

Jennie Jieun Lee

Sowing as the World Ends

August 6-September 11, 2021

COOPER COLE is pleased to present *Sowing as the World Ends*, an exhibition of the work of the artist Jennie Jieun Lee. This is the artist's second solo exhibition at Cooper Cole. A text by Mary Reilly follows.

Sowing As the World Ends is a stunning testament to the force and necessity of art as alarm. Immersing myself in images of the work, eight wall-pieces and five vessels created in early 2021, deep winter into spring, I am shaken; the pain shakes out to that season's steady rhythm of fresh hell. Lee's work is consistently this provocative and immediate. Mining personal experience for images that convey the sensitive and emotive unsayable, the artist renders them in clay, wood and color in a complex and physically demanding process: vessels thrown, plywood cut to plane, clay carved, fired, broken, crammed, fixed, scribbled and dashstroked to teeming with the louche lush colors of *Taxi Driver's* opening credits (released the same year Lee immigrated to America, the film captures the tones of 1970s New York, the inspiration for the artist's singular palette). It is a creative catharsis that is less yawp than war cry and generates work that surges at expressive and formal limits.

This work bears the scars of its making. The wheel-thrown vessels tilt, crumple, bend, seem to gyrate in space, as if pushing themselves upright against an unbearable weight and vibrating with the effort. Plywood planks anchor the wall works, where fields of glazed porcelain forms—faces (Oooh how nice to see faces! Art seems as lonely as I am lately) and demi-faces, hands, feces, viscera, plant markers (Lee was in the midst of planting a garden)—verge in fricative relations with one another. This is collage as pushing apart rather than glueing together, as if each piece is suspended in the moment just before its explosion, implosion, or collapse. The effect is both jarring and thrilling.

I know these new works only virtually, jpegs on a brokedown laptop—an unfortunate and odd way to experience such visceral work. No reproduction can transmit its intensity. I envy those of you who will attend the show in person. And I hope you are not like me, only two months out in the open and already asleep, already caught up in



the drama, madness and sheer idiocy of the very grind I'd disavowed in the isolated reflection of lockdown. I'm grateful for the wake up call. The only way through is through, alert to both the pain and the beauty and the possibility that they permit.

Jennie Jieun Lee (b. 1973 Seoul, South Korea) is an artist who challenges the conventions of ceramic sculpture. Embracing the inherent vulnerability of the medium that is often tamed by its practitioners, Lee fires her works in various states of uprightness and collapse, and pours copious amounts of glaze on them. Disrupting ceramic's historical association with controlled domesticity, Lee creates busts, vessels, and paintings that oscillate between the deliberate and accidental, and the decorative and distorted. Lee is the recipient of several grants including Art Matters Foundation Grant (2019), The John Simon Guggenheim Memorial Foundation Fellowship (2017), and the Pollock Krasner Foundation Grant (2016). Recent exhibitions include AF Projects, Los Angeles (2020); Halsey McKay Gallery, East Hampton (2020, 2018); Shulamit Nazarian, Los Angeles (2019); Martos Gallery, New York (2019, 2015); The Pit, Glendale (2017); and Marlborough Chelsea Viewing Room, New York (2016). Lee lives and works in Sullivan County, New York, USA.



Jennie Jieun Lee

Hell on Earth, 2021

Glazed porcelain, flashé, oil, wood, resin
65 x 40 x 5 in (165.1 x 101.6 x 12.7 cm)

