

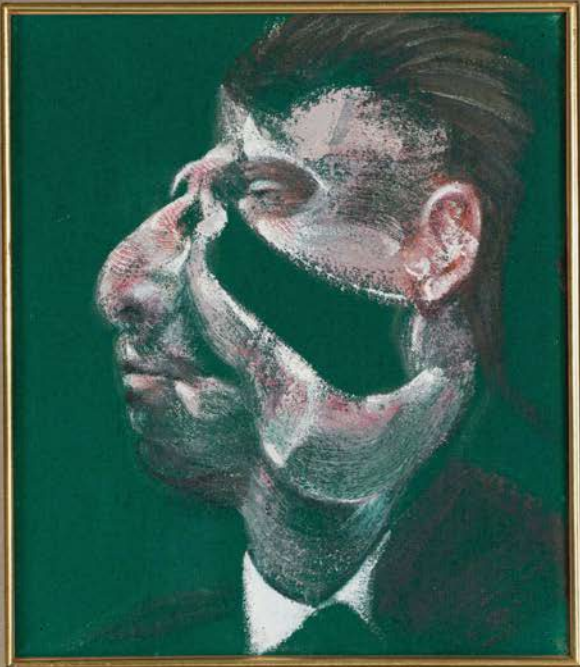
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PHOTOGRAPHY

Ringo Cheung © 2019

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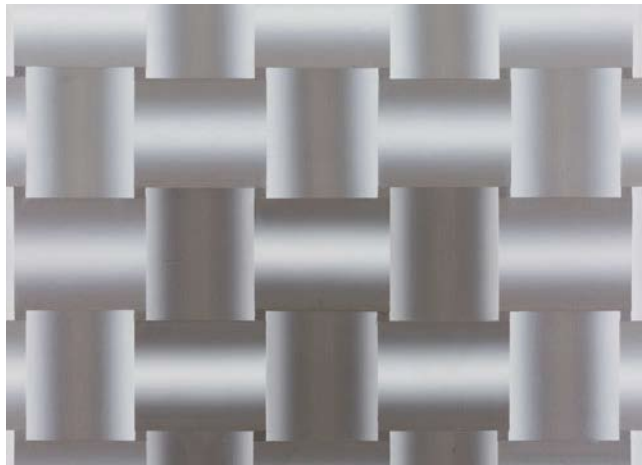
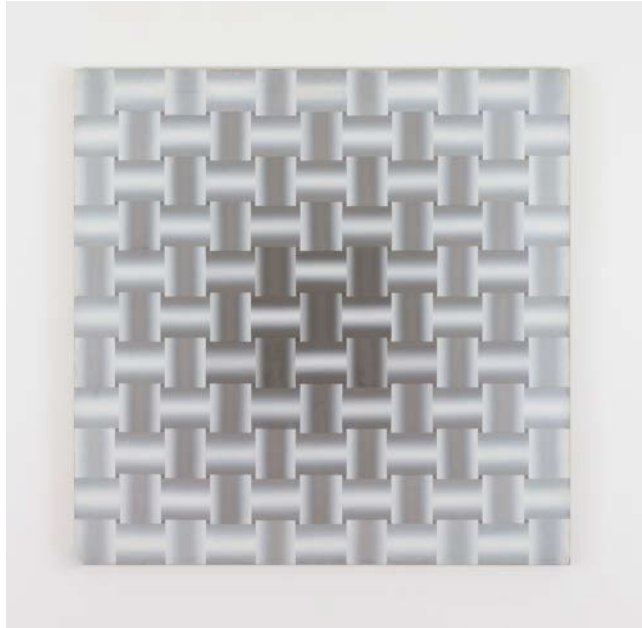
E: ringocheungcp@gmail.com

