

RESTONS UNIS



**ART : CONCEPT
CAMPOLI PRESTI
GB AGENCY
HIGH ART
IN SITU
MARCELLE ALIX**

GRANDS SOIRS ET PETITS MATINS

JULY 25 — AUGUST 14

Saint-Claude space

We are pleased to introduce the last iteration of *RESTONS UNIS*. Throughout this Summer, Perrotin has invited twenty-six Paris-based galleries to present a selection of work from their artists. This collective initiative comes to an end with *Grands soirs et Petits matins* on view until August 14 in our Saint-Claude space in Paris and also available in our Viewing Salon.

The six participating galleries feature artists Pauline Boudry and Renate Lorenz, Katherine Bradford, Ulla von Brandenburg, Mark Dion, Ryan Gander, Mark Geffriaud, Lothar Hempel, Jiří Kovanda, Ilya Lipkin, Liz Magor, Adam McEwen, Otobong Nkanga, Bruno Perramant, Cinzia Ruggeri, and Max Hooper Schneider.

Art : Concept presents the works of **Ulla von Brandenburg**, **Adam McEwen** and **Lothar Hempel**. Founded in 1992 in Nice by **Olivier Antoine**, the gallery relocated to Paris in 1997. **Art : Concept** is established in the 3rd district of Paris.

Ulla von Brandenburg is a German artist born in 1974 in Karlsruhe and based in Paris since 2005. Her work is characterised by a diversity of means and media that answer to one another and which she stages according to different exhibition spaces. Perfectly mastering the codes of scenography, nourished by literature, the history of the arts and architecture but also psychoanalysis, spiritism and magic, she derives as much from esoteric rituals and popular ceremonies, as from the mechanisms and codes of the theatre, to explore the construction of our social structures. Masks, costumes, sets and props coming from different popular traditions thus allow her to transgress symbolically norms and hierarchies by subtly mingling reality and appearances in theatrical presentations. Her internationally recognised work has appeared in numerous solo shows, currently at the Palais de Tokyo until September 13th, 2020.



Ulla von Brandenburg, *Untitled*, 2018. 2 theatre curtains, ropes, variable dimensions. Installation view at Red Brick Art Museum, Beijing, 2019. Courtesy of the Artist & Art : Concept, Paris

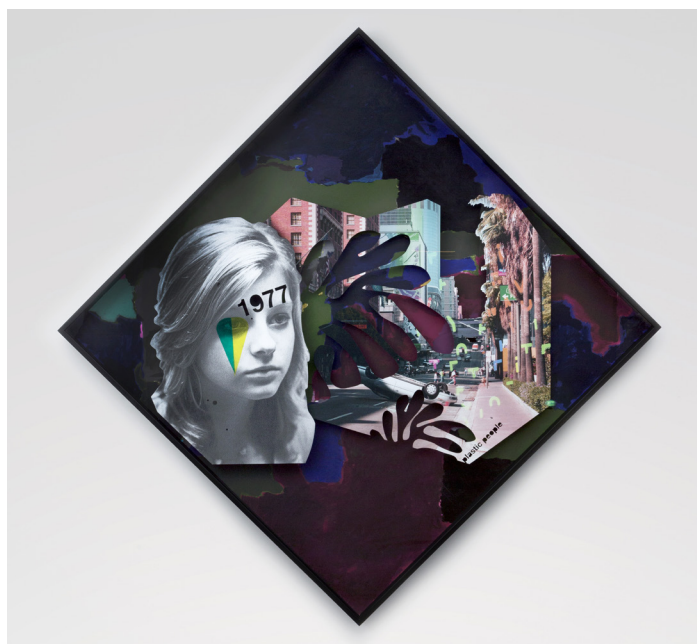
Adam McEwen was born in London in 1965 and lives and works in New York. The artist moves freely between the disciplines of painting, sculpture and installation. He is well known for his life sized graphite sculptures of such familiar consumer objects as an ATM, a water fountain or a credit card, his "Bomber Harris" series - monochromatic paintings covered with chewed gums - and his prints on sponges claim both archival aspect and nostalgic imagery, creating a strange mix of historical gaze and subjective feelings. His compositions with three-dimensional objects tend to trigger a psychological unease, or to write a narrative which is uncontrolled and defined by the viewer, not unlike montage.



