



THE SUNDAY PAINTER

Jennifer J. Lee:
Yards

7 March — 10 April
Opening reception: 6 March, 6.30—9 pm

Jennifer J. Lee:
Yards

7 March — 10 April

Opening reception: 6 March, 6.30—9 pm

Link to full exhibition text [here](#)

The title of Lee's second solo exhibition at **THE SUNDAY PAINTER**, *Yards*, operates as both measurement and metaphor. A yard is the American increment that structures a football field into legible territory, the unit by which fabric is sold and blankets are made. Lee's subjects — vintage afghans cropped from online marketplaces, astroturf fields photographed from unusual aerial perspectives — share this common denominator. They are measured, commodified, gridded. Yet they are also vessels for something more elusive: cultural memory compressed into pattern, ritual distilled into color and line.

To arrive at this compression of meaning, Lee employs a particular kind of slowing that occurs when something weightless is made heavy. The image — that flickering, frictionless thing we scroll past countless times before we've even had breakfast — suddenly gains mass. It demands our time. It forces us to really look. Sourcing photographs from the algorithmic sprawl of eBay listings and stock photography databases, Lee transforms the ephemeral into the obstinately material. On thick jute burlap — a surface that announces its own coarseness, its refusal of photographic smoothness — she renders her subjects with a hyperrealism so exacting it borders on the uncanny. The process is painstaking: pulling a digital image apart, pixel by pixel, then rebuilding it with an attention that feels almost devotional.

Blankets, Lee suggests, are like flags — each pattern a lineage passed down through generations, now circulating in the perpetual marketplace of resale platforms. Football fields, too, announce allegiances, domestications of war where conflict is ritualised into yardage gained and lost. Both flatten complex histories into geometric planes. Both are viewed through the eye of a camera, which skews perspective and turns the tangible into the purely visual. What emerges is not merely a painting of a photograph, but an interrogation of how images circulate, what they signify, and what happens when they're forced to be still.



Afghan, 2025-6, oil on jute, 51 x 39 cm | 20.1 x 15.4 in



30, 2025-6, oil on jute, 62 x 46 cm | 24.4 x 18.1 in







Polka Dot, 2025-6, oil on jute, 56.3 x 39 cm | 22.2 x 15.4 in



White, 2025-6, oil on jute, 41 x 31 cm | 16.1 x 12.2 in





Note to editors:

For all press enquiries please contact

Lisa Modiano – lisa@thesundaypainter.co.uk

Live Haavik – live@thesundaypainter.co.uk

Listings information:

Jennifer J. Lee: *Yards*

Exhibition runs: 7 March — 10 April 2025

Opening reception: 6 March, 6.30—9pm

Opening hours: Wednesday – Saturday, 12.00 – 6.00pm

Address: 117-119 South Lambeth Road, London SW8 1XA

About Jennifer J. Lee:

Jennifer J. Lee (b.1977) lives and works in Brooklyn, NY. She holds a BFA from Carnegie Mellon University and an MFA from Rhode Island School of Design. She attended the Skowhegan School of Painting and Sculpture in 2009. Recent solo exhibitions include: *The Falls*, Klaus von Nichtssagend Gallery, New York City, 2024; *Square Dance*, Klaus von Nichtssagend Gallery, New York, NY, 2023; *Drop Ceiling*, The Sunday Painter, London, UK, 2021; *Planet Caravan*, Klaus von Nichtssagend Gallery, New York, 2021; *Wallflowers*, Chateau Shatto, Los Angeles, 2020; *Cold Turkey*, La Maison de Rendez-Vous with lulu, Brussels, 2019 and *Day Trip*, Klaus von Nichtssagend Gallery, New York, 2019. Recent group exhibitions include; *Ordinary People: Photorealism and the Work of Art since 1968*, The Museum of Contemporary Art, Los Angeles, USA, 2024; *About Painting II*, Galerie Rolando Anselmi, Rome, IT, 2022; *Small Fixations*, Fondazione ICA Milano, Milan, IT, 2022; *Ecosystems of Relations*, Super Dakota, Brussels, BE, 2022; *Particularities*, Museum X, Beijing, China 2021; *Halcyon and On and On*, Franz Kaka Gallery, Toronto, 2021; *La Mer imaginaire*, Fondation Carmignac, Villa Carmignac, Porquerolles, France 2021; *A Cloth Over a Birdcage*, Chateau Shatto, Los Angeles, 2019; *Double Play*, The Pit with Leftfield Gallery, Los Angeles, 2019 and *Last Night I Wore a Costume*, curated by Lisa Cooley, LX Gallery, New York, 2019.

About THE SUNDAY PAINTER:

Harry Beer and Will Jarvis established The Sunday Painter in 2009 as an artist-run project space to show the work of their friends and peers. Conceived while the founders were art students at the Chelsea College of Arts and the Camberwell College of Arts, the gallery was originally located in a disused function room of a local pub in Peckham. In 2014, The Sunday Painter found a permanent space and transitioned to a commercial gallery model. Since then, the gallery has been exhibiting work by a cross-generational group of artists from the UK and abroad. The programme represents a wide range of practices, disciplines and opinions. In 2017, the gallery moved to its current space in Vauxhall, opening with gallery artist Cynthia Daignault's first UK solo exhibition. The Sunday Painter's origins are reflected in its commitment to running an artist-first space and cultivating a program that continually confronts, questions, and evolves with itself and the world around it.