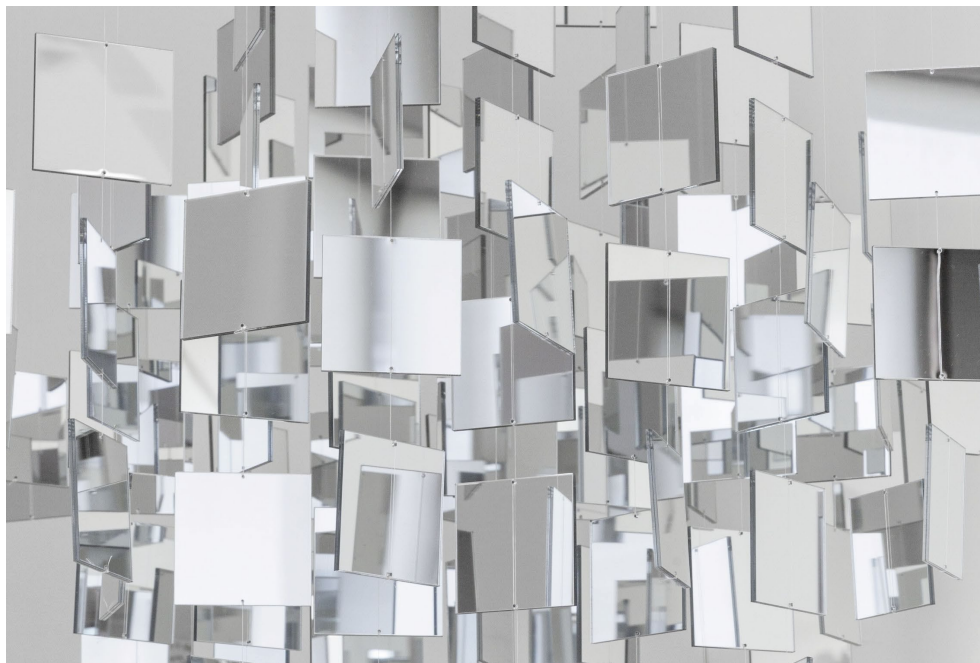




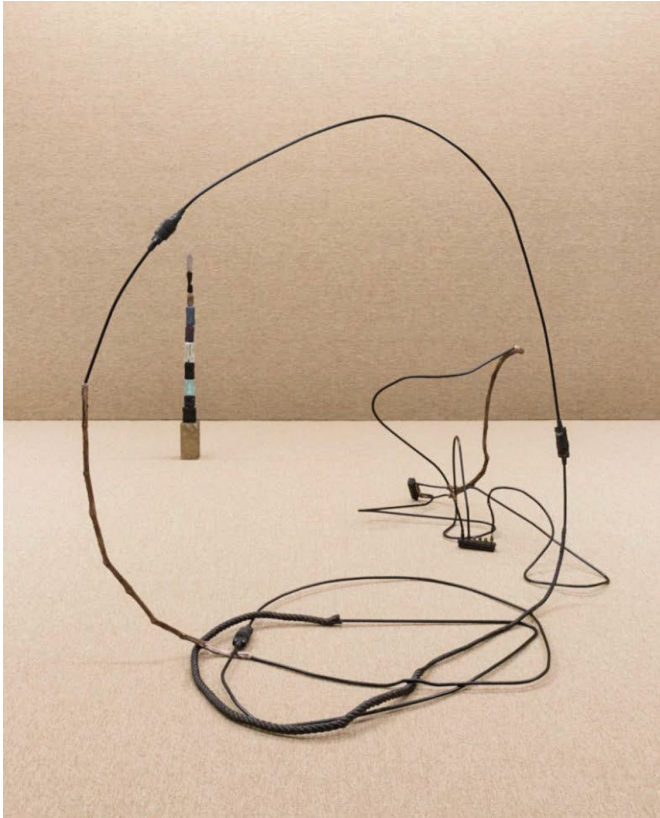


Hong Kong Palace Museum



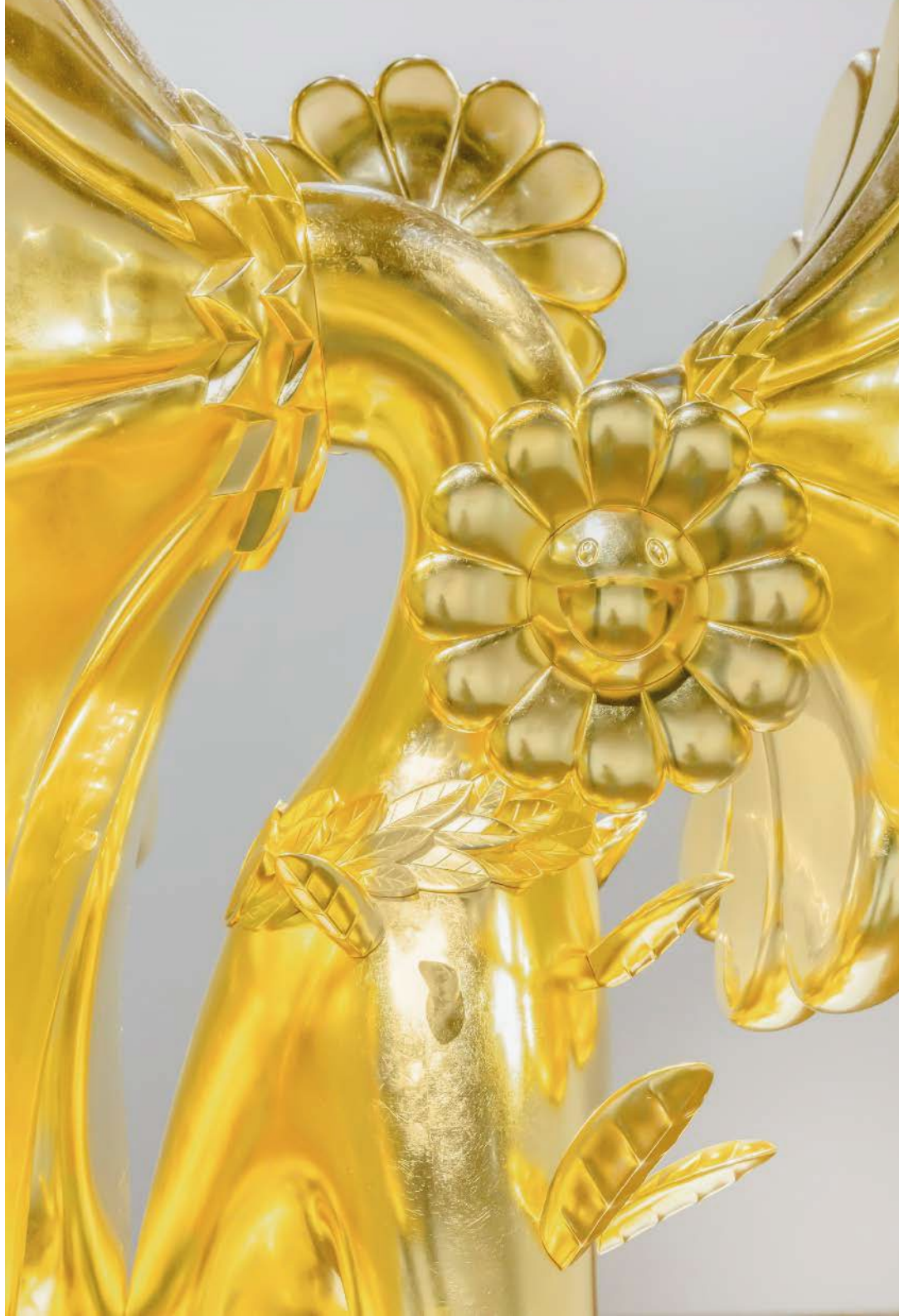


Julio Le Parc, *Continuel mobile à partir d'un thème de 1963*, 2018
Mirror plexiglass, metal, wood, and nylon, 87 x 87 x 87 cm. Courtesy of Perrotin.
Photo: Ringo Cheung



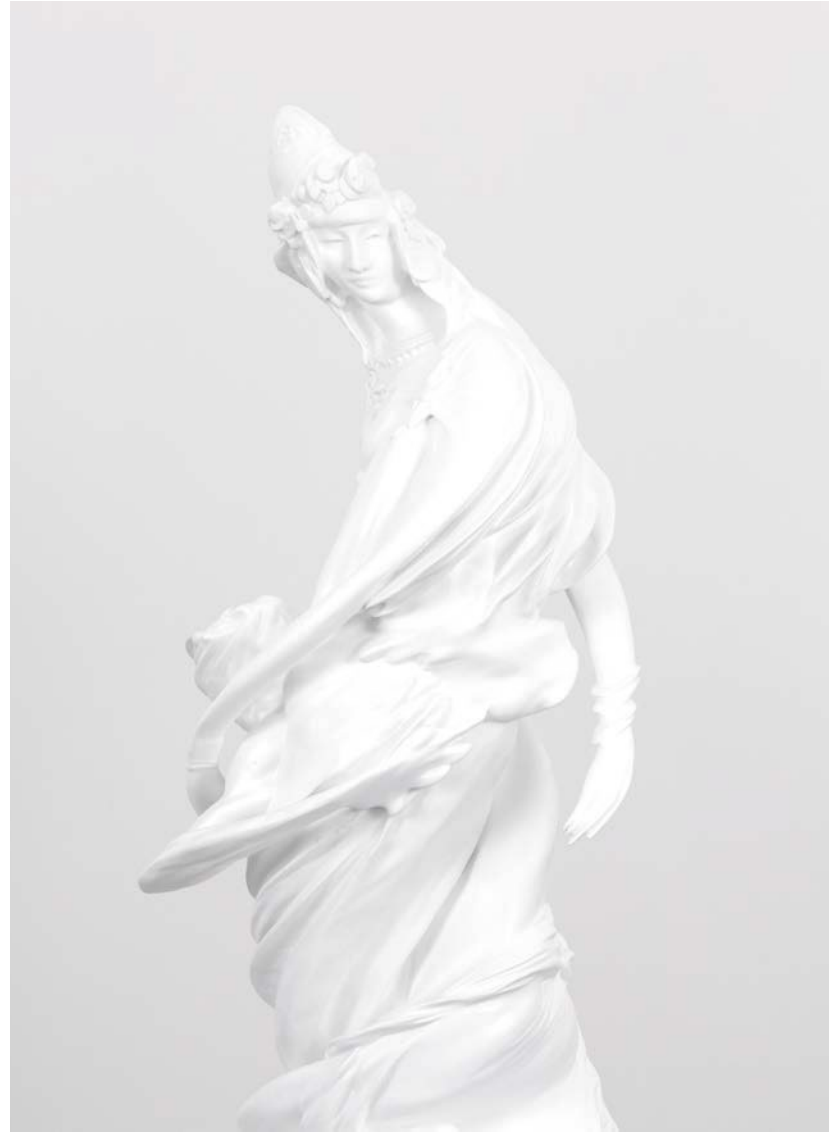
Tatiana Trouvé's installation. Photo: Ringo Cheung. © Tatiana Trouvé / ADAGP, Paris, 2015. Courtesy of Galerie Perrotin.
Photo: Ringo Cheung

