in such a way that we marvel at the immense sum of their modest parts, articulated in eye-candy primary colors where no single part takes precedence yet all dance together in radically choreographed complexity of interactions.

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Carlo McCormick

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Untitled, 2022. Acrylic on canvas, 100 × 100 cm. ©2022 Takashi Murakami/Kaikai Kiki Co., Ltd. All Rights Reserved. Courtesy Perrotin.

## TAKASHI MURAKAMI

Perrotin Dubai  
ICD Brookfield Place

November 25, 2022 — January 28, 2023  
Opening hours 10am — 6pm

**On the occasion of the opening of Perrotin Dubai, the gallery is partnering with ICD Brookfield Place to organize the first exhibition of Takashi Murakami in Dubai.**

It follows several major museum exhibitions of the artist in recent years: The Broad, Los Angeles (2022), Tai Kwun Contemporary, Hong Kong (2019), Vancouver Art Gallery (2018) and MCA Chicago (2017). In 2012, the masterful *Murakami Ego* exhibition across 5000m<sup>2</sup> of the Al Riwaq Hall in Doha made history.

Takashi Murakami's works are in the world's largest public and private collections, like the Guggenheim Abu Dhabi.

This presentation in Dubai is the 14<sup>th</sup> solo exhibition of the artist's work at the gallery since he met Emmanuel Perrotin in 1993.

The exhibition brings together a selection of the artist's iconic works: paintings, sculptures and installations of various sizes and mediums. Takashi Murakami, a doctor of Nihonga painting, combines the most modern techniques with the precision and virtuosity of traditional Japanese art. Inspired by manga and kawaii cultures, his universe is populated by monstrous and charming characters, mischievous descendants of old myths. Since 2001, his Superflat aesthetic has blurred the boundaries between popular and high art.



*DOB (Gold)*, 2019 - 2020. Gold leaf on FRP, 158,4 × 130,4 × 82,8 cm. ©2019 - 2020 Takashi Murakami/Kaikai Kiki Co., Ltd. All Rights Reserved. Courtesy Perrotin.



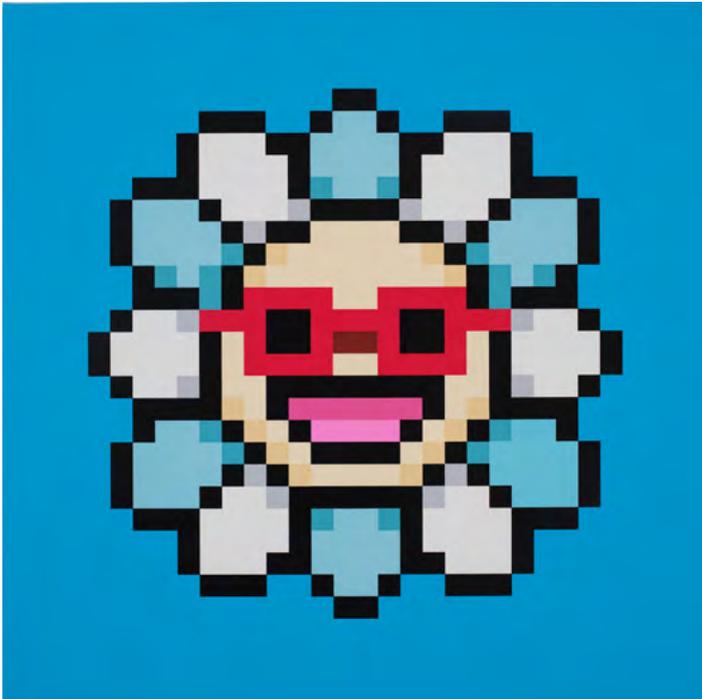
*Mr. DOB (Platinum)*, 2019 - 2022. Platinum leaf on FRP, 173,4 x 130,4 x 130 cm (including pedestal). ©2019 - 2022 Takashi Murakami/Kaikai Kiki Co., Ltd. All Rights Reserved. Courtesy Perrotin.



