

PRESSBOOK

Emmanuel Perrotin

Blouin Artinfo

August 2013

Emmanuel Perrotin Toasts NYC Gallery With Star-Studded Art Carnival



Nicholas Hunt/ Patrickmcmullan.com

Emmanuel Perrotin celebrating with guests at The Russian Tea Room

by Julie Baumgardner

Published: September 18, 2013

When the Americans arrived in Paris in the early part of the 20th century, they imported their incredible ability to host lavish parties. Anyone circling the New York nightlife scene these days can report that the tables have turned. Judging from last night, when **Galerie Perrotin** opened its doors at 909 Madison and threw a fete at the **Russian Tea Room**, the Parisians have not just arrived, they've beat us at our best sport.

Perrotin's new space on the corner of 73rd and Madison, also shared by **Dominique Levy's** recently opened venture, kicked off with Italian artist **Paola Pivi's** fluorescent-hued feather polar bears and a mechanical device literally spitting out money. The buoyant, if not silly, show attracted bold face names more commonly found at the openings of the Venice Biennale or MoMa's garden party. Emmanuel Perrotin greeted the likes of **Pharrell**, who's been mulling about town lately, **Massimiliano Gioni, Olivier Theyskens, Jeffrey Deitch, Maurizio Cattelan, Swizz Beats, Peter Brant, Simon de Pury, Nate Lowman, Max Snow, Fabrizio Moretti, Marilyn Minter, Diana Picasso, J.R., and Frederic Malle**. And this was all before the sun had fully set.

Chaffuered cars ushered guests over to 57th street, where the legendary Russian Tea Room still stands after 85 years. At a private dinner, filled with stroganoff, borsch, and (naturally) an array of cold vodkas, the beautiful and the bold continued to stroll in. **Kaws** appeared, as did **Scott Campbell**, fashion designers **Carly Cushnie** and **Michelle Ochs, Glenn O'Brien, Roselee Goldberg, Cecilia Alemani, Tom Sachs, Dustin Yellin**, and the list could go on and on.

But the real kicker came when the security guard tempted guests with, "Want to see the third floor?" While in any other instance that sounds like an invitation for abduction, the elevator doors opened to reveal the best-kept secret of the evening: a fully operational art carnival with booths designed and manned by Perrotin's artists themselves. There was **Daniel Arsham's** version of the ring toss, Kaws's ball throw, **Johan Creten's** temporary tattoos, plenty of popcorn and even a claw vending machine filled with all those crappy stuff animals every kid still needed to have, courtesy **Takashi Murakami**. After 10pm, even more guests were let in, with the door manned by **Top of the Standard** staff. French nightlife gurus **Andre Saraiva** and **Simonez Wolf** were spotted in the crowd, suggesting that even the last bastion of American coolness, the clandestine club, now too has been stormed by the *avec culottes*.

Blockbuster Show in Lille Celebrates Emmanuel Perrotin's Gallery



Courtesy Galerie Emmanuel Perrotin

Paola Pivi, "One Cup of Capuccino then I Go," 2007

by Céline Piettre

Published: October 21, 2013

Despite the rain, everyone was in a sunny mood at the **Tri Postal** contemporary art center in Lille in northern France for the opening of "Happy Birthday, Galerie Perrotin," an exhibition celebrating 25 years of **Emmanuel Perrotin's** gallery. Mayor **Martine Aubry** opened the event with a zinger: "He wanted to celebrate the 25th anniversary of his gallery in Paris. I told him to choose a cultural city instead!" She praised the dealer's "intuition and high standards," while acknowledging that she "doesn't like everything" shown at his gallery.

As indicated by the nickname bestowed on him by the media, "the French **Gagosian**" is indeed known for commercial success and for representing artists whose works are snapped up by the wealthiest collectors, such as **Takashi Murakami**. But he is known just as much for instincts that are a touch provocative (in 1995, **Maurizio Cattelan** got him to dress up as a phallic rabbit for six weeks) and for throwing memorable parties (the most recent being [for the opening of his New York gallery last month](#)). He has a relaxed, almost American style, especially in the way he sprinkles his tour of the show with all kinds of anecdotes. You could say that Perrotin is responsible for making contemporary art hip and accessible in France. And his Paris space is one of the most heavily trafficked galleries in the city.

