

Galerie kreo x rhinoceros gallery

21 March - 8 September 2024

rhinoceros gallery inaugurates a new course in Rome. A space dedicated to contemporary arts under the direction of Alessia Caruso Fendi.

In the heart of Rome, between the Forum Boarium and the Circus Maximus, stands rhinoceros, a building which is the symbol of the cultural exchange between Rome and the global community. This building, conceived by Alda Fendi and Jean Nouvel, transcends its nature as a residence to become a showcase for intellectual and artistic exchanges.

On the ground floor, with large windows overlooking the Arch of Janus and the Temples of Hercules and Portunus, rhinoceros gallery is a centre of innovation and creativity, a place where art, design and contemporaneity in general meet in a fruitful dialogue between the eternal city and the world. Artistic proposals never seen before in Italy are hosted through temporary collaborations with international realities.

From March 21st, rhinoceros gallery will present works of art and design objects by Ronan Bouroullec created by Galerie kreo, a "research laboratory" founded in Paris in 1999, dedicated to the production of contemporary pieces in limited series.

"Aiming to transfer vital artistic trends from around the world into the spaces of rhinoceros gallery, I came across Galerie kreo and fell in love with it. Because Galerie kreo has chosen for twenty-five years to stand by the side of research and creative freedom. Which is the best side. rhinoceros gallery acknowledges kreo's strength and worth through the works of an artist of unique sensitivity and delicacy: Ronan Bouroullec". - *Alessia Caruso Fendi*

The monographic exhibition of Ronan Bouroullec at rhinoceros gallery showcases the French artist's diverse artistic world, steeped in an exploration of color, shape, and form across various mediums. The show features vases crafted in Tajimi, Japan, drawing inspiration from the region's rich ceramic tradition. Drawings, meticulously executed with a Japanese brush on glossy paper, are displayed throughout the gallery space and reveal Bouroullec's fascination with movement

and organic shapes. Previously unseen bas-reliefs, blending ceramic forms on anodized aluminum frames, blur the boundaries between painting, sculpture, and design. Finally, the show unveils Bouroullec's new design pieces, including candlesticks and tables crafted from forged steel, glass, and granite. These pieces resonate with his recent project for the religious furnishings of the St-Michel de Brasparts Chapel in Brittany, which reopened in July 2023.

rhinoceros embodies a concept of intellectual journeying. It is here that in 2018 a foundational stone was laid, creating an intercultural bridge between Rome and the rest of the world. This connection was sparked by a groundbreaking collaboration with the Hermitage Museum, which gave birth to a historical and contemporary dialogue, hosting masterpieces by Michelangelo, El Greco and Picasso.

The name rhinoceros is a suggestion that refers to ancient Rome and to an idea of strength, form and unconventionality. The building which houses the gallery on the ground floor was designed as a city of the arts, on the model of Paris Passages: the exhibition areas are not confined to a single level but are distributed vertically, integrating seamlessly into the architecture of the building.

Its six floors also house twenty-five apartments manfully designed and furnished by Jean Nouvel and the gallery restaurant with panoramic terraces, a place for meeting, dialogue and reflection. Each space, from the ground up and through the floors of this dynamic condo, is meticulously created to inspire and connect people globally, symbolizing a creative ascent from the gallery to the terraces.

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Galerie kreo x rhinoceros gallery

Ronan Bouroullec

From March 21st to September 8th, 2024

Everyday from 12 pm to 8 pm

Rome, Via del Velabro 9A

**For further information and material, please contact Barbati Bertolissi
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galeriekreo

RHINOCEROS^{RM}
Established in Rome by Alda Fendi

rhinoceros gallery

rhinoceros gallery, directed by Alessia Caruso Fendi, represents an identity, a place of artistic and creative metamorphosis. This is where we physically meet the world with concrete examples, a place to discover what is happening elsewhere and where we seek partners who share our vision.

Galerie kreio

Galerie kreio is recognised as one of the most important furniture design galleries on the international scene.

The gallery defines itself as a "research laboratory" dedicated to the production of contemporary pieces in limited editions. These exclusive creations are designed by some of the most prominent designers of our time, including Virgil Abloh, Ronan Bouroullec, Erwan Bouroullec, Edward Barber and Jay Osgerby, Pierre Charpin, Front, Naoto Fukasawa, Jaime Hayon, Konstantin Grcic, Hella Jongerius, Alessandro Mendini, Jasper Morrison, Marc Newson, and Studio Wieki Somers.

The works of these designers reside in the most important private and public collections around the world, including Museum of Modern Art, New York, the Centre Pompidou, Paris, the V&A, London, and the San Francisco Museum of Modern Art, among others.

