

LEFEBVRE & FILS

CONTEMPORARY ART CERAMICS

presents

LAMARCHE-OVIZE
“NOTES”

April 4 - May 25, 2019

Opening on Thursday 4 April from 6 to 8pm



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**Lefebvre & Fils is pleased to announce the first solo show
of the artist couple Lamarche-Ovize at the gallery.**

The idea of the project is to invest the gallery Lefebvre & Fils, space full of stories and traces that read and allow to create a new narration from these fragments gleaned, faiences painted blue, arabesques, patterns reminiscent of foam or abstraction. So we introduced our history in this history of ceramics but also that of a filiation that we gleaned and watched.

The notes are large lays of printed cotton fabrics, from the notebooks, chronologically classified and mixing drawing observation, boredom, research. We can read the progress of the work and its questions, its inscription and its place in a historical field. It is a temporal and cerebral walk. Ceramics that come off this frame oscillates between several series, some unpublished, started for the exhibition. They are the witnesses of our relationship to drawing, they recompose the fragments and motifs from the three-dimensional notebooks and play the conventions between applied arts and art between everyday objects, trivial, functional and sculptural. They recall the manifesto and the collective wish of the artists and artisans of the municipality, namely to abolish the boundaries between decorative arts and fine arts, to seek the beautiful and to make an access to freedom and non-alienation to a society that instrumentalizes gesture and thought and creates classes.

In the eyes of these objects that play borders, small herbaria like encyclopaedic boards of a hypothetical trip to Italy and paintings coated with drawing, resumption of female figures as muses who would play the stereotypes and evoke great figures of female artists.

This exhibition is intended primarily as a walk in our preoccupations and principles it is an exhibition that plays with the materials between cotton, sensitive paper, earth, engobes matte and enamels, but also the superimpositions, the modes manufacturing, screen printing, gesture that are intended as ricochets between practices and surfaces.

Visuel sur la page de garde
Les travailleurs de la mer (pattes), 2019
Glazed earthenware - Signed & dated
50 x 40 x 25 cm
19.6 x 15.7 x 9.8 in.
Unique

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EXHIBITIONS

2019

Batz sur mer, Untitled San Francisco, Galerie Lefebvre et Fils

Fabre, curated by Alexandra Fau, Paris

Elisée, une biographie, DrawingLab, Paris, commissaire: Solenn Morel.

Cac, la traversée, Alfortville.

2018

Hyacinthe, Aeroplastics, Brussels.

2017

Nos paradis perdus...Lost in our paradise, Galerie G-P&N Vallois,

Project Room, Paris.

Les motifs sauvages, Centre d'art du Parc Saint-Leger, Pougues-les-Eaux.

Nouvelles de Veracruz, Le grandcafé, Saint Nazaire.

Marea, Galerie Luis Adelantado, Valencia.

2016

Pop Column and dream collage, Luis Adelantado galeria, Mexico, Mexique.

Nouvelles de nulle part, Centre d'art les Capucins, Embrun.

KIC 4852, MAGP, Cajarc.

2015

The Host, Untilthen 226, commissaire Nathalie Viot.

Et les fleurs ont bouilli vives dans leurs piscines, commissaire Annabela Tournon, Parc culturel de Rentilly.

Chaine, porte-clés et pavillons, Toshiba House, Besancon.

« MAD », with The Drawer, la Maison Rouge, Paris.

2014

Trouve des fleurs qui soient des chaises, commissaire Annabela Tournon, Parc culturel de Rentilly.

La maison enchantée, Urdla, Villeurbanne.

El unico fruto del amor, Luis Adelantado galeria, Valencia, Espagne.

2013

The Drawer cabinet, Paris.

La Galerie, Noisy-le-Sec, (projet collaboratif).

2012

La couleur des jours, Le Micro-Onde, Centre d'art de l'Onde, Velizy.

2011

Landscape, Le Grand Atelier, École supérieure d'art de Clermont Métropole.

2010

Fonction du regard, Leroy Merlin, Quai d'Ivry.

2009

L'origine, Galerie Carlos Cardenas, Paris.

2008

Le corps du décor, Formcontent, Londres.

Abstracta/Concreta, Galerie Laurent Godin, Paris.

2007

Plast Galerie, 10m2, Sarajevo, Bosnie.

Florentine & Alexandre LAMARCHE-OVIZE

Florentine Lamarche and Alexandre Ovize were born in 1978 and 1980 in France. They live and work at Aubervilliers in France.

Florentine Lamarche and Alexandre Ovize develop a resolutely hybrid and fragmented committed practice that combines art and craftsmanship. Real plastic investigations, their works are elaborated by assembly and reveal a compilation of references drawing from everyday life, popular culture, or the history of art. At home, drawing is omnipresent. It allows thought to exist as sketches and notes. It spreads on the walls and other supports - ceramic or tapestry - in a sweet and abundant eccentricity.



Barbodoigts (pyrénées), 2018

Glazed earthenware - Signed & dated

35 x 30 x 20 cm

13.7 x 11.8 x 7.8 in.

Unique

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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 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 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 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.

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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?

THE RESIDENCY



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.

The Residency Program 2019

José SIERRA
Jon PLYLYPCHUK
Nick WEDDELL
Ramesh NITHIYENDRAN

Visuals available for the Press



Les travailleurs de la mer (pattes), 2019

Glazed earthenware - Signed & dated

50 x 40 x 25 cm

19.6 x 15.7 x 9.8 in.

Unique



Barbodoigts (pyrénées), 2018

Glazed earthenware - Signed & dated

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13.7 x 11.8 x 7.8 in.

Unique



Marisa, 2019

Mixed media on paper on canvas - Signed & dated

60 x 80 cm

23.6 x 31.4 in.

Unique

Practical Informations



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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

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