



ROGER HERMAN // KERAMIK

June 3 – July 31, 2016
Opening Thursday, June 2, 2016

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PRESS RELEASE

"Hsi Men stood up, wrapped his arms around Mrs. Moon powerfully and pulled on her coat. One soon heard an ardent sound, like the hoarse cry of the cockatoo, which had left the mouth of Mrs. Moon; meanwhile Hsi Men zealously imitated the colorful butterfly that plunges lustfully in the soft depths of a fragrant cup."

- Jin Ping Mei, translated from Chinese, presented and annotated by André Lévy, Gallimard 1985

But who is Roger Herman? Squawking cockatoo or multicolored butterfly? He is the second artist to have taken up residence at Lefebvre et Fils, and the air of Versailles, hanging with the perfume of courtesans, courtly intrigue and the touch of the countryside, has inspired his new ceramics. The pieces are intriguing, to say the least.

These hybrid works take the form of lost birds of paradise, primitive masks or scenes of modern bacchanalia. Man meets woman, and a serpent undulating on the sides of the ceramic watches the scene. Their agitated bodies merge into a choreography marked by incisive gesture from the artist's hand, which claws earth, incises, and twists to give birth to these bodies.

If certain pieces are reminiscent of the erotic drawings of Hokusai, Egon Schiele and Hans Baldung, whose witches of 1510 engaged in all kinds of rituals, Roger Herman goes beyond such simple ideas of the erotic act. Here it is about the body, memory, life, or the grimacing death that awaits it. The body in all the works is urgent and immediate, like a hoarse breath, a hug, or a look. With an apparent simplicity hiding both profound aesthetic sense and genuine care about the potential of composition, Roger Herman shapes the earth and creates a dialogue between ancient and modern myths.

Roger Herman lives this dialogue every day in the popular neighborhood he has made his home since 1986, delighting in the fact that it is not yet threatened by gentrification. His studio is full of objects, not just masterpieces of art, but also stacks of books that have piled up on the second floor. Such intellectual disorder, chaotic and improvised, is a springboard to a world halfway between neo-expressionism and a comprehensive study of image, of composition, of significance, even of the shape and what it can represent.

Roger Herman was born in Germany, where he obtained his MFA at the Akademie der Kuenste in Karlsruhe in 1976. In 1977, he moved to California and became the leader of a whole generation of artists who chose to settle on the West Coast. In the late 80s, he took the reins of UCLA, with Charles Ray, Chris Burden, Barbara Krueger, Silke Otto Knapp, Lari Pitman, Catherine Opie, and others.



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LEFEBVRE & FILS GALLERY

135 years of existence, 135 years of expertise, of profound knowledge of objects, good taste and a good eye, of exchanges with museums curators and unbreakable links made with private collectors. Immobilism was not one of their value and the members of the Lefebvre family knew exactly how to discover and propose very refined objects and works for a cosmopolitan and international clientele.

It is therefore completely natural that since 2009, Lefebvre & Fils Gallery has started to pose a new perspective on ceramics, in particular contemporary ceramics, with the leitmotiv to show the real permanence and the perpetual renewal of this medium.

Since 2009, Lefebvre & Fils Gallery has shown works by well known contemporary artists such as Ettore Sottsass, Ron Nagle and most recently Beverly Semmes, however she also engages in promoting the young artistic scene with exhibitions by Brie Ruais, Robin Cameron or Jennie Jieun Lee.



From practical and common objects of the previous centuries, today we have works of art in the real sense of the term. If the gesture continues, the artistic scope is completely different. The idea of a container or a domestic object disappears in favour of a dialogue between the artist still modeling it and the artistic intention he gives it.

THE RESIDENCY

Following his family's strong desire to show and promote skills both ancestral and allowing the creation of unique and complex works of art, Louis Lefebvre opened last september an artist's residency in Versailles : The Residency.

Situated in the ancient music pavilion of Madame Elisabeth, 'Princesse du sang', sister of King Louis XVI, the Residency is dedicated to the arts of fire. The artists have a studio at their disposal and a stay from 6 weeks to 3 months, each resident receiving a solo show at the gallery. It has begun with Ulrika Strömbäck whose exhibition started on January 21st, 2016 and will be followed by many artists in 2016-2017...demonstrating that Lefebvre & Fils Gallery is opening a new chapter and that the story continues.



THE RESIDENCY

PROGRAMME 2016 - 2017 // THE RESIDENCY

Anabel Juarez
Brian Rochefort
Eric Croes
Julia Haft-Candell
Cammie Staros

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