Adam McEwen, *Battery Tunnel two pipes*, 2016. inkjet print on cellulose sponge, iron pipe. 157,5 x 274,3 x 7,6 cm (62 x 108 x 3 in.) Photo © Adam McEwen. Courtesy of the Artist & Art : Concept, Paris

There is no shortage of female figures in **Lothar Hempel's** work (born in 1966 in Cologne). Here they are clearly identified, already mythologised. In his series "Plakat" (poster in German), one finds three Jodie Fosters, at different stages of her early days in cinema.

Like a DJ, the artist-composer cheerfully mixes materials, disciplines and references. Going from American sitcoms to the big names of cinema, touching on installation, painting and collage evoking Matisse's cut-outs as well as Dada posters, his approach is not so much an appropriationalist attitude, but more of a tribute to a generation and its political and aesthetic commitments. He extracts, cuts and assembles to recompose new pieces of art that are always open to an infinity of interpretations, since they support a multitude of imaginaries.



Lothar Hempel, *Plakat (1977)*, 2016. Inkjet on Dibond, acrylic, mixed material, 259 x 259 x 10 cm (102 x 102 x 3 7/8 in.) Photo © Claire Dorn. Courtesy of the Artist & Art : Concept, Paris

Campoli Presti was founded in London in 2003 by Emanuela Campoli and Gil Presti. The gallery has established its permanent space in Paris in 2007.

The gallery features artists Katherine Bradford and Cinzia Ruggeri.

Katherine Bradford (b. 1942) is a New York based artist who researches figuration within the tradition of Color Field painting. Bradford's figures progressively gain intensity and depth through a translucent use of thin layers of luminous colours. Bradford's paintings concentrate on our visible and coherent side as much as the cryptic and absurd aspect of our social behaviour. Ambiguity, inflated masculinity and vulnerability occupy the atmosphere of her canvases without losing a sense of mischief and joy.

Bradford has spoken of her frustration with current trends in the medium: «I see painting going in a direction I don't want. It's either too sweet or too critical.» Bridging abstraction and contemporary social subjects, Bradford aims for a midpoint between these two poles [...] Her art is empathetic, direct, and transgressive, providing an antidote to the relentless smarm and insincerity of our contemporary age. *Andrew Hunt, Artforum*

Bradford received a Guggenheim Award in 2010 and a Joan Mitchell Foundation grant in 2011 as well as two awards from the American Academy of Arts and Letters. In 2017-2018 she was Senior Critic on the faculty of the Yale School of Art, New Haven. Institutional exhibitions include MoMA P.S.1, New York; The Modern Museum in Fort Worth, Texas (solo); Chrystal Bridges Museum, Arkansas; Prospect 4, New Orleans Biennial; and The Nerman Museum, Kansas.



Katherine Bradford, *Founding Mothers*, 2019. Acrylic on canvas 182.9 × 152.4 cm / 72 × 60 inches. Photo: Jeffrey Sturges. Courtesy of the artist and Campoli Presti, London / Paris

Cinzia Ruggeri (1942 – 2019) was an artist, designer, and fashion designer born in Italy. Historically linked to the Radical Design scene in Milan in the seventies, Ruggeri has been continuously captivated by the transgression of limits between different disciplines such as architecture, art, fashion and design. Ruggeri collaborated with Studio Alchimia, founded by Alessandro Guerriero in 1976, which engaged in a deeply romantic vision and created one-off pieces and prototypes rather than serial productions. Alchimia's pieces were elaborated with readily available materials and effervescent colours, which transformed everyday objects into unique, idyllic designs.

Ruggeri's furniture and objects delve into the relationship between the animate and the inanimate. Her perspective on fashion takes garments as a distinctive space that is inhabited, negotiated and interpreted by each person in a distinctive way. Ruggeri's works also take the territory of language through their titles, playfully alternating between form and function. Her accessories and objects retrieve surrealist tropes and motifs, such as word-image interplays, or the use of curtain or veils, taking ordinary objects into the realm of the fantastic.

