

LEFEBVRE & FILS
CONTEMPORARY ART CERAMICS

presents

MAX MASLANSKY

ENTER THE HIMBO

March 31 - April 23, 2022



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

Himbo with Emotional Support Fish, 2022

Glazed ceramic

55,8 x 53,3 x 40,6 cm

22 x 21 x 16 in.

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In Max Maslansky's new exhibition of ceramics and paintings at Lefebvre & Fils Gallery, one is confronted with a range of recurring marine animals, allusions, and characters. The ancient Shame-Eating Sea God, prominent among them, meets their counterpart, an undead and water-borne male 'himbo'. As externalizations of Maslansky's psyche, and as votives for his regrets, the sea God and 'himbo' have the chemistry to redeem shame together.

When the first homo sapiens appeared on Earth 100,000 years ago, a new elemental emotion called shame emanated from their family bands and tribes. It started as a feeling of self-disgust related to disease contamination in groups, but it swiftly evolved into a compound that filled the oceans. The salty shame water vaporized into clouds, which became storms and hurricanes, whose rains returned the shame to the entire planet. Through the storms, it poured into all the lakes and streams, and froze atop mountains and arctic poles. As humans proliferated and became more exposed to shame, it became more calcified—compacting like rocks in their bones.

The Shame-Eating Sea Monster evolved to eat the abundant shame in the oceans, but its populations, once proportionate to humans, were suddenly decimated. There was an excess of their food source, causing many to gorge themselves to death. After millennia of being greatly outnumbered, the Shame-Eating Sea Monsters quietly transitioned from animals into marine Gods. The contemporary 'himbo' man, appearing on Earth recently, and fashioned into ceramic by Maslansky, is the vessel through which direct access to the Shame-Eating God can be granted.

Other sculptural objects and paintings by Maslansky are subsidiary to, but augment, this new form of worship. They portray Maslansky's trains of thought that traipse through objects of regret, fear, guilt, and shame. They are the leitmotifs—couched in Freudian and Jungian tropes, and in the brazenly fanciful—that Maslansky uses to create new disjunctive chapters in his system of meaning, whose details, animals, and characters become more consequential and elaborate with every iteration.

This is Max Maslansky's second exhibition and residency with Lefebvre et Fils, Paris. He has exhibited solo and two person exhibitions widely, including at Emma Gray HQ, Los Angeles; Dutton, New York; Jeff Gallery, Marfa, Texas; 12.26, Dallas, Texas; and Galerie Sebastien Bertrand, Geneva. He has been included in group exhibitions at the Hammer Museum, Los Angeles; Spurs Gallery, Beijing; Richard Telles Fine Art, Los Angeles; Fredericks and Frasier, New York; Gavin Brown's Enterprise, New York; and many more. His work is held in the permanent collection of the Los Angeles County Museum of Art, Los Angeles; and in the Axel Springer SE Collection, Berlin. He lives and works in Los Angeles.

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1976 Born in Los Angeles.
Lives and works in Los Angeles.

EDUCATION

2006

MFA California Institute of the Arts, Valencia, CA

1999

BA Fine Art, Bard College, Annandale-on-Hudson, NY

1998

Glasgow School of Art, Glasgow, UK

SOLO AND TWO PERSON EXHIBITIONS

2019

No Shame at Sea, Galerie Lefebvre et Fils, Paris (two person)
The Chalet, Marc Jancou, Rossiniere, Switzerland (two person)

2018

Crabs n' Mags, Five Car Garage, Los Angeles

2017

Safe Place, Five Car Garage, Los Angeles

2016

Exchange Values, Dutton, New York
Kiss from Californie, The Finley, Los Angeles (with Nancy Stella Soto)
NADA, Miami Beach, FL, Five Car Garage, Los Angeles

2015

Jouissance, Honor Fraser, Los Angeles
Midnight Blue, Galerie Sébastien Bertrand, Geneva, Switzerland

2014

The Edge of Night, Five Car Garage, Los Angeles

2011

Behind the Internet, EmmaGrayHQ, Los Angeles

2007

Bachelor Party, Cherry and Martin, Los Angeles

2006

Cherry and Martin, Los Angeles

RESIDENCIES AND GRANTS

2022

The Residency, Lefebvre & Fils Gallery, Versailles and Paris

2019

The Residency, Lefebvre & Fils Gallery, Versailles and Paris

2015

California Community Foundation Grant, Los Angeles

2013

Rema Hort Mann Foundation Emerging Artist Grant (Nominee) 2008 Vermont Studio Center, Johnson, Vermont

PUBLIC COLLECTIONS

Axel Springer Collection, Berlin
Los Angeles County Museum of Art, Los Angeles



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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