

LEFEBVRE & FILS

CONTEMPORARY ART CERAMICS

presents

NARUMI NEKPENEKPEN

SUGAR2

January 13 - February 12, 2022



Galerie Lefebvre & Fils
24, rue du bac - 75007 Paris
www.lefebvreelfils.fr

Untitled, 2021
Glazed porcelain and crayons
15 x 17,7 x 20 cm
10 x 7 x 8 in.

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Lefebvre & Fils Gallery is pleased to announce a solo show by Japanese-Nigerian artist, Narumi Nekpenekpen, following her residency in Versailles.

Nekpenekpen's show is formed of glazed ceramic sculptures that employ vulnerability as a mode of refusal, world-building and urban influence, mostly tags.

Inspired by the poetry of dreams and daydreams, and also by the language of film, Nekpenekpen's work traverses questions of mistranslation, identity and belonging. Drawing from wide-ranging pop-cultural references, Nekpenekpen's figures come together in a liminal place.

In her process, slab porcelain clay is pushed and pulled into a central foundation onto which, like armour, the artist affixes a head, chunky limbs and highly textured garments, chains and other accessories.

Born 1998 in Kashiwa, Japan.

Lives and works in Los Angeles, CA.

She received her BFA from California State University Long Beach in 2020. Her solo exhibitions include Angels with Dirty Faces, Real Pain (New York, NY) and Toothache, ODD ARK•LA (Los Angeles, CA). Recent group exhibitions include Intra-action, Soft Opening (London, UK), Possibility Made Real: Drawing and Clay, 12.26 (Dallas, TX), Speech Sounds, Real Pain (New York, NY), Center of the Core, Deli Gallery (New York, NY), and Terra Firma, Murmurs (Los Angeles, CA).

EDUCATION

2021

Bachelor of Fine Arts, Ceramics

California State University Long Beach, Long Beach, CA

SOLO SHOWS

2021

Angels with Dirty Faces, Real Pain, New York, NY

Intra-action: Part 1, Soft Opening, London, UK

2019

Toothache, ODD ARK•LA, Los Angeles, CA

GROUP EXHIBITIONS

2021

Possibility Made Real: Drawing and Clay, 12.26, Dallas, TX

Speech Sounds, Real Pain, New York, NY

2020

Center of the Core, Deli Gallery, New York, NY

HU, Real Pain, Los Angeles, CA

Terra Firma: Foreign Lands, Murmurs, Los Angeles, CA

Vivid (Made in L.A. 2020), The Hammer Museum, Los Angeles, CA

The Struggle for Change, Murmurs, Los Angeles, CA

Ooga Booga store front at Frieze, Los Angeles, CA

2019

Transmissions, Insect Gallery, Los Angeles, CA

Insights, Kleefeld Contemporary Art Museum, Long Beach, CA

RESIDENCIES

2021

Lefebvre & Fils Residency, Versailles, France

AWARDS

2019

Olsen Ceramic Scholarship, CSULB, Long Beach, CA

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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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www.lefebvreetfils.fr