Ruggeri's work is part of the collection of the V&A Museum, London and Museo della Moda, Parma. Her work will be part of the 17th edition of La Quadriennale di Roma, Italy and she has an upcoming solo show at Museo Casa Masaccio, Italy (both 2020).



Cinzia Ruggeri, *Bicchiere Vis-à-Vis*, 2019. Glass, 20.5 × 28 × 7.5 cm / 7.8 × 11 × 2.7 inches. Edition 1 of 5 (+2 APs). Photo: Rebecca Fanuele. Courtesy of Campoli Presti, London / Paris and Galleria Federico Vavassori, Milan

gb agency has been founded by Solène Guillier and Nathalie Boutin. The gallery is established in the Marais district in Paris.

gb agency features artists Ryan Gander, Mark Geffriaud and Jiří Kovanda.

Ryan Gander (B. 1976, Chester, U.K.) is an artist living and working in Suffolk and London in the UK. Over the past two decades, Gander has established an international reputation through a vast and pluralistic body of artworks that materialize in many different forms, ranging from sculpture, apparel and writing to architecture, painting, typefaces, publications and performance. As well as curating exhibitions, he is a committed educator, having taught at international art institutions and universities, and has written and presented television programmes on and about contemporary art and culture for the BBC.

Through associative thought processes that connect the everyday and the esoteric, the overlooked and the commonplace, Gander's work involves a questioning of language and knowledge, a reinvention of the modes of appearance and creation of an artwork. His work can be reminiscent of a puzzle, a network with multiple connections, the fragments of an embedded story, a huge set of hidden clues to be deciphered, encouraging viewers to make their own connections and invent their own narrative in order to solve the charade with its many solutions, staged by the artist.

Gander studied at Manchester Metropolitan University, UK, the Rijksakademie van Beeldende Kunsten, Amsterdam, NL and the Jan van Eyck Akademie, Maastricht, NL. He was awarded the 2007 Paul Hamlyn Award for Visual Arts, in 2006 won the ABN AMRO prize of the Netherlands, in 2005 he was shortlisted for the British art Prize 'Becks Futures' at the ICA in London and won the Baloise Art Statement Prize at Art Basel, in 2009 he was awarded the Zürich Art Prize.

Mark Geffriaud (B. 1977, Vitry sur Seine, France) lives and works in Paris.

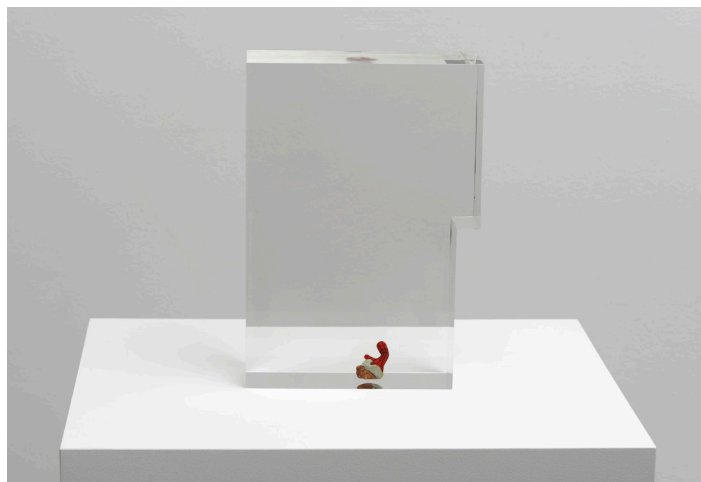
Based on the production of installations, sculptures and films, the body of work of Mark Geffriaud is focusing on the construction of time and memory. One can underline Geffriaud's interest for monuments dedicated to non events. Questions of disappearance, emptiness and transparency appear regularly in his work, which plays repeatedly with key elements such as books or light.

Focusing on images and forms' apparition (circulation) and disappearance (oblivion), Geffriaud's works draw a fragmented archaeology in which misunderstanding as a cognitive process plays a great part. Free associations, formal comparisons and false fictions allow the artist to share a kind of subtle and shifted perception of the world.