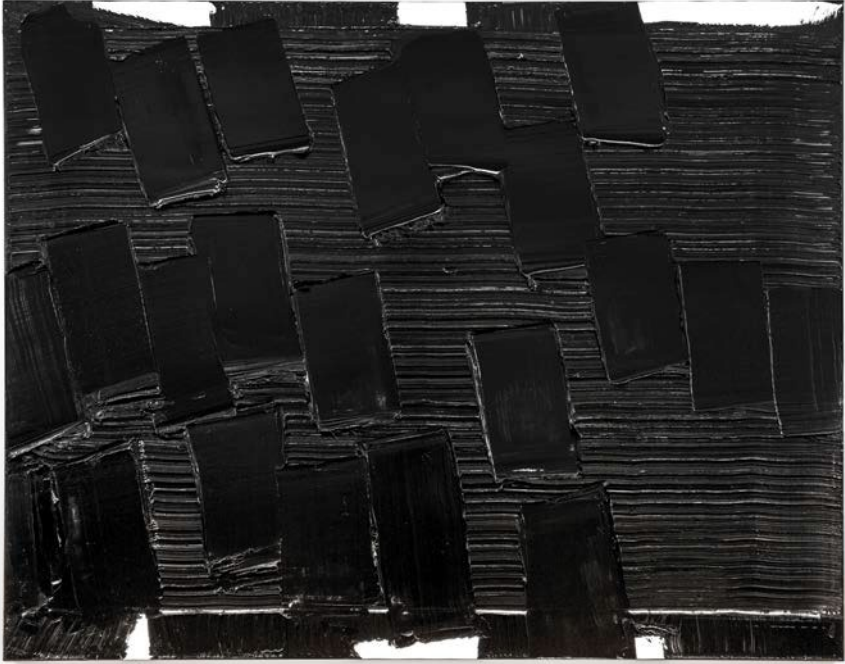




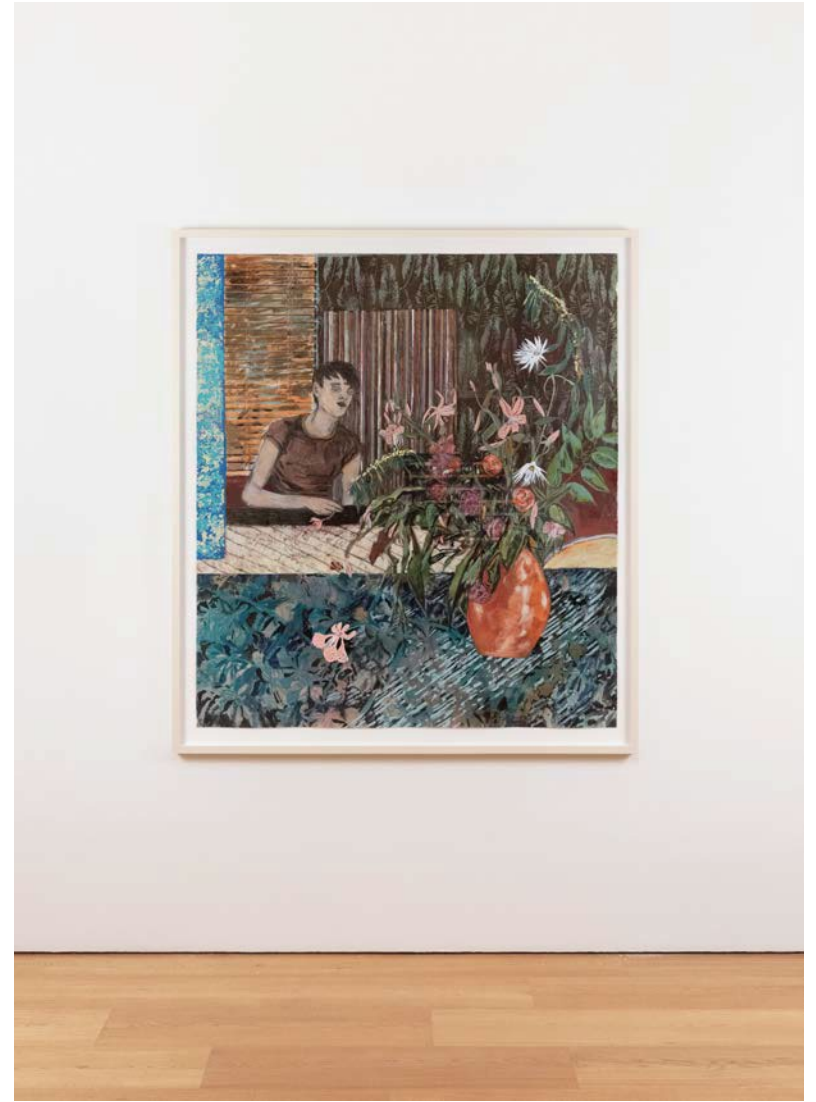














Rosewood Hotel Hong Kong









About three meters long, the centerpiece of the harbour view room, resembling a double necklace, unfolds its sensual body like a living creature, combining the preciousness of a rare piece of jewelry with a sense of robustness derived from its weight and gigantic size.

Beyond its organic features, the necklace motif takes on various meanings according to the context it is exhibited in and the traditional culture it refers to. For Hong Kong, the artist wishes to hint at the spiritual dimension of handblown glass beads, which brings to mind devotion beads used by Buddhists to measure time, to support meditative breathing, or to count the repetitions of prayers, chants, or mantras.



JEAN-MICHEL OTHONIEL

Double Collier Alessandrita-Améthyste Mica, 2021

290 x 50 x 60 cm | 114 3/16 x 19 11/16 x 23 5/8 inch

Murano Glass Alessandrita-Amethyst Mica, Stainless steel

Koak plays with this metaphor in this body of work, where bodies morph and reflect various psychological states. This is perhaps most evident in *Strange Loop*, a large-scale bronze sculpture depicting the elegant, elongated bends of three feline bodies, whose curves visually reflect and complement the arcs and bows of the other proximate appendages. In this work, it is difficult to discern where one body begins and another ends, as they all appear intertwined in a fantastical loop, despite the fact that none of the bodies actually touch.

**KOAK**

Strange Loop, 2021

Overall (approximate) : 162 × 190 × 140 cm | 63 3/4 × 74 13/16 × 55 1/8 inch

Grumpy Cat : 95 × 74 × 134 cm | 37 3/8 × 29 1/8 × 52 3/4 inch

Happy Cat : 78 × 192 × 62 cm | 30 11/16 × 75 9/16 × 24 7/16 inch

Sleepy Cat : 162 × 60 × 112 cm | 63 3/4 × 23 5/8 × 44 1/8 inch

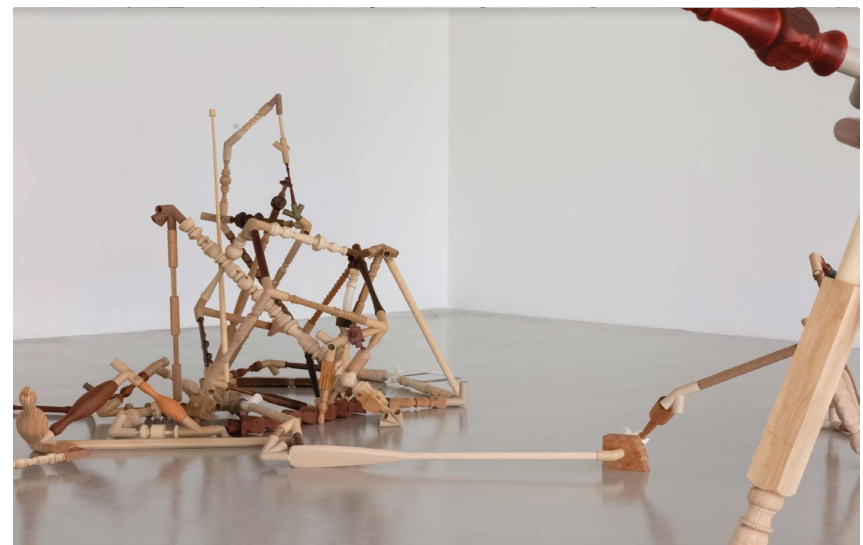
Ferric nitrate patina on bronze; three figures



Exhibition snap shot for @ArtDrunk



Hong Kong Palace Museum



M+ Museum , Hong Kong



Chinese in the last century.

I propose that there is another Shirley in a parallel world—we simply cannot observe her existence. According to quantum theory, when a card falls it falls on both sides at once. This can be explained by the 'collapse of the wave function', which basically means that something exists in many states but then collapses into one state when it's observed.



Playcourt (detail), dimensions variable, installation view of *Shirley Tse: Stakes and Holders*, 2020. Courtesy of M+ and the artist. Commissioned by M+, 2020. Photo: Ringo Cheung

CK That's profound! Your work is synthetic in a really large way.

ST I think initially, I steered away from using my own personal story because I was more interested in things in the world than myself. I would observe phenomena, both physical and cultural, and formulate models for seeing them differently and thinking about them. But now I challenge myself to find a way to show how my story is not just about myself, but rather an

<https://stories.mplus.org.hk/en/blog/the-work-begins-when-things-converge-shirley-tse-in-conversation-with-chris-kraus/>



SHIRLEY TSE: STAKES AND HOLDERS

In collaboration with Shirley Tse, the M+ shop has developed a series of products in response to her solo exhibition *Shirley Tse: Stakes and Holders* and to evoke her sculptural ideas. Working with multiple Hong Kong craftsmen, these respective 'stakeholders' in the collection's development highlight and underpin the exhibition's title.

Sort by - featured items

OUR PRODUCTS

- M+ Core
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 - Gift
- M+ Capsule
 - All
 - Lulu Ngie
- Exhibition Special
 - All
 - Shirley Tse: Stakes and Holders
 - Sigg Prize 2019
 - Five Artists: Sites Encountered
 - Noguchi for Danh Vo: Counterpoint
- Publications
 - All
 - M+ Publications
 - Venice Biennale
 - Art books
 - Exhibition catalogues
 - Children's books



'NEGOTIATED DIFFERENCES' IN 'SHIRLEY TSE: STAKES AND HOLDERS' POSTCARD
HK\$15.00



'PLAYCOURT' IN 'SHIRLEY TSE: STAKES AND HOLDERS' POSTCARD
HK\$15.00



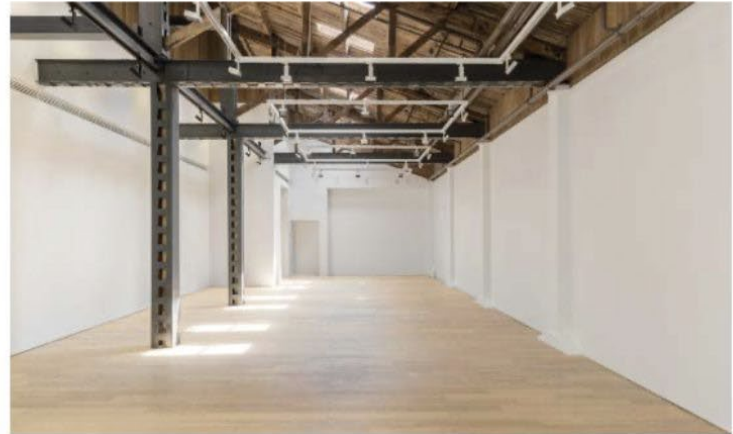
SHIRLEY TSE - 'NEGOTIATED DIFFERENCES' 3D NOTEPAD
HK\$480.00

SOLD OUT

Postcard



Perrotin Shanghai. Photo by Ringo Cheung, courtesy of Perrotin.



Perrotin Shanghai. Photo by Ringo Cheung, courtesy of Perrotin.

