

Galerie Emmanuel Perrotin

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Emmanuel Perrotin, a 28 year-old gallery-owner, is changing addresses for the fourth time. Former assistant of Charles Cartwright (between 17 and 21), he started with "the Thursdays of the rue de Turbigo" in 1989, where he presented very young artists in an apartment/gallery. Benefiting from the networks of better-known artists (Ange Leccia, (IFP), Jean-Luc Vilmouth), he soon managed to impose the younger talents. The organization of one of the very first personal exhibitions of the famous British artist Damien Hirst turned out to be the highlight of the past two years.

With the help of Marie-Hélène Montenay, he opened a more traditional gallery rue de l'Ancienne-Comédie and then moved to the rue Beaubourg in 1993. The artists presented included: Lilian Bourgeat, Eric Duyckaerts, Noritoshi Hirakawa, Wendy Jacob, Isabelle Jousset, Guy Limone, Véronique Joumard, Mariko Mori, Tom of Finland, Dominique, T. Pasqualini, Henrik Plenge Jakobsen, Kenji Yanobe...

The spectacular pieces of the Japanese artist Takashi Murakami will inaugurate the new premises on April 1st. (See enclosed presentation)
The new space of the 30 rue Louise Weiss will include a permanent show room with furniture designed by Vincent Beaurin.

From May 24th to July 19th, an exhibit will present the recent work of the Italian artist Maurizio Cattelan. In his last Parisian exhibition, he had disguised Emmanuel Perrotin as 'Errotin, the bunny boy' (see picture). What will he be up to this time?

Artists of the gallery:

Vincent Beaurin, Lilian Bourgeat, Maurizio Cattelan, Eric Duyckaerts, Wendy Jacob, Isabelle Jousset, Noritoshi Hirakawa, Guy Limone, Mariko Mori, Takashi Murakami, Dominique T. Pasqualini, Henrik Plenge Jakobsen, Kenji Yanobe

Program of the gallery:

Takashi Murakami: from April 1st to May 17th 1997
Maurizio Cattelan: from May 24th to July 19th 1997
Eric Duyckaerts: from September 22nd.

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TAKASHI MURAKAMI

April 1st-May 17th 1997.

Born in Japan in 1962.

Lives and works between Tokyo and New York.

Revealed to the public in the early 90's, Takashi Murakami soon imposed himself on the Japanese artistic scene. From 1994 onwards, he started taking part in international exhibitions.

Ranging from performances to luminous installations, Takashi Murakami's enigmatic artistic research is puzzling. Over the past three years his work has sought a reinterpretation of the Japanese iconography of his generation, the "Manga Culture".

Takashi Murakami now creates his own characters and stories. Then he represents them, insisting on the narrative content by using different supports (huge balloons, life-size figurines, paintings...)

Emmanuel Perrotin introduced his work on the occasion of the "Gramercy" fair in New-York where he was asked to exhibit in the Feature, Max Protech and Gavin Brown galleries. The Emmanuel Perrotin gallery organized a personal exhibit at the end of June 1996 but, unfortunately, only few people saw it, the period being more suited to sunbathing than exhibitions.

Bearing in mind that 1997 is the year of Japan in France, our exhibition will present the following pieces:

The "Hiropon"(name of a Japanese drug) sculpture illustrates an ultra-sexy feminine character, taking up the principle of the small ready-to-paint figurines that the Otakus* collect. This super-hero differs from the popular objects by the extreme violence of its erotic evocations and its life-size scale. Brought over into the field of contemporary art, these fantasies trap the academicism of the traditional Japanese culture and force it to acknowledge its excesses by warping them.

Several giant balloons representing "Mr. DOB"'s face will be floating in the exhibition space. Created by the artists, this "Mickey mouse" like character appears on Tee-shirts, soft toys, paintings, postcards,... If the first "Mr. DOB"s symbolized joie de vivre, they now look like monsters and their sympathetic smile has changed into a ferocious grin. Takashi convinced a major author of "Mangas" (Japanese comic strips) to introduce this hero in his works, thus reversing the process which led "Pop Art" to use the American comics's aesthetics. Takashi's work being firmly grounded in a Japanese aesthetic, it remains problematical whether this new artistic movement can be termed "Neo Pop Art".

* the Otakus are data processing freaks which prefer to communicate with the world through computer-networks.