Mark Geffriaud's works suggest an absence and tends to create a fragmentary universe in which the viewer is invited to project his own representations and personal narratives as in his series of inclusions of various objects in perpex, like floating in space and creating a suspended moment.



Ryan Gander, *Your nostalgia*, 2014. Bronze sculpture, 26,5 x 21 x 10 cm, unique piece. Courtesy the artist and gb agency, Paris



Mark GREFFIAUD, ?, 2017. Indoor sculpture. Courtesy the artist and gb agency, Paris

Jiří Kovanda (B. 1953, Prague), he lives and works in Praha, Czech Republic.

He combines art with a teaching labour, which he considers an indissoluble whole, essential to understand his practice.

Jiří Kovanda is one of the most prominent figures in contemporary Czech art and, though he's reluctant to catalogue his works as conceptual or political, he entered in the international European scene in the late seventies with different public actions, made in a deliberately subtle manner, avoiding any direct involvement by the public. However, despite the imperceptible and ephemeral character of these interventions, Kovanda's aim was to approach and create reactions in his audience. "Cheap and simple things can sometimes turn out to be important and extraordinary, while expensive objects can be invisible. [...] It just depends on the situation," states the artist.

Jiří Kovanda engages in an artistic practice founded on the repetition of everyday actions and gestures as a means of intervention and a stealthy and almost furtive recignification of public space. That collective space is interrupted by activities as anodyne as preventing two strangers from holding a conversation, walking deliberately (or not) into passers-by in the street, trying to catch the eye of the person behind while descending an escalator, waiting in front of a telephone until it rings without previously arranging a call, or scratching at a heart carved on a wall by unknown individuals. Such encounters and situations, sometimes unexpected and sometimes provoked, lead to exchanges that may be either unforeseen or purposefully led, and when they occur, these almost imperceptible actions modify the space and time in which they are carried out.



Jiří KOVANDA, *Avalanche*, 2020. Indoor sculpture. Courtesy the artist and gb agency, Paris

High Art has been founded by Philippe Joppin, Romain Chenais and Jason Hwang. The gallery is established in the 9th district in Paris.

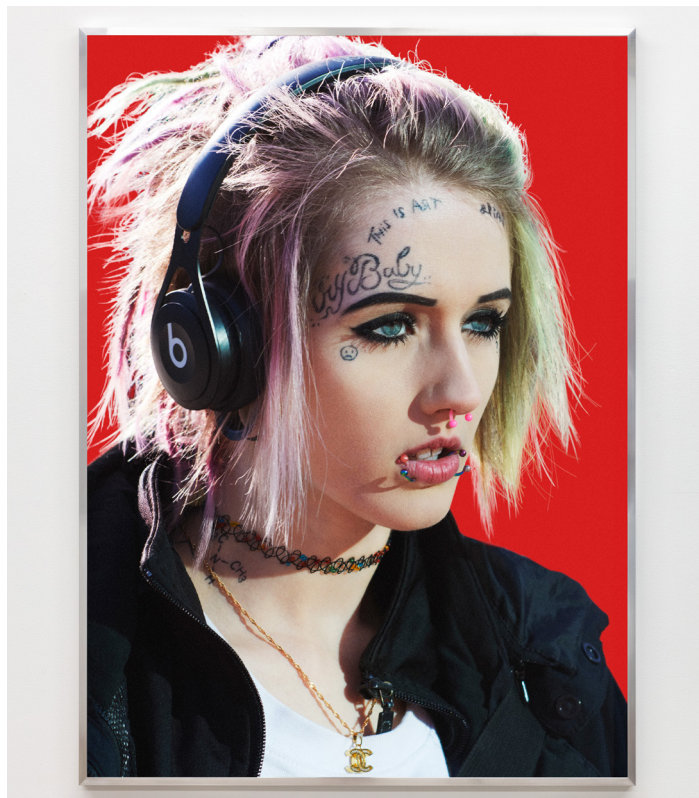
High Art features artists Ilya Lipkin and Max Hooper Schneider.

Ilya Lipkin composes images that exist at the intersection of fashion, contemporary art and commercial photography. Expanding on questions of legitimacy and value, Lipkin's work poignantly questions his own existence as a subject within what is now an intertwined realm of branding and value accumulation.

