



## **Separate/Together**

*Gaëlle Choisne, Sharona Franklin, ektor garcia, Maureen Gruben, Raven Halfmoon, Gabrielle L'Hirondelle Hill, Jennie Jieun Lee, Brie Ruais, Fin Simonetti, Eve Tagny, Sami Tsang*

**January 22-February 26, 2022**

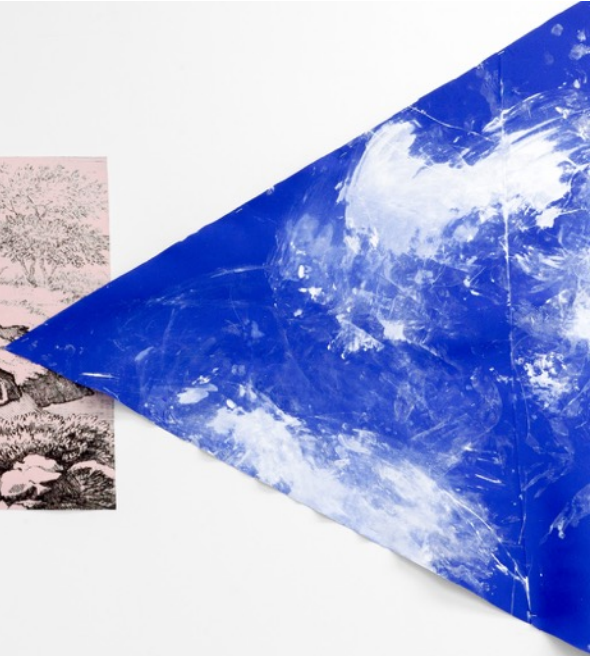
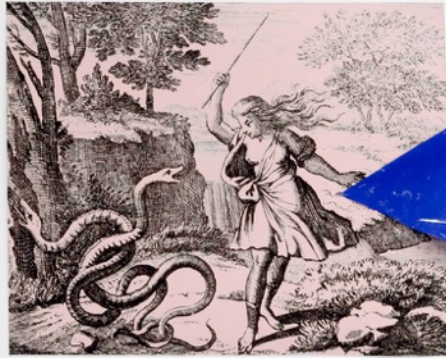
**COOPER COLE** is pleased to present *Separate/Together*, a group exhibition of Canadian and international artistsartists Gaëlle Choisne, Sharona Franklin, ektor garcia, Maureen Gruben, Raven Halfmoon, Gabrielle L'Hirondelle Hill, Jennie Jieun Lee, Brie Ruais, Fin Simonetti, Eve Tagny, and Sami Tsang.

*Separate/Together* celebrates materiality. Materials are imbued with cultural narratives, and the artists included in this exhibition think deeply about diverse media, and the conditions they emerge from. Questioning how sculptural work can be utilized for political means, represent politicized identities, have activist potentials, and more, *Separate/Together* presents multiple critical dialogues that reflect on how material culture and our lived experiences are intertwined.

This exhibition coincides with Cooper Cole's ten year anniversary. Presenting emerging, mid career, domestic and international artists, this exhibition reflects the continuing ethos of the gallery to embrace experimental artistic production and support artists at varied stages of their careers.



