

# LEFEBVRE & FILS

CONTEMPORARY ART CERAMICS

presents

## LUCILLE UHLRICH *ÜRÀLT*

January 15 - February 13, 2021

Opening on Thursday 14 January from 1 to 6pm



**ÜRÀLT II, 2021**

Stoneware, cotton rope, forged nail  
80 x 30 x 27 cm  
31.4 x 11.8 x 10.6 in.

**ÜRÀLT III, 2021**

Stoneware, kindling, bamboo, beeswax  
55 x 39 x 27 cm  
21.6 x 15.3 x 10.6 in.

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

LUCILLE UHLRICH

**ÜRÀLT**

January 15 - February 13, 2021

Lefebvre & Fils Gallery is pleased to announce the first solo-show of Lucille UHLRICH at the gallery, in collaboration with Anissa TOUATI, work realised at The Residency in Versailles during winter 2020.

In recent months, Lucille Uhlrich settled at the edge of the forest of Saverne which stretches on the Alsatian slope of the Vosges and the fields, on the border between France and Germany. This forest is full of archaeological remains from the Neolithic, Gallo-Roman and High Middle Ages periods, and rocks bearing the legends of Germanic cosmologies. Lucille Uhlrich finds in this forest a regenerating matrix, an archaic awakening, familiar feelings for a nature that is both a support for living things and predatory. The artist experiences a return to geographic and family origins, yet the source of her silence in childhood: the inability to speak her mother tongue. An endangered language, a "burning library" where every word will soon die out. As a child, she chose to be silent. A "selective mutism" that galvanized her artistic practice, a language where meaning does not settle down, like an evolving rebus in which writing and watching seem similar.

The exhibition *Üràlt*, in Alsatian "since the dawn of time", etymologically contains the *point of departure* and *age*, a meaning that does not depend on time: it simply is. The works in the exhibition set up a language in which forms are not fixed. They are in a state of indeterminacy between one signifier and several signifieds. Uhlrich associates real or fantasized objects produced, gleaned, from her daily life and her experiences. Everything happens between the lines creating a passage from one to the other, a fragile balance. Lucille Uhlrich sets up a circulation of elements and forms: "I like poetic works of art, where something of the language is broken, where the denotation is not locked". Drum sticks, collected from her first rock concert and thrown by the musician into the crowd, blue plaster tears that fall and rest on the tip of the nose of a zoomorphic sculpture. Removable tears, like ornaments, to redefine our relationship to our emotions: wearing them and doubting of their values. Unspecified marine forms between shell, ear or baptismal font calling out to our buried childhood games where the rope and the pearl have lost their use, but remind us of a familiar scent, a memory, without really knowing which one. Always on the border between two places, between two words, the artist finds a balance in a strange fragility. And again, Lucille Uhlrich connects a simple kindling container, a bamboo stalk, a drop of beeswax. This drop is stylized with infidelity to scale and evokes our childhood games, where elements and shapes are accentuated by their novelty: "A work leaves me in peace when I find astonishment that lasts."

Since it's a process, the passage guides Lucille Uhlrich's work invoking the movement of metamorphosis, the possibility one day of becoming another. The piece, Vase ex-voto evokes this notion of transformation around derisory materials, fetish objects from her childhood (a PMU key ring, a fake orange peel, a grindstone ...) and a cornucopia vase with a hole in its center. The artist puts liquidity and aridity in tension, in a movement similar to the ancestral activity of watching for rains and moons. Water is a symbol of a transitional state between still informal possibilities and obvious realities. A blue line crosses the works and the exhibition embodying the fluidity of writing. Whether it comes from the depths, of the earth or the sky, this line is imbued with a primitive principle, the idea of transformation and of becoming.

*"The path is within us, we carry it within ourselves... Since the beginning, no one can escape it. This will only let you go when you will leave, like life and death. "*  
*from the film Passage de Juraj*

Anissa Touati, January 2021

# LUCILLE UHLRICH

## ÜRÄLT

January 15 - February 13, 2021

Born in 1984 in Strasbourg, lives and works in France.