Ilya Lipkin (born 1983 in Riga, lives and works in Berlin).

Recent solo exhibitions include: Svetlana Gallery, New York, Beach Office Gallery, Berlin, Kim? Contemporary Art Center, Riga, and Lars Friedrich Gallery, Berlin.

Group shows include: Stadtgalerie, Bern, Galerie Emanuel Layr, Vienna, Cleopatra's, New York, Francisca Pia, Zurich, Overgaden Institut for Contemporary Art, Copenhagen, and Hamburger Bahnhof, Berlin.



Ilya Lipkin, *Untitled*, 2020. Framed chromogenic print, 100 × 73.3 cm, 39^{3/8} × 28^{7/8} in. Edition of 3+1 AP. Courtesy of the artist & High Art.

Max Hooper Schneider's work is a result of what can only be described as recalcitrant experimentation. Perverting from various fields of knowledge, Schneider introduces multiple species of objects from live ecosystems to drawings on paper. Specifically paying attention to the evolving relationship between philosophy and nature, Schneider's work responds to the current climate of communication and habitation, as it is defined through the natural laws that govern our world.

Max Hooper Schneider (born in 1982 in Santa Monica, lives and works in Los Angeles).

Recent solo shows include : Hammer Museum, Los Angeles, High Art, Paris, Jenny's and Kayne Griffin Corcoran, Los Angeles.

Group shows include : Musée d'Art Moderne de Paris, Paris, Istanbul Biennial, Istanbul; Contemporary Arts Center, Cincinnati, Baltic Triennial 13 at Contemporary Art Centre, Vilnius, Muta;ons, High Line, New York, ARoS Triennial, Aarhus, Denmark, La Panacée, Montpellier, David Roberts Art Founda;on, London, Gagosian Gallery, Los Angeles.



Max Hooper Schneider, *Pet Semiosis*, 2020. Custom acrylic vitrine, modeled habitat, selenite, plastic tusks, neon sign, 35.5 × 30.5 × 23 cm / 14 × 12 × 9 in (without the pedestal). Courtesy of the artist & High Art.

In Situ gallery has been founded in 2001 by Fabienne Leclerc. The gallery is established in Romainville and features artists Bruno Perramant, Mark Dion and Otobong Nkanga.

Mark Dion is known for exploring the culture of collecting, its politics, social history and psychology. Over the past few decades he has worked with the collections of Natural History Museums, Universities, Zoos and Art Museums, manifesting bold new arrangements with these which reference the cabinets of wonder of the Renaissance. His frame of reference is often an ecological one which forefronts anthropogenic challenges to the natural world. In some ways his work takes the form of a melancholic meditation on mourning our lost natural world.



Mark Dion, *Later Share Khan*, 1990. Cardboard box, hand writings and tiger head naturalised, 42 x 62 x 33 cm. Unique artwork. Courtesy of the artist & In Situ.

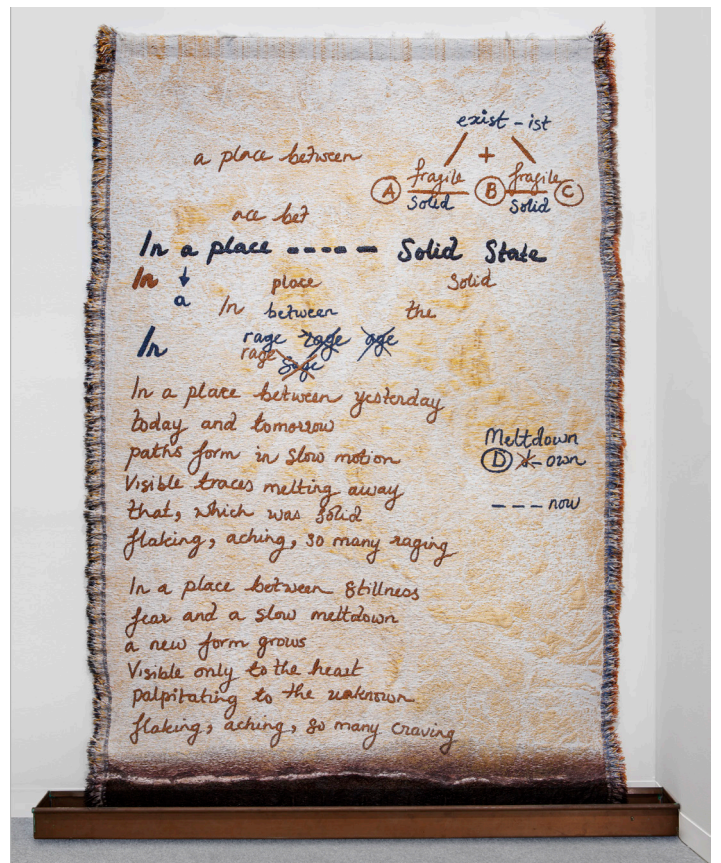
Born in 1974, Kano, Nigeria
Lives and works in Antwerp, Belgium

