

LEFEBVRE & FILS
CONTEMPORARY ART CERAMICS

presents

Jasmine Little FOUNTAIN

14 December 2017 – 20 January 2018

Opening reception: 14 December, 6pm - 8pm



Galerie Lefebvre & Fils
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Lefebvre & Fils is pleased to announce *FOUNTAIN*, the first exhibition of work by the artist Jasmine Little from 14 December 2017 to 20 January 2018.



Untitled, 2017, ceramic - Courtesy Jasmine Little and Galerie Lefebvre & Fils

Jasmine Little, a young US artist currently living in the wide-open, colour-saturated spaces of Colorado, didn't come to ceramics, as with many artists, by first intention. Her favorite means of artistic expression were first painting; with oils, with ink and with watercolor.

However, after experimenting with ceramic sculpture in Los Angeles, she decided to refine her technique with a six-week residency with Louis Lefebvre. The Chateau de Versailles was an absolute revelation for her – she instantly fell in love with the palace grounds and fountains and was held spellbound by its secret groves and labyrinths of greenery that seemed to hold a mirror up to her innermost thoughts and feelings.

In the fountains and palace grounds of Versailles, Jasmine Little came face-to-face with Woman as mythological figure: naiad - goddess – siren, as well as Water, a symbol of fertility and a whole universe of water-borne beasts and fabulous animals – offering her a subject matter and inspiration she ever dreamed.

Her pictorial style, rich in symbolism, elegiac, shot through with flashes of Fauvism and more subdued water-coloured tones, lifts the veil on a symbiotic relationship with the Nature and a sacralized feminism. Here too we see a kind of animism where Human, Vegetable, Mineral, Water - the preponderant element - merge and sway, floating time to time in a world of languid moisture, sometimes in a desert furnace, or an unexplored primary forest.

Cover image: 'Dry Weather', oil on canvas, 280 x 420 cm, Courtesy Lefebvre & Fils, Jasmine Little.



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 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?

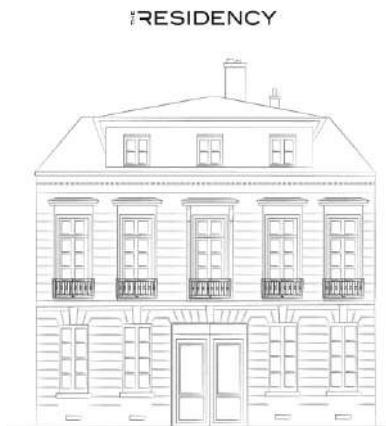
On average, the residency lasts two months for each invited artist. Each exhibited work is unique and unseen. There are no multiple editions.

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.

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Not all the artists in “The Residency” are artists of the gallery. How do you chose 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 fired 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 2017-2018

Stan Edmondson, Zachary Armstrong, Raul De Nieves
Julia Haft-Candell, Jennifer Rochlin, Gavin Kenyon, Lynda Draper



Portrait of Jasmine Little © Rebecca Fanuele
Detail "Dry Weather", oil on canvas, 280 x 420 cm,
Courtesy Lefebvre & Fils, Jasmine Little.

About Jasmine Little

Born in 1984.

In 2003, Jasmine Little graduated to Copper Mountain College in Joshua Tree, California.

In 2007, she obtained a BA in Art from the University of California in Los Angeles.

In 2015, she received her Masters of Art from Adam State University in Alamosa, Colorado.

She lives and works in Colorado.

Solo show:

2017

Lefebvre & Fils, Paris, France.

Tidal, South Willard, Los Angeles, CA.

2015

A Night in the County, The Range, Saguache, CO.

Giant Rock, 1999, Clyde Snook Gallery, Adam State University. Alamosa, CO.

Non Sequitur Streaming Narrative, Jancar Gallery, Los Angeles, CA.

Interview de Jasmine Little

"The Residency all allow for immense contemplation and inspiration."

What attracted you to Galerie Lefebvre & Fils' "The Residence" ?

I hold Louis Lefebvre in high regard as he has exhibited many of my peers from the Los Angeles contemporary art world and I was attracted by his choices of artists and works at the gallery.

I considered him to have a great eye for artists. Later I learned of The Residency, its amazing facilities, and the long duration of the program.