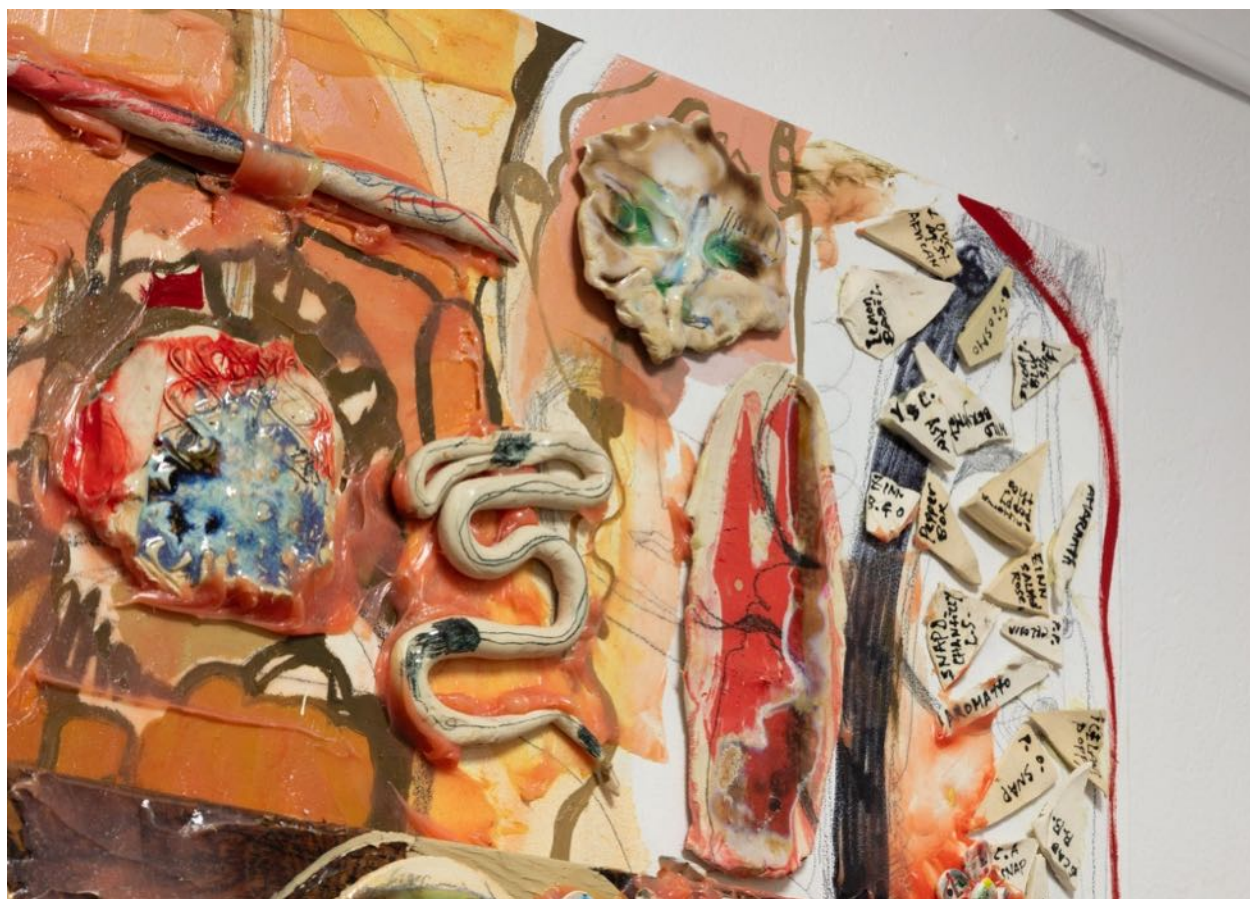
J.Lee0010







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Jennie Jieun Lee

Signs, 2021

Glazed porcelain, stoneware, flashé, oil, wood, resin
65 x 40 x 4 in (165.1 x 101.6 x 10.2 cm)

