

**PERROTIN INAUGURATES ITS NEW GALLERY IN ROPPOGI, TOKYO
WITH PIERRE SOULAGES SOLO SHOW
JUNE 7TH, 2017**

Following Paris, Hong Kong, New York and Seoul, Perrotin is pleased to announce the opening of its Tokyo space on the ground floor of the Piramide building at 6-6-9 Roppongi, Minato-ku, Tokyo.

This will be the seventeenth space that Emmanuel Perrotin has opened in twenty-seven years.

This new location in Asia will reinforce Perrotin's well-established connection with the Asian art scene, extending both galleries in Hong Kong (opened in 2012) and Seoul (opened in 2016). Over the succeeding two decades, the gallery has supported and exhibited works by prominent Asian artists through a myriad of collaborative projects.

On the occasion of the opening, Perrotin Tokyo is honored to present a solo exhibition of the 97 year-old master Pierre Soulages, bringing together a collection of recent paintings. Three years ago, Perrotin New York held a comprehensive presentation of Pierre Soulages new works, spanning a celebrated career within the first American exhibition in ten years.



Pierre Soulages "Peinture, 222 x 137 cm, 22 septembre 2013"
Acrylic on canvas. 222 x 137 cm / 87^{3/8} x 53^{15/16} in

PRESS ENQUIRIES

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Facade of Perrotin Tokyo by JR. ©JR-ART.NET
Photo: MASA (PHOEBE)

THE BUILDING

Nestled in the heart of Tokyo's dynamic Roppongi neighborhood, the Piramide building, built in the 90's, hosts established galleries like London Gallery, Ota Fine Arts, Wako Works Of Art, YKG / Yutaka Kikutake Gallery and Zen Foto Gallery. The building next door, "Complex 665", recently opened with ShugoArts, Taka Ishii Gallery and Tomio Koyama Gallery. Prominent galleries are located only a three minute walk away.

The 130 sq. meters gallery is purely contemporary yet highly intimate. Respect for the local Japanese culture was a key consideration in the conception of the gallery and the need to create an unconventional visual connection between the outdoor and the indoor was a challenge in the design of the gallery.

THE ARCHITECT: ANDRÉ FU / AFSO

Perrotin gallery was visualized by internationally renowned architect André Fu and his design studio AFSO as a modernist art space that responds to the gallery's distinct street-front location. The talented and innovative architect André Fu/AFSO has also conceived Perrotin's Hong Kong space in 2012. As the architect behind major luxury hotels like The Upper House in Hong Kong, Villa La Coste in Provence, Singapore's Fullerton Bay Hotel, and the Opus Suite at the Berkeley London, André Fu has become one of the world's most sought-after designers. Brought up in the East and educated in Europe, Fu founded his design studio AFSO in 2000 to create distinctive projects for select clients. AFSO is now recognized for its work in designing sensuous, unique hospitality venues.

THE TOKYO TEAM

The Executive Directors of Asia Pacific, Alice Lung and Etsuko Nakajima, have overseen Perrotin Hong Kong since 2012 and Perrotin Seoul since 2016. Etsuko Nakajima has worked with Emmanuel Perrotin since 2003, in Paris, and later in Hong Kong. After working for many years in the art market in Asia, Alice Lung joined Perrotin in 2012 to launch the gallery in Hong Kong. Both have been instrumental in building Perrotin's Asia team. They will continue to work closely on Perrotin Tokyo with Director Stéphanie Vaillant, who has been working at Perrotin Hong Kong since 2012. The gallery also relies on the invaluable support of Taiki Yamanaka (Communication Officer) and Tomomi Sekine (Artist Liaison), who is based in Hong Kong.

