

LEFEBVRE & FILS

CONTEMPORARY ART CERAMICS

presents

LA DOLCE VITA Ettore SOTTASSASS and Max JANSONS

April 4th - May 19th, 2018

Opening Wednesday 4th April
from 6 to 8pm



LA DOLCE VITA

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La Dolce Vita, a two person exhibition at Lefebvre et Fils, brings together the paintings of Los Angeles based artist Max Jansons and the ceramics of Ettore Sottsass, a renowned architect, artist and designer of Italian and Austrian descent who died in 2007. Two artists deeply invested in the dynamic relationships between shape, form and color and generating emotionally potent work that comes from a deep investment in their craft.

Between 1994 and 1996 Ettore Sottsass created a series of fourteen exclusive vases produced by the Manufacture Nationale de Sèvres. Each vessel was named after a famous female siren - some really existed like the Empress Josephine and Cleopatra, Messaline, others are heroines of literature like Esmeralda, the heroine of Victor Hugo's *Notre Dame de Paris*, or mythology like the goddess of the Hunt Diana. The collection was exhibited in 1994 during his retrospective at the Centre Pompidou in Paris.

Max Jansons whose paintings, at first glance, place a premium on pleasure and sensorial stimulation, use classic painting tropes, like portraiture, abstraction or a still life. In Jansons' flower paintings for example - the viewer is seduced up close and inward by the blooms - like bees to honey, but all too suddenly the eye is circling in and out of carved, painted space and engaging with the rich language and history of painting. A vase, elegant and pared down under Sottsass' eye becomes a meditation of the female form, but under Jansons' guidance may become an abstraction, which disobeys all rules, as a blossom rotates like a Frank Stella arc, or a triangle simultaneously becomes a nod to Ellsworth Kelly and a sailboat on the Pacific Ocean.

For Jansons and Sottsass, each frond or curve, affords the artist a colorful playground, and opportunity to embellish, decode, and reveal it's own logic and sense of space - both are united in transforming the way a viewer sees and observes the world around them. *La Dolce Vita*, combines paintings and ceramics to provide a slow, studied, and sensual reprieve - in an age of speed and disposable images.

This exhibition is in collaboration with Five Car Garage, Los Angeles, CA., combining ceramics and painting which continues on May 12th in Los Angeles with two female artists: sculptor Anabel Juarez from Lefebvre et Fils and minimalist painter Lies Kraal.

Visuals on the front page :

Max JANSONS, *Ocean Song*, 2018
Oil on linen
32 x 36 in., 81,2 x 91 cm

Ettore SOTTASS, *Sybilla*, 1994
New paste porcelain (PN) enamelled

Under the base: Sèvres stamp, decoration mark for the BN year and signature
Manufacture of Sèvres
Height: 55.5 cm - Diameter: 25 cm
Height: 21.8 in. - Diameter: 9.8 in.
Edition of 6 in 1994

Ettore SOTTASS

1917 - 2007

Italian designer and architect

Known for having created the *Memphis movement* in 1981, he has become the international model of anti-modernism, and is characterized by the eclectic styles he uses, his humorous, even ironic tone, his motives and colors that give off an immediate sensuality.

Sottsass is a lover of material: "With the slow march of time, any material, its weight, its substance, its color, its brilliance, its opacity, its rarity, represented for me the long history of the presence of men, tribes, nations, conventions of use: what is called History ... «.

Two materials, in particular, had his favors : glass and ceramics. He will pursue all his life his research in ceramics, especially with his latest work for the Manufacture de Sèvres.



Laure, 1994-1996

Polychrome enamelled porcelain and amati gold, base in stone of Aigueville
Under the base: Monogrammed "E.S." and stamp of the Manufacture.

Manufacture of Sèvres

Height: 29.7 cm

Height: 11.6 in.

Edition of 2 in 1994



Tseui, 1994

New paste porcelain (PN) enamelled and polychrome

Under the base: stamp of Sèvres, mark of decoration for the year BN, and signature.
Manufacture de Sèvres

Height: 19 cm - Diameter: 23,5 cm

Height: 7.4 in. - Diameter: 9.2 in.

Edition of 6 in 1994

Max JANSONS

Born in New York, N.Y. 1974

Lives and works in Santa Monica, CA.



Lilac, 2018

Oil on linen - Signed and dated

18 x 16 in.

45,7 x 40,6 cm

SOLO EXHIBITIONS

2016-2017

Max Jansons, Seven Samurai, Five Car Garage, Santa Monica, CA, Nov-Jan.

2015

Max Jansons, Farm to Table, Grice Bench, Los Angeles, CA, Sep-Oct.

2014

Max Jansons, Freedom, Ocean Park Studio, May-June.

2013

Max Jansons, Ocean Park, Ocean Park Studio, April-May.

2011

Max Jansons, Freewheelin', GRAHAM, New York, NY.

2010

Max Jansons, Love, GRAHAM, New York, NY June-August.

2008

Max Jansons, Pleasure, Christopher Grimes Gallery, Santa Monica, CA September-October.

2007

Max Jansons, Field Notes, Christopher Grimes Gallery, Santa Monica, CA March-April.

2006

Max Jansons: Paintings, Christopher Grimes Gallery, Santa Monica, CA, April – May.

