

LEFEBVRE & FILS

CONTEMPORARY ART CERAMICS

presents

ADAM MILLER

IF YOU GET LOST, I WILL FIND YOU

September 10 - October 8, 2022



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

If you Get Lost I will Find You (Ultraman and Ultraboys in the Jungle), 2022

Glazed and underglaze stoneware with sgraffiato decor

83 x 53 cm

32.6 x 20.8 in.

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“If you get lost, I will find you” is a new exhibition of ceramic works by Los Angeles-based artist Adam D. Miller. The exhibit consists of eight new ceramic pots; five large pots (80 cm in height) that can be installed both outdoors and indoors and three other smaller pots (40 cm in height) in the ground floor space of the Lefebvre & Fils gallery. All the works were created by Adam Miller during his residency at Versailles (with the assistance of Agathe Brahami-Ferron), during the months of June and July 2022. This is the artist's first solo exhibition in Paris and with the gallery.

The pieces included in the exhibition continue Miller’s on-going fascination with the Ultraman character. Ultraman is a popular Japanese Sci-Fi Kaiju television series which has been in production since the 1960’s and distributed across the globe, including to Seattle in the early 90’s where the artist grew up and became obsessed with the character.

For this exhibition Miller revisited the historical paintings of French artist Henri Rousseau before his residency, making the decision for the works to incorporate both pop and art historical references with Ultraman and his “ultraboys” found in twisting, chaotic Rousseau-ian “Junglescapes”. Miller has been mining Ultraman as an archetypal symbol throughout his ceramic works since he first started working in the medium in 2018. The artist is interested in his personal history and relationship to the show, as a fan from childhood into adulthood. The Ultraman imagery in Miller’s work evolved post-pandemic from using the iconic helmet as a jumping off point to create works with an abstracted reference to the character, to composing specific images through brushy, dripping compositions featuring the character made from underglaze on the wet clay body, stylistically bringing to mind the paintings of German Neo-Expressionists, with heavy line work then carved into the wet clay before being fired. Where the first ceramics were a nod to the iconic character, Miller now uses Ultraman as an avatar for exploring personal experiences, specifically with the introduction of the “Ultraboys” which set up metaphorical scenarios centered on the joys, and anxieties surrounding parenting; Miller has two young boys represented in the works as the “Ultraboys”. Pop cultural iconography has always been present in Miller’s works, however these works mark a new direction bringing a more personal meaning to the on-going series. The works in this exhibition are both a tribute to one of Miller’s favorite artists, Henri Rousseau, but also an attempt to re-contextualize the metaphor of the “jungle”. In these works they are stand-ins for the twisted chaotic nature of life, and how we try and guide the ones we love through it, or at least keep them close to us throughout life’s journey.

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Adam D. Miller was born in Bellevue, WA (1982) and lives and works in Los Angeles, CA.

He received a Master of Fine Arts degree from Art Center College of Design in 2008 and a Bachelor of Arts from the University of California, Sacramento in 2005.

Recent and forthcoming solo exhibitions include Gattopardo Los Angeles, Lefebvre & Fils Paris, Kantor Gallery Los Angeles, and a 2 person exhibition at the Newsstand Project Los Angeles with Ryan Schneider, among various other exhibitions. In 2012 he was selected as one of Art Review's "future greats". Miller is also the co-founder of the artist-run gallery The Pit in Los Angeles, as well as the lead designer and owner of Reaperware, a functional ceramics line launching in 2022. He has curated dozens of exhibitions in California and New York including at The Torrance Art Museum, Verge Center of the Arts in Sacramento CA, the Luckman Fine Arts Complex in Los Angeles among others. He has also designed, edited, and published dozens of artist publications through The Pit's former Risograph imprint.

EDUCATION

2008

MFA, Art Center College of Design, Pasadena, California 2005
BA, California State University of Sacramento

SOLO AND 2 PERSON EXHIBITIONS

2022

If You Get Lost, I will Find You, Lefebvre & Fils, Paris
You are my Sun, You are my Moon (for River and Logan),
Gattopardo, Los Angeles CA

2020

The Giants of Light, Kantor Gallery, Los Angeles CA
Calling All Destroyers, The Newsstand Project, Los Angeles CA (2
person exhibition with Ryan Schneider) 2019
Between Planets, Odd Ark LA, Los Angeles CA

2018

Electric Banquet, 2 person exhibition with Nora Shields, Southfield
Detroit MI

2016

MythMAKER, The Pit II, Los Angeles CA (2 person show with
Devon Oder)

2015

TitanCrusher, O.N.O., Los Angeles CA
Hive Mind, ROCKSBOX Contemporary, Portland, OR

2012

Rise of the Minotaur, Steve Turner Contemporary, Los Angeles CA

GROUP EXHIBITIONS

2022

Composition & Layout: Contemporary Design & Objects, Mindy
Solomon Gallery, Miami FL
A Confluence of Coastal Creativity, Mindy Solomon at Albertz
Benda, Los Angeles, CA
Thaw, The Landing, Los Angeles, CA
Cup Show, Space Ten, Hawthorne, CA

2021

Return of the Dragons, Chinatown 1998-2008, Blossom Market
Los Angeles CA

2020

Glyph, Unpaved Gallery, Yucca Valley CA
Firewalk, Lefebvre & Fils, Paris France

2019

Store Show, Odd Ark, Los Angeles CA
The Flat Files, The Pit, Los Angeles CA
Calculating Infinity, Guerrero Gallery San Francisco CA
Punkhouse Vs. Dreamhouse, Los Angeles CA
Psychenetics, Elevator Mondays, Los Angeles CA

2018

Magic, Roberts Projects, Los Angeles CA
Make/Work, LAVC, Valley Glen CA
Vision Valley, The Brand Arts Library, Glendale CA
Airtight Garage, Big Pictures LA, Los Angeles CA

2017

More Light, JOAN, Los Angeles CA
Summer of Love, Wilding Cran, Los Angeles, CA
Parallel City, Ms Barbers, Los Angeles CA

2016

RePlanetizer, Regina Rex, New York
Group Show, Ryobi Room, New York
Falcon's Nest Pt 1, Falcon's Nest, Los Angeles CA
Bedfellows Club, Good Weather, Little Rock AK
Together / Alone, Embassy, Los Angeles CA

2015

Where the Sand Worm Slumbers, Charles James Gallery,
Los Angeles, CA

2014

Death Ship: Tribute to H.C. Westermann, The Pit, Los
Angeles, CA
Exquisite Corpse, Mass Gallery, Austin, Texas

2013

Homing Pigeon 2, Lara Gallery, Tokyo, Japan
Unsolved Mysteries, POST art center, curated by Jonathan
Apgar, Los Angeles, CA

2012

Chasm of the Supernova, Center for the Arts, Eagle Rock,
CA

2011

Shorn from the Black Tusk of the Great Destroyer, RAID
Projects, Los Angeles, CA

Birthing Valley of the Blood Poppies, Actual Size Gallery, Los
Angeles, CA

The Banquet of the Black Jackal, Luckman Gallery, Los
Angeles, CA

2010

In the Eyes of Lions, 533 Gallery, Los Angeles, CA
Project One, Alexys Schwartz Projects, Culver City, CA

2009

The Night Goat Demands Reparations, Pacific Design
Center, Los Angeles, CA

B

Delusionarium 4: The Left Garden, Bonelli Contemporary,
Los Angeles, CA

Happy Hour with Skip Arnold, Bonelli Contemporary, Los
Angeles, CA



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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