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Brie Ruais
Plant Dreaming Deep

November 11, 2022-January 7, 2023

COOPER COLE is pleased to present *Plant Dreaming Deep,* a solo exhibition of the work of Brie Ruais. This is the artist's third exhibition at the gallery.

Plant Dreaming Deep features a series of new sculptural and video works that meditate on the transformational effect of "putting down roots." In this context, we cast the 130lbs of clay that Ruais uses for each sculpture as a plot of land mapped by her own body, and the encircled locations, torn holes, and peeled back surfaces as metaphorical openings for seeds/growth.

Employing gestures like spreading, pushing, scraping and peeling back clay, Ruais' large-scale circular wall works address dualisms between absence and presence, internal and external, trauma and healing. Reflecting this, the exterior of *Scraping the Surface, 130lbs* is heavily glazed, marked, and tread upon, while the peeled back swathes are nude, or unglazed, pink and terracotta clay, recalling a raw bodily interior.

The land is imbedded in Ruais' work both conceptually and materially. In addition to the foundational role of clay in her practice, pieces from the land—such as dirt or sand—are often visible on the surfaces of the sculptures. Many of the circular works contain holes, or imprints of the artist's hands pulling clay out from the centre, referencing the act of digging and planting seeds in the earth for restoration and healing.

The monumental work *Intertwining Bodies, Roots, Hair (three times 130lbs)* inquires into the interdependency between bodies like water, plants, and animals, as something that is ongoing and reciprocal. Ruais' practice has a history of negotiating the relationship between bodies and land, this is reflected in her use of her own body weight as the measurement for the amount of clay that constitutes each piece.

The title of the exhibition *Plant Dreaming Deep* is borrowed from a novel of the same name by May Sarton, published in 1968. In it, Sarton speaks about how creating a home can nurture growth in art, community, and the natural world. This text is pertinent to Ruais, who recently settled in Santa Fe on a piece of unceded, overgrazed land, with

plans to build, plant, and nurture in the ways she explores in her works. The video piece in the exhibition, *Plant Dreaming Deep* depicts the artist on her land making an earthwork out of clay embedded with native seeds. Sarton describes that her "… house [felt] like a ship. I did not know where the house would take me, but I knew it was snug and beautiful, and I knew that its passenger was both inward and outward bound." Ruais' work is not only about contact, but also the relationship between our emotional interiority, and our corporeal exteriority.

Brie Ruais (b. 1982, Southern California, California, USA) is an artist working in ceramic sculpture, installation, and performance video. 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 Museum of New Art, Portsmouth (2022); Moody Center for the Arts at Rice University, Houston (2021); Kunstraum Potsdam, Potsdam (2021); Craft Contemporary, Los Angeles (2020); Albertz Benda Gallery, New York (2021); The Anderson Collection, Stanford University, Stanford, CA (2020); Everson Museum, Syracuse, NY (2019); Dallas Museum of Art, Texas (2019); Pennsylvania Academy of Fine Arts, Philadelphia (2019); Night Gallery, Los Angeles (2020); Cooper Cole, Toronto (2018); American University Museum at the Katzen Arts Center, Washington DC (2017); Museum of Fine Arts, Boston (2015); Nicole Klagsbrun, New York (2013); among others. Ruais' work is currently featured in the exhibition "Strange Clay" at the Hayward Gallery, London, UK. Ruais lives and works in Santa Fe, New Mexico, USA.

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Brie Ruais
Intertwining Bodies, Roots, Hair (130 lbs times 3), 2022
Glazed stoneware, pigmented stoneware, hardware
162 x 54 in (411.5 x 137.2 cm)
B.R0040

Prices available upon request.