J.Lee0011















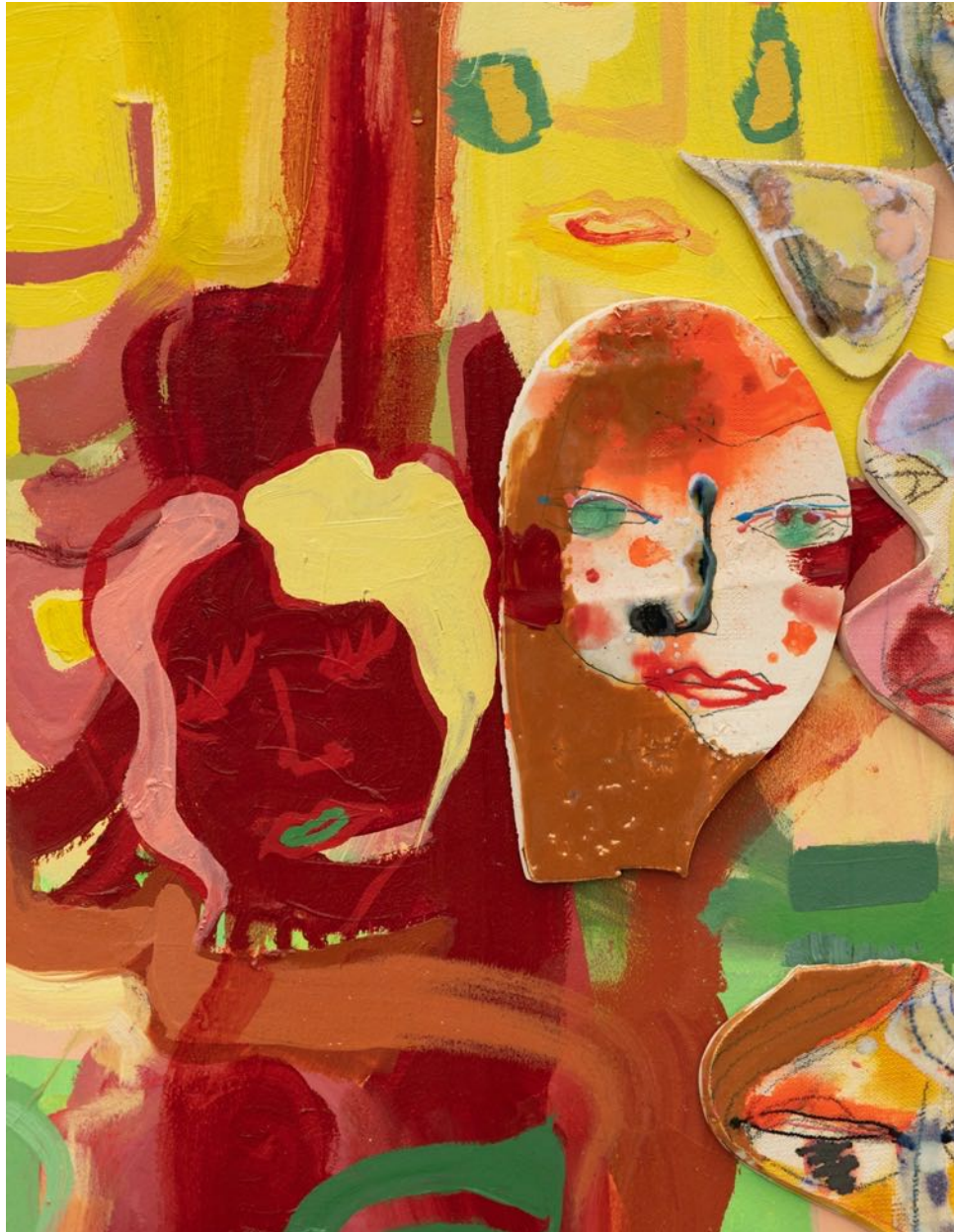
Jennie Jieun Lee

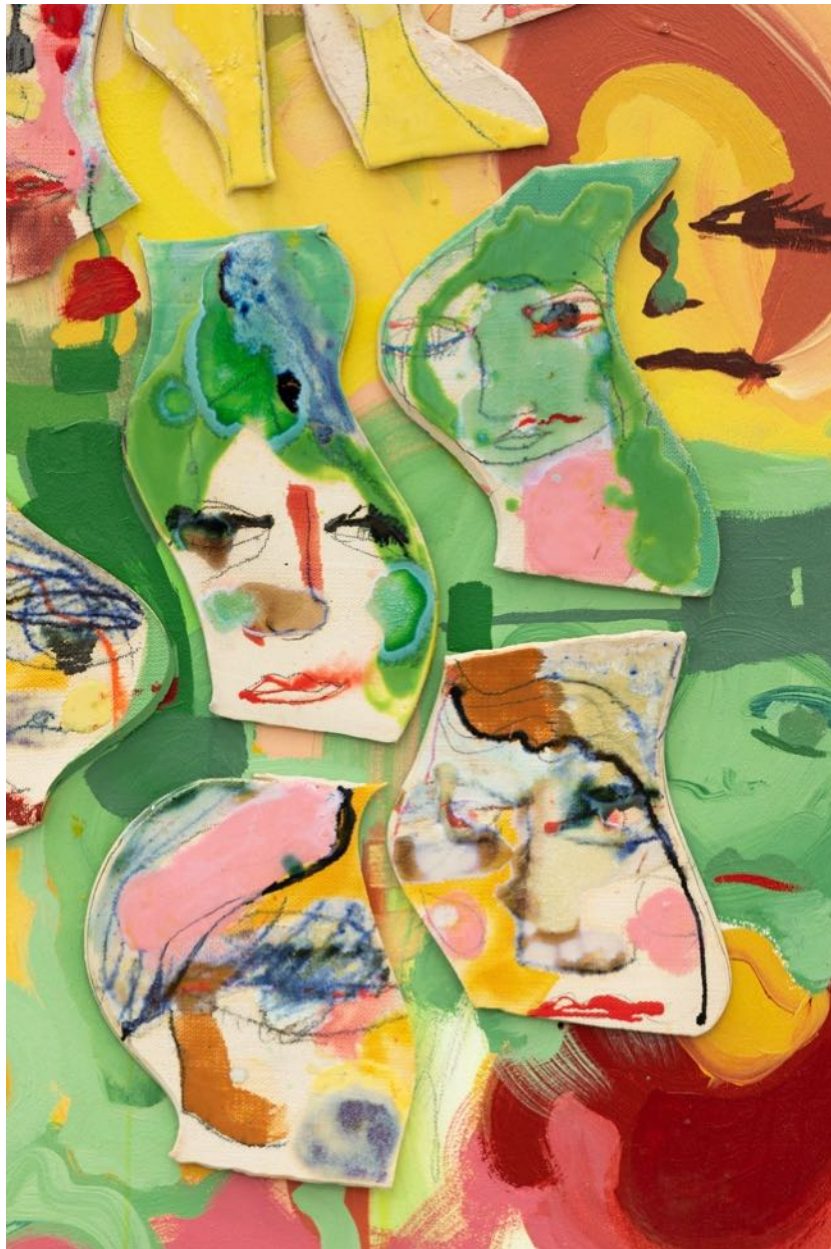
Some Velvet Zoom Room, 2021

Glazed porcelain, flashé, oil, wood, resin
65 x 41 x 3.5 in (165.1 x 104.1 x 8.9 cm)

