

JANE LOMBARD GALLERY

Richard Ibgby & Marilou Lemmens
Alternative Facts of the 21st Century

October 27 - December 17, 2022

Artist Reception: Thursday, October 27, 6-8 PM

Jane Lombard Gallery is pleased to present an exhibition of new and recent multidisciplinary works by Canadian artist duo Richard Ibgby & Marilou Lemmens. Marking the second solo exhibition with the gallery, ceramic sculptures from their ongoing series *Alternative Facts of the 21st Century*, stylized data visualizations from the series, *What We Know for Sure*, and their recent video *What Birds Talk About When They Talk*, will be on view. The bodies of work serve as an extension of Ibgby & Lemmens' collaborative practice and their playful yet intense exploration of how we know what we know and what we think we know when we claim to know something. The exhibition will be on view from October 27 to December 17, 2022.

Alternative Facts of the 21st Century, is a series of colorful, hand modeled ceramic works that give shape to questionable facts, rumors, and conspiracies that have spread locally, nationally, and globally since the beginning of the current century. Displayed in solid, bright, matte colors, and bolstered by simple, yet refined wooden plinths, the para-monuments are accompanied by their respective backstories that detail the "false" truths which the sculptures are meant to commemorate. What could look like a charred memorial- *The Edison* (2022), is a blackened ceramic ATM machine inspired by the defunct device which Elizabeth Holmes, founder of the biotech company Theranos, had proselytized to the masses (and shareholders) as a machine capable of scanning for hundreds of maladies with a single drop of an individual's blood. The founder was able to successfully secure a \$9 billion evaluation for a company that never produced a viable machine. *Lance Armstrong's Seven Tour de France Wins* (2022) gestures to Duchamp's canonical *Bicycle Wheel*, while also directing attention to the once-famed American cyclist's seven consecutive wins, which were eventually stripped from the athlete after a doping scandal was revealed.

Alongside the ceramic para-monuments, the exhibition will include paper collage works from the series *What We Know for Sure* (2017-current). Consisting of brightly colored charts, graphs, and abstracted visualizations, which may appear as haphazard or arbitrary, the carefully hand-cut shapes are the result of the artists meticulously culling information found in academic journals, essays, and conference proceedings. Standard bar graphs playfully quantify a weather cycle in *Number of Rainy Days in Paris* (2022), while organic shapes of layered greens visualize the overlapping territories of two species of



Richard Ibgby & Marilou Lemmens, *Lance Armstrong's Seven Tour de France Wins*, 2022, from the series *Alternative Facts of the 21st Century*, ceramic, 7 ½ x 10 x 22 ½ inches.

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wren. Created with modest means, the work examines the aesthetics of abstract representation and questions what is considered a true mode of knowledge in contemporary Western societies.

Continuing in the downstairs project gallery, the artists' recent video, *What Birds Talk About When They Talk* (2019-2021), will be on view. Through a cross-cultural collection of references from mythology, science, cartoons, and literature, the video animation humorously ventures into the stakes of interpretation. Propelled by a soundtrack of calling, drumming, tweeting, rattling, duetting, screaming, mocking, conversing, news reporting, philosophizing, and prophesying birds, the work invites us to consider the effects of our interpretative acts: Do they foster connections across difference or limit our understanding of what nonhuman animals can think and do? The translations presented in the piece reflect the continuity or discontinuity humans imagine between themselves and birds, from objects to talk about to subjects that can be talked with.