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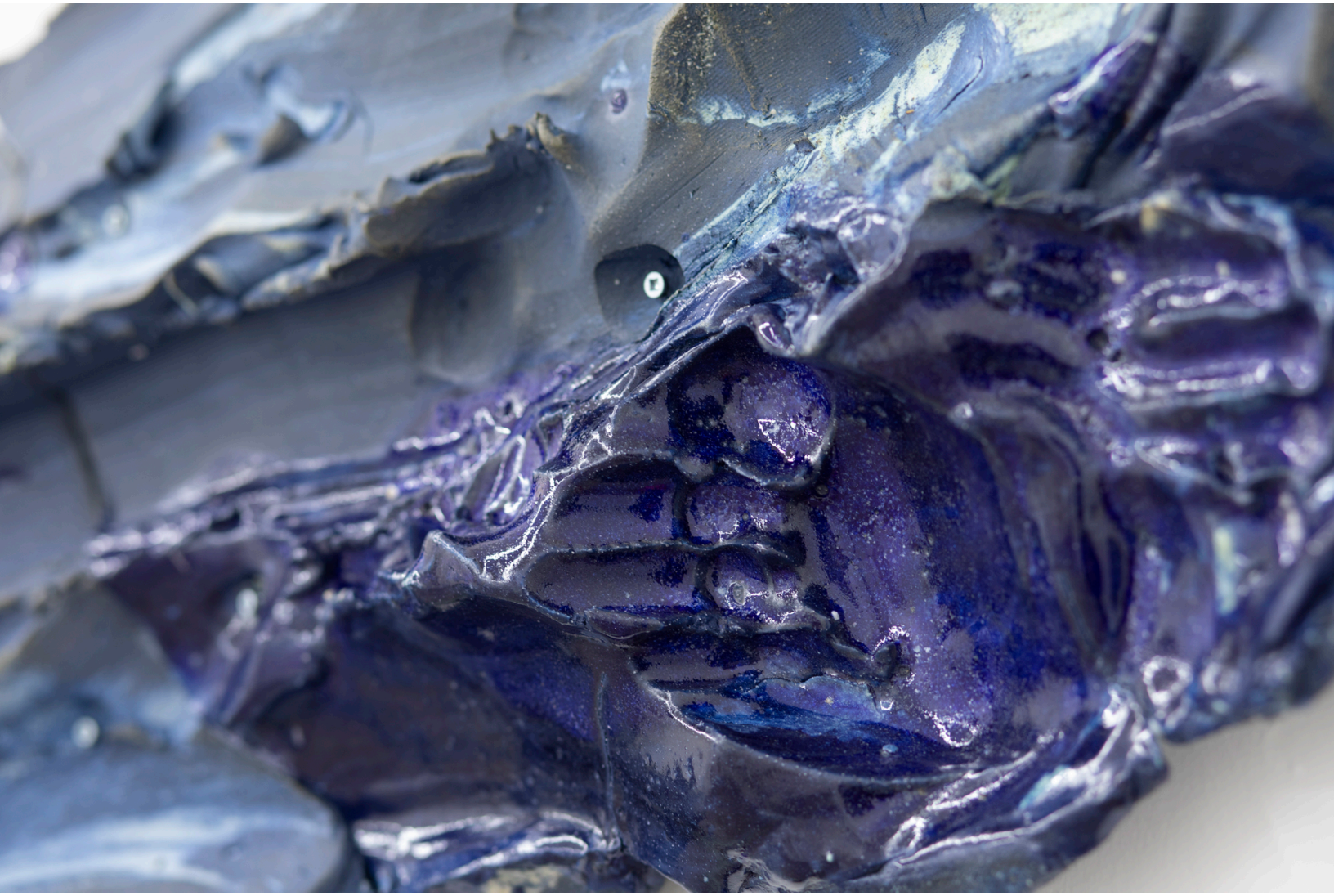

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Brie Ruais
Locating Home, 130lbs, 2022
Glazed stoneware, pigmented stoneware, hardware
82 x 81 x 1 in (208.3 x 205.7 x 2.5 cm)
B.R0044

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Brie Ruais
Mapping the Land by Hand, 130lbs, 2022
Glazed stoneware, pigmented stoneware, hardware
82 x 80 x 4.5 in (208.3 x 203.2 x 11.4 cm)
B.R0041

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Brie Ruais
Scratching the Surface, 130lbs, 2022
Glazed stoneware, pigmented stoneware, hardware
79.5 x 83 x 4 in (201.9 x 210.8 x 10.2 cm)
B.R0043