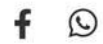


K11 Atelier at Victoria Dockside (Photo: Ringo Cheung)





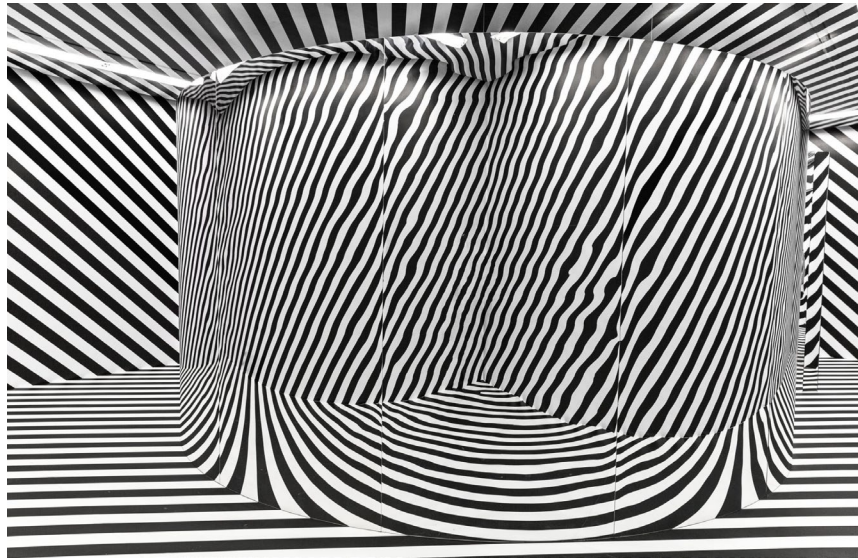
An Exclusive First Look At Perrotin's New Gallery In Kowloon



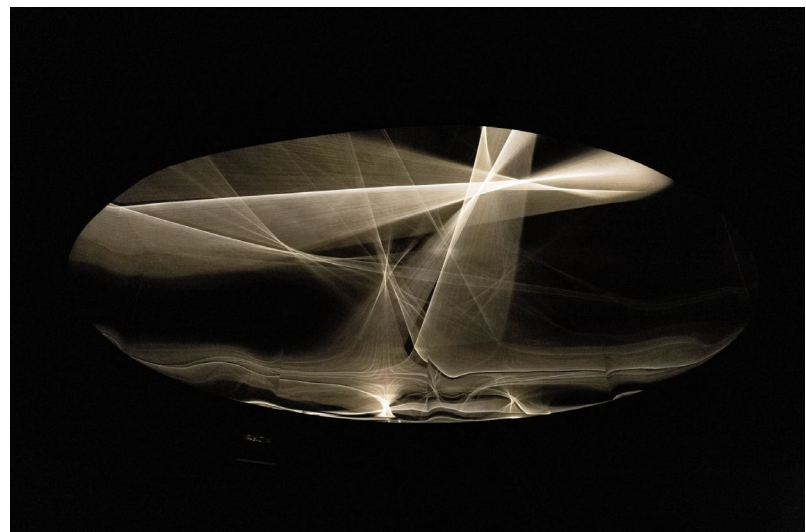
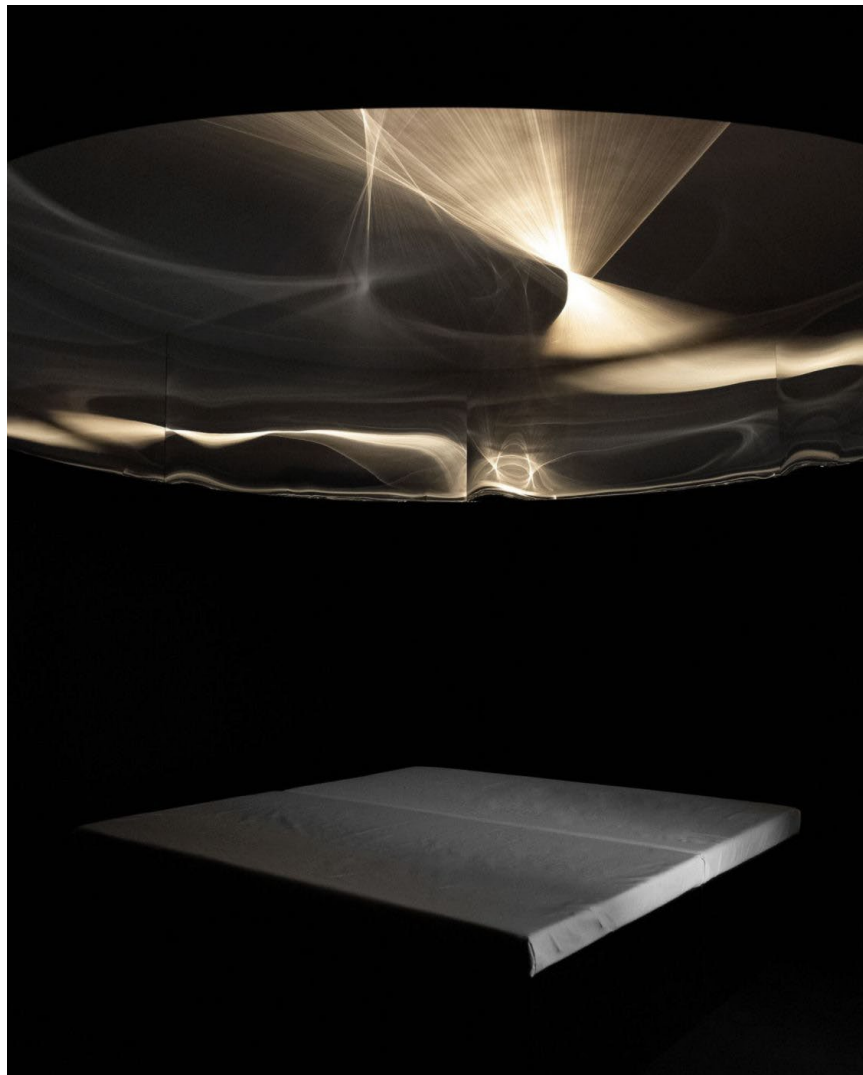
K11 Atelier at Victoria Dockside, Perrotin's new home in Hong Kong. [Photo: Ringo Cheung. Courtesy of Perrotin]



<https://hk.asiatatler.com/life/perrotin-new-art-gallery-hong-kong>



Julio Le Parc, *Light - Mirror*, 2019
Courtesy of Perrotin.
Photo: Ringo Cheung



Julio Le Parc, Continuel-lumière cylindre au plafond, 1962 - 2019. Wood, steel, lamps.
Diemensions variables. Courtesy of the artist. Photo: Ringo Cheung

15 JANUARY-26 FEBRUARY 2022

Jean-Michel Othoniel [+ FOLLOW](#)



Exhibition view: Jean-Michel Othoniel, Perrotin, Hong Kong (15 January-26 February 2022). Courtesy Perrotin.



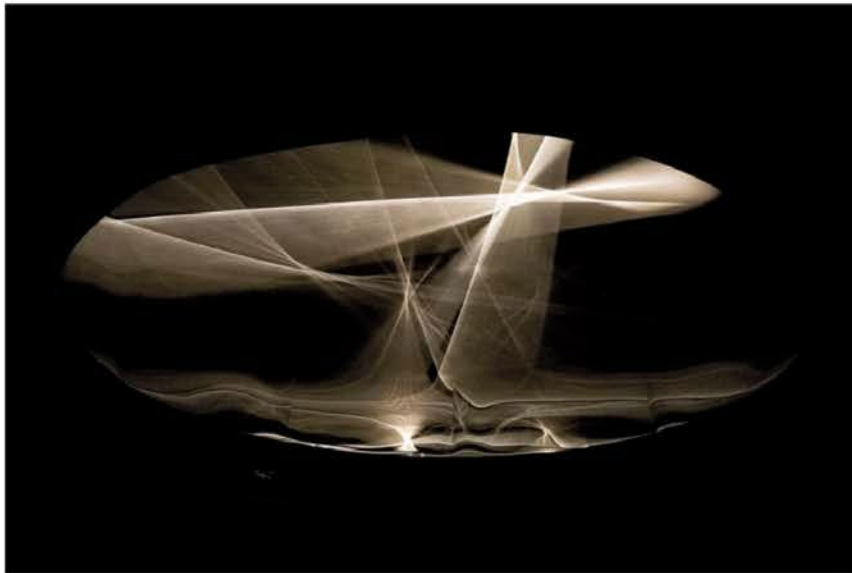
<https://ocula.com/art-galleries/perrotin/exhibitions/jean-michel-othoniel-hong-kong-2022/>



ART

READING: Julio Le Parc: In Search of Visual Destabilisation

PREVIOUS STORY



View of Julio Le Parc's solo exhibition "LIGHT - MIRROR" at Galerie Perrotin Hong Kong, 2019.
PHOTO COURTESY OF RINGO CHEUNG

Together with three friends, I made paintings about torture in 1972. There were seven panels, 14 metres long, to denounce this situation. We had an idea; we had to put it into practice.



View of Julio Le Parc's solo exhibition "LIGHT - MIRROR" at Galerie Perrotin Hong Kong, 2019.
PHOTO COURTESY OF RINGO CHEUNG



<https://www.keyyes.com/in-search-of-visual-destabilisation/>

Perrotin [+ FOLLOW](#)

Hong Kong | [Select Location](#)



21 NOVEMBER–21 DECEMBER 2019

Georges Mathieu [+ FOLLOW](#)



Exhibition view: Georges Mathieu, Perrotin, Hong Kong (21 November–21 December 2019). © Georges Mathieu / ADAGP, Paris, 2019 Courtesy the artist & Perrotin. Photo: Ringo Cheung.