### STUDIES

**2009**

DNSEP, Ensba, Lyon, France

**2004**

DEUG, Lettres Modernes, Strasbourg, France

**2002**

Hypokhâgne, Strasbourg, France

### SOLO SHOWS

**2021**

Solo show, Le Centre d'Art des Capucins, Embrun, France

Titre, Galerie Lefebvre et Fils, Paris

**2018**

Starting from scratch, Néon, Lyon, France

**2017**

Instant d'après gammes, Galerie Arnaud Deschin, Paris, France

**2014**

Le Grand Malentendu, CEEAC, Strasbourg, France

**2010**

Et caetera, Heidi Galerie, Nantes, France

**2009**

4 x2, exposition personnelle, Galerie Art Pluriel, Lyon, France

### COLLECTIONS

**2018**

State acquisition, CNAP, Paris, France

**2015**

1% Lycée Benoit Charvet, Saint Etienne, France

**2014**

1% IUT Lyon Lumière II, Bron, France

### TEACHING

**2018**

Workshop at Lycée Jacques Prévert, Paris, France

**2015**

Workshop at Lycée Benoit Charvet, Saint-Etienne, France

Workshop at CRAC, Altkirch, France

**2011**

Art teacher at Lycée Technique Jules Verne, Chateau Thierry, France

### RESIDENCIES

**2018**

Koppel Project feat Oliver Epp, London, England

**2015**

Et In Libertalia Ego, Madagascar

**2013**

Prøekt Fabrika, Moscou, Russia

Ceeac, Berlin, Germany

**2010**

Astérides, Marseille, France



**ÜRält IV, 2021**

Plastered sandstone, ferns, earth  
120 x 90 x 65 cm  
47.2 x 35.4 x 25.5 in.

# LUCILLE UHLRICH

## **ÜRÀLT**

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### **GROUP SHOWS**

#### **2020**

G.Semercyian & P. Yovanovitch, Villa Noailles, Hyères, France  
Your friends and neighbors, High Art, Paris, France

#### **2019**

Istanbul Art Fair, Istanbul  
Gomu Gomu, Villa Belleville, Paris  
Carry on Combines, 80 rue de Turenne, Paris  
Radical residency, Unit One Gallery, London, England  
Chez Kit, artist run space, Pantin, France  
Sumo, artist run space, Lyon, France

#### **2018**

Showcase, Koppel Project feat Oliver Epp, London, England  
Open my med, by Anissa Touati & Koché, J1, Marseille, France  
Performance with Anissa Touati & Julien Lacroix, Art port, Tel Aviv, Israël  
As free as ones could claim, by Marielle Chabale, 40m3, Rennes, France  
Data Base, by Carbone18, Les limbes, St-Etienne, France

#### **2017**

In champion, Lieux-Communs, Namur, Belgium  
Rendez-vous, Galerie Arnaud Deschin, Paris, France  
Subterranea, by Revue Ingmar, galerie Florence Loewy, Paris, France  
Just having(...), galerie Jérôme Pauchant, Paris, France

#### **2016**

La Nouvelle Biennale, galerie Thomas Henry Ross, Montréal, Canada  
Kalimotxo blues, by Francisco Da Mata, Smallville, Neuchâtel, Switzerland

#### **2015**

Après avoir tout oublié, Panorama, Friche Belle de Mai, Marseille, France

#### **2014**

Stand indépendant à la foire YIA, Paris, France

#### **2013**

Pavillon Moret, by Anne-Claire Duprat, Treize, Paris, France  
Under the Volcano, by Anissa Touati, Hanarart festival, Nara, Japan  
Ulysse, exposition Les Pléiades, 30 ans du FRAC, Pont du Gard, France  
Exglosion subite\_ form from morf, Fenêtre Contemporaine, Sélestat, France

#### **2012**

L.A Existencial, by Marie de Brugerolle, LACE, Los Angeles, USA  
Le trou, by Dejode & Lacombe, Villa Bernasconi, Genève, Switzerland

#### **2011**

La Bataille ZE#3, by Raphaële Jeune, Galerie Montgrand, Marseille, France  
Jeune Création 2011, Centquatre, Paris, France  
Lost in the twenty first, by Camille Azaïs, H.L.M, Marseille, France  
Red wall, Café chéri, Paris, France

#### **2010**

Les Localisations, Villa Arson, Nice, France  
Parties Prenantes, Bétonsalon, Paris, France



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.

THE RESIDENCY



## Practical Informations



LUCILLE UHLRICH

**ÜRÀLT**

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**NEXT EXHIBITION**

**ROGER HERMAN**

From February 18, 2021



**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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