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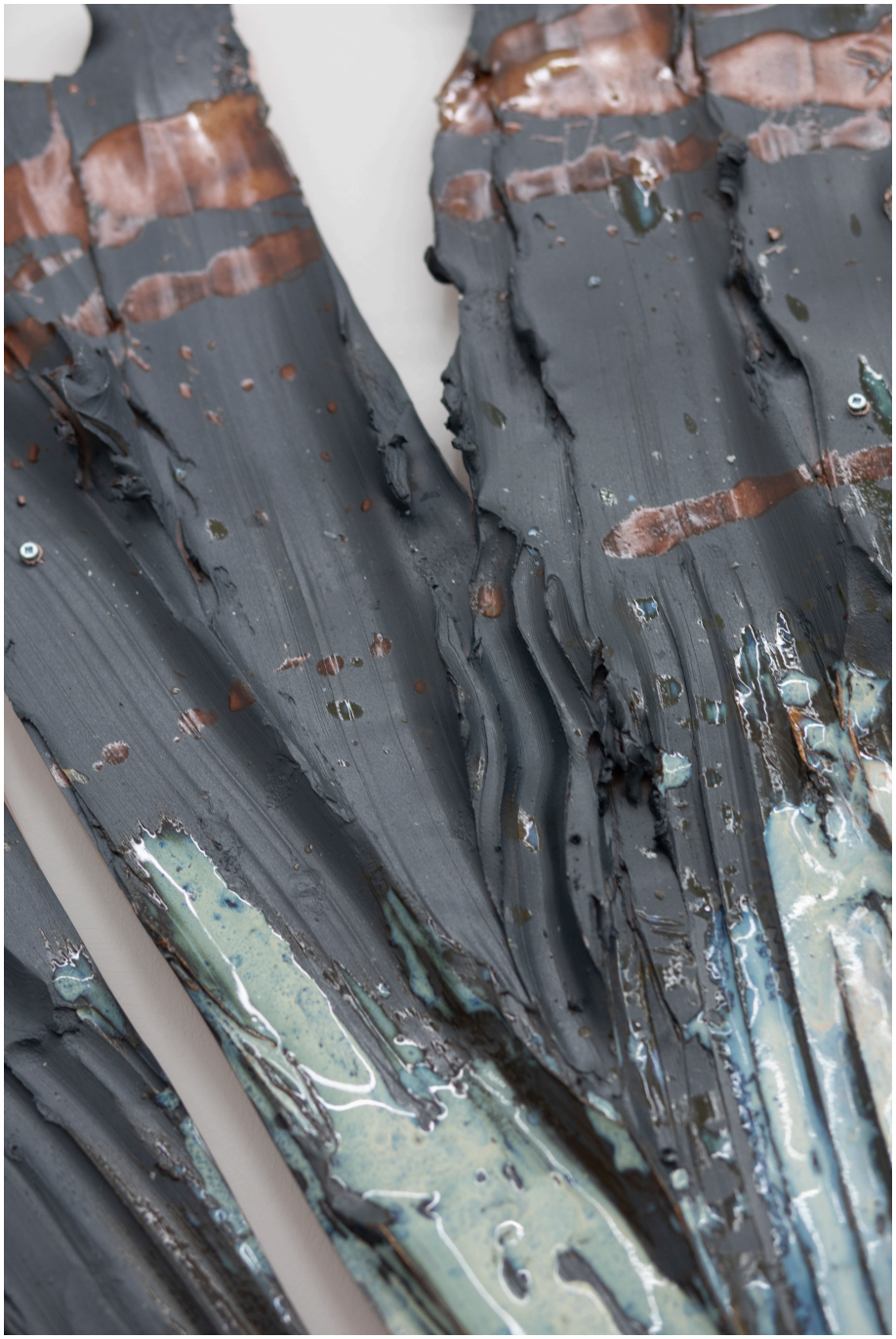