*DOB (pink)*. FRP, urethane paint, stainless steel, wood, 87,1 × 68,8 × 47 cm (including pedestal). 20 Editions + 2 AP + 2 SP AP1 or SP1. ©Takashi Murakami/Kaikai Kiki Co., Ltd. All Rights Reserved. Courtesy Perrotin.

The exhibition opens with a series of sculptures and paintings dedicated to **Mr. DOB**, the artist's iconic character created in 1993. Mr. DOB's design was inspired by several animated figures such as Doraemon, Sonic and Mickey Mouse. His name is a diminutive of the expression "dobojite" meaning "why" in Japanese slang. Mr. DOB has undergone many transformations over the years, but is still recognizable by the letters of his name on his face and ears. Accompanying Takashi Murakami in his existential questioning, the DOB character has developed a complex psychology, to the point of becoming the artist's avatar.

The recurring motif of flowers, another emblem of Takashi Murakami's work, presents itself in the sculpture *Together with the Flower Parent and Child* presented here in a multicolor version. A new shaped flower painting completes the set.



*Murakami.Flower #0157 Red-framed Sunglasses, 2022. Acrylic on canvas mounted on aluminum frame. 60 x 60 cm. ©2022 Takashi Murakami/Kaikai Kiki Co., Ltd. All Rights Reserved. Courtesy Perrotin.*



*Untitled, 2020. Acrylic on canvas mounted on aluminium frame, 100 x 100 cm. ©2020 Takashi Murakami/Kaikai Kiki Co., Ltd. All Rights Reserved. Courtesy Perrotin.*

Also on view: new paintings from the body of work **Murakami.Flowers**. A component of NFT project Murakami.Flowers, the pixelated flower paintings by Takashi Murakami combine the artist's iconic Superflat aesthetic with the nostalgia of the graphics of 1970's Japanese games. The series was conceived around the key number 108 associated with the Buddhist principle of *bonnō*, or earthly temptations; 108 backgrounds, 108 flower colors, 108 fields. As the artist states, "The existence of Murakami.Flowers extends beyond blockchain." Each flower of this series is unique, crafted by hand and required thousands of hours of work. Through the adaptation of an **NFT** into the real world, the artist bridges the physical and digital realms in order to trigger a cognitive revolution.

Lastly, the robot sculpture **Arhat** completes this exhibition. This ironic self-portrait refers to the theme of the Arhats –the clairvoyant disciples of Buddha– that Murakami has been exploring for the past ten years with the monumental painting *The 500 Arhats* created for his retrospective in Qatar in 2012.



*Untitled, 2017. Silicon, FRP, 70 x 35 x 35 cm. 1/5 Editions + 2 AP. ©2017 Takashi Murakami/Kaikai Kiki Co., Ltd. All Rights Reserved. Courtesy Perrotin.*



## TAKASHI MURAKAMI

Born in Tokyo in 1962.

The originator and proponent of Superflat theory, which reconstructs Japanese traditional paintings and the origin of Japanese contemporary art through visual premises of anime and manga. Murakami has created numerous characters including Miss Ko<sup>2</sup> and Mr. DOB that reflect the otaku culture and presents them in the forms of intentionally kitsch sculptures and acutely two-dimensional paintings antithetical to the Western perspective techniques. Murakami's cultural theory based on subcultures not only deconstructs the highbrow/lowbrow hierarchy but critically illustrates the post-World War II Japanese psychology, establishing a discourse unique to Japan in the increasingly globalizing art scene. The artist continues to attract a wide-ranging audience beyond contemporary art through his multifaceted activities including his collaboration with Louis Vuitton, Kanye West and Drake and focuses on street culture and contemporary ceramics. The final installment of his Superflat trilogy of curated exhibitions, *Little Boy: The Arts of Japan's Exploding Subculture* (New York, 2005), was awarded The Best Thematic Museum Show in New York by AICA that year. His first retrospective, ©MURAKAMI (2007 - 2009) toured four cities in North America and Europe, starting with the Museum of Contemporary Art, Los Angeles. He has since been holding major solo exhibitions around the world, including at the Palace of Versailles (2010), Al Riwaq Exhibition Hall (Doha, 2012), the Mori Art Museum (Tokyo, 2015), *Takashi Murakami: Lineage of Eccentrics*, Museum of Fine Arts (Boston, 2017), and Tai Kwun Contemporary (Hong Kong, 2019). In 2021 he collaborated with RTFKT on their NFT project, Clone X, before releasing his own NFT work, Murakami.Flowers, in 2022.

