

LEFEBVRE & FILS

CONTEMPORARY ART CERAMICS

presents

JULIE MONOT

POSSIBLY MAYBE

September 9 - October 9, 2021

Opening on Thursday 9 September from 4 to 8pm

Performances / Activations from 5 to 7pm



Galerie Lefebvre & Fils
24, rue du bac - 75007 Paris
www.lefebvreelfils.fr

Armor Amor, 2021
Crins tubulaires, coton et masque en
céramique
180 x 85 cm

JULIE MONOT
POSSIBLY MAYBE

September 9 - October 9, 2021

Lefebvre & Fils Gallery is pleased to announce the first solo-show of Julie MONOT at the gallery, curated by Anissa TOUATI, work realised at The Residency in Versailles.

"Possibly, Maybe" is about a song, a journey through the vagaries of love: from the excitement of the adventure's beginnings to its overwhelming disappointment. "Possibly, Maybe" is above all an open formula that maintains a space of uncertainty where the artist, Julie Monot, sees the idea of doubt as a recurring question. Doubt becomes the mental space of possibilities, within which the mixture of History with a capital H and narratives involves the idea of fiction, tales, myths and symbols.

At the Lefebvre et Fils gallery, Monot gradually transports us into a reverie, a strange drift into a murky universe where our sensitivity would be different. An affectivity that would allow us to face our fear of death and transformation.

Julie Monot has a fascination with fabulous animals, the fruit of an unconscious mixture of desires and anguish: "the figure of the monster speaks of the world, of the look I have on this world where everything must be beautiful and pleasant. But, we are not in a place which is only pleasant. This is what makes it beautiful, sensitive, nuanced, impactful. I am drawn to the space between dread and dream. I'm looking for figures that don't look like me, that have more roughness. "

Julie Monot could take the form of Baba Yaga, this famous witch found in Slavic countries: a primitive mother nature at the same time guardian of day and night, of life and death, the essence and the mystery of nature itself. The titles of his works reflect this: "Who is this", "Eat me", "Falling Cat", "Snaky", "Parano", "Possibly Maybe", "Vampyr", "Night butterflies", "Snaky", "The Three Graces", "Tarantula", "Spider". Like a set of masks, which can be found on each of the walls of the gallery, where it would be possible to be someone else, to reinvent and change. The exhibition thus takes place in an intermediate zone of the experience, to which inner reality and outer life contribute together. A "potential space" between the individual and the environment in which the artist invites us to enter. A space where imaginative play, often from childhood, forms the bridge between two worlds.

As a child, Julie Monot spoke to the mountains, incanted to make the rain fall, invented animist stories. She was fascinated by a universe she had no access to. In order to achieve this, the artist is interested in the making of an object / work capable of having a mobile status between a work and a costume, for example. For her, the idea of transformation and activation is almost an antithesis in the case of the materiality of ceramics. Indeed, the latter supposes the modeling of the flexible earth, then the fixing test of the fire. For the artist, this is certainly where the challenge of this exhibition lies: how to make ceramic objects that can tend towards a moving potential of transformation and performativity.

In the exhibition "Possibly Maybe", by Julie Monot, dreams and fantasies are the compasses of our psyche and direct us towards buried truths. The magic of her work lies in her representations of the imagination, dreams and fantasy and, ultimately, art as sources of resilience and perseverance. One extreme often brings out the opposite extreme; there is no light without shadow; from one thing emerges its opposite.

Anissa TOUATI

Julie Monot graduated with a BA in Visual Arts at the HEAD of Geneva (2017) and an MA in Visual Arts at ECAL Lausanne (2019). Her artistic practice moves between different mediums such as performances, installations, sculptures and videos. Her research focuses on, among other things, the borderline zones of bodily exteriority and its modes of representation. The notion of the figure is part of her specific interests, for its polysemic and vigour characteristics, but above all because it allows a figurative and critical space on our social constructions. Accessories of transformation, costumes, prosthesis, corporal « furnitures" and objects related to this praxis are part of her daily reflections.

JULIE MONOT

POSSIBLY MAYBE

September 9 - October 9, 2021

STUDIES

2017-2019 Master of Visual Arts, ECAL, Lausanne

2014-2017 Bachelor of Visual Arts, HEAD, Geneva

1997-1998 BTEC Make up Design certificate, 10 ETS credits, London

PRICES AND RESIDENCIES 2018

2021 The Residency, Galerie Lefebvre et Fils, Versailles

2019 - Research residency at the centre for contemporary scenic art, Arsenic de Lausanne.

2018 Encouragement prize of the City of Renens.

EXHIBITIONS

2021

«Hang out» a performance at the Swiss Cultural Center in Paris.

Group exhibition at the Fondation Thalie in Brussels.

«Possibly Maybe», Galerie Lefebvre & Fils in Paris curated by Anissa Touati.

2020

«La Nuit Remue » a performative proposition from the festival of the Bâtie, a proposition of the Collectif Détente.