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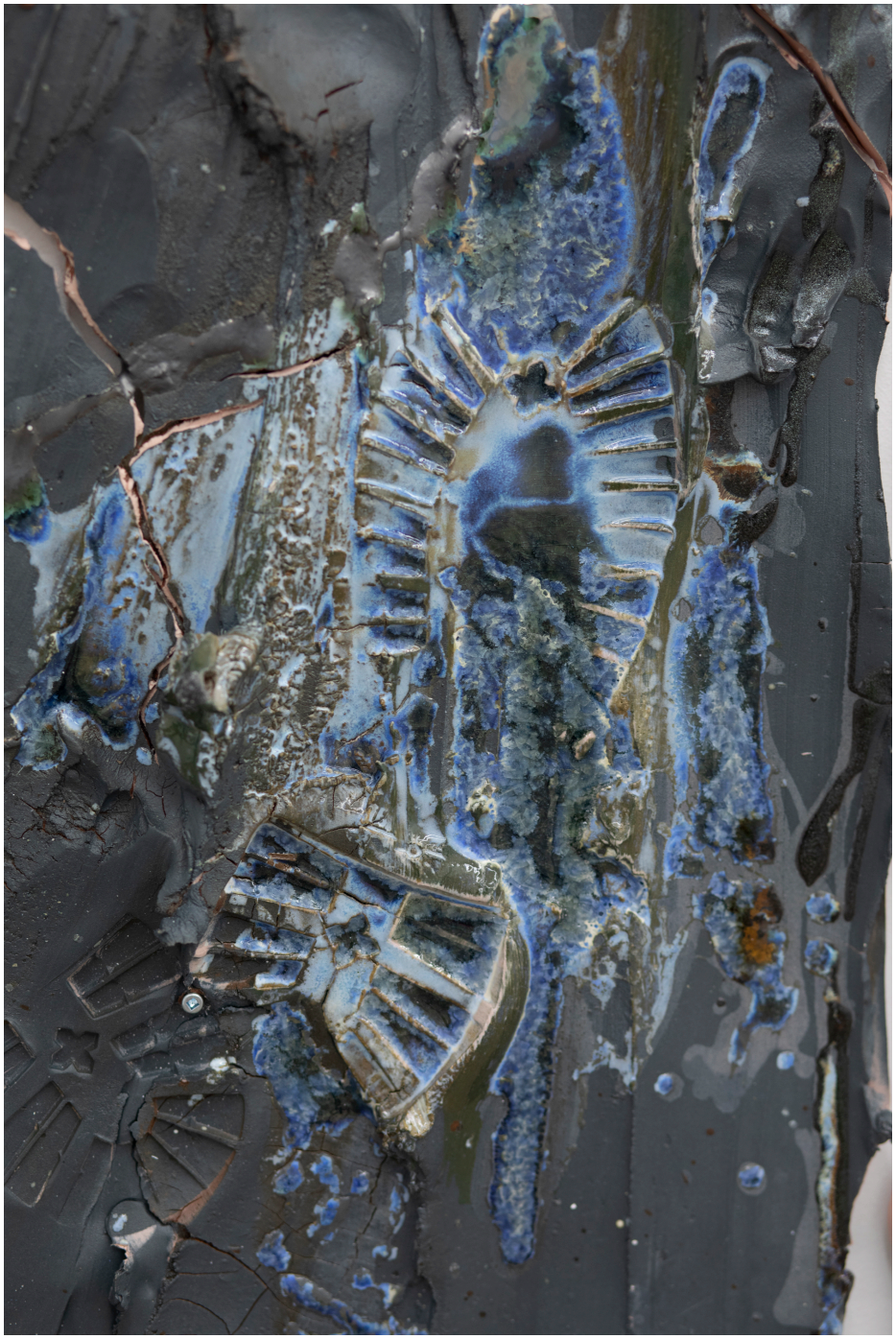

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Brie Ruais
Plant Dreaming Deep, 2022
Video
17 minutes
Edition of 3, 2 AP
B.R0045
$6,500

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Brie Ruais
Born 1982, Southern California, California, USA
Lives and works in Santa Fe, New Mexico, USA

Education

2011 MFA, Columbia University's School of the Arts, New York, USA
2004 BFA, Studio Art, New York University, Steinhardt School, New York, USA

Solo and Two Person Exhibitions

2022 *Plant Dreaming Deep,* Cooper Cole, Toronto, Canada
2021 *Brie Ruais: Some Things I Know About Being in a Body,* Albertz Benda Gallery, New York, USA
Brie Ruais: Movement at The Edge of the Land, Moody Center for the Arts at Rice University, Houston, USA
2020 *Brie Ruais: Spiraling Open and Closed Like an Aperture*, Night Gallery, Los Angeles, USA
2019 *Ways,* Albertz Benda Gallery, New York, USA
2018 *Gina Osterloch + Brie Ruais*, GAA gallery, Provincetown, USA
Brie Ruais, Night Gallery, Los Angeles, USA
Attempting to Hold the Landscape 2016-2017, Cooper Cole, Toronto, Canada
2017 *Broken Ground*, Halsey McKay Gallery, East Hampton, USA
Paper Cover Rock, with Letha Wilson, September, Hudson, USA
Squid Ink, with Rosey Keyser, RomerYoung Gallery, San Francisco, USA
2016 *According to the Body*, YoungWorld, Detroit, USA
Where You No Longer Are, There is Your Desert, Thomas Hunter Project Space, Hunter College, New York, USA
2015 *130 lbs. of Proximal Frontage*, Mesler/Feuer, New York, USA
2014 *Dugout*, Lefebvre & Fils, Paris, France
Brie Ruais & Anna Betbeze, Marc Selwyn Fine Art, Organized with Nicole Klagsbrun, Los Angeles, USA
Brie Ruais, Cooper Cole, Toronto, Canada
2013 *XO*, Nicole Klagsbrun, New York, USA

