



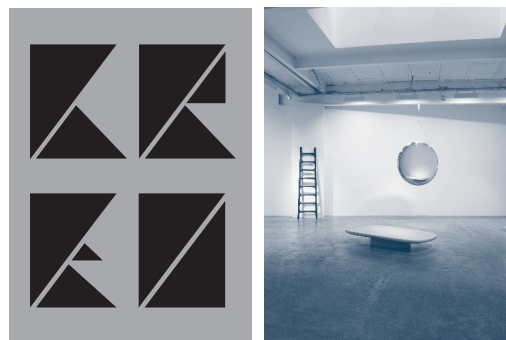
# PRESS RELEASE

## SIXTEEN NEW PIECES A NEW PLACE

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DESIGN

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Opened in 1999, in Paris, the Galerie kreò has recently relocated to their new site on rue Dauphine, in the heart of Saint-Germain-des-Prés. For the inauguration of their new venue, Clémence and Didier Krzentowski have asked their most important designers to date to each make one new piece. It is an occasion to show, in depth, the work that they develop together with the designers:

Two designers, Ronan Bouroullec

and Konstantin Grcic, give their opinions about their work for the Galerie kreò. Also, the collector Marcel Brient gives his views on his collection and his passion for design, both supported by his connection with the gallery.

### EXTRACTS:

#### CLÉMENCE AND DIDIER KRZENTOWSKI, GALLERY OWNERS:

"The Galerie kreò is a research laboratory for designers. We want them to use it to let their ideas develop. There are no financial, time, size, material or technical constraints. The research carried out can also be theoretical, meaning that the pieces produced are not obliged to be functional."

"The designers with whom we work all have a certain way of expressing themselves and an uncompromising stance. In addition, they are all on a perpetual and personal quest."



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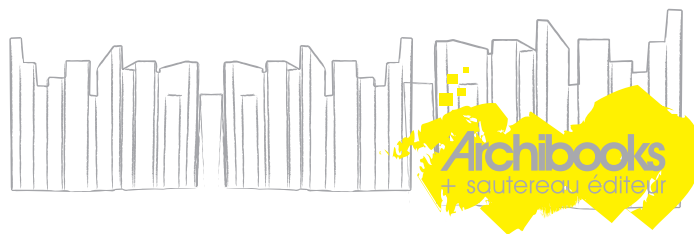
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PRESS RELEASE

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## RONAN BOUROULLEC, DESIGNER:

"We consider the gallery to be like a sketch pad, not in the negative sense but in the positive sense. The approach is not filled with constraints as is the case with our industrial work. When we work for the gallery, we are working "without a safety net". We take more risks. We feel freer, intellectually speaking, to make mistakes. It's all part of the 'game'."

"The gallery is a place for experimentation. We try out a technique, a material, a finish or a colour. We can reach levels of craftsmanship and quality that are impossible elsewhere."

## KONSTANTIN GRICIC, DESIGNER:

"There is absolutely a difference between a project for industry and one for the gallery. This is why I work with the Galerie kreò. For the latter I can design ten pieces for ten people. In industry, we are obliged to think in terms of a broader, more generic market. You can do exclusive and therefore experimental work, using new materials or certain new techniques that can have repercussions in the future."

"Designing for the gallery with no brief is no easier than designing for industry. It may even be more difficult as in industry you have the advantage of rules. I like constraints and the structure they can bring to a project. They encourage creativity. A totally free hand is difficult to manage."

## MARCEL BRIENT, COLLECTOR:

"I find the work being produced at the moment in design is extraordinary. And much of it is thanks to Galerie kreò. I find it really exciting and I have broken my piggy bank for it. I am only interested in the avant-garde. I am fascinated by the way in which (young designers) will manage to make their way in the world (...)"

"I am of my time, but I escape my time also. Through design, I want to enter another era virtually. I want to see the shapes of tomorrow. Is there a means to do so? Can someone imagine them for me? These questions haunt my mind."

"I would like to go feeling I know what the shapes of the future are."



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