<https://ocula.com/art-galleries/perrotin/exhibitions/solo-exhibition-georges-mathieu/#press-release>



JENS FANGE

VIEW OF THE EXHIBITION
"WESTBUND ART FAIR"

at West Bund Shanghai SHANGHAI (China), 2019

Courtesy Perrotin

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ARTIST INFO

MORE

photograph : Ringo Cheung





HONG KONG

JOSH SPERLING

SPECTRUM

MAY 8 - JUNE 12, 2021

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PRESS RELEASE



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<https://leaflet.perrotin.com/view/128/spectrum>



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OVER THE INFLUENCE



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PERROTIN



HONG KONG

CHIHO AOSHIMA

OUR TEARS SHALL FLY OFF INTO OUTER SPACE

SEPTEMBER 26 - NOVEMBER 14, 2020

MORE

PRESS RELEASE



<https://leaflet.perrotin.com/view/56/our-tears-shall-fly-off-into-outer-space>



DOSSIERS

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ARTIST BLOG

EXHIBITIONS

@COBO SALON

1 WORK 2 MINS

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The Other Side — Barry McGee Brings the Retro Flavour of the Bay Area to Hong Kong



View of Barry McGee's solo exhibition "The Other Side" at Perrotin Hong Kong, 2019 Photo: Ringo Cheung. © Barry McGee; Courtesy of the artist, Perrotin, and Ratio 3, San Francisco

LOGIN

ingo Cheung

^ TOP

391

48

0



AUTHOR

UNSTABLE STILLNESS

#7104

JOSÉ LEÓN CERRILLO, JOSE DÁVILA,
GABRIEL RICO, MARTÍN SOTO CLIMENT
GROUP SHOW

NOVEMBER 1 - DECEMBER 1, 2018

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HONG KONG

50 CONNAUGHT ROAD CENTRAL, 17TH FLOOR - HONG KONG

[VIEW MAP](#)

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235 people attended the opening.
1 184 people attended the exhibition.
The exhibition was open for 23 days.
Daily average 51 visitors per day including opening, 43 per day excluding opening.

photograph : Ringo Cheung



From left: Gabriel Rico, IV – from the series "Teorema de la incompletitud", 2018. Jose Dávila, Joint Effort, 2017.

Courtesy the artist and Perrotin

<https://www.perrotin.com/exhibitions/unstable-stillness/7104>





Exhibition view: Jean-Michel Othoniel, Perrotin, Shanghai (5 November 2019–22 February 2020). © Jean-Michel Othoniel / ADAGP, Paris. Courtesy the artist and Perrotin. Photo: Ringo Cheung.



Jean-Michel Othoniel
5 November–28 December 2019

REQUEST PREVIEW

- Location & Hours 
- Contact Gallery 
- Follow Artist 
- Share    

[https://ocula.com/art-galleries/perrotin/exhibitions/jean-michel-othoniel-solo-show-shanghai-\(1\)/](https://ocula.com/art-galleries/perrotin/exhibitions/jean-michel-othoniel-solo-show-shanghai-(1)/)



Exhibition view: Pierre Soulages, Perrotin, Shanghai (5 November–28 December 2019). © Pierre Soulages / ADAGP, Paris, 2019. Courtesy the artist and Perrotin. Photo: Ringo Cheung.



Pierre Soulages

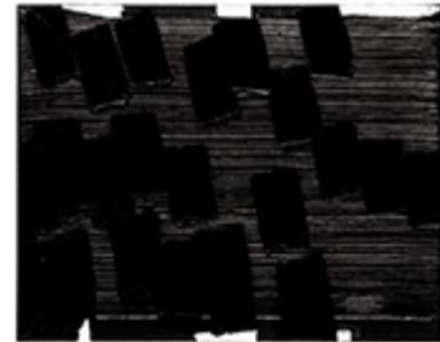
5 November–28 December 2019

Press release courtesy Perrotin.

REQUEST PREVIEW

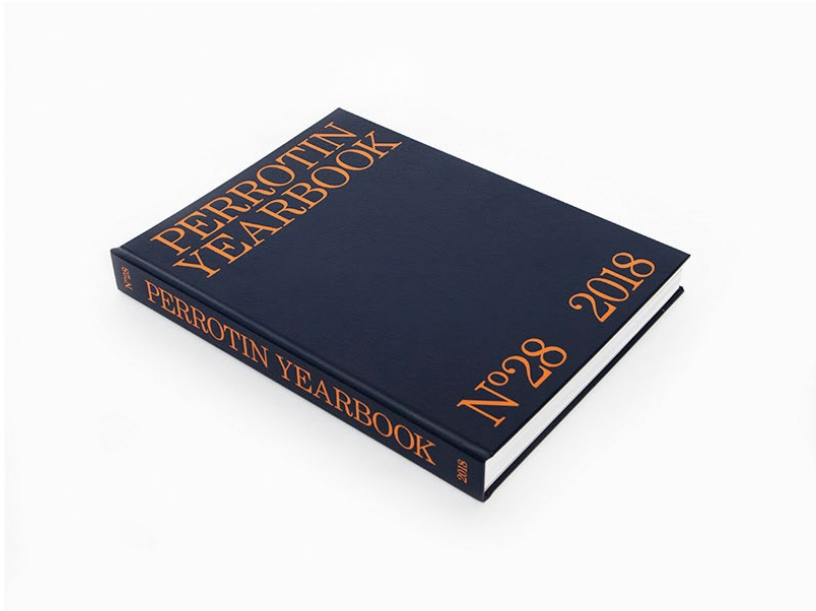
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https://ocula.com/art-galleries/perrotin/exhibitions/pierre-soulages-(1)/

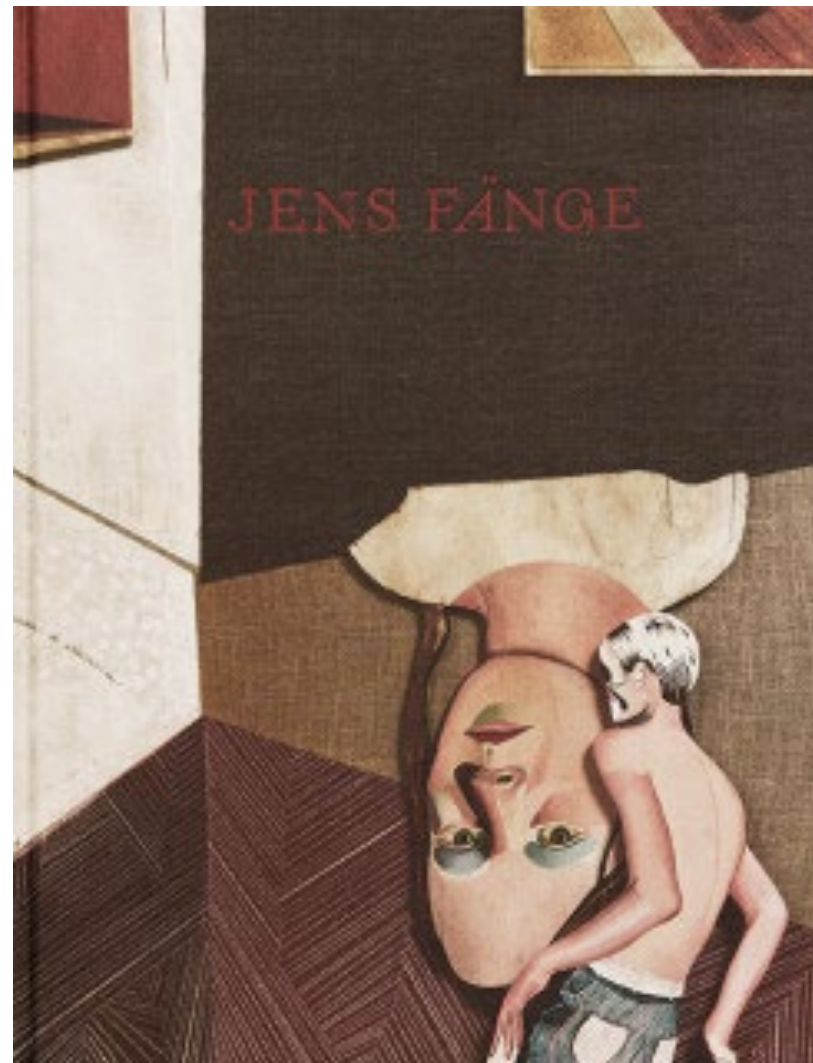


Soulages in Japan

Pierre Soulages



PERROTIN 2018 Yearbook



<https://www.ideabooks.nl/9789188031570-jens-fange>



Bazaar Art
September 2016
L.L.



Bazaar Art
September 2016
L.L.

The BAZAAR

Rethink Art

隨波逐流，很容易。背道而馳而又難得別人的欣賞，才最困難。
由4個大男人組成的奧地利藝術組合Celestin，一直以反傳統藝術手法，顛覆藝術給人的固有形象，
以玩味、誇張、率性的創作手法玩轉藝術。誰為滿足自己的貪玩慾望？在反叛中，更多的是反思。4個鬼才，
讓藝術變得貼地，邀請欣賞者參與其中，給予反思空間。
引發觀者從另一角度對藝術作全新的思考。

L.L.