Two Wholes, Halsey McKay Gallery, East Hampton, USA

2012 *Unfolding // Performing Sculpture*, Vox Populi, Philadelphia, USA

Group Exhibitions

2022 *Strange Clay: Ceramics in Contemporary Art,* Hayward Gallery, London, UK *(forthcoming)*

Broken Open, Museum of New Art, Portsmouth, USA

Separate/Together, Cooper Cole, Toronto, Canada

2021 *Clay Pop*, Jeffrey Deitch, New York, USA

THIS IS AMERICA, Kunstraum Potsdam, Potsdam, Germany

Taking Space: Contemporary Women Artists and the Politics of Scale, Pennsylvania Academy of the Fine Arts, Philadelphia, USA

2020 *You Look Like a World,* curated by Hilary Schaffner, Able Baker Contemporary, Portland, USA

Majeure Force, Night Gallery, Los Angeles, USA

Formed and Fired: Contemporary American Ceramics, The Anderson Collection, Stanford University, Stanford, USA

Afterimages: Maude Bernier Chabot, Brie Ruais, Elizabeth Zvonar, curated by Anne-Marie St-Jean Aubre, Musée d'art de Joliette, Joliette, Canada

Earth Body, Essex Flowers, New York, USA

The Body, The Object, The Other, Craft Contemporary, Los Angeles, USA.

2019 *Material Properties*, Albertz Benda Gallery, New York, USA

Embodying: Flesh, Fiber, Features, Galleria Anna Marra, Rome, Italy

America Will Be!: Surveying the Contemporary Landscape, Dallas Museum of Art, Dallas, USA

Vanishing Act, Halsey Mckay Gallery, East Hampton, USA

Intimate Immensity, curated by Alexis Granwell, The Pennsylvania Academy of the Fine Arts, Philadelphia, USA

The Form Will Find Its Way: Contemporary Ceramic Sculptural Abstraction, Katherine E. Nash Gallery, Regis Center for Art, University of Minnesota, Minnesota, USA

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2018 *Recognize you when she sees you, Give you things she has for you*, September Gallery, Hudson, New York, USA
Under the Night Sky, Albertz Brenda, New York, USA
Night, Halsey McKay Gallery @ Susan Inglett Gallery, Susan Inglett Gallery, NYC, USA
Somatic Gesture, organized by Romer Young Gallery, Minnesota Street Project, San Francisco, USA
Clay Today, The Hole, New York, USA

2017 *True Lies*, Night Gallery, Los Angeles, USA
I GO, YOU GO, GOOD TO GO, Unclebrother (Gavin Brown's Enterprise), Hancock, USA
Form of Touch, Curated by Becky Nahom, Pfizer Building, Brooklyn, USA
Resistance After Nature, Cantor Fitzgerald Gallery, Haverford College, Haverford, USA
New Ruins, Curated by Danielle Mysliwiec and Natalie Campbell, American University Museum at the Katzen Arts Center, Washington DC, USA
Six years of The Shandaken Project, Phillips Auction House, New York, USA
Post-Election, September, Hudson, USA

2016 *Breather*, Laura Bartlett Gallery, London, UK
3 Sculptors, Rachel Uffner Gallery, New York, NY
Splotch, Curated by Eileen Jeng, Sperone Westwater, New York, USA
Blue Jean Baby, September, Hudson, New York, USA
Mal Maison, Curated by Ashton Cooper, Maccarone, New York, USA
Low, Curated by Ethan Greenbaum and Michael DeLucia, Lyles and King, New York, USA

2015 *Artists in Crafted: Objects in Flux*, Museum of Fine Arts, Boston, USA
Road to Ruin, Cooper Cole, Toronto, Canada
Performative Process curated by Ryan Steadman, Halsey McKay Gallery, East Hampton, USA
The Familiar and the Indefinable in Clay: The Scripps 71st Ceramic Annual, Ruth Chandler Williamson Gallery, Claremont, USA

