

LEFEBVRE & FILS

CONTEMPORARY ART CERAMICS

in collaboration with

AGO : PROJECTS

present

MYUNGJIN KIM

OWLS COURT

April 25 - May 25, 2024

Opening Thursday April 25, 2024 from 5 to 8pm



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

Owls Court sculptures, 2023
Terra Cotta & Terra Sigillata
Copyright Anthony Girardi

MYUNGJIN KIM

OWLS COURT

April 25 - May 25, 2024

The solo exhibition of ceramic art by MyungJin Kim titled *Owls Court* was presented by Galerie Lefebvre et Fils in Paris, April and May 2024. The work in the exhibit was created by the artist at The Residency in Versailles. This exhibition was sponsored in collaboration with AGO Projects based in Mexico City.

Lives and works in San Pedro, California.

MyungJin Kim was born in South Korea and received her Master of Fine Arts degree at Seoul National University in 2002, after which she moved to Los Angeles.

Her ceramic art can be found in the Jordan Schnitzer Museum of Art in Eugene, OR, The Pizzuti Collection in the Columbus Museum of Art, The Resnick Collection in Los Angeles, The Archie Bray Foundation Collection in Helena, Montana. As well her work can be found in numerous private collections in the United States and Europe.



Owls Court Vessel #6, 2023

Terra Cotta, Terra Sigilata

90 x 40,6 x 53,3 cm / 35.5 x 16 x 21 in.

Copyright Anthony Girardi

EDUCATION

2002

MFA in Ceramics, Seoul National University, Seoul, South Korea

1998

BFA in Ceramics, Daegu University, Daegu, South Korea

SOLO SHOWS

2025

Long Beach Museum of Art, Long Beach, CA

2024

Gana Art Nineone, Seoul, South Korea
"Owls Court", Galerie Lefebvre et Fils in collaboration with AGO Projects, Paris, France

"Hoot&Bloom", The Future Perfect in collaboration with AGO Projects, San Francisco CA

Fog Design + Art Fair 2024, AGO Projects, San Francisco, CA

2023

"Hola Paris", India Mahdavi Gallery in collaboration with AGO Projects, Paris, France

Cheongju Craft Biennale, Cheongju, South Korea

2022

"Hortus Talisman", Hostler Burrows in collaboration with AGO Projects, Los Angeles, CA

2021

Design Miami, AGO Projects, Miami, FL
Design Miami/Basel, AGO Projects, Basel
"Paradise", Salon94 in collaboration with AGO Projects, NYC

2020

"Miami Tableaux", LGxSalon94Design, Miami, FL

2019

Design Miami, AGO Projects, Miami, FL

GROUPS SHOWS

2023

"We are outta here", The Pit LA, Los Angeles
"Hola Madrid", AGO Projects, Madrid, Spain

2021

"Cracked", Tristan Hoare, London, UK

"Vessels", Nina Johnson Gallery, Miami, FL

2020

"Hola Aspen", AGO Projects, Aspen Zona Maco, AGO Projects, Mexico City, Mexico

COLLECTIONS

Long Beach Museum of Art, Long Beach, CA
American Museum of Ceramic Art, Pomona, CA

21C Museum Hotels, Louisville, KY

Jordan Schnitzer Museum of Art, Eugene, OR
Pizzuti Collection, Columbus, OH

Archie Bray Foundation, Helena, MT

Resnick Private Art Collection, Los Angeles, CA

MYUNGJIN KIM

OWLS COURT

April 25 - May 25, 2024

MJ Kim Hoot & Bloom

by Tony MARSH

The artist builds terra cotta vessels that become seamless organically undulant forms depicting Jurassic era botanical life, a direct inspiration from the ancient plants in her abundant Southern California garden. Once the vessel has been sculpted, fine lines are etched in the surface helping to identify shape boundaries and preparing the work for the final delicate brush work in white, which adds detail and completes the work. The artist thinks of her ceramic art as dimensional painting, the work is as much about the painted image as it is about the sculptural form. In that way the vessel form occupies the space of botanical and avian images she shapes and paints.