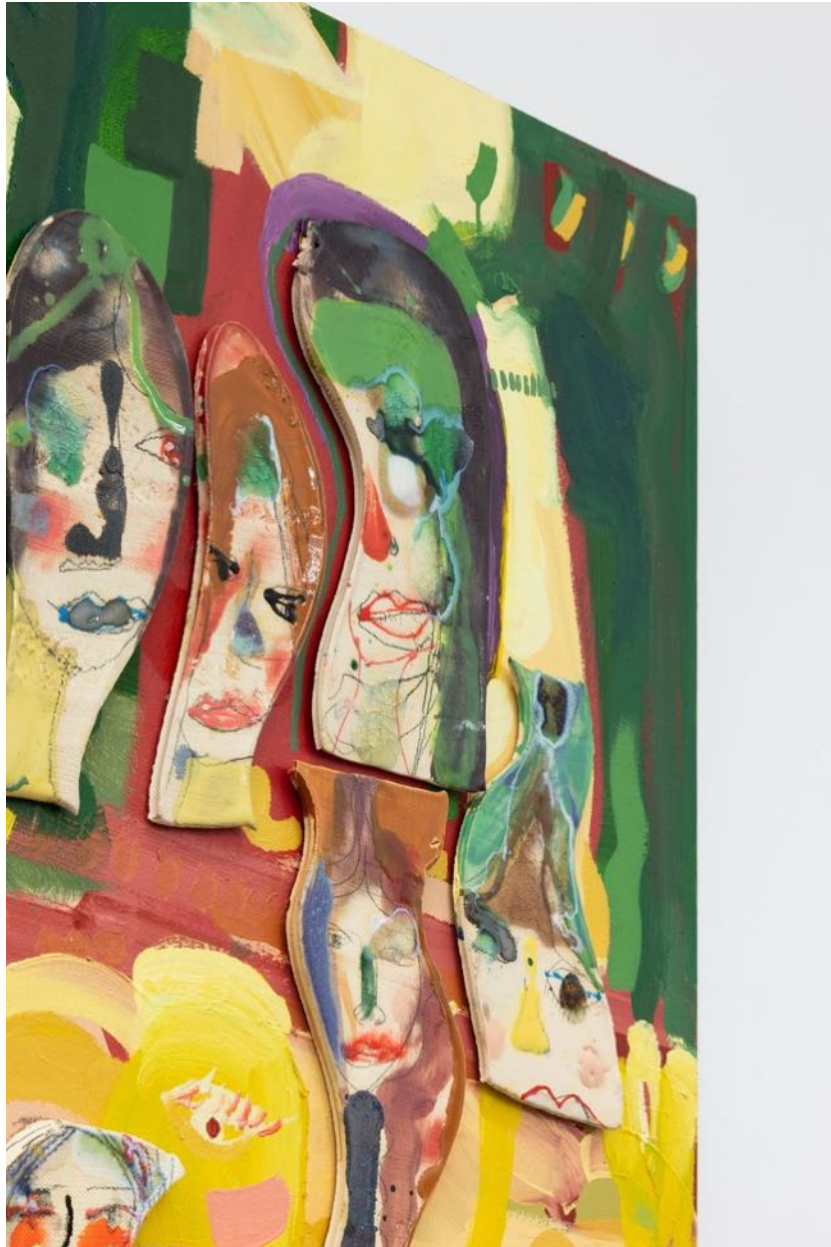
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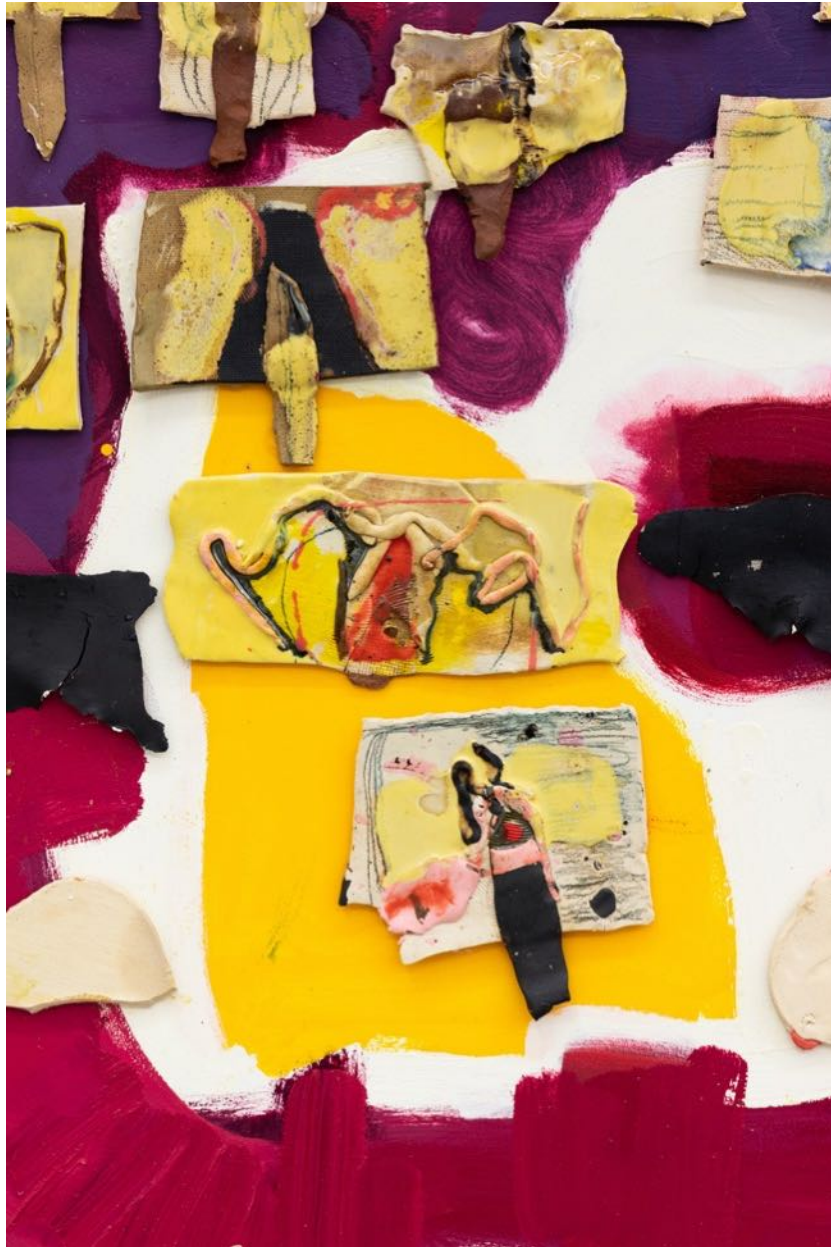


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Transplants, 2021

Glazed porcelain, flashé, oil, wood, resin
65 x 40 x 4 in (165.1 x 101.6 x 10.2 cm)

