

LEFEBVRE & FILS

CONTEMPORARY ART CERAMICS

presents

**MAX MASLANSKY &
NICK WEDDELL**

NO SHAME AT SEA

July 4 - 27, 2019

Opening Thursday 4th July

from 6 to 8pm



Max MASLANSKY & Nick WEDDELL

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Lefebvre & Fils Gallery is pleased to present the work of 2 American artists Max Maslansky and Nick Weddell.

In collaboration with Five Car Garage.

For his first two-person exhibition in Paris, Max Maslansky has arranged a group of recent paintings and ceramics, most of which made during his month-long stay in France. In these works, Maslansky has evolved his motifs gradually away from pornography and into marine life. The animals on which Maslansky fixates include crabs, octopus, sea stars, and other creatures. Beautiful, alien, and sensual, he interprets their forms loosely, allowing for various poetic and non-marine associations to occur. Our perception of the deep ocean as this vast expanse where all life began is assumed by the artist at the outset. Under these auspices, there is no better setting in which Maslansky can exorcise the shame that has been the undercurrent of his past work. Alongside a crustacean or cephalopod, shame can theoretically live freely. In this space, personal fantasy can take better hold of the object as Maslansky leaves behind pornography's collective fantasies.

Max Maslansky's past solo exhibitions were held at Five Car Garage; Los Angeles, Sonia Dutton, New York; and Galerie Sebastien Bertrand, Geneva, Switzerland. He has been included in group exhibitions at the Hammer Museum; Los Angeles, Gavin Brown's Enterprise, New York; Frederick and Freiser, New York; V2 Gallery, Copenhagen and many more. In 2017, his first monograph, *Used Paintings*, was published by Not a Cult.

Weddell's work is the fantasy of physical reality, rooted in the language of pottery, vessel, and landscape. He taps into the familiarity of these subjects-be it cups, trees, or materials-in order to catalyze a celebration of that which is and a challenge to seek that which could be. Weddell's work is an arbiter of progress, a wrecking ball of convention, and above all a harbinger of joy.

In 2019, Nick Weddell will be a visiting artist at the Center for Contemporary Ceramics at California State University Long Beach before he travels to France to be a resident artist in Versailles invited by Lefebvre & Fils Gallery during summer. When he returns to the USA in the fall, he will join the Archie Bray Foundation as one of the new long-term resident artists.

Weddell's work is in several private collections in the United States as well as in Australia, China, Japan, Europe, and Canada.

Pictures on the front page

Max MASLANSKY

No Shame at Sea, 2019

Underglaze stoneware and pigmented slip

48 x 32 x 5 cm

18.8 x 12.5 x 1.9 in.

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

Nick WEDDELL

Wednesday, 2019

Stoneware and glaze

151 x 95 x 103 cm

59.5 x 37.5 x 40.5 in.

July 4 - 27, 2019

MAX MASLANSKY

Born in Los Angeles in 1976.
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 EXHIBITIONS

2019

Galerie Lefebvre & Fils, Paris

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 California, 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

2019

The Residency, Galerie Lefebvre & Fils, Paris, France

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



Max MASLANSKY
Triad (Half Double Bed), 2018
acrylic on found bed sheet
93,9 x 144,7 cm
37 x 57 in.

NICK WEDDELL

Born in Austin, Texas in 1994.



EDUCATION

2019

Graduate School, New York State College of Ceramics, Alfred University.

2016

BFA in Ceramics, Texas State University.

SOLO SHOWS

2019

Joy Morsels, Eutectic Gallery, Portland, USA.

2018

Nick Weddell- Glaze as Form, Eutectic Gallery, Portland, USA.

GROUP SHOWS

2019

Max Maslansky & Nick Weddell, Galerie Lefebvre & Fils, Paris, France.

Clayborn, Galerie Lefebvre & fils, Paris, France.



Nick WEDDELL
Cacthem, 2019
Stoneware and glaze
12 x 12 x 15 cm
4.7 x 4.7 x 5.9 in.



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.

Program The Residency 2019

Nick WEDDELL
Katarzyna PRZEZWANKSA
Derek WEISBERG
Trisha BAGA

THE RESIDENCY



Practical Informations



Max MASLANSKY
& Nick WEDDELL

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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

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