Otobong Nkanga's drawings, installations, photographs and sculptures variously examine ideas around land and the value connected to natural resources.

In the work of Otobong Nkanga, activities and performance permeate all kinds of media and motivate photography, drawing, painting, sculpture, installation and video, though all the different works are thematically connected through architecture and landscape. As a human trace that testifies of ways of living and environmental issues, architecture and landscape act as a sounding board for narration and «the performative». According to the artist herself, she uses her body and voice in live performances or in videos to become the protagonist in her work.

However, her presence serves mostly as a self-effacing catalyst, an invisible hand that sets the artistic process in motion. Nkanga negotiates the completion of the cycle of art between the aesthetic realm of display and a strategy of de-sublimation that repeatedly pushes the status of the artwork into contingency.

In many of her works Nkanga reflects metonymically on the use and cultural value connected to natural resources, exploring how meaning and function are relative within cultures, and revealing different roles and histories for the same products, particularly within the context of the artist's autobiography and memories.



Otobong Nkanga, *In a Place Yet Unknown*, 2017. Woven Textile, metal structure and ink 266 x 180 x 13 cm. Edition of 4 ex + 1 AP. For Public collections only. Edition N° 2/4. Courtesy of the artist & In Situ.

Born in Brest in 1962, **Bruno Perramant** lives and works in Paris. The artist's oeuvre is deeply influenced by the history of art, literature and cinema. In his works he plays not only with colors but also words and narrative. Language holds an important place in his painting, reflecting his interest in literature and poetry, but also his desire to trouble the perceptions of a viewer. Words act as a counterpart to visual interpretation, inscribed directly onto the canvas, or entering the field of perception through the titles Perramant gives to his works. For more than thirty years, Bruno Perramant has attempted to fill a void by working through his compositions that are assembled in series. Taken together, the works form part of a long series of interests that are deeply connected in their themes, while their meaning remains hidden. The main cycles include: ghosts, caves, whales, Renoir's figures... A subtle painter, Bruno Perramant gives great importance to the colors he uses in his work, tones that are little saturated, which nonetheless keep their brightness and liveliness, in opposition to a darker background. Along with chlorine, the artist uses the sun and the moon to act upon his paintings, in order to discolor them. By exploring the dark layers of paint and the use of black, Bruno Perramant's painting is a search for new colour chords.



Bruno Perramant, *Le masque noir*, 2012. Oil on canvas, 55 × 46 cm (65 × 55 × 4 cm framed).
Courtesy of the artist & In situ.

Marcelle Alix was founded in 2009 and settled in a characteristic, early 20th-century boutique in Paris-Belleville, with a decorated floor and two basements. It supports the idea of a gallery as a creative space, where the dialog with the artists is not only meant to facilitating the handling of art pieces, but is based on a more equal relationship to creativity. The gallery features artists **Pauline Boudry** and **Renate Lorenz** alongside artist **Liz Magor**.

Pauline Boudry and **Renate Lorenz** have been working together in Berlin since 2007. They produce installations that choreograph the tension between visibility and opacity. Their films capture performances in front of the camera, often starting with a song, a picture, a film or a score from the near past. They upset normative historical narratives and conventions of spectatorship, as figures and actions across time are staged, layered and re-imagined. Their performers are choreographers, artists and musicians, with whom they are having a long-term conversation about the conditions of performance, the violent history of visibility, the pathologization of bodies, but also about companionship, glamour and resistance.