«Modern Nature part 2» group exhibition around the work of Derek Jarman curated by Élise Lammer and Luc Meier in the garden of La Becque at the Tour de Peilz.

« Sein à Dessain » group exhibition at the Arlaud Museum in Lausanne.

« Cosmique Cosmétique » exhibition in duet with the artist Gil Pellaton at La Ferme de La Chapelle in Lancy.

«22 Lames» solo exhibition at the A.Romy gallery in Geneva.

«Becoming a Dog» performance in the process of «Théodora and the progress» with Elise Lammer and Lucien Monot in the gallery Quadro Azul in Lisbon.

2019

«Usefulness» collective exhibition curated by Clément Delpine and Mélanie Matranga at the Crèvecoeur gallery in Paris.

«ECAL Diplômes 2019» a selection of the 2019 diplomas in the building.

«PLAY DEAD» , performance at the Villa Rivet, Paris. as part of Artagon Live in partnership with the Cité internationale des arts on the invitation of Anna Labouze and Keimis Henni.

«Modern Nature» group exhibition around the work of Derek Jarman curated by Élise Lammer and Luc Meier in the gardens from La Becque to the Tour de Peilz.

Collective poster exhibition organized by Le Confort Moderne and Lapin-Canard in Poitiers, France.

«Overdressed» solo exhibition in the SEEING space of the gallery A L'Abordage.

«Body Splits» group exhibition at the SALTS gallery in Basel, curated by Samuel Leuenberger and Élise Lammer.

Performative intervention for the show «INVENTUR» by Katharina Hohmann curated by Julia Draganovic at the Kunsthalle in Osnabruck, Germany.

«Shadow» duo exhibition with Quentin Coulombier for the Prix de la ville de Renens at Espace CJS.

Lapin-Canard #35 for Artgenève, collective poster exhibition at the Cave in Geneva.

« Green Room » solo exhibition at the Arsenic, Centre d'art scénique contemporain de Lausanne, proposal presented by Élise Lammer/Alpina Huus and Arsenic.



Vampire, 2021

Grès émaillé

24 x 22 x 7 cm

9.4 x 8.6 x 2.7 in.

JULIE MONOT

POSSIBLY MAYBE

September 9 - October 9, 2021

2018

« My Parents Got Divorced On A Christmas Night » group show at Le Bourg in Lausanne, a proposal from L.A.G x Salopard.

« Ich, Ich Sehe Dich » collective exhibition curated by Samuel Gross at the Swiss Institute of Art in Rome.

Group exhibition for the Artagon I.V. prize at the Magasins Généraux in Paris.

Performative intervention for the closure of the residencies at the Swiss Institute in Rome «Vedo Non Vedo» at the invitation of Élise Lammer and Martina-Sofie Wjldberger.

« Get Out » exhibition in a window display on Rue Lissignol, Baz'art invites La Placette, Lausanne.

« Ending Explained » is a proposal from the ECAL Master of Visual Arts in collaboration with the artist Will Benedict, group show at galerie l'Elac in Renens.

« Ending Explained » Ending Explained» is a proposal of the ECAL Master of Visual Arts in collaboration with the artist Will Benedict, group exhibition at the DOC in Paris.

« Mascarade » exhibition in collaboration with Lucien Monot in the space of the Musée de l'Absurde in Vevey.

2017

« Alpina Huus » proposed by Élise Lammer and Denis Pernet, group exhibition on the theme of the performance and domestic space, in the Le Commun Building in Geneva.

« Resistance », collective exhibition organized by WSB in the WhiteSpaceBlackBox at Neuchâtel.

« DAS MUTTER » collective exhibition with the TANK collective at the Espace St-Martin in Lausanne.

2016

Group exhibition at BANSKA STANICA Contemporary in Slovakia

«TacticTalks» group exhibition at the Strahler Raum für Fotografie, Berlin.

« Pièce Montée » private presentation at the Swiss Institute in Rome within the framework of a workshop of the HEAD Construction Option.

2015

« MUESUM », collective exhibition in the Natural History Museum of Geneva, organized by the HEAD Construction Option.

Collective exhibition in the Rodynam mill in Orbe, organized by the Option Construction of the HEAD.

«Live Painting On Elephant» proposed by Sybille Stoeckli/Louise Blanche at Espace DémART in Lausanne.



Maître Corbeau, 2021

Gres émaillé

26 x 16 x 6 cm

10.2 x 6.2 x 2.3 in.



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 residency is kitted out with two kilns to make production as easy as possible for artists.

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.

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 2023, which demonstrates that the gallery has opened a new chapter and that the story continues.

THE RESIDENCY



Practical Informations



JULIE MONOT
POSSIBLY MAYBE
September 9 - October 9, 2021



Galerie Lefebvre & fils
24, rue du Bac
75007 Paris

From Tuesday to Saturday

from 10am to 4:30pm

And on Mondays by appointment

01 42 61 18 40
lefebvreetfils@gmail.com
www.lefebvreetfils.fr