**Gaëlle Choïse**  
*Language of birds*, 2017  
Installation Video  
20min07, Edition of 5  
G.Choïse0001











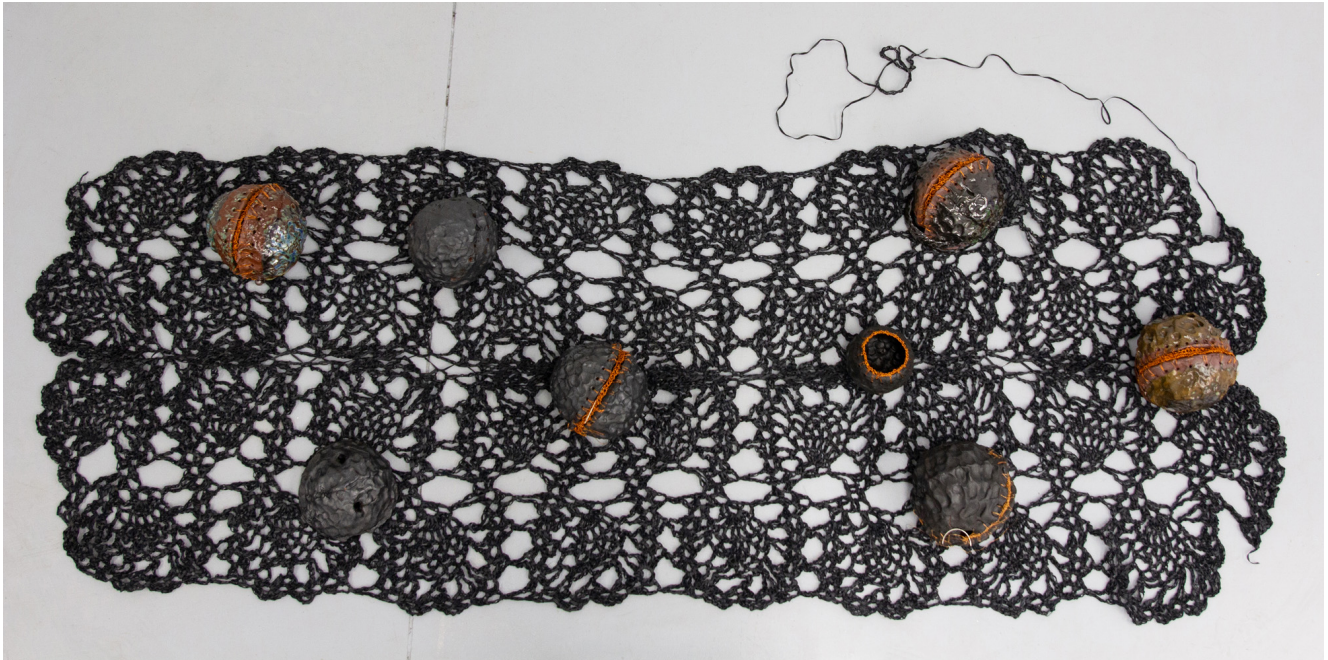
**Gaëlle Choisne** (b. 1985, Cherbourg, France) is a visual artist working in multiple media and installation. Her work considers the intermingling of ongoing contemporary issues such as the global exploitation of nature and the vestiges of colonial history, and considers how that intersects with Creole esoteric traditions, myths and popular cultures. She was the 2021 recipient of the Aware Prize and has exhibited in numerous institutions including Centrale Powerhouse (Montreal), CAFA Museum (Beijing), Pera Museum (Istanbul), Musée d'art moderne de Paris, Musée Fabre (Montpellier), Zacheta Gallery (Warsaw), The Mistake Room (Los Angeles), Bétonsalon (Paris), G\_und project space (Berlin), Centre d'art de la Cité radieuse de Marseille, Musée des Beaux-Arts de Lyon, among others. She has also participated in a number of biennials and triennials including the 5th New Museum Triennial (2021), 13th International Biennial of Lyon (2015), 12th Havana Biennial (2015), Sharjah Biennial 13 (2017) and the 14th Curitiba Biennial (2017). Choisne lives and works between Paris, France and Berlin, Germany.



**ektor garcia**  
*cabeza*, 2018  
Ixtle rope, steel rebar, bronze  
32.875 x x 24.125 in (83.5 x 0 x 61.3 cm)  
e.garcia0050







**ektor garcia**

*corpus*, 2018

Glazed ceramic, copper wire, vegetable fibre

6.7 x 79.5 x 29.1 in (17 x 202 x 74 cm)

e.garcia0038









**ektor garcia** (b. 1985, Red Bluff, California, USA) is multidisciplinary artist who approaches sculptural installation through wide-ranging experiments with craft techniques and materials. Throughout his practice, he develops a lexicon of crochet, weaving and fibre-work, including the use of ceramic, metal, leatherwork, found materials, and the principles of assemblage and social sculpture.

garcia received his BFA from the School of the Art Institute of Chicago in 2014, and his MFA from Columbia University, New York in 2016. He was included in the Hangzhou Triennial of Fiber Art in 2019 and is included in the 2021 La Trienal at El Museo del Barrio in New York. garcia has exhibited at institutions and galleries including Foxy Production, New York (2020); Etage Projects, Copenhagen (2020); Luhring Augustine, New York (2019); Progetto, Lecce (2019); Marianne Boesky Gallery, Aspen (2019); Sculpture Center, New York (2018); Museum Folkwang, Essen (2018); LAXART, Los Angeles (2018); Museo de Arte de Zapopan, Guadalajara (2018); Salon ACME, Mexico City (2017); The New Museum, New York (2017); Kurimanzutto, Mexico City (2016) amongst others. garcia lives and works nomadically.