Among their most recent works, *Moving Backwards*, featuring choreographers/performers Latifa Laâbissi, Werner Hirsch, Julie Cunningham, Marbles Jumbo Radio and Nach premiered at the Swiss Pavillon of the 58th Venice Biennale. *Telepathic Improvisation* with performance by Marwa Arsanios, MPA, Ginger Brooks Takahashi and Werner Hirsch, premiered in 2017 at Participant, New York. *Silent* with performance by Aérea Negrot, premiered at the Biennale of Moving Image in Geneva in November 2016. In 2015 *I Want* with performance by Sharon Hayes, was shown in their solo show at Kunsthalle Zürich and Nottingham Contemporary. Recent solo exhibitions have included «Ongoing Experiments with Strangeness» at the Julia Stoschek Collection, Berlin, «Telepathic Improvisation» at the Centre Culturel Suisse Paris (2018) and CAMH Houston (2017), «Portrait of an Eye» at Kunsthalle Zürich (2015) «Loving, Repeating» at Kunsthalle Wien (2015) «Patriarchal Poetry» at Badischer Kunstverein (2013), «Aftershow» at CAPC Bordeaux (2013), «Toxic Play in Two Acts» at South London Gallery (2012), and «Contagieux! Rapports contre la normalité» at the Centre d'Art Contemporain Geneva (2011). Their work has been written about by writers and critics including Andre Lepecki, Mason Leaver-Yap, Gregg Bordowitz, Antke Engel, Nana Adusei-Poku, Mathias Danbolt, Ellen Feiss and Laura Guy. Their most recent catalogue *Moving Backwards* (2019) was published by Skira, *Telepathic Improvisation* (2018) was published by the Contemporary Arts Museum Houston, *I Want* was published by Sternberg Press (2016), *Aftershow* was published by Sternberg Press (2014), *Temporal Drag* was published by Hatje Cantz in 2011. They are represented by Ellen de Bruijne Projects in Amsterdam and Marcelle Alix in Paris.



Pauline Boudry/ Renate Lorenz, *The Right to Have Rights*, 2020. HD video installation, 8 min 21. Courtesy Marcelle Alix, Paris & Ellen de Bruijne projects, Amsterdam.

Liz Magor was born in 1948. She lives in Vancouver (Canada). An important artist of the Canadian scene, she participated to a number of group shows at the Vancouver Art Gallery, National Art Gallery in Ottawa, Seattle Art Museum, Wattis Institute, to Documenta 8 and to the Venice Biennale. Triangle Marseille reintroduced her work to Europe in 2013 (cur. Céline Kopp) and it was subsequently shown at Crédac-contemporary art center in Ivry-sur-Seine (cur. Claire Le Restif). In 2017, her retrospective which was initiated by Musée d'Art Contemporain in Montreal toured at Migros Museum Zurich, Kunstverein in Hamburg and MAMAC in Nice. She was a resident at DAAD in Berlin in 2017-2018. Her solo show, BLOWOUT, was presented at The Renaissance Society, Chicago and at the Carpenter Center for the Visual Arts, Cambridge in 2019.

"I started making things as a child simply as a way to make up for the deficiency of what was offered. I found most things around me to be practical, unbeautiful and meaningless. I needed things to be emotionally charged and personal, almost equivalent to me in terms of subjectivity (...) From one point of view, making art is a way of testing the positions one might take relative to the world, and the people and things found in the world. The materials, the images, the operations, the forms of address, they all come from an inventory of possibilities and I'm conscious of my choices. By now I have an enhanced ability to make things, but a diminished need for those things to speak symbolically or profoundly. Now I'm spending hours making the things I used to find unbeautiful and meaningless--a pile of towels, a stack of trays, a discarded jacket, a cardboard box--and setting them up in relationship to found things. My interest is how the studio part affects the found part. Through some mysterious operation the found things become really alive when set against the sculptural representation of something ordinary."