Kim's unique terra cotta vessels take artistic inspiration across cultural time with influences from both east & west, the distant past to the contemporary moment. The work is direct and austere, made by the artist's hand using terra cotta clay. Each work is finished with a polished coat of fine clay known as terra sigillata, invented by Roman potters 2000 years ago. Rich lustrous hues of light to dark green or earthy red, browns provide the predominant ground, white line work completes each piece.

Owls Court Vessel #2, 2023

Terra Cotta, Terra Sigillata

90 x 58,4 x 61 cm

35 x 23 x 24 in.

Copyright Anthony Girardi

It is important to understand that Kim's work in clay is not just a matter of hybridizing traditions and styles in art. Her art operates outside historical boundaries of known style and type in ceramic art. It is the creation of a unique vision grounded in personal experience. Embedded in the work are underlying unannounced themes that are philosophical pillars of Korean culture. Centuries of interpreting life's experience through the lens of Buddhism, Confucianism and a homegrown brand of Shamanism has distilled and formed Korean perception and experience in unique ways. There is the essence of simplicity, purity, strength and organic order in the sculpture and painting of MJ Kim. These are all tenants in systems of belief in the structure of Korean values. Owls, which appear frequently are supernatural and play to Shamanism and the superstitious as well as being the embodiment of wisdom. The Cycads that grow in her garden are ancient plants that predate flowers in botanical time and have remained unchanged for millions of years, there is integrity in that kind of evolutionary success.



MYUNGJIN KIM

OWLS COURT

April 25 - May 25, 2024

The Cycads that grow in her garden are ancient plants that predate flowers in botanical time and have remained unchanged for millions of years, there is integrity in that kind of evolutionary success. In Cycads there is dignity and a profound sense of symmetry and mathematical order in their anatomical structure, these are signs of strength which is very symbolically attractive to Kim. Historically, Korean "Minwha" and "Whajado" (folk & scholars) painting's were created on these platforms of cultural belief and perform as talisman contributing to keeping the home safe when on display. Important to the artist are what the ink paintings of Korean Confucianist scholars have to offer as a testament to orderliness, virtue, purity and strength in line. These are all important cultural values that reside in their art but permeate all of life. Additionally, lack of bright color is a Confucianist signal of earnest and seriousness of intentions. Additionally, Kim looks carefully at 19th century "Whajodo," symbolic folk paintings that include landscapes with lush flowers and pairs of birds "mated for life". They are considered enchanting talisman to be hung in the home in order to offer the promise of prosperity, longevity and happiness. The artist considers her work, *Contemporary California Whajodo*. Additionally, Kim's work has found inspiration in the rich traditions of; story telling Greek terra cotta vessels, Central & South American Pre-columbian ceramic art and in European, pre-camera, highly accurate scientific botanical drawings and etchings one will find in early French Diderot encyclopedias.

To enter the artists property through either entry, or to walk the path from home to studio on the back of the property is to pass through entirely different but enchanting gardens. The front garden is full of fruit trees, berries, vegetables and flowers. The back garden in contrast, is full of exotic tropical ferns, palms and rare endangered, Jurassic era cycads from Mexico and Africa. The gardens are important sites, each marks seasonal time and change in different rhythms and labors of love that require ongoing connectivity to nature. Daily routines move between tending to each of the gardens and creating art in the studio. These activities are all inexorably linked. While the themes in her work are archetypal, the artist filters and distills information from her immediate surroundings and cultural history as poignant subject matter in her art. Her narrative vessels depict a primal botanical landscape inspired by the Jurassic era plant life in her garden.

Owls are quite present in the artist's work. They exist ominously in pan-cultural consciousness as mythological talisman, symbolically important beings and the embodiment of wisdom. They are presented individually and as mated pairs, found amongst the fauna in Kim's sculptural vessels portrayed as serious, quizzical, humorous and at times foreboding.

It is in the spirit of traditional Korean values and art from the east & west that Kim offers a fresh vision of harmonious, organic sculpture depicting the botanical and spiritual worlds within which she lives.



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



MYUNGJIN KIM
OWLS COURT
April 25 - May 25, 2024



Galerie Lefebvre & Fils
24, rue du Bac
75007 Paris

From Tuesday to Saturday
11am - 1pm and 2pm - 7pm
Monday by appointment

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