2014 *Next,* Arsenal, Toronto, Canada
Geometries of Intimacy, Curated by Jess Wilcox and Clara Halpern, Abrons Arts Center, New York, USA
Socrates Sculpture Park EAF1 Exhibition, Long Island City, New York, USA
Next, Arsenal, Montreal, Canada
A Topography of Chance, Curated by Jessica Silverman, Fused Space, San Francisco, USA
Speaking Through Paint: Hans Hofmann's Legacy Today, Curated by Deborah Goodman Davis and Stacey Gershon, Lori Bookstein Fine Art, New York, USA

2013 *Ajar,* Curated by Natasha Llorens, Reverse, Brooklyn, USA
Come Together: Surviving Sandy Year 1, Curated by Phong Bui, Brooklyn, USA
Where The Sun Don't Shine, Curated by 247365, Interstate Projects, Brooklyn, USA
Vessels, The Horticulture Society of New York, New York, USA
Exhibition Curated by Clarissa Dalrymple, Marc Selwyn Fine Arts, Los Angeles, USA
ADAA, Nicole Klagsbrun Gallery, New York, USA
Exhibition Curated by Clarissa Dalrymple, Xavier Hufkens, Brussels, Belgium
Omar Khayyam, Eli Ping Gallery, New York, USA

2012 *AIRspace Artists in Residence Show,* Abrons Art Center/Henry Street Settlement, New York, USA
Movement in Three Parts, Nicole Klagsbrun Gallery, New York, USA

2011 *BYTS Bosch Young Talent Show*, Stedelijk Museum, ‘s-Hertogenbosch, The Netherlands
Paul Clay, Salon 94 Bowery, New York, USA
Fabric as Form, Jack Tilton Gallery, New York, USA

2010 *The Record Show,* The Museum of Public Fiction, Los Angeles, USA

Art Fairs

2020 Frieze London Online Viewing Rooms, London, UK

2019 The Armory Show, with Albertz Benda Gallery, New York, USA (solo booth)

2017 NADA Miami, with Glen Baldridge and Eli Hansen, Halsey McKay Gallery, Miami, USA

Brie Ruais and Thomas Fougeirol, Albertz Benda gallery, Untitled Art Fair, Miami, USA

2012 NADA Miami Beach, Nicole Klagsbrun Gallery, Miami, USA (solo booth)

Select Press

2022 Christine Deorio, “Out of Body” Luxe, March, pp. 104-5

Kay Whitney, “Brie Ruais: Moody Center for the Arts” Sculpture Magazine, April, pp. 88-89

Barbara A. MacAdam, “Brie Ruais: Inside her Process & Partnership with Clay” Art & Object, February 3

Brie Ruais, “The Proof in the Print” The Brooklyn Rail, February

Vittoria Benzine, “Brie Ruais: Some things I know about being a body at Albertz Benda” Whitehot, January 22

Daniel Larkin, “Using Clay to Concretize the Psychological State of Being Wounded” Hyperallergic, January 19

2021 Marley Massey Parsons, “Brie Ruais: Recording with Clay” Art Spiel, December 15

Harriet Lloyd-Smith, “Ceramic artists: top trail-glazers breaking the mould” Wallpaper, August 16

Pearl Fontaine, “Movement at the Edge of Land: Brie Ruais at the Moody Center” Whitewall, August 13

Sarah Cascone, “How Brie Ruais uses her own Body to Shape her Clay Sculptures, and the Desert Sounds that keep her Motivated” Artnet News, July 27

Helen Holmes, “The 9 Must-See Exhibitions of Summer 2021” The Observer, June 1

Leah Ollman, “The Measure of all Things” Art in America, February 23

2020 Brienne Walsh, “Using her body, Brie Ruais traces the mark of climate change on Nevada’s deserts” Forbes, December 2020

Osman Can Yerebakan, “Brie Ruais’ Desert Magic” Garage Magazine, December 18
“In Conversation with Brie Ruais,” Frieze London (online)
Leah Ollman “Review: Coronavirus closed Craft Contemporary’s biennial, but it can’t stop our love of the art” Los Angeles Times, April 8
Jodi Throckmorton, Frauke V. Josenhans, Martha Tuttle, “Inside Burger Collection: Terrestrial Affair, Brie Ruais” Art Asia Pacific Magazine, May-June 2020
Annabel Osberg, “Amid Social Distancing, Clay is a Unifying Medium” AEQAI, March 28, 2020