[Source: "A conversation with Liz Magor", Liz Magor, monographic publication, ed. MAC Montréal, Migros Museum & Kunstverein im Hamburg, 2016]



Liz Magor, *Bag, Box and Stickers*, 2018. Gypse polymérisé, silicone, feuille de polyester, papier 37 x 30 x 7 cm. Courtesy Marcelle Alix, Paris

For all press-related questions, please contact Perrotin press team: they will put you in touch with the galleries on display, which will be able to discuss this initiative and present their artists.

RESTONS UNIS

MAY 23
— JUNE 6

Balice Hertling
Anne-Sarah Bénichou
Crèvecoeur
Frank Elbaz
Antoine Levi
Semiose

JUNE 13
— JUNE 27

Galerie Danysz
Valeria Cetraro
Laurent Godin
Édouard Montassut
Mor Charpentier
New Galerie
Sultana

JULY 2
— JULY 18

Air de Paris
Galerie Allen
Salle Principale
Galerie Poggi
Praz Delavallade
Joseph Tang
Jocelyn Wolff

JULY 25
— AUGUST 14

Marcelle Alix
Art : Concept
gb agency
Campoli Presti
High Art
In Situ

From May 23rd to August 14th, Perrotin will invite twenty-six Paris-based galleries to present a selection of work from their artists. Debuting in our Saint-Claude space, the exhibition will be comprised of four consecutive two-week-long presentations, with each one inclusive of six to seven independent galleries.

This collaborative project evolved out a desire to celebrate the experience of seeing art in person and it also marks the re-opening of our Paris galleries, one that will be accompanied with the strict enforcement of safety guidelines. With most of our museums and fairs closed, we believe it's important to fill that void. But, it is a modest proposal. Although it may not rectify the larger systemic issues of our industry, it does underline the importance of what we accomplish on a daily basis. Online viewing rooms will never replace exhibitions. However these presentations will also be sent to all our contacts digitally. In order to share the fertile world of these galleries and their artists with as many people as possible.

We are spaces for the public to engage with artists and their practice. Galleries allow artists to meet their public, often for the first time. The tremendous creative experimentation by a growing number of artists is a testament to the work of many galleries.

Diversity is important and necessary, and twenty-six galleries are not enough to fully illustrate the depth and breadth of work being produced in our current moment. This list is necessarily imperfect, and although we would have loved for many more to join us, we believe that our partner galleries celebrate the richness of the Paris gallery landscape.

The French artistic scene boasts many heroic galleries, and you can find a list here, selected by the association [Paris Gallery MAP](#). Today, it is made up of over 80 members. From July 2nd through July 5th, our [Paris Gallery Weekend](#) will bring together nearly 50 galleries, and from August 29th onwards, many of us will open new exhibitions.

Like so many industries, ours is a profession in which we fight every day to keep our businesses up and running. We are determined to defend our profession which is based on the collective enjoyment of freely accessible exhibitions. This, in fact, is possible through the support of collectors, who render art accessible to a far-ranging public. The market, despite significant turbulence in recent months, is essential to the survival of artists and to the development of artistic creation.

Every exhibition represents the work and dedication of artists, assistants, sellers, collection managers, communication officers, transporters, subcontractors and other actors in this fragile ecosystem.

Our entire profession is of course aware of the current health issues. For the coming months, we have instituted a strict set of precautionary measures for both our staff and visitors: doors will remain open in order to reduce the use of handles, all countertops will be fitted with a plexiglass screen, documentation will be accessible via QR code, we will carefully manage the flow of gallery visitors, all entrants will be asked to wear a mask, and we will forego opening events.

Although difficult, this is the time to underline the foundations of our profession and our commitment to diversity, openness, and art. Every visit to an exhibition or a new gallery is a source of wonder and surprise. Through this reckoning, our world has become more open and collaborative, which offers us a small comfort in this current moment.

Let's stay positive!

Emmanuel Perrotin

For all press-related questions, please contact Perrotin press team: they will put you in touch with the galleries on display, which will be able to discuss this initiative and present their artists.

PRESS CONTACTS

Coralie David, Associate Director of Press and Communications
coralie@perrotin.com +33 1 86 95 63 51

Anaïs Pommier-Vallièrre, Press
anaïs@perrotin.com +33 1 84 17 74 62