J.Lee0012















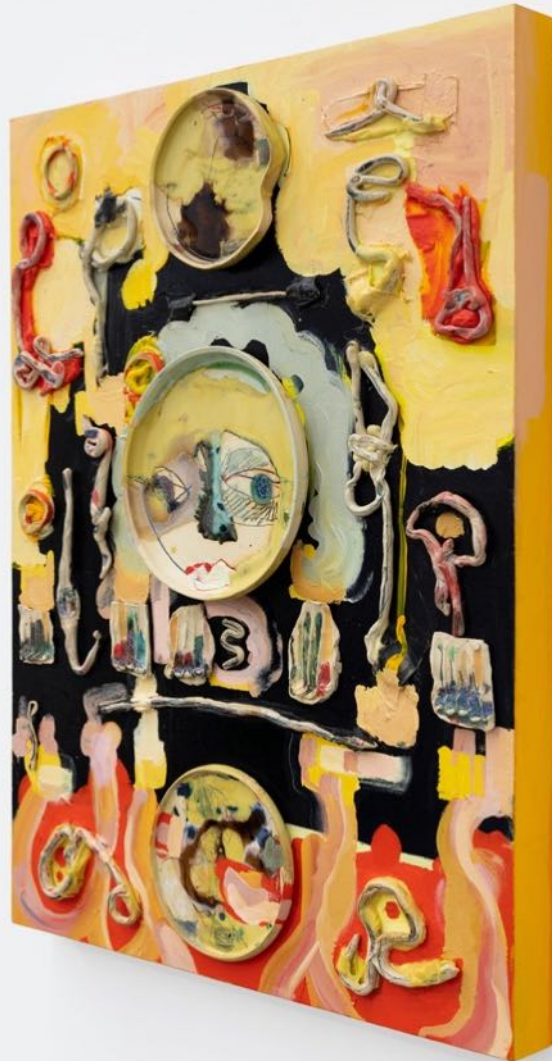
Jennie Jieun Lee

Anenomes and Sweetpeas , 2021

Glazed porcelain, flashé, oil, wood, resin

39 x 30 x 4 in (99.1 x 76.2 x 10.2 cm)

J.Lee0006















Jennie Jieun Lee

Cut Flower Farm, 2021

Glazed porcelain, flashé, oil, wood, resin
29 x 20 x 3 in (73.7 x 50.8 x 7.6 cm)

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Low and high static, 2021

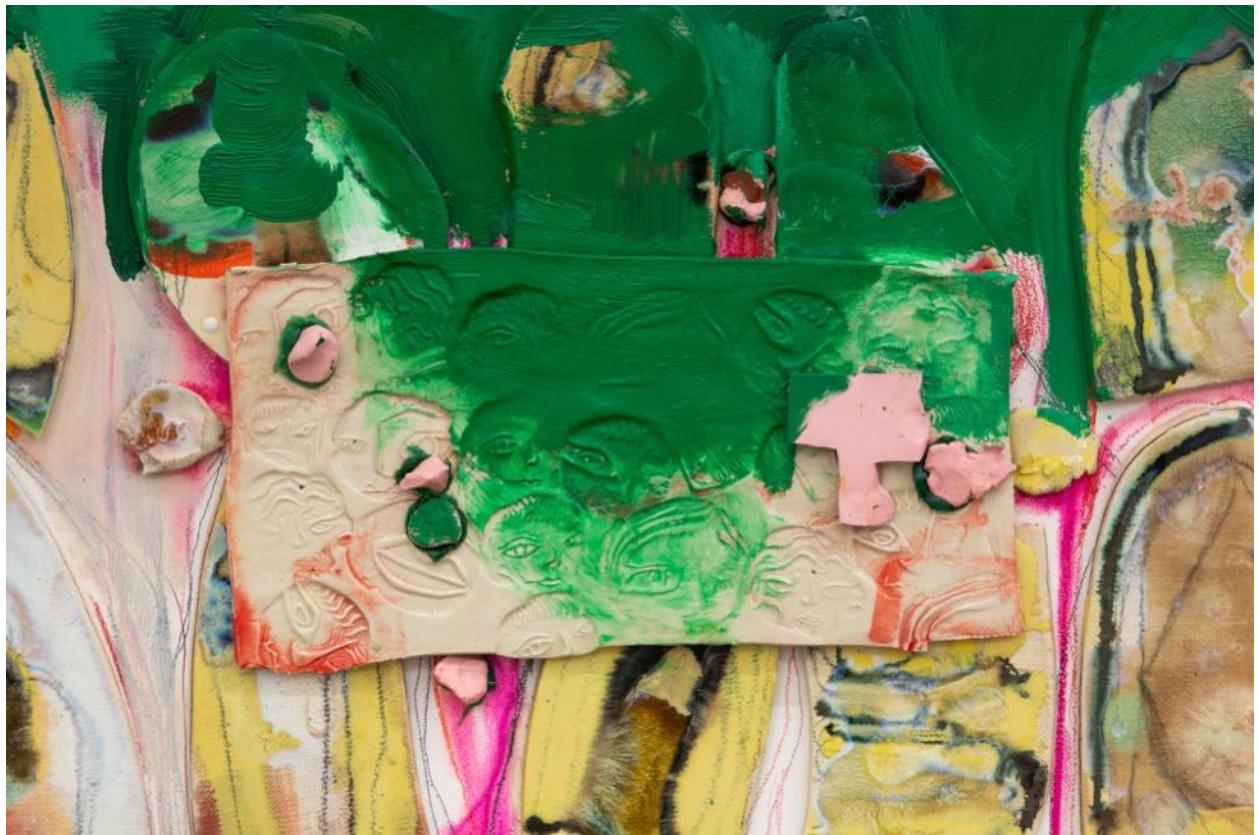
Glazed porcelain, pencils, wood, resin

39 x 30 x 3 in (99.1 x 76.2 x 7.6 cm)