**Maureen Gruben**  
*Consumed*, 2017  
Beluga intestine, thread, found objects  
Dimensions variable  
M.Gruben0001















**Maureen Gruben**

*Fresh Artifacts, 2017*

Cast resin, steel, copper mails, reflective tape, wax

52 x 12 in (132.1 x 30.5 cm) each piece

M.Gruben0002











**Maureen Gruben**

*Stitching My Landscape, 2017*

Edition of 3 + 2 AP

Video

6min10

Commissioned by Partners In Art for LandMarks2017/Repères2017. Curated by Tania Willard.

M.Gruben0003







**Maureen Gruben** (b. 1963, Tuktoyaktuk, Northwest Territories, Canada) is an Inuvialuk artist working in multiple media. Gruben employs an intimate materiality as she disassembles and re-combines disparate organic and industrial elements. Polar bear fur, beluga intestines, and seal skins encounter resins, metallic tape, and bubble wrap, forging critical links between life in the Western Arctic and global environmental and cultural concerns. Gruben was born and raised in Tuktoyaktuk where her parents were traditional knowledge keepers and founders of E. Gruben's Transport. She holds a BFA from the University of Victoria and has exhibited regularly across Canada and internationally. She was longlisted for the 2019 Aesthetica Art Prize and the 2021 Sobey Art Prize, and her work is held in national and private collections. Gruben lives and works in Tuktoyaktuk, Northwest Territories, Canada.



**Raven Halfmoon**  
*Sah-Cooah I, 2022*  
Stoneware, glaze  
12 x 8 x 7 in (30.5 x 20.3 x 17.8 cm)  
R.Halfmoon0001





**Raven Halfmoon**  
*Sah-Coo II, 2022*  
Stoneware, glaze  
9 x 7 x 6 in (22.9 x 17.8 x 15.2 cm)  
R.Halfmoon0002











**Raven Halfmoon** (b. Norman, Oklahoma, USA) is a Caddo Nation artist working in ceramic. Halfmoon’s figurative works—which are often life-sized or larger—reference generations of Halfmoon’s ancestors and incorporate subtle references to Caddo traditions and narratives. She attended the University of Arkansas where she earned a double Bachelors Degree in ceramics, painting and cultural anthropology. Halfmoon’s work has been featured in multiple exhibitions throughout the United States as well as internationally, including Missoula Art Museum (2022); Jeffrey Deitch Gallery (2021); Utah Museum of Contemporary Art (2021); Oklahoma Contemporary (2021); and the Museum of Art and Design (2019) among many others. She is currently an artist in residence at the Archie Bray Foundation for Ceramic Arts. Halfmoon lives and works in Helena, Montana, USA.



**Gabrielle L'Hirondelle Hill**

*Counterblaste*, 2021

Pantyhose, tobacco, beer can tabs, wildflowers, thread, charms

9.5 x 79 x 26 in (24.1 x 200.7 x 66 cm)