Richard Ibgby & Marilou Lemmens work chiefly in sculpture, video, and installation. Their collaborative practice combines a concise approach to the form and construction of the art object with a desire to make ideas visible. For several years, they have examined the history of science and other forms of knowledge, including the language of economy, the magic of statistics, the capacity for models to impact the future, the aesthetics of data visualization, and the design of laboratory experiments. They live and work in Durham-Sud, Canada. Their recent solo exhibitions include the Guido Molinari Foundation, Montreal, Canada; Ulrich Museum of Art, Wichita, Kansas; Grantham Foundation for the Arts and the Environment, Saint-Edmond-de-Grantham, Canada; Bemis Center for Contemporary Arts, Omaha, Nebraska; VOLT, Visningsrommet USF Gallery, Bergen, Norway; Audain Gallery, Vancouver, Canada; Agnes Etherington Art Centre, Kingston, Canada; International Studio & Curatorial Program, New York; and Monte Vista Projects, Los Angeles, California. They participated in group exhibitions including at the Ludwig Museum, Budapest, Hungary; Columbus Museum of Art, Columbus, Ohio; Museum of Contemporary Art, Montreal, Canada; Morris and Helen Belkin Art Gallery, Vancouver, Canada; Art Center South Florida, Miami, Florida; La Filature, Scene Nationale, and La Kunsthalle, Mulhouse, France; and Henie Onstad Kunstsenter, Høvikodden, Norway. Their work was also a part of the following biennials and triennials: Triennale Banlieue!, Canada; 1st Fiskars Biennale, Finland; 2nd OFF-Biennale Budapest, Hungary; XIII Bienal de Cuenca, Ecuador; 14th Istanbul Biennial; La Biennale de Montréal, Canada; Manif d'art 7: Quebec City Biennial, Canada; and the Sharjah Biennial 10, United Arab Emirates.

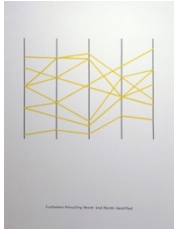
For sales inquiries, please contact:

David Kaiser, david@janelombardgallery.com or
Lisa Carlson, lisa@janelombardgallery.com

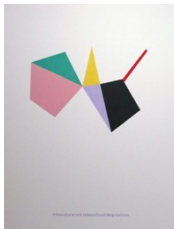
Media Contact

Lainya Magaña | A&O PR
347.395.4155 lainya@aopublic.com

Richard Ibgby & Marilou Lemmens
Alternative Facts of the 21st Century
October 27 - December 17, 2022



Richard Ibgby & Marilou Lemmens
Customers Revealing Needs and Needs Identified,
2022
colored paper, glue, ink on paper
32 3/4 x 24 3/4 inches, framed
(14392)



Richard Ibgby & Marilou Lemmens
Intracultural and Intercultural Negotiations, 2022
colored paper, glue, ink on paper
32 3/4 x 24 3/4 inches, framed
(14389)



Richard Ibgby & Marilou Lemmens
The Colour of the Universe / Previously Assumed /
Actual, 2022
colored paper, glue, ink on paper
32 3/4 x 24 3/4 inches, framed
(14394)



Richard Ibgby & Marilou Lemmens
The Birth of Barack Obama, 2021
Ceramic
15 x 12 x 8 inches 38.1 x 30.5 x 20.3 cm
(14145)



Richard Ibgby & Marilou Lemmens
The US Government's Secret Weather-Control
System, 2021
Ceramic
12 x 14 x 9 inches 30.5 x 35.6 x 22.9 cm
(14146)

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Richard Ibgby & Marilou Lemmens

Flat Earth, 2022

Ceramic

10" x 7.5" x 7.5" H

(14377)



Richard Ibgby & Marilou Lemmens

Hybrids, 2022

Ceramic

(ball) 3" diameter

(glove) 8" x 7" x 6.5" H

(assembled) 10" x 10" x 6.5" H

(14372)



Richard Ibgby & Marilou Lemmens

Glacier Piss, 2022

Ceramic

13" x 8.5" x 13" H

(14381)



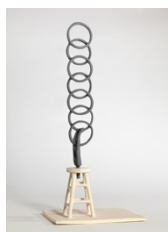
Richard Ibgby & Marilou Lemmens

Li Wenliang Lies, 2022

Ceramic

9.5" x 7" x 8" H

(14375)



Richard Ibgby & Marilou Lemmens

Lance Armstrong's Seven Tour de France Wins, 2022

Ceramic

(stool) 7.5" x 10" x 7"

(rings) 3" x 1" 15.5"

(assembled) by 7.5" x 10" x 22.5" H

(14376)



Richard Ibgby & Marilou Lemmens

Mastermind, 2022

Ceramic

4" x 6" x 12" H

(14370)