Takashi Murakami. Photo: Claire Dorn. ©2019 Takashi Murakami/Kaikai Kiki Co., Ltd. All Rights Reserved.

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### **About Dubai International Financial Centre (DIFC)**

Dubai International Financial Centre (DIFC) is one of the world's most advanced financial centres, and the leading financial hub for the Middle East, Africa and South Asia (MEASA), which comprises 72 countries with an approximate population of 3 billion and an estimated GDP of USD 8 trillion.

With a close to 20-year track record of facilitating trade and investment flows across the MEASA region, the Centre connects these fast-growing markets with the economies of Asia, Europe and the Americas through Dubai.

Dubai International Financial Centre (DIFC) is home to an internationally recognised, independent regulator and a proven judicial system with an English common law framework, as well as the region's largest financial ecosystem of almost 30,000 professionals working across over 4,000 active registered companies – making up the largest and most diverse pool of industry talent in the region.

The Centre's vision is to drive the future of finance through cutting-edge technology, innovation, and partnerships. Today, it is the global future of finance and innovation hub offering one of the region's most comprehensive FinTech and venture capital environments, including cost-effective licensing solutions, fit-for-purpose regulation, innovative accelerator programmes, and funding for growth-stage start-ups.

Comprising a variety of world-renowned retail and dining venues, a dynamic art and culture scene, residential apartments, hotels, open-air public art spaces, and Gate Avenue - a vibrant shopping hub featuring quaint home grown local cafes, contemporary and eclectic fashion and accessory brands, galleries and entertainment! Dubai International Financial Centre (DIFC) continues to be one of Dubai's most sought-after business and lifestyle destinations.

For further information, please visit our website: [difc.ae](http://difc.ae), or follow us on LinkedIn and Twitter @DIFC.



## ICD BROOKFIELD PLACE

312 Al Mustaqbal Street

Trade Center - Dubai International Financial Centre (DIFC)

### About ICD Brookfield Place

ICD Brookfield Place is the region's premier lifestyle and business destination with over 4 acres of highly curated dining, retail, and community space alongside 990,000 sq ft of sustainable and future-ready workspace.

ICD Brookfield Place is a Joint Venture between Investment Corporation of Dubai (ICD), the principal investment arm of the Government of Dubai, and Brookfield Asset Management, a leading global alternative asset manager with approximately \$750 billion of assets under management across real estate, infrastructure, renewable power, private equity and credit.

### About ICD Brookfield Place Arts

ICD Brookfield Place Arts program creates community and opportunity through the transformative power of the arts. A vibrant and open space, we seek to engage and welcome everyone, inside and outside our walls, with the belief that having arts and culture in daily life positively impacts wellbeing.

ICD Brookfield Place Arts is a gateway for discovery and support for local and regional talent, offering visibility to emerging artists and more established creative practitioners through an array of year-round programming – from exhibitions and installations, to live music sessions, classes, workshops, and conversations. A collaborative commissioning and programming platform, participating artists and groups are selected for the relevance of their work and practice to our local community.

Elevating and amplifying the spaces, happenings, and artistic voices that bring meaning to a property like no other, ICD Brookfield Place Arts draws upon arts and culture as a foundational pillar for Brookfield Properties globally. Raising market standards in every aspect of the workplace environment, the program is at the heart of a new model that champions the potential of arts and culture to enrich, inform, and transform the daily lives of our tenants, the community of Dubai, and our global partners.

[www.icdbrookfieldplace.com](http://www.icdbrookfieldplace.com)