ROPPONGI

The gallery is based in the heart of Roppongi area, a cultural and vibrant neighborhood that gathers a large number of museums and galleries, such as the Mori Art Museum, the Suntory Museum of Art, the National Art Center, Kaikai Kiki Gallery, Taka Ishii Gallery Photography / Film, Take Ninagawa, amongst others. Through the infinite encounters of cultural diversity, the area has become the destination for shopping, restaurants and bars for travelers and locals. The urban luxury represented by two of the main entertainment complexes, Roppongi Hills and Tokyo Midtown, attracts people from all around the world. The district's multicultural ambience offers a fascinating experience to the discerning visitor.

PERROTIN & ASIA

Perrotin has been a pioneer in forging tight relationships between a Western gallery and Asian artists. In 1993, Perrotin brought the works of Damien Hirst and Maurizio Cattelan – still relatively unknown at the time – to the Yokohama contemporary art fair, NiCAF. During the fair, the young Takashi Murakami was attracted to his booth and a long-term collaboration was born. They met again in New York the following year, where Perrotin showed Murakami's work at the Gramercy International Art Fair, becoming the first person to exhibit Murakami in the United States and outside Japan. Multiple group shows and twelve solo shows followed over the next two & half decades at the gallery.

Over the succeeding two decades, the gallery has supported and exhibited works by prominent Asian artists through myriad collaborative projects, whilst representing meaningful French and international artists. It has also participated in many important art fairs held throughout Asia since 1994 with NICAFArt Fair in Yokohama, Japan, such as Art Basel Hong Kong, Art Stage Jakarta, ART021 and West Bund Art & Design, Shanghai among others. Some artists of the gallery had got strong links with Asia already (in their projects themselves or their venues) including Sophie Calle, Wim Delvoye, KAWS, Xavier Veilhan, and Jean-Michel Othoniel. Its roster now features critically acclaimed Asian artists including Takashi Murakami, Aya Takano, Mr., Chen Fei, Chung Chang-Sup, Park Seo-Bo, Xu Zhen, Kaz Oshiro as well as Bharti Kher.

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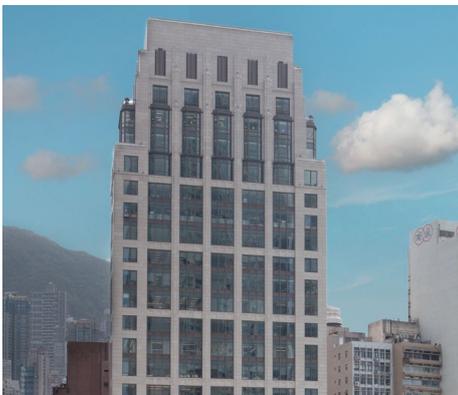
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New York 130 Orchard Street, Lower East Side



Paris 76 rue de Turenne, Marais



Hong Kong 50 Connaught Road Central



Seoul 5 Palpan-Gil, Jongno-Gu

PERROTIN FACT SHEET

Emmanuel Perrotin founded his first gallery in Paris in 1989 at the age of 21 and is today one of contemporary art's most influential gallerists with spaces in Paris, New York, Hong Kong, Seoul and Tokyo. He has worked closely with his roster of artists, some for more than 20 years, including Maurizio Cattelan and Takashi Murakami, to help realize their projects. The success of Perrotin is based on loyalty and many of the staff have worked with him for a long time, taking part in the development of the gallery in Europe, and later in Asia and the United States.

ARTISTS

Iván Argote, Daniel Arsham, Hernan Bas, Sophie Calle, Maurizio Cattelan, Chen Fei, Chung Chang-Sup, Johan Creten, Wim Delvoye, Elmgreen & Dragset, Ericson & Ziegler, Erró, Lionel Estève, Jens Fänge, Bernard Frize, Gelitin, Laurent Grasso, Zach Harris, Thilo Heinzmann, John Henderson, Gregor Hildebrandt, JR, Jesper Just, Izumi Kato, KAWS, Bharti Kher, Klara Kristalova, Julio Le Parc, Heinz Mack, Ryan McGinley, Farhad Moshiri, Gianni Motti, Mr., Takashi Murakami, Kaz Oshiro, Jean-Michel Othoniel, Park Seo-Bo, Paul Pfeiffer, Paola Pivi, Terry Richardson, Claude Rutault, Michael Sailstorfer, Jesús Rafael Soto, Pierre Soulages, Aya Takano, Tatiana Trouvé, Xavier Veilhan, Pieter Vermeersch, Xu Zhen.

