

LEFEBVRE & FILS

CONTEMPORARY ART CERAMICS

presents

JEAN-SÉBASTIEN TACHER

CRUSHES

September 7 - October 14, 2023

Opening Thursday September 7, 2023 from 5 to 8pm



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

Marmotte constructiviste, 2023
Grès émaillé
29 x 27 x 38 cm
11.4 x 10.6 x 14.9 in

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Halfway between Indiana Jones, a samurai and the Count of Lautréamont, Jean-Sébastien Tacher has forged a world to his liking, filled with bits of disparate mythologies and shaped by a chaos of styles. He draws his inspiration in various ways from fantasy, gothic and neo-gothic sculpture, comics, cartoons, manga and Japanese mythology. He integrated the ceramic medium into his artistic practice ten years ago. He proceeds mainly by installation, variously mixing wood sculpture with a chainsaw and ceramics. His sculptural approach, often monumental, can reach the dimensions of public space and Land art. It draws its inspiration from the figurative vein and also bounces very freely from historical stylistic borrowings.

When you practice ceramics, it's difficult not to touch on the functional register, Jean-Sébastien Tacher whispers to me. Thus, at the request of Galerie Lefebvre & fils, he delivered a sequel to a series of jugs initiated a few months ago. His Crushes, or 'favorite jugs' in short, now thirteen in number, are inspired by a bestiary as atypical as it is improbable, but recurring in his work. Some animals populate our countryside and mountains (cow, genet, marmot, etc.), others have been seen in Texas (armadillo) or China (crane, buffalo, etc.), during past artist residencies, while others still belong to the mythological repertoire (river dragon, Phoenix). The only admitted deception is the Tasmanian wombat, which is still missing from the hunt. In reality, what Jean-Sébastien Tacher means by 'being utilitarian' is to accept having to take into account a certain number of parameters, namely for a jug the presence of a handle, an entrance of water and an efficient pouring spout, of relative symmetry and geometry, and it bends to these constraints not without obvious pleasure. But what surprises us right away and he doesn't, is the size of his so-called utilitarian objects. The smallest is 35 cm high when most of its pieces reach 60 cm high and sometimes 100 cm long, as for the Elephant. Under cover of functionality, Jean-Sébastien Tacher actually creates imposing sculptures to be posed but where this question of the movement inherent in the form, of the good circulation of water within the volume, of its beautiful fluidity and sonority becomes a research object in its own right.

Beyond the dimensions, it is the colors and the graphic and structural patterns (diamond tiles, spirals, stripes, zig-zags, etc.) of Jean-Sébastien Tacher's Crushes that challenge. Its geometric implementation of the volume and the internal construction by superimposed strata appears as deliberately labyrinthine and complex. The recurring use of the micro-tile laid in a diamond pattern to reflect the shelled side of the figures he particularly likes (wombat and armadillo), openly refers to Japanese warriors from ancient Japan, the manga universe and superheroes. Robocop type for this extraordinary ability they share to unfold from the inside. The zig-zag, straight from comics and cartoons, also joins the alphabet of his favorite shapes-patterns. As for the stripes, they appeal to another register, Matisse, of course, followed by the Memphis group.

Color is as obsessive as it is essential to the world of Jean-Sébastien Tacher. Without vivid colors, there is no life. He who has a holy horror of emptiness and asepsis makes an explosive use of enamels, very free, fast, free from brakes and where the art of dripping begins to be tamed.

Jean-Sébastien Tacher is a curious, anachronistic and unclassifiable artist. He has the joyful despair of the last Romantics and delivers us both through the Crushes exhibited today and in view of his broad artistic practice, an extremely personal total art with strongly circus accents. An already very assertive Tacher style, where the detail tends to fade before the intoxication of the decor, the concert of shapes and colors. A captivating artist, to follow, resolutely.



Stephanie Le Follic-Hadida
August 2023

Genette 03, 2023
Grès émaillé, or, cuivre
52 x 60 x 44 cm
20.4 x 23.6 x 17.3 in.

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EDUCATION

2007

Graduated from the School of Art of Grenoble

EXHIBITIONS

2022

Ouvrages - Fantasmer le monde, Exposition collective, Atland rue Beaujon, Paris

2021

La pagode au fond de votre jardin, Installation pérenne en extérieur, Esox Lucius, Saint-Maurice-Lès-Chateauneuf (71)

2020

Football à 3 côtés, Exposition collective, Hyundai Motor Studio, Pékin

2018

Seulle étoile, Exposition personnelle, l'Alma, Paris

Ruffians et filous, Exposition collective, CRAC Le 19, Montbéliard (25)

2017

La pagode, Sculpture en extérieur, Esox Lucius, La Clayette (71)

2016

Le palais des monteurs, Exposition collective, Palais de Tokyo, Paris

L'école de la nouvelle lune, Exposition avec Caroline Bosc, Parking Raspail, Paris • Salon de jardin Feng Shui, Sculptures en extérieur, Centre d'art APDV, Paris

2015

L'école de la nouvelle lune, Exposition avec Caroline Bosc, Centre d'Art

Esox Lucius, Varennes-Sous-Dun (71)

Bing Tuku, Exposition avec Caroline Bosc, Bazaar compatible, Shanghai (Chine)

2014

L'herbe à poux, Jardin de sculptures, Villa Arson, Nice

Bêtes et Chimères, Exposition avec Caroline Bosc, Landemont, Nantes

2013

Les corps compétents, Exposition collective, Villa Arson, Nice

In vivo in natura, Exposition collective, Isabelle Suret, Paris

Eldorado Maximum, Exposition coll., Les commissaires Anonymes, Strasbourg

Le cabinet du Dr No, Exposition personnelle, Galerie C41, Paris

Mais où avez-vous donc dégoté ce phénix du notariat, cette perle rare, Monsieur Anatole Forestier ?, Exposition personnelle, Organhaus, Chongqing (Chine)

2012

Gisement et extraction, Exposition collective, 40 m3, Rennes

Les animaux de la Brrrousse, Exposition personnelle, Galerie des vertus, Paris

2011

Multiplex, Exposition collective, Centre pompidou, Paris

Les animaux de la Forêt, Exposition personnelle, Galerie 1161, Paris

2010

La Pagode Guyen, Sculpture pérenne, Henriette N'Guyen, Pont Melvez (22)

2009

Baum, Exposition collective, Festival gay et lesbien, Grand Rex, Paris • Sans titre (rer), Exposition collective, Smartcity, Paris

2008

KunstBaum!TM, Exposition collective, L'école du Baum*, Grenoble • White Wash, Exposition collective, L'école du Baum*, Grenoble

2006

La soledad del artista, performance, Richland college, Dallas (USA)

2005

La cuchara, performance, Casket Factory, Dallas (USA)

Musica romantica, performance, Plush Gallery, Dallas (USA)

La vida es una cansion, performance, Diverse works, Houston, (USA)

2004

Baum*, Exposition personnelle, Fondation Berthe de Boissieux, Grenoble

Practical Informations



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Galerie Lefebvre & Fils
24, rue du Bac
75007 Paris

From Tuesday to Saturday
11am - 1pm and 2pm - 7pm
Monday by appointment

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