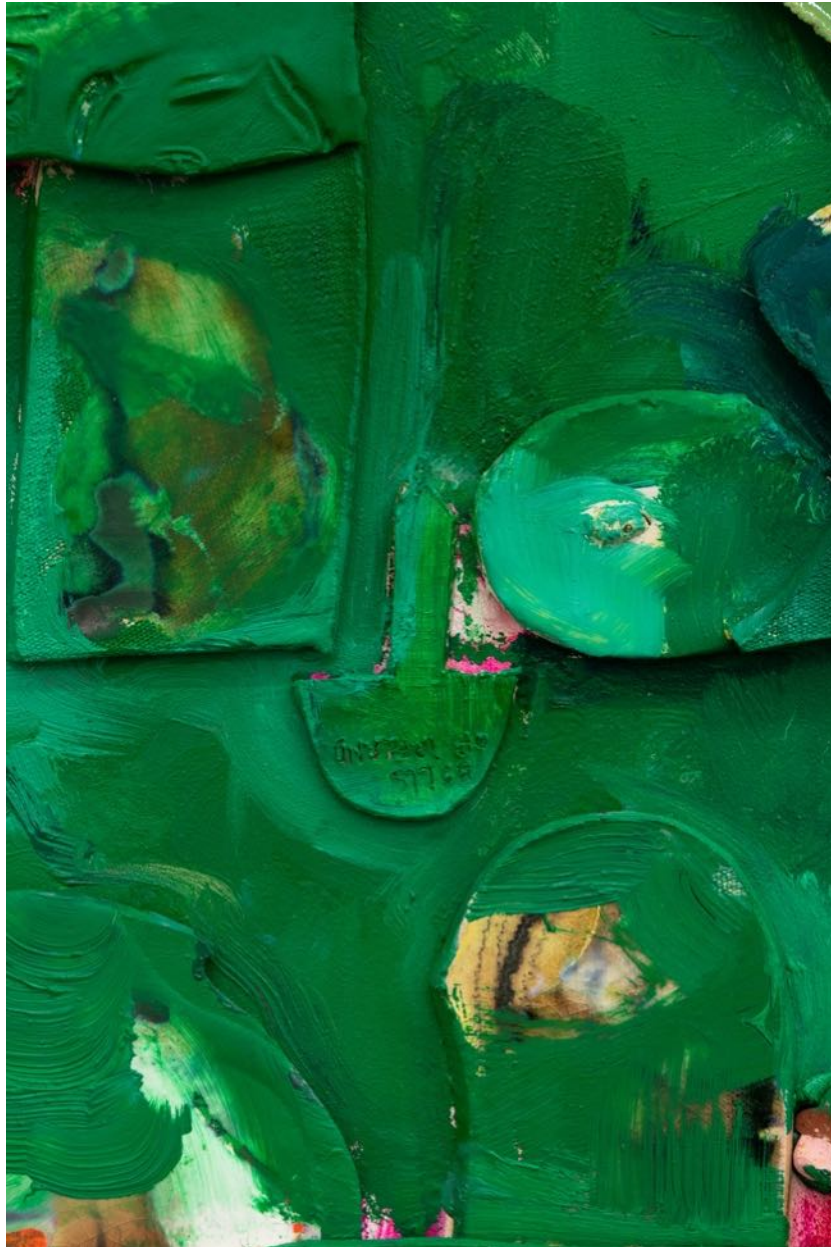
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Jennie Jieun Lee

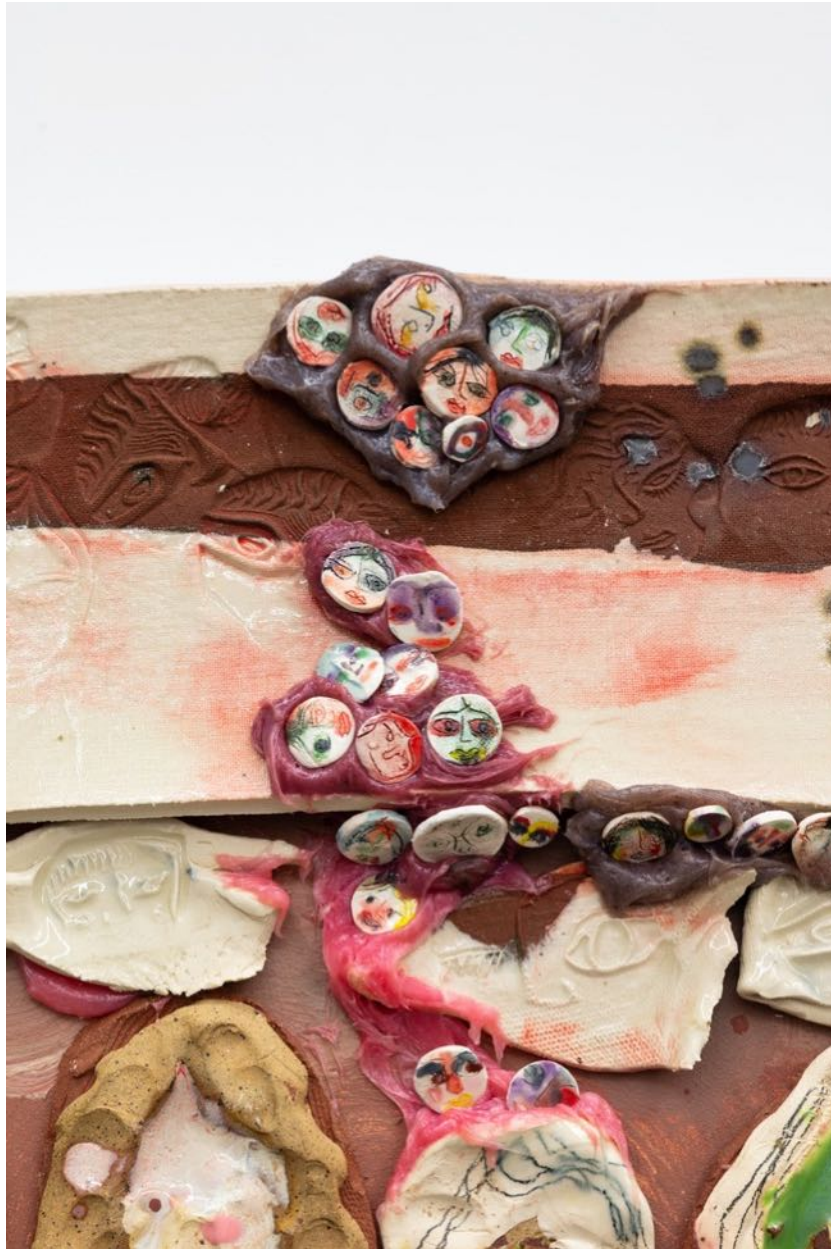
Rocket 8pm, 2021

Glazed porcelain, stoneware, flashé, oil, wood, resin

29 x 20 x 3 in (73.7 x 50.8 x 7.6 cm)

