

PRESS KIT – ANGLAIS



Karim Bonnet Photography's

Exhibition from the 12 to 24 of January 2021 GALERIE 59RIVOLI (1°)

MINI BIO

Karim Michel Serge Bonnet is a 50 year-old photographer living and working in Paris. He took his first steps as a photographer in a family setting, alternating between a Rolleiflex and a Durst that his mother used. At the age of eight, he developed his first black and white prints. At the age of twenty, he bought his first camera, a Rolleicord. During his studies, and later, as a fashion designer, photography has always been a regular practice allowing him to progress in the taking and developing of photos.



PRESS RELEASE

By looking simply at the aesthetics of daily life, the photographer seeks to share the pleasure that this procures for him.

His close-ups, his wide-angles allow him to poetize and to sublime a part of our daily life which has sometimes become invisible. Documentary photography restores value to objects which have become banal.

I have always had a liking for small groceries. My bike rides in Paris have revealed to me the existence of a category of shops all as different and as charming as each other. These small trades, all too often reconverted into other activities, tend to disappear with time and give way to businesses that are more profitable but less elegant and totally lacking soul. Alarmed by the fact that this architectural heritage that has accompanied me since my childhood is disappearing, I decided to photograph it as it was, subjectively, by day as well as by night.



In spite of a unique style, a strong visual identity, these small groceries don't benefit from a "protected regional heritage" label, as opposed to the little stalls in the Flea Market at the Porte de Clignancourt, which became part of the UNESCO World Heritage in 2001.

Their progressive replacement inspired me to immortalize them, to conserve a reminder, a trace of their existence. My photo report led me to wander through the 20 arrondissements of the capital in order to photograph the most iconic of these grocery shops. They all suggest a certain simplicity, a slightly old-fashioned gentleness, and recall a moderate way of consuming – quite the opposite of present-day overproduction and overconsumption.

The shop-fronts of the small groceries, with their fruit and vegetables, as colourful as an artist's palette, bring a touch of joyfulness, of life. They are like installations in perpetual motion that some unknown artist would animate day and night at the inclination of their clients.

This urban catalogue, like a photographic scrapbook (such as Eugene Adget or Bernd and Linda Becher have produced in other circumstances and other

times), constitutes a sort of living repertory in which a few new addresses sometimes appear. These photographs of small grocery shops that I began taking almost 15 years ago recall the beginning of photography in the 19th century, and respond to the same need to record what is happening...

As opposed to a photograph depicting movement leaving free rein to chance, the rigour of documentary photography unveils a natural beauty, poetry in a primitive state. Ever since my earliest experiments, I realised that my portraits of grocery shops belonged to the pictorial art of the modern era without however using its techniques. Photography's particular dimension allows it to instantly reinvent banality and forces us to rethink it in order to rediscover its original meaning.

As opposed to the 25th subliminal image of the 20th century – synonym of hidden manipulation –, images of documentary photography give off a luminous generosity which can be likened to wisdom, wisdom capable of circulating through the most up-to-date of communication media.

KARIM BONNET