Upper Painting
系列作品之一，以波普
代筆的印刷圖案，精心
之作，展現其以畫
質，以畫質為基
質，以畫質為基
質。

Untitled, 2010
Painting on wood
207 x 144 x 10 cm
Photo © Lane Deih-
hardtsch
Courtesy of the artist
and Galerie Perleth

Untitled, 2014
Sgraffito, paint, wood
35 x 22 x 18 cm
Courtesy of the artist
and Galerie Perleth



*Quattro 四位成員 (左起) 為
Jens - Tobias Urban - Florian
Rudolf Föllmüller - Christian
Kocher © Galerie Perleth 德意志
Galerie Quattro (左起) :
Christian Quirin (左起) :
Photo: Fingis Cheung*



01.06-01.09 2019

村上隆

對戰

村上隆

MURAKAMI



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VS MURAKAMI



大館當代美術館
TAI KWUN CONTEMPORARY



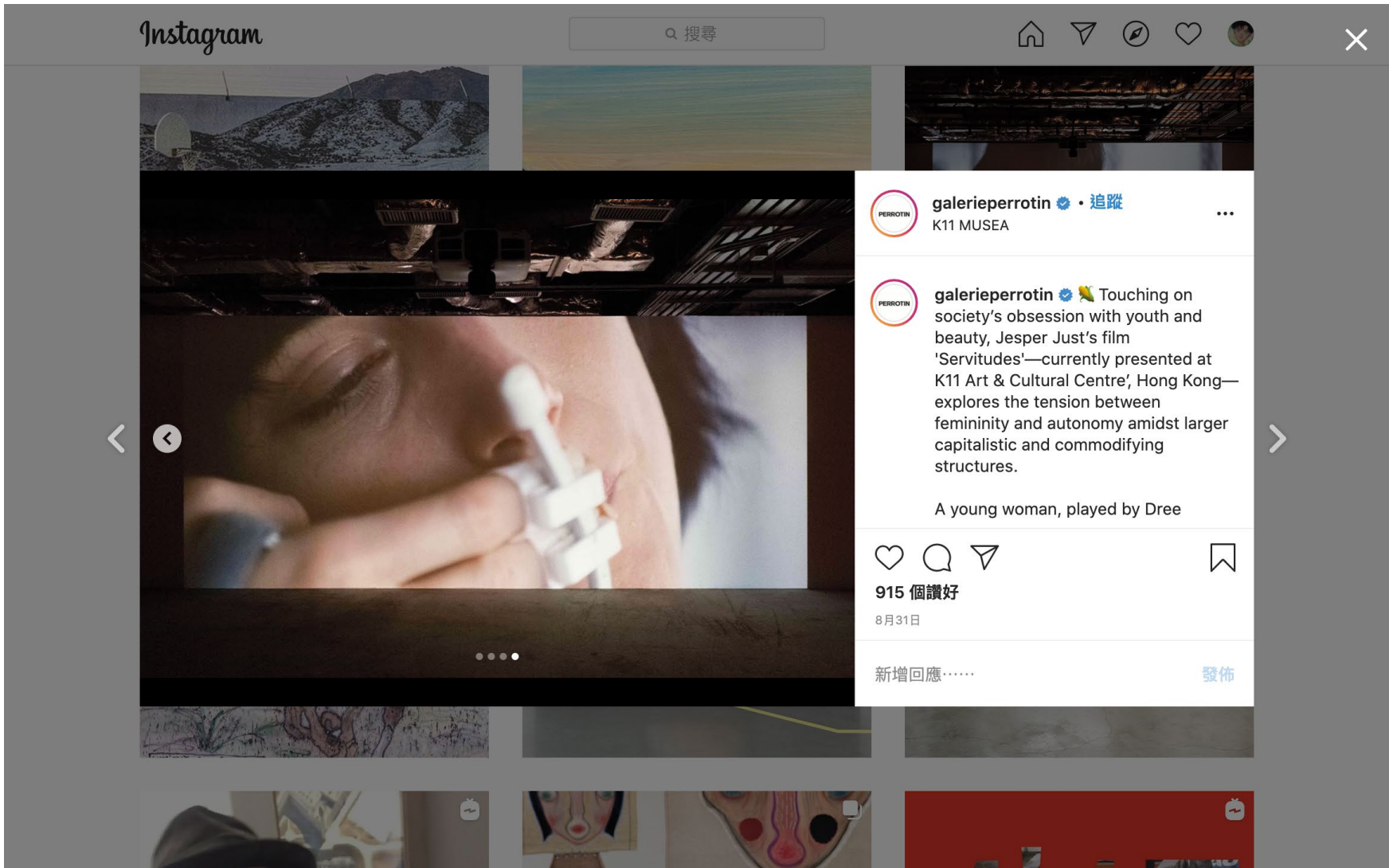
古蹟及藝術館
CENTRE FOR HERITAGE & ARTS

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The Hong Kong Jockey Club

MURAKAMI VS MURAKAMI AD, Hong Kong



<https://www.instagram.com/p/CEjdSLV15RF/>

March was quite the month for Brian Donnelly, better known as KAWS, with a double-header of two simultaneous shows at Perrotin in Tokyo and Hong Kong. Presenting circular canvases bordering on abstraction as well as a pair of his universally-recognized character sculptures, the Hong Kong show was the first in this city since KAWS inaugurated Perrotin's 50 Connaught Road space when it opened in 2012. As many know, KAWS is much more than a fine artist, releasing toys, apparel and other products, often in collaboration with the world's top designers. Yet, the artist never seems to be merely commercial especially with his most recent explorations that are eye-popping and jazzy but hardly superficial.

TEXT: Barbara Pollack

IMAGES: Courtesy of Perrotin



Portrait of KAWS. Photo: Rineo Cheung. Courtesy Perrotin

<https://www.cobosocial.com/dossiers/kaws-narrative-in-abstra>



Art Asia Pacific
17 February 2017
Sylvia Tsai

FEB 17 2017

HONG KONG

THE ENDLESS REALITY: INTERVIEW WITH JENS FÄNGE

BY SYLVIA TSAI



Portrait of Jens Fänge. Photo by Ringo Cheung. Courtesy Galerie Perrotin, Hong Kong.

Swedish artist Jens Fänge creates perspective-twisting environments that tease one's perceptions. His bold-colored assemblages not only skew the interior spaces and figures he depicts, but also lure in viewers as they try to dissect the artist's visual play, which fluidly combines materials, techniques and even paintings within paintings. It's a playful and dynamically engaging experience. In one picture plane, he deftly blends dream-like surrealism and geometric abstraction. Jens Fänge was recently in Hong Kong for the opening of his solo exhibition at Galerie Perrotin, where he featured 17 new panel paintings. *ArtAsiaPacific* had the chance to interview the 52-year-old, Stockholm-based artist and discuss the starting point for a new series, his assemblage process, and how he sees exhibition design as similar to creating a music album.

You have a unique process, which adds another component to your practice. What do you consider as inspiration for a new series, and how do you build upon that?

Just like in most of my work, the starting point for this exhibition has to deal with emotions rather than an urge to tell a specific story. I usually begin where I last finished. In this case, that would be the exhibition "The Hours Before" (at Galerie Perrotin, Paris, in 2016), hence the title of this show is "Sister Feelings." It emphasizes the kinship between my paintings and my exhibitions. They may differ from each other but they are siblings—sisters. I always work on several paintings at the same time, and try to keep the paintings "open" as long as possible. They lay scattered all over my studio floor while I am working on all of them at the same time. In that way, the paintings get acquainted and they leak meaning and appearances onto each other. When I am working, I try not to think too hard about what is going on and avoid focusing on the themes and narratives. The process is driven by my own curiosity and not knowing what the painting will look like when it will be finished. If a painting turns out to look exactly the way I expected to, it will be a failure. It has to remain somehow unsolved and mysterious even for me.



Otani Workshop artist Shigeru Otani in his massive studio on Awaji island in Japan.