G.L'HirondelleHill0026













**Gabrielle L’Hirondelle Hill** (b. 1979, Comox, British Columbia, Canada) is a Métis artist and writer. Hill’s sculptural practice explores the history of found materials to enquire into concepts of land, property, and economy. Often, her projects emerge from an interest in capitalism as an imposed, impermanent, and vulnerable system, as well as in alternative economic modes. Her works have used found and readily-sourced materials to address concepts such as private property, exchange, and black-market economies. Hill is a member of BUSH gallery, an Indigenous artist collective seeking to decentre Eurocentric models of making and thinking about art, prioritizing instead land-based teachings and Indigenous epistemologies. Hill received her MFA from the California College of the Arts, and a BFA and BA from Simon Fraser University. Most recently, her work has been exhibited at the Museum of Modern Art, New York, New York (2021); College Art Galleries at the University of Saskatchewan, Saskatoon (2020); Stride, Calgary (2019); Cooper Cole, Toronto (2019); Burnaby Art Gallery, Burnaby (2019); Unit 17, Vancouver (2018; 2019) Gallery TPW, Toronto (2018); Art Gallery of Alberta, Edmonton (2018); SBC galerie d’art contemporain, Montreal with the Woodland School (2017); Gallery 44, Toronto (2016); and others. Hill has a forthcoming solo exhibition at the Contemporary Art Gallery, Vancouver. Her writing has been published in many places, most recently in *Beginning With the Seventies* (Helen Belkin, 2019). She is also the co-editor of *The Land We Are: Artists and Writers Unsettle the Politics of Reconciliation* (ARP 2009) and *Read, Listen, Tell: Indigenous Stories from Turtle Island* (Wilfred Laurier 2017). Hill lives and works on the unceded territories of the Skwxwú7mesh, Musqueam, and Tsleil-Waututh peoples.



**Jennie Jieun Lee**  
*Candyland 1981, 2015*  
Glazed stoneware, underglaze pencils  
21 x 23 x 2 in (53.3 x 58.4 x 5.1 cm)  
J.Lee0027



**Jennie Jieun Lee**  
*Ice Cream in Bed*, 2015  
Glazed stoneware, glass, underglaze pencils  
19 x 15 x 2 in (48.3 x 38.1 x 5.1 cm)  
J.Lee0030



**Jennie Jieun Lee**  
*Lost at Sea*, 2015  
Glazed stoneware, glass, underglaze pencils  
15.5 x 19 x 1 in (39.4 x 48.3 x 2.5 cm)  
J.Lee0028



**Jennie Jieun Lee**  
*Oil-T-zones*, 2015  
Glazed stoneware, glass  
14.5 x 19 x 1 in (36.8 x 48.3 x 2.5 cm)  
J.Lee0029



**Jennie Jieun Lee**  
*Sleighting into Tree*, 2015  
Glazed stoneware, glass, underglaze pencils  
15.5 x 15 x 2 in (39.4 x 38.1 x 5.1 cm)  
J.Lee0026





**Jennie Jieun Lee** (b. 1973 Seoul, South Korea) is an artist who has challenged the conventions of ceramic sculpture for over a decade. 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 earned her MFA from California State University Long Beach and a studio diploma from the School of the Museum of Fine Arts, Boston. She 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). Her work has been exhibited internationally, and recent exhibitions include Cooper Cole, Toronto (2021); 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 currently teaches ceramics at New York University and lives and works in Sullivan County, New York, USA.





**Brie Ruais**  
*Star Made by Punching the Sky (17), 2021*  
Glazed stoneware  
6.5 x 6 x 1 in (16.5 x 15.2 x 2.5 cm)  
B.Ruais0037



**Brie Ruais**  
*Star Made by Punching the Sky (18), 2021*  
Glazed stoneware  
10 x 9 x 1 in (25.4 x 22.9 x 2.5 cm)  
B.Ruais0038



**Brie Ruais**  
*Star Made by Punching the Sky (19), 2021*  
Glazed Stoneware  
8.5 x 7 x 1 in (21.6 x 17.8 x 2.5 cm)  
B.Ruais0039



**Brie Ruais** (b. 1982, Southern California, California, USA) makes sculptural works that contemplate the relationship between body and labour. Her process involves sculpturally recording her own labour by pressing her weight into masses of clay, a gesture that the artist calls “a confrontation with my own body.” The forms that take shape eschew visual representation and instead reflect on points of contact and resistance. In 2018, Ruais made a series of porcelain vessels that inverted her treatment of negative space. Considering the vessels as stand-ins for the body, these works explore issues of display and agency.

Ruais received her MFA from Columbia University’s School of the Arts in 2011 and her BFA from New York University in 2004. She has exhibited internationally in museums and galleries including Craft Contemporary, Los Angeles (2020); Albertz Benda Gallery, New York (2019); Pennsylvania Academy of Fine Arts, Philadelphia (2019); Night Gallery, Los Angeles (2018); Cooper Cole, Toronto (2018); Hunter College, New York (2016); Museum of Fine Arts, Boston (2015); Lefebvre & Fils, Paris (2014); Interstate Projects, Brooklyn (2013); and the Stedelijk Museum, Amsterdam (2011); among others. On the occasion of her solo exhibition, Nicole Klagsbrun published Ruais’ artist book, *XO*, which includes her resource photographs and an interview with Sarah Sze. Ruais currently lives and works in Brooklyn, New York, USA.



