

# LEFEBVRE & FILS

CONTEMPORARY ART CERAMICS

presents

## LINDSAY MONTGOMERY

### *THE HERMIT*

June 2nd - July 30, 2022



Galerie Lefebvre & Fils  
24, rue du bac - 75007 Paris  
[www.lefebvreelfils.fr](http://www.lefebvreelfils.fr)

*Hermit Vase, 2022*  
Tin-glazed earthenware, coil built  
41 x 40 x 29 cm  
16.1 x 15.7 x 11.4 in.

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Lefebvre & Fils Gallery is pleased to present the first solo show of the Canadian artist Lindsay Montgomery following her Residency in Versailles during Spring 2022.

*«My Neoistoriato series reimagines medieval manuscript illustrations and renaissance pottery to create new vessels and sculptures that reflect on ideas and values from the past that are still reverberating in the present. I mine the imagery and forms from these periods of history, when the seeds of our current and future challenges were conceived. By mixing these figures and symbols into new images, I call attention to our continued penchants for discrimination, dominance and destruction of the natural world.*

*The figure of the hermit wanders through these works, and represents my inclination to remove, isolate and protect myself in the face of great uncertainty, war and peril, and reflects my recent reality throughout the Covid 19 pandemic. The hermit is a seeker of the knowledge that comes from within. She wanders a lonely path in the night guided by a lantern, often in the wild and in the company of beasts. She seeks the wisdom that can only be obtained through long periods of solitude and reflection, and the hermit's humble dwelling is contrasted by the medieval hellmouth. Both are portals, with one leading to enlightenment and self-reflection in the name of evolution, and the other the seat of evil and the physical entryway to ruin symbolizing the precipice we all face as a human race at this moment.*

*The Tree of Battles Censor is inspired by the work of Honoré Bonet from 1382-87. It was a treatise on war and the laws of war. I have recreated this famous image on this vessel to highlight the modes of power at play and the tragedies befalling the innocent citizens taking place now in Ukraine, reminding us of the grinding, slow evolution of warfare since the early modern period.*

*Queen Serpent Sphinx Sentinels connect to both the Fu Dogs from ancient China and the Wally Dogs or lions created in England and France throughout the 19<sup>th</sup> century. They act as sentinels and a feminine protection spell for a home and all who dwell there.»*

Lindsay Montgomery, May 2022

# LINDSAY MONTGOMERY

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### EDUCATION

#### **2010**

University of Minnesota, Minneapolis, Minnesota MFA Interdisciplinary

#### **2007 - 2008**

University of Minnesota Graduate Fellow

#### **2006**

Nova Scotia College of Art and Design, Halifax, Nova Scotia BFA Interdisciplinary, Minor in Art History

#### **2004**

Sheridan College School of Crafts and Design, Oakville, Ontario Advanced Diploma

### RESIDENCIES

#### **2022**

The Residency Program - Galerie Lefebvre et Fils, Paris, France

#### **2019**

Medalta, Medicine Hat, Alberta  
Self-directed ceramics and performance project

#### **2018**

The Pottery Workshop, Jingdezhen, China  
Self-directed ceramics project

#### **2016/2018**

The Sointula Art Shed, Sointula, British Columbia, Self-directed performance project – four-week artist in residence

#### **2014**

The Banff Centre, Banff, Alberta  
Summer Thematic Residency, The Universe and Other Systems with Shary Boyle

#### **2006-2007, 2013**

Harbourfront Centre Craft Studio, Toronto, Ontario Artist in Residence – Ceramics Studio

#### **2009**

International Ceramics Studio, Kecskemet, Hungary | Research grant exploring traditional folk craft in Eastern Europe

### SELECTED EXHIBITIONS

#### **2022**

*Earth Oracles*, Mayten's Projects, group show curated by Lindsay Montgomery, Toronto, Ontario

#### **2021**

*Maiolica in Renaissance Venice : Ceramics and Luxury at the Crossroads*, Gardiner Museum, Curated by Karine Tsoumis, Toronto, Ontario

*Online Exhibition: Afterlight*, Field Projects, Curated by Kyle Hittmeier, Amanda Nedham, Kristin Racaniello, Jacob Rhodes, Caroline Kim, New York, New York

*L'Année du Deluge/Year of the Flood*, Galerie 3, solo exhibition, Quebec City, Quebec

#### **2020**

*In Case of Emergency Drink Waterbed*, Galerie Lefebvre et Fils, group exhibition, Paris, France

*Good Earth - The Pots and Passion of Walter Ostrom*, Art Gallery of Nova Scotia, Halifax, Invitational

*Slayer*, Flecker Gallery, Suffolk County Community College, New York, invitational

*Firewalk*, Galerie Lefebvre et Fils, group exhibition, Paris, France 2019

*Masters of Material 2019 Ceramics Invitational*, Giertz Gallery, Parkland College, Illinois, USA

#### **2019**

*Horror Vacui*, Northern Clay Centre, Minneapolis, Minnesota Curated by Jill Foote-Hutton, invitational

*Kitsch Bitch Witch*, Hennepin Made, Minneapolis, Minnesota Three-person exhibition presented in conjunction with The National Council on Education for the Ceramic Arts 2019, juried

*SIN - The Seven Deadlies in Clay*, Sponsored by the Perlman Teaching Collection, Carlton College, Northfield, Minnesota

*Monster Faience*, La Guild 1906, Montreal, Quebec solo-exhibition, invitational

#### **2018**

*Neo-Istoriato*, Centre Materia, Quebec City, Quebec solo exhibition, juried

*FPOAFM'S Brixtape*, Calico Gallery, Brooklyn, New York, group exhibition for the Brooklyn Clay Tour 2018

*44*, Harbourfront Centre, Toronto, Ontario, group exhibition curated by Melanie Egan celebrating the connection between Sheridan College's Craft and Design Program and Harbourfront's Craft Studio Residency

#### **2017**

*Dish*, Medalta International Exhibition, Medalta, Alberta, curated by Julia Galloway

*Fete*, Celebrating 50 Years of Sheridan College's Craft and Design Program, The Living Arts Centre, Ontario, juried

*The Evocative Garden*, Disjecta Contemporary Art Center, Oregon, group show featured at The National Conference on Education in the Ceramic Arts 2017, curated by Gail M Brown

#### **2016**

*Aberrant Tales*, Harbourfront Centre, Toronto, solo exhibition curated by Melanie Egan

*Beyond the Brickyard*, The Archie Bray Foundation, Montana, juried by Peter Beasecker

#### **2015**

*Come Up to My Room 2015*, The Gladstone Hotel, Toronto, invitational

#### **2014**

*Gather*, Craft Ontario, Toronto, two-artist collaboration, curated by Janna Hiemstra

#### **2013**

*Animal Stories*, The Gardiner Museum, Toronto, curated by Karine Tsoumis and Rachel Gottlieb

*Hot Mud*, A National Survey of Emerging Canadian Ceramists, Burlington Art Centre, Ontario, juried

*The Device*, Harbourfront Centre/York Quay Gallery, Toronto, juried



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



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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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