

LEFEBVRE & FILS

CONTEMPORARY ART CERAMICS

presents

Lynda DRAPER
SLEEPWALKING

January, 10 - February 9, 2019
Opening Thursday 10th January
from 6 to 8pm



Galerie Lefebvre & Fils
24, rue du bac - 75007 Paris
www.lefebvre-et-fils.fr

Lynda DRAPER

SLEEPWALKING

January 10 - February 9, 2019

Born in Sidney, Australia.

Education

2010 Master of Fine Arts by Research, UNSW College of Fine Arts

1991 Graduate Diploma of Visual Arts – Sculpture, COFA UNSW

1985-1987 National Art School, Sydney

1980 - 1983 Bachelor of Education (Art) City Art Institute, UNSW

Lynda Draper is an Australian visual artist who works primarily in the Ceramic medium. She is currently the Head of Department at the National Art School, Sydney, Australia.

Lynda has received numerous national and international awards and grants including a Skills and Development and two New Work grants from the Australian Council for the Arts. Awards include the: Premier Acquisition Award at the 54th International Competition of Contemporary Ceramic Art, held at the International Museum of Ceramics, Faenza, Italy; 16th International Gold Coast Award, Gold Coast Regional Gallery and the Sass & Bide COFA Art Award.

Lynda is a graduate of the National Art School, Sydney. In 2010, she completed an MFA at UNSW Art & Design with the assistance of a Planex scholarship.

Lynda's works are included in significant National and International collections including at the: National Gallery of Australia, Canberra; International Museum of Ceramics, Faenza, Italy; Renwick Alliance Gallery, Smithsonian Institute Washington; Artbank, Australia; Shepparton Art Museum (SAM), Victoria; FA Grue collection, Italy; Collection of the Dutch Royal Family; Myer foundation; Campbelltown City Art Gallery; Gold Coast City Art Gallery; University of Wollongong and the IAC Collection FLICAM Museum, Fuping, China.

Recently Lynda's works were featured in Vitamin C: New Perspectives in Contemporary Art, Clay and Ceramics, Phaidon Press.

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«The inspiration for the exhibition SLEEPWALKING has evolved from daily long walks and contemplations of the wintery parklands, gardens and decorative phenomena of the Chateau du Versailles.

Unlike my home environment, this surreal, strangely familiar, haunting landscape has prompted me to consider my European heritage and question the complex character of early European cultural settlement within the Australian natural landscape. I have become aware of how on a subconscious level my world view and art practice has been informed by being raised on European rituals, history, myths and legends. Tales of kings, queens, princes & princesses, dark forests and wintery Christmas's so alien to the Australian environment.

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, confectionary and ghosts from the past. The exhibition combines aspects of my ongoing practice with new sources, restrictions and freedoms.

I am interested in the relationship between the mind and material world and the related phenomenon of the metaphysical. Creating art is a way of attempting to bridge the gap between these worlds.

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

Lynda DRAPER, December 2018

Visual on the front page
LD#04 - *Il Faced*, 2018
Glazed ceramic - Signed and dated
22.4 x 12.9 x 12.9 in.
57 x 33 x 33 cm
Unique



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 classed 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 expenses of the artists invited to participate in “The Residency” are completely provided by Galerie Lefebvre & Fils, from the journey to and from Versailles, to full-board accommodation, through to the materials needed for creation.

The residency is also kitted out with two kilns to make production as easy as possible.

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.

RESIDENCY



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

José Sierra

Visuals available for the Press



LD#03 - *Boy with a pink bubble*, 2018

Glazed ceramic - Signed and dated

27.5 x 23.2 x 15.3 in.

70 x 59 x 39 cm

Unique



LD#07 - *Woman in blue*, 2018

Glazed ceramic - Signed and dated

24 x 14.5 x 14.5 in.

61 x 37 x 37 cm

Unique

Practical Informations



Lynda DRAPER *SLEEPWALKING*

Solo Show

January 10 - February 9, 2019

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from 6 to 8pm

Upcoming

GROUP SHOW

February 14 - March, 30, 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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