**Fin Simonetti**

*Untitled, 2021*

Portoro marble

Dimensions of shovel: 17 x 2.5 x 2 in (43.2 x 6.4 x 5.1 cm)

Dimensions of slab: 27 x 11 x 0.75 in (68.6 x 27.9 x 1.9 cm)

F.Simonetti0016





**Fin Simonetti** (b.1985 Vancouver, British Columbia, Canada) received her BFA from the Ontario College of Art and Design in 2009. Working in sculpture and stained glass, her work examines the entangled relationship between measures of control and desires for security. Simonetti uses imagery that is designed to tap into our visceral fears, and conceptually moves between rendering sculptural forms that represent both protection and vulnerability. Simonetti has exhibited internationally at Esker Foundation, Calgary (2021); Matthew Brown, LA (2021); Company Gallery, New York (2019); Interstate Projects, Brooklyn (2018); The Space Company, San Francisco (2018); Lock Up International, Mexico City (2018); MoMA PS1, New York (2016); Good Weather, Miami (2016); Gal Space, London UK (2013); and Doris McCarthy Gallery, University of Toronto at Scarborough, Scarborough (2013). Her work has been reviewed in ArtForum, The New York Times, Art in America, The New Yorker, Cultured Magazine, and Canadian Art. In 2018 she released her debut album ICE PIX on Hausu Mountain, Chicago. Simonetti lives and works in Brooklyn, New York, USA.



**Eve Tagny**  
*Mnemonic gesture*, 2021  
Edition of 3 + 2 AP  
Inkjet print on archival paper  
28 x 24 in (71.1 x 61 cm)  
E.Tagny0007





**Eve Tagny**  
*Summer [Gestures to reignited fossilized landscapes], 2020*  
Edition of 3 + 2 AP  
1 channel video  
1h 2min. 4s  
<https://tinyurl.com/Summer-Gestures>  
E.Tagny0006









**Eve Tagny** (b. 1986, Tiohtià:ke/Montréal, Québec, Canada) weaves lens-based mediums, installation, text, and performance, to explore spiritual and embodied expressions of grief and resiliency in correlation with nature's rhythms, cycles and materiality. Her practice considers gardens and disrupted landscapes as mutable sites of personal and collective memory — inscribed in dynamics of power, colonial histories and their legacies.

Tagny earned her BFA in Film Production from Concordia University and a Certificate in Journalism from the University of Montréal. She is included in the 2021 Momenta Biennale, and has previously exhibited at Musée d'art contemporain de Montréal, Montréal (2021); Franz Kaka, Toronto (2021); Centre Clark, Montréal (2020); Gallery 44, Toronto (2019); Cooper Cole, Toronto (2019); and nGbK, Berlin (2018) among others. She is the recipient of the the Plein Sud Bursary (2020), the Mfon grant (2018), and has been shortlisted for the CAP Prize (2018), the Burtynsky Photobook Grant (2018) and the OAAG Award (2020). Tagny lives and works in Tiohtià:ke/Montréal, Québec, Canada.



**Sami Tsang**

*Still We Rise, 2020*

Stoneware, glaze, underglaze, resin, clay epoxy, polymer clay, ballpoint pen, pencil, fabric  
31 x 20 x 14 in (78.7 x 50.8 x 35.6 cm)

S.Tsang0007













**Sami Tsang** (b. 1997 Windsor, Ontario, Canada) uses clay, rice paper, and drawing to materialize internal questions and traumas. Her works allow her to process domestic and private narratives, specifically her negotiation of Hong Kong, where she grew up, and Western culture. Tsang studied traditional Chinese painting for seven years, followed by the ceramics program at Sheridan College, where she was introduced to the broader clay community and guided attentively by her professors and peers. Tsang went on to earn a Master of Fine Art degree in Ceramic Art at Alfred University, New York. She was the 2019 recipient of the Gardiner Museum Prize which resulted in her solo exhibition there in 2021. Tsang currently lives and works in Toronto, Ontario, Canada.



















