

# LEFEBVRE & FILS

CONTEMPORARY ART CERAMICS

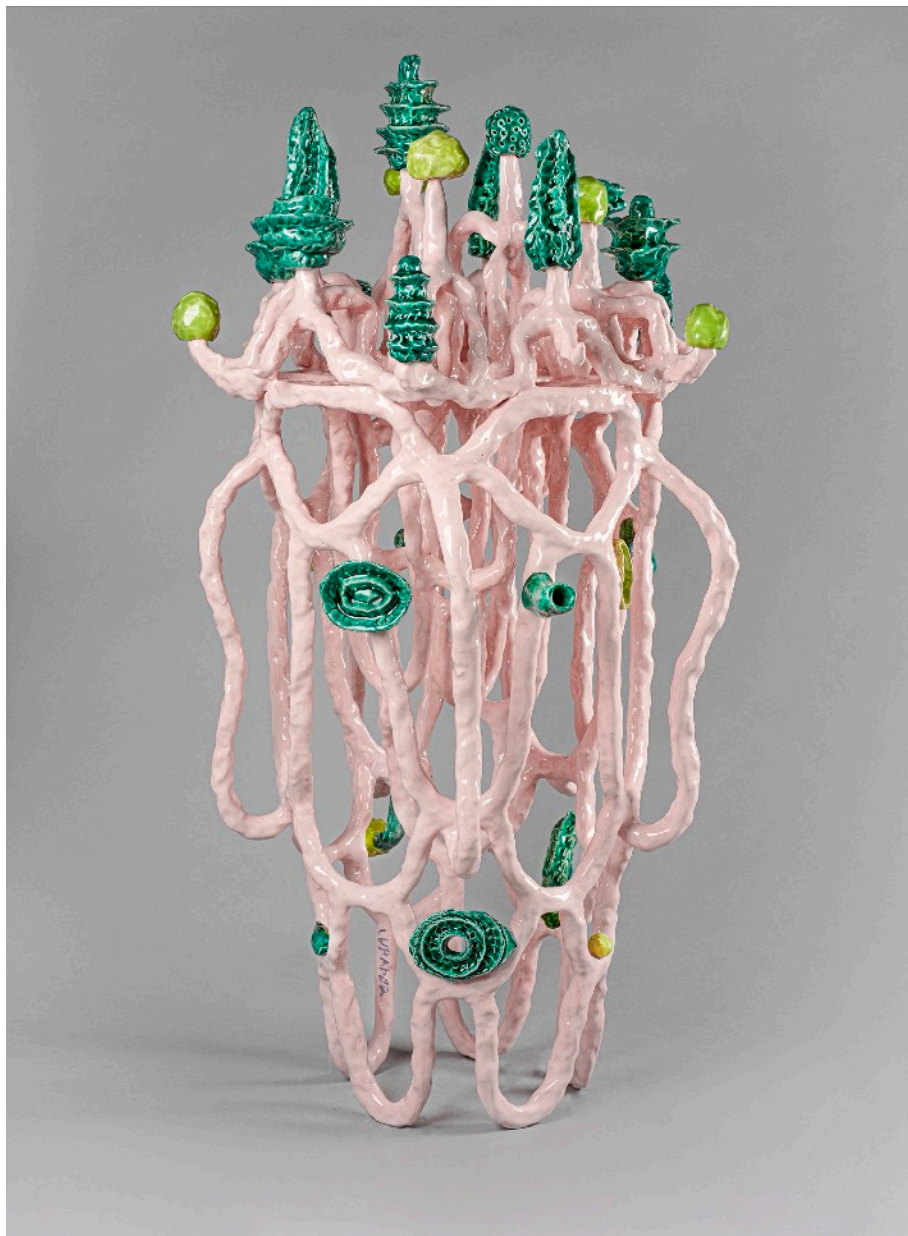
presents

## LYNDA DRAPER

### *REVENIR*

March 7-30, 2024

Opening Thursday March 7, 2024 from 5 to 8pm



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

***Pink Portrait, 2024***  
Ceramic, various glazes and lustres  
93 x 50 x 50 cm  
36.6 x 19.6 x 19.6 in.  
Copyright François Séjourné

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Lefebvre & Fils gallery is happy to present the second solo exhibition of the Australian artist Lynda Draper, following her Residency in Versailles between November 2023 and January 2024.

