

kamel mennour ²

47, rue Saint-André des Arts
75006 Paris
Tel. : +33(0) 1 56 24 03 63
Fax. : +33(0) 1 40 46 80 20
e-mail : galerie@kamelmennour.fr
kamelmennour.fr

10 springs in the fall

10 springs in the fall

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Exhibition :
kamel mennour
September 12th, 2009
to October 13th, 2009

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Opening
Saturday September 12th, 2009
from 4:00 p.m. to 8:00 p.m.
Opening Tuesday to Saturday
from 11:00 a.m. to 7:00 p.m.

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Press information

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kamel mennour
emma@kamelmennour.fr

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Nobuyoshi Araki
Roger Ballen
Marie Bovo
Daniel Buren
Latifa Echakhch
Dario Escobar
Yona Friedman
Johan Grimonprez
Alberto Garcia-Alix
Camille Henrot
Huang Yong Ping
Alfredo Jaar
Tadashi Kawamata
Sigalit Landau
Pierre la Police
Claude Lévêque
Pierre Malphettes
Pierre Molinier
François Morellet
Daido Moriyama
Christine Rebet
Sarkis
Zineb Sedira
Miri Segal
Stephen Shore
Shen Yuan
Zan Jbai

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Galerie kreó

31, rue Dauphine
75006 Paris
Tel. : +33(0) 1 53 10 23 00
Fax : +33(0) 1 53 10 02 49
e-mail : info@galeriekreo.com
www.galeriekreo.com

10 springs in the fall

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Exhibitions :
kamel mennour
September 12th, 2009
to October 13th, 2009
Galerie kreó
September 12th, 2009
to October 31st, 2009

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Openings
Saturday September 12th, 2009
from 4:00 p.m. to 8:00 p.m.
Opening Tuesday to Saturday
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kamel mennour
emma@kamelmennour.fr

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Galerie kreó
aurelie.julien@galeriekreo.com

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10 springs in the fall

“ 10 springs in the fall ”

There is a Juliette Greco song that goes “*Nothing is left of Saint-Germain des Prés...*”

Nothing left? That remains to be seen... Of course while the high temples of jazz like “Le Tabou” on rue Dauphine or “Le Caméléon” on rue Saint-André des Arts, where one might once have bumped into Sartre and Beauvoir, Barrault and Renaud, Montand and Signoret with the inimitable Boris Vian leading the charge may have had their day, the neighbourhood has woken up after a long slumber and rue Dauphine and rue Saint-André des Arts are shining once more thanks to the presence of two galleries that are celebrating their tenth anniversaries together on September 12th 2009: the galerie kamel mennour and the Galerie kreó.

The K factor

Let’s talk about Kamel first. He didn’t have far to go from the rue Mazarine to number 47. rue Saint-André des Arts. The architectural splendour of the « Hôtel de la Vieuville » was once the location for one of the most prestigious of Parisian “salons” of the 18th century, that of the “General correspondence for the arts and sciences” and in the 20th century it housed Jean-Jacques Magis’ bookshop, a must for Parisian book-lovers.

Between the paved courtyard and the garden, Kamel has transformed this place of letters and memory into a space dedicated to art and research, aided by the light touch of architects Aldric Beckmann and Françoise N’Thépé.

And so to the Galerie kreó that left the 13th arrondissement last year for a vast, immaculate space at 31. rue Dauphine discreetly refurbished by the architects Laurent Buttazoni and Frédéric Lavaud. There are so many memories in these walls, once the location of “Ruby’s Club”, the inspiration for the novel “Noire est la beauté” by Stéphane Zagdanski, a romantic account of women from Africa and the French West Indies in Paris. Black nights, black music, black magic until dawn... The black “boîte” has now become a white space.

Two young galleries – ten short years – and so much influence. Two galleries, one dedicated to art, the other to design, and yet surprisingly in tune with one another in terms of intention and objectives, in practices and working methods, in dedication and vitality, in the diversity and depth of their choices.