Jumping from Cliff to Cliff

The 45-year-old gallerist is as eclectic as he was earlier precocious (he started his career at age 17), and visitors got an eyeful of his varied tastes while exploring the more than 80 works on view in the Tri {ostal exhibition. Some of this eclecticism seemed at odds – when viewing naive yet progressively minded photos of artist **JR** alongside a wonderful installation by **Pieter**

Vermeersch, in which color slowly progresses in tonality from end to end, creating an impression of a pictorial tracking shot. One is a sensational artist; the other an artist of sensations. Elsewhere, **Tatiana Trouvé**'s impressive sculpture "350 Points Toward Infinity" (2009) slices the air with Masonic pendulums, each pointing in a particular direction with the help of magnets hidden in the floor. Threads of Ariadne, or of fate, create an esoteric architecture so delicately existential that it comes as a surprise to move to on to the gigantic creatures by **KAWS** in a neighboring room.



Tatiana Trouvé, "350 points à l'infini," 2009

Perrotin seemingly loves doing acrobatic leaps from cliff to cliff — jumping from the sanitized futurism of **Aya Takano**'s work to the futuristic visions of the digital vacation movies by artist duo **Kolkoz**; to the hypervisibility of Murakami (typical of our saturated visual culture) to the almost imperceptible breathing of **Wendy Jacob**'s walls (she was represented by the gallery in the 1990s). Perrotin has an elusive and playful side, much like **Peter Coffin**'s jumping beans, which engage in a little improvised concert on the surface of a large crate.

But some pieces in the show hide what they're up to, and only look easy to read. We've seen **Daniel Firman**'s pachyderm suspended horizontally by its trunk so many times, yet its incredible dynamic quality is still impressive; it comes off more like a jet plane than an elephant, and we half expect to see it spin around like a drill. On the ground level, **Paola Pivi**'s appealing photos of zebras huddled together in a frozen landscape are paired with equally appealing, but much more ambiguous, images by **Ryan McGinley** (who has an upcoming show at Perrotin's Rue de Turenne space). His 2013 photo "Wet Blaze" is as flashy as fireworks but contains an incendiary melancholy, revealing the Edenic beauty of youth before the fall, with blurred shapes in the image seeming to anticipate its disappearance. The apogee of this unequivocal preciousness is in the first room of the show, which pairs a series of paintings by **Bernard Frize** (ranging from 1982 to 2007) with sculptures in colored glass by **Jean-Michel Othoniel**. Frize's creamy, shiny textures dress up a radical conceptual mechanics, while Othoniel's decorative temptations still have a strong sculptural, kinetic, and organic side, like strands of DNA or a ricocheting bullet.



Ryan McGinley, "Wet Blaze," 2013

Self-Portrait of a Gallery

The Tri Postal has already devoted large-scale exhibitions to **François Pinault** in 2007 and the **Centre National des Arts Plastiques** in 2012 — illustrious predecessors for Perrotin. Beyond the show's publicity value and its self-anointing tendencies, "Happy Birthday" is of undeniable worth. With its wide selection of artworks, it manages to sketch out the gallery's history, its function, its changing character, and its strategies. One of the second-floor rooms is devoted to Perrotin's former artists, including **Pierre Joseph**, **Philippe Parreno**, **Eric Duyckaerts**, and **Martin Creed**. Many have gone on to become very famous, such as **Mariko Mori** (Perrotin recalls the astronomical production costs of her shows, which almost put the gallery out of business more than once) and British superstar **Damien Hirst**. Perrotin was only 23 years old when he started showing Hirst in his Paris apartment, particularly the artist's photos of corpses (displayed on the second floor of the show, they're almost unviewable). "**Damien Hirst** is one of my big regrets," Perrotin said. "His prices went up so fast that I wasn't able to follow him and keep him." However, works by artists such as **Tom of Finland**, a champion of gay rights in the 1960s and 70s, and artist duo **Kate Ericson** and **Mel Ziegler** are slated to return to the gallery. "Soon," is all Perrotin will say if asked when that will be.



Damien Hirst, "With Dead Head," 1991

Perrotin is “someone who knows how to take risks,” artist **Claude Rutault** recently told **BLOUIN ARTINFO**. While these risks can be seen in the artworks, they’re primarily business risks, where impulsiveness is controlled and tamed by the requirements of profitability. Perrotin has been able to capture the spirit of his times, for better and sometimes for worse. Is that the recipe for a successful gallery? To mix hunting instinct, confidence in your own taste, and an eye that’s constantly open, with a voracious appetite? The latest stage in Perrotin’s ascension is a showroom for collectors that will open in Paris’s Marais neighborhood in 2014.

“Happy Birthday, Galerie Perrotin” will be on view at Tri Postal through January 12, 2014.