2019 Alessandra Cecchini, “Animare l’inanimato // Brie Ruais, Martha Tuttle e Letha Wilson” Forme Uniche, October 14
“Carta, cemento e tarsie” Il Giornale Delle Mostre, September
Edith Newhall, “Intimacy writ large” The Philadelphia Inquirer, March 24, 2019
Susan Isaacs, “Works by (mostly) women, sensual, whimsical, powerful, in ‘Intimate Immensity’ at Pennsylvania Academy of Fine Arts, artblog.com, March 27, 2019
“Clay Dreams” American Craft Magazine, Feb-Mar 2019

2018 Jeff Lincoln, “Breakthrough Artist: Veteran LA Artist John Mason wields decades of influence — from James Turrell to Sterling Ruby, LALAmag.com, p. 140, Spring Issue
Sharon Mizota, “Brie Ruais puts all her body weight into each sculpture she makes”, LA Times, May 19, 2018
Jenine Marsh, “Brie Ruais”, Canadian C Magazine, Issue 138
Interview by Anne-Valérie Kirmann, “Brie Ruais”AbstractRoom.org, March 2018

2017 Scott Indrisek, “10 Emerging Artists to Discover at Untitled Miami Beach”, Artsy.com, Dec 5, 2017
Loney Abrams, “Sculpting the Landscape: Brie Ruais on Using Clay as a Metaphor for Land’s Violent History”, Artspace.com, September 28, 2017
Martha Schwendener, “What to See in New York’s Art Fairs this Week”, New York Times, March 2, 2017
Julie Baumgardner, “A Guide to America’s Next Great Art Neighborhood”, The New York Times Style Magazine, Jan 11, 2017

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2016 Anthony Hawley, “Mail Maison”, Modern Painters, October/ November, 2016

Paul Laster, “Weekend Edition: 12 Things To Do in New York’s Art World Before February 15”, The Observer, Feb 11, 2016

2015 Ryan Steadman, "The Top Ten NYC Gallery Shows of 2015", The Observer.com, December 17, 2015

Ashton Cooper, "In The Flesh: Brie Ruais' delicately bruised ceramics offer a gutsy take on the self-portrait", *Cultured Magazine*, Fall 2015

*The New Yorke*r, Goings on About Town, Shortlist, "Brie Ruais", June 8 & 15, 2015

Dylan Kerr, "Full-Contact Ceramics: Sculptor Brie Ruais on Wrestling Conceptual Statements From Mountains of Clay", Artspace.com, August 27, 2015

"If Walls Could Talk", Blinnk.com, May 5, 2015

Scott Indrisek, "5 Must-See Gallery Shows" Blouin Artinfo.com, June 12, 2015

Dan Duray, "Untitled and Zack Feuer Galleries Will Merge on the Lower East Side, Artnews.com, March 11, 2015

2014 James Trainor, Artsy.com, "Up and Coming: Through the Medium of Clay, Sculptor Brie Ruais Lays Herself Bare", Oct 2014

Scott Indrisek, Modern Painters, "Kick it, Push it: A Sculptor gets physical with clay, Nov 2014

James Trainor, BOMB Magazine, "Brie Ruais, Artists on Artists", Fall 2014

Scott Indrisek, BlouinArtInfo.com, "Brie Ruais Get's Physical with her Material", Sept 9, 2014

Leah Ollman, The Los Angeles Times, "Getting Physical with Clay and Fiber at Marc Selwyn", Aug 2, 2014

Roman Astrauskas, Magenta Magazine Online, "Ring of Desire: On Brie Ruais' Nearly Torn Away", May 2014

Kendra Jayne Patrick, TurbulanceArtProject.com, "Brie Ruais", April 2014

Wendy Vogel, Modern Painters, "Brie Ruais, Reviews in Brief: New York", March 2014