2005

Max Jansons: Paintings, Wooster Arts Space, New York, NY, May – June.

2004

Max Jansons: Recent Drawings, Wooster Arts Space, New York, NY, Nov – Jan.

Max Jansons work focuses on paintings' aptitude for intimacy and quaintness, and a slow visual experience. He works from various subjects within the same body of paintings, with images that can include a vase of flowers, a childhood hero, sailboats, or an abstract shape, visual objects that play a role in his quotidian life. The history of painting is folded into the subject of his work. Jansons explores that relationship in multiple ways, but especially with the use of ancient materials like linen primed with lead or paints ground in aged oil and pigments whose sources are now extinct. The process of reinvigoration of the old, antiquated, and sometimes forgotten is a central theme to Jansons work.



Portrait of Louis Lefebvre
© Paul Jacob Bashour

About Louis Lefebvre

Born in Paris.

Louis Lefebvre left to study in Cambridge, England.

On his return, he began working at Christie's in the European Ceramics department, followed by the Asian Ceramics department.

During the 1980s, Louis Lefebvre started working with his father in his role as a respected expert in Ancient Ceramics. He specialized in historical and large decorative pieces, and later Modern and Contemporary ceramics.

In 2009, Louis Lefebvre chose to re-focus the family gallery, created in 1880. He put in place the gallery's first exhibition of new ceramics. Since, the gallery has explored contemporary ceramics and accompanied artists such as Roger Herman, Eric Croes and Cammie Staros in their interrogation of the medium with a leitmotiv and passion to show the real permanence and renewal of Ceramics as a medium in contemporary art.

Presentation of the Residency Project Interview with Louis Lefebvre

“The residency grew from a desire precious to my family; that is to know and promote a know-how passed down many generations, enabling the creation of complex and unique art works.”

In 2015, you opened the “The Residency” in Versailles for artists specialized in ceramics. What is involved in this initiative?

En 2006, I had the chance to acquire a house in Versailles classified for its historical heritage, once the music room of the princess Elisabeth, sister of Louis XVI.

“The Residency” grew from a desire precious to my family; that is to know and promote a know-how passed down many generations, enabling the creation of complex and unique art works.”

The expenses of the artists invited to participate in “The Residency” are completely provided by Galerie Lefebvre & Fils, from the journey to and from Versailles, to full-board accommodation, through to the materials needed for creation.

The residency is also kitted out with two kilns to make production as easy as possible.

The duration of the residencies vary between 6 weeks and 3 months. Part of the package is that your gallery is the stage for a solo show at the end of the residency. Are all the pieces are exhibited being shown exclusive?

On average, the residency lasts two months for each invited artist. Each exhibited work is unique and unseen. There are no multiple editions.

Each residency is an opportunity to share, experiment and live a human adventure. The resulting solo show is the fruit of work that comes from a strong link between the artist and the gallery.

RESIDENCY



Not all the artists in “The Residency” are artists of the gallery. How do you choose which artists benefit from the residency?

It would be impossible to establish an admissions process to participate in “The Residency”.

I am particularly susceptible to the production of a number of artists from the West Coast of America. I find their outlook, when it comes to techniques and the work produced, of a very high level.

There is a really unique style that comes from Los Angeles.

I trust my eye and my aesthetic sensitivity. I owe many artistic encounters to Roger Herman, a professor friend at UCLA and ceramist artist, and to Danny First, an Israeli philanthropist friend.

“The Residency” has existed for two years, could you tell us your first impressions of how it’s gone so far, and your goals for the future?

I had given myself two years to make the project viable. I’ve achieved this, as well as doubling the turnover for the gallery.

The solo shows have been a great success, enabling me to confirm my role as a gallery owner by placing the artists’ pieces. I also advise and accompany them in introductions to great collectors and museums. Such as Anabel Juarez, a Mexican artist, or Eric Croes, a Belgian artist, who have works in the collections of the Museum of Sèvres.

In addition, the gallery offers the residency artists a high quality of visibility through the participation in innovative international fairs, for example in Paris Internationale.

This project, dedicated to the fired arts, which started with the artist Ulrika Strömbäck continues today with many more artists. “The Residency” has a booked-up program until 2020, which demonstrates that the gallery has opened a new chapter and that the story continues.

Program The Residency 2018

Zachary Armstrong and Raul De Nieves

Grant Knitz

Jennifer Rochlin

Gavin Kenyon

Lynda Draper

Visuals available for the Press
Ettore SOTTASS



Laure, 1994-1996

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Visuals available for the Press
Max JANSONS



***Lilac*, 2018**
Oil on linen - Signed and dated
18 x 16 in.
45,7 x 40,6 cm



***Voodoo*, 2018**
Oil on linen - Signed and dated
18 x 15 5/5 in.
45,7 x 38 cm



***Lap Dance*, 2018**
Oil on linen - Signed and dated
7 x 13 in.
17,7 x 33 cm

Practical Informations



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Upcoming

Zachary ARMSTRONG and Raul DE NIEVES

The Last Banquet

May 24 - June 23rd, 2018



Galerie Lefebvre & fils
24, rue du Bac
75007 Paris

From Tuesday to Saturday
from 11am to 1pm and from 2pm to 7pm

And on Mondays by appointment

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