PHOTO: RINGO CHEUNG, COURTESY OF THE ARTIST AND PERROTIN. ©2020 OTANI WORKSHOP/KAIKAI KIKI CO., LTD. ALL RIGHTS RESERVED.

https://www.instagram.com/stories/galeriemagazine/2429937041983983444/?utm_source=ig_story_item_share&igshid=735fh92ssgib



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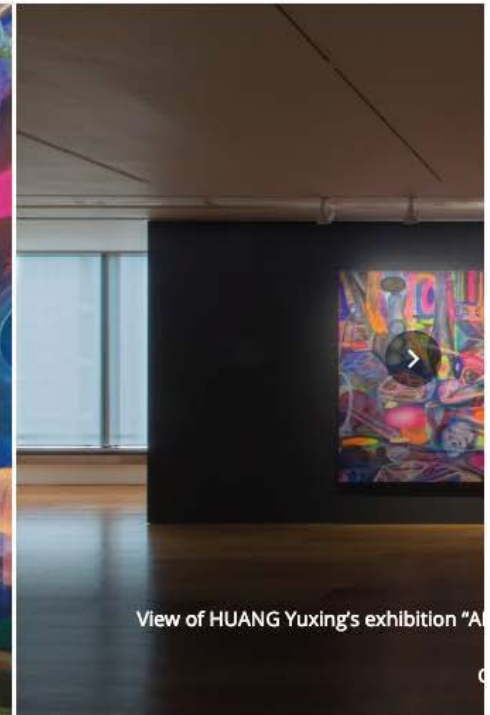
@COBO SALON

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<https://www.cobosocial.com/dossiers/huang-yuxi>



On View

16 Shows You Won't Want to Miss in Hong Kong During Art Basel Week

Looking for a guide on what to see? We've got you covered.

artnet News, March 27, 2019



Installation view of "Xu Zhen: The Glorious," 2019. Courtesy of the artist and Galerie Perrotin.



<https://news.artnet.com/exhibitions/art-basel-hong-kong-shows-1499203>

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NEWSLETTER



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Venue

[Galerie Perrotin Hong Kong](#)
贝浩登 (香港)

Date

2017.05.26 Fri - 2017.06.30 Fri

Opening Exhibition

26/05/2017

Address

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17th Floor., Hong Kong
香港中环干诺道中50号17楼

Telephone

+852 3758 2180

LEE SEUNG-JIO “Nucleus” Perrotin, Hong Kong

[Press Release]

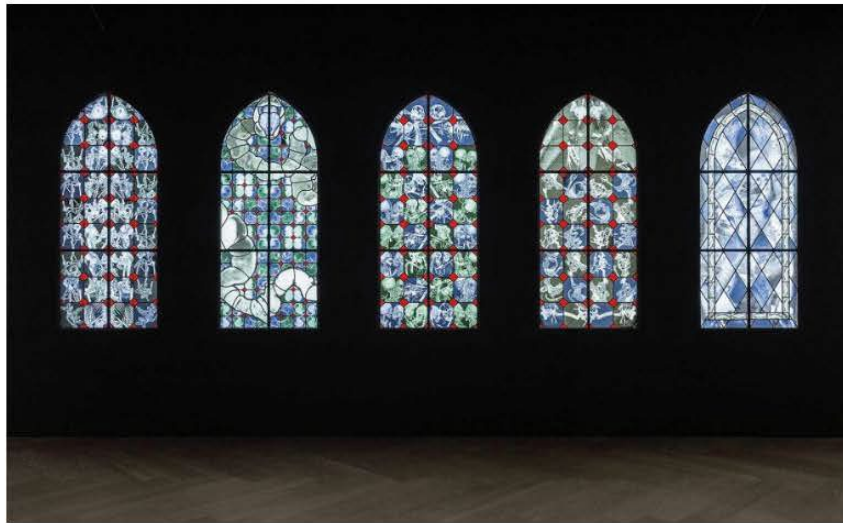
Perrotin Hong Kong is pleased to present Lee Seung-Jio's first solo exhibition in Hong Kong, *Nucleus*. Born in 1941 in Yongcheon, a village in North Pyeong-An Province, Lee studied painting at Hongik University in Seoul and came to be known as “the pipe artist” or “the nucleus artist,” nicknames given by the first generation of art critics in Korea such as Lee Yil and Oh Kwang-Su. *Nucleus* is the title he gave to all the paintings he produced from his debut in 1963 until his death in 1990. He subtitled each painting according to its production year and sequence number, in a manner similar to Dansaekhwa artists. While he shared with his contemporaries an interest in abstraction, what particularly characterizes his paintings between the late 1960s and the mid-1970s, is his use of optical illusions to create tensional balance between two-dimensional flatness and three-dimensional illusion. This distinguishes Lee not only from his fellow Origin artists but also from Dansaekhwa artists such as Park Seo-Bo, Chung Sang-Hwa, Yun Hyong-Keun, Chung Chang-Sup, and Kwon Young-Woo. Lee's paintings expose the reduction of abstract painting, highlighting flatness while at the same time giving a sense of visual and psychological tension to the nonrepresentational—accomplished through his use of vertical, horizontal, and diagonal bands and lines.

http://www.randian-online.com/np_event/lee-seung-jio-nucleus-perrotin-hong-kong/#

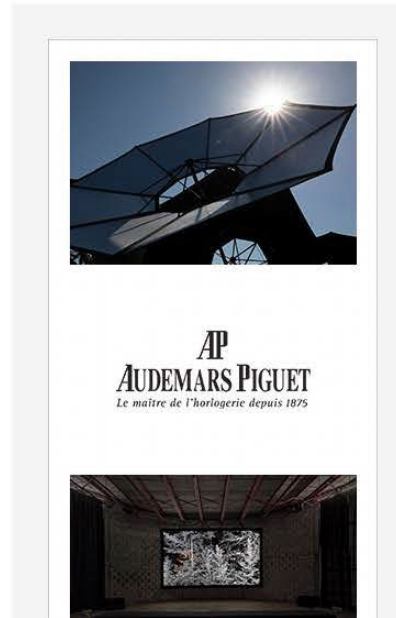
Perrotin Shanghai art gallery opens with Wim Delvoye exhibition

ART / 29 SEP 2018 / CATHERINE SHAW

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Installation view of Wim Delvoye's inaugurating exhibition at Perrotin Shanghai. *Photography: Ringo Cheung. Courtesy of Studio Wim Delvoye / ADACP, Paris & SACK, Seoul 2018*



<https://www.wallpaper.com/art/perrotin-shanghai-gallery-wim-delvoye-exhibition>

EXHIBITIONS

Izumi Kato at Perrotin, Hong Kong

Share

Following exhibitions in Hong Kong, Paris and New York, Perrotin is pleased to present Izumi Kato's second solo exhibition in Hong Kong.

Kato returns to the Asian hub with new works after four years during which the artist set up a coastal studio near a long strip of a reclaimed landfill laden with irregularly shaped granite pieces that inspired the artist. This exhibition consolidates almost two years of Kato's artistic practice, with new materials incorporated into his creation.

The latest "Untitled" series utilizes this type of common granite, selected from the shore by the artist, unaltered or unchiseled, and the artist then selects the most suitable shape and pattern before developing the color palette for the specific piece. This attempt is novel in the sense that it is the first time a type of material has been brought into the creation process not for its functional use, but rather, for its natural aesthetics. In this case, the physical shape and form of the stones have been left pristine, and has influenced the artistic creation process. This process reinvigorates the essence of the "Found Object" (*objet trouvé*) movement, however, there is also a layer of Japanese aesthetics defined by the innate quality that has become a part of the work. This process and outcome have already been seen from some of the artist's past works in which antique furniture had been selected to seat or serve as a stand for his wooden sculptures. A selection of his drawings are also placed in vintage frames that have been collected by the artist from various sources.



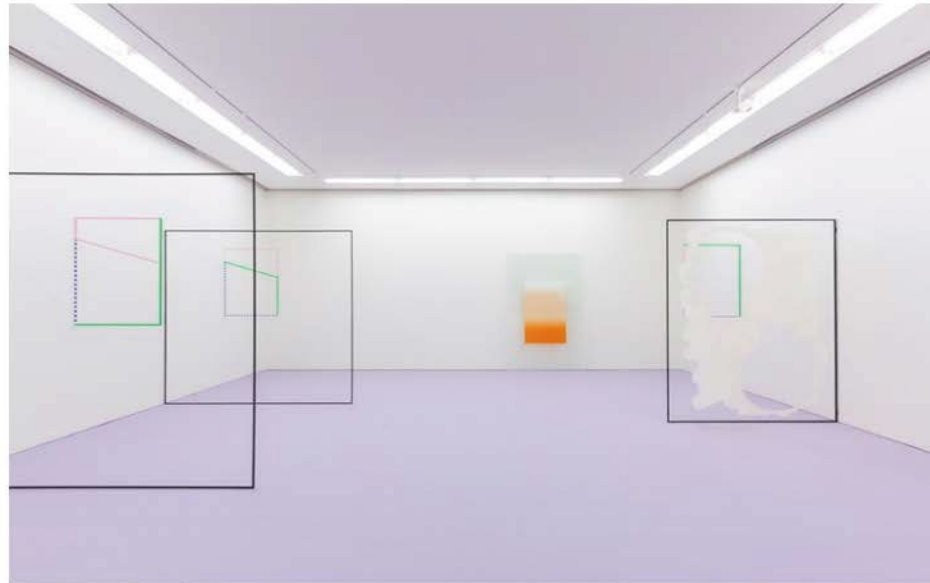
1 2 3 4 5 6 7 8

Izumi Kato at Perrotin, Hong Kong, 2018

© Izumi Kato. Courtesy: the artist and Perrotin. Photo: Ringo Cheung

<http://moussemagazine.it/izumi-kato-perrotin-hong-kong-2018/>

PERROTIN + FOLLOW

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Exhibition view: Group Exhibition, *Unstable Stillness*, Perrotin, Hong Kong (1 November–1 December 2018). Courtesy the Artist and Perrotin. Photo: Ringo Cheung.

