

LEFEBVRE & FILS
CONTEMPORARY ART CERAMICS

presents

Stan Edmondson
ALCHEMY

February 15 – March 31, 2018
Opening Thursday 15th February
from 6 to 8pm



Stan Edmondson

ALCHEMY

15 février - 31 mars 2018

La Galerie Lefebvre & Fils est heureuse de vous présenter l'exposition individuelle de l'artiste américain Stan Edmondson, *ALCHEMY*, du 15 février au 31 mars 2018.

«I've spent my entire life in the visual arts.

I mostly work with clay, but am versed in bronze, printmaking, painting, welding, etc. My father was a successful artist during the middle of the last century, and my experiences with him had a profound impact on me.

I grew up in a pretty amazing world and am honored to be a part of it. I spent my childhood in museums and galleries, looking at every kind of art.

Being the son of a surrealist was strange, and wonderful!

I am a painter, printmaker and sculptor who predominately works in clay, a medium I have been working with my entire life. At the age of four, I threw my first pot with Malcolm "Mac" McClain, a pioneer of Ceramic Art, his hands guiding mine over the clay. My father, Leonard Edmondson, was the Chairman of the Design Department at Otis Art Institute in Los Angeles during the clay revolution in sculpture.

Avant-garde clay sculptors Peter Voukos, John Mason, Henry Takemoto, and Joe Soldate were always at the house. Their vision, energy, use of material, and ongoing dialogues about esthetics, materials and concepts, were my greatest influences. Other artists who have influenced my work are Joan Miró, Jean Dubuffet, Alexander Calder, Jean Michel Basquiat and lesser-known punk artists of my generation.

I embrace the Bauhaus practice of combining craft and fine art with the technical challenge of fabricating large-scale sculptures; the materials, amount of work, time and sweat required, the tools necessary, and the probability of technical failure, all inspire the finished work of art. I prepare for a large sculpture by usually making drawings and a few maquettes that serve as a starting point, but I then allow the process to dictate, a collaboration of fire and earth and intuition. I also mix my own clay and make my own glazes from scratch. I need to do this for technical reasons, even though it is more difficult, as I want the process to be as much mine as possible. Ceramic has an inherent, timeless beauty. I'm not at all interested in hiding that beauty or manipulating the clay to the point that it no longer resembles ceramic. I want the viewer to be pulled into the seductiveness of the material, to be aware of its subtle qualities and to experience the unique process I've employed to create form, color, surface, line, etc. whether it is in clay, bronze, paint, or ink. In my painting, I also look for an abstract purity. Like with the clay, I look for a primal, natural way of working the paint. Painting is more of a Zen practice for me, as I usually go into a meditative state when painting.

In the late 80s, I decided to pursue a degree in Fine Art at California State University, Los Angeles. Coming to university rather late in the game, the department decided that based on my art portfolio and professional experience that I would advance into the MFA program in lieu of a Bachelors degree. I received my MFA in sculpture in 1986. After graduation, construction, teaching or being a studio assistant/manager for other artists has supported my livelihood. I have worked for my father as a printmaking assistant, a photographer for June Wayne (both deceased), and ceramic assistant to Michael Frimkess and Ynez Johnston and studio manager for John Mason.»

Stan Edmondson

Visual on the front page: **SE#08 - Untitled, 2018** Glazed stoneware - Signed and dated

D : 52 cm - P : 11 cm - D : 20.4 in. - P : 4.3 in.

Unique

Galerie Lefebvre & Fils
24, rue du bac - 75007 Paris
www.lefebvre-et-fils.fr



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 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 AAAH Paris Internationale.

This project, dedicated to the red 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

Raul De Nieves

Grant Knitz

Jennifer Rochlin

Gavin Kenyon

Lynda Draper



Portrait of Stan Edmondson

About Stan Edmondson :

He leaves and works at
Pasadena.

Stan Edmondson obtains his
MFA in 1986 at the California
State University of Los Angeles.

Solo Shows :

2016

Another Clay Show, South Willard, Los
Angeles, California.

2012

Gigantor Returns, Future Studio Gallery,
Los Angeles, California.

2011

Future Studio Gallery, Los Angeles,
California.

Interview of Stan Edmondson

« My inspiration to create comes from an insatiable curiosity to explore the infinite possibilities that present themselves. Spending time in a country that so respects the arts and artists has given me the support I need to offer something meaningful to your culture. »

1 - What attracted you to Galerie Lefebvre & Fils' 'The Residency'?

Firstly, I was attracted by Louis's enthusiasm towards my work and modern ceramic art. Of course, it is also exciting to show my work to a new audience.

2 - You are a sculptor, you work with clay. But you have also experimented with techniques in Bronze, engraving, soldering etc What artistic research do you aim to focus on during your stay at 'The Residency'?

The Residency in Versailles is primarily equipped for work in ceramics. Also it is my primary medium. I believe that my aesthetic vision is best expressed through working with clay.

3 - You are a painter. Could you explain the influence of this practice in your ceramic works?

Through the practice of painting, I am forced to deal with the plastic aspects of a dimensional surface. This is my weak point in ceramics as I have always relied on the sculptural aspects of ceramics more than surface considerations. Painting helps me to integrate surface and sculptural form.

4 - From childhood, you have rubbed shoulders with great ceramic artists such as Peter Voukos, John Mason, Henry Takemoto and Joe Soldate. Can you tell us something you have learnt from them?

I have deep roots in the California clay movement. I have assisted artists my entire adult life. I have a profound respect for those artists that have given their lives to the craft and art of their specific medium. Being in the presence of those great artists has given me the imprimatur to pursue my vision without regard to external forces.

5 - Far from California, how has your stay at the 'The Residency' enriched your sources of inspiration?

My time here at Versailles has been spent mostly in isolation. It has allowed me to explore my vision in a way that would be difficult in my home town. My inspiration to create comes from an insatiable curiosity to explore the infinite possibilities that present themselves. Spending time in a country that so respects the arts and artists has given me the support I need to offer something meaningful to your culture.

Visuals available for the Press



SE#14 - Untitled, 2018

Glazed stoneware - Signed and dated

77 x 48 cm

30.3 x 18.8 in.

Unique



SE#18 - Untitled, 2018

Glazed stoneware - Signed and dated

85 x 60 x 50 cm

33.4 x 23.6 x 19.6 in.

Unique

Visuals available for the Press



SE#09 - Untitled, 2018

Glazed stoneware - Signed and dated

D : 50 cm - P : 14 cm

D : 19.6 in. - P : 5.5 in.

Unique



SE#04 - Untitled, 2018

Glazed stoneware - Signed and dated

D : 56 cm - P : 12 cm

D : 22 in. - P : 4.7 in.

Unique

Practical Informations



Stan Edmondson ALCHEMY

Solo Show
from February 15 to March 31, 2018
Opening Thursday 15th February
from 6 to 8pm

Upcoming

Max Jansons
April 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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