J.Lee0007















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Jennie Jieun Lee

Vessel 1, 2021

Wheel thrown porcelain, glaze, underglaze, pencil

12 x 6 x 6 in (30.5 x 15.2 x 15.2 cm)

J.Lee0013







Jennie Jieun Lee

Vessel 2, 2021

Wheel thrown porcelain, glaze, underglaze pencil

11 x 4.5 x 4.5 in (27.9 x 11.4 x 11.4 cm)

J.Lee0014











Jennie Jieun Lee

Vessel 3, 2021

Wheel thrown porcelain, glaze, underglaze pencil

9.5 x 4 x 4 in (24.1 x 10.2 x 10.2 cm)

J.Lee0015











Jennie Jieun Lee

Vessel 4, 2021

Wheel thrown porcelain, glaze, underglaze pencil

7.5 x 6 x 6 in (19.1 x 15.2 x 15.2 cm)

J.Lee0016











Jennie Jieun Lee

Vessel 5, 2021

Wheel thrown porcelain, glaze, underglaze pencil

J.Lee0017













































Jennie Jieun Lee

Born 1973 Seoul, South Korea

Lives and works in Sullivan County, New York, US

Education

- 2019 California State University Long Beach, LA, MFA in Ceramics
- 1999 School of the Museum of Fine Arts, Boston, MA, Studio Diploma

Solo and Two-Person Exhibitions

- 2021 *Jennie Jieun Lee: Sowing as the World Ends*, Cooper Cole, Toronto, CA
- 2020 *JENNIE JIEUN LEE*, Halsey McKay Gallery, East Hampton, USA
- 2019 *Sizzling Gouba and Long Beach*, Martos Gallery, New York, USA
- 2018 *Hope Gangloff and Jennie Jieun Lee*, Halsey McKay Gallery, East Hampton, USA
- 2017 *Seizure Crevasse*, The Pit, Glendale, USA
- Tennis Elbow*, The Journal Gallery, Brooklyn, USA
- 2016 *Graham Collins and Jennie Jieun Lee*, Marlborough Chelsea Viewing Room, New York, USA
- Jennie Jieun Lee & Mariah Robertson*, Eleven Rivington, New York, USA
- Immigrant's Ear*, Levy Delval, Brussels, Belgium
- The Devil You Know*, The Outlet Gallery, Milwaukee, USA
- 2015 *Mrs. Thompson's Mirror*, Martos Gallery, New York, USA
- Am I Ugly*, Cooper Cole, Toronto, Canada
- Jennie Jieun Lee & Patrick Brennan*, Halsey McKay Gallery, East Hampton, USA
- 2014 *Smile Purgatory*, Galerie Lefebvre et Fils, Paris, France
- 1996-2013 *Jennie Jieun Lee & David Bratton*, Clayspace 1205 Gallery, Brooklyn, USA
- Jennie Jieun Lee & Lila Lee*, Siberia Gallery, New York, USA

Select Group Exhibitions

- 2021 *Francesca DiMattio, Sam Falls, Jennie Jieun Lee, Dan McCarthy, Sally Saul*, Airfield Gallery, Kingston, USA

- Ten Years*, Halsey McKay Gallery, East Hampton, USA
100 Sculptures, Anonymous Gallery, New York, USA
- 2020 *In the Weeds*, Curated by Georgia McGovern, Olympia, New York, USA
You Look Like a World, Curated by Hilary Schaffner, Able Baker
 Contemporary, Portland, USA
- The Rock on Montrose*, public installation, Brooklyn, USA
- 2019 *The Project Room: Amir H. Fallah, Nasim Hantehzadeh, Jennie Jieun Lee, Fay Ray*, Shulamit Nazarian, Los Angeles, USA
- 2018 *NOMAD: Anna Sew Hoy, Amy Yao & Jennie Jieun Lee*, Artist Curated
 Projects, Los Angeles, USA
Clay Today, The Hole, New York, USA
Language: Art for Leonard Peltier, LAWS, Los Angeles, USA
- 2017 *From Punk to Funk: Left Coast Ceramics*, Curated by Peter Held, Iverson
 Museum Syracuse, USA
Geranium, Stems Gallery, Brussels, Belgium
How Deep is Your Love, Cooper Cole, Toronto, CA
ON POWER & PEACE, Situations, New York, USA
- 2016 *Re-Planetizer*, Curated by The Pit, Regina Rex, New York, USA
Life Eraser, Curated by Domenico de Chirico, Brand New Gallery Milan,
 Italy
Summer Show, C. Grimaldis Gallery, Baltimore, USA
NADA Art Fair, with The Landing Gallery, New York, USA
- 2015 *When the Sun Hits*, The Pit, Los Angeles, CA
Object Painting, Painting Object, Jonathan Viner Gallery, London, UK
Jezebel Spirit, Evening Hours, NY, USA
La Musée Imaginaire, Lefebvre et Fils, Paris, France
The Negative Hand, Anonymous Gallery, Mexico City, Mexico
What is Wrong With We, Martos Gallery, Los Angeles, USA
Swingers WKND, BOS, Brooklyn, USA
White Columns Benefit Exhibition and Auction, New York, USA
Media, Curated by Jens Peter Brask, Jacob Bjorn Gallery, Arhus,
 Denmark
- 2014 *Now Eat Your Head*, Greenpoint Terminal Gallery, Brooklyn, USA
Paradise Sauna, TSA LA Gallery, Los Angeles, USA
Sha Boogie Bop, Anonymous Gallery, New York, USA