ART FAIRS

Perrotin participates in many significant worldwide art fairs each year: Art Basel (Basel, Miami, Hong Kong), Frieze (London, New York), FIAC (Paris), Dallas Art Fair, Art Cologne, UNTITLED San Francisco, Art Stage Jakarta, Expo Chicago, Independant New York, TEFAF New York, Art021 Shanghai, Westbund Shanghai, Zona Maco Mexico... amongst others.

LOCATIONS

In Paris, Perrotin is based in the Marais district: the gallery has moved in 2005 to a 18th century mansion house, and extended in 2007 to a White Cube next door. La Salle de Bal, opened in 2014, offers a beautiful showroom of 700 sq. meters up the Turenne street. It is located in a former Ballroom at the Hôtel d'Ecquevilly called "du Grand Veneur", a 17th century Hôtel Particulier. In total, the Parisian spaces are approx. 2000 sq. meters.

In May 2012 Perrotin opened the Hong Kong gallery on the 17th floor of 50 Connaught Road Central (650 sq. meters), which overlooks Victoria Harbour Bay.

In 2016, Perrotin inaugurated a 180 sq. meters new space in Seoul that includes a bookshop displaying unique editions & books published by the gallery. Located on the ground floor of the same building as Christie's office at 5 Palpan-gil, Jongno-gu district, the heart of the galleries & museums area, it is nearby the National Museum of Modern & Contemporary Art and Daelim Museum, in front of the Blue House/President's residence and the Gyeongbok Palace.

In April 2017, Perrotin New York has expanded to a 2,300 sq. meters space in New York City's most dynamic arts neighborhood, the Lower East Side. Since 2013, the gallery has been housed in a historic building on the Upper East Side's iconic Madison Avenue. During three successful years, Perrotin New York has staged major solo exhibitions of contemporary artists, as well as important historical exhibitions and off-sites projects in the USA.

Owner/Founder: Emmanuel Perrotin

Executive Director: Alice Lung and Etsuko Nakajima

Director: Stéphanie Vaillant

Communication officer: Taiki Yamanaka

Artist Liaison: Tomomi Sekine (based in Hong Kong)

Location: Piramide Building, 1F, 6-6-9 Roppongi, Minato-ku, 106-0032 Tokyo

Opening hours: Tuesday to Saturday, 11am – 7pm

Email: tokyoperrotin.com

Size: 130 square meters

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TEMPORARY PROJECTS ON THE FACADE

Olympia and Pierre Le-Tan, Facade illustrations November 2016 – February 2017



Facade of Perrotin Tokyo at Piramide Building,
Wallpaper by Pierre Le-Tan. Photo: Shidu MURAI

Pierre Le-Tan who knows Emmanuel Perrotin since more than 25 years has created a wallpaper that covers the entire window facade of the Gallery and can be viewed from outside. Pierre Le-Tan has reinterpreted some emblematic artworks by artists from the Gallery, that have been suggested by his daughter, the fashion designer Olympia Le-Tan.

Pierre Le-Tan is an internationally renowned illustrator who came to prominence in 1968 at the age of eighteen when he produced the first of what was to be many covers for The New Yorker. He has contributed to several other periodicals including Vogue, The New York Times, The Washington Post, Harper's Bazaar, Town and Country and Rolling Stone, and has authored and illustrated many books. Le-Tan has conceived among others three books with his friend Patrick Modiano (recipient of the 2014 Nobel Prize in Literature) and he will publish a book on the city of Paris next year. Le-Tan's drawings delicately unveil the quintessence of the parisian spirit of the past & the present... His work has been shown at numerous museums and galleries, including the Museo Nacional Centro de Arte Reina Sofia in Madrid, which presented a major retrospective exhibition in 2004. Pierre Le-Tan was born in 1950, he lives in Paris.