*«The inspiration for the exhibition Revenir emerged from daily walks and contemplations of the wintery parklands, gardens, and decorative phenomena of the Château de Versailles. My work explores the intersection between dreams and reality. Many works evolve from a state of reverie shaped by fragmented images of my new environment : wintery forests, topiary, white marble, covered statues, faces on urns, ironwork, patisseries, confectionary, and ghosts from the past.*

*This exhibition was made possible by the generosity of Residency Program of Galerie Lefebvre & Fils, Versailles.»*

Lynda DRAPER, January 2024



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24, rue du bac - 75007 Paris  
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**Crown, 2024**  
Ceramic, various glazes and lustres  
51 x 51 x 54 cm  
20 x 20 x 21.2 in.  
Copyright François Séjourné

# LYNDA DRAPER

## REVENIR

March 7-30, 2024

Lives and works in Thirroul, Australia.

Born 1962, Sydney, Australia

Lynda Draper is a contemporary Australian artist who primarily works in the ceramic medium. Her practice explores the intersection between dreams and reality, shaped by fragmented images from her surrounding environment, recollected memories, and interest in talismans from ancient cultures.

Created by a combination of pinching and coiling hand building techniques, Draper's ceramic sculptures evoke dreamlike, ethereal qualities with the visual fragility of paper or wax, and yet are instilled with the resilience and permanence of fired clay. The skeletal structures evolve intuitively, each part gradually cultivating the connective tissue of the work. Often towering into the air, they hold an anthropomorphic presence; each sculpture is imbued with a life of their own. Ultimately, Draper is interested in the relationship between the mind and material world, and the related phenomenon of the metaphysical. Creating art is her way of bridging the gap between these worlds and inviting contemplation about other possible realms.

Draper exhibited as a part of *The National 4: Australian Art Now* with her exhibition *Talismans for Unsettled Times* (2023) at Campbelltown Arts Centre. Draper has received numerous national and international awards, including being the recipient of the 2019 Myer Fund Australian Ceramic Award. Other awards include the 16th International Gold Coast Ceramic Award, Queensland; Fisher's Ghost Award, Sydney; and 54th Acquisition Award MIC, Faenza, Italy.

The artist's works are held in significant national and international collections, including the National Gallery of Australia, Canberra; International Museum of Ceramics, Faenza, Italy; FA Grue Collection, Italy; Renwick Alliance Gallery, Smithsonian Institute Washington; Artbank, Australia; Collection of the Dutch Royal Family, Netherlands; IAC Collection FLICAM Museum, Fuping, China; Shepparton Art Museum (SAM), Victoria; The Myer Foundation, Victoria; Campbelltown City Art Gallery; Gold Coast City Art Gallery; and the University of Wollongong, New South Wales.



***Banksia man, 2024***

Ceramic, various glazes and lustres

87,5 x 50 x 41 cm

34.4 x 19.6 x 16.1 in.

Copyright François Séjourné



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.

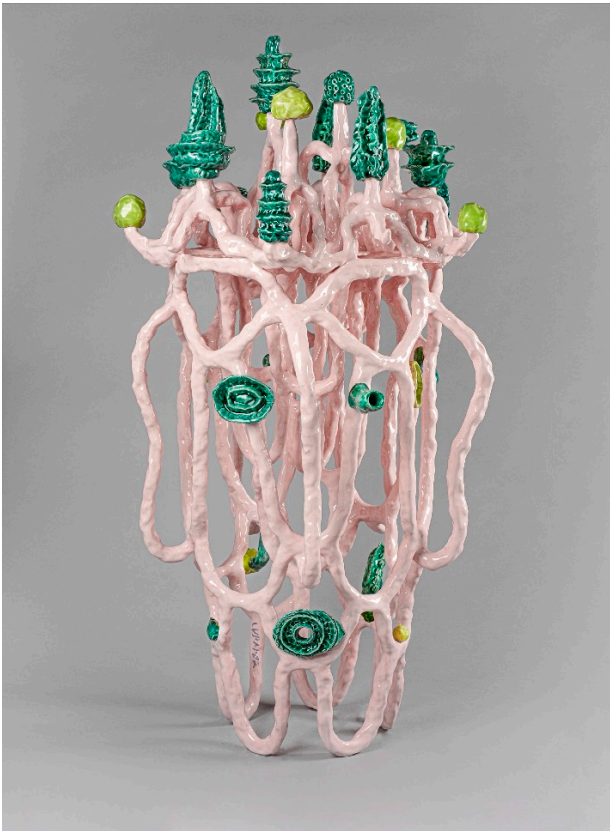
In addition, the gallery offers the residency artists a high quality of visibility through the participation in innovative international fairs, for example in AAAH Paris Internationale.

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



**LYNDA DRAPER**  
*REVENIR*  
March 7-30, 2024



Galerie Lefebvre & Fils  
24, rue du Bac  
75007 Paris

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

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