Richard Ibghy & Marilou Lemmens

The Great Reset, 2022

Ceramic

6" x 4.5" x 20" H

(14378)



Richard Ibghy & Marilou Lemmens

Monument to the Iraq War, 2021

Ceramic

13 x 6 x 6 inches 33 x 15.2 x 15.2 cm

(14143)



Richard Ibghy & Marilou Lemmens

The Case of Maher Arar, 2022

Ceramic

11" x 11" x 8" H

(14380)



Richard Ibghy & Marilou Lemmens

Greta, 2022

glazed, fired ceramic

12" x 10" x 10.5" H

(14382)



Richard Ibghy & Marilou Lemmens

Pizzagate, 2022

Ceramic

(each half) 10" x 10" x 2" H

(assembled) 23" x 14.5" x 5" H

(14369)



Richard Ibghy & Marilou Lemmens

Israeli Spy Shark, 2022

Ceramic, plywood

15.5" x 8" x 7" H

(14366)



Richard Ibgby & Marilou Lemmens

Tower of Babel, 2022

Ceramic

6" x 5" x 14.5" H

(14373)



Richard Ibgby & Marilou Lemmens

The Rosetta Mission, 2022

Ceramic

13" x 5" x 5" H

(14374)



Richard Ibgby & Marilou Lemmens

Pope for Trump, 2021

Ceramic

12 x 16 x 12 inches 30.5 x 40.6 x 30.5 cm

(14147)



Richard Ibgby & Marilou Lemmens

The Edison, 2022

Ceramic

6" x 7" x 8" H

(14368)



Richard Ibgby & Marilou Lemmens

Mount Paektu, 2022

Ceramic

8" x 5.5" x 9" H

(14379)



Richard Ibgby & Marilou Lemmens

The Alligator Rapist, 2022

Ceramic

9" x 6" x 7" H

(14371)



Richard Ibgby & Marilou Lemmens

Vladimir Putin Wrestles Bear, 2022

Ceramic

18" x 12.5" x 5.5" H

(14365)

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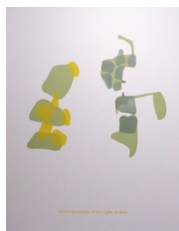
Richard Ibghy & Marilou Lemmens
The St. Louis Toddler Fight Club, 2021
Ceramic
12 x 9 x 9 inches 30.5 x 22.9 x 22.9 cm
(14151)



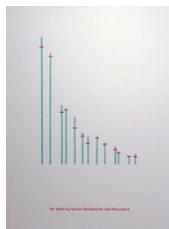
Richard Ibghy & Marilou Lemmens
The Cat Thieves of Ohio, 2021
Ceramic
19 x 7 x 9 inches 48.3 x 17.8 x 22.9 cm
(14150)



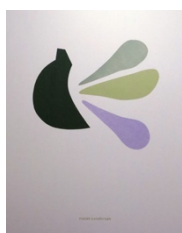
Richard Ibghy & Marilou Lemmens
Number of Rainy Days in Paris in July, 2022
colored paper, glue, ink on paper
32 3/4 x 24 3/4 inches, framed
(14395)



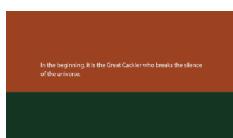
Richard Ibghy & Marilou Lemmens
Territorial Overlap of Two Types of Wren, 2022
colored paper, glue, ink on paper
32 3/4 x 24 3/4 inches, framed
(14387)



Richard Ibghy & Marilou Lemmens
Air Velocity Versus Distance for Fan Placement, 2022
colored paper, glue, ink on paper
32 3/4 x 24 3/4 inches, framed
(14388)



Richard Ibghy & Marilou Lemmens
Italian Landscape, 2022
colored paper, glue, ink on paper
32 3/4 x 27 3/4 inches, framed
(14384)



Richard Ibghy & Marilou Lemmens
What Birds Talk About When They Talk (2019-2021), 2021
HD Video

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26 mins, 28 secs

Edition 1 of 3

(14396)