JR : The Louvre Pyramid March – May 2017



Facade of Perrotin Tokyo by JR. ©JR-ART.NET
Photo: MASA (PHOEBE)

During three months before the inauguration, Perrotin Tokyo displays on its façade the project created by JR for the Louvre Pyramid in 2016. JR was invited by the Louvre to transform one of the most recognizable aspects of the world-renowned museum: making the famous pyramid 'disappear' in plain sight through a spectacular anamorphosis, an illusion that covered the entire structure. JR's project deals with the Louvre's symbols, and one of the most photographed monument in the world. "Making the Pyramid disappear is a way for me to distance myself from my subject. The feud between traditional and modern tastes in art and architecture is nothing new. My work is about transmitting history to better understand the present, and find echoes with our own times. What happened in the past is part of a broader context that can still have relevance for today. By erasing the Louvre Pyramid, I am highlighting the way Pei made the Louvre relevant for his time, while bringing the Louvre back to its original state." JR

Born in France in 1983, JR is based in Paris and New York. Beginning his artistic career at the age of 17, JR joined Perrotin gallery in 2011. JR creates monumental photographs that he pastes around the world, infiltrating in urban life anonymous portraits, witnesses of the present and the past. He received the prestigious TED Prize in 2011 that offered him to make a "wish to change the world".

Solo shows of JR's work have been exhibited in galleries and museums worldwide, including The Rath Museum in Geneva (Switzerland), Tokyo's Watari Museum (Japan), The Contemporary Art Museum in Dallas (USA), The Contemporary Arts Center in Cincinnati (USA), the Museum Frieder Burda, Baden-Baden (Germany), Power Station of Arts in Shanghai (China), and "Au Panthéon", Paris (France) a monumental installation surrounds the drum of the Pantheon's dome until the end of its renovation.

More about the gallery >>>

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**PIERRE SOULAGES INAUGURATES PERROTIN NEW GALLERY IN TOKYO
JUNE 7TH - AUGUST 19TH, 2017**



"Peinture, 157 × 222 cm, 28 février 2011". Acrylic on canvas, 157 × 222 cm / 61^{13/16} × 87^{3/8} in

On the occasion of the opening of Perrotin Tokyo, the gallery is honored to present a solo exhibition of Pierre Soulages, bringing together a collection of recent paintings.

Pierre Soulages has a special relationship with Japan, where his work was exhibited very early in his career and quickly enjoyed significant recognition. In 1951, his paintings were exhibited at the May Salon at Takashimaya. Soulages visited Japan for the first time six years later, during a long journey across Asia (Hong Kong, Cambodia, Thailand), taken upon the occasion of his participation in the Tokyo International Biennial, with his wife Colette and his friend, the painter Zao Wou-Ki. In 1969, the Tokyo MOMAT exhibited an ensemble of his canvases, before the major retrospective dedicated to him by the Seibu Museum of Art in Tokyo, for which Pierre Soulages returned to Japan with his wife. This exhibition then traveled to Korea, China and Taiwan. In 1992, Pierre Soulages was bestowed the Praemium Imperiale.

Since, Pierre Soulages' œuvre has been presented in several collective shows in Japan, recently at the Royal Museum of Ueno in Tokyo in 2008, at the Bridgestone Museum of Art of Tokyo in 2011, and again at the Suntory Museum of Art in 2017. His works are included in several public collections in Japan: the National Museum of Modern Art in Tokyo, the Hakone Museum of Art, the Bridgestone Museum of Art in Tokyo, the Museum of Fine Arts in Gifu, the Ohara Museum of Art in Kurashiki, Okayama, and the Sezon Museum of Modern Art in Karuizawa.