The proximity to the Palace of Versailles and Paris also makes The Residency very appealing.

Do you feel that the same things that inspire you in France are the same as in the States?

My work has been focused recently on archetypal themes and subject matter. In France I have continued in this vein.

Specifically, the fountains at the Palace of Versailles have been an inspiration for this new body of work. I am able to visit museums and discover so much work that has inspired me.

France and the town of Versailles, the French lifestyle and the comfort of the residency all allow for immense contemplation and inspiration.

You are a painter. Your painting could be described as figurative, colorful and narrative. Do you see a continuity in your ceramic work?

The paintings and ceramics are very related, I think about the relationship as foils of each other.

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Selection of group shows:

2017

As if it were not ours, Pon Ding, Taipei, Taiwan.

Flying Man, Revolved, Dread Lounge, Los Angeles, CA.

Cryin Out Loud, curated by Micol Hebron, Center for Contemporary Arts, Santa Fe, NM.

Hotel Kalifornia, Lefebvre & Fils Gallery, Paris, France. Amplify Compassion (ACLU Fundraiser), 356 S Mission Rd, Los Angeles, CA.

2016

Klaus/Someone Else's Map, curated by Hayama Projects, Yeo Workshop, Singapore.

2015

Works on Paper, curated by Carter Foster, Long Beach Island Foundation for Art and Science, Loveladies, NJ.

Preview, Hatfield Gallery, Adam State University, Alamosa, CO.

In the studio when I get stuck in painting, I switch to clay and the three dimensionality and technical aspect lets me focus on different problem sets than those encountered in my painting.

The media can inform each other and help me flesh out my ideas more thoroughly.

The theme in my work is women as represented in art and water. Each piece represents a single vignette into a much larger narrative, which I consider to be a metaphor for an artist creating work.

Roger Herman took part in the “The Residency” just before you. As he was your professor at UCLA, could you tell us some of the advice he gave you?

It was so amazing to overlap my residency with Roger Herman here in Versailles. We were able to catch up, get some amazing udon soup in Paris, walk through the Tuilleries Gardens, visit the Musee D'Orsay and cook with Louis.

And of course I was able to go to the opening reception of his latest exhibition at Lefevre et Fils.

Roger is a constant inspiration to me as an artist. The most important advice he has instilled in me is “Just keep working!”



JL#12 - Untitled, 2017, Ceramic, 23,5 x 13 cm, Courtesy Jasmine Little & Galerie Lefebvre & Fils

Visuals available for the press



JL#04 - Untitled, 2017
Ceramic, 23 x 13 cm
Courtesy Jasmine Little,
Galerie Lefebvre & Fils



JL#11 - Untitled, 2017
Ceramic 27 x 12 cm
Courtesy Jasmine Little,
Galerie Lefebvre & Fils

Visuals available for the press



RH#02 - Untitled, 2017
Ceramic, 27 x 14 cm
Courtesy Jasmine Little,
Galerie Lefebvre & Fils



JL#03 - Untitled, 2017
Ceramic, 25 x 11 cm
Courtesy Jasmine Little,
Galerie Lefebvre & Fils

Visuals available for the press



JL#13 - Untitled, 2017
Ceramic 23 x 13 cm
Courtesy Jasmine Little,
Galerie Lefebvre & Fils



JL#15 - Untitled, 2017
Ceramic, 25 x 15 cm
Courtesy Jasmine Little,
Galerie Lefebvre & Fils

Visuals available for the press



JL#18 - Untitled, 2017
Ceramic, 53 x 21 cm
Courtesy Jasmine Little,
Galerie Lefebvre & Fils



JL#19 - Untitled, 2017
43,5 x 20 cm
Courtesy Jasmine Little,
Galerie Lefebvre & Fils

Practical information



Jasmine Little FOUNTAIN

Solo exhibition

14 December 2017 - 20 January 2018

Opening night in the presence of the artist,

14 December 6pm to 8pm

Coming soon

Stan Edmondson

February 2018

Zachary Armstrong Raul De Nieves

March 2018



Galerie Lefebvre & fils
24, rue du bac
75007 Paris

Open Tuesday to Saturday

From 11am to 1pm and 2pm to 7pm
Mondays on appointment

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