In addition to its contemporary production, the gallery also presents a selection of exceptional French and Italian lighting from the 20th century

Ronan Bouroullec

Ronan Bouroullec is one of the most important designers working today. His industrial projects include work with companies Vitra, Hay, Samsung, Mutina, and Magis, among others, and his public installations and projects include, most recently, the interior of the Bourse de Commerce - Pinault Foundation, the Lustre Gabriel at the Château de Versailles (the only contemporary piece to reside in the institution's permanent collection), the Fountains at the Rond-Point des Champs Elysées, the St-Michel de Brapsarts Chapel, among others.

Ronan has become celebrated worldwide for his unique design materialising 'poetic practicality' — works that are subtle and elegant, with notes of architectural rigour.

His work resides in a number of major museum collections, including the Centre Pompidou in Paris, the musée des Arts décoratifs in Paris, the Museum of Modern Art in New York, the Art Institute of Chicago, the Philadelphia Museum of Art, the Design Museum in London, the V&A in London, the Museum Boijmans van Beuningen in Rotterdam...

In addition to his design practice, Ronan has a highly celebrated artistic practice that includes drawings and bas-reliefs. In the summer of 2023, a travelling institutional exhibition, 'Dessins Quotidiens', was dedicated to this body of work, starting with the Hôtel des Arts, Toulon.

Many publications have been published on the Bouroullec brothers' work, and at the end of 2023, Phaidon published a monograph of Ronan's work since 2018.

Ronan is represented by, and has been working with, Galerie kreio since 1998.

His exhibition "Résonance" is currently on view at the Centre Pompidou in Paris.

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"Vivid impressions, blooming forms, emotions." Ronan Bouroullec encapsulates his creative journey with these words, illustrating how his work evolves, diverges, and flourishes across various creative realms.

Ronan Bouroullec's exhibition presented by Galerie kreo at rhinoceros gallery in Rome bears witness to this method founded on the simultaneity of his artistic practices, privileging sensory experience, intuition, and leaving room for improvisation. It brings together vases made in 2022 in Tajimi, Japan - the birthplace and center of Mino Yaki ceramics for over a millennium - but also a series of recent relief sculptures, a collection of previously unseen drawings, and design pieces deriving from the research Bouroullec undertook in his collection for the Saint-Michel de Brasparts Chapel in Brittany, never before exhibited.

It represents a moment of assembly of these propositions, inscribed in the contiguous fields of design, sculpture, and drawing, where osmosis can occur at their edges, at their limits. The vase as the thinnest boundary between plastic and functional dimensions, the statuses of sculpture and object. The relief as a space for hybridization of drawing and sculpture. The object that articulates the question of form and atmosphere. It reflects a period of life and work: a few months of 2022-2023 during which they are intimately contemporaneous.

What unites these narratives beyond chronology is also the notion of assembly, as Ronan Bouroullec stated: "If you take this vase, this table, I think the heart of my language lies in how they are assembled, in the way shapes, planes, and materials come together within them."

It is the assembly of five forms combined in groups of two, three, four, or five, that gives rise to the Tajimi vases. The elements stem from a mechanical process of clay extrusion, reinforcing the sensation of their weight, density, and presence.

This process also enables the enamel to adhere differently to angles and other surfaces. The result is a subtle contrast that affirms form, responding to the delicacy, mystery and charm of the tiny deformations that occur during firing. These tiny irregularities confer upon the assembly of geometric pieces an extreme delicacy.

The question of assembly is also central in the relief sculptures, too, determining the dynamic relationship between volume and plane, form, and decoration. While all motifs are executed in ceramic, originating from a free gesture, the backgrounds and frames offer two complementary, tensioned directions, between which a dialogue ensues. Some, in anodized aluminum, play on an almost synthetic halo effect; others, in pastels on wood - with a ceramic frame - respond in a tone of intimacy and depth.

Assemblage of materials, forged hammered steel, glass, and granite from Huelgoat for the candlesticks and tables, adhering to the principles that guided the project for the Breton chapel: the search for essential vocabulary reduction, balance between sensations of mass and lightness, and the vibration of things through surface treatment. Lastly, assembly of felt lines in the large drawings, whose almost total monochrome accentuates the perception of contact points, rhythmic pulsation, moments of sudden movement, and smooth transitions. What is revealed, with its gesturality, is the very time of drawing: a linear, continuous time, synchronous with the felt time, lived time, marked by immediacy, by the contemporaneity of gesture and result. The time of creation and the time of life, in harmony.

Martin Bethenod