"Soulages is not only the most famous living French painter, he is a giant of painting. Today his work is shown in 110 museums around the world and has been exhibited on every continent. Soulages once said that he was truly born from painting. It was in Paris, at the end of the 1930s, that he discovered the masterpieces of Western classical and modern art: at the Louvre, at exhibits of Picasso and Cézanne, and at the Orangerie in the Tuileries, in front of Monet's "Nymphéas." But it was after the war, in 1946, that he effectively became an artist and began his body of work.

After that, everything moved extremely quickly. In a few years, he enjoyed national and international recognition. He exhibited for the first time in 1947, at the Salon des Surindépendants in Paris, where his somber paintings, cutting edge among the typical colorful paintings of the period, immediately caught the eye of renowned art world elders like Hans Hartung and Francis Picabia. The following year, he was chosen to participate in Germany's first post-war exhibition of French abstract painting, which toured all major German cities. There, he showed paintings of walnut stain on paper and paintings on canvas, of which one piece was chosen by the exhibition organizer for its poster. Soulages soon was the subject of solo exhibitions in Paris, Copenhagen, Munich and, from 1954 on, New York.



"Peinture, 149 x 165 cm, 3 janvier 2017" Acrylic on canvas. 149 x 165 cm / 58 ^{11/16} x 64 ^{15/16} in

His radically abstract painting makes reference neither to images nor to language. It offers neither representation, nor figuration, nor narration, nor message, and yet it is not pure formalism: it accepts that the viewer interprets it freely for himself. An absolutely original body of work, forcefully disruptive, that does not resort to the crutch of a reference, even indirect, to the outside world, either in its forms or its titles, as opposed to many of the informal or non-figurative abstract works of the period. By the same token, Soulages' œuvre requires its viewer to address the question of meaning himself. In 1948, on the occasion of the exhibition in Germany, Soulages wrote this striking formula: *Painting is an organization, a collection of relationships between forms (lines, colored surfaces) on which the meanings we attribute to it come together and break apart.*

Emerging at the beginning of the 1970s, after 33 years of painting, or right in the middle of Soulages' activity between 1946 to today, "outrenoir" was a profound disruption that inaugurated a new kind of painting, without interrupting the overall coherency of his œuvre. As always, since his first works in 1946, and even since his childhood, Soulages interrogated the relationship between light and dark, but from this point on he used the light outside of the canvas, which he considered his own veritable instrument. Among the numerous exhibitions to present this major evolution on all continents, we particularly recall those of Paris (1979), Salzburg (1980), Copenhagen (1982), Tokyo (1984), Melbourne (1989), as well as those of Seoul, Beijing and Taipei (1994), Paris, Montréal and São Paulo (1996), Saint Petersburg and Moscow (2001), New York (2005 and 2014) and the great retrospective at Centre Pompidou in Paris (2009).

Since 2004, Soulages no longer works with oils, but with resins that provide him thicknesses of paint that he had never before attained. A new kind of work with light, via reflection, appeared: on the peaceful clarity of a vast surface of solid black, he engraves one or two very deep scarifications, sensual wide gashes, in which a vivid light settles to further accentuate the mystery. Most recently, Soulages has used the contrast between glossy or semi-glossy black and matte black, offering never before seen views of pictorial light.

"With 'outrenoir', Soulages recently stated, the viewer is much more implicated, much more alone. I think that I make paintings so that anyone who looks at them, whether it's me or anyone else, can find himself in front of a painting, alone with himself. Soulages' painting, whether on canvas, on paper or expressed in stained glass, in representing nothing, and reflecting nothing, reflects myself back to me. Because it calls for no decoding, no imposition of meaning, it invites me to constitute meaning in myself."

Pierre Encrevé

Extract from the lecture by Pierre Encrevé, October 19, 2010 in Rodez, published in its entirety in *The Soulages Notebooks*, Soulages Museum, September 2015

Photos: Vincent Cunillère © Soulages / ADAGP, Paris, 2017. Courtesy Perrotin

More about the artist >>>

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