**Group Exhibition**
Unstable Stillness**1 November–1 December 2018**

貝浩登（香港）很榮幸為荷西·萊昂·塞里洛、荷西·達維拉、加百列·里科、馬丁·索托-克萊門特舉辦展覽。本次展覽是這4位藝術家在香港的畫廊首秀，4人來自貝浩登（巴黎）2016年的墨西哥當代藝術家16人聯展《¿Cómo te voy a olvidar?》（我怎能忘記你？），作品或融合建築，或採用非藝術材料，或探究現代主義遺風，雖然關心相近課題，創作路向卻各有千秋。

<https://ocula.com/art-galleries/perrotin/exhibitions/unstable-stillness/zh/>

时尚芭莎艺术 | 村上隆亚洲最大规模画廊展惊艳上海，绝不能错过！

张婧雅 贝浩登PERROTIN Today



村上隆《无题》（局部），布面丙烯、内制铝框，300×1500cm（15屏），2018年 ©2018 Takashi Murakami/Kaikai

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贝浩登（上海）于11月10日呈现了日本艺术家村上隆（Takashi Murakami）个展，这是艺术家在中国内地的个人首秀，也是村上隆在亚洲范围内最大规模的画廊展。此次展览主题为“村上隆在奇幻仙境”，展出的作品包括艺术家为本次展览特别创作的数件新作，以及结合对其过往艺术生涯具有决定性作用的主题和题材进行联袂呈现。

<https://mp.weixin.qq.com/s/JBGyPmfroVFIVKJ11C7yyA>

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APR

VIDEOARTASIA

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Tatiana Trouve has always challenged the fuzzy line between fiction and history. The Italian-born French-based artist chats to us ahead of the opening of *House of Leaves*, her first solo exhibition in Hong Kong, at Perrotin.

TEXTS: Christie Lee

IMAGES: Courtesy of Perrotin



View of Tatiana Trouvé's solo exhibition "House of Leaves" at Perrotin, Hong Kong, 2017. Photo: Ringo Cheung, © Tatiana Trouvé / ADAGP, Paris & SACK, Seoul, 2017. Courtesy of Perrotin.

<https://www.cobosocial.com/dossiers/tatiana-trouve-breaking-perspectives/>



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Views of Taipei Dangdai booth. Courtesy Pervotin. Photo Ringo Cheung.



Views of Taipei Dangdai booth. Courtesy Pe...



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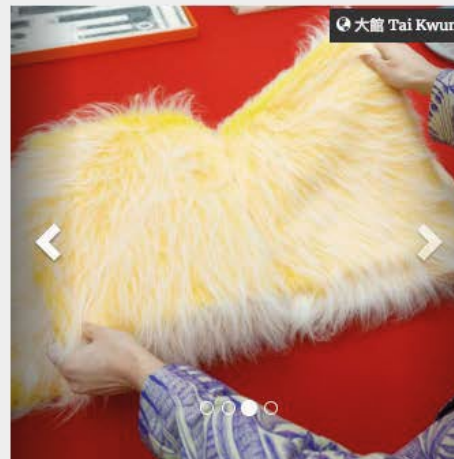
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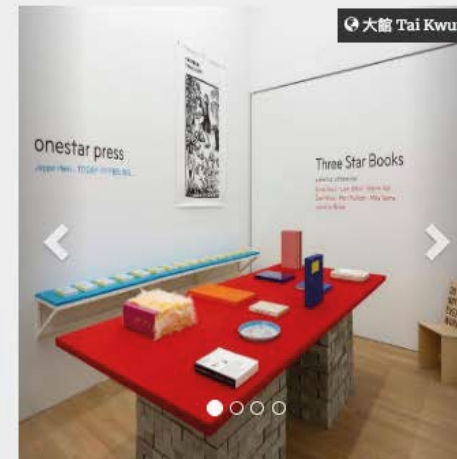
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Perrotin Shanghai marks Fu's third collaboration with Perrotin – Fu was first commissioned to create Hong Kong space in 2012, as well as the Tokyo outpost which opened in summer 2017.

Nestled opposite Shanghai's Rock Bund Museum, the new space occupies the top floor of a historical threestorey brick building known as the



<http://afso.net/project/perrotin-shanghai/>



Perrotin Shanghai. Photo by Ringo Cheung, courtesy of Perrotin.



Perrotin Shanghai. Photo by Ringo Cheung, courtesy of Perrotin.

<https://news.artnet.com/exhibitions/perrotin-shanghai-wim-delvoye-1337312>



Artist Studio, Japan





André Fu with his collection



Portrait of KAWS. Photo: Ringo Cheung. Courtesy Perrotin



Portrait of Jens Fänge. Photo by Ringo Cheung. Courtesy Galerie Perrotin, Hong Kong.



Juhee Kang, Director of Perrotin Seoul & Hong Kong



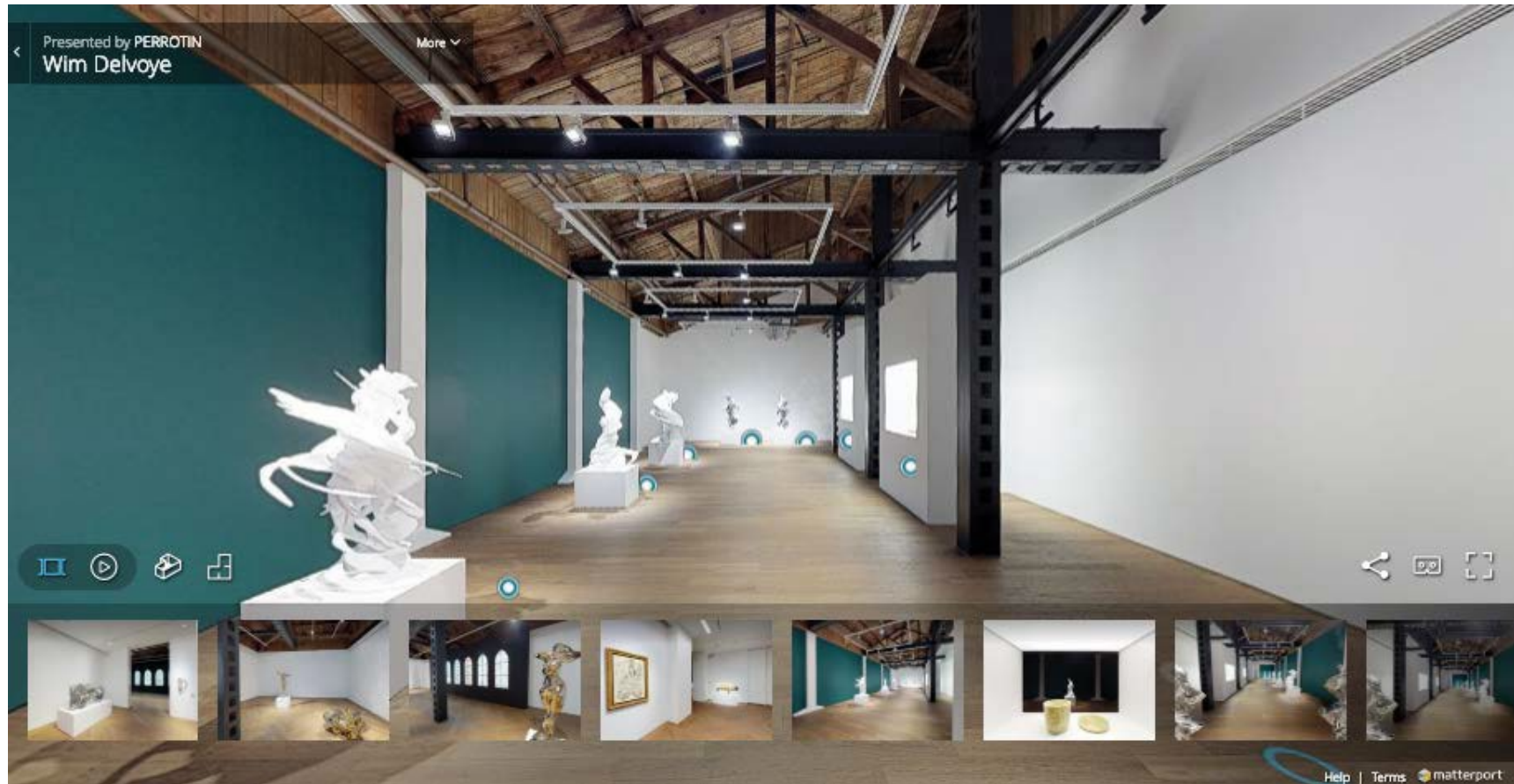
Otani Workshop artist Shigeru Otani in his massive studio on Awaji Island in Japan. PHOTO: RINGO CHEUNG, COURTESY OF THE ARTIST AND PERROTIN. ©2020 OTANI WORKSHOP/KAikai KIKI CO., LTD. ALL RIGHTS RESERVED.



Angela Reynolds, Perrotin



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