Modern Painters, "Hit List: Things We Like", February 2014

	Lilly Wei, Art News, "Claytime! Ceramics Find Its Place in the Art-World Mainstream", January 2014
2013	David Colman, Architectural Digest, "Art Scene: The Next Generation", December 2013
	Corydon Cowansage, Art Haps.com, "Interview with Brie Ruais", October 27, 2013
	Abraham Adams, Artforum.com, Critics' Picks, "Ajar", October 30
	John Arthur Peetz, Artforum.com, Critics' Picks, "Where The Sun Don't Shine", July 18, 2013
	Chloe Rossetti, Artforum.com, Critics' Picks, "Vessels", June 28
	Karen Rosenberg, The New York Times, Art in Review, "Vessels", June 20, 2013
	Zoe Jellicoe, The Word, "Xavier Hufkens presents Clarissa Dalrymple", Jan 22, 2013
2012	Site95.com, Weekly Artist Feature, June 4, 2012
	Michael Wilson, Time Out New York, "Movement in Three Parts", April 24, 2012
	David Everitt Howe, Sculpture Center Tumblr, Dead Weight, June
2011	Joan Sherman, The Huffington Post, "Young Artists Look at Old Masters", August 15, 2011
	The New Yorker, "Goings On About Town, Paul Clay", August 15, 2011
	Roberta Smith, The New York Times, "Paul Clay", June 3, 2011
2010	Columbia Spectator, “Art Exhibit More Strange Than Standard”, April 4, 2010

Publications

2019	*WAYS: Brie Ruais*, Albertz Benda Gallery
2018	*Centering in on the Hold, Selected Stills 2011-2018*, self pulished zine
2017	*Vitamin C: New Perspectives in Contemporary Art, Clay and Ceramics*, by Phaidon Press, October 2017
	Paper Covers Rock: Brie Ruais, Letha Wilson, designed by Grace Caiazza with Kristen Dodge, published by September Gallery, 2017
2015	Emily Zilber, *Crafted: Objects in Flux*, Exhibition catalog by MFA Boston Publications, 2015

	The Familiar and the Indefinable in Clay: The Scripps 71s Ceramic Annual, show catalog
2014	*Come Together: Surviving Sandy, Year 1*, editor Jack Flam
2013	*XO: Brie Ruais*, Artist's Book including a conversation with Sarah Sze, published by Nicole Klagsbrun, Nov. 2013

Awards and Residencies

2018	Pollock-Krasner Foundation Grant
2017	Sharpe-Walentas Studio program, New York, USA
	Montello Foundation Residency, Montello, Nevada, USA
2016	Dieu Donne Papermaking Residency, New York, USA
2015	Anderson Ranch Arts Center Residency, Snowmass Village, USA
2014	Socrates Sculpture Park Emerging Artist Fellowship, New York, USA
	The Shandaken Project Residency, Hudson Valley, USA
2012	Guest Artist Exhibition Series, Vox Populi, Philadelphia, USA
2011	Abrons Art Center & Henry Street Settlement, AIRspace Residency, New York, USA
2008	Vermont Studio Center, Sculpture Fellowship, Johnson, USA
2005	The Philadelphia Fabric Workshop and Museum, Philadelphia, USA

Lectureships/Teachings

2020	Visiting Artist Lecture and Graduate Critiques, Cranbrook Academy of Art Ceramics Department, Detroit, USA
2018	Visiting Artist Workshop Course, Sculpture Section, The College of Staten Island (CUNY), Department of Performing and Creative Arts, New York, USA
2017	Visiting Artist Lecture and Critiques, St. Olaf College Department of Art, Northfield, USA
	"Artist's Eye: Brie Ruais on Beverly Buchanan", artist led tour of Ruins and Rituals, Brooklyn Museum, New York, USA
2016	Ceramics for Adults, Abrons Art Center, New York, USA
2015	Visiting Artist Lecture, Critiques, and Workshop, Indiana University, Ceramics Department, Bloomington, USA

2014	Visiting Artist Lecture and Critiques, Rhode Island School of Design, Ceramics Department, Providence, USA
2013	Sculpture I, Columbia University, New York, USA
2012	Visiting Artist Lecture and Critiques, New York Studio Residency Program, New York, USA
2011	Visiting Artist Lecture, Adelphi University, Art Department, Long Island, New York, USA

Collections

Dallas Museum of Art, Dallas, USA
Crystal Bridges Museum of Art, Arkensas
Matamoros Art in Embassies Collection, Mexico
Burger Collection, Hong Kong
Pizzuti Collection, Columbus, OH
Pennsylvania Academy of the Fine Arts (PAFA), Philadelphia, USA
Fidelity Investments, Boston
Metropolitan Museum of Art, Library Collection, New York, USA
National Gallery of Canada, Library and Archives, Ottawa, Canada