

LEFEBVRE & FILS
CONTEMPORARY ART CERAMICS

presents

**KATARZYNA
PRZEZWANSKA**

JE VAIS À PARIS EN VOITURE

October 15 - November 16, 2019

Opening Thursday 17th October
from 6 to 8pm

In collaboration with Galeria Dawid Radziszewski



KATARZYNA PRZEZWANSKA

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Galerie Lefebvre & Fils is pleased to present, in collaboration with Galeria Dawid Radziszewski, the work of Katarzyna PRZEZWANSKA, fruit of his residence in Versailles.

«The title of the show is the sentence from the application with which i was learning french before coming to France but it also describes how did I travel to Paris indeed.

Somehow it also describes how was my work during the residency. Traveling alone with a car means more spontaneous, romantic trip and that you can stay somewhere longer, where you didn't plan before, stop suddenly, change the route to see something on the way etc. This was also because working with clay was a novelty for me.

The final outcome is the exhibition where I show work that is combination of clay/glaze and natural materials. Some of them I brought with me with the car, some bought on ebay and some I collected during the walks in Versailles and Paris (the end of summer is the high fertility season, perfect to collect seeds and seed bags which I like to use a lot)

The works I'm showing I wanted to be funny and serious at the same time, to bring some sensual/erotic/emotional sensations. Some may look like alternative evolution outcome.»

Katarzyna Przewanska, October 2019



Untitled, 2019

Clay, pistachio nuts, acrylic paint

8 x 3 x 4 cm

3.1 x 1 x 1.5 in.

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

Picture on the front page
Untitled, 2019

Clay, agat geode, Sterculia Seed Pod, acrylic paint

24 x 14 x 18 cm

9.4 x 5.5 x 7 in.

Katarzyna PRZEZWANSKA

Born in 1984, lives and works in Warsaw.

She studied Painting at the Academy of Fine Arts in Warsaw. In her artistic practice, she often refers to nature and architecture. She combines both of these fields in an effort to improve the quality of human life, constantly trying to make art useful. She is inspired by both vernacular architecture and the 20th-century classics as well as geological phenomena and vegetative processes. Przeważska is the author of architectural interventions, installations, and paintings, where she often uses natural materials: rocks, minerals, and plants.

Education

2003 - 2009

Painting Department at the Academy of Fine Arts in Warsaw

Collections

European Central Bank Collection, Frankfurt, DE.

Zachęta National Gallery, Warsaw, PL.

Bank Pekao S.A. collection, Warsaw, PL.

Centre for Contemporary Art Ujazdowski Castle, Warsaw, PL.

The ING Polish Art Foundation Collection.

Museum of Modern Art, Warsaw, PL.



Untitled, 2019

Clay, septain geode, dried object found in Brasil

32 x 22 x 23 cm

12.5 x 8.6 x 9 in.

Solo Exhibitions

2019

ART BASEL STATEMENTS, Dawid Radziszewski booth, Basel, CH

2018

NADA Miami, Dawid Radziszewski booth, Miami, USA

LISTE Art Fair Basel, Dawid Radziszewski booth, Basel, CH

2017

Early polishness, Galeria Dawid Radziszewski, Warsaw, PL

NOT FAIR (Galeria Dawid Radziszewski), Warsaw, PL

19 geological specimens found in Poland, Art Walk, Warsaw, PL

2016

Hello, Lambdalambdalambda, Pristina, RKS

Kasia Przeważska x Lado ABC, Ladomek, Warsaw, PL

2015

Viennacontemporary – solo show at Dawid Radziszewski Gallery

booth, Vienna, AT • Katarzyna Przeważska (with Beatrix Szörényi), Futura, Prague, CZ

Goodness Happiness Beauty, Dawid Radziszewski Gallery, Warsaw, PL

2014

Sphere, project in the urban space, Katowice Cultural Center,

Katowice, PL • From the series NATURALLY, Mieszkanie

Gepperta, Wrocław, PL

2013

Maria Pinińska - Bereś, Drawings, Dawid Radziszewski Gallery,

Warsaw, PL • Nice and Pleasant, CCA Zamek Ujazdowski,

Warsaw, PL

2012

Warmhaus, Abteibergmuseum, Monchengladbach, DE • Small

things, BWA, Katowice, PL

2011

Natural selection, Kolonie Gallery, Warsaw, PL

Frieze Art Fair (Frame section) – solo show, London, UK

2010

Polish Alphabet 2, BWA, Tarnów, PL

2009

Wrzeciono 5 m. 145 (diploma exhibition), private apartment,

Warsaw, PL



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 2020, which demonstrates that the gallery has opened a new chapter and that the story continues.

Program The Residency 2019

Derek WEISBERG
Shoshi WATANABE

THE RESIDENCY



Practical Informations



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Next exhibition

DEREK WEISBERG
From November 21st, 2019



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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