Two galleries that are jointly celebrating their ten “springs”, this autumn.

Gilles de Bure, Paris, June 2009

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“ 10 springs in the fall ” at the galerie kamel mennour

Ten years and a flawless path. It has been a true journey for the unique eyes of Kamel Mennour; sharp, hard-working, the tools of his trade...

1999.

The gallery on the rue Mazarine opened with big names in a small space. Photography came first with the work of Nobuyoshi Araki, Larry Clark, Annie Leibovitz, Pierre Molinier, Stephen Shore... in tandem with the best wordsmiths such as Germano Celant and Susan Sontag to build a quality editorial policy. The idea was to exhibit, show and most of all share. Then, as time went by, Kamel broadened his horizons, took risks, came on board projects early, accompanied artists and produced, regardless of the complexity, difficulty, nature, extra-territoriality of the piece.

2007.

The gallery on rue Saint-André des Arts opened with a broader remit from the word go with work by Daniel Buren, followed quickly by Claude Lévêque, Tadashi Kawamata and the implementation of an internationally ambitious production policy in Basel, Miami, New York, Paris...

Progressive landslides of pleasure... Mixing generations, temperaments, registers, and materials. Retaining the same enthusiasm, commitment, high standards, and excellence.

Ten years filled with extreme diversity and plurality. Is it possible encapsulate these ten years? So many shared encounters, complicities, friendships and adventures to be summed up in so little time, in such a small space, from the rue Mazarine to the rue Saint-André des Arts. What can we show or say that would encompass so many exceptional pieces, so many unique personalities expressed through photography, video, painting, sculpture and installations...?

Should we organise a journey that would bring together different generations and visions: the ones from the beginning (Nobuyoshi Araki, Roger Ballen, Pierre Molinier...), the ones from here (Marie Bovo, Daniel Buren, Yona Friedman, Camille Henrot, Claude Lévêque, Pierre Malphettes, François Morellet, Djamel Tatah...) and the ones from over there (Latifa Echakhch, Dario Escobar, Alberto Garcia-Alix, Alfredo Jaar, Tadashi Kawamata, Sigalit Landau, Daido Moriyama, Zineb Sedira, Miri Segal, Huang Yong Ping, Shen Yuan...).

All those with whom Kamel Mennour has, in ten short years, built not a gallery but a place for research, experimentation and production, a common work of art. It doesn't end here; there is a major intervention from Huang Yong Ping in the works in the Chapelle des Petits Augustins of the École nationale supérieure des Beaux-arts of Paris, to accompany a personal exhibition of the artist's work at the gallery.

Gilles de Bure, Paris, June 2009

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“ 10 springs in the fall ” at the Galerie kreo

Ten short years. Ten years of exhibitions (over 60), ten years of research and experimentation (over 500 pieces).

Is it a gallery? Of course! But it is so much more, a sort of laboratory dedicated to design research, with the clear intention to produce new pieces, always accompanying the research of the designers, these creators whose work exalts autonomy, identity and difference, whose practices exclude all facility and compromise.

In short, a place with a taste for risk, innovation and the exclusive.

So, at this precise moment in time, ten years in, how do we look back, how can we do a year on year rundown and pick the dates to remember from 1999 to 2009?

By calling on the best of the best!

We immediately come up with twenty names to celebrate these ten “springs” in the fall.

François Bauchet, Ronan and Erwan Bouroullec, Pierre Charpin, David Dubois, Naoto Fukasawa, Konstantin Grcic, James Irvine, Hella Jongerius, Alessandro Mendini, Jasper Morrison, Marc Newson, Adrien Rovero, Jerszy Seymour, Wieki Somers, Martin Szekely and Maarten Van Severen.

Some have already exhibited and been produced by kreo, others are newcomers at the start of their adventure.

Naoto Fukasawa is the link, he cross fades from memory to projection, he is a root and a shoot, both of the recent past and the immediate future. The feet of his “Drilling” table are drilled from blocks of stone, some that come from the ground under the gallery...

Gilles de Bure, Paris, June 2009