- NADA Art Fair*, Shoot the Lobster, New York, USA
Sight Unseen/I'm Revolting, Ceramics, New York, USA
Steve Keister, Jennie Jieun Lee, Elizabeth Levine, Ille Arts, East Hampton, USA
Bad Fog, Curated by Eddie Martinez, Martos Gallery, New York, USA
1996-2013 *Group Show*, Solar Street Fine Arts, Brooklyn, USA
I Want To Believe Something Extraordinary Can Happen, Bowman Bloom Gallery, New York, USA
Group Show, Scalamata Exhibition Space Detournement, Venice, Italy
Draw, Fuse Gallery, New York, NY
Jennie Jieun Lee, CT King, Corrine Rhodes, ABC NO RIO, New York, USA

AWARDS

- 2019 Art Matters Foundation
 CSULB Graduate Research Fellowship
 2017 Guggenheim Foundation Fellowship
 Pollock Krasner Foundation Grant Recipient
 2015 Artadia New York Award Recipient

BIBLIOGRAPHY

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 2019 "Jennie Jieun Lee" Deep Color Podcast Episode 58, October 28, 2019
 2018 Ollman, Leah, "Ceramic art, once written off as mere craft, wins a brighter spotlight in the L.A. scene" LA Times, April 25, 2018
 2017 Taft, Catherine, "Review for Seizure Crevasse at The Pit" Artforum Summer 2017 Issue
 Krimko, Stuart, "Jennie Jieun Lee at The Pit", CARLA, July 27, 2017
 Whitney, Christine, "The New York Artist Charting New Territory in Southern California" The Cut, April 26, 2017
 Ollman, Leah, "At the Pit in Glendale, Sculpture That Keeps You On Your Toes", Los Angeles Times, April 11, 2017
 Campbell, Andy, "Jennie Jieun Lee" Critic's Picks, Artforum, March 31, 2017

- 2016
- “Interview with Jennie Jieun Lee”, Crushfanzine.com, February 14, 2017
- Sutton, Benjamin, “Ceramics Stage a Coup at NADA Miami Beach 2016”, Hyperallergic, December 1, 2016
- Connelee, Morgan, “At Present with Jennie Jieun Lee”, TheVernacular.com, October 2016
- Wong, Karen, "Bond Street: 3 Favorite Business" BondStreet.com, Summer 2016
- Steadman, Ryan, “8 Things to Do in New York’s Art World by June 25” Observer, June 20, 2016
- Feher, Adam, "6 Can't-Miss Art Shows Of The Week Of June 20, 2016" Forbes Online
- 2015
- Skidmore, M. “Shaping the Future: Ten Marvelous Modern Ceramicists”, anOthermag.com, November 25, 2015
- Figueroa, M. “5 Women NYC Artists”, Vamp Magazine, Issue 4
- Gladstone, Sebastian, "Jennie Jieun Lee" Foundations Issue 3, The Genre Issue
- Pagel, David, “Rough and Tumble Rambunctiousness at The Pit Gallery,” Los Angeles Times, September 3, 2015
- Creahan, D. “Mexico City: The Negative Hand at Anonymous Gallery through August 28th, 2015”, Art Observed, August 17, 2015
- Steadman, Ryan. “A New Way to Be an Artist”, Observer.com, August 7, 2015
- Artsy Editorial, “30 Emerging Artists to Watch This Summer” Artsy, July 14, 2015
- Editors of Artnews. “Artadia Awards Grants To All 10 New York Finalists”, ARTNEWS, June 27, 2015
- Biggs, Caroline. “Artists in Residence”, Domino Magazine, Summer 2015
- Indrisek, Scott. “Art Lovers: Romantic Teamwork in Bushwick’s Swingers WKND”, Blouinartinfo.com, June 4, 2015
- Segal, Mark. “The Art Scene 6.11.15” The East Hampton Star, June 11, 2015
- Mangle, Tony. “Jennie Jieun Lee’s First Solo Show at Martos Gallery”, Shrimp Peelsandhair.com, May 27, 2015
- Wagley, Catherine. “5 Art Shows You Should See This Week”, LA Weekly, May 27, 2015

- Baird-Persson, Laird. "The Latest Trend in Fashion? Mixing Clothing and Ceramics" Vogue.com, March 12, 2015
- Singer, Maya. "Rachel Comey Pre-Fall 2015 Review", Style.com, December 9, 2015
- 2014 Hartman, Eviana. "Rachel Comey Curates a Ceramic Pop-Up", New York Times Style Magazine, December 9, 2014
- Shapiro, Debra. "Studio Visit- Jennie Jieun Lee Ceramicist", Sight Unseen, September 24, 2014
- Weber, Pauline. "Entretien: Jennie Jieun Lee, la ceramique a fleur de peau" Le Huffington Post, July 18, 2014
- Whitford, Emma. "Everything Guide to Urban Claymaking" New York Magazine, June 16, 2014
- Frank, Priscilla. "Bizarre Ceramic Masks Explore The Dark Side of Agoraphobia", Huffington Post, June 10, 2014
- "Behind the Mask, Artist Jennie Jieun Lee", Seen Heard Known, June
- Mangle, Tony. "Get Your Clay On, Ceramics are Hot!"
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